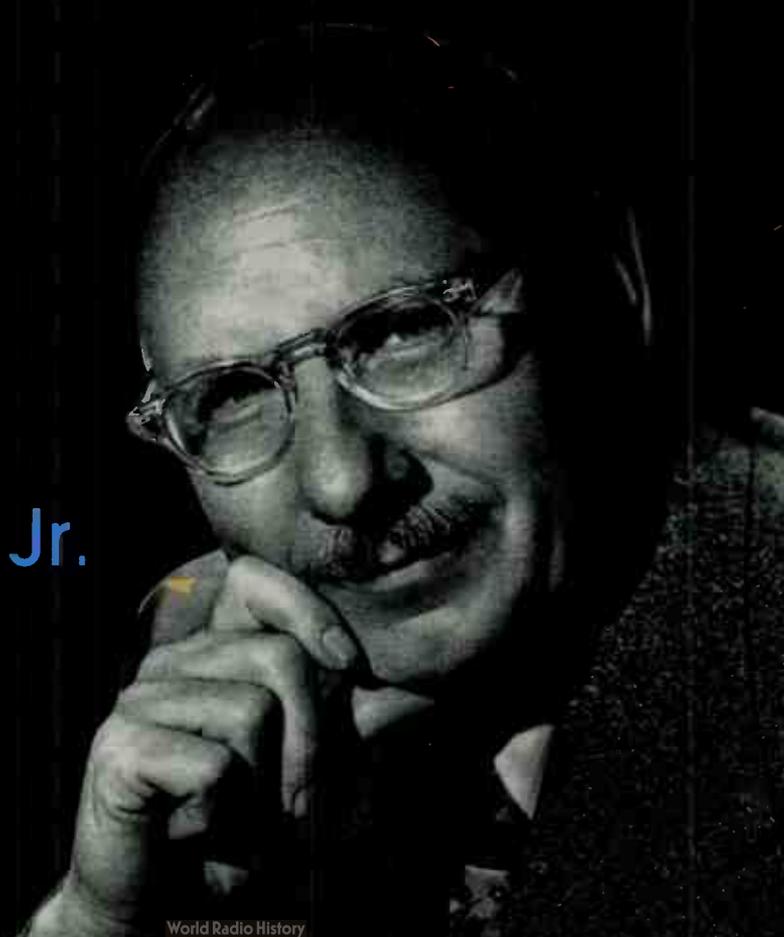


THE OFFICIAL AUTHORIZED GUIDE

THE
**I LOVE A
MYSTERY**
COMPANION

by
Martin
Grams, Jr.



The Official Guide

THE I LOVE A MYSTERY COMPANION

by Martin Grams, Jr.

Foreward by Jim Harmon



OTR Publishing

Churchville, Maryland

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Manufactured in the United States of America.

ISBN 0-9703310-5-3

Printed by Kirby Lithographic Company, Arlington, Virginia.

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FOREWARD

by Jim Harmon

When I was a small boy I loved all radio adventure shows – the afternoon thrillers with *Jack Armstrong*, *Tom Mix* and *Dick Tracy*. Then later in the evening, *The Lone Ranger* and *Green Hornet*. Of course on Sunday afternoon, there was the chilling exploits of *The Shadow*. But even at seven or eight, I recognized that there was something very special about a program that came on Monday nights, a show called *I Love A Mystery*.

The show was well-named. Most of its listeners did not just like this program, we *loved* it. I followed it through the night-time half hour serial installments to the Monday through Friday quarter hours. I was over-joyed when the heroes, Jack, Doc and Reggie returned under a new banner, *I Love Adventure*, and bitterly disappointed when this series went off after only thirteen weeks. Then in the late forties, I read in the newspaper *I Love A Mystery* was coming back to the air on Mutual. At the announced date, I tried to find it on the radio from my hometown of Mount Carmel, Illinois. I could only pick it up faintly all the way from New York's station WOR. Mutual was a network of generally small stations and there was none at night I could pick up easily.

At this time, I was recovering from rheumatic fever, confined to my bed. Radio meant a lot to me, and especially my all-time favorite. I wrote the one big Mutual station you could pull in at any time, WGN Chicago, and begged them to run my favorite show. Someone actually wrote me back and said "okay." Their nightly lineup was set, so they ran the show at four in the afternoon. I enjoyed the hell out of it. But alas, they only ran a few months of it, and ended the run at the close of the celebrated story, "Temple of Vampires." Further letters produced no results. I did manage to follow the show in a hap-hazard fashion, sometimes being able to hear an episode, fading in and out, from WOR New York. It was a frustrating experience.

My health recovered, I moved to Los Angeles, California to land writing assignments in 1960. I was closer to the creator of my favorite series now. Carlton E. Morse lived in Redwood City, not far from San Francisco. Somehow I got his address and wrote and asked him if I could visit him. He said "yes." On that first visit to the Seven Stones Estate, I asked Carlton if I could borrow some recordings of his mystery series.

His wife, Patricia, was particularly cordial to me (I reminded her of an old college friend of hers and Carlton's) and he dug through his barn and freed up some unopened cardboard boxes of transcriptions. I had no idea how I was going to play these strange sixteen-inch records, but I knew I would find a way. I did find a sixteen-inch player and once again thrilled to the exploits of Jack, Doc and Reggie.

More than forty years later, I still love those stories. Too few of the serials were sent to Morse as promised and they have become overly familiar. Like most

ILAM fans I always hope more will be found somewhere. And over the years, a number of random episodes have turned up from all over, from both the Hollywood and New York versions. But to this day, only those recordings Carlton E. Morse loaned me are the only complete or nearly complete serial stories.

Yet there is more, if you use that power of imagination radio listening gave you. Martin Grams, Jr. has assembled this volume where every story line, every single broadcast is described. If you can use that wonderful power of the imagination, Martin Grams has opened a new universe of timeless adventure to us. This book represents dedication and countless hours of research from Grams. As much as I love the show, I don't know that I would have had the patience to plow through tons of dusty papers to produce this splendid reference work. Not only does the book tell us about *I Love A Mystery*, it reveals how the whole business of network radio functioned in the nineteen forties. It is a valuable work for anyone interested in the history of one the major branches of the media in the mid-Twentieth Century.

I continued to see and talk with Carlton E. Morse. I wrote my book, *The Great Radio Heroes*, the first book looking back on popular radio that was more than a list of cast and production credits. My book had a lot about Morse's mystery creation, and was dedicated to him. Late in his life, Carlton Morse began publishing his own series of books, including one original *ILAM* novel, *Stuff a Lady's Hatbox*. He wanted to do a series of *ILAM* books but the years were weighing him down. "I can only write for about twenty minutes a day, Jim." He asked me to adapt one of his serials. I wanted to do "Temple of Vampires" and I tried. But Carlton was not happy with the results. Possibly only he could write about Jack, Doc and Reggie to his satisfaction. He turned down my adaptation, but tried to pay me anyway. I returned his check, bitterly disappointed.

Before long, I was writing another book, *Radio Mystery and Adventure* and I asked Carlton if I could include a novelette based on "Temple of Vampires," actually using some of the material he turned down earlier. He agreed. Apparently, Carlton could accept my version of *I Love A Mystery* so long as he did not have to use his own money to finance the publication of it.

Over many years, I had asked Carlton to let me produce new radio shows of stories that still existed in script form, but which had never been found recorded on transcriptions. He contemplated the matter, almost said "yes" a few times, but never was quite able to let go enough to let somebody else do it. Finally, when he and the year were in the nineties, somebody else came to him about producing a new *I Love A Mystery*. That person told me Carlton said "Get Jim Harmon involved in this." I did become involved, and eventually took over the project with the help of my wife, Barbara Gratz Harmon. After so many problems a book could be written about the situation, we produced all twenty episodes of "The Fear that Creeps like a Cat" (also known as "The Transplanted Castle"). It was on three ninety-minute cassettes in a handsome case, and featured Les Tremayne as Jack, much praised young Tony Clay as Doc, and Frank Bresee as Reggie, with

announcing by the Lone Ranger's own Fred Foy. I played several featured parts, doing the villain, Cooper, when veteran actor Jack Lester had a few ill days.

After our investment of \$13,000 in this professional production, we slightly managed to do better than break even. Carlton E. Morse heard some of the early episodes before he died. He did approve them, but of course he had suggestions to make which we tried to follow. I have had a lot of dreams come true in connection with *I Love A Mystery*. Another proud connection with that great creation is this, making my introduction to Martin Grams' wonderful book.

Jim Harmon
Burbank, California.
June 15, 2003

INTRODUCTION

In 1973, Carlton E. Morse was the guest of honor at a tribute dinner and during the celebration, Morse received a letter of recognition which was read to everyone attending: "Dear Carlton, My best wishes on this occasion. There is no mystery that you helped make radio writing an art form. Regards, Arch Oboler."

Carlton E. Morse was certainly one of the leading scriptwriters for radio dramas. He began his career at NBC in 1929, and was the creator of two of the best-remembered radio programs of the 1930s and 1940s; *One Man's Family* and *I Love A Mystery*. His contribution to the art of writing for radio is regarded and treasured by both young and old alike. *I Love A Mystery* has been off the air for more than fifty years and until the time of this publication, no one has yet written a book documenting the history of the program. So I decided it was high time for someone to do so.

I Love A Mystery was not without its production problems – of which many radio programs of the forties and fifties suffered day after day but the listening audience never suspected what really went on behind the microphone. After all, radio was a medium of which drama, romance, action and mystery were within the confines of the imagination. But behind the microphone were discussions about the wording of commercials, openings and closings of the broadcasts, questions about which version of "Valse Triste" should be used, objections to episode content, and discussions of networks/time slots/format and so on.

In most of the books I have written in the past, I have attempted to cover an aspect of radio broadcasting rarely explored and in doing so, allowed the reader to grasp a higher understanding of both the financial and the manpower involved in one standard half-hour presentation. *I Love A Mystery* lasted more than 1,700 broadcasts and with so few broadcasts existing in recorded form, I am completely amazed at how large a cult following the program has today. Granted, *I Love A Mystery* was no *Citizen Kane* of radio dramas, but the program certainly left an impression on almost everyone who had the opportunity to tune in each weekday for another thrilling chapter of Jack, Doc and Reggie.

The purpose of this book is to document the program in every aspect from contract negotiations and story content, to the movies, comic strips, television pilots and other assorted pieces of trivia. Facts from recorded interviews with cast and crew, correspondence between Morse and businessmen, family and friends, editorials in periodicals and even the very scripts Morse wrote have been consulted. The largest problem I came across during the compilation of this volume was the content. A tome of this size gave me limitations. There was so much information available at my disposal that I found I could not possibly include everything I wanted, even if time and money were expendable.

Obviously a book of this size and scope could not have been completed without the assistance of close friends who spent many hours from their time to help assist me with my project. In no particular order they are: Maggie Thompson, A.J. Wright, Jim Mayor, Charlie Summers, Harvey, Terry Salomonson,

Gordon Payton (a.k.a. "The Sci-Fi Guy"), Mike Ogden, Jay Hickerson, Derek Tague, David Siegel, Kim Gillespie, Don Sherwood, Scott Eberbach and twice as many thanks to Arlene Osborne for her contribution.

Elizabeth Minney did the index for this book, which should definitely be acknowledged. I myself can't stand indexes, having done many over the years so her contribution as both admired and appreciated.

A special thanks to Jeannette Berard of the Thousand Oaks Library and Thomas Whitehead of Temple University. Many thanks goes out to four *I Love A Mystery* fans who helped guide, suggest and offer assistance during the book's production: Stephen Jansen, Brian Misiaszek, Jim Harmon and James Herman. One woman I have to thank considerably is Danica Stein who spent many hours copying material (and I do mean "many" hours) thus saving me a plane ticket, hotel costs and other expenses. Danica got exactly what I needed with few limitations, often exceeding them, and clearly earned a bowling alley in heaven with her name on it.

I especially want to thank Millie Morse for granting me permission to do this book. Her guidance and encouragement regarding the manuscript helped keep the project on course. I also want to thank Richard Ferguson, trustee of the Morse Family Trust for his cooperation in helping to keep the spirit of Carlton E. Morse alive.

The I Love A Mystery Companion is not just a nostalgic look backward, but a historical perspective documenting the popular radio program, and anything related to the series. This book is not meant to be the definitive guide on the subject, but rather a valuable reference guide for both fans of the series, and curious parties who might otherwise dismiss the program as "juvenile fare." The program itself was an irreplaceable treasure that vanished due to a lack of preservation. Many people who remember listening to the program when it first aired are no longer with us. Most of the actors involved have since passed away and given another twenty years, this book and the existing recordings and scripts may be all that's left of a series of thrillers that impressed, inspired, and shocked a generation of radio listeners. We mystery fans never forget.

Martin Grams, Jr.
July 2003

A MOMENT OF RETROSPECTION

“Good citizenship is prerequisite to an abundant and gracious civilization, and thoughtful parenthood is the only key to that good citizenship. Great civilizations three times before have withered and died, because they neglected this important truth.”

- Carlton E. Morse

Carlton E. Morse was born on June 4th, 1901, in Jennings, Louisiana. At the time of his birth, his parents, George and Ora Morse (Ora Anna Phyllis Grubb) never had an inkling that their little boy would grow up to become a writer. Carlton was the oldest of six children. As with most parents, George and Ora assumed that “Carl,” as they so called him during his youth, was just an average boy growing up to find his fortune, and possibly marry the woman of his dreams. But in 1906, the family was forced to move to west, to the booming town of San Francisco, California, where George and Ora hoped to raise their children in a more strict, conventional home life. Years later, the family would move north where help was needed on a fruit and dairy ranch in Talent, Oregon.

“At the tender age of five I enticed my father and mother away from their rice fields and oil wells near Jennings, Louisiana, not too distant from the rough, tough, roistering elements of the Texas Panhandle,” recalled Morse. “It was then I brought them through the perils of the turn-of-the-century rail transportation to the virgin farm lands of the Rogue River country in Southern Oregon. The trials and tribulations of this memorable trek were manifold. A few instances of our misadventures may be imagined when I make it clear that my father in early married life was a reluctant man with money, which though negligible, he had come by the hard way. The idea of adding a gratuity, more vulgarly known as a tip, to a service charge revolted him right down to the tendrils of his grassroots. Once in a generous moment he expansively left four pennies for a large colored waiter, and only was saved from outright mayhem with a most odious looking straightedge razor by throwing my innocent young body in my father’s arms and crying out, ‘Brutalize me if you will, but save my dear papa.’

“Still another hazard of train travel at the beginning of the nineteen hundreds was the family food hamper,” continued Morse. “It was the day of the Harvey Houses along the line and before the inventor, or at least general use, of the dining car. When I organized my family for this venture west I urged my mother to prepare a large clothesbasket of edibles suitable for a five-day random rail safari. I did this for two reasons. First, I suspected that foraging for food from the rear platform of a moving train might be both hazardous and inconvenient. I did not suppose a passenger train in that day would have suitable quarters for skinning rabbits or plucking grouse, even should I snare one. Then, how to cook the creature? Second, I knew my father’s temper concerning the grasping, tip-happy Harvey House waiters and waitresses. Male or female equally demanded his pittance of at least five or ten cents and would, like as not, pour a bowl of greasy bean soup in my father’s lap or slap a quarter of lemon meringue pie in his beautiful red mustaches, if deprived of the same.

"Ptomaine poisoning began to show its ugly head by the third day, a situation which was not made less desperate by clouds of horse, deer and human flies, a swelter of blast furnace heat and body sweat and odors," Morse continued. "The most dangerous moment en route was when a half gallon can, in the possession of the family across the aisle, swelled up before our eyes to the size of a basketball and then exploded with the report of a French Seventy-five, casting its content over half the chair car. At first it appeared that twenty-five to thirty people were bleeding to death, until we realized it was only a spoiled evil-smelling tomato puree, a specialty of the mother across the way.

"By the fifth day, the very air of the day coaches stank of uneaten and inedible food, unwashed children, unclean washrooms and suffering, travel-weary elders. Excerpts I have since read of travel on the Trans-Siberian Railway very perfectly describes the misery of early day travel to the West Coast. I vividly remember our closest brush with pure tragedy, which I unwittingly was able to avoid for us all, by insisting that we should not delay our trek by an overnight, sightseeing stay in San Francisco. Perhaps it was foresight or some childish instinct for survival and a child's simple love for his parents which told me that danger was upon us. Whatever, I bundled my Mother, Father and two younger siblings aboard a ferry boat and across the bay to catch the early evening train out of Oakland for the northern and final leg of our adventure. It was the afternoon of April 15, 1906. The next morning San Francisco was a shambles of earthquake fire and ruin.

"Having survived these and other multiple dangers of travel, I at last unloaded my family in the Promised Land and lead them into a tranquil farming community, and here purchased for them a beautiful fruit and dairy ranch, midway between Ashland and Medford. Here while my father enjoyed the raptures of importing and raising Belgian and Percheron horse-flesh and Guernsey dairy cattle, and while my mother was busy conceiving, nurturing and raising a family of four boys and two girls, under my watchful eye, I, myself, betook myself to the local country school to teach myself to read, write and cipher. For many years the Morse Family prospered under my kindly and devoted supervision, until at the ripe age of seventeen, I thought it better to remove the family out of the hinder lands and so brought them south to the California State Capitol City of Sacramento where, through my canny efforts, my father became superintendent of the now extinct National Rice Mills of North Sacramento."

He attended Ashland, Oregon High School beginning in 1915; two years later the family left Oregon and moved to a twenty acre ranch in the Carmichael district of Sacramento, California. Carlton's brother, Wilbur, would eventually practice law there and his older brother, Melvin, would sell insurance. Morse's father became the Superintendent of the now-defunct National Rice Mills of Northern Sacramento. Carlton wanted to go out on his own and make a living for himself. From time to time, he helped unload rice for his father.

At Sacramento High School, Morse played on the basketball team and was on the staff of the school paper. He graduated in 1919. After high school he attended Sacramento Junior College and played on its basketball team also. In 1922,

Carlton E. Morse was twenty-one years old. In that same year he enrolled at the University of California at Berkeley, where he once recalled having heard President Wilson speak. The students knew Morse as a guy with a sly sense of humor.

At the University of California at Berkeley, he was exposed to drama classes and writing courses, that became the inspiration for a career in journalism. According to “many” sources it was here during drama classes that Morse made life-long friends with students who would later star in *One Man’s Family* and *I Love A Mystery*, including Michael Raffetto, Barton Yarborough, and J. Anthony Smythe.

About 1990, Morse told *ILAM* fan Jim Harmon in a face to face conversation that newspaper stories about his being friends with his future actors at the University were not true. He had met Raffetto, Yarborough and the rest when they “walked through the door” to audition for his early radio dramas like *House of Myths*.

Carlton’s journalism career was jumpy, to say the least. He was supposed to graduate with the Class of 1923 at the University of California but never did. But as Morse explained, “On my second year I got thrown out because I flunked military. On those days it was right after the first World War and everybody was coming back from Europe and here I was, a little country boy, never wore a uniform (always wore overalls) and so I got thrown out of the University. I went up to Sacramento where my folks were living and got my first job writing for the *Sacramento Union*.” He began at the bottom floor, as a newspaper reporter for the *Union* from 1920 to 1922, covering radio and police news.

“Now I reached out into wider fields, namely ‘The Press,’” recalled Morse. “I was kindly received, but miserably paid, receiving the munificent sum of twelve dollars a week, that is on the weeks where there was money left over after the printers and the managing and city editors had got theirs. However I was not pleased being quite away that this same sheet, the *Sacramento Union*, had pandered to the geniuses of both Brett Harte and Mark Twain. Perhaps I was even working at the very desk and with the very typewriter these two stalwarts had used for some of their masterpieces. This might well have been, for both were of vintage stock, the desk on weary and trembling legs and the typewriter wrote with *all* the keys only when laid upon its left side. I understand that since, and perhaps because of, my days of service there the *Sacramento Union* has flourished. I always am glad to lay the magic touch on any institution which is tolerably responsive.”

Discouraged with his meager pay, Morse went to work for the copy desk at the *San Francisco Chronicle*, where he remained until 1925. It was five years of hard work that finally paid off, when he acquired the position of a columnist at the *San Francisco Illustrated Daily Herald* (1925-27), and it was this position with which he established his writing style. From 1927 to 1928 he wrote for the *Seattle (Washington) Times*, and from 1928 to 1929 he wrote columns for the *San Francisco Bulletin*.

Author's note: Morse wrote columns for numerous West Coast newspapers during the twenties, including the *Portland Oregonian*, the *San Francisco Illustrated Daily Herald* and the *Vancouver Columbian*. One source reports that he wrote for the *Vanderbilt Arrow*, but I have yet to find any documents proving this; if he did that must have been a very short stint.

It was this last job as a columnist that providence rewarded Carlton for all his hard work. While working at the *Bulletin*, he met Patricia Pattison De Ball, who would become his first wife on September 23, 1928. Months later, the *Bulletin* was bought out by the *San Francisco Call* to become part of the expanding Hearst Empire and Carlton, along with other employees, found he was no longer needed. Working at the *Bulletin* also gave him the advantage of reading the new employment ads, before the public caught wind of such notices. One of these said advertisements, listed job openings of scriptwriters for radio serials at the National Broadcasting Company.

Morse later recalled: "From the *Union* I invaded the editorial rooms of the now-defunct *San Francisco Call*, the *San Francisco Bulletin*, the *Vanderbilt Herald* and the still thriving *Chronicle*. From this pinnacle of forty dollars a week on the rim of the copy desk, I transferred my subtle touch and driving energies to the *Seattle Times*. But with all, my deepest instincts were suggesting that the day and era of the metropolitan press, as a great mass communication medium and a voice of the people, was drawing to a close. With this thought in September of 1929, the very month of the Great Crash, I dug myself a nice little foothold with the National Broadcasting Company, then entrenched in several floors of the Hunter-Dillion Building, at a hundred and eleven Sutter Street, San Francisco."

Biographical trivia – Morse was a Republican, a member of the Bohemian Club, San Francisco Food and Wine Society, and the Hollywood Lakeside Golf Club.

THE EARLY RADIO CAREER

Throughout the late twenties, Morse had always kept a keen eye on the broadcasting studios, and the commercialism that grew from these "sponsored" dramas. It was during his writing for a Sacramento paper that he doubled both as a radio editor and as a police reporter. His knowledge of music also helped the local radio stations select their phonograph records for the evening broadcasts. It was Carlton's wife, Patricia, who encouraged him to apply for a writing job for the Orange Network, which just had its inaugural broadcast in 1927. The employment for all areas of the broadcasting field was wide open with career options, especially since the Orange Network was originating programs for seven Pacific Coast stations. The staff had just moved its permanent headquarters to the newly built Hunter-Dillion Building at 111 Sutter Street in San Francisco, where Morse watched and observed the shows and made personal notes on how they should be improved. The Hunter-Dillion Building was very large – the NBC studios occupied the entire 22nd floor, while the network offices were located on the second floor. An elaborate new pipe organ (the same organ that would supply the music for Morse's serials) was installed.

One morning, just two weeks before the stock market crash of 1929, a member of the studio personnel noticed a young man in his early twenties, carrying a bulky envelope into their building. Applying for the job, Morse met with an executive, participated in a job interview, introduced his writing credentials to the interviewer with his new ideas for a radio series (including the suggested improvements he wrote down), and a short ten minutes later, he was a member of the NBC staff as writer and producer of musical shows.

Although the manager at NBC gave Carlton a job, as a member of their production staff at KGO, a San Francisco affiliate, Morse wasn't exactly happy. "Here I gave generously of my talents to both writing and producing radio musical shows," continued Morse, "most of which writing consisted of 'The next number on the program will be - - -, ' and such production consisting of sitting in the monitoring booth with corn beef sandwich and a bottle of milk, waving a mustard-stained finger to indicate the show was on the air, and whisking the same finger dangerously across my throat a half-hour later to urge the orchestra leader to "cut" and direct the announcer to sign off the show. Out of this fabulous training I developed not only boredom and a sore throat where my untrimmed nails continually scratched my adams apple, but the keen urge to be creative."

Approached with a writing assignment, Carlton E. Morse was given the opportunity to create a series of radio dramas based on classical and Greek mythology. "At that time they were looking for somebody to write for radio," Morse called. "There was nobody who knew how to write for radio in those days. Almost everything that was done for radio was old stage plays concocted in a studio. So they had received in San Francisco some classical myth scripts somebody had put together in New York and they were in despair because the actors couldn't read them. The scripts were not written for dialogue. They asked me if I could do anything. I said I never had, but I could try. And so I took the scripts home and overnight wrote a half hour episode and brought it down to the studio. They were delighted with it. That was my beginning of writing for radio."

Morse accepted the offer, having conceived the idea of doing the myths in modern vernacular with a heavy tongue-in-cheek innuendo on the sex life of the Gods. He managed to write a total number of thirty-four, half-hour dramas on a satirical nature from ancient myths – the program titled, appropriately, *The House of Myths* (December 1929 to August 1930). Described as "satires of old themes told with modern twists," the stories were a mix of both classical and Greek mythology. Part of the challenge faced by Morse was revamping already figured plots into dramatic material – expanding what was already written and verifying the truths behind the myths. From the twelve tasks of Hercules, The Trojan War and the Adventures of Perseus, this series lasted about nine months. Judging from the research I have conducted, this appears to be the very earliest of scripts Morse ever wrote for radio and I think it would be safe to suggest that *The House of Myths* was probably the first regular series ever scripted by Morse. Having proven himself acceptable with the task of writing scripts for radio, the station manager at KGO helped give his paychecks a boost with more assignments.

According to some sources, *House of Myths* got very good listener response on the West Coast, but drew very little reaction in the East, where Morse's scripts were reported to be performed on an East Coast station. (The author has yet to find any listings to substantiate that the program was broadcast on the East.) "I had fortunately taken a very good course about the myths at the University of California," recalled Morse. "I thought I knew all about it. So I went home and did a tongue-in-cheek of myths and NBC was delighted. They put them on late at night when the children were in bed and I became a radio writer all of a sudden."

It was about the time that *House of Myths* went off the air that Morse began writing scripts for a variety of radio programs. He even made an attempt to revive the *House of Myths* series with *Return of the Gods* in a script entitled "Mortal Man, Such as He Is" about the adventures of John the mortal, and his encounters with Jupiter, Prometheus and Nera, the nymph.

Another of Morse's early programs was *Pigskin Romances* which, contrary to the title, was not a series of romance stories but rather a short-lived program that lasted twelve broadcasts during the autumn of 1932. These broadcasts presented ". . . the inside story of the thrills, the excitement, the successes, the failures, the heart-breaking grind and the heart-bursting glory that lies behind the building of a college football squad." The stories took place at mythical "State College." The broadcasts presented a behind-the-scenes look at the development of a champion football team. Besides the games, listeners witnessed rallies, smokers, dances and other campus activities "which supplement the great game itself." The football action was balanced with social activities (including the men's involvement with the young ladies on campus). Each week State College played one of the ten Pacific Coast Conference teams.

Split Second Tales, another of Morse's early radio programs, was merely a thinly disguised advertisement for RCA. Very formulaic, the announcer opened with ". . . Modern business methods demand speed, service, satisfaction. RCA radiograms traverse the world in split seconds . . . with the energy of thunder, with the swiftness of lightning, RCA Communications is at your service twenty-four hours of the day . . ." Then the scene was set, hinting at some dire situation to come. The plot thickened; the circumstances got serious, building to a frenzied climax. Frantic attempts were made to communicate with someone who needed a key piece of information and at the very last possible moment, what should come to the rescue, but an RCA Radiogram delivering the crucial information! What speed! What technology! The whole world brought to your office or home in split seconds!

Examples included "The Raw Fur Deal" where two secret Russian ships were on their way to San Francisco with two million dollars worth of raw furs, which would ruin the U.S. fur market. The authorities received word of this via (what else?) RCA Radiogram just in the nick of time and were able to take action. In "The Case Before the Court," a woman was in court on the verge of being convicted of aiding an embezzler. A message via RCA Radiogram reached someone who could clear her, and at the last possible moment, she gets off the hook.

Jack and Ethyl (subtitled *Jack and Ethyl: Historical Romances*) was a short-lived serial with Bernice Berwin as Ethyl and Ted Maxwell as Jack. The Associated Oil Company was looking for a serial to sponsor so Morse entitled it *Jack and Ethyl* because Ethyl gasoline had first come to the coast. Jack and Ethyl, the Associated Oil Company's "Motormates" described as "two versatile young folk" dramatize the lives of the "great pioneer characters of the Pacific Coast." Jack played the role of the pioneer and Ethyl, his wife. Basically, the stories were history lessons. The program premiered on April 9, 1930 and was heard until January 6, 1931.

Sometime during the spring of 1930, Morse wrote a twelve-page script entitled *School Days*, a half-hour program in which the entire broadcast consisted of a lesson in school. A German Professor would pick a different subject every week to teach his students, all of whom were of different nationalities (Italian, Mexican, etc.). This script was apparently written for the Associated Oil Company but the sponsor apparently chose *Jack and Ethyl* over *School Days*.

Beginning January 13, 1931, *Roads to Hollywood* took over the time slot as *Jack and Ethyl*, a series of 20, fifteen-minute episodes of movie life. As described by the announcer in the opening broadcast, "Into the lives of Jack and Ethel one day stepped Cyrus B. Spencer, president of Voice-Pictures, Inc., one of Hollywood's most celebrated talking-picture studios." Yes, the spelling of Ethel changed. Spencer urged Jack and Ethel to come to screenland to become movie stars. Jack sold his business (whatever it was), so he had money in the bank, and he and Ethel took the "Road to Hollywood." But it turned out that movie life wasn't as glamorous as one might think. The episodes followed Jack and Ethel through the backstage jealousies and rivalries, the "deep dark secrets of filmland."

Broadcast weekly, the final chapter of the series was heard on June 30, 1931. In the later episodes, for some reason, the scripts have the characters called "Bernice Berwin" and "Ted Maxwell," rather than "Jack" and "Ethel." They even call themselves "Bernice" and "Ted" in those episodes. It is possible that even with the change in spelling of Ethel's first name, the Associated Oil Company – who was not sponsoring the *Roads to Hollywood* program – may have objected to the use of the name.

With his knowledge of music, it was no surprise that Morse wrote the scripts for *Musical Miniatures*, which began November 16, 1931, lasting eleven episodes, with each episode running fifteen minutes, and ending on January 25, 1932. Another early Morse-scripted program was *Babes in Radioland* (circa 1930) of which there is very little known. During that same year he penned two serials under the titles *Billy and His Gang* and *Slices of Life*. *Slices of Life* was a romantic situation comedy featuring the comedic adventures of Bill and Ada Abbott, and their next-door neighbors Eddie and Elaine Coleman. As the announcer opened each episode with "Thirteen-thirteen and thirteen-thirteen and one half, the side-by-side one room apartments of the Abbotts and the Colemans . . ." Bill Abbott was an underpaid overworked copywriter down at the Minnick Advertising Agency. Bill was also an amateur inventor, a hypochondriac with a

special predilection for pills, powders, capsules and a lust for medications, which fizzed and foamed. Ada was his wife, a young bride always hard at work at her domestic chores. Eddie and Elaine were also newlyweds and Eddie also worked for the Minnick Advertising Agency. Bill was usually the character who – like Jim Jordan’s Fibber McGee – was always starting some hobby or another. Whether gardening on a September afternoon or writing a book, it somehow caused everyone around him to stop his or her routines and help solve the problem, or witness the mess. This series only lasted twenty-six episodes but later in 1949, Morse would retitle the same scripts *Mixed Doubles* and NBC broadcasted the series on their NBC television network from August 5, 1949 to October 23, 1949.

Beginning April 6, 1930, *Adventures in Life* premiered with the first of six one-hour dramas penned by Morse, some labeled as “comedy-dramas.” Directed by Wilda Wilson Church, all six broadcasts were apparently unrelated stories. In “Twenty-Four Hours,” a girl gives a man 24 hours in which to prove life is worth living. “The Cat Had Kittens,” was a comedy-drama concerning a very bashful young man and a girl who gets what she wants. “The Seventh Sacrifice,” dramatized a young medical man who sacrificed all he had to teach a girl love. “Carelessly Spoken,” was a comedy-drama concerning two very young people with romantic ideas. In “The Philosophical Courtship,” an old philosopher brought a stubborn man into modern time. The final broadcast of the series was “Light Unto Gods” in which is expressed the sentiments of two people on their 40th wedding anniversary. In 1931, he penned another series of *Adventures in Life* scripts, this time an anthology program offering a series of varieties subtitled as “Illustrated Tales,” “Shipwreck Tales,” “Twisted Tales,” and “Short Stories.”

In early to mid-1930, the Calo Dog Food Company was looking for a radio serial that would attract a pet-loving audience that would hopefully rush out to buy their pet food products, namely Calo Dog Food. Carlton E. Morse typed a proposal that could intrigue the sponsors, *Bart and Mike*.

MIKE: Come on Soldier . . . Snap to it . . . Our leave was up at five.

BART: Wait a minute, Mike. We’re late anyway . . . This sign . . .

MIKE: Only the dog pound you crazy loon, come on!

BART: But look here Mike. It says we can get a dog free . . .

MIKE: What of it?

BART: I’m going to have one.

MIKE: (disgust) What could you do with a dog in this man’s army?

BART: Make a pal of him.

MIKE: But look here, you lanky lunatic, we’re going across almost any hour now . . . You couldn’t take a dog to France with you, even if we did get him into camp.

BART: The heck I couldn’t . . . I knew there was something I was missing ever since I got into this training camp . . . It’s needed a dog.

The episode ended with the boys having purchased the pooch and naming the pet “Army” and bringing it back to the C.O., who had other feelings toward the animal.

MIKE: How about just turning your back and looking the other way?

SENTRY: (coming to mike) Whatcha got there?

MIKE: (hesitates) Dog.

SENTRY: Well for the love of mike . . . The camp's loadin' up for France and here you two eggs are out runnin' around the country with a dog.

MIKE: (exclaims) Loading for France? You mean we got orders to embark?

SENTRY: I'll say . . . Transport sails at midnight. Go on, beat it for camp . . . Give me the dog. I'll turn him loose for you.

MIKE: (exclaims) Like thunder, you will. Army's going to France with us. Come on Bart! Whoopee, we're going to France! (leaving mike) Oh you Army Dog!

Morse's proposal was clear. An adventure series guaranteed to contain action, two characters the audience could enjoy listening to, and an animal sidekick to appeal to the sponsors. Morse proposed to call the series "His Master's Choice," and even suggested that Barton Yarborough be cast for the role of Bart (and the sentry) and Michael Raffetto for Mike (and the Italian in episode one).

According to Morse's resume, the second episode would tell of Mike and Bart's adventures with their dog, Army aboard an Army transport en route to France. The third episode told of the trio's adventures in a training camp behind the lines in France. The fourth episode told of the trio in the front-line trenches. Morse also made note that in the second or third episode he planned to bring in a thoroughbred dog, perhaps belonging to an officer, for contrast in canine characteristics, if the sponsors thought it advisable.

Morse won the contract and signed on to script a series of thirteen broadcasts, with the option to renew another thirteen weeks if the sponsors decided to execute their option. I have not found anything that attaches a broadcast date to these thirteen episodes, but it appears that they were heard over the air along the West Coast. On the top of the first page for each script was "Announcements and Descriptions for Calo Dog Food Program." There were notations scribbled on various pages including one note suggesting the title of the program was *The Adventures of Bart and Mike*.

Sometime in 1930, Morse also wrote a short, five-page sketch entitled "The Chinese Tear Bottle." This sketch is probably the first original mystery ever scripted by Morse. The sketch opens with a general murmur of conversation as in a polite group of guests. The conversation stops as Jerry speaks to his two friends, Mary and Sanderson.

JERRY: You're quite a collector, aren't you Mr. Sanderson?

SANDERSON: Quite, Jerry my boy . . . I have collected from every corner of the world . . . For instance in that case at your elbow are some of the most potent talismans in existence.

MARY: Talismen? Why what do you mean, Mr. Sanderson?

SANDERSON: Just that. For instance that little Chinese tear bottle . . .

MARY: Oh, I adore it . . . It's beautifully carved.

SANDERSON: Just so. Well, it is said of that bottle that the owner may make one wish under the proper circumstances, and his wish will be granted him.

(General murmur of amusement from crowd)

JERRY: What nonsense . . .

SANDERSON: Well, I don't know about that.

MARY: Under the proper circumstances, he said, Jerry . . . I don't suppose it would be possible to get just the circumstances required . . . That's a good out.

SANDERSON: Oh no, my dear. The requirements are quite easily fulfilled.

JERRY: By jove, you don't say . . . What are they?

SANDERSON: First one must be the fair and rightful owner of the bottle.

MARY: Yes?

SANDERSON: Second he must go into a room where someone has died within a year.

(General murmur of distaste)

MARY: How dreadfully gruesome.

SANDERSON: Yes. He must go into the room at midnight . . .

JERRY: (cheerfully) The plot thickens . . . Must he go alone?

SANDERSON: Not necessarily . . .

JERRY: And then what?

SANDERSON: There must be no lights . . .

JERRY: Of course not.

SANDERSON: Then he must raise the bottle to his lips and take one drop of the liquid on his tongue.

JERRY: (muses) Curious looking fluid. What is it?

SANDERSON: That I do not know.

MARY: But how is a person to get just one drop on their tongue in the dark?

SANDERSON: They must lift the bottle very slowly until just one drop falls on the tongue.

JERRY: Oh why bother about little details like that Mary. After the drop, what?

SANDERSON: Then he makes his wish and sits down comfortable to wait . . .

JERRY: Wait for the wish to be fulfilled, eh?

SANDERSON: Exactly!

MARY: And will it come true?

JERRY: (laughs) Naive little Mary.

SANDERSON: Not so naive.

JERRY: Are you pretending that this hocus-pocus business will work?

SANDERSON: I make no pretense . . . I know.

MARY: (eagerly) You mean, you've tried it and it worked?

SANDERSON: (hesitates) If you must know the truth . . . yes.

After further convincing, such as the limit of one wish, Jerry is convinced.

SANDERSON: I already have such a room in this house . . . Old John Parks, a friend of mine, died in my guest bedroom less than six months ago . . . It's on this floor at the back of the house.

JERRY: (laughs uncertainly) Well! Everything's just jake then, isn't it?

SANDERSON: You'll have to make up your mind in a hurry, if you're going to get in the room before midnight.

JERRY: Okay . . . Lead on . . . You folks will excuse me a moment while I go into the silence!

(general laugh)

MARY: Oh, Jerry let me go with you.

JERRY: (mock horror) What! Share my glory with a girl.

MARY: Oh, I'm just dying to do . . . Pretty please . . .

JERRY: What about it Mr. Sanderson?

SANDERSON: (shrugs) There's no reason why she shouldn't go . . .

JERRY: All right youngster, gather up your skirts and come along.

MARY: Oh good . . . (leaving mike) . . . Isn't it just too thrilling.

(pause)

SANDERSON: (coming to mike) Right in here . . . It must be almost midnight, so don't turn on the light.

JERRY (leaving mike) We'll be all right.

(sound of door closing)

(pause)

SANDERSON: (coming to mike) Ladies and gentlemen, let us go ahead with our conversation . . . Very shortly our young friends in there will experience the very great potency of the little Chinese Tear Bottle . . . In the meantime, what better conversation than the story of how I myself came in possession of the bottle. Although our young friend, Jerry, does not know it, his father and I were at one time very good friends. We were in the Orient together. Between us we had amassed a large fortune. One day he absconded . . . Took everything we had between us except one old suit of clothes. I found that Chinese Tear Bottle with instructions how to use it in one of his pockets . . .

(general exclamations of amazement)

I used the bottle to wish for his death . . . But fate had already beaten me to it. He was already dead, but my wish called back his spirit and the conversation that ensued brought me my white hairs . . . then and there I swore vengeance upon his only relative . . . His son Jerry.

(sudden scream of terror from distance by Mary)

(Mary comes sobbing with terror to mike)

MARY: (sobbing) He's dead . . . he's dead. He wished that he might die if he didn't love me and . . . and fell dead . . .

(general disinsternation of crowd)

(six slow beats on big Chinese gong to change scene)

CORONER: (gravely) Jerald Gilchrist died of poison . . . There was poison in that Chinese Tear Bottle you gave him, Sanderson.

SANDERSON: (sardonically) Of course . . . The whole thing was framed . . . My life work is done . . . I've had my vengeance!

(fast pick up with suitable music)

The character of Jerry spoke with an English accent (like Reggie York in *I Love A Mystery*), and this entertaining fare offered a chilling climax – the lovable hero, innocent I might add, had his life taken away from him by a trusting relative. There is no date attached to this script (found among papers all dated 1930) and

labeled as a “Vaudeville Sketch” suggesting the script be written for inclusion of a variety program.

The Killer at the Wheel premiered on September 6, 1930, a six-episode serial made possible through the courtesy of The Associated Oil Company, which heartily endorsed Oakland’s campaign to reduce the traffic dangers to a minimum. The thriller was supposedly based on true events. The sound of a traffic signal bell and a police whistle, opened each broadcast. This was the story of one of the most tragic accidents in the history of Oakland when three automobiles crashed at Fourteenth and Broadway killing a six-year-old child pedestrian, Jane Arnold. As it happened, two of the cars were new Buick sedans. One driver escaped in his car and the other left his wrecked car behind, disappearing in the crowd. The driver of the third car was knocked unconscious. There were only four witnesses who would swear that they saw the accident, three of them testifying that the car that actually killed the little girl was the Buick left behind by the fleeing driver. The fourth man declared that it was the Buick car that was driven from the scene of the accident that ran down and killed the child. Lieutenant Charles Hemphill, head of the Oakland traffic department worked alongside Inspector Tracey and Inspector Haldeman to unravel what was initially a bad traffic accident.

As the episodes progressed, it turned out that the accident was partly involved in a multiple murder plot. Jane Arnold’s father was an attorney who received an unsigned letter in a woman’s handwriting predicting tragedy unless he dropped a certain case. The witness, Mr. Jamison, who had told a contradictory story to the other three, had been shot to death in his home. Willie Spencer, a fifth witness, was discovered. He arrived at police headquarters, in an intoxicated condition, to offer testimony, after which Spencer was shot down by someone in a speeding car that whizzed away into the night. The solution came quick and steadfast in the sixth and final broadcast when Willie survived the attempt on his life long enough to point out one of the three witnesses on the scene as being the one who killed the little girl. The grief and tragedy of careless driving was depicted throughout the serial, including various traffic messages from the announcer.

EARLY MORSE PROGRAMS

Throughout 1930 to 1932, Morse wrote a large number of scripts for various radio programs originating from the West Coast. Some became successful short-run series, while others never went further than the initial printed page. Among those audition scripts were *The Man of the House* (no date listed), Morse proposed a series of comical mis-adventures of Rodney Crumpet, husband of Daisy Crumpet, owner of a wealthy estate. Rodney was a good man, stumbling and cheerful, in the Bumstead tradition, possibly an attempt to cash in on the famed *Blondie* comic strips. There is no evidence that this proposal went any further than the audition script.

One script entitled *Behind the Scene with King Arthur*, was dated May 14, 1931, Monday evening 8:30 to 9 p.m. The script listed “Episode One” was subtitled “Lancelot Mounts a Donkey Cart” and concerned Sir Lancelot and his meeting with the Lady Elouise. According to the final page of the script, Earl Hodgins

was the producer and director. Paul Carson, who would later compose the music for *One Man's Family*, composed the musical backgrounds and interludes. Sir Lancelot was played by Michael Raffetto. Others in the cast included Richard La Grande, Tom Kelly and Bobbie Deane.

Morse was also contracted by NBC to write scripts for various novels, plays and movies of which the station had purchased broadcast rights. Among these was *The Saga of Billy the Kid*, an hour-long adaptation of the Walter Noble Burn novel of the same name. Morse wrote a thirty-minute script based on the 1931 motion picture *Cimarron*, in a joint publicity effort between MGM Studios and the National Broadcasting Company. The movie starred Irene Dunne and Richard Dix. No cast list was given on the script, so it's not clear who played the leads. Morse also wrote a thirty-five page script entitled *Caste*, based on the famous English stage play by T.W. Robertson. Once again the cast remains unknown, but Earl Hodgins did direct the production as part of the *NBC Drama Hour*.

Morse's other early script writing chores included a thirty-minute adaptation of Edgar Allen Poe's *Murders in the Rue Morgue*; a series of seven, 15-minute episodes of *The Good Old Days* dramatizing San Francisco's bars and cafés; a series of 15-minute broadcasts entitled *Seeing the World With Grace* (sponsored by the Grace Steamship Line); *Passage by Zeppelin*, a five minute anniversary sketch starring Michael Raffetto, Helen Musselman, Bert Horton, J. Anthony Smythe and Barton Yarborough; *The Republican Campaign Program*, an audition for Hoover's 1932 campaign slated for broadcast on September 2, 1931; and *In the Beginning*, a spectacle submitted for a Bohemian Grove Play.

Other scripts Morse wrote during his early years included three for the *Story-Teller Hour*: "Little Bo Peep" (June 1, 1930), "War Pants" (January 1931) and "Comedy of Terrors" (January 28, 1931). For the *NBC Drama Hour* program, Morse wrote "A California Ghost Story" for the broadcast of January 3, 1931 concerning a group of people hearing strange forest noises; and "In the Valley of the Moon" for the broadcast of February 8, 1931, a biographical drama about author Jack London's love for the picturesque California.

On April 4, 1933, NBC presented "The Girl I Left Behind Me," a story of the historical battle between the United States Frigate Constitution and the Guerriere of the Royal Navy, written by Lieutenant J.Y. Dannenberg of the United States Frigate Constitution and adapted for radio by Carlton E. Morse. Michael Raffetto produced and directed the drama, with Barton Yarborough playing the role of Captain James R. Dacres and Cameron Prud'homme as Captain Isaac Hull.

THE CROSS-EYED PARROT

Among all these early radio serials and programs, Morse eventually found himself at home when he was given the opportunity to pen a series of mystery serials under the by-line of *NBC Mystery Serial*. It would be these various serials that Morse would later use for reference when he needed mystery plots for *Adventures by Morse* and *I Love A Mystery*. *NBC Mystery Serial* was the nickname given to the allotted time frame for these serials, although I have found no documentation

to verify the program was ever called *NBC Mystery Serial*. (An excellent example of this is the long-running CBS anthology *The Columbia Workshop* where short-run presentations like *Once Upon a Tune* and *Columbia Presents Corwin* are still listed among reference books under *The Columbia Workshop* when in fact, the program underwent title changes for brief times.)

A few California radio stations scattered throughout San Francisco and Oakland wanted to present a series of mystery serials using a “blood and thunder” setting to scare audiences who preferred programs of a heavier nature. Scheduled for a late-night time slot (between 9 p.m. and 10 p.m. P.S.T.) so that young children would be fast asleep and not exposed to the thrillers, adults could stay up and enjoy a chilling story of murder and suspense. Mystery programs were considered “taboo” among many civic-minded and Christian organizations so stations often opted to air these programs at the late-night time slot. The *NBC Mystery Serials* were broadcast once a week, and aired consecutively. When one serial concluded, the next serial began the week after. There was no sponsorship for any of the serials – all produced and paid for by the staff of NBC.

According to one source, the cost of each production varied between ten to fifteen dollars, and employed the talents of young script writers (such as Morse) to pen each episode quickly and economically. These short-run serials each consisted of ten consecutive episodes and lasted a half-hour per weekly chapter. Although these mystery thrillers were not broadcast with a coast-to-coast hook-up, they were apparently heard as far north as Canada and as far West as Colorado. Because the program was not broadcast coast-to-coast, this meant no repeat performance for the Eastern half of the U.S. The actors would be paid low-scale. Serials, however, were many a radio actor’s dream because playing the role of one character in a serial meant guaranteed work for more than one broadcast.

The Cross-Eyed Parrot was the first of these thriller serials, described by an NBC press release: “It’s principal setting is an island belonging to the fanatical Dr. Herz Von Elm, who has a fondness for conducting experiments on human beings and animals. He holds his human captives for huge ransoms and if they are unable to pay the money, he uses them as subjects for his gruesome scientific tests.” *The Cross-Eyed Parrot* was a stage play written by Ted and Virginia Maxwell in 1925. It was published the year after by the Walter H. Baker Company, a small publishing company devoted to printing stage plays, located at 41 Winter Street in Boston, Massachusetts. The 92-page stage play was subtitled as “A Melodramatic Comedy in Three Acts.” This play was apparently popular during the mid-1920s, but underwent only one printing. It has since entered obscurity, and is very difficult to find a copy still intact. A.J. Wright, an Associate Professor of Anesthesiology at the School of Medicine at the University of Alabama was kind enough to spend some time looking for libraries that to date, still have a copy of the play among their holdings. According to the OCLC Worldcat database, which includes the combined holdings of hundreds of major libraries in the U.S. and elsewhere, only three libraries have a copy: The Amherst College in Massachusetts, the Cleveland Public Library in Ohio and Brown University in Rhode Island.

"I was doing a great number of historical dramas for three or four years," recalled Morse. "But all of this was done with the same type of acting that actors did on the stage, you know like projection, and loud noises, and climbing their ceiling and all that sort of thing." *The Cross-Eyed Parrot* is one of many stage plays that the stations owned, needing only to be transformed into feasible radio scripts. Pre-filled with one-liners and bad puns, (One of the characters is named Dr. S. Pinal Kord), the play was divided into three acts. The first offers nothing more than a couple friends, Plummer and Hayne, discussing the events of the recent news. It appears women of high society are being kidnapped and held for ransom by an unknown entity. Hayne's sister Lisle is kidnapped and the men go to a private island owned by Dr. Herz Von Elm, a suspect in the investigation.

The remaining two acts deal with Hayne and Plummer's attempt to find and rescue Lisle from the clutches of the mad doctor, whose intentions is animal experimentation. Although the doctor owns a private mental institution (the front for his activities), the true nature of his experiments is to find a connecting link between man and ape. The kidnap victims are always returned unharmed; the ransom money paying for his experiments.

As Morse recalled, "Before that time they were doing old movies or older stage plays, things that had nothing whatever to do with radio, and were not very successful." Apparently NBC affiliates purchased the rights to dramatize an adaptation of the play over the air, and in order to start the grisly ball rolling with the mystery serials, Morse was handed a copy of the play and asked to make a ten-chapter serial for the network. * Morse did so, but not without making a number of changes. Although the cast names remained the same, the comedic angle was dropped to make the serial more frightening. Adapting a three-act play into a ten-chapter serial also proved a challenge to Morse. By the time the first episode of the serial was completed, Morse had already gone through the entire events of the first act! Realizing he would have to incorporate some of his own ideas to expand the play to ten episodes, the second act was stretched to make the second and third episode. For the most part, these first three episodes remained fairly faithful to the original play (with the addition of a panther girl in episode three).

Episodes four through ten, however, were considerably different than the final act of the original play. In the play, Plummer and Hayne apprehended the mad doctor and his assistants Morgan and Margot. But in the radio serial, Margot was murdered and the mad doctor suffered the wrath of his own experiment – a gorilla with the hands of a cold-blooded murderer. Although the stage play takes place on a small private island outside New York City, Morse moved the locale (obviously) to a small private island outside San Francisco.

* The Walter H. Baker Company charged a fifteen-dollar royalty payment for each amateur performance. It is not clear exactly how much the radio station paid for the radio rights, but I think it would be a fair assumption that more than fifteen dollars was paid to the publishing company. Dramatizing on stage was one thing – radio was more commercial.

For curiosity seekers, “The Cross-Eyed Parrot” originates from the second act of the Maxwell play, when Hayne and Plummer discuss the description of the wharf tender, who ferries the supplies on and off the island, and owns a pet parrot that is apparently cross-eyed.

The character of Dr. Herz Von Elm is portrayed as a mad scientist, posing as a doctor of a legit sanitarium, and whose qualities are mixed throughout both the serial and stage play. Quoted the doctor: “There is so much about the human body that we do not understand and we – scientists, doctors, chiropractors, osteopaths – all – all of us are groping in the dark – and regardless of our individual success – or – how we attain our ends – the desire and effort is worthy of the goal – the ultimate physical perfection of mankind.”

There are enticing moments in the play, such as when assistant Margot talks to the mad doctor:

MARGOT: And I’ve heard people say, “The Island of Doctor Moreau” was the mad dream of a diseased mind.

VON HERZ: He knew what he was writing about, that man. And ever since I first read that story I have wanted to do as Doctor Moreau did. What a marvelous thing to watch the human brain function in the body of an animal! If only once I could make them talk. Maybe this girl, with her fighting spirit, her active brain, will be the one to crown my years of experimenting with success.”

What differed from the stage play and the radio play was that the doctor never intended to make Lisle into a human guinea pig for his experiments until the very end of the play, when he discovered that the only way of disposing of Lisle (because she learned too much) was to make her part of his experiments.

The character of Plummy, in *The Cross-Eyed Parrot*, might possibly have been an inspiration for the character of Doc, whom Morse would later create for *I Love A Mystery*. Plummy spoke with a southern accent and was often the comic relief with the best lines of the play. “Don’t do that!” he once remarked, “My heart missed ten beats! Don’t you know better than to yell like that behind a nervous patient’s back?” This serial was probably the inspiration for many of Morse’s other serials, all usually containing two male detectives, a cast of extras playing victims and suspects, and jovial humor laced throughout.

It should be noted that *The Cross-Eyed Parrot* is the only mystery serial scripted by Carlton E. Morse, that was adapted from material written by another author. Morse did write a few hour-long radio plays based on other material; *The Saga of Billy the Kid* from the book of the same name; *Cimarron* from the motion picture; *Caste* from the stage play; *Murders of the Rue Morgue* from the Poe story; but those were one-time radio scripts, not serials.

THE DRAGON IN THE SUN

Morse’s second mystery serial, *The Dragon in the Sun*, featured plenty of action and fistfights. Opening with the sound of four gongs, tom-toms to full mike, and a Mayan prayer, the story involves an ambitious expedition led by Doctor Carter

and his servant Mrs. Santos, to the Sacred City in the jungles of Central America, rumored to be more of a legend than fact. Accompanying Doctor Carter is his daughter Connie, and his two friends Mark Wells and Henry Biggs. Along the way they encounter many dangers ranging from multiple meetings with a werewolf, human sacrifice, and the ancient craft of brain washing.

The title "Dragon in the Sun" originates from a prophecy fulfilled in episode five (August 15, 1930) in which the expedition witnesses the "Dragon Was to Ride in the Sun" fulfilled. According to the legend depicted in this serial, the Mayans believed that each time there was to be a world catastrophe, there would appear on the face of the sun, a shadow of a dragon. Such a vision would bring about an uprising of the Brotherhood of the Sun, marching troops across the globe for world domination. Their plans, however, were foiled by Doctor Carter's expedition by applying some brains and muscles, and the destruction of the lost civilization.

The legend of the Dragon was based on a reasonable premise among primitive people. The vision depicted in this serial described an eclipse, which appears often in the mythology and literature of different cultures and different ages, most often as symbols of obliteration, fear, and the overthrow of the natural order of things. The Incas tried to intimidate the creatures that would eat the sun. The ancient Chinese would produce great noise and commotion during an eclipse, banging pots and drums to frighten away the dragon. Very little recognition of the event has been documented in the Mayan culture, but the theory of the Dragon apparently originates more from the Chinese who according to the document Shu Ching, "the Sun and Moon did not meet harmoniously."

This ten-chapter serial (all of Morse's *NBC Mystery Serials* were ten chapters long) played much like his later jungle serials, of which Jack, Doc and Reggie would commonly find themselves making a long trek through South American jungles and rain forests such as "The Hermit of San Felipe," "Temple of the Vampires," "The African Jungle Mystery" and "The Battle of the Century." More interesting were the various chapters in which the trio discovered large, stone steps, apparently man-made, leading up toward the heavens. This subject would later serve as the prototype for the *I Love A Mystery* serial entitled "The Stairway to the Sun." Not only that revisitation, but this entire serial – save for a few name, locale and title changes – was dramatized years later on *Adventures By Morse* as "The Land of the Living Dead."

The serial was produced and directed by Charles McAllister, who would later play numerous supporting and starring roles in Morse serials such as *The Game Called Murder*, *The Witch of Endor* and *Barbary Coast Nights*. Local trade papers helped attract a listening audience through paid advertisements and critical reviews. It was one of the newspapers Carlton E. Morse worked for in the past, the San Francisco *Chronicle*, that remarked: "It is one of the most dramatic productions ever put on the air and is expected to attract wide attention."

During the opening and closing of many of the chapters, the announcer billed *The Dragon in the Sun* as a mystery drama of ancient Mayan mysticism, strange terrors and weird deaths, “written by Carlton E. Morse and Keltner Williamson, an expert on Mayan Archaeology.” To date, after considerable research, it is this author’s opinion that Keltner Williamson was fictitiously created to establish realism to the drama, and add some awe of authenticity to the dramatic events. No one using the name of Keltner Williamson ever wrote a publication about Mayan Archaeology nor was Williamson ever credited during the *Adventures by Morse* serial, which was dramatized, with very little changes in 1944.

THE CITY OF THE DEAD

(Sound of High Wind)

(Sound of Church Bell Tolling)

Announcer: The City of the Dead!

(Sound of Clock Striking)

Certainly one of the better mysteries written by Morse, *The City of the Dead*, involved grave robbing, a mysterious figure (disfigured if you want to call it that), disappearing corpses, a missing inheritance of black pearls, and the sound of a church bell where there is no bell. “The City of the Dead” refers to a graveyard consisting of ten thousand graves; each marked with a white marble slab indicating the residence of the departed. Two young people, Phyllis and Jimmy, find themselves stranded in the cemetery by an unfortunate set of circumstances. The mayor of the town has been investigating because someone had been opening up graves in search of missing pearls, and suspects the young people of being the culprits – especially since recent vandalism in the graveyard has remained unsolved. The mayor phones his son, a private detective, to investigate and solve the mystery.

As the mystery unfolds, old graves are being dug open and the corpses are being swamped. Lammy Fink, a slow-wit fellow who does kitchen police duty and a bit of gardening in the City, has his house burned down when the culprit sets fire to the residence, destroying the evidence into ashes. Doctor Tooner, a friend of the mayor, assists the heroes to unravel the mystery of the phantom church bell and the corpse swapping. The mystery is unique in one aspect because clues lead to the suspicion of the detective’s father, Mayor Long, a close relative of the detective. A skeleton entering the front door with a message tied to its bones is equally chilling in once scene. A ghoulish nicknamed “Old Claw Foot” is seen attacking innocent victims, but shows respect for young Phyllis.

This serial also marks the beginning of Morse’s *I Love A Mystery* program. First the private detective named Sergeant Jack Long (later to become Jack Packard and Doc Long) is played by Barton Yarborough (who played Doc Long on *ILAM*). Second, each episode opens with the sound of a tolling bell to establish the time the episode began. Thus nine tolls suggest nine o’clock and twelve tolls suggest midnight. This method of establishing the time would later be used in most of the *I Love A Mystery* serials.

According to Morse, the method of writing his mystery serials started with *The City of the Dead*. "All I had to begin with," Morse recalled, "was the desire to write a play about an old graveyard. The more I thought about it, the better idea it seemed. And so when the call came for this type of play, I sat down and began to write. *The City of the Dead* was the result. A story sometimes takes itself out of an author's hands and gallops along, he knows not whither. In *The City of the Dead*, I planned out what might be titled a 'natural' first episode with a bang-up climax for that particular chapter. But lo and behold, when the last page was turned out it wasn't what I expected at all."

"On the second episode, or chapter," Morse continued, "I began all over again, and once more I set a definite aim for the second climax. And again it came out something else. After that I simply gave up, and let events transpire when and where they would, hoping to high Heaven that along about the ninth or tenth episode the tangled web of circumstances would straighten themselves out for a smashing finish." In 1944, *The City of the Dead* would be dramatized on *Adventures by Morse* with only one major change – the name of Sergeant Jack Long and Mayor Joshua Long became Captain Friday and Mayor Joshua Friday. The rest of the serial remained unchanged. Many years later, Morse would write a stage play entitled "The Skeleton Walks" which was adapted in part from this serial (most notably the scene where the skeleton enters the front door in chapter five) and was performed on stage at the Limestone Community High School in 1969.

CAPT. POST: CRIME SPECIALIST

(SOUND OF SIREN)

ANNOUNCER: Captain Post: Crime Specialist!

(SOUND OF OCEAN WAVES)

ANNOUNCER: Waves of crime! They rise and sweep over the world in disastrous whirls and eddies. They wreck lives, smash homes, blast love and hope and happiness. Sometimes these waves of crime are above-board, only too apparent. Sometimes they are underneath, hidden away . . . secretly eating away the understructure of a society. Very often the world never does know of these crimes. The ravages of dope; the blackmail of the come-on-girl; the sinister shadow of the master mind . . . Such crimes are born in secrecy, and thrive like vermin in dark and diseased minds and complete their cycle in a tremendous eruption of human emotion. Such a crime is the bases of our drama tonight!

A woman leaps from her death from a twelve-story window and what appears to be a suicide turns out to be murder. The investigation leans toward the reclusive mansion owned by Professor Ernest Qoon and the Worth family. Laura Worth breaks down into hysterics. William Worth is afraid of microscopic organisms so he stays inside his room. Secret passageways and an organ that plays without an organist are just some of the eerie happenings. Sound a little familiar? It should. A family being torn apart through physical and psychological means in a decaying mansion where murders are being committed like clockwork was a plot that Morse often turned to more than once in *I Love A Mystery* including "The Monster in the Mansion," "Blood on the Cat" and "Murder is the Word for It."

This serial also marked the initial appearance of Captain Carter Post, a detective from San Francisco who investigated unexplained homicide. Richard LeGrand, who played the role of the Werewolf in *The Dragon in the Sun*, played the role of Captain Post. Michael Raffetto played the sinister Prof. Qoon and beginning with episode seven, Barton Yarborough returned as Sergeant Jack Long of the San Francisco Police Detective Bureau, the same character he played in the last serial. (Captain Post was confused and desperate so he felt it was time to call in an extra hand.)

The name of the program was initially *A Modern Crime Wave*, but internal evidence suggests that by the time Morse began scripting episode two, he had decided on *Capt. Post: Crime Specialist*. Ten weeks after this serial ended, Morse reprised his fictional detective in *The Return of Captain Post*. It was about the time Morse was writing his *Captain Post* serials that other writers began writing their own, and between the two *Capt. Post* serials was *The Adventures of Dr. Webster*, scripted by little-known Ruth de Pledge Burgender. The producer/director of this serial (and *The City of the Dead*) was L. Scott Perkins.

NBC was apparently receiving a lot of feedback regarding the Morse mysteries, because at the end of episode five, the announcer thanked the listeners: "At this point the author, the producer and the cast wish to thank the radio public for the scores of letters of appreciation that are coming in from all quarters of North America. From as far east as Maine, as far south as Texas and far up into the Canada country, they are coming. They cannot all be personally answered, but each is read and thoroughly appreciated."

Michael Raffetto recalled how he got started in the NBC radio plays. He was directing live stage plays for the University during the late twenties and radio evolved. "Some woman was trying to put on some plays in San Francisco for NBC and I called her – she knew me – and she made an appointment with the program director, Tom Hutchinson. And we talked drama, and he said we're interested and asked what I had and I told him I was directing at the University and that I was a licensed lawyer and a member of the bar, and that I had an idea for some plays based on a defense lawyer. I didn't realize I was anticipating *Perry Mason*, and I said this is a lawyer with a lot of charm but crooked and was not entirely reasonable." Raffetto submitted a script and the station bought it. It was called *Arm of the Law*. Morse, then a writer for NBC, admired Raffetto's work and began casting Raffetto in his plays.

THE RETURN OF CAPT. POST

With the success of the last Captain Post serial (the fan letters might have had a hand in this), Morse wrote a sequel entitled *The Return of Captain Post*. The plot was fairly simple. Professor Ernest Qoon from the last serial is on board a vessel bound for the French-Indo China territory, in hopes of finding and exploring a lost Cambodian city, rumored to be in existence. Along for the ride are his assistant Celia Parks, and his friend Doctor Carter and his secretary Perry Mills. Captain Post, along with his daughter Patricia and friend Sgt. Jack Long, are escorting a

prisoner named Ta-Quan. But when their prisoner escapes, Captain Post is forced to join the expedition in hopes of retrieving his prisoner and maintaining his reputation. Along the journey the expedition encounters the Temple of the Gorillas and the Cobra King.

According to papers dated April 16, 1931, Morse initially entitled this serial "Capt. Post vs. Cobra King" but between drafts of the first few episodes, the serial was retitled "The Realm of the Cobra King," and "The Land of the Cobra King" before settling with "The Return of Capt. Post." This serial was reprised in 1945 on *Adventures By Morse* with very little changes (name changes, mainly) and in 1952 for *I Love A Mystery* both under the title "The Cobra King Strikes Back."

The sound effects men received production challenges during this serial. Episodes two and four required a couple of Chinese musicians, one of which was able to play some kind of reed pipe. Episode three required Chinese musicians, one capable of singing in Chinese. Internal evidence also suggests that this serial was supposed to be dramatized the week after *Capt. Post: Crime Specialist* ended, beginning February 13, 1931, but the scripts Morse wrote were not handed in to the Continuity Desk until April of 1931. Barton Yarborough once again reprised his role of Sergeant Jack Long.

Earl Hodgins took on the producing and directing job for this serial and the next two, *Dead Men Prowl* and *The Witch of Endor*. By this time Morse's serials were becoming the pride and joy of NBC and Hodgins went beyond the call of duty to ensure that the productions met the standards of the network. In the January 1932 issue of *Radio Doings*, Morse recalled one of the jungle scenes: "Following a jungle episode in which the characters were riding through a tangled wilderness aboard the broad flanks of an elephant, we received a telephone call from a mystified fan demanding to know how we were able to convey the movements of the swaying beast over the air. Now, good as we are at NBC, we did *not* make an elephant sway over the ether. We didn't have an elephant in the studio. But we were able to give the impression of crashing brush, the heavy grunts and breathing of the beast, the shouts of native drivers, and now and then the bellow of the angry beast. Added to that, we had nicely-timed bits of dialogue that indicated that riding on an elephant wasn't very different from riding an open boat in a high sea. The combination of the sound effects and the bits of dialogue so entwined themselves in this particular fan's imagination that we actually had her believing that she had been aboard the elephant along with the characters of the play."

THE GAME CALLED MURDER

(Organ: Valse Triste)

(Break suddenly with terrible laugh)

Announcer: The Game Called Murder!

(Footsteps and Rattling Chains)

(Chains Rattle in Mouth of Mike . . .Low Terrible Laugh)

Morse's sixth mystery serial (and the third and final of the Captain Post trilogy) was *The Game Called Murder*. This very serial would later be reused for the

same plot scenario for the *I Love A Mystery* serial, “The Case of the Transplanted Castle.” James Henry Fenwick, a San Francisco antique dealer, is murdered while a weekend guest with Captain Post at the castle home of the millionaire broker, Clyde Lincoln. Post calls on his friend Sgt. Jack Long to help investigate. There were some changes made between this serial and the *ILAM* version, besides the obvious fact that the two detectives were replaced with Jack, Doc and Reggie. The character of the dwarfed, hunchbacked organist Pettifoot was given a different name - Fabens. (The role of Pettifoot remains unknown, sadly.) The setting, Poverty Castle, also received a name change – Cotesworth Castle.

Among the supporting cast was Carleton Young, who would later become an established radio actor in many fields including the title roles of *Front Page Farrell*, *The Adventures of Ellery Queen*, and *The Count of Monte Cristo*. The same premonition suite was performed on an organ in both serials, each time played to suggest another murder – Brahms’ *Lullabye* as described in *Game Called Murder*, though it was known as “Brahms’ Cradle Song” in the *ILAM* serial.

Richard LeGrand again reprised his role of Captain Carter Post but only for the first six episodes. Beginning with episode seven, George Rand took over the role. This serial is another of Morse’s dark house thrillers occupied with decaying personalities – and death coming to all of them by a Creeping Thing who wishes to remain anonymous for personal reasons later revealed. Marta Lincoln is stabbed by a sword; people keep disappearing without reason; a secret marriage is revealed; Sir Peter is found bloodstained; and secret passages are part of the mystery.

By this time, Morse had caught on to a format that proved successful. Many radio serials of the time, however popular, would offer each episode as a continuation from the last, with the story line dragging on and on and on . . . With these *NBC Mystery Serials*, a closure was provided for each serial, allowing new listeners to pick up and get into the story without having to be filled in for what they missed. Many afternoon serials such as *Lum and Abner*, *Perry Mason* and *Space Patrol* ran for countless broadcasts, never giving the radio listener an honest chance to start from any type of beginning. So if any casual listener tuned in to these early Morse thrillers, it didn’t take long for them to get caught up in the new thriller. At the time of printing there do not exist any recordings of these early Morse serials.

One other note of interest: the program opened on a somewhat familiar note, musical note, that is. The opening theme was “Valse Triste” by Sibelius, which would later become the opening and closing theme for *I Love A Mystery*. This theme would be used only once more before the incarnation of *I Love A Mystery* in the final serial in the Sgt. Jack Long series, *The Witch of Endor*.

DEAD MEN PROWL

Three days before Halloween of 1931, Morse’s new mystery serial premiered over NBC entitled *Dead Men Tell*. The announcer invited the listeners in on a fright feast of horror and walking corpses: “The mystery of death is securely cloaked in

innumerable curious and awful phenomena. Your own family physician, if he could, would sit before you and unravel such harrowing tales as would congeal your blood. Tales of the living dead . . . tales of mental and physical agony that even they hardly dare think of . . . experiences they speak of among themselves in whispered wonderment and fear. The weird, loathsome pranks that the human body on occasion plays on its owners are facts that every medical man anticipates with horror. He knows that some time in his career he will meet with one of these mysterious unholy circumstances! He knows this and he awaits it with inward trepidation . . . Dead men who live . . . Living substance that seemingly is dead . . . All the unpleasantness that a courageous man of medicine keeps to himself!”

Like *Dragon in the Sun*, *City of the Dead* and *Capt. Post, Crime Specialist*, this serial was also dramatized in 1945 on *Adventures by Morse*, again with slight changes in cast names – but most of the drama remains intact. The opening of each episode began with strains of the intermezzo “Goyescas” by Granados, followed by the sound of a girl sobbing, and the frightened whisper, “Ooooh! Go ‘way . . . don’t touch me . . . Don’t . . .”

The plot was fairly simple. Sergeant Jack Long and his friend Doctor Jamie Croft spend the weekend at a private beach resort, and stumble upon three murders in the same evening. Four young people at the resort are the initial suspects, but as Sgt. Long investigates, it soon become apparent that they are merely pawns in the murderer’s deadly game. The supernatural element of the serial is the mysterious prowling of the dead bodies that don’t stay put. Although no one actually witnesses any of the corpses walk and talk, a couple people do catch a glimpse on occasion. Sgt. Long and Doctor Croft make three attempts to prevent the dead bodies from being mobile, from tying them to the chairs and sofas, to locking them in a freezer. The mystery does present some true elements of suspense when the four children are locked inside a freezer, and Sgt. Long saves them in the nick of time from freezing to death. In the end, the motive is revealed: a) shady real-estate deal by a clever prowler who applied a few tricks to create the practice of the bodies appearing to take on the illusion of the corpses walking about the graveyard.

In January 1932, Morse wrote an article for the magazine *Radio Doings* in which he explained and illustrated the function of the signature: “Before a radio dramatist dares confront his unseen audience with the snarl of madmen, the hiss of violence, the agonized gasps of terrified girls and all that sort of thing, he must put his listeners into the proper frame of mind. The moment we swing into the mystery-serial hour we hit the audience with something, which will stir their blood and at the same time direct their minds to a definite vein of thought. For example, in my present serial, *Dead Men Prowl*, we use the organ. We have developed the Intermezzo from Granados’ ‘Goyescas’ to a haunting and macabre air. The moment it strikes your ears you are gripped with a feeling that something out of the ordinary is about to occur.”

“Similarly in *The City of the Dead* serial,” Morse continued, “we opened with the weird tolling of a phantom bell, and as this bell was closely linked with the action

of the play, all of which took place in an abandoned graveyard, I venture to say that this introduction alone was enough to send a good many shivers up and down some millions of spines. In *Captain Post, Crime Specialist*, we used the hair-raising sound of a siren rising and falling behind the slow movement of ocean waves. These waves, the announcer told the audience, were the waves of crime that were sweeping over the country leaving in their blood-wake atrocious deeds too terrible even to be whispered.”

“But don’t you believe that the audience is the only one to respond to these weird introductions,” he concluded. “The opening of the drama has its effect upon everyone present in the studio, and particularly the cast. As the eerie sounds float out into the studio, and the deep, haunting voice of the announcer makes itself felt, you can almost see the actors transported into the scene of the action. They are no longer actors, but ordinary people caught in a snarl of terrible adventure. They are living scenes, incidents and situations as certainly as though these were actually happening, and not merely fantastic episodes concocted by a playwright.”

THE WITCH OF ENDOR

(Organ: Valse Triste)

Announcer: The Witch of Endor!

(Sound of a Girl Sobbing)

(Theme Swells)

Announcer: When I began writing this diary how little I suspected what ghastly events I was scheduled to describe. I shudder to think where it will end. And all has seemed so quiet and peaceful during the past two weeks.

By 1932, Morse had established himself in the role of writing spooky crime serials and was turning out almost one script a week. *The Witch of Endor* marked Morse’s last serial in the *NBC Mystery Serial* line, and proved to be the weakest of his assembly line. The serial was somewhat of a rewrite of *The City of the Dead* with a group of well-to-do members of society meeting at the home of Dr. Gordon to talk over the strange activities of a woman calling herself the “Witch of Endor.” The story took place in Endor Park, a small exclusive suburban residential district on the outskirts of San Francisco. Just as in *The City of the Dead*, two men, two women and a doctor investigate the strange occurrences at a local graveyard, apparently led by an unrecognized figure with hidden motives.

Sgt. Jack Long again played by Barton Yarborough, was called in on the recommendation of Dr. Gordon, who revealed that he was a friend of Professor Qoon, a character from two serials previous. Some of the characters in the serials such as Kirk Reynolds disappear without reason. A tramp is murdered and his body stashed away only to be discovered. All sound familiar? These are plot devices used in previous serials. One device never explored before (and Morse would never use again) was having the announcer open each episode, in the role of one of the characters, as if he or she was reading from a diary. “So closely am I involved in the terrible events which concern the Witch of Endor and her activities, I sometimes wonder if I am not doing myself a harm by writing of them in my diary.” Another episode opened: “My hand trembles so I can hardly hold

my pen. Who would ever conceive that anything so important as murder would ever happen to me? As I sit here writing in my diary of the death of Nurse Mills and of Detective Jed Rice I am so overcome with emotions so deep, so terrifying, so exquisitely sweet, I feel I must swoon from sheer ecstasy . . . Since I plunged the knife into Nurse Mills I have raised my hand in that gesture a dozen times, and each time I relive those breathless exciting seconds.” The solution to the mystery was solved in part by the discovery of the diary, and the person whose handwriting matched that of the entries.

By 1932, Carlton E. Morse became the West Coast’s biggest name in radio drama – evident by telephone calls and letters written to the stations praising the mysteries. Morse’s continual diet of murder and violence was unlimited. “During those days, the thing that was so very pleasant was that there were no standards of writing,” recalled Morse. “You were turned loose to think of something and do it. And out of this maelstrom of confusion came many of the shows that later developed into Coast and National shows. It was a wonderful time. It was a new era in a new medium and everybody has his opportunity.” Although the station footed the bills, hoping for a sponsor for the mystery serials (the purpose why the station allowed for the programs to be sustaining), no sponsor came along to pay for the productions.

Small bit of trivia: The role of Wilma Baily was played by actress Barbara Jo Allen, who was the real-life wife of Barton Yarborough (who played Sgt. Jack Long) in the same serial. This was no coincidence, obviously, since Barbara Jo Allen also played numerous supporting roles in the Police Chief Quinn serials following *The Witch of Endor*.

POLICE CHIEF QUINN’S STORIES

San Francisco’s Chief of Police William J. Quinn built a reputation for bravery and was known throughout the city as one of the most powerful men in law enforcement. During San Francisco’s maritime strike, which began May 9, 1934, the town tumbled out of control when the Industrial Association, made up of employers and business interests who wished to break the strike, as well as the power of San Francisco unions, began to move goods from the piers to warehouses. The first running battles between unionists and police began Tuesday, July 3, 1934. There was a lull during the July 4 holiday when no freight was moved, but disturbances picked up again Thursday, July 5, 1934 – known as “Bloody Thursday.” One of the bloodiest bits of fighting occurred near the King St. Warehouse. Suddenly the strike pickets broke through the police lines and surged around a pile of bricks. Soon the air was filled with missiles. Inspector Jerry Desmond went down, a cut over one eye. Asst. Inspector Cornelius was struck in the head. Officer John LaDue was struck in the leg with a brick. Police Chief [William J.] Quinn led his men in person. He had a narrow escape when a brick crashed through the side window of his car, missing him by inches.

The year after, Police Chief William Quinn ordered extra security at the Yacht Harbor when he caught wind of a plot to seize the city’s police boat to aid in a mass escape attempt from Alcatraz. His bravery to act in the line of duty earned

him honor at the department, and he eventually became the President of the International Association of Chiefs of Police from 1938 – 1939.

Yet, years before his name became a household name on the California coast, William Quinn became a central character in a series of mystery dramas penned by Carlton E. Morse. Two weeks after *The Witch of Endor*, Morse premiered the first of four ten-chapter serials. Instead of a continuation of events – each episode picking up where the last left off – these new serials presented single-episode stories each with a similar theme. Through special arrangement and permission, Morse began writing dramas about San Francisco police officers, supposedly “based on true events,” which were in fact, based on actual case files as reported by Carlton E. Morse when he worked for the *Chronicle*, *Herald* and *Bulletin*, while covering the radio and police news.

Each week, Carlton E. Morse (playing himself) would pay a visit to Police Chief William J. Quinn and document a story from the police files of Quinn’s office. Morse would appear briefly at the beginning and conclusion of each drama and from time to time, but it is not known whether Chief Quinn actually played himself or not. The announcer often gave out the cast towards the end of each broadcast, explaining that “Chief Quinn played himself as storyteller.”

Author’s note: From what I have been able to research, I believe the role of Chief Quinn was played by Barton Yarborough for the most part, and the actual Chief Quinn didn’t have any further involvement other than lending his name to the series. One source makes mention that Quinn was involved but whether he was behind the microphone or not during the dramas still remains a mystery.

The cases dramatized were based on true stories. The broadcast of August 5, 1932 dramatized the corruption of Little Pete, owner of a string of legitimate shoe factories, who later got involved in underworld crime, and hired cold-blooded killers to murder his competition. When one of his killers was arrested and placed on trial for the murder of a Sue Yop man in 1887, Little Pete boldly tried to bribe the jurors, the District Attorney, and everyone else connected with the prosecution. He was promptly thrown in jail, later convicted of attempted bribery, and sent to San Quentin Prison for five years.

Trivia: Sgt. Quinn would later become a law authority figure in the *I Love A Mystery* serial “The Decapitation of Jefferson Monk.” In the 1946 Columbia picture, *The Devil’s Mask*, actor Thomas E. Jackson would play the role of Detective Captain Quinn. On September 22, 1931, months before the Chief Quinn serials premiered, Morse had written a seven-page plot synopsis in the form of a script entitled *The Cop on the Beat*. Although the audition script never went anywhere, the idea was clearly attempted and succeeded with the Chief Quinn serials in 1932.

CHINATOWN SQUAD

Chinatown Squad was the first of these four serials, beginning July 1, 1932 described by the announcer in the premiere episode: “San Francisco, Chinatown

with its dramatic, romantic past, its narrow streets, its alleys, its tilted roofs and splashes of gilt and Chinese red. Chinatown, blurred by fog; stirring mysteriously under a pale gold moon; slumbering listlessly in the glare of the noonday sun. A Chinatown of a thousand smells, queer sights and exotic sounds, but today purged of all its evil. No more opium dens. No more underground gambling halls. No more slave trade. The acrid fumes of smoke have cleared away and the glint of unsheathed knives are no more. A thriving Oriental city within a city, eager for peace and quiet. A city of many children, of energetic young men and self-possessed young women. But Chinatown was not always so peaceful. For instance . . . back in 1910 when our present Chief of Police William J. Quinn was a member of the Chinatown Squad. Come along with Carlton E. Morse while he invades the private office of Chief Quinn down in the Hall of Justice.”

(SOUND OF RAPPING ON DOOR)

CHIEF QUINN: Come in.

(SOUND OF DOOR OPENING)

CHIEF QUINN: Oh, it's you Mr. Morse . . . Glad to see you . . . Have a chair.

MORSE: Thanks Chief. I've come after that Chinatown story you promised me over the phone.

CHIEF QUINN: I see. Want to write it up for radio do you?

MORSE: Yes. I want to dramatize it for NBC. The outline you gave me over the phone sounded great. Let's see, it happened back in 1910, didn't you say?

CHIEF QUINN: Yes, back in nineteen-ten . . . But see here Mr. Morse, how many of these stories are you going to want?

MORSE: Oh, one a week for quite some time. And your men should have innumerable stories of Chinatown up your sleeve. The opium market . . . slave girl trade . . . Tong wars . . . smuggling . . . We want them all Chief.

Morse also gained more creative control over this series, producing all four of these serials. Michael Raffetto directed all ten episodes of the third Chief Quinn series, *Killed in Action*. Incidentally, the radio serial *Chinatown Squad* was not the basis of the 1935 Universal film of the same name. The movie was based on a Lawrence Block story.

BARBARY COAST NIGHTS

(ORGAN THEME)

ANNOUNCER: Barbary Coast Nights!

(POLICE SIREN)

ANNOUNCER: As told by Police Chief William J. Quinn, to Carlton E. Morse!

Barbary Coast Nights was based on the case files of the San Francisco Police Department, retelling cases Morse recalled during his years as a journalist. These serials established Morse with a reputation for writing what he himself termed as “the bang-bang, loud, noisy, tearing-up-the-scenery type of radio” programs. As described by the announcer during the premiere broadcast: “Barbary Coast, that last great mad gesture of San Francisco to live up to the rollicking, reckless, unconventional picturesqueness established by those rugged giants of men, who came charging down on California in forty-nine to sweat and fight and win the

raw gold, which seemed to lie glitteringly everywhere. Barbary Coast, that last western stronghold of abandonment and the unrestrained. The place of laughter, the place of girls, the place of strange and unexpected experiences. Streets of contracting moods. Streets of blazing lights and alleys of shadows. Streets of music mingled with short, savage words and cries of despair. The smashing of glasses, the popping of corks, the place where ragtime music was born. There it lay on the edge of Chinatown a glittering, seething hodgepodge of dubious resorts, creating a sort of bacchanalian enchantment that stirred the imagination of the entire civilized world. And it is from this colorful locale that Police Chief William J. Quinn draws the stories, which he starts telling tonight. Seated across from him in his office in the Hall of Justice, is Carlton E. Morse, typewriter before him, weaving the story into a radio drama, as he talks.”

The broadcasts, obviously, were done in a sound studio and not in the Hall of Justice. To help establish the setting and mood to the dramas, the music typical of the old Barbary Coast days was played on the piano by Paul Carson. Salvano Dale, at one time a song and dance man of the Barbary Coast, was hired as the dancer heard in the broadcast of March 10, 1933. Actress Verna Felton, who had just broken into radio acting months before, got her earliest of radio acting roles playing a few supporting roles in these Chief Quinn serials. Felton would later become a regular cast member for numerous radio programs including *The Red Skelton Show*, *Blondie*, *The Judy Canova Show* and *December Bride*. She would also voice the fairy godmother in Disney’s animated *Cinderella* (1950).

It is apparent that many listeners were questioning the origin of the stories (no doubt by residents of Chinatown and the Barbary Coast), so by the end of the last chapter, the announcer remarked: “Many people have inquired as to Police Chief William J. Quinn’s source of information concerning the Barbary Coast stories, some of which occurred before his entrance into the police department. All stories were based on actual occurrences taken from police records. Chief Quinn joined the police force in November 1906 when he was twenty-one.

KILLED IN ACTION

The third of the Chief Quinn serials was perhaps the most grisly. The opening of each episode began with a roll call, followed by the announcer reminding the audience that one of the men would die before the end of the program.

(Organ Theme “Chanson Triste”; Organ to Background)

Officer: (smartly) Headquarters Company, fall in! Attention to Roll Call

... James Coleman!

Coleman: Here!

Officer: James Halsey!

Halsey: Here!

Officer: Edwin Merideth!

Merideth: Here!

Officer: Byron Woods!

Announcer: KILLED IN ACTION!

(Siren to Full Mike)

(Organ Swells to Full Mike)

Killed in Action, as the title suggests, documented the true events leading up to the death of a police officer while on or off duty, while employed by the San Francisco Police Department. Each episode opened the same way, the fourth officer unable to call out "Here," so the announcer substitutes "KILLED IN ACTION!" Each episode covered a different Company, besides Headquarters. One week was Detective Bureau, another week Mission Station, Company D, another Potrero Station, Company I, and so on. As the announcer explained in the premiere: "Down in the Hall of Justice there is a roll of names honored above all others. The names of the officers and patrolmen of the San Francisco Police Department who have given their lives in the name of duty. The names of men who laid down their lives that the citizens of San Francisco might continue to live in peace and tranquility; who gave their lives that the great monster crime, might never raise its fearsome head in this city. So for the next ten weeks our attention will be centered on this roll of honor, as we pay tribute to these men who wore the Uniform so well."

In loving memory the program was established. However, according to some letters found archived, not all of the listeners were pleased. Some praised the programs, others felt the program was depressing, while others found little excitement in knowing the outcome of the story before reaching the last pages of drama.

At the end of episode six, the announcer explained: "In reply to certain questions which have come to him, Chief Quinn wishes to have us state that the subject matter for this *Killed in Action* series has been taken from the files of the Police Department, from information furnished by men in the department, and from such citizens of San Francisco who are best able to give certain details in connection with the cases. The Chief at this time wishes to thank all those who have been so kind in aiding him and Mr. Morse in collecting the needed data."

At the end of episode ten, Chief Quinn remarked: "And now that we come to the close of this series of broadcasts entitled *Killed in Action*, I wish to take this moment to thank this great radio audience for the splendid way in which they have received these stories of the heroism of the members of the San Francisco Police Department. I wish to thank you all for the man kind letters, phone calls and words of commendation extended in behalf of these radio dramas. Furthermore, I desire to thank those who have worked with me so whole-heartedly in making these stories possible."

Paul Carson supplied the music for both *Barbary Coast Nights* and *Killed in Action*. Carson would later compose the memorable *Waltz Patrice* (a.k.a. *Patricia*, named after Morse's wife) as the theme song for *One Man's Family*, become organist for ABC Radio's *Take It From There* in the mid-forties, and *The Woman in My House* (1951-59) also created and produced by Carlton E. Morse. These are the only two Chief Quinn serials that give any credit to the musicians, so I am not sure if Paul Carson supplied the music for all of the mystery serials or just these two.

TO THE BEST OF THEIR ABILITY

(Organ Theme: "All America"; Organ to Background)

Announcer: We present Police Chief William J. Quinn in his new police dramas, "To The Best of Their Ability!"

(Police Siren)

Chief Quinn: Do you solemnly swear that you will support the Constitution of the United States and the Constitution of the State of California and that you will faithfully discharge the duties of a police officer for the City and County of San Francisco in accordance WITH THE BEST OF YOUR ABILITY, so help you God?

Officer: I do!

(Police Siren)

(Organ theme swells to full mike for twenty seconds then fades to background.)

The goal of this series of police dramas was to bring a little color and action and not as much of the inner workings of the police department. The audience was to get a policeman's point of view on a subject that was forever a matter of interest to every citizen; a topic which politicians, public men and the press never tire of discussing: the story of the temptations to which police officers were often subject. Each week presented a story of an officer attempting to keep a clear conscience while rejecting petty bribery and underworld embezzlement, even if the rejection meant facing public disgrace.

So when did Morse write such horrifying scripts? It was reported in more than one trade paper that he was "at his office in the San Francisco studios at 7 o'clock every morning. Many of his most terrifying mystery situations have been written at that hour, not late at night, as might be supposed."

Eight years later, in 1939, John Knight revealed in *Radio Guide*: "He never works at home, but reports at the office early – at 8:30 . . . tosses off his coat, dons an old sweater and a pair of easy slippers and goes to work. He has a deadly fear – almost a phobia – of colds and keeps his windows closed tightly. An inveterate chain smoker, the room is soon so filled with smoke that you can cut it with a knife. He is notably a poor conversationalist and never dictates to a stenographer, as do most scriptwriters. He can find expression for his stories and ideas only at his typewriter."

Morse commented in multiple interviews, "Writers of mystery dramas are asked a hundred times, 'Where do you get your idea for those awful plays?' My own reply invariably is, 'I don't know.' The complete serial is usually the result of some germ of an idea that has been fermenting in the back of one's mind for some time." Also, "I usually am without any definite idea of what I am to write. Outlining a script would rob the writing of spontaneity and inspiration and it would become just a job to be done. If I am lucky and it is a good day, I get ideas as soon as I sit down at the typewriter. Some days, of course, I don't. I sit, and I sit, and I chew my fingernails. Then I just forget about the whole thing for the day and go fishing. The nearer I get to my deadline, however, the easier it is to write."

And this is about as honest as any writer can be. For without deadlines, most any author will tell you, their book would never get finished. As John Knight affirmed: "He is strictly a deadline writer, doing his best work under pressure of time, and he has never been late with a script . . . He refuses to make any changes in a script when it is finished, and the only criticism he will take at all is an occasional suggestion from his wife, Patricia."

After with two years of serial experience, Morse was getting tired. "After two years of this," Morse told a reporter for *Radio Guide* in 1939, "I was so fed up with crime that I couldn't look a policeman in the eye. I wanted to do something that was real and simple and sincere. It was this urge that made me decide to write – then and there – the family drama I had had in my mind for some time." This series would be the last of the mystery serials penned by Morse for KGO in San Francisco.

THE SUCCESS OF ONE MAN'S FAMILY

"It seems to me," he recalled, "that if I could go just as far as possible in the opposite direction, I could start a new trend in radio, something that was more thoughtful, something more than just violent entertainment." Morse had another reason for creating *One Man's Family*. After World War I he felt that "a deterioration of family, of parent-child relationships" had begun. "I had been brought up with the very strict, conventional home life," he said, "and it appalled me to see what was going on. It was really the beginning of juvenile delinquency on the one side, and divorce and lack of concern in parents for their children, on the other."

Galsworthy's *Forsyte Saga* inspired Morse to "try to put into radio form a story that would take an idealized typical American family and try to present both the children's and the parents' side of the story and demonstrate how it was possible that the two could work together for the happiness of everybody concerned."

"Over and over again I hit on the point that the American family was the keystone of the American way of life," continued Morse, "that it was important in the social, moral, political and economic life of the country. And it seems to me now, that my point is being very well proved, because I think American family life has deteriorated and we have chaos in our social relationships between physically, not mentally, mature people and the younger generation. Family life is becoming almost non-existent. And that is what – unconsciously, I think – I sensed was happening way back in '32 when the show started."

Initially the executives rejected the idea of *One Man's Family*. "They gave the scripts back to me and he said 'I think maybe you have written out. Why don't you resign and if we need any help we'll call on you.' Well it scared me. I needed the job and the forty dollars a week. So I took the scripts to Don Gillman, who was then the Vice President of NBC on the West Coast. And I showed them to him and he kept them for about three weeks and finally he called me and he said, 'You know I seem to like the idea but I don't know if the public would accept it.' So I said, 'Well, there is a part in there for a thirteen year old boy,' and

Don had a son who wanted to be an actor and was doing a little bit of radio and I said why don't we try it and I'll put this boy in as Jack, the younger boy. So after he thought it over he said, 'why don't we try this over for six weeks? You think you can end it up in six weeks?' And I said, yes."

He proposed his idea a second time in early 1932, with Morse writing out the first three chapters. The second time he was granted permission by NBC's Don Gillman (father of the actor who would play the role of Jack), to try it on the air. But Gillman warned Morse that just like his thriller serials, he had better write the sixth chapter with a conclusion in mind, in case it failed to catch on. (John Dunning's book *On The Air* cites the program being offered a thirteen-week run, but there has yet to be any proof of thirteen.)

The date was Friday, April 29, 1932. The location was San Francisco, California. At 9:30 p.m. P.S.T., *One Man's Family* premiered over the NBC network. "*One Man's Family* is dedicated to the mothers and fathers of the younger generation, and to their bewildering offspring," quoted the announcer. The program gained a faithful audience and letters were sent to the studio, from parents and children alike who described how they enjoyed sitting down as a family, to listen to the Barbour family of Sea Cliff, California. Before the end of May, NBC executives decided to add *One Man's Family* to their entire West Coast network. One year later, in May of 1933, the serial became part of the coast-to-coast hook-up, and historically marked down as the first West Coast program to be heard on the East Coast!

"I selected the cast for *One Man's Family* before I ever wrote a word," recalled Morse, "because I had been working then from 1929 to 1932 with the actors doing all those shows so I got to know thirty or forty of the actors in San Francisco very well. So I selected the cast. I selected J. Anthony Smythe, who was a well-known actor on the stage before radio. I selected him as Father Barber. Minetta Ellen as Mother Barbour – she had played at the University of California for years with the student body beforehand. Then Mike Raffetto and Bernice Berwin were both from the University of California, and Barton Yarborough. He was a Texas boy who also graduated from the U.C. Kathleen Wilson was then about to finish college at the time. But I had selected all of these people before I wrote the show, knowing and having worked with them all those years and knowing exactly how they sounded, and they didn't sound like each other so I could put a group of people together so the audience would recognize them by their voice quality."

"Right after the war," continued Morse, "Tony Smythe was a leading man up and down the Pacific Coast for stage plays. Then came the Depression and theaters closed every place and he was really a hungry young man. But he fit right in with the radio picture and I used him over and over again for various types of shows. I found him a good person to work with, [and later] found him to be Father Barbour in my mind. This was thinking up the family and laying it out in my mind before I even had it figured. Mike Raffetto I had set as Paul and Barton Yarborough and Kathleen Wilson were going to play Clifford and Claudia."

"I thought a family story would make a great thing so I wrote three episodes and sold them to the producers at NBC, their production department and they said, 'Morse, you're written out. Nobody wants to hear anything about the family life they live day and night, and why they would go home and listen to somebody else's story. So why don't you forget radio? That scared the heck out of me. So I took the radio episodes to Don Gilman who was the Vice President of NBC on the West Coast and he said, 'All they did was the bang-bang sort of stuff and loud, noisy sort of thing, and this family stuff is too tame. But anyway, try it for six weeks. Can you turn this thing off in six weeks if it doesn't go?' I said yes, so that began *One Man's Family* and it never went off the air for twenty-seven years."

One Man's Family became one of the most popular radio programs on the air. According to John Dunning, its popularity went "into prime time, doing battle with the giants and emerging at its peak with a giant share of the audience." When Standard Brands, the sponsor, dropped the program in 1949, over 75,000 letters flooded NBC in support of the program's return, and the broadcasting station picked up the tab, allowing the program to remain on the air with and without sponsors until 1959, twenty-seven years after the program started.

During the first year, the eastern broadcast listeners who sat up to hear *One Man's Family* 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 for the studio – *One Man's Family* would be produced in San Francisco on a nation-wide basis. It went on the National NBC Network on May 17, 1933, and became the first radio serial ever to be sent from West to East. (On a trivial note: Morse's wife, Patricia, was such a large influence on his radio work that in 1941, a new theme was composed for the program, entitled "Patricia.")

I LOVE A MYSTERY: THE ORIGIN

By April 1935, Standard Brands – the same company responsible for Royal Puddings and Gelatin, Fleischmann's Yeast and Tenderleaf Tea – began sponsoring *One Man's Family*. Morse's weekly program of the Barbours was making his name established among the country as the writer of wholesome, contemporary dramas of life's trials and tribulations. By 1937, the National Broadcasting Company made a change. "NBC was moving its Western headquarters from San Francisco to Hollywood," recalled Morse, "and all of the shows were invited to come down and all of the announcers and many of the engineers and so forth were invited to come down and they had their choice. The NBC affiliate was still going to be in San Francisco, and they needed people. We chose to go down to Hollywood. It was the thing to do because down there immediately they began to build all the pressures of emotion and all that sort of thing. It gave us better facilities than the local station had so overall it was the only thing to have done."

The challenge of writing one script a week was not so much of a challenge for

Morse and by late 1938 (November or December), the same sponsor had someone at the J. Walter Advertising Agency (who represented Standard Brands) contact Morse about writing another hit program to attract a different audience. Obviously, a new radio program on the same merits of *One Man's Family* would only be advertising to the same crowd of listeners. It was decided by the board at Standard Brands to advertise a program that could be considered the exact opposite of *One Man's Family*. Mystery, western and horror dramas attracted a different crowd – and a different market.

As Morse recalled, “An agency called me up from New York and said ‘Look, I have a sponsor that wants a mystery story. Do you think you could come up with something?’ I said I was sure I could try. They said ‘All right, pick out a name and I’ll be out in Hollywood in a couple weeks and we’ll have an audition and we’ll see how it sounds.’ So I wrote three episodes of a show. I gave several names and among them was *I Love A Mystery*, which was his preference immediately. But he took one episode and read through it and said ‘All right, we’ll start with this a week from Monday.’ There was no audition. With a piece of paper in my hand I had to get a cast together and a theme song so I turned the theme song over to Paul Carson. He came up with the wonderful idea, which we used throughout the series.”

When asked by a reporter in 1939 why he wrote a mystery serial, Morse told the reporter he began writing *I Love A Mystery* because he “needed something to play against. When you go along doing the same thing and thinking in the same general category week after week, your thought gets a little fagged. If you can do something to give you a complete turnover, it’s an inspiration. It helps you do the other show.”

THE CONTRACT

Here, reprinted for your historical documentation, is the copy of the “Commercial Package Show Agreement” as drawn out by the National Broadcasting Company, Inc. and the J. Walter Thompson Company for *I Love A Mystery*, dated December 29, 1938.

Agreement dated December 29, between NATIONAL BROADCASTING COMPANY, INC., Sunset and Vine, Hollywood, California, hereinafter called “NBC,” and J. WALTER THOMPSON AGENCY, 6331 Hollywood Boulevard, Hollywood, California, hereinafter called “Agency.”

1. NBC agrees to furnish, and Agency agrees to pay for, a series of radio programs presently entitled “I Love a Mystery,” to be sponsored by Standard Brands, Inc. and broadcast on the Pacific Coast network from the Hollywood studios of National Broadcasting Company, Inc., on consecutive Mondays through Fridays, inclusive, commencing January 16, 1939 and ending January 10, 1941 from approximately 5:15 P.M. to approximately 5:30 P.M., Pacific Standard Time. Agency agrees to pay for such series of radio programs the sums specified below:

- (a) For the 52-week period, consisting of 3 cycles of 15 weeks each, commencing January 16, 1939 and ending December 29, 1939, the sum of Thirteen Hundred Dollars (\$1,300) per week;
- (b) For the 52-week period, consisting of 4 cycles of 13 weeks each, commencing January 1, 1940 and ending January 10, 1941, the sum of Fifteen Hundred Fifty Dollars (\$1,550) per week.

Agency shall have the right to cancel said program at the end of any of the cycles specified in subdivisions (a) and (b) hereof, by giving NBC thirty (30) days' prior written notice thereof.

2. It is agreed that the program material and talent supplied by NBC for said series of radio programs shall consist of daily scripts prepared and written by Carlton Morse, together with such actors and actresses, announcer and sound effects as may be necessary to the presentation of said program. It is further understood and agreed that should the prevailing minimum union wage scale for the actors, actresses, announcers and sound effects men necessary to the presentation of said program be increased, the additional compensation to be paid to NBC because of such wage scale increase will be mutually agreed upon between NBC and Agency and NBC shall endeavor to minimize the increased talent charges by attempting to make such reductions in the number of characters as may be consonant with the best interests of the program. NBC warrants that of the gross fees specified in paragraph One and Seven thereof, not to exceed forty-five per cent (45%) thereof shall be allocated to the furnishing of artistic talent and it is agreed that Agency will not be required to pay NBC any additional compensation because of any change in the union wage scale until and unless said increase makes it necessary to use more than forty-five per cent (45%) of said gross fees for artistic talent. It is understood that NBC will not furnish a specific announcer of commercial copy reader in connection with said program and in the event Agency at any time desires a specific announcer of commercial copy reader, the additional compensation therefore (sic) will be mutually agreed upon between NBC and Agency.

3. NBC represents and warrants that it has or will endeavor to secure all right, title and interest in and to the literary material used in connection with said series of radio programs. NBC hereby licenses said material solely for radio broadcasting use on said program. NBC warrants that it has entered into a contract with Carlton Morse whereby the latter has agreed to furnish the scripts for said programs and has agreed to defend at his own expense all claims, demands, actions and suits asserted or maintained by reason of any violation of any right of privacy, infringement of copyright or common law or other proprietary right arising from or growing out of the material so furnished by him and has agreed to indemnify and hold harmless National, the advertising agency, the sponsor and the owners and operators of the associated stations of National, their officers, agents or employees of and from any loss, costs or recoveries, or damage, including all attorneys' fees which they, or any of them, may incur or pay out, in connection therewith, and has further agreed that in the event of such a

claim, National shall have the right to withhold fifty percent (50%) of the weekly fees thereafter accruing to Morse under said contract until such claim or claims have been disposed of. In the event any such claims are made, National will, on the written demand of Agency, withhold fifty per cent (50%) of the fees accruing to Morse under its contract with him, the sums so withheld to be held in trust by National for the joint benefit of the parties hereto pending disposition of such claim, Agency or sponsor is granted the right to use the title of said program, and the names of characters appearing therein, in connection with the advertising of the commercial product manufactured by the sponsor which is being currently advertised by said program. NBC agrees that it will not license others to use said literary material for any purpose whatsoever during the term of this agreement or within six (6) months following the expiration hereof.

4. NBC shall not be liable for the failure of any artists supplied hereunder to perform, but shall try to furnish suitable substitutes. Agency agrees to execute NBC's standard forms of facilities contract covering the broadcasting of said program. NBC shall not be entitled to the fee specified for any program which it fails to broadcast. As between the parties hereto, NBC shall be deemed to be the employer of any persons rendering services hereunder in the capacity of employees for social security purposes, and NBC agrees to pay all social security taxes imposed upon it as such employer.

5. NBC grants Agency the right to make without cost to NBC not more than ten (10) recordings of each program provided for in paragraph one (1) hereof and have such recordings broadcast, solely for the sponsor, Standard Brands, inc., for test purposes over not more than ten (10) radio stations located anywhere within the United States provided however, that such recordings shall not be broadcast after the lapse of sixty (60) days following the termination of this agreement. If the making of off the line recordings requires the payment of increased compensation to artists, announcers or sound effects men because of union regulations, Agency agrees to pay the amount of any such increase, or the difference between the total cost for artistic talent for any such program and forty-five per cent (45%) of the gross fee applicable to such program whichever is smaller.

6. It is agreed that Agency may, by giving NBC written notice thirty (30) days before the expiration of the preceding 13-week period, eliminate said series of programs for a period of 15 consecutive weeks between June 1st and September 30th of the years specified in paragraphs 1 and 7 hereof; and during such omitted periods Agency will not be liable for the compensation specified herein.

7. In the event that at any time during the period between January 16, 1939 and January 10, 1941 Agency desires the program herein contracted for to be broadcast transcontinental rather than on the Pacific Coast as in Paragraph 1 provided, Agency may do so upon giving NBC written notice of such desire thirty (30) days prior to the effective date of such change; in such event the terms and conditions specified in this agreement will remain in full force and effect except as hereinafter modified:

A. The term of this agreement shall be extended for a term of seven (7) years from the date upon which the first transcontinental broadcast is made hereunder, and Agency agrees to pay the fees specified below:

- (a) For the first 52-week period thereof, consisting of 4 cycles of 13 weeks each, the sum of Eighteen Hundred Dollars (\$1,800) per week;
- (b) For the second 52-week period thereof, consisting of 2 cycles of 25 weeks each, the sum of Two Thousand Dollars (\$2,000) per week;
- (c) For the third 52-week period thereof, consisting of 2 cycles of 26 weeks each, the sum of Twenty-two Hundred Dollars (\$2,200) per week;
- (d) For the fourth 52-week period thereof, consisting of 1 cycle of 52 weeks each, the sum of Twenty-four Hundred Dollars (\$2,400) per week;
- (e) For the fifth 52-week period thereof, consisting of 1 cycle of 52 weeks each, the sum of Twenty-six Hundred Dollars (\$2,600) per week;
- (f) For the sixth 52-week period thereof, consisting of 1 cycle of 52 weeks each, the sum of Twenty-eight Hundred Dollars (\$2,800) per week;
- (g) For the seventh 52-week period thereof, consisting of 1 cycle of 52 weeks each, the sum of Thirty Thousand Dollars (\$3,000) per week;

Agency shall have the right to cancel said program at the end of any 13-week cycle of subdivision (a) hereof and at the end of any 26-week cycle of subdivisions (b) and (c) hereof and at the end of any 52-week cycle of subdivisions (d) and (g) inclusive hereof, or at the end of any calendar year, by giving NBC thirty (30) days' prior written notice thereof.

B. NBC grants Agency the right to make an unlimited number of recordings of each program provided for in paragraph seven (7) hereof which may be broadcast solely for the sponsor, Standard Brands, Inc. over any radio station located within the United States or any other country in which NBC shall have rights to permit such recordings to be broadcast, provided, however, that such recordings shall not be broadcast after the lapse of sixty (60) days following the termination of this agreement. If the making of such recordings requires the payment of increased compensation to artists, announcer or sound effects men because of union regulations, Agency agrees to pay the amount of any such increase or the difference between the total cost of artistic talent for any such program and forty-five per cent (45%) of the gross fee applicable to such program, whichever is smaller.

C. It is agreed that NBC will provide without additional cost repeat broadcasts of said series of programs if requested by Agency; provided, however, that should the prevailing minimum union wage scale for the actors, actresses, announcers and sound effects men necessary to the presentation of said program be increased because of union regulations applying to such repeat broadcasts so

that the artistic talent receives more than forty-five per cent (45%) of the gross fee applicable to any such broadcasts, Agency will reimburse NBC for such repeat broadcasts in an amount which will be mutually agreed upon by both parties hereto.

8. It is understood and agrees that the fees set forth in paragraphs 1 and 7 hereof will be applicable irrespective of whether said programs are broadcast during day time or evening hours.

9. It is agreed that Carlton Morse shall be permitted to take a leave of absence for vacation for three (3) consecutive months commencing at some date to be mutually agreed upon by the parties hereto; provided, however, that such leave of absence shall expire not later than July 14, 1941; and provided further, that during the absence of Morse, the program shall continue without interruption.

10. Agency agrees to permit regular members of the cast of "One Man's Family" to render services on the program "I Love a Mystery" or any replacement thereof; provided, however, that the services of such members shall be exclusive to said two programs.

11. In the event the series of radio programs presently entitled "One Man's Family" is discontinued or terminated at the expiration of any period specified in the contract between Agency and the National Broadcasting Company, Inc., dated February 13, 1935, and such discontinuance or termination is prior to the discontinuance or termination of the program "I Love a Mystery," the fees specified in subdivisions (a) and (b) or paragraph one (1) hereof and subdivisions (a) to (g) inclusive of paragraph 7 hereof will be increased by an amount to be mutually agreed upon by Agency and NBC.

12. NBC will endeavor to submit to the Agency for its approval all "I Love a Mystery" program material at least two (2) weeks in advance of the broadcast thereof; but the approval of Agency will not be deemed a waiver of its right to indemnify by Morse as provided for in paragraph 3 or 5 hereof.

13. Artistic talent as used herein shall include actors, actresses, announcer and sound effects men necessary to the presentation of said programs. To compute the gross fee applicable to any broadcast the gross fee for the week in which the broadcast occurs shall be divided by five (5).

NATIONAL BROADCASTING COMPANY, INC.

(signed by S. J. Smollet)

J. WALTER THOMPSON COMPANY

(signed by Edward G. Wilson) *

* Edward G. Wilson (1908-1992) was a 1930 Earlham College graduate and a long-time executive of the J. Walter Thompson Advertising Agency in New York City.

CARLTON E. MORSE warrants that he has read the foregoing agreement, that in so far as its provisions relate to him it is acceptable to him and he hereby agrees that so long as the "One Man's Family" program and the program presently entitled "I Love a Mystery" or a replacement of said letter program are both broadcast, including television, purposes except that he may prepare occasional scripts for products not competitive with any of the products of the sponsors of said two programs.

CARLTON E. MORSE (signed)

Notes of interest: Under clause seven, sub-paragraph (g), the words Thirty Thousand Dollars was typed, but the numerical dollar figure – the correct figure – was printed next to it. The written amount was a mistake typed in the contract.

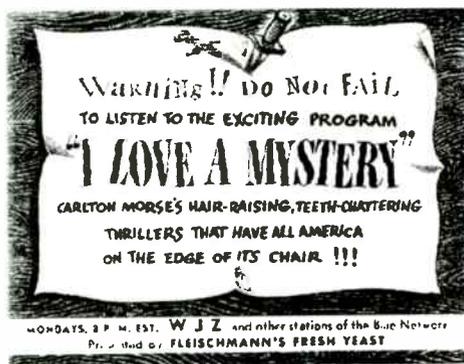
After receiving the initial contract, Carlton Morse submitted a letter dated December 29, 1938 from Los Angeles, addressed to the J. Walter Thompson Company:

Gentlemen:

In the event the series of radio programs presently entitled "Mysteries by Morse" or re-expiration of any period specified in the contract between you and the National Broadcasting Company, Inc., executed contemporaneously herewith and dated December 29, 1938, you are hereby granted an option giving you the exclusive right for a period of six (6) months from the date of termination thereof within which you may merchandise and sell said series of programs written by me or some replacement series written by me to be mutually agreed upon provided that said series or replacement thereof shall commence within six (6) months from the date of the exercise of said option. The foregoing option is granted in consideration of your services in soliciting your clients for the purpose of merchandising said program.

Carlton E. Morse

The letter was accepted and signed by Edward G. Wilson of the J. Walter Thompson Company. Although the terms of the contract were negotiable,



according to many interoffice memos and letters, the initial draft of the "Commercial Package Show Agreement" featured a hand-written memo initialed by Edward G. Wilson stating "This contract is subject to such modifications as may be necessary in order to secure the signature of Morse to the attached contract."

THE NEGOTIATIONS

Reprinted are telegrams exchanged between the NBC legal department. To keep costs down, customers using the telegraph system often relied on abbreviations to represent words. The telegraphs reprinted below have remained unchanged.

12/29/38

Reber From TDL

LAST NITE TUTHILL TOLD ME THAT THE CARLTON MORSE CONTRACT WOULD B SIGNED THIS A M ON THE COAST. WHEN IT IS FULLY EXECUTED TUTHILL WILL B NOTIFIED AND WILL IN TURN CALL ME. PIERCE WANTS ASSURANCE THAT BEFORE THIS CONTRACT IS SIGNED BY JWT HE CAN SEE IT BECAUSE THERE R SEVERAL ITEMS HE WANTS TO CHECK. N CAE U R ASKED TO SIGN PLS HOLD UP ON IT UNTIL PIERCE HAS COVERED HIS POINTS WITH CLIENT. IN MEANTIME CONTRACT IS BEING HELD UP.

12/30/38

Reber from TDL

CLIENT DOES NOT WANT TO START MYSTERY ON JAN 2. WANTS TO START 9TH OR 16TH, BUT DOES NOT WISH TO GIVE US SPECIFIED DATE UNTIL 1. HE HAS SEEN EITHER THE FIRST SCRIPT OR A SYNOPSIS OF WHATS COMING AND 2. HED LIKE TO KNOW THT TITLE OF THE SHOW AND 3. PIERCE WOULD LIKE TO SEE THE CONTRACTS SIGNED BY MORSE ESPECIALLY PGHS RE RECORDINGS BEFORE JWT SIGNS THESE CONTRACTS. TUTHILL IS ASKING COAST T O AIRMAIL ABOVE THREE THINGS TO US TODAY. AS SOON AS WE GET THIS PIERCE WILL GIVE US DEFINITE STARTING DATE OF 9TH OR 16TH.

1/3/39

Reber from TDL

CLIENT SAID TODAY HE DEFINITELY DID NOT WANT TITLE MYSTERIES BY MORSE. WOULD U PLS GET TOGETHER WITH MORSE AND GIVE US SOME NEW TITLED TO SUBMIT TO CLIENT. *

1/4/39

Gerveny from Reber

TELL TDL AND PIERCE AND WILSON TO SIGN THE MORSE CONTRACTS AND GIVE US THE GO AHEAD. WE HAVE A MARVELOUS TITLE, "I LOVE A MYSTERY". COLWELL WILL COTTON TO THAT. FORTY FIVE PERCENT FOR ARTISTS IS WHAT THEY ARE PAYING AND IT SEEMS REASONABLE. TELL COLWELL COMMERCIALS ARE TO BE STRAIGHT. MORSE THINKS IT WOULD BE VERY BAD TO INVOLVE CAST BECAUSE OF THRILLING CLIMAXES PLANNED FOR EACH EPISODE. TELL PIERCE THAT MORSE IS ALL SET TO START JAN 9. LETS GO.

* On the original script the show was tentatively entitled "I Love Adventure," and that was only crossed out in Morse's own handwriting, replaced with the more familiar "I Love a Mystery."

1/4/39

Reber from TDL

WE HAVE BEEN UNABLE TO GET TUTHILL ON THE PHONE ALL DAY. CLIENT FEELS THAT SCRIPTS R PRETTY GRUESOME AND MAY RAISE OBJECTIONS. WE ASKED TUTHILL S SECRETARY TO FIND OUT IF SCRIPTS HAD BEEN APPROVED BY NBC. SHE SAID "NO" AND GAVE US IMPRESSION THAT THERE MIGHT BE SOMETHING FUNDIMENTALLY WRONG WITH THEM. WE KNOW NY NBC HAS TALKED WITH HOLLYWOOD NBC ABOUT THIS TODAY. WILSON HAS A FEW CHANGES HE WANTS TO DISCUSS WITH TUTHILL BUT WILL BE UNABLE TO TALK WITH HIM UNTIL TOMORROW SO TALENT AND TIME CONTRACTS HAVE NOT BEEN SIGNED.

1/13/39

Reber from Wilson

FOLLOWING ARE CHANGES TO BE MADE IN AGREEMENT SIGNED BY MORSE DATED DEC. 29, 1938 FOR MORSE MYSTERIES - CHANGE DATES IN PARA 1 TO CONFIRM TO FACTS.

AFTER THE WORDS "THE FURNISHING OF ARTISTIC TALENT" IN PARA 2, TOP PAGE 2, ADD "AND IT IS AGREED THAT AGENCY WILL NOT BE REQUIRED TO PAY NBC ANY ADDITIONAL COMPENSATION BECAUSE OF ANY CHANGE IN THE UNION WAGE SCALE UNTIL AND UNLESS SAID INCREASE MAE IT NECESSARY TO USE MORE THAN 45 PER CENT OF SAID GROSS FEES FOR ARTISTIC TALENT".

IN PARA 4, DELETE "AND NBC AGREES TO PAY ALL SOCIAL SECURITY PURPOSES" AFTER THE WORDS "FOR SOCIAL SECURITY PURPOSES."

IN PARA 5 CHANGE THE THIRD WORD IN LINE 3 FROM "HEREIN" TO "IN THE FIRST PARA HEREOF".

AFTER THE WORDS "THE AMOUNT OF ANY SUCH INCREASE" IN THE LAST SENTENCE OF PARA 5 INSERT THE FOLLOWING - "OR THE DIFFERENCE BETWEEN THE TOAL COST FOR ARTISTIC TALENT FOR ANY SUCH PROGRAM AND 45 PERCENT OF THE GROSS FEE APPLICABLE TO SUCH PROGRAM, WHICH EVER IS SMALLER".

IN THE NEXT TO LAST LINE OF PARA 6 "OMITTED PROGRAMS" PROBABLY SHOULD BE CHANGED TO "PERIODS".

IN THE SECOND LINE OF PARA 7, CHANGE THE DATES AS ABOVE. CHANGE THE LAST WORK IN THE LAST WORD IN THE SECOND LINE OF PART B OF PARA 7 FROM "HEREIN" TO "IN PARA 7 HEREOF".

AFTER THE WORD "BROADCASTS" IN THE 8TH LINE OF PART C OF PARA 7 ADD - "SO THAT THE ARTISTIC TALENT WOULD RECEIVE MORE THAN 45 PERCENT OF THE GROSS FEE APPLICABLE TO ANY SUCH BROADCAST".

ADD A NEW PARA AS FOLLOWS - "ARTISTIC TALENT" AS USED HEREIN SHALL INCLUDE ACTORS, ACTRESSES, ANNOUNCERS AND SOUND EFFECTS MEN NECESSARY TO THE PRESENTATION OF SAID PROGRAM. TO COMPUTE THE GROSS FEE APPLICABLE TO ANY

BROADCAST, THE GROSS FEE FOR THE WEEK IN WHICH THE BROADCAST OCCURS SHALL BE DIVIDED BY FIVE”.

ADD AS ANOTHER NEW PARA THE THIRD PARA FROM MORSE – NBC CONTRACT RE MYSTERIES. IT PERTAINS TO INDEMNITY. COAST NBC HAS COPY OF THIS.

THERE IS NO PROVISION FOR REJECTING OR CHANGING ANY SCRIPTS WE DO NOT LIKE. IT IS BETTER TO HAVE NO PROVISION CONCERNING ALTERATIONS, HOWEVER, THAN ONE LIKE THAT IN ONE MANS FAMILY CONTRACT WHICH PROVIDES THAT WE CAN MAKE NO ALTERATIONS.

PLS DO NOT HAVE CONTRACT SIGNED UNTIL WE GIVE U FURTHER OKAY. PIERCE WANTS TO READ IT IN FINAL FORM FIRST THING TOMORROW MORNING. LETTER DATED DEC 29, 1938 EXTENDING ONE MANS FAMILY OPTIONS LEGALLY OKAY.

THE LETTER SIGNED BY MORSE AND DATED DEC 29, 1938 IS ALL RIGHT IF NBC'S APPROVAL IS NOTED THEREON.

COAST OFFICE OF NBC HAS COPIES OF DOCUMENTS REFERRED TO IN THIS TWX AND HAVE BEEN ADVISED OF THESE CHANGES. NBC LEGAL BOTH BOAST AND N Y AND JWT LEGAL HAVE APPROVED ALL THESE CHANGES.

1/16/39

Rick from Wilson

YOUR 178 HAD WORD FROM TUTHILL TODAY. HE PROMISED TO HAVE CONTRACTS IN MY HANDS AT 2 PM. HAVENT RECD THEM YET, EXPECT TO WITHIN AN HOUR OR SO.

1/16/39

Wilson from Reber

WE EXPECT U TO SIGN CONTRACTS FOR MORSE IN NY. FIRST SHOW TODAY SUPERB, U CAN TELL SPENCER AND PIERCE S B HAS A HUNK OF DYNAMITE HERE.

1/16/39

Wilson from Finnie

MY UNDERSTANDING ON MORSE CONTRACTS IS THAT WE ARE DOING NOTHING. NEW YORK IS DOING EVERYTHING.

1/16/39

Rick Reber from Wilson

RE MORSE CONTRACTS. AM AT NBC OFFICE AND WILL EXECUTE I LOVE A MYSTERY CONTRACT, EXTENSION OF ONE MANS FAMILY CONTRACT, AND SIX MONTHS OPTION LETTER DATED DEC 29, 1938. ARE ANY OF THESE BEING EXECUTED ON THE COAST. THEY SHOULD NOT BE AS SEVERAL CHANGES IN ADDITION TO THOSE MENTIONED ON SAT HAVE BEEN MADE. DIDN'T LARN UNTIL NOON TODAY THAT CONTRACTS WERE BEING REWRITTEN IN N Y. NBC HAS CHECK W THESE NEW CHANGES WITH MORSE.

The first two months of the *I Love A Mystery* series was a rocky road, with Fleischmann considering the option of dropping sponsorship. An internal letter dated February 16, 1939 from an M. Steiger to Mr. Russell Pierce, Mr. Reber and Mr. Spencer asked: "We have a contract for the cast of *I Love A Mystery* for 50 weeks cancelable at the end of the first 11 week period. (January 16 to March 31, 1939). If we are to cancel this contract we will have to notify Carlton Morse on or before February 23, 1939. Please acknowledge receipt of this memo and let us know whether or not to cancel the above."

According to the contract, the initial season would last from January 16, 1939 to December 29, 1939 for a total of 50 weeks. The cost to Fleischmann's Foil Yeast was \$1,300.00 per week. Bought through NBC Artists Service, Sunset and Vine Streets in Hollywood, California to be paid from the New York Office, the sponsors had the option of a 52-week extension from January 1, 1940 to and including December 27, 1940 at \$1,550.00 per week. The sponsors also had the right to cancel the program at the end of any 13-week cycle by giving NBC thirty days prior written notice. The option to cancel was considered like clockwork because an internal letter dated May 1, 1939 from L. Nelson of the J. Walter Thompson addressed to Mr. Russell Pierce, Mr. Reber and Mr. Spencer again requested: "The contract for the cast of *I Love A Mystery* may be canceled at the end of the second 13-week period – June 30, 1939. If we are to cancel we must notify Carlton Morse on or before May 29, 1939. Please acknowledge receipt of this memo and let me know whether or not to cancel the above."

Apparently Mr. Russell Pierce at the J. Walter Thompson Agency was put in charge of contacting the sponsor, Standard Brands Incorporated, to learn whether or not the sponsor wished to cancel its sponsorship. A letter from D.B. Stetler, the Assistant Advertising Manager at Standard Brands wrote back to Russell Pierce: "This will acknowledge your letter of May 5th. Please make arrangements to contract for the third 13-week period of the *I Love A Mystery* Program." This sort of inter-office memo correspondence went about every thirteen weeks, and each time a reply came forth to continue sponsoring the program.

Strangely enough, *I Love A Mystery* may not have been the initial choice of a mystery program for Standard Brands in 1939 . . .

PROWL BY NIGHT: A POSSIBILITY ILAM WOULD NOT HAVE BEEN DRAMATIZED

There remains a possibility that actor William Powell (unintentionally and unknowingly) might have had a partial involvement in the establishment of a mystery program, scheduled for the same time slot as *I Love A Mystery*. Among the many scripts that survive from Morse's early years is one entitled *Prowl by Night* (dated 1939), announced as "a Michael May detective mystery starring William Powell, presented by Standard Brands." The top of the script left room for an individual script title (which was left blank – intended to be filled in later), and the words Chapter Two, Book One. Obviously the same format that each episode of *One Man's Family* opened with. The organ theme was "Valse Triste."

The announcer opened the episode with a superb explanation of what the program offered: “Michael May is a private detective with headquarters in San Francisco and a clientele as scattered and varied as Monte Carlo and Macao. But Michael May detects for cash on the line; none of this amateur sleuthing for the fun of sleuthing. And that’s what makes Patricia so mad. She loves a good mystery and that’s probably the reason she gave up being San Francisco’s favorite debutante to marry Michael. Her family deplored her marrying so far beneath her, but ever since the elopement she’s been a busy girl living up to Mike. It was her love of adventure that has placed them in their present fix . . .”

The story picks up where the last episode left off, but to date it is not known whether Chapter One exists – but it is fair to assume that Morse did write at least two scripts. *Prowl by Night* (the title shades of the later *Adventures By Morse* series) was initially conceived as a mystery serial with each episode running fifteen minutes long. Michael’s wife, Patricia (same as Morse’s wife), like Nora Charles, wanted excitement and often persuaded Michael into investigating murder cases that were dangerous and life-threatening. At the same time, Patricia and Michael shared the duo-witty-banter exchanges that Nick and Nora Charles established in a charming marriage as depicted on the silver screen. With William Powell’s name attached to the script in the role of Michael May, it is clear that this was an attempt to cash in on the popular *Thin Man* series being released through MGM Studios starring Powell and Myrna Loy as Nick and Nora Charles. In one scene, Mike and Patricia are trying to enjoy their breakfast while evading guests visiting their hotel room.

(Sound of Rapping on Door)

MIKE: (alarmed) Don’t come in, I’m naked!

MRS. R: (away) (gasps) Saints be praised.

PAT: (subdued mirth) Mike you idiot . . .

MIKE: (urgent, low) Go on confirm it.

MRS. R: (away) You mean mother naked?

PAT: (controlling amusement) Yes Mrs. Russell, you see my husband’s a detective. He always eats his ham and eggs in the nude.

MRS. R: You don’t say . . . and why may I ask?

PAT: (controlled amusement) To keep from getting egg spots on his necktie. Would you mind just setting the cream down in front of the door and I’ll get it . . .

MRS. R: (away) Well will wonders never end. But I can’t help feeling that sorry for you Mrs. May . . . It’s a shame . . .

PAT: Yes, it’s terrible what we married women have to put up with.

(and later)

MIKE: You’ve got egg on your chin . . .

PAT: (cooly) It’s my egg.

MIKE: (agreeably) Sure, rub it in your hair if you like.

There is no date listed on the script and nothing among the contents suggesting what year the script was written. Since no commercials are among the pages, and no cast list or closer on the final page, it is clear that this is an audition script,

proposed to Standard Brands at one time. Since “Valse Triste” is listed as the organ theme, it seems highly unlikely that Morse would have proposed a mystery program to the same sponsor with the same theme as that of a show already established, suggesting this script was written before *I Love A Mystery* premiered. Morse himself recalled in countless interviews that he was offered the chance to propose a radio mystery because a sponsor – namely Standard Brands – was looking for a mystery program to sponsor. This of course was a clever move on the sponsor’s part. If they were pitching their product to a market that listened to dramas of homey Christian values, they would be able to pitch their product to a market of radio listeners who were not listening to *One Man’s Family*.

Whether this script was brought to William Powell’s attention or not, there is no evidence of any such detective series having been broadcast on the West or East Coast. Applying these common sense observations, it is clear that had Standard Brands accepted a mystery series entitled *Prowl by Night*, there remains the possibility that *I Love A Mystery* may never have made it to the airwaves.

CASTING AND PREMIERE

One casting notation Morse insisted upon (very strictly) when *I Love A Mystery* premiered was to keep the names of the cast a mystery from the audience. Morse insisted this for two reasons. One, he felt a radio series was far more believable to the listeners when they only have the characters to work with – rather than the actors who played them – fixated on their minds. Secondly, Morse didn’t want the radio audience to know that the crime-solving trio was in fact, the same cast members of *One Man’s Family*. This privacy policy, however, did not last very long. Shortly after the program went national in October of 1939, listeners from all over the country began writing in, asking to know who played Jack, Doc and Reggie. Autographs were requested, editorials in newspapers published the same queries, and radio editors of magazines starting asking if they could publish photos of the actors for their columns. Eventually Morse relented and the culprits were revealed – Michael Raffetto, Barton Yarborough and Walter Paterson.

As soon as *One Man’s Family* proved to be a success by going national (coast-to-coast), the cast had to sign an exclusive contract stating that they could not perform for any other radio programs except *One Man’s Family*, without an expectancy of the agency representing their sponsor (Wesson Oil and Kentucky Winner). Morse and the cast were apparently not satisfied with the sponsor’s long-term contract, offering very little room for salary increases. The actors needed additional income – for reasons that varied from actor to actor – and Morse longed for the days when he was able to write thriller serials for NBC, which is slightly ironic because *One Man’s Family* was initially a by-product of his escape from the thrillers. *I Love A Mystery* offered the solution. Actors like Smythe and Yarborough could gain additional income with another program. Early on during contract negotiations, Morse insisted that a clause be entered specifically for the cast of *One Man’s Family* to star in feature roles on *I Love A Mystery*. Clause ten read “Agency agrees to permit regular members of the cast of *One Man’s Family* to render services on the program *I Love A Mystery* or any replacement thereof; provided, however, that the services of such members shall be exclusive to said two programs.”

"I was always crazy about the *Three Musketeers*, recalled Morse. "It was a good example of hardy adventure and mystery so I figured why not apply it to radio with a new set of characters? It really was the *Three Musketeers* that inspired me." Alexandre Dumas' *The Three Musketeers* (1844-45), the tale of a young Gascon gentleman, D'Artagnan, who sets out to Paris, allowed entrance into the King's Musketeers, and finds he must wait an interminably long time to join in full. During this time he tactlessly insults three of the Musketeers who challenge him to duels at hourly intervals, showing great courage. The youth is eventually accepted and they become inseparable friends. With this in mind, Morse created a trio who took on the hardest of assignments – without thought of pay – only longing for action, adventure and excitement wherever it would lead them. These main ingredients came in the form of Jack Packard, Doc Long and Reggie York.

Jack Packard, considered the brains of the outfit, the eldest of the three (37) and a Nebraskan by birth, was a former fighter in China who trained to fight both armed and unarmed, with a vast knowledge of firearms. Often dismissing anything fantastical, Jack would find the scientific explanation for supernatural occurrences, which gave him the lead above his companions as the clear-headed one. He often suggested the next course of action, ordered his friends to tasks that helped reveal clues to the mysteries and acted more like the father figure of the three. His former medical experience (which involved being kicked out of practice) gave him the knowledge of mending broken bones, removing bullets, and closing knife wounds. Jack was rarely seen with a girl (except notably in the short-lived 1948 *I Love Adventure* series).

Michael Raffetto played the role of Jack Packard – then known as Paul Barbour on *One Man's Family* and his physical characteristics were the same as the detective. Both had dark hair and a mustache. But Raffetto was not his birth name. "I did change my first name," Raffetto admitted years later. "My last name was the Italian name of Raffetto. My mother named me Elwyn Creighton Raffetto. Creighton was her maiden name. When I was directing at the University, I felt that Elwyn was not the sound of an actor. And when I lived in the little town where I was born, north of Sacramento, there were some Indians who worked for my uncle on the ranch. They started calling me Mike. And I thought that's a good name, so I became Michael."

Descended from a pioneer California family whose founder built the famous Placerville Inn, Raffetto grew up and was educated in the San Francisco Bay region. At the University of California he studied law to please his parents, but his major interest was in the theater and that brought him prominence in the campus theatricals. In his senior year he was director of student dramatics, and a member of the Students' Training Corps during the First World War.

Wanderlust struck Raffetto in college; between junior and senior years he went to Honolulu, filling in during his visit as the auto-editor of the *Honolulu Advertiser*. Also on this quickie-sojourn he was made a member of the Footlights Club, noted theatrical organization of the Islands; spent six months writing about motorcars by day and directing stage productions by night.

Returning to the mainland, Raffetto received his Doctor of Jurisprudence degree at the University of California, then went on to Hollywood and films. It was the silent picture era and a classmate of Raffetto's, Lloyd Corrigan, was doing well in tinseltown. Upon Corrigan's suggestion, Raffetto went down and tried his hand at a few silent pictures. One of his first was the 1928 version of *Tillie's Punctured Romance*, playing the role of a lion tamer. Raffetto got the job because the villains had to kidnap him and since Raffetto was a small person, and weighed enough that he could be carried off, he got the job. Raffetto played with Bebe Daniels in *A Kiss in a Taxi* (1927) based on the popular stage play *Sunny Days*, with Gary Cooper in *Only the Brave* (1930) which Raffetto described as playing "an army lieutenant and looked like an Armenian."

When talking pictures revolutionized the way movies were being made, Michael Raffetto was one of that obscure army of diction specialists who slowly and painfully, taught Hollywood actors how to speak so their words could project on the soundtrack. This paid well but the job was an effective barrier to a film career of his own. Shortly after, he returned to San Francisco and took up his long-delayed law practice. Radio opened new doors for Raffetto, who would not only act in many serials and dramas, but get the opportunity to write and direct programs as well.

Raffetto wrote *The Arms of the Law*, a radio serial which to his surprise, was accepted and the author himself was hired for the principal role. *The Arms of the Law* was a short-lived radio series (crime drama, obviously) heard only on the West Coast, and pre-dated the *Perry Mason* vehicles. Carlton E. Morse, having attended the same University, began calling on many of his friends during the stage-drama days to play roles in his radio serials and it was from there that Raffetto remained in the acting profession for years to come.

The second member of the *I Love A Mystery* trio was Doc Long, a thirty-year-old red-haired Texan who often found himself in the worst of the situations, and probably considered by many of the radio listeners as the comic relief. Quick on the draw, both guns and cards, he stood claim to pick any lock (which often came in handy when they needed to escape from a prison or cage). Always keeping his eyes on the beautiful women, and often getting himself into trouble with shady poker games. On one occasion, he was the cause for them leaving town by method of hitching a ride in a boxcar. Long legged and quick on the lip, the dim-witted Texan was modeled after the actor who played him, Barton Yarborough.

"NBC only paid actors ten dollars a performance and you would be working all day for it," recalled Michael Raffetto. "And they would take ten percent off – this was back before the Union days – the casting fee. Well, Bart would do two or three shows a week at nine dollars and he always talked about paying the baby. He would never have enough when he would get his check so he figured if he could go out and play a little poker at the gambling house so he would go out with their paychecks and nine times out of ten Bart would lose everything he had. Actually the character of Doc was Barton Yarborough, modified a great deal. Bart was in the first place, a ladies man. He had a book an

inch thick of names and addresses and after each one of these girls names would be five dollars, twenty-five dollars, and so forth. He practically supported the girls in Hollywood for years. He never had any money for himself but there were a lot of youngsters who wanted to be actresses and after two or three weeks they were broke and Bart Yarborough would be their daddy and see that they got back home and he was really a great guy but he loved women.”

Yarborough was born in Goldthwaite, Texas and managed to drop his Texan dialect when he began playing the role of Clifford on *One Man's Family*. When he got to play the role of Doc on *I Love A Mystery* he was given the chance to use his dialect again, obviously modeled after him. Yarborough had run away from home as a boy to join a traveling show. He performed on the stage, a short vaudeville stint, and learned all he needed to know about acting from the great stage actress Eva LeGalliene. At the urging of his family he enrolled in the University of California, and became involved with Berkeley's theater community (along with Raffetto and Morse), playing leads in the troupe, “The Mask and Dagger Productions.” Morse brought Yarborough to the NBC Studios for his early serials and there Yarborough stayed. Yarborough was married to actress Barbara Jo Allen, who appeared in supporting roles in many of Morse's serials, including the first season of *I Love A Mystery*.

Doc held a license for parachute packing, owned a pet monkey, and had a cousin he often quoted (who actually showed up in the serial “The Graves of Whamperjaw, Texas”). For trivia fans, Doc's real name was Corey Long. The name Doc Long and Jack Packard came from Morse's early mystery serials. In *The City of the Dead*, listeners were introduced to a private detective (a recurring character in many of Morse's early serials) known as Sergeant Jack Long and played by none other than Barton Yarborough himself!

The character of Doc was dropped from the program near the end of “I Am The Destroyer of Women” when the good doctor informed his friend Jack that he would require surgery and was in strong need of rest and relaxation before venturing out on his own. The reason for the emergency surgery was the result of injuries from a struggle, while attempting to apprehend a homicidal maniac.

“It jes' as my Cousin Winnie-Mae always did say; us Texas boys is just plain built fer romance . . .”

- Doc in “The Blue Phantom Murders.”

Yarborough's other radio credits include playing the role of Sleepy Stevens on *Hashknife Hartley*, Brazos John on *Hawk Durango*, and the title role of *Hawk Larabee*. Yarborough played supporting roles in *Attorney for the Defense*, *Black Ghost*, *Dr. Kildare*, *Errand of Mercy*, *Hawthorne House*, *Little Orphan Annie*, *Christopher London* and *The Silver Theatre* among others.

The third member of the Musketeers was Reggie York (birth name Reginald Bertram), known as the Englishman, the baby of the family because he was only 24 years old and played by Walter Paterson. The character of Reggie originated

from the English territory of Canada, Montreal, but somewhere along the way Reggie was identified as being an Englishman. Having spent his early years as a first class mechanic, Reggie was blond and fair, described in the premiere broadcast as having “lived his life as a soldier of fortune for the last four years with Jack and Doc.” Also quick on his feet and fists, Reggie often covered his friends’ backs when it came to throwing punches, starting brawls, and knew when to keep quiet when it came to confession time at the hands of the villains. Reggie was often described as the youngest of the three comrades. Sadly, the character was only featured during the first half of the series, the result of Walter Paterson’s untimely passing – he took his own life in his car via carbon monoxide poisoning. Morse, having been a close friend of Paterson, never had the heart to replace the character modeled after the Englishman. The final adventure to feature Reggie was “Secret Passage to Death,” after which he was briefly mentioned in later episodes, and eventually written entirely out of the series. The character of Jerry Booker, the Triple A-One’s secretary, was instead enhanced to fill Reggie’s part.

“I figured they would need three different kinds of voices to carry the show,” recalled Carlton E. Morse, “because I had visualized that the basic characters would be those three people. In actual fact, I didn’t need that third person, Reggie really, because the antagonist – the villain – then added more color to the episode than the others did. So when the actor Walter Paterson died, I dropped the character and took a girl, Jerry Booker. When I needed a third character for the office, I established a girl. I was using Gloria Blondell in little after-parts. In those days, we never gave people credit. We only gave that to top people. So Gloria was a big name but she was never credited on the show. One day she had her own series in which she played pretty heavy so I gave her credit. She never heard it coming; she never saw it coming. She heard her name on the air and grabbed her waist and pulled it up. She turned toward the audience and threw a kiss.”

THE PREMIERE BROADCAST

When the National Broadcasting Company announced in January of 1939 that it was launching this new adventure-mystery serial, the NBC Hollywood News Editor Matt Barr read the program traffic department notice several times and then reached for the telephone. “Look,” said Barr to the program traffic manager, “there’s been some mistake here. It says Morse is going to write a pulp thriller series. You mean somebody else . . . Morse is the guy who writes *One Man’s Family*. You know a radio classic or something. He can’t be writing mysteries, too.” But according to the August 1940 issue of *Radio Varieties*, that same day, January 12, 1939, The NBC News Letter carried the following item: “*I Love A Mystery*, a new adventure-mystery serial drama by Carlton E. Morse, will make its debut over the NBC-Red Network, Monday, January 16.”

The January 15, 1939 issue of *Broadcasting* reported: “Standard Brands, New York’s (Fleischmann’s Yeast), has tentatively set January 16 to start five weekly quarter-hour afternoon adventure-mystery series, the title of which was not revealed at this writing, on approximately ten NBC-Pacific Red network stations. Series is to be heard Mondays through Fridays, 3 to 3:15 p.m. (P.S.T.), for twenty-

six weeks in a test campaign. If the test is successful, it will then go transcontinental on NBC-Red. Show is being written by Carlton E. Morse, author of *One Man's Family*, weekly serial sponsored by Standard Brands, Inc. (Tenderleaf Tea), on NBC-Red."

During the second week of January 1939, Carlton E. Morse, and the entire *One Man's Family* cast, signed a long-term, seven-year contract with Standard Brands. The stipulation granted by Brands was that no cast member was to receive annual raises during those seven years. In short, the *I Love A Mystery* series was the opportunity that allowed Morse and his friends to increase their paychecks (even if it meant acting in two shows a day, instead of one), without the hassle of trying to break their initial *One Man's Family* contract.

Shortly after the premiere, *Variety* gave their review. "[*ILAM* is] a translation of the soap opera into the thriller-chiller genre, grooved for a masculine market." The time slot of 3 to 3:15 p.m. P.S.T. was rather disappointing if not challenging. During the thirties, if a radio program was broadcast during the afternoon, especially during school hours, it was generally considered a minor effort to entertain the housewives, while they labored and cleaned and cooked. Many people were at work during this time slot, and it is suggestive that Standard Brands had no intention but to amuse Morse with his thriller program, just so they could keep contract of *One Man's Family*. It seemed as if Standard Brands was only interested in selling the product to the housewives, nothing more. The initial broadcasts were even hard-pressed with the fact that only five stations along the West Coast carried the dramas. According to an inaccurate press release, ten NBC-Pacific Coast stations were broadcasting *I Love A Mystery*, but newspapers of the times only listed five stations, and five there were. KFI in Hollywood, KOMO in Seattle, KPO in San Francisco, KGW in Portland, and KHQ in Spokane. (There is some evidence that at the same time a transcribed version was heard over WTAR in Norfolk, Virginia.)

As Morse recalled during an interview: "So we just went ahead and we did about three months on the daytime on NBC just to see if it was going to stand up and at the end of that time the sponsor came on."

THE FIRST SEASON: THE WEST COAST BROADCASTS

"The Roxy Gangsters" was the first of what would become fifty-two *I Love A Mystery* serials. The premiere broadcast explained how the boys got together. Five months before in Manchuria the boys planned to meet in the Gold Nugget Hotel in San Francisco on July 15th. Having served with the Chinese Army at Canton, fighting the Japanese, the three boys established a reputation as "soldiers of fortune" and during one horrible and bloody battle, the boys came across three unrecognizable bodies. Planting their papers among the clothing of the dead, Reggie later sees confirmation of their "death" in a Hong Kong newspaper clipping which reports the finding of one British and two American soldiers dead at that site.

Each member of the party had apparently gotten into some sort of trouble and took

advantage of their situation by using the dead bodies as a means of escape. Jack had been a medical student who allegedly “got some girl in trouble” and as it would later be hinted in the series by ancient priests of a lost tribal land, Jack was dismissed from a wedding because he was already known to be married!

In “The Roxy Gangsters,” Jack, Doc and Reggie are picked up on the edge of town after preventing the shooting of a girl named Phyllis Gordon. Jack is soon released by the mayor of Roxy, but is made personal bodyguard to his stepdaughter, Phyllis, the same girl they saved earlier in the evening. According to Phyllis, Jack learns that the town is torn between two factions; one headed by her stepfather, Mayor Gordon, and the other by Judge Remus Taylor, the city attorney. Each side has half of the police force working in his behalf and added to this each has a small army of gangsters imported from the outside.

With Doc’s talent for picking locks, he and Reggie sneak to and from the jail cell at will, when needed on the outside by the third member of the group, Jack. Certain that her stepfather wants to be rid of her, Phyllis accepts Jack’s advice and hides for safety. Creating friction between the opposing factions, Jack manages to make both sides of the feud grow hotter as the days pass. Judge Taylor’s son, Billy, is madly in love with Phyllis and like a modern-day “Romeo and Juliet,” the lovers are safely hidden in a vacant storeroom on the second floor of the city jail. Eventually capturing Mayor Gordon of the City of Roxy, the three comrades learn that Roxy was the center of gun running activities in the United States and both factions have been fighting for control. Until six months before, Mayor Gordon and Judge Taylor had been partners, but since a disagreement they had been fighting each other tooth and nail. When the FBI gets involved, Jack, Doc and Reggie assist in the shutting down of the illegal operation.

Described as “three Soldiers of Fortune” the characters of Jack, Doc and Reggie and their expertise are demonstrated in the following chapters. Jack is the brains of the outfit, often giving the commands. While Doc and Reggie sit in their cell waiting for word from Jack, Doc admits that he can pick the lock to freedom.

REGGIE: Doc, you say you could break out of this jail?

DOC: (amused) Son, so easy, it ain’t even worth discussin’ . . .

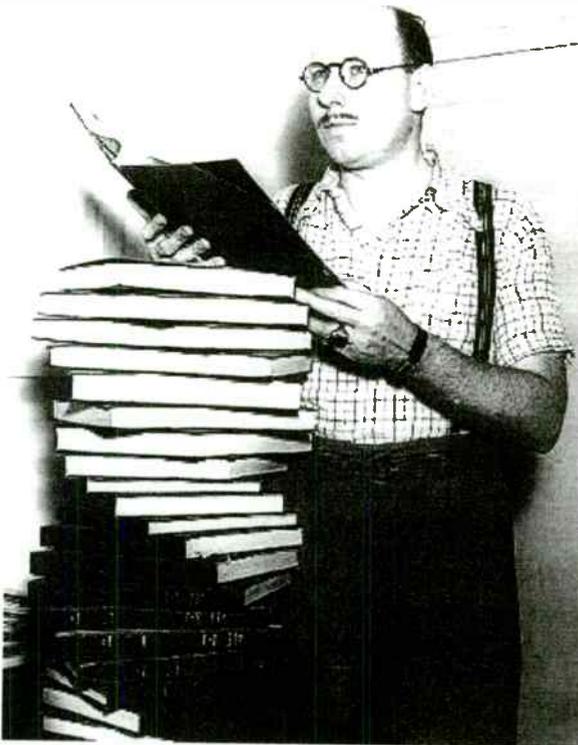
REGGIE: Then blast it, what have we been waiting for?

“Radio came so easy at first,” recalled Michael Raffetto. “You didn’t have to learn any lines and I early grasped the idea that you had to be intimate. A lot of these old stage actors when I would direct the stage shows would blast – they would be reaching that top gallery – and that Webster was eighty years old but he was a stage actor and I tried to cast him but it didn’t work in radio. It’s intimate and as time would go on, there would be times I would become nervous and occasionally, for no reason you’d see a script start to shake and people would be doing it for years.”

The second adventure was “Death Aboard the Lady Mary.” Aboard the tramp freighter Lady Mary, somewhere off the coast of California en route to San Pedro,

the three heroes took passage at an obscure little Mexican seaport despite warnings and the advice of men who called the freighter a veritable "Hell Ship." Although they were paying passengers, they were signed on as super cargo. The First Mate, Mister Foster, tried to put them to work as members of the crew. When they refused, he attempted to put them in irons and Reggie knocked him cold.

Reggie was always depicted as the big rough-and-tumble type, and many times during the first season's worth of scripts, it was Doc and Reggie who were often starting the brawls. Later described in "The Blue Phantom Murders" as "a young giant with a love for physical combat," Reggie remarked in the same episode, "Oh but look here, the promise of a good fight is all that brought us aboard the bully old Blue Phantom." In "Flight to Death," Reggie remarks "I like a fight – a good fight – but stabbing – Jove!" During the opening chapter of "Incident Concerning Death," Reggie remarks, "That's one thing about a good fight, it keeps the blood circulating." In the final serial of the opening season, Reggie was put into an amateur fighting ring, and signed on to fight an opposing champ, when depicted as a big time fighter.



Carlton E. Morse posing for the camera, with volumes of scripts.

On board the "Lady Mary," however, Reggie soon found himself being challenged to a bare fistfight with Mister Jenkins, Captain of the craft. If the Captain won, the three comrades were to agree to join the crew for the rest of the trip; if Reggie won, their passage money was to be returned to them and they were to have the entire voyage free. This led to the start of a chain reaction of events involving the ghostly voice of a girl; the shooting and disappearance of Antonion, the cook; a Cockney sailor knocked unconscious by a bullet which nicked his scalp, and a revengeful poet who left a jingle:

"This is the man who fired the shot,
Fired the bullet Snivens got.
Death to him and to Captain who,
Captured Doc Long at nine twenty-two."

The mystery of the strange occurrences is resolved when Jack and Doc descend into the hold of the ship where they discovered the secret that Captain Jenkins had been attempting to guard by every sinister means available to him. Below decks were found three prisoners, Franklyn Anderson, lumber king; his daughter, Lita and the girl's French maid, Marcia. They had been kidnapped and were being held aboard the Lady Mary for ransom.

This serial was actually based on a real-life adventure Morse experienced two years before. Some time during 1937, Morse was on the Clipper Ship Passenger Flight from San Francisco to Hong Kong. The flight went from island to island as follows: Honolulu, Midway, Wake, Guam, Manila and finally Hong Kong. Each night was spent on a different island. Morse incorporated his travel into a few of the *I Love A Mystery* serials, including "Death Aboard the Lady Mary."

Due to the adventuresome spirit of the Three Comrades, Jack, Doc and Reggie, the lumber and mining king, Franklyn Anderson, his daughter Lita and her French Maid were rescued from the death ship. Gratefully Anderson insisted the three boys stay at his hotel, The Bosford. His intention was, he hoped, that they would solve the mystery of "The Case of the Nevada Cougar."

Mr. Anderson owned a gold mine up in the wilds of Nevada, which he was unable to open because the place had a reputation of being inhabited by some kind of man-eating wild animals. In fact, five men had already been killed and his other workers have been frightened away. It was apparent that he wanted Jack, Doc and Reggie to go there and put an end to the beasts. The attacker was described as "the wildest thing he'd ever seen on two feet." When landing their plane near the hunting lodge in Nevada some twenty miles from the mine itself, the arrival was somewhat disastrous in that the caretaker of the lodge had failed to light flares on the makeshift landing field. In bringing the plane down, Jack hit a big stump shearing off one of the wings. Shortly after, the boys discovered the telephone line cut and unseen forces closing in on the lodge so they dared not attempt the seventy-five miles of wilderness to the nearest town on foot or horseback.

After a couple of evenings of possible acts of terrorism, Franklyn Anderson, Lita and Marcia are kidnapped by their enemies. They were being taken to the county jail some seventy-five miles through wild back country by the sheriff, who had a warrant charging Anderson with murder. But someone shot the sheriff and kidnapped Anderson and the women. Jack, Doc and a desert rat named Hard-Pan Luke, leave Reggie in charge with the wounded sheriff, as they pushed on to the mountain hang-out of Pete Carson, where the true reasons for the attempts on Anderson's life – and mining camp – were revealed. With a little luck and a little strength, the boys put Pete Carson and his gang under until the authorities could arrive to take over.

This adventure is considered a classic when you look at all the aspects brought to life during the twenty-five chapters. A millionaire hires the boys to solve a mystery up in the mountains. More than one villain is involved. A comical sidekick (a desert rat named Hard-Pan Luke) helps provide a clever sub-plot. Hard-Pan Luke would return a couple weeks later for another serial. Fist fights, gunshots, unexplained animal attacks, and a daring rescue attempt our heroes sneaking up to a cabin where their kidnapped employer is being held. In chapter twelve, Reggie was out beside the lodge cutting down the only tree near enough to be of any advantage to the enemy –whom they could not see after sunset.

REGGIE: (takes long breath) Wheew, I say, cutting down a tree is a man-sized job.

DOC: Shux, feller, you ain't got more'n a good start.

REGGIE: But look here, how about you taking a whack at it?

DOC: (injured) Me?

REGGIE: (amused) Yes, you . . .

DOC: What you talkin' about son . . . I ain't no tree chopper-downer . . .

REGGIE: (amused) Oh, I see . . .

DOC: Besides you is the one who said you wanted exercise. All I come out here to do was to stand over you with a rifle and keep off wild animals and boogy men.

REGGIE: Just the same, you should feel the swing of an ax . . . I think you'd like it.

DOC: I know blamed well, I wouldn't do no such thing.

REGGIE: (chuckles) Righto . . .

Showing his appreciation for what the boys have done, Franklyn Anderson presents the boys with a luxurious twelve-cylinder automobile and suggests that if they are looking for action and adventure, they can look no further than Gregory Marks. Thus begins "The Mystery of the Lazy K Ranch," which Jack, Doc and Reggie go west toward the Lazy K Dude Ranch. Marks is a dangerously unpredictable customer and also proves to be a hard man to capture. He runs the Lazy K Dude Ranch and operates one of the largest gambling houses in the West, but he's in serious difficulties at the moment, needing good, two-fisted men to stand behind. It is this serial Jack, Doc and Reggie's motives are described by the opening announcer as . . . "they were looking for a good fight!"

“We simply weren’t cut out for regular working hours. We like to move around too much.”

- Jack Packard, explaining their motives for action.

Hardly had the boys got off the main highway when rifle bullets began to zing around the car. Jack slammed on the brakes and the three crawled from the car to lie flattened out in the sagebrush behind a good-sized boulder. They overcame the two gunmen, Ossie and Flake, with a little strategy. Next, Doc knocked down John Brophy, who tried to shoot him when Doc interfered with his advances to a pretty little redhead named Mary Stuart. Brophy was Gregory Marks’ first Lieutenant. Mary later warns the boys to leave quickly because Brophy was sending down three casino bouncers to wipe them out. The welcoming committee left something to be desired, as many times over Brophy and his men made attempt after attempt to take the boys down. There was a well-organized move to get the three comrades at any cost. Reggie is eventually kidnapped and Jack and Doc quietly tie and gag the formerly-trusted gunmen, an old woman known as Ma, Ossie himself, Mary Stuart (who turns out to be a traitor), three cowboys, and so on lowering the odds in their favor.

The criminals’ activities remain a mystery until near the end of the serial, when Jack and Doc capture Brophy and uncover thousands of dollars in furs, jewelry, silver and more. The Sheriff’s posse arrives in time to prevent Jack and Reggie from being shot firing-squad style by the last members of John Brophy’s gang, but Doc is shot by Ossie. As luck would have it, a doctor in the posse immediately takes charge and rushes him to a sanitarium for a blood transfusion, hoping to get there in time.

Beginning with this serial, *I Love A Mystery* expanded to numerous stations along the West Coast. Instead of five NBC stations carrying the serial, 46 West Coast affiliates of the National Broadcasting Company offered these thrilling serials. According to the April 10, 1939 issue of *Variety*:

“There was not much to the initial installment of *I Love A Mystery* to support large expectations. The show’s title takes listeners under false pretensions – there is no mystery – just gab. Nor are the characters sharply drawn, plausible or even likable. Initial exposition skimpy. ‘The Three Comrades’ are silly Rover Boy types of characterizations. One has an accent thick enough to pour over a bowl of grits. (Most cast members doubled over from *One Man’s Family*.) Serials are almost impossible to evaluate fairly on a single hearing. Show originates in Hollywood and has 46 stations on NBC’s Red Network. Over KFI-Los Angeles. The characters were rather laboriously ‘set’ and the plot a long time in moving one and one half inches.”

Six days later, the April 16, 1939 issue of *Variety* gave another review:

“Years ago, before *One Man’s Family*,’ Carlton Morse whipped up this whodunit, but there were then no takers. Now as a clicko author, the dusted-off manuscripts are marketable. J. Walter Thompson liked ‘em and so did JWT’s alter-ego, Standard Brands. Coast basic red network of five stations was bought

for the test run, and when the leaves turn brown it may spread over the country. It seems fairish entertainment of its kind.

“Morse, as he does on *Family* writes, produces and casts. Three leads and most of the supporting cast doubled over from *Family*.

“Yam [yarn] has to do with three comrades, hell-bent for adventure, who get into one jam after another. Episode caught related their experiences tracking down a killer who made off with the body. It’s the usual detecting with a light vein of humor running through the plot. Piece is themed with creepy music fore and aft, and trails off to the cliffhangers of the screen – don’t miss next week’s episode.

“Three thrill-seekers are those named above. Their tags of Jack, Doc and Reggie correspond with Paul, Cliff and Nicky of *Family*. They perform with the customary demeanor of mystery characters and seemingly try hard to throw off the scent those dial-detectives who may attempt to pin down their dual radio lives. They succeed fairly well, and may fool the legion of *Family* followers if they don’t get too nosy. It’s being kept pretty much of a secret, however, and they may even adopt phony names when the program goes cross-country.

“As in nearly all script shows, the commercial is overlong and pounded at both ends. Judging from the harangue there are enough vitamins in the yeast peddled to keep one alive and well even if all other food is eschewed.”

The title of this serial, “The Mystery of the Lazy K,” was later changed to “The Turn of the Wheel” when it was performed over the Mutual/New York run. Morse initially intended to call this serial “Who is Gregory Marks?” (and the serial is even copyrighted under the name “Who is Gregory Marks?”) but was never used on the program.

The public seemed to favor *I Love A Mystery*. Letters poured in, NBC received phone calls, most were compliments, and the J.W. Thompson Advertising Company, which represented Standard Brands, acknowledged *I Love A Mystery* as a success. It was almost standard for a Broadcasting Studio to present their most popular radio offerings during the evening hours, when it was firmly agreed that most people were home, having spent a long day at the workplace. Regardless of how the studios, the advertising agencies, the sponsors, the cast, the director, or the creator for that matter, felt about a program, it was inadvertently the radio listeners who made the call, determining whether or not a radio program was well-received, or considered a stinker. And it was the normal practice for a radio station to present a “test run” of a program during the afternoon hours, before giving up a time slot proven more successful for other top-rated programs.

On the other end of the tightrope was more irony. Some of the most dedicated followers of *One Man’s Family* were among the biggest haters of *ILAM*. They seemed to greatly resent the fact that Carlton E. Morse could write with such feeling about the joys and tribulations of everyday life, of marriage and raising children, and then whirl around to chronicle the exploits of three roguish chaps who had no respect for such homespun ideals and whose occupation was anything but ordinary. Jerry Franken of *Billboard* heaped praise on *OMF* and then dismissed the author’s other serial by saying: “You’d never think Carlton Morse

wrote this and *I Love A Mystery*, because this one is so good. You might love a mystery, but not me, bud.”

The next serial, “The Strange Affair at Sandy Spring Sanitarium,” picked up where the last left off. Somewhere in Nevada, a desert health resort a good hundred miles from the nearest town, Doc is recuperating from the wound received at the Lazy K Ranch. Jack and Reggie sit on the sidelines, marking time, but now that the crisis is past, all three are anxious to be in the midst of action again. Mary Stuart, the girl they saved at the Lazy K, also an efficient trained nurse, explains that he’ll still have to rest for another two weeks. Strangely enough, the boys find plenty to keep themselves occupied. A man stepped out of an auto on the highway half a mile from the Sanitarium, got on a stretcher and was smuggled into the health resort. Jack and Reggie enter his room, as though by mistake, and find him with his head swathed in bandages, a contagion sign on the door, and see the muzzle of a forty-five protruding from beneath his pillow.

His name is Wellington Quinn, and he is attended by a special nurse with a French accent. Outside the sanitarium, Jack and Reggie spot a campfire in the desert and find it to be the camp of their friend, Hard-Pan Luke, who has come looking for them. They also find the body of a recently-murdered man outside the clinic. Dr. Porter of the Sanitarium – a man with mysterious motives – claims the body, only to have it disappear while in his possession. The climax involves two imposter deputy sheriffs attempting to hold up Doc and Mary, also making prisoners of Dr. Porter, and Wellington Quinn, alias Arthur Brubaker Sothern.

DOC: Well now ain’t that interestin’ . . . regular army maneuvers.

JACK: They apparently don’t intend for anyone to get away.

MARY: But what’s it all about? Where did all those deputy sheriffs come from so suddenly?

REGGIE: Quite . . . Reminds me of a bully cinema . . . The law arriving in a nick of time . . .

The character of Wellington Quinn, incidentally, was not a coincidence. Morse borrowed the name “Quinn” from his earlier Police Chief Quinn dramas. Morse initially intended to call this serial “Soda Springs Sanitarium,” but for reasons unknown, changed the title to the more familiar “The Strange Affair at Sandy Spring Sanitarium” instead.

The next serial, “The Texas Border Smugglers,” opens with Doc gathering his old strength. Mary returns to the Lazy K Ranch to help operate it, offering the boys a job. As explained by the announcer, “They turn her down because their lives demand more action.” Arthur Brubaker Jennings makes the boys a proposition that suits their fancy. As a retired banker, Jennings is interested in crime busting in his adopted state of Texas. Secretly, he has discovered a band of thieves and smugglers operating across the border near his hometown of El Paso. The boys accept the offer of going south and taking on the job of wiping out the gang. Joining the team is Julia, Jennings’ daughter.

But before they can begin their assigned mission, something new comes to their attention. A Mexican kidnapper takes two women, Julia Jennings and Billie Daniels. With the help of Lucy, a girl whose car they commandeered to carry on the chase, the boys race to rescue the women. Lucy disappears in the desert along with the kidnapper. While searching for the outlaws' hideout they come upon a great canyon with nearly perpendicular walls. Jack takes a shot at one of the kidnappers and two other members of the gang are apprehended. The women are found tied and gagged but are rescued in time before dehydration sets in.

Another continuity problem: At the end of the serial "The Strange Affair at Sandy Spring Sanitarium" the character Wellington Quinn was revealed to be an alias for Arthur Brubaker Southern, a millionaire thrill-seeker. But during the opening chapters of the following serial, "The Texas Border Smugglers," both the announcer and the characters refer to him as Arthur Brubaker Southern – with no explanation as to why the character's name changed. This error was overlooked during September and October of 1950, when the same serials were dramatized from New York over Mutual.

Picking up where they left off, the boys go to El Paso with Jennings in "The El Paso, Texas Murders." Jack poses as a jewelry salesman and registers at the Baker House, a traveling salesman's hotel, where he stays out of the picture for quite a time. Reggie assumes the role of a sightseeing Englishman and Doc becomes a Texas cowboy and ranch hand. As the adventure progresses, Jack and Reggie trap Jose Mendoza, one of the leaders of the Ruffus-Mendoza Border Smugglers, just after he had killed the 'front' girl, Ruby. They turn him over to Arthur Brubaker Jennings, wealthy amateur Racket Buster, who then surrenders him to the police. Three more members of the Ruffus-Mendoza gang are apprehended and turned over to Jennings.

The serial comes to a thrilling conclusion when Jennings appears on the scene and Ace Ruffus, quietly watching the main entrance of the hotel, draws his revolver and shoots. Jennings whirls, staggers and falls. Ruffus' blue sedan speeds away from the curb. Doc and Reggie leap onto the running board, trying to stop it and the car careens madly down the street and crashes. They drag the unconscious Ace Ruffus away and then face the last twist-on-a-twist when the wounded Jennings has his butler attempt to take Reggie and Doc out of the picture so he can claim all the glory.

This is the only serial in which the character of Jack Packard is not heard during the entire serial. He remains in the background during the entire three weeks during which Reggie and Doc attempt to apprehend the Ruffus-Mendoza gang. With Reggie speaking to Jack on the phone (no voice on the other end of the line is heard) and no verbal communication between Jack and his friends, it can be assumed that Michael Raffetto was away on a three-week vacation. This was a bit of clever writing on Morse's part – keeping the character alive while the actor playing the role could take leave for a few weeks. This same method would be used over the years when Barton Yarborough and Walter Patterson left the series.

THE WRITING OF THE SCRIPTS

The schedule for composing daily serials changed formats when in 1940, Carlton E. Morse was quoted as saying: "I have divided the week into two parts: On Monday, Tuesday, and Wednesday, I write the life of the Barbour family; on Thursday, Friday and Saturday, I write the adventures of Packard and his two friends in *I Love A Mystery*. Whether I am writing about the family or about Packard, I write basically the same. The main difference is that *One Man's Family* is essentially characterization, scenes which are built around what a given character will do in a given situation, while *I Love A Mystery* is primarily plot – plot which may land the characters in situations as exotic as the human imagination can conceive." Since *I Love A Mystery* was heard as a half-hour program for the most part of 1940 to 1942, this fit smoothly into Morse's schedule. Composing two, half-hour scripts one for each program was not difficult. In fact, according to Morse himself, the formats were just right for the calling.

"Writing two serials of such widely separated types as *I Love A Mystery* and *One Man's Family* provided the contrast that made each serve as relaxation from the other," Morse theorized. "Members of the Barbour household in *One Man's Family* are old friends. Writing about them is like meeting and talking with people I have always known. Writing *I Love A Mystery* is like stepping into a world of action where things happen that surprise the author as much as his listeners. I have been an intense reader of mystery stories ever since my newspaper days, when I started reading thrillers to stop thinking at night about the work I did in the daytime."

By March of 1943, when *I Love A Mystery* returned to the five-a-week serial format, Morse restructured his writing schedule to fit the needs of his health, and the programs themselves. According to John Selby in a 1943 issue of *The Milwaukee Journal*, Carlton E. Morse's daily schedule was to wake up at 5:30 and by 6:45 he was at his office, his mystery of the day done by 10 and until he started rehearsing after lunch, he never looked it over. This was his five-day-a-week routine. Saturdays and Sundays he wrote *One Man's Family*. His pay was \$5,000 a week for these chores, according to his New York ambassador. According to paperwork filed away at a California library, Morse's annual salary in 1941 topped \$174,000!

Carlton E. Morse was a man who leaned toward placidity in a business famed for its addiction to nervous disorders. He preferred to write two-and-a-half-hours before the whole world broke loose upon him. "If you know NBC," Morse commented, "people are climbing all over one another. Phones ringing. People rushing in and out all day. I like to get my writing done before the hubbub starts." (Morse's normal bedtime was 9 p.m. or earlier.) "If we have guests at home," he said, "I'll try to stay awake after nine."

"You know when I started *I Love A Mystery*, I had *One Man's Family* had been on the air for seven years," Morse recalled. "I had done all the writing, directing and producing of the program. Then I was asked to try a mystery so I took on *I Love*

A Mystery and that meant five times a week, fifteen minutes. I had to everyday write a fifteen-minute script which ran about thirteen pages, day after day. Then I had to write twice that much for *One Man's Family* for the other two days so seven days a week I was writing a full script for *I Love A Mystery* and half a script for *One Man's Family*. I did that for seven years. And I did all the production and direction of both shows."

Morse's afternoon was busy as he answered the mail, conducted phone calls and sometimes would drive down to a country club to which he belonged, located a half hour away from the studios. There he could get away and take a swim to relieve the tension. "What I feel sorry for was my family. From four in the morning to nine at night I'd be tired, and they'd feed me and I'd go back to bed and except as a patient to be taken care of – I had no family life for many years. I felt bad about that some times. But they seemed to be gloried in the success of the show and I enjoyed the financial success of the show."

But writing the scripts was only half the mystery. Creating the ideas and characters was the other half. Trying to outguess the author was nine-tenths the fun of reading a mystery story. As an avid reader of crime stories himself, Morse admitted that he often tried but rarely succeeded. "But trying to outguess the criminal," he explained, "is the author's particular pleasure. Sometimes he has no more success than his readers. Each chapter of *I Love A Mystery* has provided me with a puzzle as difficult as any I have passed along to my audiences."

"I never wrote with some definite ending to a show," continued Morse. "I always left it as wide open as possible and used shows with characters with real people and what they were was what happened in the show. Didn't matter if it was a murder or a chase. It gave me a wide range to develop the show so it didn't have a beginning or end. I tried to vary the stories. One I tried to have a murder story that would go three weeks. Then I would try an adventure story with a western flavor, then we'd go down in South America and get some dialects. What I was trying to do was vary the type of atmosphere of the show so it wouldn't have the same color."

"Often, with only an episode or two to go in a series, I have had to admit to myself that I couldn't tell which of my characters was going to be proved guilty," said Morse. "Of course, I'm not always in control of my characters. They are apt to do things and open up situations from week to week that I can't anticipate. Even if I was able to set a straight course for them, and maintain it to the end, deciding on the guilty person at the outset, I wouldn't do it. If I wrote my mysteries so that listeners could guess the identity of the killer, there would be no mystery, of course. And as long as I don't know who is guilty, how can anyone else?"

"You see Mr. Monk, there's two ways of carryin' on this private detective business . . . One is to deduct stuff. You know, sniff around and find clues and when you git enough clues you add 'em up and the feller that gits the most clues pointin' in his direction is the murderer . . . But that's slow and tiresome and the

first thing I know, my mind wanders off and I'm a-thinkin' about sometin' else. . . some cute little old hunk of stuff, most likely . . . (amused). Yeah . . . and then there's the other kind of detectin' . . . That's where you jes' kinda step in and start getting' everybody all worked up and scrappy . . ."

- Doc Long in "The Decapitation of Jefferson Monk"

It should be noted that the word "mystery" to someone during the first half of the past century didn't have quite the same meaning as it does today. A "mystery" thriller would be one with strong elements of supernatural horror and terror, and was not at all synonymous with "whodunit" or "detective" fiction as the term is blended together with today. The closest magazine analogy would be the "shudder" or "weird menace" pulps, and *ILAM* was the closest radio analogy to that brand of fiction.

As with the *NBC Mystery Serials*, Carlton E. Morse made sure each and every adventure lasted a mere few weeks (most lasted either three or four weeks, consisting of fifteen or twenty episodes), so that new listeners could tune in to the program, without having to miss much of the plot, since the program had a new one almost every month. It was easier to pick up from the start of a new mystery than the middle of a mystery already in progress. Morse joked about this in a radio interview from 1987: "Somebody said Carlton E. Morse with the *I Love A Mystery* series could string a story out for three weeks where most writers would have done it in a half-an-hour show."

"In San Francisco, California, I used newspaper background for a series of adventures and mysteries," Morse explained. "When I discovered Jack, Doc and Reggie, however, I started a chain of adventures that have evolved into [the equivalent of] 19 books, or more than 1,500,000 words. And not once, no matter how well my listeners may have guessed, have I, the helpless author, known the name of the guilty person until the climax of each story."

Columnist Joe Alvin publicized Morse: "All of us here in Hollywood knew Carlton Morse as an august, scholarly personage who for years has been turning out in *One Man's Family* as high class a piece of drama as ever was churned out by any man's will – a sort of a 20th century Boswell to the Dr. Johnson of American family life – a kind of savant who looked at the elemental mysteries of life with veil-piercing clearness – to whom voodoo and vampires and high priestesses and New York kidnapers and eccentric murderers were things crawling in Stygian valleys far beneath his literary Olympus."

Morse also produced the mystery program under his own rules. He insisted that no visitors be allowed in the broadcasting room when *I Love A Mystery* was on the air. Maybe Morse had something there in demanding that the "No Audience" sign be hung out instead of the more often displayed "S.R.O." Studio audiences were generally out of place in radio dramas, he believed. "Many comedians like Fred Allen and Jack Benny, certainly do their best work when a visible audience is present to inspire and applaud. A hearty laugh from the crowd can lead to an 'ad

lib' line this is good for another great laugh and laughs are what comedians are after. But this is not the case with actors playing 'straight' roles."

"We had the same cast on *I Love A Mystery* for seven years, and we had the same cast for twenty-seven years for *One Man's Family*, and it got to the point where I wrote so close to what the cast could do and the cast was so familiar with the routine that it got to the point that we did only two rehearsals," recalled Morse. "One for the timing and one for drawing up any errors that might exist. I would say we rehearsed *One Man's Family* two hours before the show and *I Love A Mystery* about an hour before the show. We would do two rehearsals. It became almost automatic and the cast would pick up a new script and would be so familiar with their character that they would pick up into it and I could almost tell to the line to the timing. I gave very little direction. Tempo really, keeping the speed. It was a grinding job but an easy job to do."

Morse also recalled how the cast got into character quicker with each passing month. "Then every afternoon before the show we'd have an hour's rehearsal for *I Love A Mystery* . . . maybe two hours but towards the end we were so used to each other and their characters that we would go in and do everything we needed to do for timing and so on for an hour."

"With *I Love A Mystery*, we figured that sound effects was as important as the actor and we treated the sound effects man in exactly the same way as if he was an actor. He was at all the rehearsals, and we probably had the best sound effects man in the United States by the time we got finished with these shows."

Every scriptwriter is gifted (with creating words and emotion through a series of pages and dialogues. They possess their own "method to the madness." Some type their best work before going to bed, others when they first wake, some when inspiration hits, and often writing down bits of pieces on sheets of paper, storing them in desk drawers, for the purpose of using their best work, later on down the road.

Carlton E. Morse often wrote his plots out on sheets of paper, with minute details, as many mystery writers have admitted to doing. When laying the plot outline in advance, the author can lead subtle clues and leave minor hints to the readers or listeners. This Morse did for many of his serials, before putting them to paper. Among the research of Carlton E. Morse's papers, I found *many* sheets of paper and note sheets of which Morse wrote words and definitions or slang expressions that he could use to spice up his scripts when needed. It is apparent, from observation, that he would also cross out these lines, after using them once. Among the catch phrases in his papers:

Voice – Bee on a dry ground
Deep – Deeper than the World
Mean – Tight as a bull's ass in fly time
Roaming – Like a bug on a hot night
Eating – All except the running gear

Yarn – Cold enough to put on my yarn
Proud – Glad
Ashamed – Modest, timid, bashful
Girl in Heat – Sharpening her claws like a cat
Cold – Wolves eating sheep, but for the wool
Young Woman – Everything about her was pride
Ugly Wife – blindfold the baby before it came out
Nervous – like a woman in hot ashes
Unhappy – Frequent of bad luck

Morse also wrote one-line witticisms whenever the opportunity arose, and kept them aside. A slang, a quip, a smart remark from Doc Long – all written down in advance ready to let fly when Morse needed them. In the event he might have the opportunity to use them (or need them depending on the case), he would have a choice of lines to incorporate rather than try to improvise on the spur of the moment. Some of the lines that Morse got around to using included:

Jumpy as a pregnant fox in a forest fire.
Busy as a fiddler's elbow.
Dark as a June Bug.
Ball through a spider web.
Ugly as a gouge.

CONTINUITY PROBLEMS

Anyone who browses the original scripts of the *I Love A Mystery* series will find numerous continuity errors. (Especially the Mutual broadcasts when Morse failed to catch a few necessary changes and Communist Reds became Japanese and Germans for a brief spell.) When Walter Paterson played the role of Nicholas or "Nicky" on *One Man's Family*, Morse absent-mindedly types the name Nicky in place of Reggie. Story titles and episode numbers varied during the years. There was no story title announced for the first four serials broadcast in 1939, and they were not listed on the scripts. Serials five, six and seven had handwritten titles on volume flyleaves in private collections in University and College libraries. Serials eleven through seventeen had the titles typed on the volume flyleaves.

In the case of the eleventh serial, the "Yolo County" was typed and the "Battle of the Century" was added, handwritten after it. In "The San Diego Murders," there are two different, consecutive episodes in the NBC series both numbered "episode 258." In "The Decapitation of Jefferson Monk," the script numbered 123 is followed by script number 126. The reason for this jump is unknown, but from other evidence, a numbering error occurred between episodes 86 and 113 and was later corrected due to the jump from 123 to 126.

THE EARLY ADVENTURES

In "Flight to Death," Jack, Doc and Reggie have arrived at the Pacific-Atlantic Airport in Phoenix, Arizona on their way to Los Angeles in answer to a mysterious letter from Jack's old buddy, Roy Clawson. Clawson's letter declares

he is in desperate need of Jack's help, but doesn't explain the trouble. When the plane lands for a five-minute stop in Phoenix, Jack gets off to stretch his legs. A morose passenger follows, and suddenly lunges, stabbing him in the side. Reggie hears Jack's cry, goes to his aid and knocks the man down. Although hurt, Jack makes the man give his name – Hans Schwerter – but he refuses to explain the attack. A short way from their destination a mysterious plane appears and machine-guns the cabin of their plane. The passengers are not hurt, but the attempts on his life give Jack an idea.

REGGIE: I say, the beginning of this adventure promises possibilities.

DOC: Yeah, one attempted murder and one dead killer.

When the plane lands, Jack plays dead and his body is taken away by ambulance. Jack later masquerades as test pilot Spinner Thompson. It is at Roy Clawson's airport at Murdoc Dry Lake, California that the detectives learn of their assignment. Roy Clawson is trying to complete a new type of super-speed pursuit ship to fight the sabotage efforts of an alleged spy ring. With Reggie and Doc in the open snooping around, Jack's assumed identity proves to be a successful cover in revealing the motives behind the sabotage and who on Clawson's payroll is employed by foreign control.

In "Murder, Hollywood Style," the boys are once again employed by a wealthy client. David Greylin, millionaire motion picture producer, begs the three to come at once to his beautiful and notorious Hollywood estate.

DOC: What are you laughing at, Reggie?

REGGIE: Just thinking. We're becoming known.

JACK: Known?

REGGIE: Quite . . . being sent for to protect millionaires and all that.

Greylin had apparently been threatened with sudden and violent death by letter and telephone. The last telephone threat had said, "Listen! This will be your death knell," followed over the wire by a weird sort of hymn, sung in a weird hysterical woman's voice. Suddenly the music comes from out of nowhere in the very room where Greylin sits. The boys investigate the phone calls, letters, and the estate itself, and discover Greylin's secretary and his giant cockney chauffeur have been openly hostile. Lindy, his daughter, has behaved strangely from the first, using violence, deceit, and even feminine wiles to gain some mysterious advantage. Later Greylin is shot in the chest and found unconscious in his luxurious swimming pool.

DOC: Lindy, Jack! She ain't here! She's gone!!

JACK: What's that?

DOC: Well, look for yourself! You can see ever' inch of this room . . . she ain't here!

REGGIE: Jove! Disappeared! But it isn't possible!

DOC: Boy, Howdy! You reckon' they's spooks in this here place, too?

REGGIE: I say, Doc, you do love your spooks.

A prowler among the hallways slips away into the night. Greylin's calls for help cause a frantic search through the house, ending in the basement where the three discover a secret passageway and a hidden room with strange devices. Binocular-like glasses prove to be a periscope, allowing a clear view of every room in the house. The upstairs maid, Flora, is found murdered and Greylin is caught trying to hide the girl's body. Parker, Greylin's secretary, was seated next to him gagged and bound. Greylin injects Parker with a powerful poison, then uses it on himself. The three comrades are unable to prevent the murder and suicide before their very eyes.

"Murder, Hollywood Style" is based on Morse's early NBC Mystery Serial *The Game Called Murder*. In that serial, millionaire broker Clyde Lincoln owns a castle where murder haunts the hallways. A secret hidden room is discovered by the detectives, and a "premonition suite" suggesting impending death is played to scare intended victims. This musical plot device was employed by Morse on many serials.

One key scene of interest is Jack's frustration toward Doc, rarely shown on the series. As Jack cries out in episode eight: "In all my life I've never seen such a fat-headed, muddle-brained, stupid, dopey, half-witted idiot!" Yet Doc's insistence for danger and lack of control over a situation is displayed more than once. After Lindy warns Doc that bathing in the swimming pool could mean his death, Doc replies: "No, Ma'am, I ain't crazy. I jest love lots of things . . . like swimmin' . . . and wimmen' . . . an' danger. Well, accordin' to you this here little ol' swimmin' party has got all three. Is your suit cute . . . and little?"

The next adventure, "Incident Concerning Death," takes place at the Stag and Hound Tavern high up in the Sierras. Setting out on a vacation, the boys get lost and find the Stag and Hound, run by Dusty Irwin, an eccentric, likable old fellow. Besides Dusty, his wife and step-daughter, the boys find only one other guest, a woman named Moyra Vustra, who claims to be a writer.

Strange things happen the moment they arrive. Vustra warns them to leave. A note is slipped under their door saying that death awaits them if they stay. The boys dismiss the warnings and set off to do a little fishing in a river on the edge of a cliff, overlooking the canyon.

DOC: Well, if there is any fish in this here river, I'm a doggone Yankee.

REGGIE: I'm beginning to feel the same way, Doc. I haven't had so much as a nibble.

JACK: You can't catch fish if you keep talking all the time.

DOC: How do they know I'm talking? They ain't got ears, have they?

REGGIE: (laughs) I wonder how they do hear, at that?

DOC: They're just plain ornery, that's all.

Suddenly a huge boulder rolls down the cliff, narrowly missing them. Doc suspects Vustra pushed the boulder, so follows her later that evening when she leaves the inn. Jack and Reggie follow Dusty's daughter into the woods where

she secretly meets Vustra. The boys had been told that the daughter is ill but what they see belies that. Doc is knocked out, a wrecked car is found with no occupants, Vustra is discovered bent over the strangled body of a man and Dusty's daughter dies before medical attention can be administered. The solution comes simply as additional input from a local Sheriff and Moyra Vustra's testimony.

With the announcer opening each episode with a summary of recent events, Morse was able brief even the casual listeners with the current events of the serial. Some of the episodes in this serial suffered from pages of summary – literally. Episode ten, for example, opened with two pages of summary, taking up more than a minute's worth of broadcast. Morse admitted in later years that it was the only challenge he had in writing serials.

When asked about the open-ended format of the continued serial, Morse admitted that he found it “by far the easiest type of radio writing to do.” But there was one part of each episode he always disliked. “The lead-in is the greatest bugaboo the serial writer has to face. And he has to face it every day . . . The lead-in is supposed to ‘catch-up’ the listener who missed yesterday's episode. It's supposed to tell him succinctly, quickly, in simple direct English, what has gone before. But I have listened and listened to lead-ins on serial programs and ninety-nine times out of a hundred they are none of the things mentioned above. They are invariably too long; they are too involved; they assume the audience knows either too much or too little, and mostly they end leaving the listener more confused and filled with utter boredom not only for that show but for the radio as a whole. Let's shut the damn thing off and neck. I *hate* lead-ins . . .”

The last serial for the opening season of *I Love A Mystery* was “Yolo County, Battle of the Century.” The Jim Ross Ranch was a forty-thousand acre ranch, owned by Jim Ross himself, a prize-fight fan of the first order, even having his own regulation-size prize-fighting ring. He is so dedicated to the profession that he named his only daughter Jack Dempsey Ross, but who insists on calling herself Jacqueline. The girl wants to marry Duke Carter, a small farmer, against her father's wishes. However, he has agreed to the marriage providing Duke finds an amateur fighter who can whip either Big Swede or Little Swede, two huge Scandinavians who comprise his prize fighting team. Reggie agrees to fight one of the Swedes for the happiness of Jacqueline.

But Ross has no intention of letting Reggie defeat his favorite fighter. So determined is he that he tries to have Reggie incapacitated. When that fails, he has the Englishman kidnapped. Only after searching high and low with no success, Jack resorts to using Jim Ross' own tactic. With the help of Jasper and Duke, he and Doc abduct the two Swedes and hide them in the top of one of the huge silos, fifty feet above the ground, guarded by Duke Carter. Jim Ross is true to his word and gives Jacqueline her wedding. The bride invites Jack, Doc and Reggie to attend in full dress and act as ushers.

THE REPEAT BROADCAST FOR COAST-TO-COAST HOOKUP

A letter dated August 5, 1939 from an executive at NBC sent to Edward G. Wilson of the J. Walter Thompson Agency explained: "Am attaching suggested draft of a letter for you to send us in connection with the contemplated change for the *I Love A Mystery* series. I wonder if you would look this over and let me know if in your opinion this accomplishes your desires. Tom Luckenbill asked me to draw such a letter for your approval before he left on vacation." The contemplated change for the *ILAM* series was the suggestion of taking *I Love A Mystery* to the East Coast on a Coast-to-Coast hookup, thus taking the series national. Up to this time, the majority of the *ILAM* listeners were on the western half of the United States. There were no radio stations on the East Coast broadcasting the program. But an East Coast broadcast also meant a repeat performance.

On September 8, 1939, L. Nelson of the J. Walter Thompson Company wrote to Mr. Wilson, Mr. Abbott Spencer and Mr. Thomas Luckenbill:

Attached to Mr. Wilson's copy of this memorandum are our contracts for the *I Love A Mystery* program. Both Mr. Wilson and Mr. Luckenbill have had conversations with Mr. Tuthill regarding the necessary revisions to take care of the rebroadcast but action has been held pending an O.K. from NBC on the rebroadcast time. We now have this O.K. and the following should be covered in writing.

1. Rebroadcast at 11:15 to 11:30 p.m., New York Time for the Pacific Coast stations. Additional cost over the amount now shown in the contract is to be \$250.00 net per week.

2. War clause must be added to contract.

3. Vacation clause must be added to contract.

4. Optional periods must be revised so that they do not run into two calendar years. Due to starting on a coast-to-coast network in October some of the optional periods are thrown off by 13 weeks.

Points 2, 3 and 4 should be fairly easy to take care of with NBC on the basis that they permit the war clause in their time contracts; they permit the vacation in accordance with their hiatus plan on their network time; and all our Standard Brands time contracts are written on a calendar year basis."

On September 9, 1939, Daniel A. Tuthill, Assistant Managing Director of the National Broadcasting Company wrote to Thomas Luckenbill at J. Walter Thompson:

Following our telephone conversation yesterday I wired the Coast to recheck expenditures on the *I Love A Mystery* series. Mr. Robb wires me that he has checked the figures for the last 14 weeks and finds that the average number of actors employed per week amounted to 25 people. For the last 9 weeks it was 24 per week. One week during this period averaged 33. Morse naturally is quite enthusiastic about the program going Coast to Coast and it is our feeling that we should allow a weekly payment of \$250 for additional cost in connection with a repeat, in order that we do not make him actor-conscious and cramp his style of writing somewhat by forcing him to keep within certain specified limits.

By permitting Morse a weekly sum of \$250 he will be in a position to use his best judgment and probably expand the program, and by setting this figure we would strike an average between a low during the 14-week period mentioned above of 22 and a high of 33. The average low-high fees as previously advised figured between \$208.50 and \$287.50 per week for repeats.

In view of the fact that this new program schedule was set to start October 2, I wonder if you will be good enough to indicate your approval of our proposition so that necessary papers can be drawn up and final details disposed of.

By September 18, 1939, the National Broadcasting Company (located at 30 Rockefeller Plaza in New York City) had received a copy of the suggested revisions for the *ILAM* series from Thomas Luckenbill at Thompson which read:

This will confirm our understanding as follows concerning our agreement dated December 29, 1938, relating to the program entitled, *I Love A Mystery*.

1. The period during which we may elect to cause said program to be broadcast transcontinental as provided for in Paragraph 7 of the said agreement, is hereby changed from "December 16, 1939, to December 27, 1940" to "October 2, 1939, to December 27, 1940."

2. We hereby exercise the option contained in Paragraph 7 of our agreement with you dated December 29, 1938, as modified, to broadcast transcontinental on and after October 2, 1939, the program entitled *I Love A Mystery* therein provided for, on all of the terms and conditions outlined in said Paragraph 7.

3. The program will be broadcast on consecutive Mondays through Fridays at 7:15 to 7:30 p.m., New York time, with a repeat broadcast from 8:15 to 8:30 p.m., Pacific Coast time.

4. It is understood that as long as the present AFRA rates are in effect, Agency will pay National Broadcasting Company Two Hundred and Fifty Dollars (\$250.00) per week in addition to the compensation specified in Subdivision (a) of Sub-paragraph A or Paragraph 7 of said agreement as full payment of the reimbursement provided for in Sub-paragraph C of Paragraph 7.

5. It is agreed that in the event of the promulgation of a declaration of war by or against the United States, Agency shall have the right, during the continuance of such state of war, to terminate said contract by giving National Broadcasting Company written notice thirty days prior to the date specified in such notice, provided, however, that such notice is given prior to December 1, 1939.

6. It is agreed that in place and instead of Paragraph 6 of said agreement of December 29, 1938, the following paragraph is hereby substituted:

It is agreed that Agency may eliminate said series of programs each year for a period not to exceed thirteen weeks between June 1st and September 30th of the years specified in Paragraph 1 and 7 hereof by giving National Broadcasting Company written notice thirty days prior to the first broadcast to be eliminated under the provision of this paragraph and during any such omitted period Agency will not be liable for the compensation specified herein.

Accepted and agreed to: National Broadcasting Company, Inc. by George Engles, Vice President.

As one would expect, the contract had to be revised as well. The talent contract was slightly revised to reflect the following, according to an October 11, 1939 inter-office memo.

Actual dates are not shown in this contract but terms are specified from the date on which the programs started on a coast-to-coast basis. The rate specified is for only one broadcast and an additional amount must be paid for the repeat. This is covered by a clause in the contract, which reads as follows: Sub-paragraph C of Paragraph 7.

The terms in this contract and our interpretation as to the dates covered are as followed:

The term of this agreement shall be extended for a term of seven (7) years from the date upon which the first transcontinental broadcast is made hereunder, and Agency agrees to pay the fees specified below:

- (a) For the first 52-week period thereof, consisting of 4 cycles of 13 weeks each, the sum of Eighteen Hundred Dollars (\$1,800) per week.

13 weeks – October 2, 1939 through December 31, 1939	\$1,800
13 weeks – January 1, 1940 through March 29, 1940	\$1,800
13 weeks – April 1, 1940 through June 28, 1940	\$1,800
13 weeks – July 1, 1940 through September 27, 1940	\$1,800

- (b) For the second 52-week period thereof, consisting of 2 cycles of 26 weeks each, the sum of Two Thousand Dollars (\$2,000) per week.

26 weeks – September 30, 1940 through November 28, 1941	\$2,000
26 weeks – March 31, 1941 through September 26, 1941	\$2,000

- (c) For the third 52-week period thereof, consisting of 2 cycles of 26 weeks each, the sum of Twenty-Two Hundred Dollars (\$2,200) per week.

26 weeks – September 29, 1941 through March 27, 1942	\$2,200
26 weeks – March 30, 1942 through September 25, 1942	\$2,200

- (d) For the fourth 52-week period thereof, consisting of 1 cycle of 52 weeks each, the sum of Twenty-Four Hundred Dollars (\$2,400) per week.

52 weeks – September 28, 1942 through September 24, 1943	\$2,400
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- (e) For the fifth 52-week period thereof, consisting of 1 cycle of 52 weeks each, the sum of Twenty-Six Hundred Dollars (\$2,600) per week.

52 weeks – September 27, 1943 through September 22, 1944	\$2,600
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- (f) For the sixth 52-week period thereof, consisting of 1 cycle of 52 weeks each, the sum of Twenty-Eight Hundred Dollars (\$2,800) per week.

52 weeks – September 25, 1944 through September 21, 1945	\$2,800
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- (g) For the seventh 52-week period thereof, consisting of 1 cycle of 52 weeks each, the sum of Three Thousand Dollars (\$3,000) per week.
52 weeks – September 24, 1945 through September 20, 1946 \$3,000

Also mentioned on the interoffice memo: “Although several of these dates overlap into two calendar years we have an additional provision giving us the right to cancel at the end of any calendar year.” Thus the original contract was dated December 29, 1938, it was amended September 18, 1939, bought through NBC Artists Service for Fleischmann’s Foil Yeast.

The contract for *ILAM*, had been renewed the last few months, having witnessed the favor of the audience, and beginning October 2, NBC expanded the program nationwide over 51 affiliate stations from coast to coast on the NBC Red Network. One major change also occurred: the program was now being heard from 7:15 to 7:30 p.m., instead of the afternoon time-slot. Both of these changes meant the opportunity to gain a larger audience because the grisly dramas looked more promising.

SEASON TWO: FIVE-A-WEEK DRAMAS

“The Blue Phantom” was the twelfth serial in the *I Love A Mystery* series, and much like the serials of the first season, were almost as much an action serial as it was mystery. The only noticeable difference was that Reggie was not depicted as a fighter, keeping the violence down to a minimum. More mystery was employed instead of just rough-and-tumble situations, and horror elements and unexplained magic were incorporated into the serials. In “The Blue Phantom,” Jack, Doc and Reggie board the power yacht Blue Phantom bound for the South Atlantic Ocean, originally scheduled for a deep-sea scientific expedition. When a steward on board dies under mysterious circumstances, an autopsy is performed on the seaman first class to discover that he died from snake venom. The death list soon grows: Roger the cabin steward, Pete the able seaman, Swenson the engineer and Ruth Foster, wife of Arnold Foster, millionaire owner and Captain of the Blue Phantom. More deaths are discovered, and at every opportunity, the bodies are stolen and evidence destroyed. (*Shades of Dead Men Prowl?*) The truth is revealed when Ruth Foster’s diary is found, explaining that the voyage was launched as a scientific expedition, actually arranged by Captain Foster, to settle matters once and for all between himself and two doctors both infatuated with the dead woman.

At the end of the serial, with Captain Foster’s motives revealed, Jack and Reggie find that the Captain has gone mad, smashing the engines to prevent the vessel from going anywhere. As described by the announcer in episode eleven, “Doc saw Captain Foster, wild-eyed and hair flying, dragging Parks from the medical ward apparently with the intent to throw him overboard.” The Captain then wrecks the light plant so the ship is thrown into complete darkness. Three times the Captain leapt out of the dark in a knife attack; narrowly missed shooting Dr. Davids point-blank; and even rushed at Doc and flung him overboard. Rushing out on deck, the boys find the aft of the ship in flames and use a desperate means of escape.

Beginning with "The Blue Phantom," a national coast-to-coast hookup was established allowing a total of 51 stations across the nation to broadcast the adventures of Jack, Doc and Reggie. This meant the largest listening audience to date. As reviewed in the October 6, 1939 issue of *Radio Guide*:

"Meat for mystery-thriller fans is a new serial drama which [premiered] this week. It is called *I Love A Mystery*. Carlton Morse, famous author of *One Man's Family*, originated the idea, tried it out for several months on a West Coast network, and now launches it on a national hook-up. To hold listeners in suspense for only a reasonable period and to avoid staleness, Morse solves a mystery a week."

The next adventure was "Castle Island," named for the locale of the latest thriller – a private stone castle built in the early 18th century by a wealthy Russian. The castle apparently sank, but surfaced recently and was discovered by a mad scientist hell-bent on studying the effects of human fright, and the reactions leading up to a climatic battle with a ferocious man-eating beast. Jack, Doc and Reggie are hired by a life insurance company to find Alexander Archer, a client who mysteriously disappeared. The boys venture north to the West Coast of Canada, and are held captive by the evil Dr. Cooper and his heavyweight thugs. The crazy doctor has no intention of releasing the men, and turns his attention toward Doc Long, whom he despises for his ever-chattering mouth. At the conclusion, Doc is forced to defend himself against a captive mountain lion, with nothing but his bare hands and a sharp knife.

This serial would later be retitled "The Fear That Creeps Like a Cat" for the Mutual/New York run, and the premiere of the 1949-52 series. Later, in 1944, this same story would be reused with a different opening plot device as "The African Jungle Mystery." A passing reference to Morse's knowledge of Greek mythology (the *House of Myths* radio series) was made "Castle Island." The diabolical mad man owned a ravaging dog named Prometheus, named after the Greek god included in many of the *House of Myths* scripts. In 1966, Universal Studios would release a television pilot using this serial (changing the sex of the mad doctor to a woman and using characters from the next *I Love A Mystery* serial) as the main plot of the story.

"Jack, you're so dog-gone smart it's disgustin'. Sometimes I jus' plain don't like you."

- Doc Long in "Castle Island"

The next two *I Love A Mystery* adventures are probably the most familiar among old-time radio fans not because they are among the few that survive in recorded form, but because they are regarded as the most widely-circulated recordings of the series. In "Hollywood Cherry" (later titled "The Thing That Cries in the Night" for the New York run), the boys accept the reward money for their daring rescue of Alexander Archer. Flying back to California they meet Randolph Martin, an old spinster who claims to have problems with her three granddaughters Faith, Hope and Charity (also known as Cherry). It seems the

sound of a baby crying warns the family of impending doom but according to Martin, there is no baby in the house. When the detectives arrive at the mansion, sure enough they hear the sound of the baby cry. Cherry continues to whisper impending danger to the guests, which leads the detectives to suspect that she has answers to the questions the boys cannot solve. In the end, however, the sound of the baby originated from one of the granddaughters – who suffered psychological disorder and cries like a baby when she witnesses something dreadful.

In “Bury Your Dead, Arizona,” Jack, Doc and Reggie are forced to take leave of Los Angeles by boxcar. It seems Doc gambled away the reward money and was forced to recover his loss at the point of a gun barrel. With underworld figures on the lookout (not to mention the police who want to resolve the mysterious murders at the Martin house), the boys jump an old freight car leaving town, bound for Arizona. Inside the box car the boys meet Nasha, a beautiful Russian dancer and her companion, The Maestro, an overweight magician who commits murder and uses his so-called powers to make the bodies vanish. If that wasn’t enough to boggle their minds, the boys witness The Maestro turning town folk into werewolves. When the reward money vanishes with The Maestro, the boys set out to reclaim their fortune.

Not everyone was pleased with the end result of this mystery chiller. Russell Thorson, who played the role of Jack Packard in the November/December 1949 version of this same serial, recalled in an interview that he thought “Bury Your Dead, Arizona” was one of the worst serials in he ever participated in the series.

To add to their lust for excitement, the boys decide to buy an airplane with their twenty-five thousand dollars. Without hope of delivery for two weeks, the boys fidget and fuss about in San Diego, California. “The San Diego Murders” opens with the boys offering assistance to Sunny Richards, a young lady who not only inherited the Richard fortune, but the Richard’s curse. The curse supposedly causes her to bring disaster upon those with whom she is associated. The boys decide to visit her residence for a few days to find a solution to the murders.

Jack, pretending to be engaged to Sunny, succeeds in drawing attention to himself when a bullet barely misses his head. The trio find the gun that fired the shot in the pocket of a wretched creature named Fish Evans. It takes the boys 18 hours to sober him up while keeping him locked in the basement of the Richards home. When he is sober enough to talk, he recalls hearing a shot, running footsteps and someone bending over him while he sat on a park bench in a stupor. This is when the gun was dropped in his pocket. Finally they turned Fish loose, but hardly had he reached the street when he was shot to death with a sawed-off shotgun. If this sounds familiar, it should. The character of Willie in *The Killer at the Wheel* was also a drunk who couldn’t remember anything important because he was drunk, and moments after being turned loose, was shot to death in cold blood.

The solution to the rash of murders is a mob of killers hell-bent on killing any man who gets near Sunny – not for her inheritance but for love. Her true fiancé, Phil Terry, was wounded in an auto wreck and is recovering at the local hospital when

Jack puts two and two together. With the assistance of Police Captain Norton, Jack, Doc and Reggie prove (with horrifying results) that the main suspect, attorney Leslie Marks, is innocent after all. While alone with Phil in the hospital's invalid room, Sunny reveals that Jack knew the head of the mob of killers. At this Phil Terry pulls a revolver from under the covers and tells Sunny that he is the mob leader. His men are killing those close to Sunny because if he can't have her, no one else will. The boys make a daring rescue at the last minute and once more save Sunny's life.

"I jes' want to mention I think Sunny's jes' about the purtiest nineteen-forty model female yet . . ."

- Doc Long describing their new client in "The San Diego Murders"

In with the New Year, out with the Old. "The San Diego Murders" began in January of 1940, and marked an important change in the program. The last four *I Love A Mystery* serials were broadcast over 51 stations from coast-to-coast. Beginning with this serial, *I Love A Mystery* was only being broadcast over 26 stations. That meant twenty-five stations decided not to broadcast *ILAM* beginning with the new year. The reasons why are not known, but the number of stations broadcasting the series would grow within the next couple months as a result of the next serial, "Temple of the Vampires."

"The San Diego Murders" also reveals the motives behind the adventures of Jack, Doc and Reggie. When Jack and Doc approach Sunny Richards, they introduce them as a crime-fighting duo out for high adventure.

JACK: There's three of us . . . Reggie's out just at the moment. Three men looking for adventure.

SUNNY: You . . . you mean Soldiers of Fortune?

JACK: Not in the ordinary sense, but the term does help to explain us. We like excitement. When we find something that interests us, we go after it.

About halfway through the adventure, Reggie explains to Phil and Sunny how Jack, Doc and Reggie manage to continue escaping auto wrecks with little injury (auto accidents continue to happen during the program).

PHIL: Will you tell me how you can get ready for an auto wreck?

REGGIE: I don't mind. It's the principle of centrifugal force. I mean to say, when a speeding car spins and turns over, it's a bit like a whirling phonograph record . . . anything near the outer edges flies off. But the nearer the center of the spin you are, the less violent the action.

SUNNY: But Reggie, how do you get to the center of a whirling crashing automobile?

REGGIE: Well the chappie in the front seat lies down on the floor and wedges himself up under the dashboard, his knees braced against the front seat. The man in the back seat should drop to the floor and cling to the footrest.

PHIL: That really works?

REGGIE: You're still taking a bally lot of chances of course, but Jack, Doc and I've come through at least three such wrecks that way . . .

One of the more interesting aspects of this serial came from Captain Norton of the San Diego Police Department. While Jack was at the police station being booked on a charge of trespassing and harassment, Captain Norton remarked . . .

CAPT: Well, let's see . . . You forced your way into the Lincoln home . . . You slugged the Lincoln butler . . . You threatened Mr. Lincoln himself . . . We didn't have much trouble getting a charge out of that.

JACK: I suppose I can get bail?

CAPT: One of your partners, Doc Long, is out front arranging it right now.

JACK: That's very decent . . .

CAPT: It wouldn't be so easy if we didn't know something of your record.

JACK: What's that?

CAPT: You're surprised.

JACK: Yes . . . What record?

CAPT: Every police department in the country has a record of the activities of you three boys. The mountain lion case up north, the Martin murders in Hollywood, the case of the Maestro in Arizona –

JACK: Then you know we have never worked at cross-purposes with the police . . .

CAPT: Exactly. So what was your object tonight in attacking the household of a man like Donald Robert Lincoln?

JACK: There's quite a lot to it.

CAPT: I want it all . . .

After "The San Diego Murders," Sunny Richards begs the boys to take her away from the Southern California town where so many of her friends died so tragically. So at sunrise the morning after the mystery of the Richards Curse was solved, three men and a girl fly from the San Diego airport in their new twin-motored reconverted cabin plane, heading across Mexico, and over the northern reaches of Nicaragua. From the luggage department out steps a blue-eyed, freckle-faced kid of seven. His name is Hermie, and he's crazy about airplanes. The boys learn that Hermie's father stowed him away in the plane in San Diego and apparently abandoned him. But for Jack, Doc and Reggie, the real horror is yet to come.

So began the opening chapters of "Temple of the Vampires," one of the most frightening of all *I Love A Mystery* serials. It should be noted that usually Morse wrote the solution to his mysteries with a rational, scientific explanation for what was unexplained during the adventures. This serial, however, marked the first time that he broke that rule. When the motors of their private plane go dead over the jungles between the Haupi Mountains and Lake Nicaragua, Jack brings the plane down with skill and lots of luck, in a crash landing without injury to anyone. The party is further stunned by the sight that meets their eyes through the windows of the plane. There, rising a hundred feet out of the tangle of jungle is a magnificent stone temple, which looks as though it has been there from the beginning of time.

A path leads from the shore to the temple, a quarter mile distant, and on the path they find an Indian's corpse, drained of blood, but without a wound on him. Hermie disappears in the temple and in her search, Sunny becomes separated from the three comrades. She is approached by a man in a long, black cloak who speaks with a Spanish accent. He tells her this was the Temple of Vampires, and that they should not have come. He vanishes as silently as he had come and then Hermie reappears. He had been talking with the prettiest girl in the world; she had very red lips, sharp white teeth and *she liked him too*.

Doc was the first to see the strange things. As they start to enter the temple for the first time, they observe a great bell hanging high in one of the towers. Doc sees something as big as a man sail through the air from one great wall to another.

JACK: What are you talking about, Doc?

DOC: I swear to it! I saw it, Jack. Up there forty, fifty feet in the air. It started from that wall over there on the left and floated as easy as you please, across to this here wall . . .

SUNNY: It must have been a bird.

DOC: A bird with human skin?

While Reggie repairs the plane during the day, the crew takes shelter in the plane after sunset. According to the opening announcer of episode eleven: "Sunny found it too hot to sleep and sat in the doorway talking to Reggie. Suddenly Reggie didn't talk anymore, and then before she knew what was happening, hands grabbed up Sunny and carried her swiftly off into the night!"

While searching the ancient stone temple for Sunny Richards, Jack and Doc meet the captive Angelina, who tells them how to open one of the rooms which she says would lead them to Sunny. They follow her instructions and suddenly a portion of the stone wall slides slowly up into the ceiling. But the room doesn't lead to Sunny! Jack turns his flashlight into the darkness to rest on great, hideous creatures – the vampires themselves.

DOC: (tense, horror) Jack . . . Jack, shut the door! They're coming after us!

JACK: It won't close. I don't know how to work it . . .

DOC: Well keep your flashlight on 'em while I get my forty-five.

JACK: Get ready to let 'em have it!

After many restless nights with vampires jumping off cliffs and flying back to the same ledge hour after hour and rescue attempts through long, dark corridors, the heroes are saved by an act of nature. An earthquake shakes the Temple of Vampires and a portion of the great roof tumbles in. Reggie frees two captives, Manuel and Angelina, and rushes Sunny and Hermie from the temple, fearing all could be crushed in the debris. Then at four in the morning, just after the three are rejoined by Jack and Doc on the steps of the Temple, a second earthquake sets the earth rocking and the Temple shaking. As the five flee down the jungle path to the lake. The great cathedral crumbles and falls in on itself, burying everything inside beneath millions of tons of stone and rubble.

“Temple of Vampires” caused an uproar among Christian and civic-minded groups, publicly claiming that *I Love A Mystery* was not designed for juvenile children. There has also been some mention of documentation stating officials of the Nicaraguan Government took a dislike toward how their country was being depicted, claiming no such beast of the night roamed their jungles.

“Terrible things would happen on the *Mystery*,” recalled Mercedes McCambridge. “Honestly, Barton Yarborough who played Doc, was an imp. A delightful imp, but maddening sometimes. And sometimes right in the middle of a very dramatic speech he would come by and set fire to my script. Just light the bottom of my page and walk away and leave me there. And I’m trying to emote and I’m trying to get the flame to go out in my bare hands and he’s over in the corner laughing. Carlton was in the control room laughing and he loved it. We had fun.”

“The Brooks Kidnapping” was a slower change of pace compared to the last adventure. Having survived the ordeals of the vampires, Jack, Doc and Reggie seek a couple of weeks recreation away from their usual stamping grounds in the West. Overriding Doc’s objections, Jack and Reggie cast their votes for a trip to New York City – amidst the stream of mid-day traffic. This marked the first and only adventure to take place in the Big Apple. Shortly after acting like tourists, the boys find themselves racing against time to rescue Eleanor Brooks from Stud Hanlon and his mob. The murder trial of Tommy Greer, triggerman for the notorious Hanlon will go to the jury and unless Eleanor’s father, Judge Brooks, orders a verdict of “not guilty,” Hanlon has threatened to kill his daughter. Jack and Reggie locate the Hanlon hideout just in time to rescue Doc from death, but too late to prevent Hanlon and three of his men from abducting Eleanor to a new hideout.

Hanlon tricks pursuing detectives into taking the wrong road which throws them off his trail. The three heroes know nothing of this and drive at top speed toward the fork in the road where Hanlon evaded the pursuing detectives. Suddenly, half a mile ahead, they see the car stalled across the road and know that Hanlon and his men are ready for them. Quickly Jack orders his friends to climb onto the running boards of the car and jump. Hanlon, waiting beside his own car is blinded by the oncoming headlights as Jack, at the last minute, jumps from the vehicle. The auto wreck takes down Hanlon’s gang and before the trial of Tommy Greer begins, Eleanor is reunited with her father.

Once again, as with serials in the past, the unsuspected hideout for criminal activities is another sanitarium. This one entitled the “River Hill Sanitarium.” Carlton E. Morse reused many plot devices – including whole serials on a few occasions. The next adventure, “Murder in Turquoise Pass,” is one such example.

In “Murder in Turquoise Pass,” at the request of Fred W. Ballard, wealthy oil man, the three musketeers are invited to the Magoon House, a small hotel in Sparks, Nevada. En route to the airfield, their car loses its right front wheel and careens into a ditch. The boys are nearly run down by a mysterious car as they were crossing the street to Ballard’s hotel. With two attempts on their lives, the

boys are intrigued with Ballard's proposition. He explains that he owns an oil lease in the tropics and he had started drilling, but was unable to continue because he could not get men to stay on the job. The story circulated among the natives that an Inca curse is on the enterprise. Flying down to the oil field to investigate five deaths among the engineers, Jack, Doc and Reggie find their make-shift air field dark and, had it not been for the mysterious firing of an oil tank near the field, would have crashed. The men are forced to break into the shack, while jaguars howled about them in the forest.

An attempt to steal their plane and a fleeing marauder only complicated matters. A self-proclaimed officer from the army post at Turquoise Pass marches into the camp and demands the surrender of Ballard on a charge of having murdered five of his workmen. Jack surprises his two comrades by turning Ballard and his daughter over to the captain without a protest, but sends Reggie to follow them. The solution to the mystery comes in the form of Jake Vogel and his small mountain cabin. Jack and Doc creep up to the cabin to reconnoiter but are suddenly surprised and taken captive by Jack Vogel. Inside the cabin, they find a well-dressed businessman who wants the oil fields for himself. With a bit of clever resourcefulness, Jack, Doc and Reggie overpower Vogel and his gang.

"Murder in Turquoise Pass" was actually rehashed from the previous *ILAM* serial, "The Case of the Nevada Cougar." Clearly when you read the scripts it is obvious that Morse took the same plot and wrote it with a few new changes to fill in the remaining season. (1) The serial is only fifteen chapters long instead of 25 to fill in the remaining three weeks obligated by contact with the sponsor. (2) The character of Maria, the French Maid, has been removed; thus Doc falls for the daughter instead of the maid. (3) Instead of the man-eating cougar, the boys face poisonous snakes. (4) The character of Hard-Pan Luke, the old prospector, has been changed to Pedro Maria Morales Peruna, the Mexican comic relief of the story. (5) All supernatural elements have been removed.

There is one over-statement by Doc during this serial, while Jack and Doc creep slowly toward the cabin where Fred Ballard and his daughter are being held captive . . .

DOC: (low voice) Jack, you know somethin'?

JACK: (low voice) What's eating you now?

DOC: (low voice) I don't like this place a-tall!

THE HARRY LEOPOLD CONNECTION

Colorado's earliest form of capital punishment during the early Twentieth-Century like many states was public hanging. It became a spectacle attended by the whole community. Reformists began to call for a change in the system declaring this practice inhuman. In 1890 the state legislature passed a law moving all hangings out of the view of the public and to the penitentiary in Cañon City. Wardens and other prison administrators objected to this move citing that they did not want the prison to become a death house. And what does this historical significance have to do with *I Love A Mystery*? Plenty.

In 1934, Roy Best received legislative approval to build a gas chamber at the Cañon City Penitentiary and after its completion, it was often referred to as "Roy's Penthouse." Best's research on the humane and effective use of the gas chamber as a tool for execution originated in Nevada. (Nevada had installed the first gas chamber in the United States in 1921.) The first man executed in the gas chamber was William Cody Kelly, #17956. His execution on July 22, 1934, was the first of many, each with its own story of living and dying on death row. Among them was a man named Harold Leopold.

Leopold was scheduled to be executed on December 8, 1939. He made a last request to Warden Best asking him to postpone his execution until his radio serial was over on Friday night. His note to Best read:

"Dear Warden, I would consider it a personal favor if you could put off the doings tonight for a little while. There's a radio serial I want to hear. Sincerely, Harry Leopold."

Warden Best honored Leopold's request and allowed the convict to listen to his favorite program, *I Love A Mystery*. On that day, the final chapter of "Hollywood Cherry" was broadcast, concluding the mystery. Later that evening, Leopold talked about the serial to Best on the way to the gas chamber. "I wonder how that's going to end. That's the trouble with serials you know."

On December 9, 1939, the day after the execution, the events of this story was carried in newspapers across the nation, reprinted courtesy of the United Press:

"CANON CITY, CO. – Harry Leopold listened attentively in his death cell to the solution of three murders in a radio mystery story – then just two and a half hours later he enacted the end to his own murder story by walking calmly into Colorado's lethal gas chamber.

The 29-year-old Denver gunman, convicted of slaying Emil Albrecht, Denver restaurant proprietor in a hold-up a year ago, was pronounced dead 15 seconds after the cyanide pellets were dropped into the acid to generate the fatal gas. At 5:15 last night Leopold snapped on his radio as he ate his last steak dinner. He had been following the *I Love A Mystery* program from a Denver radio station. The story concerned the murders of three members of a family which, it was revealed, were killed by a demented daughter.

'I'm lucky,' the Denver murderer said. 'They presented the solution to the murders in time for me to hear them. A few hours later and I'd never have known how it came out.' Leopold was the calmest in the tragic group of guards and prison officials who escorted him from the death cell into the prison yard where the gas chamber is located."

THE HALF-HOUR SERIES

Now the contractual option to cancel the program was brought to the Advertising Agency's attention like clockwork – literally, though unless the sponsor had already chosen to cancel the program, the inter-office memos were composed pretty much the same. On November 2, 1939, Linnen Nelson again wrote to

Pierce, Reber and Spencer reminding them that “the contract for the East Coast productions of *I Love A Mystery* may be canceled after December 31, 1939. If we are to cancel we must notify NBC on or before November 28, 1939.” Once again, D.B. Stetler, the Advertising Manager of Standard Brands Incorporated agreed to continue sponsorship. This policy of reminders (which for legal reasons had to be put in writing) remained constant. Linnen Nelson wrote another on January 25, 1940, and again on February 21, offering the same statement. But it was the February letter that brought about a dramatic change.

According to Nelson’s letter of February 21:

“The end of the present 13-week period is March 29, 1940. If we are to discontinue after that date we must notify NBC 30 days prior to March 29th. This means that the final notification-date to NBC is February 28, 1940. Under NBC’s contract arrangements with their stations they must also notify each individual station on February 28th if the program is to be canceled. If the five times a week program is canceled after the broadcast of March 29th and NBC notify the stations after February 28th they will have to pay out-of-pocket costs to the stations totaling \$950.00 per day. NBC will agree to give an extension until March 6, 1940 but in so doing we will have to pay \$950.00 per day for the period from February 29th through March 6th inclusive for the program if discontinued or changed to another time after March 29th.

“Mr. Luckenbill has secured an extension on the talent renewal date until March 9th. Incidentally NBC tells us that other advertisers have placed options on the 7:15 time.”

Daniel Tuthill, Assistant Managing Director for NBC, wrote to Thomas Luckenbill at the J. Walter Thompson Company on February 21, 1940. “To complete your records I quote the following wire received from the Coast in answer to our request for option extension of *I Love A Mystery*.

MORSE QUITE DISTURBED TURN OF EVENTS AS INDICATED PREVIOUS WIRE BUT AS YOU SUGGEST HE SEES NOTHING TO DO BUT GRANT EXTENSION CONSEQUENTLY GRANTED UNTIL MARCH 9. WE WILL DRAW UP EXTENSION PAPERS FOR MORSE SIGNATURE.

Finally the termination came. Don Gilman signed a statement on the evening of February 21, 1940 addressed to the J. Walter Thompson Company, 1549 North Vine Street, Hollywood, California office: “Referring to the agreement between us dated December 29, 1938 with respect to the program entitled *I Love A Mystery*, you are granted to and including March 9, 1940 within which to exercise your right to terminate said program on March 29, 1940.”

In early 1940, radio columnist William Moyes broke the news: “Here’s a mystery that mystery lovers will love. Why is *ILAM* quitting the air March 29? Did the vampire biddies put so much ouch in the show they scared listeners into forgetting what sponsor was presenting the program?” According to Michael Ogden in his premiere issue of “The Thing Wouldn’t Die,” it was the audience reaction that threatened the demise of the program. Just weeks before Moyes printed his report, one of the most bone-chilling adventures to air on *ILAM* was “Temple of

the Vampires,” which even Mercedes McCambridge admitted in later years that she’s been well-remembered for her portrayal. Some felt the program was being broadcast too early in the evening. “How would you like,” asked one irate mother, “your six-year-old son to wake up in the night screaming about bats and vampires being after him?” A public opinion poll conducted by the Women’s Institute of Audience Reaction found that 68% of the women answering believed that “blood and thunder” radio serials were “tearing down home life.” Which, you may consider, defeated the purpose of Morse’s creation of *One Man’s Family*.

Community and church groups were not in favor when it came to the crime and shock programs. Although children comprised a considerable share of the listening audience, they were not the ones complaining. Mystery programs were under attack by Leagues of Decency, and God-fearing parents who felt they had a voice in the destruction of such programs. A survey conducted in five Schenectady public schools disclosed that among 1,359 children from 7 to 12 who reported having radios in their homes, 778 listed *I Love A Mystery* as their favorite radio program. Children wrote letters to the network. “*ILAM* has just got to stay on the air,” wrote 12-year-old Addis Frick of Molalla. “I’ll just simply blow up if it goes off the air. Our whole family stops work to hear what nutty thing Doc will do next and we know it’s just a lot of hooley.”

On March 13, 1940, a wire from Rick Christ to Reber of the J. Walter Thompson Agency arrived: MYSTERY TO B SAME MONEY PER WEEK AS NOW. LAST 15 MIN MAR 29. FIRST 30 MIN APR 4. WE PREPARED LETTER WHICH IS ON NBC. MORSE WILL HAVE TO SIGN IT SOON AS HE IS WELL ENUF. TDL SEND COPY OF LETTER TO U.

The program was apparently not sinking as first assumed. *I Love A Mystery* was going to return, but now at a new time slot and a new format. A thirty-minute, once-a-week serial in the same format as Morse’s previous NBC mystery serials (1930-1934). A letter from the J. Walter Thompson Company (the 420 Lexington Avenue, New York office) dated March 7, 1940 addressed to the National Broadcasting Company asked: “This will confirm our understanding as follows concerning our agreement with you dated December 29th, 1938, and modified September 18th, 1939, relating to the program entitled, *I Love A Mystery*. Beginning April 4, 1940, the program will be broadcast on Thursdays from 8:30 p.m. to 9:00 p.m., New York Time, with repeat broadcasts from 9:30 p.m. to 10:00 p.m. Pacific Coast time. The last fifteen-minute broadcast will be on March 29th, 1940. Said agreement of December 29, 1938, as modified by the letter dated September 18, 1939, and as modified and amended by this letter, is hereby confirmed.”

“The Snake with the Diamond Eyes” became the first of nine *I Love A Mystery* serials written exclusively for the new half-hour format. Lasting a mere thirteen weeks, the story concerns the J. Archibald Hanley expedition in the jungles of French Indochina in search of the Cobra God, nicknamed by Doc Long as “the Snake with the Diamond Eyes.” The sacred symbol, lost for centuries, had both inestimable value and grave significance. Mysterious Oriental religious cults

wanted the precious idol found because it had been written that with the return of the Cobra God, there would be a great religious revival throughout the Far East. Three great governments opposing the Hanley expedition did not want the idol found, in fear of what might happen in China and India, should the sacred religious symbol come to light. And among the expedition, caught between politics and death-defying obstacles, was our heroes Jack, Doc and Reggie.

“The Snake with the Diamond Eyes” marked the “first” of two changes that would remain with the program until the very end in 1952. Sibelius’ “Valse Triste” was first used as the theme beginning with episode one. The same theme Morse used for other early *NBC Mystery Serials* (“The Witch of Endor”) and would become familiar in the minds of fans as the permanent fixture for the opening and closing of every broadcast. Even today if a phone caller contacted their local radio station playing classical music and asked what radio program used the “Valse Triste” as the opening theme song, the majority of the radio station employees would answer *I Love A Mystery*. “Snake” also became the first serial whose title was announced over the air. Prior to this, the title of each mystery was never announced on the air.

“The Snake with the Diamond Eyes,” however, was not the original serial Carlton E. Morse planned to premiere for the new season. Before drafting this thirteen-week thriller, Morse wrote the first chapter to a serial he entitled “You’ll Be Dead in a Month.” This mystery opened with Jack, Doc and Reggie drinking at Maggie’s Intimate Drinking Salon, while waiting for their latest client to drop by. Doc gets a little impatient and starts trouble with the management, until Eve Carson arrives to explain her situation. It seems her brother Wes has been diagnosed as having one month to live. Naturally, Wes falls in with a murdering and thieving gang in order to get his highs and excitement before passing on. Jack, Doc and Reggie are hired to keep Wes from any further trouble – which proves to keep the boys’ hands full.

For reasons unknown, Morse brushed aside the script for “You’ll Be Dead in a Month” after finishing Chapter One, and then began “The Snake with the Diamond Eyes.” A copy of this script does exist with the date April 4, 1940 listed on the top page. All was not lost, however, as Morse would later return to this same script and with a little revision (sans Reggie) the opening chapter to “You’ll Be Dead in a Month” became a three-chapter thriller for *Adventures By Morse* entitled “You’ll be Dead in a Week.” Obviously, the characters Jack Packard and Doc Long became Captain Friday and Skip Turner.

“I jes’ plain hate walkin’ anywhere I kin ride, but I jes’ wasn’t built to straddle a elephant . . .”

- Doc Long in “The Snake with the Diamond Eyes”

The plot outline for “The Snake with the Diamond Eyes” was also reused by Morse for *Adventures By Morse* in the opening chapters of a ten-chapter serial entitled “The Cobra King Strikes Back.” In the *Adventures* version, Captain Friday, his secretary Patricia and Skip Turner join Dr. Thomas Carter and his

expedition into the same French Indochina territory, in hopes of finding the lost Cambodian City, rumored to still exist. The second half of *Adventures* version dealt with a cult of wolf men and the expedition's escape from the lost city before losing their lives.

In episode eight of "The Snake with the Diamond Eyes," we see a dark side of Doc Long that wasn't exposed frequently on the series. Jack, Doc and Reggie prepare the body of the Chinese Agent for a watery grave. They sew the corpse in canvas and plan to throw him overboard. This was apparently the final fate of the man whom they saved from sacrifice by native priests, and who turned on them in an attempt to destroy the expedition, acting as a secret agent of some undisclosed powerful nation. He is later killed during a battle with river pirates when a stray bullet goes through his heart. Susan Wells, a member of the expedition, becomes depressed by the sight of death.

SUSAN: But darn it, Doc, a dead person deserves respect no matter what he's done.

DOC: Okay, Sugar. I'll be as solemn as a revenoo-er on a witness stand . . .

SUSAN: You don't agree?

DOC: Matter of fact, honey, I jes' plain don't. This hombre had every intention of nailin' our hides to his barn door and I jes' can't work up much sympathy for him.

On April 29, 1940, just days after the fourth chapter aired, L. Nelson sent the same formalities to Pierce, Reber and Spencer, reminding them that "the contract for the cast of *I Love A Mystery* may be canceled after June 27, 1940. If we are to cancel we must notify NBC on or before May 24, 1940. Time has been placed for 1940. If we should want to cancel after June 27, 1940, we must notify NBC prior to May 24, 1940. The present estimate allows for going off the air for eight weeks from July 4th through August 22nd. If we are to do this we must notify NBC by May 22nd and talent by May 30th at which time we must place an order for resumption on August 29, 1940. Please acknowledge receipt of this memo and let us know what is to be done."

Russell Pierce wrote on May 27, 1940 to Miss Nelson, Mr. Spencer and Mr. Reber: "You are hereby authorized, upon instructions from the client, to cancel the half hour 8:30 p.m., EST Thursdays on the Red Network – also to arrange for the 13-week summer vacation beginning immediately following the broadcast of June 27, 1940 and extending through September 27, 1940. You are also authorized to renew the contract for the last 13 weeks of 1940 beginning the thirteenth of September or the first of October depending upon whether Monday or Tuesday is contracted on the Blue Network where the program will be resumed. Please order 8:00 – 8:30 EST on the Blue Network beginning September 30, 1940 but as discussed arrange it so that if it were more desirable we can take the Tuesday time immediately following or preceding *Information Please* as discussed with you today."

This meant that *I Love A Mystery*, having just started its first ten-chapter serial in March, was to be temporarily taken off the air for the summer, but thankfully to return in September with not one, but two full seasons.

After thirteen weeks “The Snake with the Diamond Eyes” came to a conclusion – but it was not without hostility. About half-way through the broadcast of June 27, 1940, the National Broadcasting Company (and all 48 of the Company’s affiliates carrying the program) interrupted the presentation to bring to radio listeners something of extreme value to the American public. The delegate polling had begun at the U.S. Republican Convention in Philadelphia and NBC presented an “on-the-spot” report of the evening’s events. What did this mean to the faithful listeners who had been hanging on for thirteen weeks? They missed out on the conclusion.

After learning of what NBC did, Carlton E. Morse was not very happy over this pre-emption. Devotees of *I Love A Mystery* would have to wait almost a decade until the Mutual broadcasts to hear the conclusion for themselves. Apparently a day or two after, an article appeared in a widely-circulated trade paper revealing the conclusion for the serial, to pacify the *I Love A Mystery* fans. At the conclusion of the short article, the writer of the column remarked: “Thus ended *I Love A Mystery*, a fascinating favorite of millions of listeners. The strange tale of Three Comrades in the jungle seeking the Cobra God, that ended in Philadelphia with Taft, Dewey and Vandenberg trying to keep an elephant with a hypodermic under its hide and Willkie on its back from stampeding.” *

It was during the summer hiatus that Standard Brands decided to sign up with a different advertising agency, abandoning the J. Walter Thompson Company. On August 8, 1940, Edward G. Wilson, Assistant Secretary of the J. Walter Thompson Company wrote a letter to Mr. Charles H. Vasoll, Vice President of Kenyon & Eckhardt, Inc.: “It is understood that Standard Brands Incorporated has appointed you to be its advertising agency to handle the advertising of Fleischmann’s Foil Yeast. In order for Standard Brands incorporated to continue to sponsor the radio program known as *I Love A Mystery* in connection with the advertising of Fleischmann’s Foil Yeast, we assign to you, and you assume the obligations thereunder, our arrangement with the National Broadcasting Company (hereinafter referred to as “NBC”) for said program as set forth.” Carlton E. Morse signed the bottom of this letter, consenting to the sponsor’s decision to change advertising agencies, and recognize the new agency presenting the faithful sponsor.

On August 20, 1940, the Assistant Treasurer of the J. Walter Thompson Company wrote a letter to Carlton E. Morse explaining the change. “Under date of December 29, 1938, a letter agreement was made between you and us respecting

* One *ILAM* fan with a near perfect recall for old radio shows including *Mystery*, recalled that the cast dramatized the first fifteen minutes of the show, and then the character of “Jack” came to the microphone to quickly tell how the story came out before they switched over to the Republican Convention.

the granting to us of an option to merchandise and sell the *I Love A Mystery* program series written by you, in the event the programs presently so entitled were discontinued or terminated at the expiration of any period specified in our contract with the National Broadcasting Company, Inc., dated December 29, 1938. It is agreed that for good and valuable considerations received by you and us, the said letter agreement between you and us dated December 29, 1938, is hereby canceled and annulled effective as of the date of this letter. Please confirm this agreement by signing and returning to us the original copy of this letter which is sent to you in duplicate." Morse accepted and agreed and signed.

Some time during the summer hiatus of the first half-hour serial concluded, Carlton E. Morse had expressed the desire to add more cast members to the series, in order to add variety to the program. The limitation of cast members also meant keeping a limit of characters to the serials. Logically, Morse approached Daniel S. Tuthill, the Assistant Managing Director of the NBC Artists Service and explained his situation. He won his case and the budget for additional characters was stretched a little for Morse's convenience. (The fact that his serial was pre-empted due to a Republican Convention might have been a possible advantage for Morse's request to succeed.)

On another matter, Standard Brands found itself caught between a rock and a hard place. Whatever choice Standard Brands made, faithful listeners got angry over the hacking of their favorite program, whether it be the new format or the new time slot. The new time slot seemed to satisfy most everyone except for the children, including almost half of the NBC stations that expressed the concern of not wanting to renew carrying the program, in January of 1940. With the broadcast time pushed beyond the normal bedtime for younger children who shouldn't really be up listening to the program, Standard Brands had no problem with these arrangements, as they figured it was the adults who purchased their products, not the children.

Not surprisingly, this did not please the children, who wrote in by the thousands to protest these drastic changes. The new half-hour format was there to stay, regardless of how many letters arrived at the studios.

In August of 1940, just weeks before the new season of *I Love A Mystery* was scheduled to begin, *Radio Varieties* reported the following:

"John Q. Public took *I Love A Mystery* to his collective bosom right from the very start. The program's Crossley reached the sky. Fan mail started with hundreds, leaped soon to thousands. College professors wrote them. So did grade school kids, college girls in convent schools, police patrolmen, business men, government officials – domestic and foreign . . . A killer dying on the gallows said he was happy because the warden granted his last request – to hear an episode of the 'mystery' and it turned out to be one concluding the series. Police in the northwest found three stray puppies. They adopted them and named them Jack, Doc and Reggie. Kids in an eastern city invented a new game built around the adventures of the three comrades. They called it 'Jack, Doc and Reggie.' It made Barton Yarborough, who plays Doc, swell with pride. 'The only trouble with our

game so far,' wrote the boyish inventor, 'is that everybody wants to play Doc and we've got to draw lots to see who's gonna be Jack and who's gonna be Reggie.' And so, to a fanfare of fan mail and flowering Crossley reports, *I Love A Mystery* grew and grew like Topsy and brought to Author Morse new stature as not only one of radio's best writers, but also as one of the most versatile."

Interviewed a month before the new season began, Morse confirmed that *I Love A Mystery* would be back in late September, even though the base of operations had shifted from NBC's Red network to NBC Blue. As reported in *Radio Guide*, "Jack, Doc and Reggie will continue their exciting adventures. The locale in all probability being some South American country." Another change to the series was the Monday and Thursday nighttime slot at 8 to 8:30 p.m. EST. Yes, the program was heard twice a week.

This half-hour, twice-a-week format lasted a total of two years and eight serials. The premiere adventure of the new season was entitled "The Tropics Don't Call it Murder." On the waterfront city of Santa Marguerita in the state of San Moreno somewhere near the Equator, Doc Long and Reggie York are thrown in an ancient Bastille of a prison, charged with a murder they did not commit. Jack Packard runs about the streets solo dodging military police on the outside, trying to find a way of setting the boys free. There also happens to be a time faction involved because the San Moreno Firing Squad is known for being quicker and easier than the local judges and juries.

Much of the action takes place outside the prison, with Jack Packard being the main focal point of the story. Each episode briefly presents scenes of Doc and Reggie making conversation in their cell. Doc fails to pick the locks – a talent he always had through all their adventures together. Two prison inmates sharing a cell next to Doc and Reggie are a young gunrunner named Stern and his wife, Patricia. (There's the name of Morse's real-life wife making another appearance on the program!) The cockney revolutionist named Buffingham in this serial, would later make an appearance in the seventh episode of "The Girl in the Gilded Cage" on March 30, 1943. According to material found among Morse's correspondence, the title of this serial was intended to be "The Tropics Taste Murder," but that title was never used.

One humorous inside joke may have been incorporated in this serial. The initial reason the Three Morseketeers went down to the sub-tropical public park of Santa Marguerita was to help guide the Charles H. Fortune rubber expedition into the backcountry of San Moreno. Beside the three boys, the expedition included some thirty scientists and rubber experts headed by Cyrus Cottenridge. (Yes, all of this fits into the mystery of how and why Doc Long and Reggie York were framed for murder.) The character of Charles H. Fortune was based loosely on the millionaire tycoon Charles Goodyear, who established the Goodyear Rubber and Supply Company in Oregon in 1893. There was a large branch of the Goodyear Rubber Company located in San Francisco by 1865, where it remained for decades. Considering the fact that Carlton E. Morse established his writing career in San Francisco (and often incorporated Chinatown and other San Francisco

buildings in his plays), it would seem logical that the character of Charles H. Fortune was loosely based on the real-life Charles Goodyear.

Robert Landry of *Variety* reviewed: “. . . while the State Department and many other Americans are trying to improve relations with Latin America, this script, in its not too humble way, works for an opposite effect. If there are two big hurdles to better Pan-Americanism it’s (a) the typical Yankee youth’s quickness to associate revolutions, crooked police and low ethical patterns with all Latins, and (b) the public demonstration in the form of entertainment that Americans hold this view.” All of which did occur during the plot of the serials: crooked cops, low ethical patterns, and so on.

Although this serial raised a public (and possibly National) concern, nobody could have been happier than the network executives at NBC-Blue when the serial came to a close, and the next adventure, “The Case of the Transplanted Castle,” began with a review by radio columnist William Moyes:

“What with all the Good Neighbor stuff going around, the net didn’t care too much about Mr. Morse’s *I Love A Mystery* series about South America. Every public official was a crook and dolls laid in beds upstairs over barrooms sleeping off shots of gin and laudanum. So tonight (Monday, January 6, 1941) Mr. Morse takes a new tack. Back in the Hollywood hills is an old castle that was transplanted from England stone by stone. One Thomas Kinkaid Lowman (Richard LeGrand) owns it. Jack, Doc and Reggie have been summoned because people have been getting bumped off in the place.”

For this *I Love A Mystery* adventure, Morse reused a ten-chapter serial from his *NBC Mystery Serial* days entitled *The Game Called Murder*. Although the events and the action pretty much remained the same, the names of the characters did not. The characters of Captain Carter Post and Sergeant Jack Long were replaced by Jack, Doc and Reggie. The owner of the castle, Sir Peter Marsden (originally played by Michael Raffetto in the 1931 serial), was replaced with a Thomas Kinkaid Lowman (now played by Richard LeGrand who played Captain Post in the 1931 serial). Marta became Mary, Michael and Clyde became Matthew and Gus, and so on. The name of the castle in *The Game Called Murder* was Poverty Castle, changed to Cotesworth Castle for the *I Love A Mystery* version. The castle is described as “an old English Castle transplanted to the hills in back of Hollywood, stone for stone.”

DOC: (shrugs) Well, there goes Ellen the Scairt!

JACK: Good name for her . . . Ellen the Scared.

DOC: Yeah . . .

Columnist William Moyes also pointed out in his write-up: “Somehow this begins to sound very familiar. About 1931 before Mr. Morse started writing *One Man’s Family* and got rich and himself moved into a castle (Seven Stones) he ran a series about a transplanted castle. Every time somebody got slaughtered a geeper who NBC calls a “sinister little organist” (Phil Tead this time) would start playing the

organ. The tune the guy played was always Brahms' *Lullaby*. And if the 1941 yarn is the same as the 1931 one, Mr. M's choice of a ditty ten years ago was positively psychic. For the *Lullaby* is the one tune which today is not restricted. Not even ghosts in castles at midnight will play banned tunes with ASCAP waiting to snatch off their sheets and maybe to sue 'em." *

If only Moyes knew how close he was to the truth – Morse reused his own serial, not someone else's. One notable change between this serial and the 1931 version is that *I Love A Mystery* presented nine chapters. The original was presented in ten installments. One charming coincidence: in the sixth episode, an Englishman giving the name of Sir Richard Viscount Waverley arrived at the front door of the castle, exhausted and thoroughly drenched from the storm. The name Sir Richard strikes a sense of déjà vu when Morse reused the same name for two later serials, "The Deadly Sin of Sir Richard Coyle" and "The Richards Curse."

LOWMAN: Look . . . Since you arrived three men have been killed, probably four. At least we can't find either the man or the body of this fellow, Sir Richard.

JACK: From the looks of things an amateur barber got him . . .

ELLEN: (low, fear) That's horrible!

In the serial, someone at the organ played a passage from Brahms' *Lullaby* every time a murder was about to occur, foreshadowing another horrible event to come. In 1971, the University of Oklahoma Press published a book entitled *The Serials* by Ray Stedman in which the following was commented: "So adept were the makers of this mystery program that they could effect an extreme of terror through a sound that in itself was not frightening. The soft tinkling of a collar bell warned of the approach of the savage wolf dog Prometheus, who, save for the click of his paws on a bare floor, was totally silent. Gentle organ music, seemingly coming from nowhere, brought to another sequence possibly the most singular chilling impression in the series, for it meant that a crazed murderer was once again announcing a new victim. Anomalous as it may seem, the melody that told of a death was the lovely 'Cradle Song' of Brahms. Those who remember the sequence know well how effective the juxtaposition of tenderness and horror can be." But this same serial also influenced another artist, Don Sherwood, who created illustrations of "The Case of the Transplanted Castle," some of which later appeared in Jim Mayor's September 1992 issue of the fanzine *A-1 Gazette*.

Halfway through "The Case of the Transplanted Castle," the name of the gardener was changed from Gus Foote to Sam Foote. Morse apparently forgot the gardener's first name and later in January of 1951, the same mistake went unnoticed during the New York broadcast! The character of Doc Long is written

* Brahms' *Lullaby* was also utilized as the theme of radio's long-running soap opera, *Hilltop House*, which premiered over the Mutual network on November 1, 1937, between *The Game Called Murder* and this *I Love A Mystery* serial. Although Morse used the very same theme utilized in 1931, it is a wonder why Morse didn't change the music for this serial that was by now a familiar to housewives – especially faithful listeners of *Hilltop House*.

out of the serial for a couple of weeks by being knocked unconscious, beginning with episode six. According to old-time radio historian Mike Ogden, Barton Yarborough had to visit the hospital for an emergency appendectomy, and required a two week hiatus from radio to recoup from the surgery.

The next serial was "Murder on February Island" in which our heroes travel to a lazy resort village known as February Island, only to find themselves amidst an island populated with a nursery-rhyme killer who leaves a trail of death according to the lines of a popular rhyme written in chalk by a swimming pool. "Rich man, poor man, beggar man, thief. Doctor, lawyer, merchant and chief." Arthur Mendell, an Englishman, is found with a knife in his chest with a note saying "Fe, fi, fo fum. I smell the blood of an Englishman." Joe Greene, a merchant down the street is stabbed to death with an ice pick. Millionaire Michael Fuller is clubbed and his body dropped into a swimming pool. The only clue resides with Jean Ellis, a resident of the island who believes her dead husband, Frank Block, is alive and has returned to avenge himself on February Island with wholesale slaughter.

DOC: (stretches) Pardon me while I yawn.
REGGIE: (amused) You haven't the energy to yawn.
DOC: (yawns)
REGGIE: Well, I haven't the energy to pardon you.
DOC: Man, I don't know when I ever bin so lazy . . .
REGGIE: It's the weather.

The timing could not be more perfect because "Murder on February Island" was actually broadcast during the month of February.

"The victim of a murder is at such a disadvantage . . . He spends his last moments with an enemy. Someone who takes pleasure in ruthlessly destroying all feeling of dignity or decency."

- Ruth Winter in "Murder on February Island"

DOC: Uh-huh . . . Much easier'n goin' around lookin' for clues and suspectin everybody . . . Jes ask the guy who's contacted the killer . . . get the idea, Jeff?
JEFF: (grunts) I was Chief of Police on February Island before you were born, son.
DOC: Yeah, and that make me think Jeff . . . You said your prayers?

The next serial, "Eight Kinds of Murder," was the transition from the "Three Musketeer" type of show to opening the Triple A-One Detective Agency and the dropping of the Englishman Reggie York and the arrival of Jerry Booker, sextop secretary, on the scene. In the last serial, Jack, Doc and Reggie meet Jerry Booker, owner of a soft drink shop. Jerry assists the boys in their investigation, and beginning with this serial, decides to close shop and join the gang in their adventures. Like the first seasons of *I Love A Mystery*, the settling down to a detective bureau suggested more adventures located in California instead of international jungles and territories.

The first chapter explains it all. The Triple A-One Detective Agency was located in the heart of Hollywood, California. In all their encounters with crime and adventure, the three had never been tied up with a detective agency and, according to many references in the past, never wanted to be. Yet, they became the sole owners and operators of the Triple A-One Detective Agency and from Reggie and Jack's opinion, it was principally Doc's fault. The afternoon the trio returned to Hollywood from February Island, they strolled up Hollywood Boulevard. Walking just ahead of them was a young thing sporting only a pair of slacks, a bandana halter and a pair of grass sandals. Just as she turned off the Boulevard she looked over her shoulder and smiled. Before Jack and Reggie could grab him, Doc was around the corner too. They were on him in an instant, backed him up against a building and held him there until little Miss Hollywood was out of sight. This was when Doc saw the "Triple A-One Detective Agency." He looked up and there it was on the second-floor loft of the building across the street. Painted on the desolate windows, gray with grim and cobwebs were the words that would become the name of their company.

The door was locked and written in chalk was the phrase "Out of Business." They found the owner of the building and climbed the flight of stairs to the office. All the former occupant's furnishings were still there – even a cuspidor. Jack signed a year's lease and Doc tacked up their police permit on the wall. Although the reasons for the agency's vacancy was never explained, it was suggested that the original occupants were murdered or killed. Jack found documents and papers hidden in the office that suggested the previous owners knew secrets about high-ranking members of society. One file listed numerous underworld figures along with their specialized rackets. Another file listed names of one thousand prominent people with all the ugly secrets of their private lives. According to the announcer in episode two, "The files were so important and so significant the former owners of the agency would have left them behind only if they were not able to carry them away."

"Eight Kinds of Murder" also presented a few curios for *I Love A Mystery* fans. The boys' first client dashes madly up the flight of stairs, bursts through the door and falls dead at their feet – an ugly saber or sword wound showing both on his back and through his chest. Jack and Doc do most of the detective work, leaving Reggie and Jerry in charge of the office during the investigation. Later involved in the complex plot, Jerry fakes a faint, risking her life in order to save the life of Jack and Doc.

Ten years later in April of 1951, the same serial would be dramatized over the Mutual network. The New York version featured one noticeable difference – there was no Jerry Booker because she had not been introduced to the series (the scripts for the NY run were broadcast in a different order). There also proved to be a continuity conflict regarding the age of Hughie Carver in this serial. In episode five, the announcer recaps the story's plot and mentions that Hughie is eighteen years old. But in the beginning of both episode six and nine, the announcer mentions that Hughie Carver is the age of twenty-three!

It should be noted that during the months that *I Love A Mystery* was being broadcast in the thirty-minute format, NBC was recording the programs and splitting them into two, fifteen-minute shows, so that stations in certain areas unable to broadcast the mystery program in the time slot accorded, could play back the transcriptions twice a week at the stations' convenience.

"The Monster in the Mansion" opened the next season of *I Love A Mystery*, which would end up being the last season of half-hour dramas. In this new thriller, Jack, Doc and Reggie visit the Griffin Manor house that stood on a bluff of one of the Los Feliz Hills overlooking the town of Hollywood. Buck Thornton invited the boys to the manor in hopes of finding the monster on the prowl. It seems that when rich Uncle David went to bed the night before, he woke the next morning to find someone had cut off his right arm! If family members were all suspect, the list was unusual. Aunt Mary had a phobia against any sort of furry animal with four legs. Willi, old St. Eustace's favorite granddaughter, was awakened by a cold nose against her cheek and a rough wet tongue licking her face. Cousin Richie, a hypochondriac, wore gloves night and day for fear of picking up germs.

The story gets even odder. Members of the family break into fits of hysterical sobbing, some start dying through unnatural events, secret passages and a hidden Laboratory are discovered. Willi wakes to find all her hair cut off. After leaving with the body of one dead family member, Captain Dane of Homicide continues to return to the house. As Willi explains to Jack before the solution is revealed, "And every year more evil came on us . . . each member of the house became more vile. . ."

All nine of the serials dramatized on *I Love A Mystery* during the half-hour seasons were cleverly written by Morse so each episode played like two, fifteen-minute broadcasts. This came in handy when years later, during the Mutual broadcasts, Morse was able to divide the scripts in half to fit the five-a-week format. Thus, all nine-chapter serials became 18-chapter serials on Mutual. A twelve-chapter serial became 24 chapters, and so on. Strangely enough, "The Monster in the Mansion" was the only exception. Operating with a full eight chapters, Morse divided the serial not into 16 episodes, but 23 for the Mutual run. The reason is not known, though it is the only serial of the nine half-hour formats that made this unique change.

"This house is alive with stealth and horror."

- Jack Packard in "The Monster in the Mansion"

"Well, now at least we can take Uncle David's arm out and bury it decently the way he's wanted . . ."

- Doc Long, after the boys find the severed arm
in "The Monster in the Mansion"

"Secret Passage to Death" was the next serial, and it would be from this very serial that Morse would incorporate various ideas into later radio scripts. The three soldiers of fortune abandon Jerry back at the Agency while they escort Eve

Barclay and a sleeping Chinese girl known as the China Doll, through the Mexico-to-Canada Underground Railway. China Doll has been put into a hypnotic sleeping state. Once placed in friendly hands she will be awakened to deliver an important secret given her in Spain. But a desperate enemy has guaranteed fifty thousand dollars to anyone who will deliver the body of the China Doll into his hands, dead or alive.

This same plot device was reused for a three-chapter serial entitled "A Coffin for a Lady" for *Adventures By Morse*. A brief mention of the Twenty-One Old Men of Ten Gramercy Park is given in the opening episode. It is the Old Men who hired the boys to deliver the China Doll into safe hands once they get outside U.S. borders. These same men would return for the *I Love A Mystery* serial "The Twenty Traitors of Timbuktu" and the same men who hired Jack and Reggie in the short-run *I Love Adventure* serial years later. Morse also used ideas from his *Chief Quinn* serials of 1932 and 1933 including a real old-fashioned medicine show with tin-pan piano or organ in the background playing "Chinatown."

This was one of many serials to feature a character named "Eve," a Biblical origination. There were "Eve" characters in the *I Love A Mystery* serial "The Thing Wouldn't Die" and the *Adventures By Morse* serial "You'll be Dead in a Week."

According to *ILAM* fan Brian Misiaszek, episode three of "The Secret Passage of Death" marked an abrupt change in the signature of the opening series which up until then had been the tolling of a lonely bell against a wailing, windy background (very similar, in fact, to the signature opening of his other series, *Adventures By Morse*). Hysteria following the Japanese bombing of Pearl Harbor likely led to the change, with marginalia in the NBC scripts written in Morse's hand (just 6 days after the unprovoked attack that led to the U.S. declaring war on Japan) stating boldly "anything resembling an air-raid siren is OUT!" From marginalia in later script episodes in the original series from this same story, Morse speculated on replacing the bell with the howl of a wolf or the shrieking cry of a large cat. He settled instead on the more familiar locomotive wail and squealing patrol car we all know today.

On Wednesday, September 2, 1942, Walter Patterson committed suicide at the age of 31. His death was a shock to everyone involved with both *Family* and *Mystery*. "At that time, the cast was all so close that I just couldn't substitute people," recalled Morse on the problem of replacing the Reggie character. "And then right after that happened, Kathleen Wilson left the *One Man's Family* show to get married and live in New York so I didn't have Claudia or Nikki, and I had to do something with them immediately. Overnight he killed himself. The show was on Sunday and I got word at six o'clock in the morning that he had killed himself. I had to rewrite the show that afternoon and I had to get rid of him. So on a moment's notice, I had him sent away to join the English Army in London and then very shortly after that, Kathleen Wilson left the show so I said Claudia supposedly went to join him – he was in Washington for some reason – and they were going on the boat to England. Well, I had to get rid of people for a few years

so the boat was torpedoed but Claudia and Cliff and Nikki and the two children who were on the boat were saved by the submarine that torpedoed the boat. And everybody thought they were dead. But two years later, Paul got word from the health department that Claudia had been saved and found in a German concentration camp.”

For *I Love A Mystery*, Morse simply kept Reggie on for a few more serials, always talked about in passing but never heard. Usually the explanation was Reggie remained at the office or on another assignment. Eventually the character of Reggie was written out altogether, replaced with a secretary played by Gloria Blondell. “I decided instead of writing a new Reggie,” Morse recalled, “I decided to give Doc and Jack a beautiful young secretary to liven up the show.” The truth was, Morse had written the part of Reggie to fit Patterson’s personality both emotionally and morally. Morse was unable to keep the Reggie character in action. The combination of writing for two programs, along with the support of his wife and friends, helped pull him through the loss. “It was a great help to me. I found that I could do both shows for *One Man’s Family* better by having a release from *I Love A Mystery*.”

“Terror of Frozen-Corpse Lodge” offered another routine murder mystery this time in a mountain lodge high up in the snow-covered hills on the California-Nevada Line. J. Irving Stark and his beautiful daughter Gail invite the boys up to help solve a mystery that seems unexplainable. Reggie stayed behind to cover the front office while Jerry tagged along for this adventure. Gail, you see, claims that murder is following her around. The last three men who kissed her died within twenty-four hours. Before the week was over, the detectives, along with the inhabitants of the lodge, find themselves stranded inside with a blizzard outside. One man is found stabbed and frozen in a snow bank between the lodge and the stable. Someone cuts the phone connection with the outside world and smashes all the lodge’s radios. Bruce Garrett, Gail’s new fiancé, is found unconscious in a snow path with his foot caught in the teeth of a savage-looking bear trap. Mansfield is found stabbed. J. Irving Stark himself is accidentally scalded with boiling water, then tries to flee the cabin and is shot down near the kitchen door. The solution to the mystery comes partially in the form of two special investigators looking into subversive activities in the vicinity of the lodge.

The last of the nine mysteries in the half-hour format was “The Pirate Loot of the Island of Skulls.” Reggie wires the boys and Jerry from Hollywood that Miss Sedgewick, a wealthy, eccentric woman described “of an indeterminate age,” is the A-One Agency’s client. They are to watch out for her and ensure she isn’t being taken for a ride. Meeting up with Miss Sedgewick, they learn that she has a pirate map furnished by her little Chinese maid, P.Y. Ling. The girl said it was a map handed down to her from her grandfather. Holy Joe, the able seaman with a soft Spanish accent, overpowered and tied up Captain Norton, the commander of the Motor Yacht Night Bird. Holy Joe plots against Sedgewick, owner of the craft and sponsor of the expedition in search of the pirate fortune. Holy Joe was only interested in getting the treasure map for himself.

The expedition leads to excitement and action amidst the bowels of the Island of Skulls, where the adventurers meet the High Priestess Soon-Ya, find the pit of the sacred Jaguars, and the Temple of the Monkey Men. During this serial, a thrilling chapter involves a rescue from a large bamboo monkey cage hanging on a network of ropes fastened to the ceiling a hundred feet above the ground. In the midst of this, Soon-Ya and her companion Holy Joe climb rapidly to the great web and with a native knife began slashing ropes at their moorings.

JACK: (tense) We can't possibly get over and stop her in time.

DOC: (up) Hey Soon-Ya . . . (to Jack) They ain't nothin' to do but shoot her, is there . . .

P.Y. (scared) Ooooh what will happen to us?

JACK: Doc, do you think you could shoot the knife out of her hand at this distance?

DOC: I don't know . . . I kin try.

JACK: Okay, give me Edith.

DOC: (grunts) Yeah, she's still dead to the world. (grunts) Got her?

JACK: (strain) Yeah. Try for the knife. If you miss maybe it'll scare her off.

DOC: Okay. Hang on P.Y.

P.Y. Yes, I will.

(Sound of Revolver Shot)

SOON-YA: (off mike) Aaaaallllllleeeee . . .

JACK: You got her . . . Look out she's falling!

DOC: (gasps) Heeey . . .

SUPPORTING THE WAR CAUSE

Such escapism fare was accepted by radio listeners, a temporary divertissement from the actual battles overseas. During the Second World War, the cast of *I Love A Mystery* played an important part in the War Bond Drive. In 1942, after one of the thrilling dramas, Michael Raffetto in the role of Jack Packard, urged Americans to help play a part in the Patriotic Support.

“Forty-seven men and boys were taken from Quan to a Ugoslav village last week and shot to death by their Nazi masters, a German sentry in guerrilla warfare. And so forty-seven male citizens in the neighboring village were called from the fields where they were working beside their wives and from the workbench, and were lined up against the wall without knowing even why and were shot down and then left there in a heap as a warning. But that wasn't the really ghastly part of this unlovely business. There weren't enough grown men left in the village by this time to make up the full forty-seven condemned. So the high command had a brilliant idea. His jackals went into the village school and brought out thirteen of the older boys, ranging from fifteen down to eleven. They were lined up against the wall with their fathers to make the full complement of forty-seven. That's why in Yugoslavia today the hills and backcountry are the refuge of school children, along with the guerrilla soldiers because even the youngest child is not safe against the enemy we are fighting. The Nazi on the European continent and its blood brother the Japanese on the Asiatic continent and in the Pacific breed lust and murder wherever they lay their greedy hands. And

that is what they would breed in these Americas, if they could but reach us here. And that is why this appeal I am reading is coming to you from our United States Government. That is why the Treasury Department has officially announced a War Bond and Stamp quota for you. Every one of you.”

At one point during the series, Raffetto confessed he almost took leave from the program to help support the war cause personally. “During the Second World War I was drafted,” recalled Raffetto. “I was in the First World War as a young fella in officer’s training. I was well enough to not bother with television [when it came along] so I went down for my examination and I told Carlton ‘I don’t know whether I’m going to have to go or not.’ And he said, ‘Well, we’ll work around it. We’ll worry about it.’ So I went down and they didn’t like my x-ray and they said I could go home so I didn’t have to fight to go home. Bill Andrews, the original announcer, did leave and went into the war.”

On *One Man’s Family*, the present war was a weekly subject for many of the broadcasts. On the September 6, 1942 broadcast, the character of Nikki left temporarily on “government business,” and Paul read a commentary from *The New Yorker* about “treason,” so listeners would be reminded of the important role they were playing every day as Americans.

Morse’s contributions to the war cause (besides having characters from both *I Love A Mystery* and *One Man’s Family*) stressed to listeners the importance of purchasing war bonds to financially aid American troops expanded to other radio programs as well. On April 15, 1945, a tribute to President Roosevelt was presented over NBC, a two-hour broadcast in recognition of the recent death of Franklin D. Roosevelt. Carlton E. Morse wrote all the scripts for the entire program. Bette Davis was the host and shared narrating duties with Dick Powell. Guests included Bing Crosby, Bob Hope, Charles Laughton, Edgar Bergen, Ingrid Bergman, James Cagney, Jack Benny, John Charles Thomas, Eddie Cantor, Ethel Smith, Ginny Simms, Harold Peary, Ed Gardner, Deanna Durbin, Kay Kyser, Robert Young, Ronald Coleman, Shirley Ross, Will Hayes, The Ken Darby Chorus, Meredith Willson and his Orchestra, and The Charioteers.

On September 29, 1945, a Victory Chest Program originated from the Hollywood Bowl, sponsored by the Victory Chest Fund Appeal in honor of the 25th anniversary of broadcasting. This program was originally supposed to be a two-hour extravaganza, but ran a half-hour longer than scheduled. Many Hollywood notables contributed to the broadcast’s presentations. Frank Sinatra sang songs; Bob Hope and Kay Kyser played two aging actors named Ronald Rigor and Tyrone Mortis; Lionel Barrymore and Tommy Cook starred in a short Arch Oboler play “Soul Survivors”; and Orson Welles delivered “What Price Victory?”, an emotional, patriotic monologue. Other guests included Jack Carson, Gene Autry, Eddie Cantor, Edward G. Robinson, Frances Langford, Jerry Colonna, Dinah Shore and The Ken Darby Chorus. James Powell, the announcer, mispronounced Carlton E. Morse’s name as Morris, crediting him for writing a play, but what drama Morse wrote remained unbilled and unknown. Morse was the producer and director of this presentation.

On May 18, 1942, from the Hollywood Bowl, as part of the "I Am an American Celebration," the facilities of NBC presented Morse's fifteen-minute script entitled "The Case of Robert," a character study of a twenty-one-year-old boy played by Jackie Cooper, who faces a judge to hear from the mouths of his neighbors, friends and family, how they regarded him. The judge, having heard the testimony, and on the strength of what they said in court, welcomed the child as an adult citizen of the United States, with all the privileges of an American who reached maturity. Edward Arnold was the judge, Ben Alexander was the boy's pal, and Bonita Granville was the boy's girlfriend. On May 17, 1942, *I Am an American* featured a script written by Morse entitled "Paeon to David," another character study of a twenty-one year old boy – this time named David – who was a rear gunner in the tail of a giant American bird of war. * On May 23, 1942, the National Broadcasting Company devoted a thirty-minute time slot over the network as their contribution to California's pledge campaign for regular investment in Defense Savings Bonds. Carlton E. Morse wrote and produced a script entitled "The Knock on the Door: United States Bond Pledge Drive" and featured Sam Edwards (Jr. and Sr.), Elliot Lewis, Wally Maher, Jay Novello and Mercedes McCambridge.

The January 9, 1943 broadcast of *This is My Story*, sponsored by the American Red Cross, featured a ten-minute drama narrated by a fictional Mrs. Grey, describing the details and events of Arthur Stagg, an American Red Cross worker saving the life of her son, Johnny, during a full storm of Japanese fire. The January 30, 1943 broadcast of *Women in Industry*, sponsored by the Office of War Information, featured a ten-minute drama written by Carlton E. Morse, and narrated by Uncle Sam.

With the events of the war covering the front pages of newspapers and radio station news feeds, just how popular was *I Love A Mystery*? Well, the statistics may baffle you. Apparently NBC owned numerous affiliates across the country and all (if not most) had the option of featuring NBC's usual evening line-up of programming, allowing the daytime more accessible for local programming. (Today the term is loosely applied as "syndication" for radio affiliates.) But during the half-hour season, not all of the stations voted to present the series. "The Snake with the Diamond Eyes" for example, was broadcast on 48 stations, while the opening serial after the summer break was "The Tropics Don't Call it Murder," broadcast over 33 stations. The serial that followed was "The Case of the Transplanted Castle" now heard on 47 stations. And the opening serial for the second half-hour season? "The Monster in the Mansion" was heard over 63 stations!

With the wartime shortages of yeast, sponsorship was discontinued by Standard Brands in June of 1942. As Morse recalled: "The advertising agency had a new sponsor and they wanted to do the show on CBS, so we turned the show over."

* Paeon was an epithet for Apollo, the healer. The paeon, a hymn of praise to Apollo and often to other gods, was sung as a prayer for safety or deliverance at battles and other important occasions.

Proctor and Gamble signed on as the new sponsor, picking up where Standard Brands left off. The new sponsor also allowed a new change in format. *I Love A Mystery* was going to return to the original five-a-week, fifteen-minute serial format. The former announcer, Dresser Dahlstead was now replaced with Frank Martin (who also introduced the opening line of the 1945 Columbia Picture, *I Love A Mystery*.) Ken Peters was also hired to help with the commercials, advertising Ivory Soap and Oxydol.

MARTIN: Do you like a mystery?

VOICE: I love a mystery!

SOUND: Train Whistle

MARTIN: Ivory Soap?

GIRL: Ivory Soap . . .

PETERS: Oxydol . . .

GIRL: Oxydol!

PETERS: Ivory Soap and Oxydol bring you . . .

MARTIN: I Love a Mystery, a new Carlton Morse adventure thriller!

SOUND: Train Whistle

MUSIC: (Organ)

ANNCR: (Opening Commercial)

In March of 1943, eleven months since *I Love A Mystery* was heard over the air, the program returned. Morse received letters and telegrams from everyone everywhere congratulating him on the return of *I Love A Mystery*. Now broadcast over the Columbia Broadcasting System, much of the CBS run was subtitled "The Adventures of Jack, Doc and Jerry," with no mention of Reggie York.

THE RETURN OF FIFTEEN-MINUTE FORMAT

One of the easiest ways to incorporate a motive for the start of a new mystery was the opportunity to work for an employer. Morse accomplished this many times throughout the program. Whether it was millionaire pleasure-seekers, exploring professors requiring guides into unexplored countries or pleading relatives concerned about family situations, Jack, Doc and Reggie were always willing to lend a hand whether it meant payment in full, or just the thrill of adventure. Case in point: the season opener "The Girl in the Gilded Cage." Standing by in their Triple A-1 Detective Agency office waiting for word to begin their new adventure, the trio eagerly open their orders: "The Government needs a job done; Packard and Long, dress yourselves as two ordinary hobos; see that your faces and hands don't give you away. Reggie York will remain at your Hollywood office. Stand by." Jack and Doc become hand-picked operatives for Department X of Uncle Sam's hush-hush Security Bureau, avoiding enemy agents via open boxcar on a fast freight, a motorcycle with sidecar and by hiding in a wagon of hay. Their task is to take any unorthodox and desperate measures to ensure the delivery of the tiny eighteen-year-old Chinese girl, Lee Taw Ming, to San Francisco's Chinatown at Number Two Tay Alley – her final refuge against enemy agents.

Once again the character of Reggie was written out of the program with the excuse that he was to remain in Hollywood, tending the Triple A-One Detective

Agency. The serial, which provided thrills and excitement, made Jack and Doc wanted by the State Police, Nazi agents, and hatchet men. The similar plot device, escorting a Chinese girl to safety while evading the enemy, was done years before in "Secret Passage to Death." In that version, the boys were hired to deliver China Doll, a sleeping Chinese princess, to the address of Number Ten Tay Alley Street in San Francisco's Chinatown. In this serial the boys had to deliver Lee Taw Ming to Number Two Tin Alley Street in Chinatown. Morse also reused the same plot for his short-run *Adventures By Morse* series in the three-part "A Coffin for the Lady."

Unfortunately, fans of the program also recognized the plot device. A letter to Morse from Storrs Haynes at Compton (the advertising agency representing Procter and Gamble) dated two months after the "The Girl in the Gilded Cage" ended, explained that it was brought to his attention that fans were complaining about the serial, asking if it was true that the serial was a rehash of a previous *Mystery* story.

Two days after *I Love A Mystery* returned to the airwaves in the fifteen-minute format, *Variety* reviewed:

"After a couple years off the air, *I Love A Mystery* returns in its original five-a-week serial format. Sponsorship has been taken over by Procter & Gamble, in place of Standard Brands, which formerly had the show as a strip and later as a weekly half-hour. As he showed in this program and his current *One Man's Family*, the latter still bankrolled by Standard Brands, Carlton E. Morse is a formula writer. Thus, just as *Family* never varies in mood or situation, *Mystery* is the same brand of juvenile hokum it was before. But, as the show's rating demonstrated previously there's a sizable audience for lively whodunit hoke, so *Mystery* will probably cash in again. After all, soap sells to a mass public.

"Opening episode Monday evening quickly tossed the gumshoe partners, Jack Packard and Texas-accented 'Doc' Long, in the coils of lurid plotting. The initial exposition was pretty skimpy, but apparently the two stalwarts were sent by the Government to a secret rendezvous with sinister villainy – in this case a railroad freight yard where a wounded man gave them directions for boarding an open boxcar containing a trussed-up Chinese girl. The current yarn, it may be added is titled 'A Girl in a Gilded Cage.'

"Speed in which the yarn leaped into violent action was good, but the lack of detail and faulty sound levels (the voices were barely audible against the sound effects) make the story confusing. Since the two principals, plus a femme secretary-sleuth, are apparently going to be regulars on the series, the lack of character development on the opener was probably pardonable. Commercials were comparatively terse to a listener accustomed to daytime P.&G. plugs. Opener went to Ivory soap and the closing to Oxydol. Latter was a singing blurb, only mildly inane. *Mystery* is now packaged at \$3,500 a week, compared with \$3,000 as a five-a-week, and \$2,400 as a single half-hour, when Standard Brands had it."

The next adventure, "Blood on the Cat," Jack, Doc and Jerry Booker are called to

the decaying and moldering mansion at Jasper Potter's insistence who complains over the phone of "blood on the cat." Jasper Potter has a pet cat, a black creature with one eye, three legs and a fringe of what might easily be blood on his jowls. Potter is a millionaire recluse, overburdened with fat, suspicions and animosity, and hires the gang to protect him from a killer within his own house. Shortly after the investigation begins, Jerry is attacked by a hand reaching out from behind and squeezing down on a nerve in her neck. Madeline Knight, a woman in the City Prison with no known connection to the Potter house, is set free because Potter strangely pays for her release. A body is found hanging in the closet, and no sooner is it discovered that it is learned that the cat, once again, has blood on its mouth. Soon the bodies of Madeline Knight, Mrs. Slater and a misguided private detective are found and, each time, the cat is found with blood on its face. Jasper's secrets are revealed when Jack and Doc open the third-floor door at the back of the house to find a roomful of squealing, loathsome rats and a boy sitting with an expression of intense pleasure on his face.

More people drop dead before the true killer is revealed, because of a slip in their devious plan. The Homicide Squad is called and the mystery is solved. This serial is clearly another of the decaying family plot devices that Morse used repeatedly. As Doc approaches the young boy being held captive, it is clear that the morals of the household went out the back door years before.

BOY: Why did you bring me down here? That's all I want to know. Why did you bring me down here?

DOC: So's you and Mr. Potter kin get aquatinted . . . that's the reason!

BOY: (vindictive) I don't want to be aquatinted.

DOC: Aw, you don't want to say that . . .

BOY: The less I see of him the better.

DOC: Now how kin you stand right there and say that to the man who picked you off the street in rags a-sellin' papers and brung you to this nice house . . .

BOY: (near tears) That's why I hate him . . . That's why if I live to be a hundred I'll hate him as my worst enemy.

DOC: On account he brung you here to this nice house?

BOY: (hysteria) Nice house? What do you mean nice house? I hate it! I hate it, I tell you!

The more humorous moments come from – not Doc – but the butler Masters. The butler often has the more cheery lines that one would usually expect Doc to say, adding humor to an already gloomy state. Entering the library, he announces "Someone has had the bad taste to hang himself in the hall closet."

(add a blank line here)

LOUISE (horror) The closet leading to the ladies' powder room?

MASTERS: Exactly, Miss . . . and a nasty job he made of it, if I may say so.

JACK: You're sure he's dead?

MASTERS: Dead as mutton, Sir. I might also say stiff.

DOC: Stiff?

LOUISE: (upset) Oh please . . .

MASTERS: As a frozen mackerel, begging your pardon, Miss . . .

The concluding chapter of "Blood on the Cat," was the final broadcast to include any reference to the character of Reggie. After having written him out for the last few serials, Morse decided it was time to shelve Reggie York. The character of Jasper Potter, the trio's employer, was described as "one time was a figure in finance but now he is probably one of God's fattest creatures and he sits at home in mental and physical decay and allows his beautiful mansion and all the rest of his worldly possessions to decay about him . . . A mean, spiteful recluse, sitting among his rotting treasures like a fat, ugly blob of a spider!"

In Dashiell Hammett's *The Maltese Falcon* (1930), the character Casper Gutman wanted to pay Sam Spade, a private detective, to turn over the legendary "Maltese Falcon," supposedly made of gold and jewels. Gutman was a fat man who took pleasure in the riches of fine artifacts, not other human beings. In "Blood on the Cat," Morse apparently created a character similar to Gutman (also having a similar name Jasper instead of Casper), who employs the services of three detectives in hopes that they might be able to solve a mystery.

Evidence of the Dashiell Hammett connection might be suggested by the publicity department for Ivory. Months after "Blood on the Cat" aired over the radio, according to the Associated Press in July of 1943, Carlton E. Morse had commissioned his New York agents to hunt up 50 copies each of his favorite mysteries to send to army camps. The list of mysteries were *Unpleasantness at the Bellona Club* by Dorothy L. Sayers; *Red Gardenia* by Jonathan Latimer; *Cause for Alarm* by Eric Ambler; *Toast to Tomorrow* by Manning Coles; *Murder of an Aristocrat* by Mignon Eberhart; *The Rasp* by Philip MacDonald; *The Big Sleep* by Raymond Chandler; *Sabotage* by Cleve F. Adams; *The Red Box* by Rex Stout; and *The Dain Curse* by Dashiell Hammett. Whether this was merely fictional publicity or the real thing, Morse did read mysteries and go to the movies like everyone else with an interest in whimsical fantasies during the forties and fifties.

Dan Tuthill sent Morse a telegram on April 20, 1943, asking to publish the *I Love A Mystery* stories as a premium in connection with the *I Love A Mystery* broadcasts. Nothing else is known about this marketing scheme, other than the suggested notion that Morse rejected the offer. In later years during interviews, Morse admitted that the *I Love A Mystery* program never had premiums or collectibles made. Morse's financial responsibilities were overseen by "Jazz" (J. Harold Weise, Morse's lawyer who handled his financial matters) and just days before on April 16, 1943, Jazz wrote to Morse urging him and his wife to cut down on personal spending (this was an ongoing theme in Jazz's voluminous correspondence). Morse's reply was an interesting look into his work life: in Morse's semi-irate reply of April 18 he wanted to know why, with everything he should be getting, wasn't there a surplus? "Is there really no profit in *Mystery* when I work 12 hours a day? If so, then I'll stop working so hard and ditch *Mystery!*" The expenses were necessary to "keep the machinery oiled . . ." One wonders how topaz rings and expensive brooches from Gump's kept the machinery oiled.

In "The Killer of the Circle M," J. Simpson Sims, owner of the Circle M Dude Ranch in Arizona, calls on the boys and Jerry with the promise of all expenses paid and an extra grand thrown in for the capture of "The Killer." Often described as having a wild head of hair, hair on his face and hands and one who rides a pony as matted and shaggy as he, "The Killer" continues to drag the body of a man at the end of his lariat. On the trail of the Killer, Jack and Doc follow a cryptic message suggesting a grave at the foot of a rock. Someone mysteriously shoots at Sims from a canyon. Jack and Doc even see the hairy man with their own eyes. Later, while Jack and Sims were on the upper foot trail in Pine Canyon, Jack is knocked over the head and Sims is kidnapped.

Near the end of the investigation, something awful happens. Juanita, the Mexican girl and Jack and Doc go to the back of Big Bear rock to a moonlit clearing where they can see an old abandoned mine tunnel going into the mountain. As they watch from the shadows, Jerry Booker stumbles out of the tunnel and collapses. She has a dark bruise on her temple; her wrists have rope marks and on her back where her dress has been ripped is the brand of the Circle M. Doc is infuriated and Juanita reveals that she and three other girls in the area carry the same brand.

Jerry had gone to investigate when she learned that Jack and Doc had also gone out that evening to find clues to the identity of "The Killer." Jack and Doc had gone out previously to find clues, but the last time they did, they came back to find Jerry meeting them on the little porch of the guest house to tell them what she thought of a couple of bosses who walk out on a girl.

JERRY: (indignant) And while I was asleep! Walking out on a girl while she's pounding her ear!

DOC: (protests) But me and Jack had a job to do.

JERRY: Well you could at least have knocked on my door and said 'see you later, toots' . . .

DOC: I reckon we figured a cute little old hunk of stuff like you needed your beauty sleep.

The solution to the mystery comes when Bella McCurdy, the wife of J. Simpson Sims, admits that the hairy giant of a man, inhabiting the upper reaches of Pine Canyon, was in truth her first husband, Buster McCurdy. Bella, Buster, and ranch hand Spider had conspired to fake Buster's death and to fake a marriage between Bella and Sims in one last desperate effort to get money to save the heavily-mortgaged Circle M.

"Honest to Christmas, Jack, I'm so blamed hungry I could play a ham-bone like a saxophone and never miss a swaller . . ."

- Doc in "The Killer of the Circle M"

One week before "The Killer of the Circle M" premiered, a telegram from Storrs Haynes of Compton (the advertising agency for Proctor and Gamble) announced the first Crossley rating for *Mystery*: "Mystery rating 7.3 coincidental, 8.0 recall. Congratulations."

During the spring of 1943, tensions behind the microphone were growing among the cast of *One Man's Family* (keeping in mind that Yarborough and Raffetto were also members of the *I Love A Mystery* cast). In a letter dated May 31, 1943, opening with "The family is unhappy . . ." the cast discusses how things have come to this point. They admitted that they were not as business-savvy as Morse was; therefore they did not press for any rights, which they felt, were now due. The tone was disappointment, but hopeful that it was not too late to repair their friendship. They wanted to feel like a family again. Specifically, the cast wanted the following four items:

1. release from their "exclusive" provision
2. a share in the motion picture deal
3. a salary adjustment
4. air credit

The letter was signed by Wilson, Berwin, Ellen, Yarborough and Raffetto.

In a letter dated June 7, 1943, Morse apprises Dwight Mills of the situation, enclosing a copy of the cast's letter. Morse was saddened by the cast's feelings, and mentioned that retaining his close relationship with the cast was much more important than being the richest man or most successful writer "in the cemetery." Morse urged Mills to accede to items 1, 3 and 4 without delay, to basically "do what they want." Regarding item 2, Morse settled with them himself. Taking such action, Morse proved to be a more kind, humble and generous man than he was beforehand.

The next serial, "Stairway to the Sun," is considered by many *I Love A Mystery* fans as one of the best adventures of the series. With the exception of "Temple of the Vampires," most of the adventures Morse presented on *Mystery* were straightforward situations set along the California Coast, tropical islands and desert locales. With this adventure, Morse gave the detectives a larger task: to explore an unexplored country, rumored to be a myth, and save the lives of the expedition. Doc Long and Jack Packard are hired to pilot and service an expedition into the South American jungle, headed by Dr. Karl Haugemann, scientist, and his two daughters, Frieda and Gretchen. The initial object of the adventure was a safe landing atop the great, four-hundred-square-mile, pre-historic plateau rising straight up out of the Venezuelan jungle a mile high. After making a successful landing with the first load of food and equipment, Jack learns that Dr. Haugemann is not capable of leading such an expedition. With the plane undamaged, the crew could fly out of the jungles (if it weren't for the fact that there is no room for a successful takeoff.)

Forced to trek back to civilization by hacking their way through the savage tangle of jungle and floating down the river, the expedition encounters numerous obstacles including a mile-high waterfall, deep caverns and underground chambers.

GRETCHEN: It's too bad we can't see more too, because this must be a really tremendous cavern.

FRIEDA: That is obvious by the manner in which our footsteps and voices echo . . .

DOC: Yeah, listen to this fer instance . . . (back off) . . . Yoooweeeeee . . . Ride 'em cowboy . . .

JACK: Heeey, Doc, cut that out . . .

Most important is the discovery of a stairway cut out of the living rock that climbs higher and higher until it vanishes in the haze and clouds above. Doc takes one look and dubs it the "Stairway to the Sun." It serves undoubtedly as one way to reach the great plateau above. The continual drag upward (while not beyond the endurance of the two girls) creates a pull on muscles and delicate organs, which leaves them in an agony of stitches and cramps after every twenty or thirty steps. After the long climb upward, which takes two days and one night (a total of four episodes), the party reaches the top to discover evidence of natives whose intelligence is limited to Pagan taboos and poison darts and blow guns. A virtual city of cliff dwellers.

Prehistoric monkey men invade the cliff dwellers and jungle natives in search of the men and two girls. Jack arranges for the short-wave set to be in working order and contacts the Venezuelan Government station and the Caracas police. Shortly after, a mass of ape-men start to invade and Jack shoots over their heads with a machine gun. This only makes them angry and more ready for a fight. Dr. Haugemann insists on staying behind to explore the lost civilization and shoots his daughter Gretchen when she won't agree to stay behind. The rescue plane arrives. The expedition members are picked up and dropped off at the Caracas municipal airport. Gretchen's wounds are given a thorough examination and she is given the promise of quick recovery.

"The Stairway to the Sun" was the second-longest serial in the *I Love A Mystery* series, lasting a whole thirty chapters, twice the normal length of the serials Morse wrote for the program. The idea for the "Stairway to the Sun" originated in Morse's second *NBC Mystery Serial* in 1930, *The Dragon in the Sun* (which also makes a brief appearance in episode forty-four of the *Adventures By Morse* serial, "Land of the Living Dead").

No doubt originating from one of Morse's encyclopedias, "The Stairway to the Sun" was based on real Mayan history. The Egyptian kings maintained the cult of the sun over the centuries. Building pyramids (symbols of the stairway to the sun or angled rays of the sun) and later solar temples in honor of the sun gods, the Egyptians believed these stairways also led to the afterlife. When a king or Pharaoh died, his actions were judged in the afterworld by Osiris, a form of sun god and ruler of the underworld. If he was considered "just" during their lifetime, the king would be transformed into a form of the sun god. In Palenque, Mexico, at one of the most beautiful of the Classical Mayan sites, are large stone steps described as the "Stairway to the Sun." The civilization became prominent in perhaps 700 A.D. and flourished for a few hundred years. This large area of ruins lies in the Chiapas state of Mexico, near the Guatemalan border.

"I had on my shelf a British Great Encyclopedia," recalled Morse, "and I used it in every *I Love A Mystery* story that took place out of the country. I used that Encyclopedia to find out what kind of forest they had, what kind of people they had, and it was all written reasonably and responsibly. For example, 'The Twenty Traitors of Timbuktu' was laid in Africa way back there when Africa was a different place than it is now. I couldn't possibly do that show today unless I said it happened back in the 1930s. I even found out how big the little towns were, whether they had a railway through there, and what kind of trains they had. In great detail and it was in the Great Encyclopedia, letting the dialog take up the action."

With "The Stairway to the Sun" being as descriptive as it was, there can be no doubt that Morse used entries from the Encyclopedia for the foundation of this serial. As described by the announcer:

"As they watch Jack and Haugemann approach the falls, they see the flash of lightning and hear the crash and roll of thunder caused by the friction of the great body of falling water! The falls is completely surrounded by ring after ring of rainbows until it looks like a highly decorated may-pole reaching up into the clouds, and every few minutes the electrified air in the vicinity of the water explodes with the flash and crack of cannon fire."

During another time the announcer also got descriptive, before the approach of flying reptiles:

"They look down on giant rocky prominences and cliffs of unbelievable proportions and of every color and hue; all the colors of the painted desert are splashed over the age-old peaks and declivities. The greens of emerald; the lustrous sheen and shine of exposed ledges of gold; the orange and browns of sandstone and the purples of amethyst . . . A whole glittering peak of amethyst banked by a ledge shining with unlimited out-crossings of gold, so that it shone in the tropical brilliance like a captive sun. And then into the blistering sky swarmed a flock of creatures with wings; creatures as ancient as creation itself; great monsters with teeth, bat-like wings and with snouts and jaws like alligators . . . Doc called them Flying Crocodiles at first and then he called them a lot of other things as they turned toward the airplane intent on destruction . . ."

DOC: (excited) They're a comin' Jack . . . four, six, seven – nine of 'em – and they ain't foolin' . . .

JACK: Well get up here in front along side of me. Gretchen, you'd better go back in the cabin with your father . . . You got both of those automatic rifles?

DOC: I got 'em, Jack . . . 'Scues me Baby . . .

GRETCHEN: I'm pretty good with a rifle . . . If I can be any help . . .

JACK: You can use an automatic rifle?

GRETCHEN: Yes, I've never shot from an airplane.

DOC: Well, we've never shot crocodiles from an airplane either, sister . . . Here, take this rifle and git over there on the other side of Jack . . .

It might also be noted that Venezuela, the vast setting for this serial, was the inspiration behind Sir Arthur Conan Doyle's *The Lost World* (1912), and actually

contains the world's highest waterfall, flooded plains, and Andean peaks. Known as Angel Falls, the highest waterfall in the world plunges down from the western flank of a gorge in the middle of the Auyan-tepui. With a total height of 979 meters, and free fall of 807 meters, the water that leaves the summit takes fourteen seconds to reach the bottom, although in the dry season much of that water is blown away in a fine mist.

This also marked the first serial in which Morse began incorporating Christianity among the pages of scripts. Many references, descriptions and dialogue began to filter through the *I Love A Mystery* serials, hoping to remind the audience that horror was only fiction, not something to take seriously – especially in cult fashion. The Stairway was described as a veritable “Jacob’s Ladder to Heaven.” Later in the serial, the Island in the Sky was described as a “Garden of Eden” when the descriptions of the flora and fauna still left in half-finished stages were represented. *

The initial working title was “The Island in the Sky,” but Morse changed the title to “Stairway to the Sun” before he completed the serial. Also of interest is the character of Dr. Karl Haugemann, described as a German scientist. At the time this serial was being broadcast, the United States was still at war with Japan and their allies – including Germany. So why have a German scientist leading an expedition? (If nitpickers really wanted, they could ask themselves how the opening gong in each broadcast setting the time of events, came into the picture. Are there any hidden natives with a gong at every corner?) Due to the popularity of the favorable fan mail, Morse would write a sequel to this thriller five serials later entitled “The Hermit of San Felipe Atabapo.”

Storrs Haynes of Compton wrote to Morse on July 23, 1943, days after “Stairway to the Sun” ended: “What the hell happened to ‘Stairway to the Sun?’ ” Haynes expressed his opinion that the story started nicely, then fizzled. He wondered if Morse was having trouble with CBS. The loose ends of the story worried him, and he wondered if Morse shouldn’t work these stories out more completely before starting to write them. “They have to add up as a whole . . . this would also protect you from Columbia.”

On August 16, 1943, Morse wrote to Haynes: “CBS did not give me trouble . . .” and continued to explain his thinking on “Stairway” basically defending the story. Morse said he hadn’t received any negative feedback. He also mentioned that he recently received a letter from John Gordon about a Street and Smith *I Love A Mystery* comic book. Morse was very opposed to this, “it’s cheap and childish, and it would harm the program.” Morse expressed to Haynes that he would like the serial “The Decapitation of Jefferson Monk,” which he wrote the first episode today.

* During the spring of 1930, NBC was broadcasting a series of Biblical dramas scripted by Carlton E. Morse, entitled *Bible Stories*. George Rand was the producer and director. Paul Carson supplied the music. The hour-long dramas were broadcast on Sunday mornings from 11 a.m. to 12 noon on the West Coast.

On September 13, 1943, Haynes wrote to Morse. "OK, you win, it seems listeners don't agree with me on 'Stairway.'" Haynes asked Morse if he was dropping Gloria Blondell, which was fine with him as she was "mainly publicity." He asked Morse to let him know if he was planning to write her out, so they can stop using her in publicity. Haynes, having heard the first two weeks of "The Decapitation of Jefferson Monk," said he liked the latest serial.

Back in America, Jack, Doc and Jerry find themselves facing the mystery of "The Graves of Whamperjaw, Texas." After Doc wins a crooked poker game onboard a train, the detectives find themselves robbed by Buck Bradley, a Texas gunman who had all intentions of winning. Jumping train in the small oil town of Whamperjaw in pursuit of their money, the trio take shelter from the kind hands of Mercedes Rodriquez, whose brother introduces them to an open grave in the cemetery with a crude verse on the wooden tombstone prophesying a bow and arrow murder. Shortly before midnight, as prophesied, a man lay dead in front of a Mexican café, an arrow in his heart. Before the week is over, two more prophecies are fulfilled. The second death remains a mystery, the third death is from snakebite. Jack secretly slips away to work on certain angles of the murder by himself, leaving Doc behind to protect the women.

After three mysterious deaths, two more graves are dug and one waits for the body of Jerry Booker. Bradley eventually comes back into the picture, shooting Doc's gun out of his hand, and marches the men toward the graveyard, where he intends to kill them and bury their bodies.

The characters portrayed in this serial are not without coincidence. Mercedes Rodriquez was obviously named after actress Mercedes McCambridge. The character of Ramon Rodriquez makes a startling discovery during the mystery, while assisting Jack and Doc – and a year later, in another *ILAM* serial "The African Jungle Mystery," the name of the Spaniard is again called Ramon. (Morse reused names quite a number of times.) But the most amusing member of the cast was Winnie-Mae, Doc's cousin-on-his-mama's side, who helps hide the gang from Buck Bradley and his men. This is the same Winnie-Mae that Doc quoted on many occasions and situations in many *Mystery* adventures in the past. Here, the listeners are introduced to the very relative often regarded with fondness by Doc. In the final chapter, Jerry breaks the news to Jack and Terry that she is leaving employment with the A-1 Detective Agency to join the WACS for the war cause.

"In radio it has its own particular discipline," recalled Mercedes McCambridge. "Its own particular set of rules and principals. There's only one sense that you can use in order to communicate and you have to call up all kinds of things in your own bag of tricks or experiences in order to make it felt. As an example, a thing that I did was the demon in *The Exorcist*. The film is a one hundred percent radio performance because you never see me. All you do is hear me. And yet through the vocal apparatus I made people throw up and pass out and faint. I keep insisting they brought that from home. I think they came with their neurosis, paid

their three dollars and threw up and did whatever they were going to do. But it was interesting to pull it off in a film because it was really radio. I've done this before on the microphone since the film but I wondered how I could convey through sound an impression of the demon breathing . . .”

“The Graves of Whamperjaw, Texas” actually plays out day by day. The verse on the first tombstone claims that the empty grave will be filled on the twenty-sixth day of July and, sure enough, a body is discovered in the grave on the broadcast of July 26, 1943! When this serial was performed again in February of 1952, the dates were never changed to reflect the present month and date. There also exists a continuity problem with this serial. Episode nine features the announcer describing: “Jack, Doc and Jerry have been in this lawless little boom-town for only forty-two hours and in that time there have been three murders prophesied on the tombstones of open graves, and two of these prophesies fulfilled! ‘By the bite of the snake,’ the verse said . . . and on the twenty-ninth of July . . . and that is today!” With the continuity sticking by the actual dates of broadcast, this does not make sense. If they had been in town for forty-two hours as the announcer said, then they could not have been in town a day before the first murder took place, which was described earlier as taking place on the twenty-sixth of July, which means they had been in town for at least three whole days. This adventure also marks the last for Jerry Booker. In the final chapter, Jerry signs on to join the WACs, leaving Jack and Doc to continue their adventures without the female element.

By July of 1943, while “The Graves of Whamperjaw, Texas” was being dramatized, the Associated Press was reporting that Carlton E. Morse, thanks to both *I Love A Mystery* and *One Man's Family*, was earning a total of \$250,000 per year! And the ratings were still strong, as were the stories, and boy what stories! The publicity department made up quite a few tales during the program's stronghold, and newspapers and magazines printed anything they felt fit to print.

According to the October 31, 1943 issue of the *Washington Sunday Star*: “The luckiest cat in Hollywood is Skeleton, an ordinary black alley variety who is the mascot of Carlton E. Morse and his *I Love A Mystery* cast. One of the actors found him wandering in the street and brought him into the studio. That same day the series was renewed and all agreed that Skeleton had brought good luck. Now the first actor who is killed in the script has the job of feeding the cat while the others carry on their microphone emoting. The cat doesn't seem to mind in the least being fed by a ‘dead’ actor or actress!” Sadly, as humorous as this story is, it was all publicity hype. The advertising agencies representing the sponsors often cooked up silly stories in hopes of increasing interest in their radio program. Although photos were genuine, the stories attached to them were not always gospel. (Though I have no doubt there was some element of truth for the basis of much of their reporting.)

In the next serial, “Murder is the Word for It,” Jack and Doc are summoned by Miss Teresa Truscott, maiden lady and mistress of the Truscott estate, fearing for her life. She has reached the point where she trusts no one; not even her niece,

Jill, nor her nephew, Tony, both of whom she had reared from childhood, and given every advantage that enormous wealth can bestow. Educated exclusively by private tutors, Jill and Tony have led a cloistered life. Both are fluent in French and German, and educated in the classics, and a great deal of music. Jill is in love with Kurt Lutzen, the riding instructor and fencing master. When she learns her aunt has dismissed Lutzen, before the old woman recovers from a shock, the young lady looks her squarely in the eye and tells her she hates her.

This was not the only strange occurrence in the household. Jill comes down to the living room to tell Miss Truscott, Jack and Doc that Tony has died. Jack examines the body and reports a bad heart didn't kill him – he was murdered. Kurt tries to warn Jill she was in danger, but has the wind knocked out of him. Before the week is over, Miss Truscott is found dead in Truscott House's little chapel. Piecing the clues together, Jack assures everyone that the old woman also died by the hands of a murderer.

Once again the sound of a ringing chapel bell was used as a warning of impending doom – a plot device Morse used and reused in many of his serials, including the *Adventures By Morse* thriller, "The City of the Dead."

Doc went solo for the majority of the next mystery, "The Decapitation to Jefferson Monk." In 1945, Columbia Pictures presented the first of three *I Love A Mystery* movies based on the radio program, and this serial was the only one adapted for the big screen. (The other two were original screenplays.) In the cirque room of the Fairmont Hotel, Jefferson Monk introduces himself to Jack and Doc with an intriguing proposition. "In case you were going to carry off the head of a fellow human being, what sort of a receptacle would you use?" asked Monk. Thus begins the eerie story of how Monk sold his head to a Hindu High Priest for five hundred gold rupees and why his wife, Ellen Monk, is an invalid. A man in a long black overcoat follows Jefferson everywhere and is undoubtedly the emissary from India come to collect his head. "To them I am an infidel," explained Monk. "That an infidel should be wearing the features of their particular saint is an insult . . . Not only must I give up my head, but they want it returned to their temple in India."

With Jack leaving to tend to private matters, Doc takes sole charge of the case, asking questions of witnesses and close parties to Monk's private life. Strange pieces of the puzzle remained unsolved such as Mrs. Monk's Hindu medical doctor, Dr. Han, who seems to control the living will of Ellen; Monk's preoccupation with a Russian girl, Czarda, wanted by the police for the murder of "The Fang," a two-time loser and known menace to society; and Jean, a woman who attached herself to Monk three days ago, but who is later found dead in a booth at the bar and shrimp house, her throat deeply slashed. Upon the discovery, Doc exclaims "We got to git out of here, and fast. It ain't gonna be no time before Ace discovers that body and we'll be wadin' around in policemen up to our armpits."

A body of a private detective named Monnahan is found stabbed to death on the patio of the Monk home. Next to the corpse is another body, an unidentified man in a surgical gown with a bullet in his skull. Jack returns to help Doc.

Dr. Han, the Hindu healer, explains that Ellen's invalidism is part of a hate-pattern growing out of explosive domestic relations between Monk and his wife. Jefferson is accused of the murder of "The Fang," an ex-convict alleged to be on Ellen's payroll. It was Ellen who devised a plot to kill her husband in order to inherit two million dollars and be free to marry Mr. X, the unidentified suitor with whom she eloped three years previous. Monk was on to her scam and was the guilty knife wielder, but made an unsuccessful attempt to escape the police.

"I should ought to of knowed better than to take on this job without you here all the time . . . I should ought to have my pants kicked clean up around my Adam's apple."

- Doc Long in "The Decapitation of Jefferson Monk"

Michael Raffetto, who played the role of Jack Packard, only appeared in "The Decapitation of Jefferson Monk" during the first couple and the last three or four chapters of this serial. The majority of the serial was a solo effort for Doc Long. One humorous inside joke entered the story beginning with chapter eleven. The leading police officer involved with the investigation (who also found the unconscious body of Monnahan in chapter twelve) was Sergeant Quinn of the Homicide Squad. This was clearly a repetition from Morse's early Police Chief Quinn dramas from 1932-1934; this serial also took place in San Francisco, the same locale as the early Quinn series!

Like the "Graves of Whamperjaw," this serial ties in with the exact dates of the broadcast. In episodes five through seven, it is explained that Jefferson Monk was given a prediction that his life would end before the first of October. The October 1, 1943 broadcast was the exact date of the final chapter of this serial! Years later when "The Decapitation of Jefferson Monk" was dramatized from New York in March and April of 1952, the continuity is changed to reflect Monk's impending doom before the month of April, though no exact date was given. But a mistake was made, numerous references were overlooked and the month of September was described a few times, confusing the most acute of listeners to wonder if the story was taking place in March or September.

"Yes sir, Jack, they ain't nothin' like havin' an office of your own where a feller kin plant the seat of his pants on a nice comfortable chair and cock his feet up on his desk . . . there is pure, unadulterated, no counterfeit comfort . . ."

- Doc relaxing in the office in "My Beloved is a Vampire"

"My Beloved is a Vampire," the next *ILAM* adventure, bore no relation to the "Temple of the Vampires" serial, and had nothing to do with prowling blood-suckers. Jack and Doc, just back in their own neighborhood after several months of out-of-town jobs, pick up the thread of something new which had developed

during their absence. Max Gold, owner-proprietor of the Mecca Picture Palace, told them of finding gunman Mickie Lowenstone seated in the empty theater with a broken neck, when he opened the place the previous evening around six. He disposed of the body, not telling where, and is now deathly afraid of both the police and the killers who may have placed Mickie in the theater for a purpose, and of the gunman's mobster friends who might seek revenge.

After a conversation with racketeer Boots Morelli, Jack and Doc clearly understand the gravity of the situation, a result of a feud between rival underworld mobs. Morelli hires the boys to find Lee Carroll, a girl he was fond of but who cheated him for a roll of cash. Using an alias of Milly Morgan, Lee Carroll also got into Maxie Gold for twenty-five thousand in unset diamonds. In other words, one mob is known to be headed up by Morelli and another is using a beautiful platinum blonde to "front" for it. Within a couple weeks, Boots Morelli is found murdered in the theater and the young platinum blonde with many aliases makes two desperate attempts to kill Richard Knight. The solution and clues reside with a blind girl at the Vanity Flower shop along the same street, in the same neighborhood Jack and Doc hold shop at the Detective Agency.

JACK: It's perfectly obvious how she was killed. Someone struck her at the base of the skull with a piece of lead pipe. Snapped her neck like a pipe-stem.

DOC: Jack, this here's the most terrible thing – and right here under our noses . . . Couldn't we at least pick her up out of the alley and take her into the Mecca or the flower shop . . .

"My Beloved is a Vampire" was not well received during the initial broadcast. A letter addressed to Morse from Arthur B. Berman of the Southern California Regional Office of the Anti-Defamation League of B'Nai B'rith dated October 14, 1943, objected to the character of Maxie Gold, the owner and operator of the Mecca Picture House, complaining that the character was obviously supposed to be Jewish, but is depicted as a "rather low person."

The next adventure was a sequel to the thrilling "Stairway to the Sun" serial, in which Jack and Doc are called to return to the Great Lost Plateau in Venezuela, South America. Their sudden return to the Island in the Sky in the midst of the steaming tropical jungle came suddenly and without warning. It was during their return that the two adventurers met "The Hermit of San Felipe, Atabapo." His name was Jeremiah, who with the assistance of Yoganda, a child of the woods, escorted the boys into territories so great and fertile that it still amazed even Jack and Doc after their initial visit. Crossing the huge Rainbow Bridge, ten feet narrow, four miles long without side railings seemed a challenge but the expedition made it safely across. Their first of two destinations was the monastic order of Silent Monks of San Felipe whose Monastery clung to the rock ledge of a vast crevasse like a swallow's nest under the eaves of a barn. Jeremiah told Doc that he has been "chosen," but for what remained a mystery.

After venturing through vast caverns of the Lost River of Bon Future, a fifth member of the expedition joins the party. Lieutenant Johnny North, is a United

States Army flier stationed in Venezuela. North's plane went adrift over the lower reaches of the Plateau and crashed head on with one of the great flying reptiles. Inside the giant Cathedral of the Ancient Ones, the boys are brought to a secluded corner of a stone balcony overlooking a magnificent ceremonial hall or amphitheater. Here they witness the annual ceremony in which the Great Mother unveils her face in the presence of her worshippers. The Great Mother is the symbol of procreation, fertility and the continuity of life – a majestic woman upon the throne. Her daughter is Yoganda, the child of nature.

Finally the reason for the summons is revealed. It is explained that Doc was brought to the Lost Plateau in order to be tested for consideration as Yoganda's chosen husband. But Doc objected to the whole idea, even after he's told that the marriage will be terminated at the end of a year. Jeremiah the Hermit, as it turns out, was the chosen one before him and is Yoganda's father. With Jeremiah's help, the men re-cross the underground Lake of Darkness, are lowered down the perpendicular cliffs in the great wooden buckets, climb down the spider-like network of woven vines, back to the Monastery of Silent Monks of San Felipe, and back across the four-mile-arc of the Rainbow Bridge to the River Caroni where a six-oar canoe returns them to civilization.

Once again, Morse used some basis of truth and mythology for his serial, no doubt in part from the entries in the Encyclopedia. The Great Mother Goddess, in ancient Middle Eastern religions, was the great symbol of the earth's fertility. Essentially she was represented as the creative force in all nature, the mother of all things, responsible particularly for the periodic renewal of life. Many attributes of the Virgin Mary make her the Christian equivalent of the Great Mother, particularly in her great beneficence, in her double image as mother and virgin, and in her son who is God and who dies and is resurrected.

Morse again injected forms of Christianity throughout the pages of scripts. In the first chapter, Gracie, the girl in the ticket cage from the Mecca Theater down the street, explained to Jack and Doc why she was going to go back to work for Maxie Gold.

JACK: (amused) So you've forgiven Maxie for tying you up?

GRACIE: Which is a Christian thing to do and the only thing a girl can do under the circumstances, seeing Maxie wasn't guilty of anything, and even the police have forgiven him . . .

The name of the Hermit, Jeremiah, was named after Jeremiah the prophet who wrote most of the book named after him in *The Bible*. Jeremiah was a Levite, the son of a priest. His message was to warn of the coming judgment for sin. Because of the sad message that Jeremiah had to proclaim, he is called the weeping prophet. In the serial, Jeremiah made the trek with Doc and Jack using the help of his jackass whom he referred to as "Saul of Tarsus." The name of the donkey was not a coincidence either. In *The Bible*, Saul of Tarsus was the man known as Paul, also called the 13th apostle, an outspoken critic of the new cult of rebel Jews following the teachings of the Rabbi Yeshua, whom we now know of

as Jesus. Tarsus was Saul's home town, on the northern side of the Mediterranean in what is now called Turkey, a bustling seaport. After his Christian conversion, Saul of Tarsus became one of the greatest Christians of *The Bible*, whose ministry was long and productive, and influential.

One of the most interesting scenes in the entire serial is the character development in episode nineteen that reveals that Jack is married – the reason why Doc is chosen to become the husband of Yaganda instead of Jack. Though this is only a brief scene, Doc shrugs it off when Jack tells the Texan that his past would be of no interest to him.

The next serial was "The Deadly Sin of Sir Richard Coyle" and much like Morse's earliest of mystery serials, *The Cross-Eyed Parrot*, this tale also involved a brain surgeon experimenting on animals and hoping to transplant brains into and from human beings. Sir Richard Coyle, ancient master of Swamp House, announced the opening chords of a new phase of the theme of tragedy, which permeates the great house like faint, hopeless funeral music. Jack and Doc were secretly urged to come to this place of elegance and decay by Fred, the Negro butler. He came to them in the village of Apura, where they were waiting for a plane to Caracas on their return trip from the Lost Plateau. Fred hoped, with the assistance of Jack and Doc, that they might prevent a murder, but come posing as travelers in a strange country looking for white companionship until their plane arrives.

While observing the surroundings, Jack and Doc learn that the crime was to take place in the guise of a scientific experiment. Jack watches as Sir Richard's delicate fingers perform miracles on the delicate tissue of the living brain of a small marsupial. But fear and suspicion suggest that Sir Richard has plans to experiment on his grandson, Jamie. As Jack snoops too close for comfort, two shots are fired, just missing him. Within the space of five minutes, both Jack and Jamie disappear. As the mystery unfolds, it appears that Sir Richard has paid for bodies of natives to be secretly brought to his laboratory at night, though he did not know whether or not these bodies were the victims of murder or of natural death. Sir Richard's experiments are shut down when it is revealed that Sir Richard had brought about the death of Jamie's father and mother, Sir Richard's own son and his young wife.

The name of the next serial, "The Twenty Traitors of Timbuktu," originates from the Twenty-One Old Men who were supposedly responsible for arranging an "international conclave" by which the Nazi party, hearing of the whispers, accepted the bait and filtered into a Sudanese bush town in numbers. As the longest of the *Mystery* serials, running forty-four chapters, "Timbuktu" dramatizes the lengthy expedition through French West Africa. Joining Jack and Doc on the quest is ex-Red Cross nurse Clare Grey, in search for clues leading to the various stations of the African Underground and ultimately to the secret of the "Twenty Traitors of Timbuktu." Along the journey, a soft-voiced, gin-and-laudanum drinking, pudgy little piano player named Michael mysteriously and quite successfully trails the trio, despite

attempts to evade him. But Michael, whose intentions and motives remain a mystery until near the journey's end, causes more problems than merely a tailing shadow.

JACK: You're infernally clever, Michael.

MICHAEL: I?

JACK: Yes, you. Every native of this village has gone into hiding. Apparently they intend to leave us strictly alone.

MICHAEL: So? And what do you suggest has happened?

JACK: I suggest that you've done your job well . . . You've messed up the works. Got us thoroughly stranded out here in the African Bush!

Eventually the trio has a sit-down with Michael who reveals the truth about an attempted assassination of Allied leaders. With a little assistance from the United States Army, Jack, Doc and Clare reach their destination as Mr. and Mrs. Frederick Sumner of the U.S. Diplomatic Service, and Mr. James Wilson, personal secretary. The site of the assassination attempt was Quagadougou, with the ever-persistent Michael revealing details of the case. Posing as the diplomats, who are actually elsewhere in the country on international affairs, the trio become bait in a trap set to catch the leaders of Nazi espionage activities in Africa.

Once again, Morse incorporates Biblical elements into the mystery drama. In one episode, Jack quotes the Bible: "Vengeance is mine, sayeth the Lord." In another chapter, the troop stays a few nights at an inn called "The Lord and the Manor." Morse also sneaked the sponsor's name into the chapters as well. During their journey, the team travels through the Gold Coast and Ivory Coast. Numerous references are made during those particular episodes, reminding the listeners one too many times that the crew was stationed somewhere along the Ivory Coast – no doubt to remind the listeners that Ivory Soap was the sponsor.

As Michael Raffetto recalled: "We would go down in the afternoon and read the script for the first time before we did the show in the afternoon for the East. Carlton loved to be sending us to far off, crazy places. And Jack, the part I played, running this thing with the two guys and he was in charge. And as we were reading along, Mercedes or the sister of the famous actress, Gloria was playing the secretary, and we're reading along and Jack Packard said, 'Now listen, we're leaving tomorrow and it's a long thing and very involved.' And Doc said, 'Where are we going Jack?' And I said, 'We're going to Guatamagoogoo.' Gloria Blondell started to laugh and we all broke up during the reading. Well, we all broke up every time we did it all through rehearsal and I as usual, had a long speech after this thing, Guatamagoogoo. Well, everybody in the booth disappeared while we were broadcasting it and I said Guatamagoogoo and everybody broke up and for both broadcasts I did the same."

"The Twenty Traitors of Timbuktu" was one of only five serials never broadcast during the New York run. The reasons for this are many. (1) The length of three serials could be dramatized in the time frame this serial would take. (2) The villains were Nazi agents and spies. By the time the New York run (1949 – 1952)

was being broadcast over Mutual, Germany was no longer an enemy of the United States. It is possible that if Mutual had chosen to extend the broadcasts beyond 1952, Morse would have certainly used this serial as the first of the five beginning January 1953.

Before the boys could leave the continent of Africa, Doc and Jack are put on the trail of Theodore Emerson, a man highly sought after by the United States Government. As explained in the opening chapter of "The African Jungle Mystery," Emerson was renowned for his creation of the Emerson Radar Controlled Atomic Driven planes and the Emerson Radar glider H-bombs. The creative genius flashed across the headlines with his new war engines and then suddenly dropped from sight. While Jack and Doc are searching for Emerson hundreds of miles from civilization in Central Africa they are kidnapped by international thugs. They are taken to the Phantom Castle located on an unidentified island somewhere off the coast of Tanganyika. At this secret location, Clayton Lloyd conducts experiments on leopards and human beings. They learn that Theodore Emerson is also being held captive there.

LLOYD: Gentlemen, the necessity for keeping you handcuffed to your chairs revolts me . . .

DOC: Well it don't revolt you no more'n it does us, Lloyd.

LLOYD: Yes . . . yes . . . As your host I deplore the whole business. As your captor, however, it seems only logical.

JACK: (amused) Oh . . . there's logic in keeping us handcuffed to our chairs, all right . . .

Working on the nerves and emotions of Jack and Doc, Lloyd prepares the Texan for an experiment studying fear and responses and stimuli. Doc, armed only with a knife, is to fight a hungry leopard to the death in the woods of the mile-square island. The test is to measure human fear and the body's response to it when facing an emergency. Doc is rescued in the nick of time, thanks to the assistance of April Krieger and Jack Packard.

The plot device of an experiment in fear using Doc Long against hungry man-eating leopards was done before in "Castle Island." Changing the names of the characters and the first half leading up to the scientist-making-Doc-a-human-guinea-pig-for-his-evil-leopard-and-lion-experiments: This was basically a rewrite of "Castle Island." (It is estimated that 95% of the dialogue went unchanged.) This same story was later reused for the 1966 Universal movie, *I Love A Mystery*. Much like Morse's 1930 serial, *The Cross-Eyed Parrot*, the character of April learns her father's horrible secret and near the end turns on her family to do the right thing. The suspected villains, German and Japanese party members, would be changed to members of the Communist party for the 1952 version broadcast over Mutual. With Doc and Jack fighting for America displayed a sense of patriotism and in a sense contributed to the war cause.

DOC: Well, I'll tell you one thing, son – we're workin' for the right people.

JACK: No question about that. Uncle Sam has always been a pretty good boss.

In January of 1944, while negotiations to adapt *I Love A Mystery* into motion pictures were commencing. Morse's relationship with Barton Yarborough and Michael Raffetto was slowly deteriorating. A letter from John E. McMillin dated January 12, 1944 made several points about the recent *Mystery* serials, ". . . probably as a result of the production conflict in your cast, particularly Mike and Bart . . . rather sloppy job . . ."

On March 7, 1944, John Gordon of Compton wrote to Morse, dissatisfied with Frank Martin's work on the *Mystery* commercials, and proposed replacing Martin with Ken Peters – which almost happened after Martin's contract expired shortly thereafter. On the same day, Frances Abts of NBC wrote: "Enclosed is the original and copy of the application to be submitted to the Treasury Department requesting approval of the contracts with Michael Raffetto and Barton Yarborough and the adjustments proposed for Forrest Lewis . . ."

On July 25, 1944, The Treasury Department turned down the reconsideration of Morse's request for a salary adjustment for announcer Frank Martin. Two days later, Deane F. Johnson (of O'Melveny and Myers) wrote a letter to Frances Abts, implying that *only* Martin was unfairly refused an increase. "We'll appeal if you wish but chances are nil." By this time, Ken Peters is hired as an announcer for the series, and Frank Martin shares the duty in the same broadcasts.

The next serial, "The Widow with the Amputation," would later be considered by Morse as his favorite of all the *I Love A Mystery* serials. During the early eighties, Morse would write a novel based on this serial, for publication through his Seven Stones Press. Jack and Doc are the only survivors in the downing of a four-motor ocean transport plane which exploded within sight of Tsin, an island too small to be shown on any commercial map. Mrs. Lydia Simpson owns the rice and bamboo plantations covering the tiny island; managing them is her Chinese houseman, Yung. General Akita, commander of the Japanese fortifications, expresses interest in the half-Chinese girl, Amy. As guardian and stepmother, Lydia Simpson will not allow the distressed Amy to marry the evil General, at least not without a fight. When members of the General's army arrive and attempt to take over the plantations, Jack, Doc and Yung use their clever senses to brutally murder the attacking Japanese. Eight were killed with machetes or bolo knives. One was shot in cold blood. Following the bloody battle, the men blast the seaplane to pieces, rendering the craft inoperable.

"After all every bit of this happened on account of Amy . . . Twelve men we know of are dead, and all on account of a little sixteen-year-old, half-Chinese, half-American chick is so cute . . ."

- Doc Long in "The Widow with the Amputation"

When a second enemy flying boat arrives, General Akita arrives personally to discover why his last crew failed in their mission. Four more men are crumbled under the deadly fire of the captured machine-gun in Doc's hands; two commandos approaching Jack and Yung are dispatched with a deadly machete. When the General gets wise to the situation, he and his two aides try to trick Jack



**I LOVE A MYSTERY 7:00 p. m. A
five-a-week, quarter hour of thrills and
chills with Doc and Jack, principals of
the A-1 Detective Agency.**

and Doc into exposing themselves. During the melee, Doc throws his machete. The unfortunate recipient receives the sharp blade in the pit of the stomach and dies on his feet before his body hits the ground. An angry General Akita fires his automatic rifle, and a stray bullet brings down the shy half-Chinese girl Amy who dies within minutes. General Akita is captured after proving twice that he could release himself from conventional bonds. He is bound and forced to stand on a box under a convenient tree, a rope drawn tightly around his neck. In her sodden state, Mrs. Simpson becomes first abusive and then aggressive to him. She knocks the box out from under the commander's feet and he is hanged in a most humiliating manner. Jack, Doc and Yung cut him down quickly, but it is too late.

The title of the drama describes the character of Mrs. Lydia Simpson, who plays an important role in the adventure. As she described in chapter six, "I am not under the influence of alcohol . . . It is the weather . . . the hot weather! Since my poor Alec killed himself on my account, poor man, I am the sole owner of Tsing Island. Do you want to see my left hand? Y'see . . . only three fingers on my left hand. Third finger amputated . . . You see?"

"Mercedes McCambridge came out to Hollywood from Chicago," recalled Morse, "and the first thing she did was drop in and say 'I want to work on your show.'

As a result of that, she became an almost permanent member of the cast doing various characters in each show. A heroine or character or whatever her character was and it got to the point when we were getting to the end of one show, she'd drop in at the office and we'd talk and she'd ask 'Do you have any ideas for a new character? Any idea of who'd you like me to do?' And she'd give me some of her little dialects and sometimes, well, one time she was a thirteen year old girl and did a beautiful job of it. She gave me the idea of a character and I wrote the show in for that character. One of her best characterizations she gave me was of a drunken woman and so I did 'The Widow with the Amputation' based on this woman in the South Pacific and when the Japanese were invading the whole coast over there, it fit in with the war going on and at the same time we had this little problem on the island in which this British woman was trying to save something and it turned out to be one of the best shows we ever did, I think."

SIMPSON: I was afraid to die alone. So my beloved husband said he'd go with me . . . and he did. But I didn't do it. It takes a lot of guts to shoot yourself and I haven't got a lot of guts. . .

JACK: (softly) Alec Simpson had no reason to kill himself except to accompany you, because he thought you were going to die?

SIMPSON: That's the only reason . . . the dear man!

JACK: But what made him think you were going to die?

SIMPSON: Because I wanted to. Because I haven't any reason to be alive.

DOC: (softly) In other words you and him had a suicide pact and he carried out his part of it and you didn't.

SIMPSON: And that's why I'm the loneliest woman in the whole world.

JACK: It's all pretty ironical. Especially in view of the fact that Mr. Simpson ended his own life to make it easier for you . . .

This serial is also one of the most brutal and violent of the series. Gruesome in nature, our heroes murder Japanese soldiers in cold-blood. The innocence of Amy is destroyed when she is killed by the General's stray bullet, thus showing the corrupt villainy of the enemy. The usual format of Morse's thrillers was to present a happy conclusion, with the villain or master-mind escorted away by the police, and the heroes leaving on a happy note, knowing that evil has been vanquished. At the end of this serial, very little is accomplished except for bloodshed, and no one leaves happy.

Morse wrote to Jazz, his attorney on March 22, 1944, hoping to find out if *Mystery* would be on for the summer. He had just "ground out" six episodes of his next serial and mentioned "The Woman with the Amputation," suggesting that it was the initial proposed title of the serial, before changing it later to "The Widow with the Amputation."

The May 1944 issue of *The Star* reprinted a "letter to the editor" composed by none other than William G. Werner, Division of Public Relations at Proctor and Gamble, protesting the broadcasts of April 19, 20 and 21 with references to leprosy and the amputation of Mrs. Simpson's ring finger. This, of course, was slightly unheard of – someone representing the sponsor, protesting about key

scenes in the very same program they were sponsoring! In Morse's humble and apologetic response in the July 1944 issue of *The Star*, he admitted that he did not know if leprosy existed in the United States anymore. He was shocked and very sorry. "Ignorance is probably the greatest tool of evil in the world . . ."

When Jack and Doc began their next adventure, "I Am the Destroyer of Women," the pace of the "thriller serial" speeds up for fifteen breath-taking episodes. A man with maniacal tendencies, calling himself "The Avenger" or at times "The Destroyer of Women," chooses Meredith Hendrix as his next victim. "My dearest friend Gracie Ritchie was the third victim of a fiend," Meredith explains. "When they found her in a church belfry, on her chest was pinned a note. 'I am the destroyer of women, the killer of girls, the avenger of all acts of sin which the female commits.' Something insane, maniacal is loose in San Francisco." Jack and Doc escort Meredith across the state in order to avoid The Avenger. Thus begins the long chase sequence in "I Am the Destroyer of Women."

Each time a new hiding place is secured, Jack and Doc discover it has already been "smelled out" by the homicidal maniac who has already killed four times. The killer flees in Meredith's car, taking her as prisoner. Jack and Doc save her, but the maniac escapes by killing a farmer with a blow to the head and dispatching the woman of the house with her own kitchen knife. According to Meredith the creature whispered hateful, fanatical obscenities to her.

The end of the serial marked the second time Doc sustains serious bodily injury. Shortly after the killer is identified as Dr. Joseph C. Rider, a consulting psychiatrist for the police department, Jack and Doc attempt a rescue on the seventh floor of a hotel, where Meredith screams for her life.

MEREDITH: (screams) No . . . oh no . . .

DOC: (gasps) That's her . . . That's Meredith Hendrix . . .

MEREDITH: (sobbing) No . . . no . . . please . . .

JACK: (violent) Come on . . . Hit that door! Crash it!

DOC: You bet you!

The boys break the door down and save Meredith, while Doc pursues the maniac. Jumping from the roof of one building six stories up, across an alley to the five-story roof of another, Doc misjudges distance and plunges through a skylight and drops a full story into a business office. The medics arrive and see to Doc's injuries, but for the first twenty-four hours he does not regain consciousness. *

* For this serial, unlike any others Morse wrote, the hotel room numbers are word format. For example, in the opening chapter, the announcer establishes the setting as the Fairmont Hotel, on the brow of Nob Hill overlooking San Francisco, and that Mrs. Ralph Hendrix occupies room 302. But the hotel room was typed "three-oh-two" indicating that Morse (for reasons unknown) wanted the announcer to announce the room number as three, oh, two instead of three-hundred, two.

With Doc written out of the picture for the remainder of the radio serial, actor Barton Yarborough was now free to begin his screen role as Doc Long in Columbia Pictures' big-screen version of *I Love A Mystery*. "Columbia wanted to make an *I Love A Mystery* picture," recalled Morse, "and they didn't want to use the regular characters, they wanted their own people in the show. It was either I had to say yes so they could use their own people or they wouldn't take the show so I said yes. As a result, Bart left the show for a number of weeks. It was during that period that I didn't have Doc on the show. After I got the show going, I talked to Doc and persuaded him to come back to the show."

"I Am the Destroyer of Women" also marked Michael Raffetto's last appearance as Jack Packard on the program. Beginning with the next serial, "You Can't Pin a Murder on Nevada," actor Jay Novello took over the role as Jack. This serial was a solo venture for Jack Packard, which began on the steps outside of the hospital where Doc was recuperating. Jack is practically kidnapped by seventeen-year-old Judy French, taking him across the California-Nevada line, to save an old desert rat named Nevada who is falsely accused of murder. They encounter a real old-time shooting war going on for possession of Cisco's political power. Old Nevada is simply a pawn in the game of "who's going to own Cisco, its huge gambling house and other easy-money rip-offs." It began when two of the City Hall Mob were blasted with a sawed-off shotgun. After that it was kill or be killed.

During Jack's investigation, the real reason for trying to take over the town comes to light. The war between old political boss Derby Stone and the rebel City Hall Mob is really a subterfuge. It is being used as an excuse to eliminate certain men of Cisco with diabolical deliberation because they know too much about Old Nevada's gold claim. After the mystery is solved and the guilty parties brought to justice, Jack agrees to escort Judy to Los Angeles and turn her over to her aunt and uncle at their large ranch on the edge of the desert.

"The Corpse in Compartment C, Car Seventy-Six" is marked as the shortest of the *I Love A Mystery* serials, lasting a mere five chapters. A corpse is found in Car 76, which adjoins compartments F and G where Jack Packard and Judy French are riding. On board is the usual complement of suspects, including Michael whom Jack has not seen since "The Twenty Traitors of Timbuktu," in French West Africa. What puzzles Jack is the condition of the body – the apparent victim of a hit and run – on board a train! Furthermore, the corpse's clothing is four sizes too small. The solution? Merely a publicity stunt conceived and carried out by Joe Sawyer, Hollywood flesh peddler (agent). All clearly staged with no crime committed.

Forrest Lewis reprised the role of Michael, who played the role a year before. Lewis' soft voice was so much like actor Peter Lorre that a written complaint (a formal cease and desist letter) was filed by Lorre and the agency and sent to Compton. On July 12, 1944, the William Morris Agency, Inc., agents for Peter Lorre, sent a letter to Compton Advertising, claiming that Lorre's voice was "being impersonated without his consent" on *I Love A Mystery* and that there was no announcement of the person who played the role. Lorre wanted them to cease and desist.

The day after, on July 13, 1944, Clinton E. (Buddy) Twiss, the director of *I Love A Mystery* (formerly the Assistant Producer for *ILAM*), sent an immediate letter to John O'Melveny (of O'Melveny and Myers). Twiss forwarded the William Morris letter, mentioned that Morse was on vacation; the character of Michael played by Forrest Lewis was not scheduled to appear until August 4 and further, main characters were now being given name credit – hoping to settle the problem.

A letter from Pierce Works at O'Melveny and Myers dated July 18 to Twiss addressed the matter. "We don't agree that Peter Lorre is being impersonated. However, we wish to avoid confusion . . ." It was decided that name credit at the open and close of each series should take care of the problem. On July 21, Leonard T. Bush at Compton wrote to Morse (now back from vacation), assuring him that they replied to the complaint. Bush advised William Morris to talk directly to Morse, as Morse's relationship to Compton is as an independent contractor; therefore Compton was not responsible. Bush also urged Morse to do whatever was necessary to remove any cause for a claim of impersonation of voice or mannerisms of Peter Lorre. Lewis was a perfect mimic and played the part beautifully, but was not a permanent fixture on the show. He was last heard on the series on the broadcast of July 7, 1944. The character of Michael was never heard on the series again.

By the end of the week, faithful listeners would have been chagrined upon learning that there really was no mystery to the story. This sort of closure (a fake murder, the reality that the missing person wasn't really missing at all, etc.) was the sort of ending Morse would start putting on his mystery serials beginning with this broadcast. Whether the listeners favored the idea of the no-true-solution format is hard to tell. Ratings were dropping and Ivory Soap, the sponsor of the program, was starting to wonder if there weren't other worthy prospects in which to invest its money.

The next adventure was "The Thing Wouldn't Die," the macabre tale of the old Sutton mansion, Grandma Sutton, granddaughters Vinny, Crystal and Eve and grandson, Eden. Michael tags along with Jack, to uncover and destroy the "thing" that supposedly creeps about the house at night. The entire family is falling apart within the walls of the mansion (yes, Morse was reusing the same plot device again). Grandma Sutton picked pockets; Eden is constantly hysterical with an explosive temper; the eldest granddaughter, Vinny, is frustrated; and Eve is a nymph.

"Of course, there's a thing that creeps about the house at night . . . Its head is bound in a burial napkin . . . Most of the flesh has wasted from its body and it goes swathed in white robes . . . Its bare feet click on the floor like it was walking on its bones and it mews like a kitten . . ."

- Grandma Sutton in "The Thing Wouldn't Die"

The great-granddaughter's teddy bear is maliciously destroyed and Mama doll stolen by what can only be described as the "man with the white cloth over his face." Judiah Bancroft, the old family attorney, is found at the foot of the stairs

with his neck broken, possibly pushed from above. Old Wellsley, the gardener, is found locked in the kitchen, his skull bashed in by the heel of an ax. The telephone wires are cut and the tires on every car in the garage are punctured. Crystal's five-year old child is kidnapped, and in tears, the young mother pleads with the detectives. "But don't you realize the creature's got Corrie? Don't you realize what's happened to my baby?" Finally, with Michael's assistance, Jack identifies the "thing" that stalks the familiar hallways, secret passageways, and hidden rooms in the house.

Once again, as Morse had done in previous serials, Biblical elements are cited throughout. Most notably are the names of characters Eve, Eden and Judiah. From the very beginning, while writing each script, Morse numbered cover sheets consecutively. With this serial, Morse apparently (and mysteriously) numbered the broadcasts of June 20, 1944 and June 21, 1944 as episodes 325-A and 325-B instead of simply 325 and 326. The reason for this is simple. Morse had written both scripts with "Episode 325" on the cover sheet and only after having completed the next couple installments, realized his mistake and went back to correct the error. Thus the letters A and B are hand-written after the episode numbers.

MICHAEL RAFFETTO: GHOST WRITER

Although Raffetto left to pursue a film career in Hollywood, preventing him from meeting the daily requirements and a five-day-a-week schedule required for an actor starring in a radio serial, his involvement with the series did not stop after "I Am the Destroyer of Women." Raffetto already had experience writing scripts and producing and directing radio programs of his own – even directing some of Morse's earliest crime serials. The truth is, Morse was unable to keep up with writing all of the radio scripts for *One Man's Family*, *I Love A Mystery* and other one-time scripts benefiting the war cause. This was when he turned to Raffetto for assistance.

In the spring of 1939, a chain of correspondence between Morse and John Reber of NBC began. Morse was scheduled for surgery (trachea, according to research) and wrote that "arrangements need to be made; I can not write scripts ahead." He suggested either replaying the "nine best" *One Man's Family* and three *Mystery* serials or hiring an outside scriptwriter. Morse did not favor the latter option, as "from experience I doubt if this is going to be very satisfactory . . ." He mentioned that three different writers had tried and failed in "catching" the characters. Reber replied that the client (sponsor) turned down the "best shows" idea, and he (Reber) had an idea, which he would convey to Cal Kuhl.

As a result of Morse's nine-week rest period to recoup from the operation, Michael Raffetto was hired to script for both *One Man's Family* and *I Love A Mystery*. Beginning with the broadcast of June 28, 1939, the first of three consecutive *Mystery* serials was broadcast, scripted by Raffetto with no on-air credit for writing them. These consisted of "Flight to Death," "Murder, Hollywood Style" and "Incident Concerning Death." Morse's name was still announced as the creator of the program. In a letter dated January 30, 1940 to

Morse from "Jazz" (J. Harold Weise, Morse's attorney who handled much of Morse's financial matters), ". . . I hope you didn't copyright the Raffetto story, because I must admit infringement with no little success. True or false, I think it is swell."

During the summer of 1943, Carlton E. Morse became so involved writing scripts for the war cause (bond rallies, USO Material, etc.) that Raffetto was once again hired to write scripts for both *One Man's Family* and *I Love A Mystery*. The result was two consecutive serials, "The Graves of Whamperjaw, Texas" and "Murder is the Word for It." A letter dated December 29, 1943 to Morse from Jazz explained ". . . We are enclosing herewith a check to the order of Michael Raffetto for \$600.00 for scripts as per your request. This item, of course, will be charged as a business expense . . ."

"Flight to Death"
"Murder, Hollywood Style"
"Incident Concerning Death"
"The Graves of Whamperjaw, Texas"
"Murder is the Word for It"

"The African Jungle Mystery"
"The Case of the Terrified Comedian"
"The Man Who Hated to Shave"
"Temple of the Vampires" *
"The Monster in the Mansion" *

The ten serials listed above were actually scripted by Michael Raffetto, not Carlton E. Morse. Seven were originals, while three – "The African Jungle Mystery," "Temple of the Vampires" and "The Monster in the Mansion" were rewrites of previous serials Morse originally wrote. The reason for Raffetto writing, "The Case of the Terrified Comedian" and "The Man Who Hated to Shave" was because Morse was on the set in Hollywood where Columbia Pictures' first of three *I Love A Mystery* movies was being filmed in June of 1944. (The same time Yarborough was temporarily written out of the series.)

Raffetto publicly admitted in interviews years later that he was scripting many of the *I Love A Mystery* serials, but could never recall specifically the exact titles as his memory faded as the decades passed. Raffetto did receive on-air credit for scripting many of the *One Man's Family* scripts – especially when Morse left for New York during the late forties and early fifties. Raffetto was not the only one writing scripts for *One Man's Family* because as early as April 22, 1940 a letter from Jazz warns Morse that making payments of \$150 and \$100 to a Samuel Dickson should be approached with caution. "If you could not use the scripts," Jazz advised, "then he was overpaid."

There does remain the possibility that Barton Yarborough wrote a serial or two for *I Love A Mystery*, although it is highly doubtful he had the opportunity due to the cancellation of the program in December of 1944. On July 19, 1944, Harlan Ware wrote to Carlton E. Morse, with the suggestion that Yarborough was writing scripts: "Frank Papp saved all the Barton scripts and has them in New York and

* Second version only. Morse wrote the first version as broadcast and Raffetto wrote the revisions which included different cast (sans Reggie) and in the case of "The Monster in the Mansion," the serial was expanded a few episodes in length.

will send them on to me . . . NBC lawyers sent a release . . .” Harlan Ware questioned signing away the rights to these sketches to Morse.

On September 20, 1944, a wire from Bill Ramsey at Proctor and Gamble was sent to Titterton explaining that Morse had expressed interest in hiring an “idea man” at \$400 per week. According to the wire, Joseph Dinsmore, an attorney for Proctor and Gamble, hired Barton Yarborough as the “idea man” without permission at \$400 per week. This was in addition to Yarborough continuing his acting services of \$350 per week. The day after, September 21, Jazz sent a letter to Morse informing him about Yarborough’s application for a salary increase. “His return to the show is an asset but salaries are frozen, so until authorities okay an increase, you can forget it.”

On September 22, 1944 Whila Wilson at Compton wrote to Morse, outlining points which could help getting Yarborough’s raise approved by the Treasury Department. 1. Yarborough receives \$150 for a half-hour broadcast on a freelance basis; a half-hour five days a week; 2. On *One Man’s Family* he receives about \$350; 3. As an “idea man” – Proctor and Gamble and their attorneys are in agreement about this; 4. This deal with Barton for \$750 – with his skills, he can make this elsewhere, so “why should we be forbidden?” Wilson mentions “we all want Bart back on the show.” According to such correspondence, it appears Morse was in the process of hiring Barton Yarborough to write scripts in the same manner of Michael Raffetto. But if Yarborough ever had the opportunity to do so, the only *I Love A Mystery* serials he could have possibly completed would have been “Portrait of a Murderess” and/or “Find Elsa Holberg, Dead or Alive.”

THE FINAL ADVENTURES

On April 24, 1944, a letter from Lewis H. Titterton at Compton told Morse that it was okay to repeat the Nicaraguan sequence starting around July 10, to relieve Morse’s burden of writing so many scripts. The serial in question was the “Temple of Vampires” thriller that initially brought in a flood of letters – including protests from Christian organizations. Since the character of Reggie had to be deleted, a rewrite would be needed and Morse found the perfect solution – Michael Raffetto. Radio’s Jack Packard was by this time played by Jay Novello. Raffetto, still acting on *One Man’s Family* began scripting *Mystery* serials for Morse; two originals and two rewrites. Of the seven remaining serials scheduled for broadcast on *I Love A Mystery*, Raffetto would pen four of them.

A letter dated May 1, 1944 from Jazz enclosed a \$300 check “for Mike as requested.” Jazz also commented on Mike and Bart’s attitude (ego) and sympathized with Morse’s loss of their friendship. Their leaving was a “serious loss from the *Mystery*,” but Jazz advised Morse to go on without them – “You’ve been their bread and butter and their best friend.”

In “The Case of the Terrified Comedian,” famous moving picture comedian Willie Wade hires the boys to learn who is making death threats against the him, using his pet tropical fish as a symbol. Doc returns to the program, his wounds healed from his recovery. In this mystery, Jack and Doc discover that many of the people

surrounding Wade have reason to hate him. Wade's interest in his leading lady, Enid Storm, has aroused the enmity of her fiancé, Jimmy O'Connor. Sam Harper, who wrote Willie's comedies; the cold contempt of Wade's secretary, Greta Kovic, and Wade's brother, Blinkie are also suspects. The detectives rescue Wade from a merciless whipping by Landor, the lion-tamer in Wade's circus picture.

Later, when the prime suspect commits suicide, Willie goes through his breathtaking act, confident that the murderer he feared can no longer harm him. Jack's suspicion that all is not over is confirmed as he watches helplessly when a rotund figure in full make-up, wearing a clown suit appears. Sam Harper crashes onto the platform, rushing the clown. The crumpled figure on the stage floor is Blinkie, mistaken for Willie Wade, and Harper accused of murder. Racing into the prop room, Jack and Doc find half a dozen dummies hanging from the ceiling. One directly above Doc was alive and bleeding. It was another murder of a studio employee. The hidden motive and agenda comes from the mind of Willie Wade – who used a spiked balancing umbrella to push Blinkie to his death on stage nine. It was all a set-up in order to eliminate suspicion while Willie committed what he thought was the perfect murder.

The second Hollywood serial was "The Man Who Hated to Shave." Jack and Doc are hired to search for the noted motion picture director, Lloyd Vinton – missing for three days – who needs to appear at the premiere of "Passion Flower," starring his voluptuous young wife, Francesca Flores. The boys follow lead after lead. A man reported to be Vinton burned to death in a fire in a cheap hotel. But upon investigation, it was not the director. Then Bancroft Paige, motion picture magnate and partner of Paige-Vinton Productions, is found murdered. Vinton's wife admits to an affair with Bancroft. Jack hires a plumber to open the drain pipe of a sink where he and Doc previously saw a man shaving. But when no whiskers are found in the pipe. Jack demonstrates, in effect, that the fact that a man who has lather on his face may not mean what it seems . . .

After five consecutive serials Jay Novello – playing the role of Jack Packard – left the program. The reason for his departure was partly responsible due to a large number of fan letters showing their observations in the voice change – probably because they were used to hearing Raffetto's voice as Jack Packard over the years. A letter dated June 6, 1944 from Lewis H. Titterton mentioned receiving more complaints about Novello and his English accent. On July 12, 1944, Titterton wrote to Morse again, mentioning a "tornado of mail" strongly objecting to Jay Novello: "your public is up in arms against the substitute for Mike Raffetto." Finally Morse relented. Being the producer, he had to take on the task of replacing Jay Novello after fourteen weeks on the program. The next person to play the role of Jack Packard was John McIntire, real-life husband of Jeanette Nolan, and future Christopher Hale of television's *Wagon Train*. McIntire would remain with the program as Jack Packard for five consecutive serials – the last five of the series.

With the success of the "Temple of Vampires" serial, Morse handed the serial to Raffetto to script a revision (sans Reggie and Sunny Richards). In this version, a couple of Mission Impossible men named Terry Burke and Sven Johnson join Jack, Doc and the young stowaway Hermie, as they clean up a little Guerrilla-bandit mess on the Equator-Peruvian border when their plane goes down in the Nicaraguan jungles. The boys have a whale of a time . . . something about an old temple and Vampire bats and an earthquake . . . and exploring the ancient temple ruins of the Vampires. The serial was not a sequel to the original production, but rather a repeat performance with a major part of the dialogue intact.

In January of 1989, Bud Carey, a West Coast disc jockey, helped produce (with the aid of Jim Harmon) a recreation of the "lost" interior episodes of the "Temple of Vampires" serial to which only a handful of episodes were known to exist. Broadcast over radio station KALW, the recordings now circulate among fans of the program, often incorporated in between the original recordings as "fill-in-the-blank" material. In 1976, Radiola Records, part of the Radio Yesteryear Company in Connecticut, released a 2 LP set offering what appeared to be the only existing recordings of the serial, in chronological order. (Item number 2MR-6263) The cover featured a close-up image of vampire bats hanging upside down clinging to the roof of a cave. Jim Harmon's essay on *I Love A Mystery* was reprinted from his *The Great Radio Heroes* book.

With blood-sucking demons as part of the line-up, the reprisal of "Vampires" gave Morse an additional four weeks to write the next original serial, and four weeks to find a new member of the agency. More demons of the night, only this time lycanthropy in "The Bride of the Werewolf." The opening chapter introduced Mary Kay Brown as the Agency's new secretary. (Mary Kay had a secret crush on Jack Packard and although she reveals this a number of times, it isn't until the final serial of the series that she finally reveals her affections to the stubborn Jack Packard.) Venturing out on the dilapidated, run-down estate of Ricardo Torres, somewhere in Santa Monica Canyon. Roberta Richard's cousin, Louisa, a bride of three months, tells Robbie she married a werewolf and not a man. At the Torres estate, Jack, Doc, Terry and Mary Kay meet the Negro butler, Job who exclaims, "the werewolf leapt out of the dark! It was standing at my window on the third floor and I saw it in the moonlight! The kitchen maid let out one heart-chilling scream and then she went down under the attack. It was all over in a minute. Those slavering fangs ripped out her throat like it was torn paper. And after awhile Mr. Ricardo and the old woman, Sacha, came out of the house and found the girl's body and they buried it under the old oak tree out front."

As they investigate, Jack and Terry unearth a dog's grave. They learn that Floretta, second maid at the Madronnes estate next door was killed in the same manner as the Torres kitchen maid. "Wolves, wolves, wolves. Everyone talks to me of wolves . . . Supposing the kitchen maid at the Torres did die by animal bite. Suppose my own Floretta is dead with her throat ripped out . . . Suppose it is so?" cried Beatrice. "Why do you come to me with foolish questions . . . Because once I was engaged to Ricardo Torres, is it now that I have flooded California with wolves?" But it is during their investigation at the Kahler house that the most

important discovery is made. A former circus performer, a wolf man, has been seen prowling the plains in the evening. Suspecting werewolf killings, the motives are revealed in a delicate fashion – but not without a few slashings. *

The next serial, “Monster in the Mansion,” was the second of Morse’s *I Love A Mystery* serials to be repeated. Like “Temple of Vampires” before it, the cast was slightly different, with Terry Burke taking the role of Reggie York, and the character of Jerry Booker changing – obviously – to Mary Kay Brown. The original “Monster in the Mansion” was dramatized during the half-hour seasons as nine chapters. Normally Morse would have taken the episodes and divided them in half, so there would be a total of eighteen, fifteen-minute chapters. Instead, Morse chose to rewrite the serial expanding various scenes. “Monster in the Mansion” was broadcast for a total number of twenty-three chapters.

“Temple of Vampires” and “Monster in the Mansion” were not the only two serials Morse initially considered reprising during the latter part of 1944. In early June of 1944, Morse sent Lewis H. Titterton at Compton a copy of the serial, “The Terror of Frozen Corpse Lodge” and on June 24, 1944, having reviewed the scripts, Titterton wrote to Morse, suggesting that it could be put into a 15-minute form (the serial was initially broadcast during the 30-minute format in 1942). He criticized aspects of the story – for example, Mr. Stark leaves the room in a huff, and next week’s script gives no indication of Stark’s exit from the scene. He requested that Morse rewrite it.

On July 12, 1944, Titterton wrote to Morse again, explaining the reason for returning the manuscript of “The Monster in the Mansion.” Besides asking Morse to go ahead and clean it up for the 15-minute format, he claimed he liked “The Terror of Frozen Corpse Lodge” better. Titterton also expressed his delight that Yarborough had returned to the *I Love A Mystery* cast beginning with “The Case of the Terrified Comedian.”

On July 28, 1944, Titterton wrote to Morse, explaining how he found it hard to swallow the opening premise of “The Secret Passage to Death,” but he enjoyed it and had recommended it to Proctor and Gamble. That serial, like “The Terror of Frozen Corpse Lodge,” was not reprised for the series.

Morse’s last two serials of *I Love A Mystery* were nothing new compared to what had been dramatized before on the program. In “Portrait of a Murderess,” Jack, Doc, Terry and Mary Kay venture out to the Four Palms Resort, somewhere on the edge of the desert in the vicinity of Palm Springs. Storm McLean, their new client, gives the detectives two hundred dollars to visit the resort. It seems that Cornelia Locke has been acquitted of the murder of her husband, Franklyn McLean, but Storm still suspects Cornelia is as guilty as sin. The jury, due to a lack of evidence, and strong reasonable doubt, allowed Cornelia to go free. The

* In the “Bride of the Werewolf” adventure, we learn the A-One Detective Agency’s phone number: Hollywood 0078.

resort is where the murder took place. Cornelia's children, Susan and Ripley, are convinced of their mother's guilt and don't expect to return to a charming, happy family life again.

When Cornelia arrives on the scene, Storm starts a brawl and begins packing. Suddenly a gun shot is heard, and Jack and Mary Kay find Storm shaking in fear, claiming Cornelia tried to kill her. Jack knows Storm was faking her fright, but allowed her to leave. Within hours, Storm McLean is thrown from the Desert Flyer en route to Los Angeles and Captain Dane of the Homicide Squad collars Ripley for the deed. The solution comes from witnesses and ballistic reports. The gun used to kill Franklyn Locke, is traced to an underworld torpedo named Race McNaughton, a professional hit man who was seen in and around Palm Springs on the day of the killing. But Race didn't pull the trigger –it was the person who hired him.

The final adventure of the series, "Find Elsa Holberg, Dead or Alive," lasted a mere twelve chapters, finishing at the end of the present year. The title of the serial originated from secret information sent out by the FBI in conjunction with the local police department, through the medium of their "pink sheet" and "closed files." Jack, Doc, Terry and Mary Kay are hired to find Elsa Holberg, daughter of a Central European official whose country is playing an important part in the war cause for the United States.

"As a matter of fact, there's a great deal about this whole business which is incomprehensible at the moment . . ."

- Jack in "Find Elsa Holberg, Dead or Alive"

Following a lead, Jack and Terry are taken out into the harbor by a Cockney boat owner, intent on feeding them to the fishes. Mary Kay is suddenly pushed overboard. Jack dives in after her and in the confusion Terry also goes overboard. Rescued by the crew of the Bella Madonna, the detectives return to their office where a gunman enters. They knock him out. A half hour later, a second one enters and is shot by Terry, when he threatens Jack and Mary Kay. Captain Dane of Homicide returns from the last serial to help clean up the mess. After hearing their story, the captain reveals that the sailing craft is wanted in every civilized port in the world for one crime or another. Suddenly Elsa Holberg returns home, having never been missing in the true sense. It was her mother's imagination – the imagination of a woman whose nerves were shattered by the terrors of war in her home country. Mr. Holberg was unable to explain the work Elsa was doing for the government, and so had to go along with his wife's story, even so far as to throw everyone off track by giving an incorrect description of his daughter.

THE FINAL CURTAIN

It was definitely known behind the microphone that the *I Love A Mystery* series was taking a toll on Morse. With off-the-set problems like Lorre's agent, letters of protest over the contents of a serial including a public statement by the sponsor, and cast difficulties, the struggle was a losing battle. On October 2, 1944, Lewis Titterton sent a telegram to Carlton E. Morse concerning the "question of

continuance of *I Love A Mystery* on Pacific Coast stations.” It seemed that the Jack Kirkwood show (*Mirth and Madness*) was being tested on a few Pacific Coast radio stations that normally carried the *I Love A Mystery* program. If Kirkwood’s show didn’t pull listeners, it would be discontinued and the stations would pick up *I Love A Mystery* again. This meant certain areas of the West Coast did not feature “Portrait of a Murderess” and “Find Elsa Holberg, Dead or Alive.” Kirkwood’s first sponsor for this West Coast try-out? Proctor & Gamble. The sponsors did not bother broadcasting the *I Love A Mystery* program at a different time-slot because Morse had contractually asked for this when the contracts were drawn up years before.

On November 14, 1944, Morse made the decision in a letter to Titterton, requesting that *I Love A Mystery* be canceled on January 1. (The feeling of the letter is that he didn’t want it suddenly canceled unceremoniously, he wanted a little time.) Morse was apparently very disappointed about the timing; the first of three *I Love A Mystery* pictures was about to be released, and the Pacific Coast radio cancellation was not going to help the picture (and conversely, the picture would not be able to support a radio show that was no longer on the air). Having noted that the cast morale was down, Morse conceded that it seemed best that *I Love A Mystery* be canceled at this time. Morse also thanked Compton and Proctor and Gamble for all they had done.

On November 22, 1944, Murray Bolen at Compton officially announced the cancellation of *I Love A Mystery* with four week’s notice as required by the contract between Morse and Proctor and Gamble. The contract would terminate with the broadcast of December 29, 1944. Jazz wrote to Morse on November 27, having heard about the cancellation: “I can well appreciate your feeling of relief...”

Morse’s feelings of disappointment were expressed through one method or another to the sponsor. On December 1, Bill Ramsey of Proctor and Gamble sent a personal letter to Morse, saying he was sorry about the decision to drop *I Love A Mystery*, but hoped they would remain friends. Ramsey noted that they’d worked hard together to make it a good show, but he realized that Morse had become disappointed with the operation of the show in recent months.

I LOVE A MYSTERY: THE 1945 AUDITION

Although *I Love A Mystery* was canceled at the end of 1944, Morse made an attempt to revive the program once more. On December 8, 1944, Alfred E. Morton at the National Concert and Artists Corporation, wrote a letter to Morse, claiming he was trying to sell *I Love A Mystery* on a once-a-week, 30-minute basis. Through Morton’s words of encouragement, Morse turned around and wrote two, half-hour scripts entitled “But Grandma, What Big Teeth You Have” and “The Great Air-Mail Robbery,” Morse eventually produced and directed an audition recording for the former script for the American Broadcasting Company on May 21, 1945. While David Ellis played the role of Jack Packard, (Ellis would also play the role of Captain Friday in *Adventures By Morse*), Jack Edwards played the role of Doc Long. Frank Martin, the announcer during the Ivory Soap

sponsorship, agreed to reprise his role as the announcer. (It was no surprise that Raffetto and Yarborough, who were now commencing with their Hollywood film careers, were not playing the leads for the audition recordings.)

The plot for “But Grandma, What Big Teeth You Have” was too simplistic. Doc catches a small boy attempting to snatch a woman’s purse, and brings the child to the Detective Agency for questioning. After hearing the boy’s story about his peculiar grandmother, Jack and Doc decide to investigate, leaving the child behind with Mary Kay at the agency. After forcing themselves into her house, and snooping around in back rooms, Jack discovers that Grandma has been injecting her grandson with drugs, causing the child under the influence, to seek out potential clients in the streets, snatching wallets and purses, in order to finance the old woman’s tastes. Jack and Doc find a police officer in a weakened condition in the basement, having come too close to the grandmother’s illegal activities. When Grandma is arrested, the officer is rescued and the boy is given a good home with a loving family.

According to Frank Martin during the intended intermission break, proposed titles for future broadcasts included “The Great Air-Mail Robbery,” “Marriage By Death,” “The Voice From the Grave,” “The Wife Came Home,” “The Crime of a Man Named Jones,” and a violent murder set against the sweet Hawaiian music and barbaric sacrificial rites of a volcano. Although these titles were proposed, the only script found to have been written in advance by Morse was “The Great Air-Mail Robbery.” Unlike the *I Love A Mystery* programs of the past, each episode of the new proposal was designed to be a single-episode adventure with no cliffhangers to keep the audience in suspense.

Very little is known about Morse’s attempt to revive the series other than that listed above. Many collectors of Morse’s recordings inaccurately – and quite often – refer to this audition recording as the audition of another Morse series, *I Love Adventure*, broadcast during the summer of 1948. There are three good reasons why the audition recording floating around in circulation is the attempted *Mystery* revival and not an *Adventure* audition. One: There is a three-year difference between the audition recording and the *I Love Adventure* series. Two: Frank Martin clearly opens the recording with “I Love A Mystery,” not “I Love Adventure.” Three: Martin reminds the listeners that the first *I Love A Mystery* movie is presently being seen in theaters, and that the second and third pictures are presently in production at Columbia Pictures. That fact alone substantiates the 1945 date. Regrettably, the audition was not favorable enough to gain a sponsor and a network, leaving “But Grandma, What Big Teeth You Have” to become the last original *Mystery* in the series.

On January 24, 1945, Ernest H. Martin at CBS sent his regrets to Morse about the *I Love A Mystery* cancellation.

During the early months of 1945, Morse kept his options opened. A bunch of detective story scripts were sent to Morse on January 5, 1945 by mystery writer Cleve F. Adams in hopes of getting the mystery writer to start work on a new

series. These included two drafts of a ten-episode story called "When the Dead Awake." The only identification is a note signed "R.G. Denny." It is believed that Denny had intended for these scripts to constitute a development of a Morse idea. Maurice Zimm's five-episode-treatment "The Jade Dragon Mystery" and six-episode of "Island of Fear" were also submitted for Morse's approval, in the hopes that he would adapt them to feasible radio serials. None of these apparently interested Morse in adapting into radio scripts, and he apparently turned the offer down.

ADVENTURES BY MORSE

On January 12, 1945, Willis B. Parsons issued a bulletin reading like a press release from the NBC Radio-Recording Division, hyping the new *Adventures By Morse* series, "Recorded by NBC Hollywood . . . a new series of recorded programs written and produced by Carlton Morse . . . loaded with adventure, mystery and intrigue . . ."

Reaping the financial rewards of *One Man's Family* and *I Love A Mystery*, Morse began writing and transcribing a series of 52 syndicated programs entitled *Adventures By Morse*. Going back to the January 1932 issue of *Radio Doings*, Morse described a chapter from his NBC Mystery Serial *The Return of Captain Post*: "Following a jungle episode in which the characters were riding through a tangled wilderness aboard the broad flanks of an elephant, we received a telephone call from a mystified fan demanding to know how we were able to convey the movements of the swaying beast over the air. Now, good as we are at NBC, we did *not* make an elephant sway over the ether. We didn't have an elephant in the studio. But we were able to give the impression of crashing brush, the heavy grunts and breathing of the beast, the shouts of the native drivers, and now and then the bellow of the angry beast. Added to that, we had nicely-timed bits of dialogue that indicated that riding on an elephant wasn't very different from riding an open boat in a high sea. The combination of the sound effects and the bits of dialogue so entwined themselves in this particular fan's imagination that we actually had her believing that she had been aboard the elephant along with the characters of the play."

This was the origin of *Adventures By Morse*, a syndicated series aimed for local stations to air during their convenience, enough weekly episodes to last an entire year. Transcribed recordings were becoming the rage of radio broadcasting. Actors who were used to performing the same dramas twice, once for the East Coast and a second time for the West Coast, argued that they could only make half the money because they were doing only one drama. In 1945, Bing Crosby saw an enormous advantage in transcribing his radio shows. The scheduling could be done at the actors' convenience, the budget could be kept to a minimum, and radio stations could schedule the broadcasts to fit their needs. This was largely the influence for stations to switch over to recorded programs.

Carlton E. Morse's goal was to record a series of fifty-two episodes, a weekly, year-long half-hour program, for which the stations could pay a rental fee, and then earn their money back, plus make a handsome profit by selling the air time to

a local sponsor. (This is primarily the reason why many people who remember listening to radio programs, each recall a different sponsor for the program.)



**DON'T
MISS**

ADVENTURES

BY MORSE

*... an exciting new series
of radio adventure stories
by the creators of "I Love A
Mystery," and "One Man's
Family."*

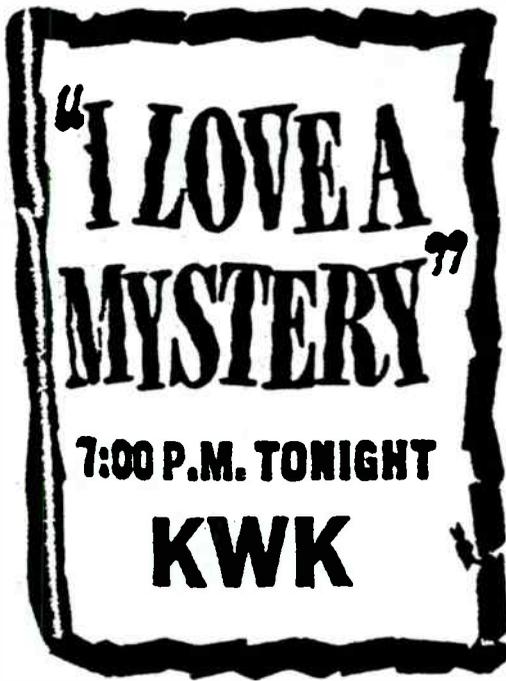
**EVERY
XXXDAY
NIGHT
AT
0:00**



Advertisement for placement in newspapers circa 1944 – 1945.

The show closely resembled that of *I Love A Mystery*, substituting the non-nonsense Jack Packard for a character named Captain Bart Friday. Doc Long was replaced by Skip Turner, another Texan. The series itself, the serials that is, were broken down to a ten and three-episode format. The first serial lasted ten

broadcasts, the next serial lasted three broadcasts, the next serial lasted ten, the next three, and so on. The total came to four, ten-chapter serials and four, three-chapter serials. Most interestingly is the fact that all four of the ten-chapter serials were adaptations of Morse's previous NBC Mystery Serials from the early thirties, reprinted almost word for word, with the exception of name changes. The character of Captain Carter Post became Captain Bart Friday. Sergeant Jack Long became Skip Turner. *The Dragon in the Sun* was retitled "Land of the Living Dead." *The Return of Captain Post* became "The Cobra King Strikes Back." *The City of the Dead* and *Dead Men Prowl* remained the same.



Advertisement for placement in newspapers circa 1944 – 1945.

A script Morse initially wrote for *I Love A Mystery* that never went further than the initial chapter, "You'll Be Dead in a Month," was dusted off and slightly rewritten, with the character of Reggie York deleted, and the characters of Jack and Doc replaced with Friday and Skip Turner. "You'll Be Dead in a Month" established the first of a three-part thriller for *Adventures By Morse* retitled "You'll be Dead in a Week." The three-part "A Coffin for a Lady" was loosely based on the same plot outline from the *I Love A Mystery* serial "Secret Passage to Death."

An attractive press book was devised for any radio stations that showed an interest in carrying the program over their call letters. Those who purchased the transcription discs, received press releases which offered ideas, announcements, photos, and other media-related benefits, so the stations could advertise the program locally. Among this press release was a sheet of announcements for the local announcer to read between programs:

If you like high adventure – if you like stealth and intrigue – if you like blood and thunder – tune in to _____ tonight for radio’s newest mystery thriller, *Adventures By Morse*. The time _____.

Want to meet Captain Friday? Just tune your radio to this station, _____ on your dial at 0:00 _____ night, and listen to *Adventures By Morse*, a fascinating new radio mystery series.

The wailing of the wind and the muffled tolling of a bell usher in tonight’s episode of “The City of the Dead,” current series of *Adventures By Morse*. Listen tonight, and every _____ night at _____ o’clock to radio’s newest thriller, *Adventures By Morse*. Station _____, _____ on your dial.

Murder will out, particularly when Captain Friday enters the case. Listen each _____ night as this famous soldier-of-fortune and globe-trotting detective follows the trail of the killer through “The City of the Dead” The program? *Adventures By Morse*. The time? _____. The station is _____, _____ on your dial.

What is the strange secret of the eccentric mayor of the City of the Dead and his mysterious doctor friend? What is the meaning of the phantom church bell? How does Captain Friday attempt to solve the mystery of the claw-footed man? Tonight at _____, _____ brings you radio’s exciting new mystery thriller. Mate a date tonight and every _____ night at _____ to hear *Adventures By Morse*.

The press book itself was cleverly designed to convince station managers who made the decisions as to what programs would be heard over their station, want to purchase the transcription discs.

“*Adventures By Morse*! A transcribed show definitely big time in writing, production, direction and casting . . . a quality transcribed series that will build an enthusiastic listening audience for any station . . . for any sponsor!”

Marketing strategies described the program as:

“52 episodes of *Adventures By Morse*, now guaranteed. Audition Discs Available.”

When it came to a syndicated program of this type, many radio producers would design a specially-made audition disc featuring various sound clips and scenes from the episodes themselves, and an announcer describing what the

station managers were listening to, as well as citing positive reasons why they should buy the program. There were two audition discs made, each fifteen minute in length, containing scenes and excerpts from the first serial, "The City of the Dead."

Among the marketing pull-ins, the program was pitched to the station managers:

"26 different sponsors have pre-tested the pulling power of the program."

"Write – Wire – Phone for a list of available markets."

"*Adventures By Morse* is available now as a half hour transcription for release once weekly."

"Written and produced by America's number one radio writer-director. The man who gave you *One Man's Family*, *I Love A Mystery*, and *His Honor, The Barber*."

"Write – Wire – Phone Carlton E. Morse Productions, 1500 Vine Street, Hollywood, HO 6161"

Oddly, a footnote was attached to the press book, mentioning that the program was unavailable for sponsorship by Beer, Ale, Yeast or Gelatin accounts. Why? According to journalist and radio historian Elizabeth McLeod, this had to do with contractual restrictions on the program's producer or talent. Sometimes personnel who were under contract to a network sponsor would be involved in syndicated programming on the side – and in such cases, their sponsor would usually invoke an exclusivity clause to prevent them from being sponsored in syndication by a competing product. Prohibitions on beer and wine sponsorships were actually quite common for syndicated programming. The yeast and gelatin restrictions in this particular case were because Morse, being connected with this particular program was still obligated under contract to Standard Brands Inc. for a network series, given that that firm was the nation's leading manufacturer of yeast and the second-largest manufacturer of gelatin desserts. These sorts of restrictions were sometimes found on disc labels as well. Aside from alcoholic beverages, the most common prohibitions disallowed sponsorship by laxative products, deodorants, or depilatories.

Looking back at the history of the *Adventures by Morse* program, the largest problem is broadcast dates. Over the years collectors have averaged different broadcast dates for the same broadcasts. This is quite common with syndicated programs. While some insist the premiere was January 8, 1944, others insist it was October 26, 1944. And even more curious is the fact that while digging into the history of this program, one collector claimed he had broadcast dates from 1945 and 1946. The October 26, 1944 date is probably the most likely for two reasons. Scripts for the program exist in library archives and the October date is listed on the first script of the series. Secondly, the entire run of this program exists thanks to collectors who found copies of these discs and transcribed them onto viable formats and the October date originated from the first disc of the series.

Small bit of trivia: On the long-running radio series *One Man's Family*, the character of Clifford (played by Barton Yarborough) left a brokerage house to try

his hand at acting. In one particular broadcast, when bickering with his father intensified, Clifford then became the object of ridicule when his father discovered that Clifford's role was merely "the second burglar" in a melodrama called "The City of the Dead," the same name of an *Adventures By Morse* serial!

HIS HONOR, THE BARBER

The years after *I Love A Mystery* were still productive years for Morse. Besides writing scripts for *One Man's Family*, from October 16, 1945 to April 9, 1946, Ballantine Ale sponsored a situation-comedy entitled *His Honor, the Barber*. Written, produced and directed by Carlton E. Morse, this program lasted contractually 26 episodes. Barry Fitzgerald, the same actor who was recently seen in theaters playing the role of a judge in Twentieth-Century Fox's *And Then There Were None*, based on the Agatha Christie novel *Ten Little Indians* (1939), starred in the role of Judge Bernard Fitz of the Vincent County District Court, who often had to deal with his own family problems, as well as those of the community. The program offered sure-fire potential, with cases coming in everyday, and the judge having to weigh the measures of a man before pronouncing sentence for criminal action. Frank Martin, the announcer for *I Love A Mystery*, served as the announcer for this program. *

On May 7, 1946, Carlton E. Morse wrote and produced an audition program for the National Broadcasting Company entitled, *Tell Me A Story*. (Some sources cite the date of the recording as May 7, 1946.) Initially designed as an anthology of human-interest stories, the drama of this script was "The Pond" and starred Ida Lupino in the role of a woman who constantly dreamed about drowning. Opie Cates, who supplied music for *The Hoagy Carmichael Show* and Morse's *His Honor, the Barber*, supplied the music for this audition program. NBC never bought the series.

Morse trivia: Actress Winifred Wolfe had her marriage in 1945 conducted at the Morse home.

I LOVE ADVENTURE (1948)

I Love Adventure was a short-run series of thirteen broadcasts, a substitute for the *Detroit Symphony Orchestra*, which went off the air in the same time slot. Often regarded as a sequel to the *I Love A Mystery* serials, the majority of these episodes were written, produced and directed by Carlton E. Morse. "Valse Triste," the same melody that introduced *ILAM* (and the 1932 serial *The Witch of Endor*) was once again used as the theme, performed on the organ by Rex Koury, who would later supply the organ music for radio's *Gunsmoke* and *Kay Kyser's Kollege of Musical Knowledge*. During this same summer, Koury provided the organ music for another radio mystery, *The Lone Wolf*, over the Mutual network. Michael Raffetto reprised his role as Jack Packard and Barton Yarborough returned as Doc Long.

* Morse actually wrote 39 scripts for *His Honor, the Barber*. Only the first 26 were broadcast as arranged under contract. Since the sponsor did not renew the contract, the remaining 13 were never broadcast.

I Love Adventure was just that. The mystery elements often applied in Morse's earlier serials were thrown out, with an emphasis on adventure. One week the boys traveled to the Chinese border, another week they were flying over South America. Regrettably, this was one reason why the program was not as thrilling as his former mystery serials. In episode four, Jack and Reggie are hired to retrieve "the pearl of great price" only to discover that the princess they kidnap along the way is the real "pearl." When sent to find and bring back a group of schoolgirls kidnapped from a private school in Italy, the boys are shocked to learn that the young ladies don't want to return home. The adventure elements featured are not matinee serial-like. Billed as "the International Escapades of Jack Packard, Doc Long and Reggie York," the program also suffered because not one of the broadcasts featured all three comrades in the same broadcast.

The American Broadcasting Company picked up the tab for there was no sponsor for the program, lasting 13 episodes. The first six were standard fare. The opening episode established the series. Jack receives a message from the American Consul's Office in Port Said, reading: "From whatever corner of the world you may be in at the moment, you are hereby being summoned to London in a matter of the gravest expediency. Signed the Twenty-One Old Men of Ten Grammercy Park." Jack visits the address and finds himself in a luxurious soundproof room with a two-way mirror 12 feet high and 15 feet wide. In the soundproof room was a stained glass window depicting King Arthur and Knights of Charlemagne, which corresponds to Morse's 1931 script, *Behind the Scene with King Arthur*. The tapestries hanging from the ceiling depict historical world events. The "Old Men" hide their identities behind a mirror and each week give Jack and Reggie their assignments.

These are the same "Old Men" from the *ILAM* serial "Secret Passage to Death" from December of 1941 who hired Jack, Doc and Reggie to deliver a Chinese woman known as "China Doll" with any information she possessed to a Canadian destination, from there she would be forwarded to the Council of Twenty-One Old Men in Ten Grammercy Park in London. The "Old Men's" identity remained a mystery during the series' run, although clues were given throughout the series to keep listeners guessing. All that may be summed up: The Old Men were established international members of high society. In the bombing of England during the war, not a single bomb came near Ten Grammercy Park. Each member represented his native country; the men gathered together with wealth and power for the good of mankind. The world was in chaos, governments were weak, everyone felt as if he were sitting on a powder keg, and Jack and Reggie were quietly hired to work behind the scenes and clean up festering spots with no one the wiser.

Regrettably, the series was not without continuity errors. Jack went about his mission solo in the first episode. Reggie was reunited with Jack courtesy of the "Twenty-One Old Men" beginning with the second broadcast. It was explained that Jack, Doc and Reggie had closed the A-1 Detective Agency and split up during the war and apparently lost touch with each other. Jack went into American intelligence; Doc became a fighter pilot after a stint with the Flying

Tigers in China; Reggie returned to his native England to join the Royal Air Force. The reason for Doc not appearing on the first half of the series was explained in episode five when the spokesman for the “Twenty-One Old Men” claimed they recently learned that Doc was sighted in Outer Mongolia. In the first episode the spokesman told Jack that Reggie was fighting desert tribes in the Gobi Desert and was being fetched by a radio message. Doc had apparently disappeared in the Orient during the War.

Still, the continuity beginning with episode seven took a turn for the worse. Morse began reusing scripts that did not fit the format of the program. In “But Grandma, What Big Teeth You Have,” the boys were no longer under the employment for the “Twenty-One Old Men.” Instead, Jack and Reggie returned to California and the A-1 Detective Agency was reopened for business. Jack gave the explanation for the change – the boys were apparently becoming well known among international gangs and criminals, making it difficult to work undercover. This was the same script Morse used to record an audition episode of *I Love A Mystery* in May 1945. Since the drama was never broadcast over the radio, even the most faithful of *ILAM* listeners were not familiar with the plot. (The audition featured Jack and Doc but to maintain the continuity the role of Reggie was substituted for Doc.)

According to the script for episode ten, “The Kwang-Moon Dagger,” the announcer was to open the adventure with “It’s late afternoon of a lazy day in the offices of the A-One Detective Agency just off Hollywood Boulevard. The perfect secretary, Mary Kay Brown, has covered up her typewriter, powdered her nose, and left . . . The phone has refused to jangle and disclose the whereabouts of partner Reggie York. Doc Long is casting a rather disgruntled glance in the direction of Jack Packard, who is slumped back in his chair with his feet atop the badly scarred desk.” On the script these sentences were scratched out and during the actual broadcast the announcer skips them, avoiding what would have been the only reference to Mary Kay or Reggie during that broadcast.

Beginning with episode nine, Doc Long begins working with the Detective Agency – the reason for his return is never explained. Even worse, Reggie is no longer heard from (with the exception of an occasional but brief mention that he is on some secret mission). The character of Jack Packard also changes. Although a serious member of the trio during the *ILAM* serials, he is now depicted as a ladies’ man in many of the *I Love Adventure* broadcasts. Doc is even described as a “crude American” in one episode and for reasons yet unknown, Jack ceases being a ladies’ man during the second half of the run.

The submarine destroyed in episode one is mentioned in episode three, when Reggie and Jack venture to the same island base where it was built. In episode 10, “The Kwang-Moon Dagger,” Doc calls the dagger an “Oriental Pig Sticker.” Although he was reported to have fought in the Orient during the war, this slang was shockingly brought to the microphone without any form of censorship (in the 1960s slang like that caused an episode of television’s *Twilight Zone* to be censored and barred from reruns – even today). Episodes eight and ten were

transcribed as broadcast and later played back at a different time – possibly for radio stations unable to broadcast the program during the regularly scheduled time, but could easily be played back at a more convenient time for both listeners and individual broadcast stations.

With such tasks as scripting for *The Upper Room* and frequent trips to New York, Morse began to assign other scriptwriters with the tasks of writing for *I Love Adventure*. Morse himself began using scripts written for other programs and working them into *I Love Adventure* broadcasts. The script used for the audition recording, “But Grandma, What Big Teeth You Have,” was rewritten with one change – the role of Reggie was switched with Doc. Episode nine, “The Girl in the Street,” was originally a script for an unsold program Morse proposed titled *The Creeps*. With a stockpile of audition scripts for series that never went any further than his initial creation, Morse began retyping them adding the characters of Jack and Doc to form a complete *I Love Adventure* script. The first ten minutes of episode eleven, “Assignment with a Displaced Person,” featured the majority of a script Morse had written for a religious program years before. In fact, the second broadcast of the series, “The Great Air-Mail Robbery,” had been written in early 1945 when Morse had attempted to revive the series in the half-hour format in May of 1945.

“Well, if this is it . . . happy landings.”

- Reggie tells Jack, shortly after being sentenced to execution.

One mystery remains: Who directed the episodes? Carlton E. Morse was credited as director at the end of episode two, and producer for episodes four, six, seven, nine, eleven and thirteen. According to the script “Hearse on the Highway,” Clinton E. Twiss was credited as the director (although director credit was not acknowledged on the air). Yet no one (except for episode two for Morse) received any on-air credit for directing. Many of the scripts this author examined had Twiss or Mr. Twiss listed on the cover sheet – handwritten, not typed. If Clinton E. Twiss did direct the episodes on which his name was handwritten, then the episodes he directed would be episodes two, three, five, six, seven, eight, ten, eleven and thirteen. (It remains a possibility that Morse produced the entire series and Twiss directed the entire series and Morse was just given directing credit for episode two, possibly a mistake.)

Thirteen proved to be an unlucky number for *I Love Adventure*, the final broadcast of the series. In the final episode the boys’ secretary was renamed “Mary Kay Jones” even though she was called “Mary Kay Brown” in all of the other broadcasts. The reason was not a mistake on Morse’s part, but rather the result of a real-life B-movie actress, named Mary Kay Brown who objected to the unauthorized use of her name. The time-slot *I Love Adventure* occupied was replaced by a musical program, *Personal Autograph*. The fact that the American Broadcasting Company presented the series during their Sunday afternoon time-slot that usually featured musical programs, suggests that ABC was not highly favorable towards the adventure program, avoiding any true prime-time airing.

Small note: In 1956, Mark 56 Records released an album entitled "Carlton E. Morse's *I Love A Mystery* Original Radio Broadcasts." Carlton E. Morse personally supplied a short essay for the album, reprinted on the back of the cover. A minor error was made, however, as one of the recordings on the album was from the *I Love Adventure* series, not *I Love A Mystery*.

THE MUTUAL RUN

In 1930, Morse wrote a series of scripts entitled *Slices of Life* as part of the lineup for *Babes in Radioland*. With the somewhat failure (or success depending on how you look at it) of *Adventures By Morse*, he began looking at the new medium called television. Taking scripts from his previous ventures such as *Slices of Life* and adapting them for television came naturally. He began pitching a number of television series to West Coast stations, even insisting that he himself produce and direct the productions. Lasting forty-one broadcasts from February 3, 1949 to July 1, 1949, *Slices of Life* was marked historically as the first television series aired on station KFI in Los Angeles.

During the summer of 1949, an official at NBC-TV approached Morse with the possibility of coming to New York to put *One Man's Family* on television. Obviously, one of Morse's most successful programs was engineered for an East Coast audience. "When I was going to New York for the television show," Morse recalled, "I had thought that they would probably cancel the radio show and just do the television show cause I couldn't possibly write both of them. So it was in a sense canceled at the end of the series with four or five episodes to go. The minute that happened, [I wrote so] Father Barbour went to bed. His sisters who lived with him said 'he's not going to live and his life is over.' Then, while I was in New York, they came to me and somebody wanted the *Family* [on radio] for five days a week in the daytime for sponsorship. Well, Father Barbour was out of bed just like that and for nine years more the show stayed [on radio] at fifteen-minutes-a-week and was healthy as can be."

Because the television version of *One Man's Family* originated from the East Coast, a whole different cast was assigned for the roles of the Barbour family. "In 1950, when I went back to New York, I didn't know any of the actors [on the East Coast] in those days," said Morse. "So I had to do a great deal of reviewing and talking to people." Among the cast selected was Russell Thorson (for the role of Paul Barbour) who had narrated Morse's *Upper Room* broadcasts just months before. Mercedes McCambridge, who played numerous supporting role on the *I Love A Mystery* series back on the West Coast, was now on the East and signed on to star as Beth Holly.

None of the radio cast carried over into the television version and Morse found himself flying back and forth from the East Coast to the West Coast every other week to supervise both productions. Michael Raffetto and Harlan Ware were by this time overseeing most of the writing for radio's *One Man's Family*. *

* Michael Raffetto would later write scripts for Elliott Lewis' *Sears Radio Theater*.

Back on the East Coast, months after the television premiere, Morse discovered that his popular series couldn't satisfy viewers who had been loyal listeners and in less than three short years, NBC failed to renew the contract for another season. By June of 1952, *One Man's Family* was off the air.

On May 25, 1949, the Mutual Network presented its weekly broadcast of *The Family Theater*, an anthology series presenting various tales of spiritual inspiration. Carlton E. Morse was given the honor of writing and directing the episode entitled "The Man With A Plow." The plot concerned an old-fashioned farmer named Noah Stevens, who was satisfied with his old way of life, despite the "modern" ideas of his family. The cast included Russell Thorson, Jeanette Nolan, Peggy Webber, John McGovern, Bill Idelson and Laurette Filbrandt. This also brings up an interesting fact. While Morse was in New York working on his presentation for *The Family Theater*, he had a brainstorm of an idea that would revitalize his *I Love A Mystery* series. Morse asked Russell Thorson, narrator for Morse's *Upper Room* broadcasts earlier in the year, if he would have any interest in playing the lead role of Jack Packard in a reprisal of *I Love A Mystery*. With Thorson expressing an interest, Morse approached the programming director of the Mutual Network with the idea.

"The *I Love A Mystery* thing was a complete shocker to me," recalled Russell Thorson, "because we used to rehearse during the early days at NBC for *One Man's Family* in the morning and Carlton and I would usually go down to the restaurant called The Down Under. We were having lunch down there one day and he was paged to the telephone. He came back five minutes later and he asked 'Do you want another job?' and I asked what kind of a job. He said you can be Jack Packard for *I Love A Mystery*."

The rest of the casting for the series was still up in the air. Morse had to start scouting for actors who could play the roles of Jack, Doc and Reggie. "Tony Randall came in and he wanted to play Doc Long's part," recalled Morse. "But Doc was a Texan and Tony was not exactly – I think he was from the Midwest – but he didn't have the real Texas accent I was hoping for. I needed an Englishman and he did wonderfully well with Reggie York, so he became a member of the cast. Mercedes McCambridge had come to New York and she did the same roles from the previous series." McCambridge was by this time, starting her Broadway career and according to some papers, the serials were taped instead of dramatized "live" so this could accommodate her schedule.

"I was the second time around," recalled Tony Randall. "They put the entire series on from the first to last episode twice. This was a Carlton E. Morse epic. I think I auditioned for it. You come in to audition for every role – that happened frequently during auditions. The director would probably have some idea in mind what he already wanted. That's always through auditions. Actors should never feel badly when they don't get a role. The director already knows what he wants and he keeps auditioning people till someone comes in who coincides with this – I think prejudice is the word."

“Carlton E. Morse was one of my mentors,” recalled McCambridge. “My problem is you see, that I would go to do *I Love A Mystery* in California and then I would get this itch about conquering in New York again. So I’d go back and try that conquering bit for a while. I wouldn’t conquer it so I’d call Carlton and say, ‘Here I come again,’ and he’d put me back on the mystery. They were very good to me. They indulged me in all of my whims.”

Morse convinced the Mutual Network to successfully launch a second run of *I Love A Mystery*. Instead of writing new scripts, Morse simply dusted off the old scripts from the 1939-1944 run and with very little revisions, simply retyped them into feasible dramas. Russell Thorson signed on to play the role of Jack Packard, Jim Boles as Doc Long, and Tony Randall as Reggie York. (Athena Lord, the wife of actor Jim Boles, played both Jerry Booker and Mary Kay Brown in the Mutual series.) Morse even used the same cast members from radio’s *I Love A Mystery* to play roles on the television counterpart of *One Man’s Family*. Most notably was Jim Boles playing the role of Joe Yarborough! Les Tremayne played Bill Herbert on *Family* and Luis Van Rooten was Dr. Thompson – both of whom played numerous supporting roles in the New York production of *ILAM*. *

Jim Boles recalled about his job interview: “I went over for a quick reading and went home and nothing happened and I said ‘I should be doing that role because for years people had told me that I sounded like Barton Yarborough.’ I never met him. So I called up and I said ‘I want to read again.’ Carlton said all right, so I went back and he said ‘do it’ and that’s how I got Doc.”

“We had a marvelous cast for that show. Luis Van Rooten and Bob Dryden could do all kinds of voices,” recalled Thorson. “Carlton was the nicest person to work with. I’ll give you an example. When we went back to New York, and my wife will swear to this. We were sitting on the back of the bedroom of the train and she suddenly turned to me and said, ‘What kind of salary are you getting from this job?’ And I didn’t know. We had never talked money. I didn’t know until the first paycheck came in how much Carlton was paying me.”

Under contract, Morse received a thousand dollars a week to write the scripts. Instead of writing new scripts for Mutual, Morse merely pulled out the same scripts he used from the Hollywood run and placed them in a different order. But there were some noticeable differences. Since World War II was officially over by this time, Morse obviously couldn’t have Jack, Doc and Reggie fight Japanese and Nazis. So all references to the Japanese were replaced with Koreans. This was a good fit since the United States was sending troops into the Korean War during this time. In “The Widow with the Amputation,” Japanese jet fighters were replaced with Russian-made jet fighters, and Japan is replaced with Communist Korea.

* Russell Thorson has the rare distinction of having acted in *I Love Adventure*, *Adventures By Morse*, and both the Hollywood and New York runs of *I Love A Mystery*. Thorson played the role of Jack Packard until October 1952, when Robert Dryden took over the role for the remainder of the program.

In "The Girl in the Gilded Cage," Nazi agents became dreaded Red Chinese Agents and the government's Special Service that employed Jack and Doc became the Cold War Special Security Bureau. In "The Widow with the Amputation," the Japanese soldiers became North Korean Reds.

The format of the Mutual run (known as the New York run) was a complete fifteen-minute, five-a-week format. Unlike the West Coast version, there were to be no thirty-minute broadcasts. So Morse merely took the thirty-minute scripts and divided them in half. A nine-chapter, half-hour serial simply became an eighteen, fifteen-minute serial. Many of the titles to the serials were also changed. "The Strange Affair at Sandy Spring Sanitarium" was retitled "Whose Body Got Buried?" "The El Paso, Texas Murders" was retitled "Blood on the Border." "Yolo County, Battle of the Century" was simply retitled "Battle of the Century." "The San Diego Murders" was retitled "The Richards Curse." For the most part, the majority of the serials stayed the same. The sequence of events often changed.

When "The Case of the Roxy Mob" was broadcast over Mutual, the initial chapters varied from that of the 1939 counterpart. In the initial NBC broadcast, the opening chapters featured the origins of Jack, Doc and Reggie. Obviously, since "The Case of the Roxy Mob" was not the first serial presented over Mutual (many of the serials were broadcast out of sequence), the opening chapters were written exclusively by Morse, opening with the boys in an automobile leaving Oakland, California, en route to Sacramento in one of the oldest, most dilapidated looking rattle-traps that ever traveled a paved road. The main reason, briefly explained, was due to a certain little difficulty Doc got into in San Francisco and the trio's questionable desire to keep out of the hands of the police.

Because the serials were now being broadcast in a different order than they were originally, slight changes had to be made. Morse did not, however, catch all of the changes and a few were overlooked. In episode one of "Whose Body Got Buried?" Doc is rushed to a sanitarium not because he was shot at the Lazy K Ranch. But in episode two, the announcer explained "Doc is recuperating from the wound received two weeks ago at the Lazy K Ranch." Another such example was "The Tropics Don't Call It Murder," which originally opened with the boys at the Jim Ross Ranch. But the new version opened with the boys at the Blue Circle, one of Santa Marguerita's innumerable waterfront gin mills. In "I Am the Destroyer of Women," just like the Hollywood run, Doc Long jumps from a building, injuring himself severely. But because the serials were broadcast out of sequence, in the very next serial, "The Bride of the Werewolf," Doc had managed to recover almost immediately to help Jack solve the mystery of a wolf man on the prowl. The character of Terry Burke never really became a regular during the New York run – Morse simply replaced all references to Terry Burke with Doc Long. *

* According to an interview with Russell Thorson, both he and his wife were responsible for most of the rewriting for the revised openings of the scripts (and changes such as Japanese into Communists) for continuity in the New York run.

In the New York production of "I Am the Destroyer of Women," at the end of the last episode, Jack is set to go off with Terry Burke and Sven for the alternate version of "Temple of Vampires" in the dramatic portion, leaving Doc to recuperate in the hospital. The announcer says "But our story will jump over Doc's time in the hospital and Jack's adventure in South America to find a recovered Doc and Jack facing a new mystery . . ."

The productions for the New York series remain sketchy, but from what has been unearthed about the Mutual series, the budget for the program was kept to a bare minimum. For each episode, the dialogue and action was recorded from the first line of dialogue to the last line, usually in groups of about four or five a day, although sometimes the cast and crew would do up to six shows in one day. The actual broadcast was done live on the air avoiding additional costs resulting from union regulations. For example, the organ theme was recorded, but if the recording was put on disc and then played on the air, regulations required the organist would have to be paid twice.

The sound engineer would play the sound effects of the train whistle, the announcer would open the program, the recording of the organ theme would be played on the air, the sound effects would be played, and the opening synopsis would be read on the air. The recorded episode would be played and afterwards, the same method would be used to close the broadcast. Frank McCarthy was often the announcer for the New York run.

This production method was convenient for both the producer (Carlton E. Morse) and the actors. The cast would only have to assemble once a week instead of five times a week. By having the announcer read the material live on the air, money was saved in union regulations. It is possible that the announcer received nothing more than his salary for being the staff announcer at WOR and reading the station breaks and commercials for that station. This is why for most of the existing serials the announcer's part is "missing." *

REGGIE: We should go for help . . .

DOC: But don't you get it, Reggie . . .

Morse gets on the horn. "That's supposed to be 'Don't ya get it, Reggie?'"

Mel Bailey was hired as director of the New York series after Carlton E. Morse "set the series," so to speak. Morse was on site to direct the early serials like "The Thing That Cries in the Night" and "Bury Your Dead, Arizona." It was only after the first few serials that Mel Bailey was hired to direct the program.

* Keep in mind that the New York runs of *ILAM* were never "taped." The shows were recorded on 16 inch discs. If a mistake was made fairly early in the show, the cast and crew would start over on a new disc, often just turning over the side with the false start. Copies of these "false starts" do exist in recorded form and Morse's comments from the control booth can be heard. One episode from "Bury Your Dead, Arizona" has Doc and Reggie searching for Jack after a mysterious attack.

For a while during the New York run, the Ford Motor Company was sponsoring the *I Love A Mystery* program for two daily episodes once a month – only two programs out of approximately twenty. This minor bit of advertising ran for several months. Ford was also sponsoring other radio programs during the period under the same format, such as *Tales of the Texas Rangers* and *Nightbeat*. This tentative sponsorship by Ford caused Jack Packard to lose his last name in the credits and recaps – “featuring Russell Thorson as Jack, Jim Boles as Doc Long.” Of course, Packard was a competing automobile. In the course of the story, Jack’s last name did have to be used at times.

But for the most part, Mutual picked up the financial tab for all three years, with very little sponsorship involved. Of the fifty original serials dramatized on the original Hollywood run, Morse reused forty-five. During the Mutual years, Morse did reuse one of his *Adventures By Morse* serials, “The Cobra King Strikes Back,” replacing the characters of Captain Friday and Skip Turner with Jack Packard and Doc Long. (This makes the only serial Morse would reuse three times – once from his NBC Mystery Serial days (1930-1934) and both *I Love A Mystery* and *Adventures by Morse*.) Regrettably, not all of the name changes were caught. In the first episode of the *I Love A Mystery* version, Professor Francois accidentally refers to Dr. Howard Burton as Dr. Carter, the name used on the previous versions of this serial.

The five serials from the first run that were not repeated on the Mutual network were “The Twenty Traitors of Timbuku,” “You Can’t Pin a Murder on Nevada,” “The Corpse in Compartment C, Car 76,” “The Thing Wouldn’t Die,” and “Portrait of a Murderess.” As a result, the character of Michael never made an appearance during the entire Mutual run. It is possible that the Peter Lorre flap years before might have been a factor in these serials never being broadcast.

Also during the Mutual run, unlike the initial Hollywood run, the *Mystery* program was reportedly originating from Canadian stations in what could only be accomplished using transcription recordings. During the early days of network broadcasting, there was no Canadian law forbidding American broadcasting affiliates. Mutual had three during the early fifties in Windsor, Ontario, Vancouver, British Columbia, and Toronto, Ontario.

Also under the arrangements of the contract with Mutual, was the stipulation that Morse was to acquire a recording of each and every *I Love A Mystery* serial broadcast. Mutual apparently did so, at least during the first three or four months. The majority of the existing episodes in circulation are those of the late 1949 and early 1950 broadcasts. For reasons that were even unknown to Morse (according to multiple interviews) Mutual eventually stopped sending Morse the recordings and with no follow-up made regarding the matter, it is not clear whether copies of the programs after February of 1950 exist. (Recordings in circulation after February of 1950 are pretty much air-checks.)

TWO PILOT PROGRAMS

It was in 1950 that Morse attempted to sell audition programs to various networks. The first of the two was *Behold, A Woman*, recorded or broadcast on April 28, 1950. Michael Raffetto was the announcer for two, fifteen-minute recordings, one designed as an introduction to the program and the other an audition show to give the networks and prospective sponsors something to sample. The plot? A world traveler, adventurer and philosopher recalls his encounters with the fair sex, including radio poetry. Morse wrote and produced the program but nothing ever became of the proposal.

The second was *That's Our Boy*, recorded or broadcast on August 26, 1950. This audition show was to have served as the premiere episode as well. It was a comedy about Tommy Smith and his friend using *The Adventures of Huckleberry Finn* and *The Adventures of Tom Sawyer* as the inspiration. Carlton E. Morse wrote and produced the recording. Again, nothing ever became of the proposal.

There is a possibility that Morse attempted to revise the *I Love A Mystery* premise under a different title in 1949. Command Radio Productions helped produce a thirty-minute adventure program entitled *Three for Adventure* produced and directed by David Friedkin. The author is not credited in the production, so it's not clear if Morse wrote the script (which I doubt), or Friedkin who was a scriptwriter in his own right. The title of the drama was "The Story of Roadhouse Rosie and The Siamese Cat." The plot involved three men with adventuresome spirit who ride in a boxcar to New Orleans in search of a famous black opal that is worth a fortune. The cast included Jack Webb, Elliott Lewis and Barton Yarborough in the role of a man named Tex!

Just weeks before *I Love A Mystery* went off the air in December of 1944, Morse tried his hand at another radio mystery. On December 19, 1944, Morse co-produced an audition recording for *Attorney for the Defense* starring Michael Raffetto as Jonathan Brixton, a wealthy San Francisco lawyer who sets out to solve crimes that ordinarily could not be solved by the local police. Barton Yarborough played the role of Jimmy, Brixton's assistant. Marvin Miller and Forrest Lewis played supporting roles. The audition was described as a "C & F Radio Production Syndication" and I suspect that the C stood for Carlton and F stood for Forrest. The drama, entitled "The Blacklock Murder," was designed to be the first of many Jonathan Brixton mysteries but the audition recording failed to gain acceptance by the networks and advertising agencies.

In the spring of 1952, just months before *I Love A Mystery* went off the air, Morse was presented a small blue book entitled *One Man's Family*. On the spine was written "1932-1952." The book was presented to Morse by the cast of *One Man's Family*, signed by the entire cast. The title page read "A Short History of A Long Story." Copyrighted 1952 by Malibu Press in California, this rare printing was custom made only for the cast and crew. A page in the beginning of the book states: "This volume is one of an edition of thirty-five published by the Malibu Press for presentation to the fellow-workers and cast of *One Man's Family* on the occasion of its twentieth anniversary."

MORSE'S ONE-MAN FAMILY

On Christmas Day, 1949, Mr. and Mrs. Carlton E. Morse, in Rome to present 1,000,000 toys to youngsters, and aided by the Foster Parents Plan for War Children, saw for the first time the little French girl they had adopted under the plan. Immediately they decided to adopt her legally. * Finally, with all the red tape behind them and the child brought to the U.S. under the quota, on May 1, 1950, in a St. Moritz Hotel penthouse, the Morses introduced "our daughter" for the first time to their American friends. In honor of their first meeting on Christmas, little Jacqueline was renamed Noel. Although she spoke no English, they no French, it was "just one happy family."

"During the war, we were taking care of war orphans and when we redid the second *I Love A Mystery* in New York, and doing the *One Man's Family* television show at the same time," recalled Morse. "So came along about Christmas time and the war was over and they were trying to collect money for the wounded and homeless children of Italy. And they asked if we would collect toys and clothes and money and so forth. Well, you know, during the second run of *I Love A Mystery*, we collected a shipload of food and toys. As a result, they offered Patricia and me to Rome for Christmas to present these to a war orphan organization and we accepted. Anyway, half way across the Atlantic Ocean a plane suddenly filled with smoke. We were on the French line and the French had cut holes in the deck of the ship and could get down underneath and that's where the fires were, down in the hold of the ship. Electrical fire caught the baggage on fire. The old way they couldn't get down there to stop. But the French went down underneath and put the fire out. We stopped in Ireland and were safe but it was very scary."

Since the inception of *One Man's Family*, Morse created thirteen grandchildren for his scripts. "A psychiatrist once told me that the reason I raised an imaginary family in my writings is because I left home at an early age," said Morse. They never had children of their own. Today Noel lives in Fair Oaks, California with her husband and three children.

Carlton E. Morse would use his knowledge of growing up on a fruit and dairy ranch as the background for much of his radio work, along with various locations of San Francisco, which was the result of a strong affection for the city. His wife, Patricia, an inspiration behind the microphone, lobbied him vigorously on *One Man's Family* plot developments and although no one is really 100% sure what kind of a hand she had in the construction of *I Love A Mystery*, her name appeared in numerous radio serials as fictional characters. Patricia was the name of Captain Friday's secretary in the *Adventures By Morse* serial "The Cobra King Strikes Back." In the early NBC Mystery Serials Patricia was featured as a character numerous times. In the seventh broadcast of *To the Best of their Ability*, Marian Stealy played the role of Mrs. Patricia Larkin.

* Note: This news is far greater than much of the American public could imagine, for at Foster Parents Plan headquarters, on 55 West Forty-Second Street, it was reported that same year that of the 6,000 children being cared for, only five had been legally adopted.

Patricia appeared in many *I Love A Mystery* serials as well. In "The Twenty Traitors of Timbuktu," the character of Clare Grey, an ex-nurse for the Red Cross, goes incognito using the alias Patricia Sumner when Clare, Jack and Doc go undercover to expose an assassination plot. In "The Tropics Don't Call it Murder," one of the prison inmates, the wife of a gunrunner, is named Patricia. In the premiere broadcast, "The Case of the Roxy Mob," Mayor Ellis has a daughter named Patricia.

AFTER MUTUAL

Carlton E. Morse did not return to the West Coast immediately after the cancellation of *I Love A Mystery*. Months after *I Love A Mystery* went off the air, Morse began penning a new serial drama loosely fashioned after *One Man's Family* entitled *The Family Skeleton*. Instead of being written in "books" and "chapters," Morse wrote the series as "episodes" and "phases." Broadcast over CBS from June 8, 1953 to March 5, 1954, under multiple sponsorships, Morse's new serial concerned Sara Ann Spence (Mercedes McCambridge) who returns home pregnant and worried, unable to prove her marital status because her marriage license is obliterated by bloodstains. She thus becomes the "family skeleton." Bill Idelson, Herb Vigran and Russell Thorson (Mutual's Jack Packard) also starred.

Back in Hollywood in early 1954, Carlton E. Morse made preparations for an attempt at a third revival of the *I Love A Mystery* series. Three fifteen-minute pilot recordings (chapters one to three) based on his previous serial, "The Million Dollar Curse" were recorded for transcription. The cast included Russell Thorson as Jack Packard, Parley Baer as Doc Long, and Ben Wright as Reggie York. The program was proposed to the Columbia Broadcasting System, who expressed a slight interest in the possibility of keeping *I Love A Mystery* on the air. The recordings were not a success, failing to gain any airtime on CBS. (All three scripts were dated May 8, 1954 and the recordings were made on May 11, 1954.) Hugh Douglas was the announcer.

Morse continued to write scripts and record audition programs, in hopes that a station and a sponsor would pick up the show for a lengthy period of time. CBS relented to *It's the Berries*, which premiered on March 1, 1954 as a fifteen-minute sustained program. Carlton E. Morse produced this short-run program, also writing many of the scripts. The serial was not much of success – the contract stipulated a long-running schedule if it was able to pick up a sponsor – but the program did not and CBS never renewed the program when the contract came to term.

From March 26, 1951 to April 24, 1959, Carlton E. Morse produced a day-time soap opera entitled *Woman in My House*, broadcast for eight years from March 26, 1951 to April 24, 1959. Similar to the Barbour family in San Francisco, this serial described the troubles of the generation gap, with the Carter family in Miami, Florida. Morse only wrote a few of the scripts, leaving the writing chores to Gil Faust, the principal contributor. If *Woman in My House* began like the television version of *One Man's Family*, repeating the scripts and events of the

early years of the *Family* radio series, it is because that was exactly what happened, with the Barbour family changed to the Carter family. Morse recalled that Standard Brands never complained about his using *One Man's Family* scripts, but after a few years he decided they might have a problem so he began to change the story line with the help of Faust. *

A revival of *One Man's Family* and *I Love A Mystery* was not inevitable, according to the September 16, 1963 issue of *Christian Science Monitor*, that reported Carlton E. Morse feeling "sure that these two programs will return to radio before long." Ever since *One Man's Family* went off the air in 1959 after 27 years, the noted radio writer and director had been living with his wife and daughter at "Seven Stones," his country home near Woodside on the San Francisco peninsula. During the interview with Walter Sheppard, he spoke about the immediate prospects for the two serials and what he was doing then, reminisced about starting the "Family," and made some observations on contemporary life. Morse explained that he received two or three letters and telegrams each month inquiring about the possibility of acquiring the rights to the *Family* and *Mystery* for production again. They came from advertisers, advertising agencies, stations, and program producers. The evidence of interest made Morse believe that there was a place for the shows on the air.

In the case of *One Man's Family*, Morse said he would probably take the story back to the beginning. The actors playing the roles of the third generation of Barbours when the program went off the air would have provided the casting nucleus for a new production. "I think I could set the whole thing up with voices that were familiar to the audience before," he explained. But it sometimes shocked people, years after the gold age of radio, to learn that the man who wrote the saga of the Barbour family also created mysteries that lived up to such titles as "The Monster in the Mansion" and "The Pirate Loot of the Island of Skulls."

Since moving to Seven Stones to retire, Morse had been writing short stories and novels to suit himself and without any thought of publication. "I've always believed that you had to write a million words before you got a style. I think I wrote a million words in scripts before I started *One Man's Family*, but I haven't written my million words in novels yet."

During the early sixties, while Morse was living at Seven Stones, Jim Harmon became acquainted with Carlton E. Morse, and the two developed a long-lasting friendship. Harmon was in large part responsible for sustained interest in *I Love A Mystery*, when he incorporated his passion and devotion to the program in his 1967 book, *The Great Radio Heroes*. Morse generously allowed Harmon to read the bound scripts of the *Mystery* series, and Harmon convinced Morse to release several reel-to-reel tapes of several of the serials to fans of the show, much of which has been in general circulation over the last few decades.

* Morse's credits as a radio producer for daily soap operas actually dates back to 1939 when, for a short period, he produced *The Romance of Helen Trent*, a long-running serial from July of 1933 to June of 1960.

SCOOBY-DOO, WHERE ARE YOU?

In 1969, Fred Silverman, then head of the Daytime Programming for the Columbia Broadcasting System, was looking for a new show that would lead the network away from the super hero cycle and take them into an area of comedy and adventure. Apparently he approached Frank Hanna and Joseph Barbera (founders of the Hanna-Barbera animation studios) with the idea of combining Carlton E. Morse's *I Love A Mystery* series with the 1959-63 television sitcom *The Many Loves of Dobie Gillis*, and assigned writers Ken Spears and Joe Ruby to create the characters, plots, and many of the story lines. The show originally revolved around four teenage detectives traveling the country in a van called the Mystery Machine, solving mysteries in dangerous situations. The show was first known as *Mysteries Five*, with the fifth companion a Great Dane who tagged along. Later the title was changed to *Who's Scared?* The show was then presented to the top CBS management and president Frank Stanton as a new Saturday morning cartoon for the fall of 1969. Stanton rejected the idea, claiming the artwork was too frightening for children. Silverman flew back to Los Angeles that evening. On the flight back, through his earphones, he listened to Frank Sinatra croon *Strangers in the Night*. The phrase "Scooby-dooby-doo" struck Silverman so much that he returned and said, "We'll call the show *Scooby-Doo, Where Are You?* And we'll make the dog the star of the show." As it happens, the *I Love A Mystery* series was an inspiration for another mystery program that to this day, is still popular with children all over the globe. And now you know the rest of the story. *

This was not the first time *I Love A Mystery* made it to television in some shape or form. Besides the 1966 Universal Studios movie starring Ida Lupino, there was apparently a previous attempt to create a regular television series based on the radio program. Sometime around 1956 and 1957, Frederic W. Ziv, then in charge of ZIV Productions - formerly a company that produced radio transcriptions and eventually went into the production of television series including *Science Fiction Theater* and *Sea Hunt* - acquired permission from Morse to create a pilot for a proposed television series. Though filmed, the program never made it to a regular series and according to speculation was related to but not adapted from the radio program of the same name. To date, this author was unable to find any prints of the ZIV television pilot (which probably runs about 25 to 26 minutes), but chances are that a print does exist somewhere and will one day be available for viewing.

* Although this bit of trivia has appeared on literally dozens of newsletters, magazines and web-sites, the dedicated research of David M. Long, a die-hard fan of the animated cartoon, should be acknowledged. It was he who unearthed the fact that *I Love A Mystery* was the partial inspiration of the *Scooby-Doo* program. His research consisted of interviews with Fred Silverman and his son, Iwao Takamoto (Scooby Doo artist), the Atlanta, GA Public Library, the Roswell, GA Public Library, the Sandy Springs, GA Public Library, the Dunwoody, GA public Library and the Berry College Memorial Library.

As printed in the Friday, February 27, 1970 issue of *The Hollywood Reporter*: “Carlton E. Morse, who created *One Man’s Family* and *I Love A Mystery*, had donated his personal files including 27 cases of scripts to Temple University’s School of Communications and Theater in Philadelphia.” Only months before, in 1969, Morse chose Temple University in Philadelphia, Pennsylvania as the first of many repositories for his radio and TV scripts. Besides *One Man’s Family*, the scripts included *I Love A Mystery*, *His Honor the Barber*, *Musical Miniatures*, *Adventures By Morse*, *Family Skeleton*, *Slices of Life* and *Chinatown Tales*.

In 1971, the University of Oklahoma Press published a book entitled *The Serials* by Ray Stedman. An entry in the book includes the following: “The obvious glow that *I Love A Mystery*’s old listeners exhibit at the mention of the program is a source of puzzlement to those who for one reason or another never heard what followed the tolling clock. *I Love A Mystery* is one of the few radio dramas that lasted long enough to gather worshipers without becoming nostalgia for the multitudes. Grateful old fans of the drama (mostly males) may still be trying to figure out how to use Fleischmann’s Yeast.”

On June 2, 1973, the North American Radio Archives put on their first annual tribute dinner, and the guest of the evening was Carlton E. Morse. Many fans of both radio drama and actors from the era (including Les Tremayne) appeared before the microphone in tribute to Morse’s radio programs, *One Man’s Family* and *I Love A Mystery*. Numerous letters arrived in time for the dinner – from guests invited but for various reasons were unable to attend – one most notably that read: “I am pleased to extend warm greetings to everyone attending this first annual tribute dinner, hosted by North American Radio Archives. Especially to your guest of honor, Mr. Carlton E. Morse. You could not have made a more appropriate or deserving choice for this occasion for Mr. Morse, whose imagination and talented writing made the characters in *One Man’s Family* and *I Love A Mystery* come alive and their adventures seem almost real to millions of Americans throughout the country. The members of NARA are to be commended for providing this opportunity to honor Mr. Morse. And in so doing, taken a nostalgic second look back, in the point of time known as The Golden Age of Radio. Best wishes for a memorable and most enjoyable evening. Sincerely, Ronald Reagan.”

In November of 1979, Michael Ogden premiered the first of eight issues of a fanzine entitled *The Thing Wouldn’t Die*, an irregular journal devoted to *I Love A Mystery* and other radio thrillers. Reprinted in the eight issues were broadcast logs of *I Love A Mystery*, *Lights Out* and *The Halls of Fantasy*. There were also a couple episode entries for *The Shadow*, and a couple reprints of newspaper publicity advertisements (most of which were fictional – created by the publicity department of the advertising agencies to increase listenership). A wonderful article and episode guide of the writings of Lucille Fletcher were covered, as well as short stories based on Morse’s *I Love A Mystery* serials such as “The Case of the Transplanted Castle” and “The Tropics Don’t Call It Murder.” Sadly, this superb newsletter only lasted eight issues before folding in February of 1982.

During the seventies and eighties, Morse consented to dozens and dozens of interviews for local, national and syndicated radio programs, recalling the days of the Golden Age of Radio, and his passion for relentless writing. It was during this time that Morse established the Seven Stones Press imprint, the name given to the mansion he built with his accumulated radio wealth, a home hidden in the woods outside of San Francisco, in Woodside, California.

Carlton E. Morse was guest of honor at the 13th annual Friends of Old-Time Radio Convention in October of 1988. It was during this particular weekend that someone brought to Morse's attention the financial rewards of commercially licensing the radio programs he laboriously wrote during the thirties, forties and fifties, namely the *I Love A Mystery*, *Adventures By Morse* and *I Love Adventure* series. Astonished to discover that his shows were popular even after all these years, he established as a legacy the *Morse Family Trust* and copyrighted many of his *I Love A Mystery* and *One Man's Family* scripts and recordings to protect his intellectual property. During the thirties and forties, Morse had not copyrighted any of his works but standard copyright laws dictate that he retained the copyright beginning at the time of creation. He was able to renew the copyright in late 1986, just making the deadline for renewal according to copyright laws. With the help of Richard Ferguson, assigned as Trustee of the Estate, Morse formed a company called MORSELCO, and licensed distribution rights to METACOM, an audio cassette company that specially sold old-time radio programs under the names "Radio Reruns" and "Adventures in Cassettes."

I LOVE A MYSTERY: THE COMIC STRIP

"There are no adventure cartoons in the papers today," quoted Morse in the summer of 1985. "There is good social commentary, like *Doonesbury* – and there's a place for that, too – but they lack consistent characters and sustained excitement. The great unwashed American public doesn't have the sophistication to understand *Doonesbury*. They want fun."

What Morse was driving at was an attempted revival of his *I Love A Mystery* series through the medium of the comic strips. Among those who tuned in faithfully to the continuing adventures of Jack, Doc and Reggie was a young artist named Donald Sherwood. Years later, in 1969, Sherwood still remembered the old radio show, and decided it would make a good comic strip. He sought out the show's creator, Carlton E. Morse, and the two began a collaboration to resurrect the detectives. But the comic strip's time had not come, and there were no interested parties willing to syndicate the cartoons. While Sherwood spent 14 years developing the strip adaptation, he began other projects. In 1975 he began illustrating "Return With Us Now . . ." A semi-weekly cartoon recalling old radio, television and movie shows and performers. Bill Owen (co-author with Frank Buxton of *The Big Broadcast, 1920-1950*) wrote the panels.

In 1980 Sherwood brought another old radio character to life on the comic pages, *Sgt. Preston of the Yukon*, illustrated by Sherwood for the Wrather Corp., then presently owners of the Lone Ranger Television, Inc., which ran in newspapers

throughout the United States. After a new management at Wrather decided to drop the comic strip projects, Sherwood said, Editors Press Service looked for a substitute for Preston. "I had never quit working on *I Love A Mystery*," he said. "I saw the golden opportunity to bring it before them."

Just a few days after syndication began in May of 1985, more than 90 newspapers ordered the detective strip – many of them former Preston customers. Newspapers in Trinidad, Barbados, Stockholm and Singapore began running the strip. All parties involved hoped to interest a domestic syndicate within six months. As a further impetus, the Center for Art Education at the Manhattan Laboratory Museum in New York City included *I Love A Mystery* in an exhibition geared toward children demonstrating the art of illustration.

While Morse and his assistant, Palo Alto novelist Kamillia Chadwick, reworked the old scripts into cartoon format, in the form of three-panel scripts, broken down into a week-by-week compilation, New York artist Don Sherwood drew renditions of Jack Packard and Doc Long based on the actors who portrayed them on the radio and in promotional photos, Michael Raffetto and Barton Yarborough. The third character, Reggie York, was less defined than the others on the radio show, and the strip character was more Sherwood's creation. The 1940s detectives were also brought up to date in the strip. "You can't do that with all radio programs," said Sherwood, "but with *I Love A Mystery*, it's timeless."

"Each radio episode had 15 pages of dialogue leading up to a single punch line," recalled Chadwick. "It would take four to six weeks to solve a mystery. A cartoon has to cover the same territory and come up with a punch line in ten lines. It'll take up to 16 weeks to solve a case." Chadwick compared the cartoon style to the "film noir" genre of the 1940s. At the same time, she said, it was very contemporary. "This is the stuff *Raiders of the Lost Ark* is built on. Incredible things happen, at a constant change of pace and place."

On February 9, 1984, contracts were drawn up constituting an agreement with respect to the comic strip rights to *I Love A Mystery* for distribution by Editors Press Service, Inc. According to the contract between Morse and Sherwood, Morse supplied radio scripts for Sherwood to use in preparation of all artwork and dialogue, from which his estate received 12 ½% of the 100% of gross price received for the sale of the service, directly from Editors Press Service, Inc. Editors Press Service agreed to sell the *I Love A Mystery* comic at the highest market value in accordance with their past practices and marketing methods. Sixty days after the billing period, they liquidated sales that were in effect and Sherwood received 50% commission off the gross price received for the sale of the service. Sherwood's percentage of 12 ½% was liquidated to Carlton E. Morse while Sherwood received the remainder of 37 ½%. Regrettably, the comic strip was not widely circulated in American and Canadian syndication but the Agency did, however, sell the strip to European markets, very possibly one of the national newspapers in Great Britain. The strip ran at least one year.

I LOVE A MYSTERY

BY CARLTON E. MORSE AND DON SHERWOOD



I LOVE A MYSTERY comic strip adapted and illustrated by Don Sherwood.
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THE BOOKS

The first book published under the Seven Stones imprint was *Killer at the Wheel*, loosely based on the six-chapter serial Morse wrote for the Associated Oil Company in September of 1930. Describing the novel during a radio interview, Morse explained: "This is probably the sixth or seventh book I've written. You see, I've sat up on my hill and home out of San Francisco and for twenty years taught myself to write for the eye, for I had written for the ear all this time on radio. You talk to somebody on the street and it makes sense to you, cause you're the personality and everything is right there for you. If you put that on paper, it would mean nothing. It would be dull and sound trite. So there is a technique for the eye, what the eye is used to seeing. I think I probably threw another million words in the wastebasket making that transition from the ear, which I had done for thirty years to the eye. Now this is the best example of what I have accomplished in this time. There are touches of the radio technique in the book, and I am eager to find out if my writing for the eye would appeal to people as much as the old *One Man's Family* and *I Love A Mystery* did for radio."

To help publicize his novel, Morse appeared on the syndicated television program *Entertainment Tonight*, interviewed by Leonard Maltin during the week of July 19, 1987. The 390-page book was released as a hard cover retailing \$16.95. Pat Holt, book review editor of the San Francisco Chronicle reviewed *Killer at the Wheel*: "Morse has created an old-fashioned, flowery, melodramatic narrative of city room treachery and megalomania that sounds like a cross between pulp fiction of the '30s and Ben Hecht and Charles MacArthur's headier exaggerations in *The Front Page*."

The second book released through Seven Stones was *A Lavish of Sin*. Incorporating more religious overtones than mystery, Morse described a series of adventures in which divine intervention overtook the situations where the sinful received their comeuppance. Morse also included many memories of his childhood days as he recalled: "In *The Lavish of Sin*, there is a farm-working milkman, who is terribly religious. He milks cows and sings to them all religious songs. So this is a man when I was on the ranch in Southern Oregon, we had such a man who took care of the cattle and cows." *A Lavish of Sin* was released in hard cover format, 240 pages long, and retailed \$14.95. The Library Journal reviewed: "The author, originator of *One Man's Family*, a popular radio show of the 1930s and 1940s has not lost his skill in creating memorable characters . . . Morse's style is spare, earthy and picturesque . . . Very good reading indeed."

The third book released through Seven Stones was *Stuff the Lady's Hatbox*. This was the only novel published to feature the characters from the *I Love A Mystery* series, and was written as a novel from the very beginning, not based on any of the serials. "What do you do with the end of your life?" asked Morse. "You either sit down and say 'well that's all' and wait for something to happen, or if you have the energy – which I do have – as a matter of fact I always thought of myself as a thirty-year-old spirit in an eighty-six year-old barrel, you've got to do something with that and I think probably the best way to live forever is to keep on doing something and that's what I'm now. That's why I'm publishing."

The story was fairly simple. Jack Packard and Doc Long from Hollywood's Triple A-One Detective Agency – hard on the trail of a quarter-of-a-million dollars stuffed in a lady's hatbox – fly to Las Vegas only to find a second box of the gorgeous stuff in the hands of a young, millionaire playboy. This was a caper designed to fleece the wealthy playboy, only to discover that the scheme of things went all the way to the top of the gambler's paradise. With their young and beautiful secretary in tow, the action was non-stop from the moment they stepped off the plane. Morse did write a second *I Love A Mystery* novel, *The Widow with the Amputation* the only novel adapted from an *I Love A Mystery* serial, which Morse would recall in many of the interviews as his favorite of the entire series. *Stuff the Lady's Hatbox*, subtitled an "I Love A Mystery Novel," was released in both hard cover and paperback format at 352 pages. Incidentally, the plot was not written to fit between any specific serials of the radio series – it was merely the same characters in a new adventure.

Morse hired his friend Jim Harmon to write a novel for him from the radio scripts. "At my age, I can only write for about twenty minutes at a time," Morse told Harmon. "We discussed which story to use," recalled Harmon. "Carlton said his personal favorite was 'Widow with the Amputation.' I said I remembered and liked it too, but the one that had made the most profound influence on me was 'Temple of the Vampires.' He didn't argue. I wrote the first few chapters. He didn't like them. I tried a re-write. He didn't like that either. He sent me a check for \$250. I returned it, bitterly disappointed. I couldn't write anything for months. Not long after this, I did my book *Radio Mystery and Adventure*. I asked Carlton if I could write a novelette based on 'Vampires' for this book, and used some of the same material he had turned down earlier. This time he approved it and, of course, the adaptation was published by McFarland & Company, Inc. Carlton was willing for my version to be published, so long as he did not have to finance it."

The fourth book released through Seven Stones was *The One Man's Family Album*, a 160-page paperback filled with many black and white photographs, and brief biographies about the characters from the long-running program. Retailing at \$8.95, the book marked the last of Morse's publications.

Morse would end up writing ten novels during his retirement; the remaining six were never published. *The Book of Monetti* was scheduled to be the fifth release, from which Morse admitted he was held back for a brief time because he had put together all the talks of what he felt life was all about.

Great Jupiter Zeus! Or In the beginning or How the World Began on Mt. Olympus Revisited was a novelization of the many tales of Greek Mythology, loosely based on his early *House of Myths* radio scripts. Morse had begun a novelization of *One Man's Family*, an autobiography entitled *Some Furtive Reflections*, and two other projects entitled *The Forever Odyssey* and *The Other World of Carlton E. Morse*.

In 1984, tragedy struck Carlton E. Morse when his wife of 60 years, Patricia, died from natural causes.

Three years after the loss of his life-long companion, Carlton E. Morse would marry again, his second wife Millie Goodman. Millie helped support Morse as he continued to promote his work, by attending conventions, being interviewed on numerous radio stations, and made public appearances as often as his health permitted.

In November of 1991, Jim Mayor, a fan of both *I Love A Mystery* and Carlton E. Morse, premiered the first of six issues of a fanzine entitled the *A-I Gazette*, named after the Triple A-One Detective Agency Jack, Doc and Reggie operated. According to Mayor, “the avowed purpose of the Gazette is to cultivate the Carlton E. Morse radio thrillers.” Mayor’s attempts were to publish the *Gazette* on a regular basis as resources and materials allowed, focusing on *I Love A Mystery*, *Adventures by Morse*, *I Love Adventure* and *One Man’s Family*. Various articles written by readers and fans submitting short essays and adaptations of the Morse serials were printed. The books *Stuff the Lady’s Hatbox*, *Killer at the Wheel*, *A Lavish of Sin* and *The One Man’s Family Album* were promoted with reviews and availability information. Less than a year after the premiere of the fanzine, with a circulation of about 70 readers, Jim Mayor resigned as editor. Curt Ladnier took over as managing editor for the remaining two issues, before the fanzine folded.

In one of the issues of the *A-I Gazette*, described the editor’s observations of a 1991 movie called *Tune in Tomorrow*, featuring Peter Falk. Falk played the role of Pedro Carmichael, a professional writer of radio dramas, who sets up shop in a small Louisiana radio station sometime in the early 1950s. He soon improves the station’s ratings by creating a daily serial, “Kings of the Garden District,” which chronicles the lives and loves of the Quince family. A familiar *I Love A Mystery* anecdote is that the Nicaraguan government was so disturbed by Mr. Morse’s portrayal of their country that it registered an official protest with the United States. *Tune in Tomorrow* goes that one better. Mr. Falk’s Carmichael is so outspoken against Albania and her inhabitants in his scripts that a group of Albanian nationals constantly try to kill him! Could there have been a possible Morse influence for the movie?

MORSE DONATIONS

After quite a bit of research, it appears that over the decades, Morse had kept possession of a very large collection of scripts, scrapbooks and correspondence. Multiple copies of the same scripts were stored away, and for tax purposes during the eighties, Morse began choosing specific college and university libraries to which he could donate all the material, and feel comfortable knowing that the copies would remain preserved for the public to review, read and enjoy.

Morse’s donations began as early as the 1960s. The Hollywood Museum Associates, a non-profit organization, organized under the laws of the State of California, for scientific, literary and educational purposes, in aid of and connection with the County of Los Angeles, acknowledged receipt of radio stills duplicated from NBC’s Volume of *One Man’s Family*, a gift from Carlton E. Morse presented on February 14, 1964.

In 1966, the Pacific Pioneer Broadcasters (PPB) was founded to preserve the memory of West Coast broadcasting in the “golden age” of radio. Over 10,000 individual scripts are housed at the Thousand Oaks Library, which were previously housed for many years at the PPB headquarters in the Washington Mutual Building at Sunset and Vine in California. The American Radio Archive, established in 1984 by the Thousand Oaks Library Foundation, presently houses a large collection of radio scripts to *I Love A Mystery*, including *I Love Adventure*, *Adventures By Morse*, *One Man's Family* and *His Honor the Barber*. Stanford University – the same Stanford which Claudia and Cliff attended in the television version of *One Man's Family* – houses the largest collection of Morse material.

THE HOLLYWOOD WALK OF FAME

To be honored with a star on the world's most famous sidewalk, is a tribute as coveted and sought after as any of the entertainment industry's equally prestigious awards – including the Oscar, Emmy, Grammy, Golden Mike or Tony. And, because it recognizes a life-long contribution of both public and peer appreciation, it is an honor uniquely in a class by itself. The Walk of Fame is a permanent monument of the past, as well as the present. Envisioned in 1958 as a lasting tribute to the personalities who helped make Hollywood the most famous community in the world, the Walk continues today as a superior asset to the city, perpetuating the aura that has made the name “Hollywood” synonymous with glamour. The Walk remains one of Hollywood's most widely visited tourist attractions. Carlton E. Morse was honored with a star of his own, in front of 6445 Hollywood Blvd.

One of the most sincere forms of recognition came in November of 2000, when SPERDVAC, the Society to Preserve and Encourage Radio Drama, Variety and Comedy, put on a live production of the story, “Murder in Turquoise Pass.” Permission to perform the re-enactment was give by the Morse Family Trust on the stipulation that no audio recordings were made of this live production, and that all scripts and rehearsal recordings be turned over to the Morse estate.

In 1996, Jim Harmon formed a joint production with MORSELCO, the commercial arm of the Morse Family Trust, to commercially release a new rendition of “The Fear That Creeps Like a Cat.” The serial, billed as “An Audio Novel,” was attractively packaged and sold through many venues including METACOM. Many *I Love A Mystery* fans praised the new productions, often including reviews and letters to editors of old-time radio newsletters and magazines hoping more would be produced. MORSELCO was the same legal entity involved in the sale of the script reproductions of “Murder on February Island” and “You'll Be Dead in a Month,” the unused *I Love A Mystery* script. Jim Harmon played the role of Frenchie and Fred Foy, the announcer for radio's *The Lone Ranger*, was the announcer for the re-enactment.

“I received several hundred [letters] of praise,” recalled Harmon. “The one factor most often cited was praise for Tony Clay's interpretation of Doc Long. Second, of course, was Les Tremayne as Jack. There were frequent requests for more productions – most frequent was ‘Stairway to the Sun.’ Surprisingly the second

most requested was a complete version with a consistent cast of 'Temple of Vampires.' My wife, Barbara, and I put \$13,000 into this production, had a mind-boggling series of problems, and finally broke even with a profit of a few hundred dollars, maybe paying us fifty cents an hour for the work we put into it. It was regularly pirated and I'm told some old-time radio dealers made more money off of it than I did. The matters about Internet pirating make it impossible for us to do further productions."

In the introduction to the short story compilation *Beyond the Gates of Dream*, published in 1969, author Lin Carter recalled how the radio program *I Love A Mystery* inspired him as a youth to write fantasy stories. The book was the production of that inspiration. In 1945, Brett Halliday wrote a short story entitled "Murder with Music" and in the story is a brief mention of *I Love A Mystery* being aired over the radio – part of an alibi for murder. In the 1994 film *Radioland Murders*, the opening began with short sound snippets of various radio programs including the classic signature theme for *I Love A Mystery*.

Noted author William Goldman featured a character named Doc in his novel *Marathon Man* (1974). In chapter nineteen, the nicknamed was explained: ". . . and 'Doc' was our name. From *I Love A Mystery*. That was his favorite. He was always going on about Jack, Doc and Reggie, and for a while I called him Reggie but he said, 'No, I'd rather be Doc,' so that was it."

On Monday, May 24, 1993, at the age of 91, Carlton E. Morse died of natural causes. His family was with him. He was survived by his second wife, Millie, of Carmichael, California; a daughter, Noel Canfield of Fair Oaks, California; two brothers, Wilmer and Harry, and two sisters, Lucille Chastine and Anne Morse, all from the Sacramento area. His memorial service was held in Los Angeles, California with several members of the *One Man's Family* cast in attendance. According to Morse's obituary as reported in the June 14, 1993 issue of *Variety*, and the May 28, 1993 issue of the *New York Times*, Morse had at one time, worked on plans to revive *I Love A Mystery*.

Some time before his passing, Morse wrote an epitaph for himself. "When I am gone think this of me: He truly was what he seemed to be."

THE I LOVE A MYSTERY MOVIES

As it did to most popular radio programs, Hollywood knocked on the office door of Carlton E. Morse. With *I Love A Mystery* being one of the most popular radio programs on the air, it was almost a sure thing that a big-screen movie version would financially benefit the movie industry, and the film studio that released such a picture. "Psychological Murder Yarns Getting Big Play at Studios" read a March 1945 *Hollywood Reporter* headline, heralding what would later (circa 1955) be termed "film noir." The corporation that acquired the screen rights to Morse's popular mystery was Columbia Pictures.

In the late 1920s, Columbia began a remarkable collaboration with director Frank Capra, who would make twenty-six films for the studio, among them some of Columbia's most prestigious productions. It was Capra who directed the studio's first all-talking picture *The Donovan Affair* (1929) and who won the studio's first Oscar – for the comedy *It Happened One Night* (1934). Throughout its history, Columbia produced films that reflected the social concerns of the day, beginning with Capra's 1932 inter-racial love story, *The Bitter Tea of General Yen* with Barbara Stanwyck.

Currently owned by the multi-national Sony Corporation, Columbia Pictures began on Hollywood's Poverty Row, an area housing many small production companies that churned out low-budget westerns and B pictures. Until his death in 1959, the studio was headed by the indomitable Harry Cohn who prided himself on producing films quickly and cheaply. It was Columbia that was responsible for bringing *The Shadow* and *Jack Armstrong, The All-American Boy* matinee serials to life, and mystery movies such as *Nero Wolfe* and the *Boston Blackie* series.

With the usual astuteness in transferring radio serials to the screen, executives at Columbia Pictures were said to have closely followed the radio formula originated by Morse, relying heavily on weird psychology and a strange assortment of characters. The contract was simple, with Morse being paid two fees. One was for legal permission to film three *I Love A Mystery* pictures based on the Jack Packard and Doc Long characters Morse created. The other paid him to write a number of five-page synopses for submittal to the screenwriter(s) to use or adapt into potential screenplays.

Some of these synopses were original mysteries while others merely borrowed scenes and ideas from previous *ILAM* radio serials. While the first film in the series was based on Morse's "The Decapitation of Jefferson Monk," the other two pictures were based on original treatments by Morse, using a few key plot points from serials already dramatized on the radio.

On February 2, 1945, Wallace MacDonald, the producer of the *I Love A Mystery* pictures, wrote a long letter to Morse, critiquing some of his submissions, including "My Beloved is a Vampire" and "The Decapitation of Jefferson Monk." (He favors "Monk" in the letter, which did become the first of the three films.) MacDonald believes "seen" stories need to be more solid than "heard" stories. He

is very leery of the leprosy story, and tears apart “The Terror of Frozen Corpse Lodge” with current events. He thinks a spy-ring is a bad idea. MacDonald also criticizes the “Lodge” submission thinking there are too many corpses and objects that “the heavy is a Mexican.”

Nevertheless, “The Decapitation of Jefferson Monk” was in favor and accepted by screenwriter Charles O’Neal who turned the story submission into a feasible script. The final result was in many respects, superb – and probably the best screen version of the popular radio program ever made. The two detectives in the original radio show, Jack Packard and Doc Long, were retained in the film version, played by Jim Bannon and Barton Yarborough, respectively. For Jim Bannon, whose favorite game as a youngster with the neighborhood gang in Kansas City, MO was the time-honored “cops and robbers,” the job was a piece of cake. On screen, his personality stood out, as did his height (6 feet, 2 ½ inches) which was cleverly hidden in many scenes. Bannon had also served as an announcer for the radio program.

“Where else but in movies,” Bannon questioned, “can a guy realize his boyhood ambitions, get a chance to recapture his youth and make a living out of it at the same time?” Before casting his lot with the movies, Bannon worked on radio for more than a decade, serving both as announcer and actor. His resume included *The Chase and Sanborn Show*, *The Great Gildersleeve*, *The Cavalcade of America*, *Stars Over Hollywood* and *Those We Love*. He so enjoyed his job that he quipped “if pictures and radio throw me out, I guess I’ll have to go to work.”

Bannon was under contract to Columbia Pictures and with his initial film was singled out by critics with lavish praise for his outstanding portrayal. Yarborough reprised the same role of Doc in the movie series, as he did on the radio program. He was written out of the *ILAM* series for three serials, “You Can’t Pin a Murder on Nevada,” “The Corpse in Compartment C, Car Seventy-Six” and “The Thing Wouldn’t Die.” In order to give the yarn the necessary glamour and romantic interest, Nina Foch and Carole Mathews were cast in the feminine leads.

The fact that she achieved her goal of becoming a film starlet, realizing an ambition sought by millions of girls, did not seem too surprising to Nine Foch. A talented screen actress who knew how to play the piano, she leaned toward the stage, anxious to follow in the steps of her mother, Consuela Flowerton, a Broadway star. Appearances soon followed in *Life is Like That* and *No One of Importance*. Then she looked with affection at the silver screen and was signed to a contract by Columbia where she won her first role in *The Return of the Vampire* (1943), playing opposite Bela Lugosi. Foch starred in five other Columbia thrillers such as *Shadows in the Night* (1944), *Nine Girls* (1944) and *Cry of the Werewolf* (1944), in which she starred in the lead of a female werewolf.

Far from being afraid of typecasting, Nine Foch felt it would help her career, not poison it. “To a great many mystery stories,” she said, “the plot is apt to take precedence over characterization. The people in the plays are only drawn in broad strokes. This puts more responsibility on the actor or actress since the refinements

of character must come from him or her rather than from the writer. Again, in some instances, the plot taxes the credibility of the audience and it is up to the performers to make it human and credible. This keeps you on your toes and prevents the acquisition of mannerisms, which tend toward emphasizing the contrived elements in the story. In other words, it's more necessary to be real in a mystery than any other type of screenplay. But it's harder. That's where the training comes in." The fact that she did much of her acting in a wheel chair for the film, as the invalid wife of Jefferson Monk, is evident and credible.

According to director Henry Levin, after listening to her rehearse, Nina Foch's screams were too musical. Instead of sounding like a cry of panic, they suggested "a coloratura soprano hitting a few high ones." Levin learned it was a result of Foch's voice studies, undertaken along the way to becoming an actress. *I Love A Mystery* marked the fourth directorial effort of Henry Levin, who had directed Nina Foch months before in *Cry of the Werewolf*. Levin would direct all three *I Love A Mystery* movies.

"To meet modern day demands," Levin recalled, "horror films had to be psychological. Plain, old-fashioned murder is passé." Typical of the new brand of horror film (that's what how the studio tried to play it), methods used to accomplish the deed were not artificially contrived by writers wracking their brains for likely procedures, but were true psychological patterns which might have come out of the case files of a psychiatric clinic.

"Audiences apparently have reached the saturation point as far as the murder-a-reel pace of the thriller of yesteryear is concerned," the director recalled. "That current trend was strictly toward the vehicle which dealt with mental quirks and aberrations, or emphasized the machinations of characters normal in practically every way save for their warped minds. It's just that theatergoers have grown up and are demanding more than wholesale man-slaughter."

"As everyone knows," Levin continued, "movie audiences are among the most critical of observers and they insist that the film writers play fair with them in providing plausible material." *Gaslight* (1944) is a perfect example of the psychological thriller, the picture never resorting to a single slaying to keep interest alive. One of the first and most successful of the psychological thrillers was *Night Must Fall* (1937), in which Robert Montgomery played the killer. Of all the arts, motion pictures were one of the most fluid and rapidly reflected changing trends, be it romance or murder.

Levin, however, was not the only participant familiar with mysteries. George Macready was one of Hollywood's avid readers and boasted that he had one of the largest private collections of mystery tales. He was such an enthusiast that he was sometimes found reading a new "find-the-killer" tome, while at the same time lending an ear to a radio mystery play. Mental gymnastics were proverbial duck soup for Macready, who sharpened his wits on higher mathematics, in which he had majored at Brown University. His hobbies included the deciphering of cryptograms and the formulation of his own crossword puzzles.

A descendant of the famous actor, William Charles Macready, George had a distinguished stage career, having worked with Katherine Cornell in such productions as *The Barretts of Wimpole Street* and *Romeo and Juliet*. He also appeared with Helen Hayes in *Victoria Regina*, and enacted roles in *American Landscape* and *Jason* in which he succeeded Alexander Knox in the leading role. One of Macready's many hobbies was collecting paintings. His favorite artists were Renoir, Matisse and Van Gogh, and he combined business with pleasure by operating an art gallery in Beverly Hills with friend, Vincent Price.

The contemplation of his film fate for *I Love A Mystery* was somewhat concerned. In his first chiller, Columbia's *Soul of a Monster*, Macready was polished off by being shot to death. Now, in this film, he was decapitated. Still, the radio program was already established, and choosing to play the victim for whom an audience would feel concern, offered benefits beyond screen time. "Well, he was just a pleasant man," recalled Nina Foch in 1999. "He read this magazine in between shots and we were just good friends, as they say." *

Mario Castelnuovo-Tedesco and Mischa Bakaleinikoff, the latter of which supplied music for tons of Columbia Pictures films, composed the music for this movie. The studio was famous for reusing stock music from previous movies, even if it meant a compilation from half a dozen motion pictures. *I Love A Mystery* was no exception. Non-original music composed by John Leipold, Ben Oakland, Victor Schertzinger, Louis Silvers and Gregory Stone was featured. None of these musicians were given screen credit for the use of their film scores. Bakaleinikoff, who co-wrote the only original music score for the film and was credited on more Columbia Pictures than any other musician, never received screen credit either. Mario Castelnuovo-Tedesco, the only musician to receive screen credit, used a reverberation chamber with augmented, weird sound effects as a background score. The echo machine bounced the sound around, producing overtones and undertones, which could not be achieved by any other means at the time. This score was reused in the two sequels that were to follow.

One cute in-joke went into the picture. Actor Joseph Crehan played the role of Detective Captain Quinn of the San Francisco Police Force, who assisted the detectives, in apprehending the true villain at the end of the picture. Chief Quinn was a true reference to Morse's early Chief Quinn dramas from 1932 – 1934.

Columbia Pictures did well financially as a result of the movie (released January 25, 1945). The initial contract signed in 1944 clearly stated that three movies were contractually obligated by Columbia. Fans seemed to have supported the film (the average movie ticket was forty cents per person) but critics were skeptic. According to the February 28, 1945 issue of *Variety*:

"Incongruous at times, *I Love A Mystery*, nevertheless, is a fairly suspenseful low-budget chiller for the lower rung on the duals. Film gets its title from radio program of same name, which is a good exploitation point. Yard deals

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with the endeavors of an Oriental group, which offers a man-about-town \$10,000 for his head, supposedly to replace the entombed dome of the founder of the organization, which is deteriorating because of age. However, it all proves to be the phony deal, since the gent's wife financed the whole setup in order to inherit some two million bucks when he dies. George Macready portrays in capable fashion the playboy about whom the plot revolves. Jim Bannon, as a detective, is convincing, while Nina Foch, in the role of Macready's wife, and Carole Mathews, as a mysterious gal who fits in-and-out of the film in unexplainable fashion, give somewhat stilted performances. Settings are substantial, though obviously of cheap caliber. Direction and script lack smoothness."

Jim Bannon recalled in his diary-style autobiography, *The Son that Rose in the West*, "Mystery, after all the conversation about it and all the waiting for the script to be finished so we could get the series started, was not really an outstanding production at all. It will do business, I'm sure, simply because of the title and the number of people who have listened to the show on radio for so long. As a truly good movie, however, it limps a little . . . Barton Yarborough, from the radio cast, is a delight to work with and we managed to have fun doing it. All in all it was pretty run of the mill. About all we can do is hope that the next one will be better . . ."

"One of the things we both objected to was the way they had us sort of stumble into the situation," continued Bannon. "In most of the detective series – *Boston Blackie*, *The Lone Wolf*, *The Thin Man*, etc. – the story is set up to resolve around the main characters. That wasn't the case with us, and I felt the result was a weakened product. Carlton Morse, the author of the radio series, was on the set much of the time and since he didn't make too much of a howl about the way it was being done, Bart and I kept quiet. It's sort of sad because they could very well kill off what has a chance of turning into a good continuing thing."

Jim Bannon had his doubts when the second film, *The Devil's Mask*, wrapped. "A couple of weeks ago we finished the second of the *I Love A Mystery* films," wrote Bannon. "I'm not too sure if the script for this one was better than the first or not. One thing is for certain, it was a lot wilder story and, as far as I'm concerned, had a lot more action than the first one. Anita Louise had the female lead and I have rarely encountered a more delightful or more beautiful girl . . . The title of this epic was *The Devil's Mask*. It had to do with Burn's hobby of collecting various African and jungle artifacts, including a glass case full of shrunken heads. Boy! It was hard to believe what a great job the special effects department did in creating all those shriveled up little noggins. There were numerous references to the fact that this nutty old codger planned on adding Yarborough and me to his display."

The Devil's Mask was not based on any previously written Morse radio serial. Morse had submitted a five-page synopsis entitled "The Head" to the studios of Columbia, which was adapted into a feasible screenplay. It was actually the working title of the film until the editing process when it was changed to *The Devil's Mask*. (See the reprint of "The Head" at the end of this chapter.)

Reviews were just as favorable as the last film. The June 29, 1946 issue of the *New York Daily News* reviewed the film:

“Based on one of the *I Love A Mystery* radio series, *The Devil's Mask* is a gory little number in which the mysterious disappearance of a wild game hunter ties in with an unclaimed box containing a shrunken human head – like those gruesome things a headhunting tribe used to preserve for posterity. To offset the ugliness in this Brooklyn Strand film there are two lovely Hollywood ladies, Anita Louise and Mona Barrie, in the leading feminine roles. Miss Louise plays Janet Mitchell, daughter of the missing man by a former marriage, and Miss Barrie is seen as Mitchell's second wife. These women don't trust each other. Janet is sure that Eve killed her father. Eve is sure that Janet is going to murder her. Each hires a detective to spy on the other.

Before the mystery of the missing Mitchell is cleared up, a decapitated corpse is found, a murder takes place in the Mitchell home and a scientifically minded detective makes a startling revelation about the human head. The murderer, a fiend, is apprehended in time to keep him from killing three more people. With Miss Louise and Miss Barrie in this Columbia production are Jim Bannon, Michael Duane, Ludwig Donath and Barton Yarborough. Henry Levin's direction is tight and smooth. *The Devil's Mask* supplements *Her Kind of Man* on the Brooklyn Strand Theater's double feature program.”

The June 29, 1946 issue of the *New York Post* reviewed the film:

“The new whodunit, *The Devil's Mask*, which makes its local bow at the Brooklyn Strand, deals with human heads – and the price on one of them (which has been preserved and is on display in the museum) as demanded by the coppers and a couple of those smart dicks who are always turning up in modern movies. It's a rather imaginative B thriller from Columbia.”

History wasn't just the subject of this mystery. In real life Jim Bannon was the brother of Father John Francis Bannon S.J., the professor of history at St. Louis University.

With the first two films based on the *I Love A Mystery* series having met with some considerable success, Columbia Pictures announced the release of the third contractual installment of the series, *The Unknown*, again starring Jim Bannon and Barton Yarborough. The story of “The Unknown” dealt with the adventures of a young and beautiful heiress, who returns in the company of two private investigators to the house where she was born, to a family she never knew existed. She is horrified to find her mother mentally deranged, her two uncles morbid and defiant men, and the decrepit, decaying mansion a tomb of ghastly secrets where death lurks in every shadow.

Luckily, she survives two attempts on her life by an unknown killer who ranges at will through the secret passageways of the house. But, others are not so fortunate and succumb to the wily madman. Order is restored at last, and the surprise ending reveals a cleverly concealed killer, giving whodunit fans an unusual

chance to test their powers of detection. This story is actually a rewrite of "The Thing Wouldn't Die," which Morse had completed shortly before leaving for Hollywood for the filming of the first *I Love A Mystery* movie. The names of the characters were obviously changed, as well as the locale, but the plot remained the same in many aspects, including a family lawyer who is later found murdered, and a toy baby doll supplying the mysterious cry of a kidnapped baby which is found in a secret room of a decrepit mansion, along with a mentally unbalanced family.

Karen Morley returned to films as the half-crazed mother, after having appeared in several USO shows overseas, a tour in Germany, where she played "Elvira" in a USO production of *Blithe Spirit*, and reportedly handled a difficult characterization with the same finesse that previously carried her to fame in Hollywood. The popular stage and screen actress said that director Henry Levin was a man who kept his promises. Five years earlier, Morley met the director in a summer theater at Bass Rocks, Massachusetts, and at the time, Levin promised the actress a top role in a Hollywood film if he ever had an opportunity to make such a recommendation. The opportunity recently presented itself, and Morley found herself heading the cast of *The Unknown*.

Lovely Jeff Donnell was the heroine whose life was constantly in danger and she performed in her usually competent manner. Her romantic accomplice was Robert Scott, enacting a young attorney who arrives on the scene to read a highly contested will, and soon finds himself up to his briefcase in murder. However simple it may have appeared, Donnell probably played her most difficult scene to date during the filming. In order to quiet Karen Morley, the deranged mother, and put her to sleep, Donnell had to hum Brahms' Lullaby (if that tune doesn't strike a bell, remember "The Case of the Transplanted Castle"). Her voice invariably cracked and went off key, but she managed to get through the ordeal. She became a fixture in Columbia's series of action musicals, the more recent were *Throw a Saddle on a Star* (1946) and *That Texan Jamboree* (1946), where she played the comedy lead opposite singing cowboy Ken Curtis (*Gunsmoke's* Festus). In addition, Jeff's versatile talents landed her choice roles in a melodrama, *Night Editor* (1946) and a spooky thriller, *The Phantom Thief* (1946).

Jeff Donnell was married to Columbia's dialogue director William R. Anderson. Together they had a four-year-old son, Michael Phineas Anderson, who came on the set during the filming, but was not permitted to watch her emote. Michael had heard that there was to be a large silver Persian cat before the cameras and he was vitally interested in discovering just how a cat would go about acting. "I know how mama does it," said young Michael to a reporter. "I saw her practicing in front of a mirror sometimes she makes awful funny faces!"

Until *The Unknown*, director Henry Levin had a dog in every picture, which he had guided. *The Unknown* marked the first film he helmed that featured a big silver Persian cat, instead of a dog. Something else of a record was set at Columbia Pictures during the filming, when six members of the crew and cast celebrated birthdays on the set.

Barton Yarborough, radio and screen actor reprising his role of Doc Long from the radio series, and had appeared in an estimated 10,000 radio shows, turned writer in his spare moments, since the first *I Love A Mystery* film began production. By the time *The Unknown* was completed, he had managed to sell a half-hour radio play, "Deep in the Heart" to the *Hollywood Preview* air show, and had an option take on a stage play by a Broadway producer. Wilton Graff, who played the heavy in *The Unknown*, sold a verse about architecture in whodunits, "Design for Killing" to a national magazine.

Although Hollywood screen players were up to their ears in murder and counter-murder, such actions were anything but death to their careers. On the contrary, it appeared that there was nothing like being tangled in the web of a good mystery to lift a player toward success, particularly in the instance of young hopefuls. "Acting in a murder mystery or, for that matter, any other type of action film," said Henry Levin, "is the best possible training for the neophyte. Because of the inherent characteristics, the melodrama engenders poise, deftness in characterization and sound camera technique in a speedier manner than any other type of screenplay. Glaring faults stick out sharply. Seeing oneself in a moment of tense screen excitement is a great lesson in acting."

"A good many young players on the coast," Levin added, "seemed to have fears about playing in melodrama. They either think that it is below their dignity, or they are afraid that playing in this sort of film will spoil a technique, which of course, actually many of them do not have yet. To them, you don't act in melodrama. It is merely a catch-the-camera-when-you-can procedure and let the cutting room floor get the hindmost. Of course, that is ridiculous. Acting in melodrama requires just as careful timing, tempo and technique to make a point as does a so-called polite drawing room comedy, and with less time in which to do it."

Levin explained that because of mood and content, even with the most expert writing, melodramatic screenplays have a tendency to become unreal, and that makes lifelike and honest playing from the participants doubly necessary. "There is little time for niceties of characterization," he said. "But everything must be sharp and clear-cut and explicit. Mastering that is the best possible experience for young players. It must lead to a completely sound technique minus protracted eye-goggling, mugging or any other false mannerisms."

The Unknown opened at the Rialto during the week of July 18, 1946. The July 20, 1946 issue of *Variety* reviewed it stating:

"Based on the *I Love A Mystery* radio program, this film shapes up as effective spine-tingling fare for the horror hounds. All the usual scarifying gimmicks are thrown into the works including an antique mansion with subterranean passageways, demented inmates, a hooded shadow, and a couple of stabbings. Accent on the pic is less on the whodunit elements than on an out-and-out attempt to shock the patrons into frightened squeals. Background music fits the general mood okay but the photography is underlit making it tough at many

points to see the action. Direction is well paced and suspenseful while the thesping is uniformly competent. Strictly formula story revolves around a contested will left by a tyrannical matriarch. With a granddaughter arriving on the scene to claim her share, attempts are made to put her out of the way. Except for the young girl, all the other heirs are twisted and deranged characters making foul play something to be expected. Identity of the unknown assailant at the end doesn't cause any surprise. Marquee weight of the pic is frail with Karen Morley the only name. She handles her difficult psychotic role as credibly as the plot situation permits. Jeff Donnell, Jim Bannon and Robert Scott in the other featured roles back up in acceptable fashion."

So, young ladies and gentlemen with movie aspirations, before you go west, go murder someone – in a play, of course.

THE PUBLICITY FACTOR

Columbia took no chance at skipping any publicity for the movie, and its "exploitation" department created a variety of ways to advertise the film. Besides the usual lobby cards, picture stills, publicity mats and movie posters, the publicity department suggested movie theaters illuminate lobby boards with a green light for an added chill effect.

They suggested that theater owners supplement their local advertisements with a special advertisement placed before and after other radio programs of the mystery and horror variety. After all, it was the radio listeners who would chance to see their favorite program on the big screen. The huge audiences reached by these programs were "radio-made" for the showing of *I Love A Mystery*.

Columbia Pictures released a press book in late 1944, suggesting to theater managers:

- Sell a newspaper editor the idea of doing a feature story on local personalities who "love a mystery." These people may be Police Station habitués, reporters, detectives, and others who attempt to help the police because they "love a mystery." Try to have this feature run at least two or three days before opening, with reference to the picture as inspiration. Blow it up for a lobby board display during your run of *I Love A Mystery*.
- Dress a man in Chinese mandarin costume and have him walk the busier streets carrying an ax and wearing this sign on his back: "Will you take \$10,000 for your head? SEE *I Love A Mystery* at the _____ Theater for further details!
- A local publicity-minded psychiatrist is an excellent source for material for a newspaper feature, answering the question: "Why do people love a mystery?" Your cooperative editor can assign a reporter to the interview. Cash in on the resulting publicity by making certain *I Love A Mystery* is mentioned as the inspiration for the feature.

- Proprietors of newsstands and stores selling detective magazines should be asked to snipe these publications before your play date with stickers carrying copy similar to this: “Read the spine-tingling mysteries in this issue of _____ Magazine! SEE Columbia Pictures’ spine-tingling mystery-thriller *I Love A Mystery*, opening at the _____ Theater, Friday!”
- Organize a radio quiz program basing it on famous mystery and detective stories. The radio station manager should announce at the beginning, in the middle and at the end of the program that it was inspired by your showing of *I Love A Mystery*.

Radio spots were composed for local announcements in between programs aimed toward a mystery-loving audience.

(30 seconds) RADIO ANNOUNCER: Radio’s sensational thrill show is now on the screen! It’s Columbia Pictures’ spine-tingling screen version of *I Love A Mystery*, opening at the _____ Theater, Friday! Yes, you’ll want to see this amazing thrill show – for the first time on the screen. Don’t miss Columbia Pictures’ *I Love A Mystery*, at the _____, Friday!

(15 seconds) RADIO ANNOUNCER: Do *you* love a mystery? Then *you* won’t want to miss Columbia Pictures’ *I Love A Mystery*, the screen version of the sensational radio thrill show. *I Love A Mystery* tells the amazing story of death striking here – from the weird, exotic East! *I Love A Mystery* starts Friday at the _____ Theater!

(15 seconds) RADIO ANNOUNCER: Get ready for one of the strangest experiences you’ve ever known! It’s Columbia Pictures’ mystery-thriller, *The Unknown*, with Karen Morley, Jim Bannon, Jeff Donnell and Robert Scott. *The Unknown* starts this _____ at the _____ Theater.

(30 seconds) RADIO ANNOUNCER: It’s here at last – the mystery thriller of the year – Columbia Pictures’ suspense-filled drama, *The Unknown*, featuring Karen Morley, Jim Bannon, Jeff Donnell and Robert Scott. In one night – they lived a life of terror – and began a life of love. It’s exciting screen fare of nights filled with unknown horror and romance. Make a date now! See *The Unknown* – starts _____ at the _____ Theater.

(30 seconds) RADIO ANNOUNCER: Hold on to your toupee – get a grip on your scalp – Columbia Pictures’ hair-raising murder mystery, *The Unknown* is coming your way . . . with Karen Morley, Jim Bannon, Jeff Donnell and Robert Scott . . . together in a house of dreadful secrets where murder stalks every shadow – where only love could reveal the secret of *The Unknown*. Coming to the _____ Theater next _____. Don’t miss *The Unknown*!

Advertising catch-lines for *I Love A Mystery* included:

- The story of weird Oriental death walking the streets of America!
- Can a man be forced to murder . . . himself?

- From the mystic East . . . a weird sentence of death for a man who sold his head!
- Radio's great detective team solves its most exciting case!
- Are you one of the millions who love a mystery? How you'll thrill to radio's sensational chill show . . . now on the screen!
- For the first time . . . SEE the peg-leg killer who strikes by night! SEE secret rites in the mystic "thieves' market!" SEE radio's sleuths unearth a diabolical plot! SEE radio's sensational thrill show . . . more amazing than ever on the screen!

Advertising catch-lines for *The Unknown* included:

- Who fills her night with unknown terror? You'll know the fearsome answer when you know *The Unknown*!
- Will tonight bring her love . . . murder . . . or both?
- Nothing but MURDER could keep the secret of *The Unknown* . . . nothing but LOVE could reveal it!
- What unknown thing turned her love into terror?
- A house of dreadful secrets where murder stalks every shadow leaving a fearsome trail straight to *The Unknown*!
- In one night they lived a life of terror . . . and began a life of love!
- Killer unknown! With love unafraid of horrors untold!

Movie theaters were also given the option (as is always the case for major motion picture releases), to buy lobby cards and movie posters from the theater direct, for a small fee. These movie posters are designed to catch and attract passersby and weekly theater audiences, self-advertising what movie would soon be featured in the theaters soon. A 6-sheet poster cost 90 cents, a 3-sheet poster cost 45 cents, and a one-sheet poster cost fifteen cents. A set of 25 production stills cost the theater owners \$2.50. A set of eight 11 x 14 lobby cards cost 75 cents, two 22 x 28 lobby cards was 40 cents and an 11 x 36 insert card cost only a quarter. My how times have changed – and prices for these movie posters risen considerably since then!

Publicity for the film varied from a "Roving Reporter" to "Calling the Police." The exploitation page of Columbia's press book suggested having a roving photographer take group shots, well in advance of the movie's play date, at busy intersections of town and publish the photos on a lobby board in front of the theater, or arrange with the local newspaper to sponsor an "Unknown" photo contest. Circle the head of one or two people appearing in each photo and label them "unknowns." Any "unknowns" who can identify themselves receive guest tickets.

THE COLUMBIA PICTURES PROPOSALS

Reprinted below is the original five-page synopsis Morse typed and submitted to Columbia Pictures, which was loosely adapted by Charles O'Neal for *The Devil's Mask*. "The Coffin" was another five-page synopsis Morse typed and submitted, but unlike his other proposals, "The Coffin" was never adapted into a screenplay.

THE HEAD

by Carlton E. Morse

The little Mug and the tall flashy Slicker walked down the dark residential street over-shadowed with leafy trees. A snake rope drops from a tree over the head of the Slicker and in an instant the body is jerked up among the branches. The little Mug is talking, as he turns to his companion . . . no companion. He starts; he stares; he peers . . . he gets the hell out of there.

Jack and Doc come in the Silver Samavor and take a table near where the little Mug is telling a couple of companions about his experience. They are amused. Doc says, "Willia the Weevil is on the stuff again."

The Cordova Foundation of Natural Science is a museum greatly prized by San Francisco. There is a section marked "Trophies of the Bush Country." Dr. A is standing before a case of mummified, shrunken heads, which are headhunter trophies. When he is certain he is alone, he slides open the glass case and removes one of the six heads and replaces it with one taken from under his coat. These heads are about the size of oranges.

Jack and Doc stop at the museum to check on a bit of data with the curator. He asks if they've seen the new Bush collection donated by Dr. A on his return six months ago from his latest expedition. They go in. There are two other people in the Bush Room: the little Mug and a girl of about nineteen. They are not together. The little Mug is standing, staring at one of the heads . . . the substitute head. He catches sight of Jack and Doc and scuttles from the place. Jack and Doc look at the heads and Jack suddenly says, "That's the head of a white man" . . . indicating the substitute head.

They go to get the Curator. Janet B, the girl, has overheard them and she removes the head and slips out. Jack and Doc return with the Curator and upon seeing the head gone merely says, "The last time I was in here there were six heads, now there are only five." Curator excited. Jack suggests he doesn't call the police just yet.

Jack and Doc go to Dr. A's house and are let in by weird little figure almost a pygmy . . . maybe he is a pygmy. Dr. A's study is a museum in itself. They introduce themselves . . . talk about expedition . . . talk about his fellow scientist, Marcus Whitehead, who vanished on the trip . . . Finally talk about the head being stolen from museum.

Girl enters study; it is Janet B of the museum scene. She is afraid. Dr. A introduces her as his ward and daughter of Marcus Whitehead. Tells her of missing head; obviously nervous; Jack watches her amused . . . finally excuses herself.

When pygmy gives them their hats on way out Jack finds a note in hatband. It says, "Meet me at Silver Samavor" (same as in last picture). Janet B is waiting at bar. They take her to booth. She says, "So I stole the head. I think

Dr. A killed my father on expedition. I think that head is my father's head. I think I now have proof of murder."

JACK: Why would he kill in the Bush Country and then bring evidence to hang himself and display in museum?

JANET: He is cruel, malicious . . . It would be his idea of something monstrously funny.

JACK: Does the head look like your father?

JANET: No, but it's so shrunken and withered . . . the minute I heard you say it was the head of a white man I knew it was my father.

JACK: Headhunters are very good at retaining the original features.

JANET: It's the only man he's killed, that I know of . . . It must be my father.

JACK: Why are you so sure he killed him?

JANET: The last letter I received from father before he was reported missing he said Dr. A was acting strangely.

JACK: This was in the bush country?

JANET: Yes. He said Dr. A was "going native"; getting sly, secretive and dangerous. He said as soon as he got home he was going to appoint a new executor for his estate. He said after his experiences on the expedition he no longer felt that Dr. A was the man to handle his estate in case of his death.

JACK: In view of all this why have you stayed in the house? Why haven't you gone to the police?

JANET: I'm not of age . . . I'm a ward. I haven't any choice. Besides, I'm trying not to let him suspect that I know he's a killer. I'm being as nice as I can hoping he'll do something to prove his guilt. I think this head –

DOC: But you said you had a letter from your father.

JACK: Her father's accusation that he acted strange wouldn't be proof to the police.

DOC: But gonna drop him as executor . . .

JACK: Why would Dr. A want to be executor? He doesn't need Miss B's money. He's a wealthy man.

JANET: But he does want to be executor.

JACK: Why?

JANET: (distaste) I think he has some idea I'm going to marry him.

DOC: (indignant) He's old enough to be your father . . . he can't be in love.

JANET: It's not love . . . It's something else.

JACK: Yeah?

JANET: For some reason he's very anxious that he keep his hands on father's estate. It's as though he was afraid of letting go of it.

During this conversation, the little Mug comes in. Takes a seat at the bar. Jack leaves Doc and Janet and takes a seat beside him. Seen your pal the Slicker lately? Jack asks. Little Mug shivers, says no. Says when Slicker vanished from his side a week ago, that was the end of him.

JACK: You were in the museum, You were scared. Why?

Little Mug shivers. Jack says kindly, have a drink. Drink comes. Now what's it all about? Little Mug gulps deep then says, "If I didn't see the Slicker's head sitting on a pedestal in there – honest, Jack, I'm getting the crawls."

JACK: How'd you happen to be out there in the residential district the night Slicker disappeared, anyway?

MUG: We had a job . . . Anyway Slicker thought we had a job.

JACK: What kind of a job?

MUG: I don't know. I cased the joint from the outside while Slicker went in and made the pitch. I don't even know who he was putting the finger on.

JACK: You'd know the house, wouldn't you?

MUG: (tense) Sure . . . Two Four Seven Oh Le Grande Avenue.

JACK: Two four seven . . . well, what do you know.

Jack and Doc are walking along the street in the same district where Slicker and the little Mug were walking in opening scene. Jack has a heavy muffler around his neck. Doc kids him about becoming a hypochondriac. Same tree snake rope drops over Jack's head. Silently as before Jack's body vanishes up in tree. Doc whirls, looks bewildered and then Jack's body comes crashing down to sidewalk. Doc rushes to him. "Where you bin? You all right?" Jack gasps, there's a man in the tree. Get him. Doc pulls gun and flashlight and shines it up in branches. Light reveals no one. Doc says, "You're crazy!" Jack gets to feet, takes scarf and rubs neck. Says man dropped rope over his head and jerked him into tree. Doc says, "good thing you had that heavy scarf on after all." Jack sardonic, "Yes, wasn't it. Also good thing I had a knife open in my pocket to cut the rope before it strangled me." Doc stares. "Jack, you mean you knew —"

Jack and Doc go to Two Four Seven Oh which is Dr. A's home. Dr. A opens door himself. Jack asks where pygmy servant is. Dr. A shrugs, "He's getting civilized. He has to have a day off just like other people's servants."

The story from here is simply that Slicker had robbed the empty apartment of Marcus Whitehead and had found a letter which he'd sent himself *after* the last letter Janet B had received. In it was proof that not only was Dr. A the killer of Marcus W. but was now practicing the ugly, distorted rites of the headhunters. Some of them were religious and some simply to do with the fine art of reducing and preserving a human head. Slicker had tried to blackmail Dr. A and Dr. A had pointed him out to the pygmy servant and said, "He is our enemy." The pygmy did the rest. Dr. A did the same thing in the case of Jack.

There will naturally be a scene in which Janet B makes a big scene and flings herself out of the house. This time Dr. A doesn't tell the pygmy to attack, but he thinks Janet is "an enemy" so he follows her out of the house and takes to the trees. You see movement of branches. She thinks she's being followed and starts to run but movement of branches over her head goes ahead of her. She hears rustling but doesn't think to look up. Then the snake rope drops. There is a flash of gunfire as the girl grabs her throat and feet start to leave the ground. Body falls out of tree and it is the pygmy of course.

They start back to Dr. A's house to arrest him. Cut to Dr. A standing before a mummified head of Marcus Whitehead. He is gloating over his former friend who had threatened to expose him for his uncivilized practices.

THE COFFIN

by Carlton E. Morse

This five-page synopsis was typed by Morse some time in early 1944. One of many five-page synopses Morse wrote and submitted to the scriptwriters at Columbia Pictures, "The Coffin" was loosely based on his previous serial, "Castle Island." This submission was never accepted, rejected for reasons unknown (probably because of the slow opening half), and was never made into a movie. Here now is "The Coffin," a proposed idea for an *I Love A Mystery* movie script that never made it to the silver screen.

Dr. Cooper, M.A., Ph.d., etc., etc. and Professor of Applied Psychology at Blank University is having a beautiful funeral service. The President of the University is reading the ceremony himself; telling what a fine scientist Dr. C was; what a great intellect etc. He also touches on his relationship with Dr. Thorn, the number one Medic in the little University town in the state of Washington. He remarks on their many years of friendship and their Damon and Pythi relationship.

In the congregation are not only faculty members, but students, Dr. Thorn (of course) and Jack and Doc. They are representing the Insurance Company, which had several years before insured Dr. Cooper's life for a hundred thousand dollars. In Jack's pocket is the insurance check, and Jack and Doc are just waiting to see their client put away properly before handing the check over to Doctor Thorn, who is executor of his friend's estate.

The President of the U. might make some mention of the fact that it was only a fortnight since many assembled here had been guests at Dr. Cooper's home. At that time he was hale and hearty. That in a spiritual sense his heart was great, but in the physical sense it had been weak. As he talks we flashback to the party at Cooper's house where many relationships are established . . . i.e. . . . relationship between Dr. Thorn and Cooper . . . and other business to show his high standing in the community.

After the service the crowd files by casket. Jack passes and looks intently; then Doc. Jack asks how he looked. Doc said swell. Jack said that body's head was made of rubber! Doc, startled says Rubber? In a distant voice so that two people hear him. One, the funeral director in attendance up on the casket. The other was an intriguing young woman, Professor Sharon McCall, of the School of Applied Arts at the University.

Jack and Doc go outside prepared to stop the burial until an explanation about the body is forthcoming. At the side of the church they are intercepted by Professor Sharon, who says that she also recognized the rubber face or mask; in fact she said it was she who had made the head in her department at the request of Dr. Cooper, months ago. She explained that in her Art Department they taught the making of masks of all kinds. Dr. Cooper had been intrigued and asked for one of his own face.

At this point Jack, Doc and Miss McCall are either lured or forced into a car. Inside is Dr. Cooper himself, who has been watching his own funeral from the interior of the car with considerable amusement. The two detectives and girl are forced into the car and driven away. Now for the explanation of the funeral. Dr. Cooper and Dr. Thorn are in need of considerable money for illegal

experiments in applied psychology. Dr. Cooper lent himself for a “faked death” because he was heavily insured. Dr. Thorn signed a faked death certificate and as he likewise owned the choicest mortuary in the college town he was able to withhold the body of a client from burial (burying an empty casket) and using the body for the Cooper funeral, after having fitted it with the Cooper-made-mask.

From the college town the captives are transported by car to a forest retreat on the edge of the ocean far from civilized life. Here they have a motor launch, which carries them to an island up off the coast of Canada. (In original story Jack and Doc and a third detective, Reggie York, trailed Thorn and Cooper to this jumping off place and then were captures. If that makes them smarter, why not).

On the island, which is one of hundreds off the coast of Canada, there is a great old-fashioned castle with moat and drawbridge. It was built by a Russian count two centuries ago. Then in an upheaval of the ocean bed it sank and was forgotten. Sometime later the island rose again. Perhaps ten years ago Dr. Cooper and Dr. Thorn found this ancient pile. It was exactly the place for them to carry out some experiments, which they already were considering in the realm of fear and psychology. In the years that followed with the aid of a number of paid henchmen cleaned up the castle, renewed the moat and drawbridge and in the dungeon of the castle began to collect certain of the more vicious and treacherous wild life from the mainland. Their favorite animal was the panther or mountain lion, native to the northwest. They trimmed the trees on the little island, which was no more than ten acres in area. No limb was left lower than twenty feet and all the brush was cleaned out so that the whole thing resembled a wild, natural park. Around the whole island was a treacherous undertow which had somehow come into being when the island had risen from the sea. A human being swimming out from the island went to certain death.

That was the set up into which Dr. Thorn and Dr. Cooper brought Jack, Doc and Professor Sharon McCall. The rest of the story has to deal with the scientific measuring of human fear against animal fear. That is the illegitimate experiment the two doctors are performing. How much of it is actual scientific and how much of it pure sensual pleasure on the part of the two scientists is up to the producer of the picture. The actual scientific measurements are studied and kept on file.

What they do is this. Through suggestion and insinuation and acts of deliberate mental terrorism, try to build up fear to its greatest pitch in their human subjects. Never physical force.

One instance; put the girl in a shadowy dungeon separated from a mountain lion only by bars so that she listens to the animal crunching bones and watches its green eyes stare at her in the dark.

Another instance; Doc is a great poker player, so the two doctors play poker with him. It is explained to him that the poker chips do not represent money, but hours. Each chip he wins means an hour added to his life before he must go out and face a hungry panther in the open park with simply a ten-inch knife to fight with. They play all night and by his great skill Doc wins thirty-four chips. Doc really sweats blood over the poker game. But that’s only the beginning. Now comes the real mental cruelty. Every hour one of the doctors comes to him and demands the return of one chip. Thirty-four hours, thirty-three

hours, thirty-two hours! Hour by hour Doc sees his chips dwindling . . . his moment for facing a hungry animal drawing closer. Even at night when he's asleep, someone gently shakes him out of slumber and asks for another chip . . . It builds up tremendous pressure in Doc.

Then there is the final scene in which the doctors have the three tied to chairs in the great baronial hall of the castle and with their thermometers, their charts, their blood-pressure apparatus, etc., check each person for fear reactions, talking in front of them as though they were guinea pigs on a dissecting table. Building up to the final peak of fear before sending one of them out to face the animal. (As you will see in the original script, it might be well to have still a fourth victim, perhaps the third detective Reggie York. This because there is a tremendous scene in which Reggie goes to pieces and they decide to send him out with the girl instead of Doc, only to find on closer examination that he was faking fear to save Doc and Jack. Or maybe it should be Jack who tired to carry this load.)

Anyway the ruse is discovered and Doc and the girl are actually sent out. While the doctors are releasing them on the island Jack and Reggie (if he is used) free themselves by breaking the arms of their chairs. First Jack, with the chair chained to him, jumps on the overturned chair of Reggie. Then Reggie (now free) jumps on the arms of Jack's chair. They get loose just as the two doctors return from the drawbridge and are going to their tower room to watch what takes place among the trees. Jack and Reggie capture the two, find extra handcuffs on them and lock them to the iron grilling. Then dash for the drawbridge only to find it drawn up. They have a helluva time finding how it's lowered. Jack remembers on an occasion of seeing Dr. Cooper raise his hand above his head. He thought it was a signal to someone inside to lower the bridge at the time, but now he tries it. It breaks an electric eye and the bridge comes down. They dash out into the park with guns they have taken off the doctors, finds the girl sobbing on the ground. She says Doc has been killed by the animal. They run on and find Doc has only been badly scratched and mauled and the panther has been killed.

The boys collect the two doctors, the hundred thousand dollar insurance check and the case is complete.

Note: I am including the original radio scripts for reference in the castle scenes. The rest will not apply to this revised story. CEM

I LOVE A MYSTERY (1945)

Directed by Henry Levin.

Produced by Wallace MacDonald.

Screenplay by Charles O'Neal, based on the radio serial
"The Decapitation of Jefferson Monk," by Carlton E. Morse.

Original music composed by Mischa Bakaleinikoff
and Mario Castelnuovo-Tedesco.

Stock music from previous pictures by John Leipold, Ben Oakland,
Victor Schertzinger, Louis Silvers, and Gregory Stone.

Art Director: George Brooks

Assistant Director: Ray Nazarro

Director of Photography: Burnett Guffrey

Film Editor: Aaron Stell

Second Camera Operator: Gert Anderson

Set Decorator: Joseph Kish

Sound Engineer: Edward Bernds

Cast:

Jim Bannon as Jack Packard

Nina Foch as Ellen Monk

George Macready as Jefferson Monk

Barton Yarborough as Doc Long

Carole Mathews as Joan Anderson

Lester Matthews as Justin Reeves

Cosmo Sardo as Raynolds

Gregory Gaye as Dr. Han

Pietro Sosso as the street musician

Leo Mostovoy as Vovaritch

Frank O'Connor as Ralph Anderson

Isabel Withers as Miss Osgood

Joseph Crehan as Detective Captain Quinn

Ernie Adams as Gimpy

Fred Graff as Morgan

Gene Stone as the waiter (uncredited)

Carlyle Blackwell as man on the bridge (uncredited)

Gary Bruce as the intern (uncredited)

Frank Martin as the narrator (uncredited)

Kay Dowd as the woman (uncredited)

Henry Hall as the patron (uncredited)

Harry Semels as the servant (uncredited)

THE DEVIL'S MASK (1946)

Directed by Henry Levin.

Produced by Wallace MacDonald.

Screenplay by Charles O'Neal, based on an original story by Carlton E. Morse.

Additional dialogue supplied by Dwight V. Babcock

(credited as William Babcock).

Original music by George Duning and Irving Gertz (both uncredited).

Stock music by Mario Castelnuovo-Tedesco, Paul Sawtell and Victor Young.

Musical Director: Mischa Bakaleinikoff

Art Director: Robert Peterson

Assistant Director: Carl Hiecke

Director of Photography: Henry Freulich

Film Editor: Jerome Thoms

Set Decorator: George Montgomery

Sound Engineer: George Cooper

Cast:

Jim Bannon as Jack Packard

Barton Yarborough as Doc long

Michael Duane as Rex Kennedy

Anita Louise as Janet Mitchell

Thomas E. Jackson as Detective Captain Quinn

Paul E. Burns as Leon Hartman

Mona Barrie as Louise Mitchell

Frank Wilcox as Prof. Arthur Logan

Richard Hale as the curator, Raymond Halliday

Ludwig Donath as Dr. Karger

Mary Newton as Karger's Nurse

Edward Earle as E.R. Willard

Coulter Irwin as Frank

Fred Godoy as Mendoza

John Elliott as John, the butler

Frank Mayo as Quentin Mitchell

Frank Martin as the narrator (uncredited)

Harry Strong as Brophy, museum night watchman

Bud Averill as the museum guard

THE UNKNOWN (1946)

Directed by Henry Levin.

Produced by Wallace MacDonald.

Screenplay by Malcolm Stuart Boylan and Julian Harmon.

Adaptation by Charles O'Neal and Dwight Babcock.

Stock music by Mario Castelnuovo-Tedesco and others is used.

Musical Director: Mischa Bakaleinikoff

Art Director: George Brooks

Assistant Director: Carl Hiecke

Director of Photography: Henry Freulich, a.s.c.

Film Editor: Arthur Seid

Set Decorator: George Montgomery

Sound Engineer: George Cooper

Cast:

Karen Morley as Rachel Martin

Jim Bannon as Jack Packard

Jeff Donnell as Nina Arnold

Robert Scott as the young lawyer, Reed Cawthorne

Robert Wilcox as Richard Arnold

Barton Yarborough as Doc Long

James Bell as Edward Martin

Wilton Graff as Ralph Martin

Helen Freeman as Phoebe Martin

J. Louis Johnson as Joshua

Boyd Davis as Captain Selby Martin

Russell Hicks as the man (uncredited)

I LOVE A MYSTERY (1966)

If Hollywood could ever "murder" a mystery movie, this one is it. In the style (and obvious attempt to cash in on the success) of the popular sixties' television series *Batman*, this Universal Studios film was based on the Carlton E. Morse radio series. The best description for this movie is a complete waste of good talent. Jack Weston, Ida Lupino, Terry Thomas and David Hartman could have appeared in almost anything and shone through but instead, hampered by an awful script and cheap productions, photographed camp-style, it fails to impress. In fact, the only person who shone during the movie was Don Knotts, who plays his part as only he could. His one-minute appearance, however, comes as no surprise since his name appeared in the opening credits of the movie. Leslie Stevens, who produced the now-cult-classic *The Outer Limits* for ABC from 1963 to 1965, both directed and wrote the screenplay.

Filed in 1966, this 100-minute movie was designed as a pilot for a proposed television series that apparently failed to gain the interest of the networks and sponsors. The film never made it to television until 1973 when local television stations began airing the film as part of their "late night" movie offerings before signing off for the evening.

The script was based on the first two serials in the New York run, "The Fear That Creeps Like a Cat" and "Hollywood Cherry." The plot was greatly reworked. Jack, Doc and Reggie travel the world in their private plane, seeking high adventure. An insurance company hires them to find Alexander Archer, a client who recently disappeared. The boys eventually find themselves on a private island, owned and operated by Randolph Cheyne, played by Ida Lupino. "Randy" wants to perform scientific tests on the boys, in hopes of studying the reactions of human fear when encountering a savage lion. Also on the island are her son Job, and her three daughters, Faith, Hope and Charity. Eventually the boys wrestle with the lions, save the girls, foil Randy's scientific experiment, and free Archer from his captor.

Directed by Leslie Stevens, who also wrote the screenplay.

Produced by Frank Price.

Organ Music by Oliver Nelson.

Musical Supervision: Stanley Wilson

Art Director: John J. Lloyd

Assistant Director: Frank Losee

Color Coordinator: Robert Brower

Costumes: Burton Miller

Director of Photography: Ray Rennehan, a.s.c.

Editorial Supervision: Richard Belding

Film Editor: Robert F. Shugrue

Hair Stylist: Larry German

Makeup: Bud Westmore

Set Decorators: John McCarthy and Perry Murdock

Sound Engineer: Earl Crain, Jr.

Unit Man: Donald Baer

Cast:

Ida Lupino as Randolph Cheyne

Les Crane as Jack Packard

David Hartman as Doc Long

Hagan Beggs as Reggie York

Jack Weston as Job Cheyne

Don Knotts as Alexander Archer

Terry-Thomas as Gordon Elliott

Melodie Johnson as Charity

Karen Jensen as Faith

Deanna Lund as Hope

Peter Mamakos as the waiter

Andre Philippe as Andre

Lewis Charles as the captain

Francine York as the telegram girl

NBC MYSTERY THEATER EPISODE GUIDE

All of the best resources have been consulted regarding the exact spelling of script titles and broadcast dates. For example: "Capt. Post: Crime Specialist" is the exact spelling of the serial, not Captain Post: Crime Specialist or Captain Post, Crime Specialist. The names of the actors have been cross-referenced so the spellings are accurate to the best of my ability. Due to a lack of preservation, there are a few blanks throughout the episode guides, which is why the names of actors for a few characters remain unknown. Individual episode titles are also missing for a few broadcasts. I have made attempts to fill in some of those blanks as best I could, through the use of original scripts, reference books and production sheets.

I also documented other information pertaining to the broadcasts – only when it was available during research. These include alternate titles, when the finished manuscript was received at the continuity desk (remember there were censors who had to approve each script before it was dramatized), and if the information was available I also documented when the script was approved for broadcast.

Having double-checked for accuracy, I can state for certain that this is the station at which these dramas originated, not KGO in Oakland as some reference sources have inaccurately listed. Oakland did carry the program but it was not the station from which the dramas originated.

Originating from NBC's Studio KPO, San Francisco, California.

The Cross-Eyed Parrot, broadcast Friday evenings 10:00 to 10:30 p.m., P.S.T.

The Dragon in the Sun, broadcast Friday evenings 10:00 to 10:30 p.m., P.S.T.

The City of the Dead, broadcast Friday evenings 10:00 to 10:30 p.m., P.S.T.

Capt. Post: Crime Specialist (Episodes one to five)

Broadcast Friday evenings 10:00 to 10:30 p.m., P.S.T.

Capt. Post: Crime Specialist (Episodes six to ten)

Broadcast Friday evenings 9:30 to 10:00 p.m., P.S.T.

The Return of Captain Post, broadcast Friday evenings 10:00 to 10:30 p.m., P.S.T.

The Game Called Murder, broadcast Friday evenings 10:00 to 10:30 p.m., P.S.T.

Dead Men Prowl, broadcast Wednesday evenings 10:15 to 10:45 p.m., P.S.T.

The Witch of Endor, broadcast Monday evenings 10:00 to 10:30 p.m., P.S.T.

THE CROSS-EYED PARROT

Episode #1 "The Transplanting of Brains" Broadcast of May 2, 1930.

Cast: Grace Cooper (Lisle Frawley); Rollon Parker (Hayne Frawley); Bert Horton (Plummer Collins); Vanita D'Vair (Tega Von Elm); Barry Hopkins (Dr. Herz Von Elm); Jack Phipps (Morgan); Barbara Lee (Margot); and Richard LeGrand (Dr. S. Pinal Kord).

Plot: Innocent women of high society are being kidnapped and held for a large ransom, on board a sea-going vessel by a mysterious figure. No one knows the mystery man's identity, but the police suspect Dr. Herz Von Elm, a recluse who remains the only caretaker of a mental institution on a private island.

Episode #2 **“Two Men and a Maid”** Broadcast of May 9, 1930.

Cast: Grace Cooper (Lisle Frawley); Rollon Parker (Hayne Frawley); Bert Horton (Plummer Collins); Vanita D’Vair (Tega Von Elm); Richard LeGrand (Dr. S. Pinal Kord); and Barry Hopkins (Dr. Herz Von Elm).

Plot: Lisle Frawley has been kidnapped. Her brother, Hayne, and her boyfriend, Plummer, go out to the island incognito in order to learn the whereabouts of Lisle. While Plummer assumes the false identity of a man undergoing a nervous breakdown, Hayne uses the diversion to investigate.

Episode #3 **“The Panther Girl Screams”** Broadcast of May 16, 1930.

Cast: Vanita D’Vair (Tega Von Elm); Barry Hopkins (Dr. Herz Von Elm); Jack Phipps (Morgan); Bert Horton (Plummer Collins); Grace Cooper (Lisle Frawley); Richard LeGrand (Dr. S. Pinal Kord); Barbara Lee (Margot, the Panther Woman); and Rollon Parker (Hayne Frawley).

Plot: Dr. S. Pinal Kord, one of the inmates, gives Hayne a clue. “To find what you are searching for, watch for yards and yards of silk, a red-headed woman, and a cross-eyed parrot!” A dangerous woman best described as a human panther, escapes the clutches of Dr. Von Elm and roams the island freely.

Episode #4 **“The Laughing Maniac Escapes”** Broadcast of May 23, 1930.

Cast: Vanita D’Vair (Tega Von Elm); Barry Hopkins (Dr. Herz Von Elm); Jack Phipps (Morgan); Grace Cooper (Lisle Frawley); Bert Horton (Plummer Collins); Barbara Lee (Margot, the Panther Woman); Rollon Parker (Hayne Frawley); Richard LeGrand (Dr. S. Pinal Kord); and Fred Thomas (the laughing maniac).

Plot: Another inmate of Dr. Von Elm’s manages to escape. This one is a laughing maniac who threatens the life of anyone who gets in his way, but is soon apprehended. Plummer roams the hallways of the sanitarium while Hayne falls in love with Tega, the daughter of Dr. Von Elm. It seems even Tega does not know what her father does in his laboratory.

Episode #5 **“The Gorilla Roars”** Broadcast of May 30, 1930.

Cast: Vanita D’Vair (Tega Von Elm); Barry Hopkins (Dr. Herz Von Elm); Jack Phipps (Morgan); Grace Cooper (Lisle Frawley); Barbara Lee (Margot, the Panther Woman); Richard LeGrand (Dr. S. Pinal Kord); Bert Horton (Plummer Collins); and Rollon Parker (Haynes Frawley).

Plot: Dr. Von Elm is holding Lisle Frawley in a hidden apartment in order to use her in a scientific experiment. The experiment – transferring her brain into the skull of a huge African gorilla.

Episode #6 **“The End of the Panther Girl”** Broadcast of June 6, 1930.

Cast: Vanita D’Vair (Tega Von Elm); Barry Hopkins (Dr. Herz Von Elm); Jack Phipps (Morgan); Bert Horton (Plummer Collins); Grace Cooper (Lisle Frawley); Barbara Lee (Margot, the Panther Woman); Rollon Parker (Hayne Frawley); Richard LeGrand (Dr. S. Pinal Kord); and Fred Thomas (the laughing maniac).

Plot: Margot, once Von Elm’s faithful assistant, is also known as the Panther Woman. She escaped the confines of Dr. Von Elm as he was about to replace her brain with that of a panther. Before the mad doctor can divulge a secret to his daughter Tega, Haynes and Plummer interrupt. Haynes accidentally shoots and kills the Panther Woman.

Episode #7 “The Phantom Strikes Again” Broadcast of June 20, 1930.

Cast: Vanita D’Vair (Tega Von Elm); Grace Cooper (Lisle Frawley); Barry Hopkins (Dr. Herz Von Elm); Jack Phipps (Morgan); Bert Horton (Plummer Collins); Barbara Lee (Margot); Rollon Parker (Hayne Frawley); Richard LeGrand (Dr. S. Pinal Kord); and Fred Thomas (the laughing maniac).

Plot: With the Panther Woman out of the way (partly due to the doctor successfully driving her insane), Tega discovers that she is not really Dr. Herz Von Elm’s daughter. Her father is a man murdered a long time ago. It is revealed that Margot was the doctor’s head nurse and wife. Morgan, Dr. Von Elm’s right-hand man, is an ex-convict.

Episode #8 “----- title unknown -----” Broadcast of June 27, 1930.

Cast: Vanita D’Vair (Tega Von Elm); Barry Hopkins (Dr. Herz Von Elm); Grace Cooper (Lisle Frawley); Jack Phipps (Morgan); Bert Horton (Plummer Collins); Richard LeGrand (Dr. S. Pinal Kord); Barbara Lee (Margot); Rollon Parker (Hayne Frawley); and Fred Thomas (the laughing maniac).

Plot: Margot is stolen from the operating room by a mysterious being described as a “Gorilla Man” who roams the private island by night. With one of the doctor’s assistants dead (apparently at the hands of the madman), the situation looks grim when Haynes is knocked unconscious and the doctor vanishes entirely.

Episode #9 “Strapped to the Operating Table” Broadcast of July 4, 1930.

Cast: Vanita D’Vair (Tega Von Elm); Barry Hopkins (Dr. Herz Von Elm); Richard LeGrand (Dr. S. Pinal Kord); Grace Cooper (Lisle Frawley); Jack Phipps (Morgan); Bert Horton (Plummer Collins); Rollon Parker (Hayne Frawley); and Fred Thomas (the laughing maniac).

Plot: Because Tega has learned about her real father and fails to cooperate with Dr. Von Elm, she finds herself strapped to the operating table, about to have the brain of an African gorilla transplanted into her head! The Gorilla Man attacks Dr. Von Elm, and turns loose the laughing maniac, who is a vicious murderer. Morgan is shot to death.

Episode #10 “The Gorilla Man Revealed” Broadcast of July 11, 1930.

Cast: Vanita D’Vair (Tega Von Elm); Richard LeGrand (Dr. S. Pinal Kord); Grace Cooper (Lisle Frawley); Bert Horton (Plummer Collins); Rollon Parker (Hayne Frawley); Barry Hopkins (Dr. Herz Von Elm); and B. Deane (Lisle Frawley).

Plot: Lisle screams for her life, bringing the gorilla to consciousness. Tega begs to be set free, offering safe passage to Lisle, Hayne and Plummer. Dr. Von Elm stabs the gorilla in self-defense, but the hairy beast kills the mad doctor – choking the life out of him.

THE DRAGON IN THE SUN

Episode #1 “The Feathered Serpent Strikes” Broadcast of July 18, 1930.

Cast: Bobbe Deane (Connie Carter); George Rand (Mark Wells); Bert Horton (Henry Biggs); Fred Thomas (Doctor Carter); and Elizabeth Wilbur (Mrs. Roberto Santos).

Plot: The net of death spread by the ancient Mayan priests of the Sacred City in the jungles of Central America is thrown about a little group of San Francisco citizens. Robert Carter, a young archeologist, is killed. On the advice of Mrs. Roberto Santos, a Spanish-American woman familiar with Mayan mysticism, noted archaeologist Dr. Howard Carter, his daughter Connie, and friends Mark Wells and Henry Biggs seek protection in a certain old monastery in the Chiapas jungles. There, the monks fight the tremendous power of the Mayan priesthood. Mark and Henry learn that among the Mayans, the owl is the symbol of death. That bird's presence on the window ledge is no accident. It was a warning . . . a message of impending death to our heroes.

Episode #2 **"The Gorilla at Sea"** Broadcast of July 25, 1930.

Cast: Bobbe Deane (Connie Carter); George Rand (Mark Wells); Bert Horton (Henry Biggs); Fred Thomas (Doctor Carter); Richard LeGrand (the Werewolf); and Elizabeth Wilbur (Mrs. Roberto Santos).

Plot: Aboard ship seven days out of San Francisco, the members of the team pace the deck like phantoms. A gorilla breaks loose on board and after a short struggle with the beast, the expedition discovers it to be a man in a monkey suit. But this strange killer has a werewolf as an assistant. Realizing his defeat, the gorilla man jumps to his feet, leaps over the railing and plunges into the ocean.

Episode #3 **"Death Comes to Chiapas"** Broadcast of August 1, 1930.

Cast: Bobbe Deane (Connie Carter); George Rand (Mark Wells); Bert Horton (Henry Biggs); Fred Thomas (Doctor Carter); unknown (Ixkar, the Priest); Rollon Parker (Carlos); unknown (Juan); and Elizabeth Wilbur (Mrs. Roberto Santos).

Plot: The Carter expedition arrives at the seaport of San Cristobal in the Central American state of Chiapas. With the failed attempts to annihilate the whole party back in San Francisco and later at sea, the ancient priests get desperate. Mrs. Santos hires a guide named Juan Mendez to help them through the jungles. The Mayan high priest, Ah-Yum-Boab, arranges for the kidnapping of Connie, Henry and Mrs. Santos.

Trivia, etc. The original title of Episode Three was "The Green-Eyed Murderess, Again."

Episode #4 **"The Tree That Eats Flesh"** Broadcast of August 8, 1930.

Cast: George Rand (Mark Wells); Bert Horton (Henry Biggs); Fred Thomas (Doctor Carter); Elizabeth Wilbur (Mrs. Roberto Santos); Rollon Parker (Carlos); and Richard LeGrand (the Werewolf).

Plot: Mark suspects Mrs. Santos of being a very clever agent of their enemies, closely linked with Tula, a green-eyed emissary of the deadly high priest in the Sacred City. Dr. Carter escapes from the Mayan sacrificial chamber with Mark and Henry, only to be led to an underground passageway and meet up with the werewolf face-to-face.

Episode #5 **“The Stairway to the Sun”** Broadcast of August 15, 1930.

Cast: Bobbe Deane (Connie Carter); George Rand (Mark Wells); Bert Horton (Henry Biggs); Fred Thomas (Doctor Carter); Elizabeth Wilbur (Mrs. Roberto Santos); and Richard LeGrand (the Werewolf).

Plot: Taking prisoner the untrustworthy Mrs. Santos, the expedition witnesses the fulfillment of the prophesy of the “Dragon Was to Ride in the Sun.” The Mayans believe that each time there is to be a world catastrophe, the shadow of a Dragon appears on the sun.

Episode #6 **“The Chamber of Tortures”** Broadcast of August 22, 1930.

Manuscript received at the Continuity Desk August 11, 1930.

Cast: Bobbe Deane (Connie Carter); George Rand (Mark Wells); Bert Horton (Henry Biggs); Fred Thomas (Doctor Carter); Elizabeth Wilbur (Mrs. Roberto Santos); and Richard LeGrand (the Werewolf).

Plot: Mark overhears the Werewolf, agent of Ah-Yum-Boab, declare that the civilization of the world is to be destroyed in five days. With Connie to be sacrificed by Ah-Yum-Boab, the men have no choice but to free Mrs. Santos and allow the old woman to use her power to save young Connie.

Episode #7 **“What Becomes of the Living Dead”** Broadcast August 29, 1930.

Cast: Bobbe Deane (Connie Carter); George Rand (Mark Wells); Bert Horton (Henry Biggs); Fred Thomas (Doctor Carter); Elizabeth Wilbur (Mrs. Roberto Santos); unknown (the Master); unknown (the madman without a name); and Richard LeGrand (the Werewolf).

Plot: Mrs. Santos betrays the men once again. Connie is still in the power of one of the Masters of the Brotherhood to the Sun. In a room beneath the magnificent Stairway to the Sun, one of the Masters is in the act of “stealing her mind” to give to a Mayan girl in the Sacred City. The men rush to the rescue, only to discover Connie has disappeared. The Master is found dead on the floor – stabbed in the back with Mrs. Santos’ knife.

Episode #8 **“A Glimpse of the Sacred City”** Broadcast of September 5, 1930.

Cast: George Rand (Mark Wells); Bert Horton (Henry Biggs); Fred Thomas (Doctor Carter); and Elizabeth Wilbur (Mrs. Roberto Santos).

Plot: Mark, Henry and Dr. Carter struggle up the two miles of underground “Stairway to the Sun” in the hope of reaching the Sacred City and saving Connie, only to end up saving the life of Tula. In return, Tula helps the men overpower the Mayan guards at the head of the Stairway, so that they have access to the Sacred City. Mrs. Santos appears and bargains with Dr. Carter – his daughter’s return for his precious map to the secret passage and Montezuma’s roomful of gold.

Trivia, etc. The title of this script is really odd. At the top of the script lists “Temple of the Sacred City.” But later on the first page, the announcer says “This brings you the eighth episode of ‘The Dragon in the Sun’ by Keltner Williamson, expert on Mayan archaeology, and Carlton E. Morse. Tonight’s drama is called ‘A Glimpse of the Sacred City.’ When we left Connie Carter last week . . .” That means this script has two different titles!

Episode #9 **“What Happened to Judas”** Broadcast of September 12, 1930.

Manuscript received at the Continuity Desk September 2, 1930.

Cast: Bobbe Deane (Connie Carter); George Rand (Mark Wells); Bert Horton (Henry Biggs); Fred Thomas (Doctor Carter); and Elizabeth Wilbur (Mrs. Roberto Santos).

Plot: The entire Carter party reunites in the famous passage thanks to the bravery of Mrs. Santos. The party has hit upon a way of ending the menace of Ah-Yum-Boab. A crater of boiling lava – the living remains of a once immense volcano – is close to a mountain lake. If released, the lava and water mixing will create enough gas and steam in the bowels of the earth to blow the Sacred City off the face of the map, including the cult hell-bent on the domination of civilization.

Episode #10 **“What Happened to Three Women”** Broadcast of Sept. 19, 1930.

Manuscript received at the Continuity Desk September 11, 1930.

Cast: Bobbe Deane (Connie Carter); George Rand (Mark Wells); Bert Horton (Henry Biggs); Fred Thomas (Doctor Carter); and Elizabeth Wilbur (Mrs. Roberto Santos).

Plot: The destruction of the city also means the sacrifice of the Carter party. Henry and Connie discover Montezuma’s lost treasure room. Tula comes to the rescue at nearly the last minute and the entire expedition escapes before the Sacred City – the last living evidence of the birth of civilization – is destroyed, taking the life of the cult members.

Trivia, etc. The original title of Episode Ten was “What Becomes of Three Women.”

THE CITY OF THE DEAD

Episode #1 **“The Old Haunted Church”** Broadcast of September 26, 1930.

Manuscript received at the Continuity Desk September 17, 1930.

Subject matter approved for broadcast by the Continuity Desk on September 23.

Cast: Bernice Berwin (Phyllis Carrol); George Rand (Doctor Tooner); Thomas Kelly (Jimmy Parker); and Fred Thomas (Mayor Joshua Long).

Plot: Old Joshua Long, mayor of the “City of the Dead” – otherwise known as caretaker of an old cemetery no longer in use – was mysteriously shot when he pulled a bell-rope in the ruins of the cemetery’s little church. The only suspects are Jimmy Parker and Phyllis Carrol, who are caught roaming near the cemetery. The young people claim their car was stolen and they met a stranger crying along the roadway.

Episode #2 **“I’ve Dug Up Something Ghastly”** Broadcast of October 3, 1930

Manuscript received at the Continuity Desk September 23, 1930.

Cast: Bernice Berwin (Phyllis Carrol); George Rand (Doctor Tooner); Thomas Kelly (Jimmy Parker); Barton Yarborough (Sergeant Jack Long); and Fred Thomas (Mayor Joshua Long).

Plot: Sergeant Jack Long, the mayor’s son and private detective, convinces Doc Tooner and young Jimmy to help him open a grave that was mysteriously filled in. When a mysterious figure appears in the cemetery, Sergeant Long takes a shot at

the stranger – who vanishes before their very eyes. Jimmy screams when he strikes something awful in the grave.

Trivia, etc. The original title of Episode Two was “Something Ghastly in a Grave.”

Episode #3 “The Body That Walked Off” Broadcast of October 10, 1930.

Manuscript received at the Continuity Desk September 23, 1930.

Subject matter approved for broadcast by the Continuity Desk on September 30.

Cast: Bernice Berwin (Phyllis Carrol); George Rand (Doctor Tooner); Thomas Kelly (Jimmy Parker); Barton Yarborough (Sergeant Jack Long); and Fred Thomas (Mayor Joshua Long and Old Claw Foot).

Plot: With Phyllis and Jimmy in custody until the mystery is solved, Sergeant Long and Jimmy slip from the house to observe a strange, white-robed figure patrolling the grounds. The mysterious figure attacks and brutally murders an unidentified man attempting to break into the cottage. Jimmy identifies the body of the strangled man as the cousin of Phyllis Carrol.

Episode #4 “Old Claw Foot Again” Broadcast of October 17, 1930.

Manuscript received at the Continuity Desk October 10, 1930.

Cast: Bernice Berwin (Phyllis Carrol); George Rand (Doctor Tooner); Thomas Kelly (Jimmy Parker); Barton Yarborough (Sergeant Jack Long); and Fred Thomas (Mayor Joshua Long).

Plot: Paying a visit to Lammy Fink’s cabin on the edge of the old cemetery, Sergeant Long and Doc Tooner find three corpses in the cellar. One is the strangled body found in old Ernie Morton’s grave. The second is the man killed by the claw-footed phantom at the back of the mayor’s cottage. The third is Lammy Fink. Suddenly the cabin bursts into flames, destroying the evidence and all three bodies. Doc Tooner and Sergeant Long escape from the cellar in the nick of time.

Episode #5 “The Skeleton Walks In” Broadcast of October 24, 1930.

Manuscript received at the Continuity Desk October 16, 1930.

Cast: Bernice Berwin (Phyllis Carrol); George Rand (Doctor Tooner); Thomas Kelly (Jimmy Parker); Barton Yarborough (Sergeant Jack Long); and Fred Thomas (Mayor Joshua Long).

Plot: Phyllis Carrol is mysteriously stabbed in the back, and her boyfriend Jimmy Parker becomes the prime suspect. Suddenly, a skeleton is thrust into the front room – with a note tied to the bones claiming that Theodore Arnold is buried in the wrong grave. Phyllis recalls the rumor that her grandfather was supposedly buried in the cemetery, along with half a million dollars worth of black pearls.

Episode #6 “The Ghoul in the Grave” Broadcast of October 31, 1930.

Cast: Bernice Berwin (Phyllis Carrol); George Rand (Doctor Tooner); Thomas Kelly (Jimmy Parker); Barton Yarborough (Sergeant Jack Long); and Fred Thomas (Mayor Joshua Long and Old Claw Foot).

Plot: Sergeant Long mysteriously vanishes after he and Jimmy follow a trail of bones to an open grave. Then the mayor mysteriously disappears. Back at the

house, Old Claw Foot manages to break into the cottage, overcoming the doctor and approaching Phyllis, causing her to faint.

Episode #7 **“Sergeant Long Vanishes ”** Broadcast of November 7, 1930.

Manuscript received at the Continuity Desk November 4, 1930.

Cast: Bernice Berwin (Phyllis Carrol); George Rand (Doctor Tooner); Thomas Kelly (Jimmy Parker); and Fred Thomas (Mayor Joshua Long).

Plot: The mayor accuses Jimmy of committing the murders. But Jimmy points out that the mayor has a gold pencil in his pocket, the same one Sergeant Long had with him when they left the house before Sergeant Long disappeared. With fresh dirt on the mayor's trouser leg, it appears that the mayor has some explaining to do . . .

Episode #8 **“The Kidnapping of Old Claw Foot”** Broadcast of Nov. 14, 1930.

Manuscript received at the Continuity Desk November 10, 1930.

Cast: Bernice Berwin (Phyllis Carrol); George Rand (Doctor Tooner); Thomas Kelly (Jimmy Parker); and Fred Thomas (Mayor Joshua Long).

Plot: One of the black pearls belonging to the collection of Theodore Arnold is found under Phyllis's pillow. From one of the windows Jimmy, Phyllis, Doc Tooner and the mayor watch the dawn break and witness Old Claw-Foot captured and carried off by someone in the dim light.

Episode #9 **“The Trail of the Phantom Church Bell”** Broadcast Nov. 21, 1930.

Manuscript received at the Continuity Desk November 18, 1930.

Cast: Bernice Berwin (Phyllis Carrol); George Rand (Doctor Tooner); Thomas Kelly (Jimmy Parker); and Fred Thomas (Mayor Joshua Long).

Plot: Jimmy and Doc Tooner go down into the City of the Dead in search of the phantom church bell. Leaving Phyllis Carrol with Mayor Long, Jimmy slips her a knife and a police whistle in case the mayor gets any ideas. The men find the church bell in the basement of the ruins, along with a strange man who is bound and gagged. The stranger is near death as a result of a blow to the head and starvation.

Episode #10 **“Where the Pearls Were Hidden”** Broadcast November 28, 1930.

Cast: Bernice Berwin (Phyllis Carrol); George Rand (Doctor Tooner); Thomas Kelly (Jimmy Parker); Barton Yarborough (Sergeant Jack Long); and Fred Thomas (Mayor Joshua Long).

Plot: Sergeant Jack Long reappears at the house and explains the solution to the mystery. The man found bound and gagged was ringing the bell in hopes of being rescued. The real culprits were apprehended by the police. The black pearls are waiting for Miss Carrol in a strong box in the Civic Center National Bank. Jimmy and Phyllis decide to go steady and possibly settle down.

CAPT. POST: CRIME SPECIALIST

Episode #1 **“Murder By Telephone”** Broadcast of December 5, 1930.

Cast: Richard LeGrand (Captain Carter Post); Bernice Berwin (Laura Worth); Bert Horton (John Worth); Thomas Kelly (Bill Worth); Michael Raffetto (Prof. Ernst Qoon); and Victor Rodman (Commissioner Gifford).

Plot: Jeanette Morgan leaped to her death from a twelve-story window. Found inside her purse is a note reading “Lean out your west window at five-thirty o’clock.” A man named John Worth is also murdered and had also been warned in advance, but he took no precautions! The master murderer apparently fails in his attempt to put Captain Post – the investigating detective – into the triangle of suspicion.

Trivia, etc. The original title of Episode One was “Scared to Death.”

Episode #2 **“The Monster With the Knife”** Broadcast of December 12, 1930.
Cast: Richard LeGrand (Captain Carter Post); Bernice Berwin (Laura Worth); Bobbe Deane (Anna Mae Worth); Dorothy Desmond (Betty Von Loughner); Michael Raffetto (Prof. Ernst Qoon); and Victor Rodman (Commissioner Gifford).

Plot: All of the members of the Worth household are sent to their rooms by Captain Post, while detectives are stationed on each floor of the house. Anna-Mae Worth, the young bride, is caught slipping down the hallway. Betty Von Loughner is slashed mysteriously, narrowly saved from an apparent suicide. Laura Worth screams when she finds the murdered body of the French maid – the victim of a severe knifing.

Episode #3 **“A New Kind of Murder”** Broadcast of December 19, 1930.

Cast: Richard LeGrand (Captain Carter Post); Bernice Berwin (Laura Worth); Bobbe Deane (Anna Mae Worth); Ronald Parker (Fritz Zeigler); Thomas Kelly (William Worth); Michael Raffetto (Prof. Ernst Qoon); and Victor Rodman (Commissioner Gifford).

Plot: A policeman set to guard one entrance to the house is found dead on the steps. Waiting for the coroner to appear, Captain Post continues to dig into the past of each suspect, hoping to find a solution to these grisly murders, while trying to match wits with the unknown monster of the mansion.

Trivia, etc. The original title of Episode Three was “Dead Men Don’t Talk,” but changed to “A New Kind of Murder” between drafts.

Episode #4 **“Dead Men Don’t Talk”** Broadcast of December 26, 1930.

Cast: Richard LeGrand (Captain Carter Post); Bernice Berwin (Laura Worth); Bobbe Deane (Anna Mae Worth); Rollon Parker (Fritz Zeigler); Thomas Kelly (William Worth); Michael Raffetto (Prof. Ernst Qoon); and Victor Rodman (Commissioner Gifford).

Plot: The little hunchbacked student, Fritz Zeigler, falls dead into the arms of his friend, Professor Ernst Qoon, before the eyes of the whole household, the name of the murderer on his lips before he dies.

Episode #5 **“Murder in Triplicate”** Broadcast of January 2, 1931.

Cast: Richard LeGrand (Captain Carter Post); Bernice Berwin (Laura Worth); Bobbe Deane (Anna Mae Worth); Thomas Kelly (William Worth); Michael Raffetto (Prof. Ernst Qoon); and Victor Rodman (Commissioner Gifford).

Plot: Prof. Ernst Qoon admits that Fritz died by the hands of someone with a monstrous mentality, using poison from Qoon's laboratory which kills instantly when a match is lit. Anna Mae Worth breaks down and confesses that she threw the matches in the fire. Laura breaks down and cries, and a matchbook falls from her pocket – its matches covered with the glossy film of the deadly poison.

Episode #6 **“More About Match Murder”** Broadcast of January 9, 1931.

Cast: Richard LeGrand (Captain Carter Post); Bernice Berwin (Laura Worth); Bobbe Deane (Anna Mae Worth); Dorothy Desmond (Betty Von Loughner); Thomas Kelly (William Worth); Michael Raffetto (Prof. Ernst Qoon); and Victor Rodman (Commissioner Gifford).

Plot: With pressure from Commissioner Gifford, Captain Post re-enacts the murder of the French maid. Everyone in the house is instructed to return to their rooms and do exactly what they were doing at the time of the murder. Captain Post blows his whistle for the drama to start.

Episode #7 **“Something About Gifford”** Broadcast of January 16, 1931.

Cast: Richard LeGrand (Captain Carter Post); Bernice Berwin (Laura Worth); Bobbe Deane (Anna Mae Worth); Dorothy Desmond (Betty Von Loughner); Michael Raffetto (Prof. Ernst Qoon); Thomas Kelly (William Worth); Barton Yarborough (Sergeant Jack Long); and Victor Rodman (Commissioner Gifford).

Plot: Betty Von Loughner is escorted to her room by Commissioner Gifford. He never comes out alive. He is struck down and his body thrown through the window of Betty's room to the pavement, two stories below. According to Betty, a masked man leapt out of her dressing room and struck him. Captain Post calls for assistance from his good friend, Sergeant Jack Long.

Episode #8 **“The Murderer's Game”** Broadcast of January 23, 1931.

Cast: Richard LeGrand (Captain Carter Post); Bernice Berwin (Laura Worth); Bobbe Deane (Anna Mae Worth); Dorothy Desmond (Betty Von Loughner); Michael Raffetto (Prof. Ernst Qoon); Thomas Kelly (William Worth); and Barton Yarborough (Sergeant Jack Long).

Plot: With six people murdered, five within the walls of the Worth home, Captain Post and Sergeant Jack Long decide to set a trap for the murderer. Each person is taken into a small anteroom where each is given the third degree. Prof. Ernst Qoon is handcuffed and escorted out of the house.

Episode #9 **“The Stage Set for Murder”** Broadcast of January 30, 1931.

Cast: Richard LeGrand (Captain Carter Post); Bernice Berwin (Laura Worth); Bobbe Deane (Anna Mae Worth); Dorothy Desmond (Betty Von Loughner); Michael Raffetto (Prof. Ernst Qoon); Thomas Kelly (William Worth); and Barton Yarborough (Sergeant Jack Long).

Plot: The sudden and terrible death of Betty Von Loughner, whose body is found crumpled at the foot of the stairs, doesn't upset the trap set by Captain Post or Sergeant Jack Long. With Prof. Qoon at the City Prison, Captain Post uses himself as bait, hoping the killer will make an attempt on his life.

Episode #10 "The End of the Trail" Broadcast of February 6, 1931.

Cast: Richard LeGrand (Captain Carter Post); Bernice Berwin (Laura Worth); Bobbe Deane (Anna Mae Worth); Michael Raffetto (Prof. Ernst Qoon); Thomas Kelly (William Worth); and Barton Yarborough (Sergeant Jack Long).

Plot: Captain Post admits that something went wrong with his trap, because another member of the Worth household was not supposed to die. Laura is found with a revolver swaying in her hand. Captain Post and Prof. Ernst Qoon piece the clues together and the identity of the real killer is revealed through errors the killer made.

Trivia, etc. From February 13, 1931 to April 17, 1931, Ruth de Pledge Burgender's *The Adventures of Dr. Webster* was dramatized over NBC. Originally scheduled for this same time slot was a ten-chapter serial written by Morse originally entitled "The Realm of the Cobra King." It was later changed to "The Land of the Cobra King," and later changed again to "The Return of Captain Post" between drafts. According to papers dated April 16, 1931, there is also evidence that suggests Morse initially wanted to call the serial "Capt. Post vs. Cobra King."

THE RETURN OF CAPT. POST

Episode #1 "Old Friends and Murder" Broadcast of April 24, 1931.

Manuscript received at the Continuity Desk April 6, 1931.

Cast: Richard LeGrand (Captain Carter Post); Helen Musselman (Celia Parks); Bernice Berwin (Patricia Post); Michael Raffetto (Prof. Ernst Qoon); Bert Horton (Perry Mills); Barton Yarborough (Sergeant Jack Long); Peter Wong (Ta-Quan); and Fred Thomas (Doctor Howard Carter).

Plot: Two expeditions join forces onboard a transpacific liner. Captain Post of the San Francisco police department, Sergeant Jack Long and Captain Post's daughter, Patricia, are members of the first party. Professor Ernst Qoon, the doctor's assistant Perry Mills, his secretary Celia Parks, Dr. Howard Carter, and a young Asian student, Ta-Quan, form the second party. Prof. Ernst Qoon and his expedition are heading towards the French Indochina territory in hopes of finding and exploring a lost Cambodian city.

Trivia, etc. The original title for Episode One was "The Kid Pacific Mystery."

Episode #2 "Something About Cobras" Broadcast of May 1, 1931.

Manuscript received at the Continuity Desk April 16, 1931.

Cast: Richard LeGrand (Captain Carter Post); Helen Musselman (Celia Parks); Bernice Berwin (Patricia Post); Michael Raffetto (Prof. Ernst Qoon); Bert Horton (Perry Mills); Barton Yarborough (Sergeant Jack Long); Peter Wong (Ta-Quan); and Charles McAllister (Doctor Howard Carter).

Plot: Captain Post's prisoner, Phen Lo, fakes suicide and jumps overboard, giving Captain Post cause to join Qoon's expedition, in the hopes of catching his prisoner. The French authorities suspect Phen Lo of being part of a plot to start an international rebellion. One night, while Celia and Patricia are sleeping, someone releases a deadly cobra into their bedroom.

Episode #3 “The Mad King of Angkor” Broadcast of May 8, 1931.

Manuscript received at the Continuity Desk April 16, 1931.

Cast: Richard LeGrand (Captain Carter Post); Helen Musselman (Celia Parks); Bernice Berwin (Patricia Post); Michael Raffetto (Prof. Ernst Qoon); Bert Horton (Perry Mills); and Barton Yarborough (Sergeant Jack Long).

Plot: Doctor Carter mysteriously vanishes and witnesses say he joined a caravan that marched through the streets. The professor, Sergeant Long and Captain Post soon find themselves an unwilling part of another caravan, which is hijacked. They are tied and bound, taken prisoner, and forced to ride a caravan of elephants to destination or destinations unknown.

Episode #4 “Temple of the Gorillas” Broadcast of May 15, 1931.

Manuscript received at the Continuity Desk April 28, 1931.

Cast: Richard LeGrand (Captain Carter Post); Helen Musselman (Celia Parks); Bernice Berwin (Patricia Post); Michael Raffetto (Prof. Ernst Qoon); Bert Horton (Perry Mills); and Barton Yarborough (Sergeant Jack Long).

Plot: The caravan stops when it arrives at an ancient Cambodian city, possibly one of the lost cities Doctor Carter is hoping to find. The girls are kidnapped and held captive in a dark, stone room with straw to sleep on and food to eat. The men are escorted into a similar stone cell.

Episode #5 “The Magic of Cambodia” Broadcast of May 22, 1931.

Manuscript received at the Continuity Desk April 30, 1931.

Cast: Richard LeGrand (Captain Carter Post); Helen Musselman (Celia Parks); Bernice Berwin (Patricia Post); Michael Raffetto (Prof. Ernst Qoon); Bert Horton (Perry Mills); Barton Yarborough (Sergeant Jack Long); Fred Thomas (the voice of the Priest); and Bob Mentz (imitates monkeys and other animal effects).

Plot: The men slip through a trap door and wander the underground passages until they meet the two women, who by now are scared. With the team united, the women give Sergeant Jack Long a message they were ordered to deliver personally: “Get out of the jungle or face death.”

Episode #6 “Terrors of the Hollow Mountain” Broadcast of May 29, 1931.

Manuscript received at the Continuity Desk April 30, 1931.

Cast: Richard LeGrand (Captain Carter Post); Helen Musselman (Celia Parks); Bernice Berwin (Patricia Post); Michael Raffetto (Prof. Ernst Qoon); Bert Horton (Perry Mills); Barton Yarborough (Sergeant Jack Long); and Bob Mentz (imitates monkey and parrot sounds).

Plot: When the team finds their way out of the underground passageways, they find the city completely deserted. Some rough and tumble Cambodians arrive and whisk the troupe away on horseback, through a waterfall, to the top of an ancient temple. When they reach the destination of their captors, a huge door reaching to the high ceiling of a great hallway is thrown open and Celia faints.

Episode #7 “The Face of a Beast” Broadcast of June 5, 1931.

Manuscript received at the Continuity Desk May 1, 1931.

Cast: Richard LeGrand (Captain Carter Post); Helen Musselman (Celia Parks); Bernice Berwin (Patricia Post); Michael Raffetto (Prof. Ernst Qoon); Bert Horton (Perry Mills); Earl Adair (Doctor Howard Carter); Peter Wong (Ta-Quan); and Barton Yarborough (Sergeant Jack Long).

Plot: Reunited with Dr. Carter, the troupe learns that they are both prisoners and guests of Phen Lo who is their host for the moment. It seems an uprising among the priests has begun, and the natives are getting restless. But all is not safe, for that very night the girls are attacked by a dog-like man. An Asian jumps out of nowhere and stabs the beast to death.

Episode #8 “It Was Not Cannibalism” Broadcast of June 12, 1931.

Manuscript received at the Continuity Desk May 7, 1931.

Cast: Richard LeGrand (Captain Carter Post); Helen Musselman (Celia Parks); Bernice Berwin (Patricia Post); Michael Raffetto (Prof. Ernst Qoon); Bert Horton (Perry Mills); Earl Adair (Doctor Howard Carter); Peter Wong (Ta-Quan); and Barton Yarborough (Sergeant Jack Long).

Plot: The solution comes without pleasant details. The priests in this land have been practicing lycanthropy and become werewolves by night. But Ta-Quan, their guide and servant, explains that after he killed Phen Lo (the dog-like man from the night before), the priests got out of hand and the prisoners are no longer safe.

Episode #9 “An Empire Fails to be Born” Broadcast of June 19, 1931.

Manuscript received at the Continuity Desk May 7, 1931.

Cast: Richard LeGrand (Captain Carter Post); Helen Musselman (Celia Parks); Bernice Berwin (Patricia Post); Michael Raffetto (Prof. Ernst Qoon); Bert Horton (Perry Mills); Earl Adair (Doctor Howard Carter); Peter Wong (Ta-Quan); and Barton Yarborough (Sergeant Jack Long).

Plot: With the future of the Cambodian empire on the brink of its destruction, the members of the expedition decide to make a daring escape. But on the way down the hanging ladders and suspension bridges, the wolfmen make a wild attack. The expedition members brandish their firearms, and the wolfmen retreat – but not before killing Ta-Quan and watching Dr. Carter fall a thousand-foot death.

Episode #10 “Sgt. Long Pages the Question” Broadcast of June 26, 1931.

Manuscript received at the Continuity Desk June 8, 1931.

Cast: Richard LeGrand (Captain Carter Post); Helen Musselman (Celia Parks); Bernice Berwin (Patricia Post); Michael Raffetto (Prof. Ernst Qoon); Bert Horton (Perry Mills); and Barton Yarborough (Sergeant Jack Long).

Plot: Out of sight and range of the wolfmen, the gang manages to make themselves comfortable at the bottom of the waterfall. Perry proposes to Patricia, and she accepts. It appears Prof. Qoon will soon have a son-in-law. The French military arrives on the scene to rescue the surviving members of the expedition and take the entire gang back home to safety.

THE GAME CALLED MURDER

Episode #1 **“The Ghost That Walked in Chains”** Broadcast of July 3, 1931.

Cast: Richard LeGrand (Captain Carter Post); Evelyn Hanbly (Marta Lincoln); Beth Calhoun (Julia Claire); Michael Raffetto (Sir Peter Marsden); Charles McAllister (Clyde Lincoln); Carleton Young (Michael Lorne); and Howard D. Watson (Donkin).

Plot: James Henry Fenwick, San Francisco antique dealer, is murdered while a weekend guest with Captain Carter Post at the castle home of millionaire broker, Clyde Lincoln. Poverty Castle is the only known castle having been taken apart in England and reassembled stone by stone in California. Evidence suggests that a ghost is responsible for Fenwick’s death.

Episode #2 **“Death Stalks Poverty Castle”** Broadcast of July 10, 1931.

Cast: Richard LeGrand (Captain Carter Post); Barton Yarborough (Sergeant Jack Long); Evelyn Hanbly (Marta Lincoln); Bobbe Deane (Julia Claire); Michael Raffetto (Sir Peter Marsden); Charles McAllister (Clyde Lincoln); Carleton Young (Michael Lorne); unknown (Pettifoot); and Howard D. Watson (Donkin).

Plot: Marta regrets even suggesting the game of ‘Murder,’ and blames herself for the murder of Fenwick. When the lights came on, his body was found with a short-sword through the heart. While a storm rages outside, the lights go out and the clanking sound of armor and the horrible suggestive rattle of chains is heard.

Episode #3 **“Sgt. Long Stirs Up Trouble”** Broadcast of July 17, 1931.

Cast: Richard LeGrand (Captain Carter Post); Barton Yarborough (Sergeant Jack Long); Evelyn Hanbly (Marta Lincoln); Bobbe Deane (Julia Claire); Michael Raffetto (Sir Peter Marsden); Charles McAllister (Clyde Lincoln); Carleton Young (Michael Lorne); unknown (Pettifoot); and Howard D. Watson (Donkin).

Plot: Marta is overheard talking to someone in the dark and making some very indiscreet statements, including “and now see what you’ve done . . . you’ve spoiled everything.” When she returns to the big living room with everyone else, Sergeant Long suddenly appears on the scene and the investigation begins.

Episode #4 **“Pettifoot Lands in the Dungeon”** Broadcast of July 24, 1931.

Cast: Richard LeGrand (Captain Carter Post); Barton Yarborough (Sergeant Jack Long); Evelyn Hanbly (Marta Lincoln); Bobbe Deane (Julia Claire); Michael Raffetto (Sir Peter Marsden); Charles McAllister (Clyde Lincoln); Carleton Young (Michael Lorne); unknown (Pettifoot); and Howard D. Watson (Donkin).

Plot: Pettifoot, the little hunchback, is caught destroying the only existing evidence – the fingerprints on the short-sword used to kill Fenwick. As punishment, Captain Post locks Pettifoot in the old stone dungeon under the castle.

Episode #5 **“Julia Blesses Another Sword”** Broadcast of July 31, 1931.

Cast: Richard LeGrand (Captain Carter Post); Barton Yarborough (Sergeant Jack Long); Evelyn Hanbly (Marta Lincoln); Bobbe Deane (Julia Claire); Michael Raffetto (Sir Peter Marsden); Charles McAllister (Clyde Lincoln); Carleton Young (Michael Lorne); unknown (Pettifoot); and Howard D. Watson (Donkin).

Plot: The “Ghost in Chains” that stalks Poverty Castle only strikes down his

victims after his sword has been blessed by the touch of a woman's hand. Clyde Lincoln, the owner of the castle, becomes the second victim. In each case, visitor Julia Claire first touched the sword used in the crime. The chapel organ begins to play "Brahms' Lullaby," a same bit of music that has accompanied every crime so far committed in the castle.

Episode #6 "No Man's Hand Threw the Sword" Broadcast of August 7, 1931.
Cast: Richard LeGrand (Captain Carter Post); Barton Yarborough (Sergeant Jack Long); Evelyn Hanbly (Marta Lincoln); Bobbe Deane (Julia Claire); Michael Raffetto (Sir Peter Marsden); Carleton Young (Michael Lorne); and Howard D. Watson (Donkin).

Plot: Pettifoot escapes the dungeon and remains in hiding like a terrible, grotesque shadow. With everyone gathered in the huge living room, Captain Post is certain no more murders will occur. He is dead wrong when Marta is stabbed by a short-sword thrown into the room.

Episode #7 "The Identity of Wicked Jamie" Broadcast of August 14, 1931.
Cast: George Rand (Captain Carter Post); Barton Yarborough (Sergeant Jack Long); Evelyn Hanbly (Marta Lincoln); Bobbe Deane (Julia Claire); Michael Raffetto (Sir Peter Marsden); Carleton Young (Michael Lorne); and Howard D. Watson (Donkin).

Plot: The wounded Marta is abducted by what appears to be a "creeping thing." When the organ music begins playing again, Captain Post and Sergeant Long run up the stairs only to be halted by the sound of Sir Peter crying out in agony. The young nobleman is found bloodstained, his clothing in shreds.

Episode #8 "Pettifoot and the Creeping Thing" Broadcast of August 21, 1931.
Cast: George Rand (Captain Carter Post); Barton Yarborough (Sergeant Jack Long); Evelyn Hanbly (Marta Lincoln); Bobbe Deane (Julia Claire); Michael Raffetto (Sir Peter Marsden); Carleton Young (Michael Lorne); and Howard D. Watson (Donkin).

Plot: Captain Post and Sergeant Long trail Michael Lorne about the castle and capture him just as he discloses where Marta is hidden. Lorne suddenly attacks Donkin and Julia Claire. When the creeping thing descends into their midst, Sergeant Long whips out his revolver but Donkin begs the Sergeant not to fire at the creature.

Episode #9 "Dead Man and a Man in Chains" Broadcast of August 28, 1931.
Cast: George Rand (Captain Carter Post); Barton Yarborough (Sergeant Jack Long); Evelyn Hanbly (Marta Lincoln); Bobbe Deane (Julia Claire); Carleton Young (Michael Lorne); and Howard D. Watson (Donkin).

Plot: Captain Post gets an idea and turns everyone in the castle free – allowing them to roam about at will for fifteen minutes. That is, all except Marta Lincoln and Julia Claire. He locks them together and warns them to shoot to kill if anyone tries to enter the room. Captain Post tells them the sheriff will arrive within the hour to take them all to the Redwood City Jail.

Episode #10 “**The Story Has Been Told**” Broadcast of September 4, 1931.

Cast: George Rand (Captain Carter Post); Barton Yarborough (Sergeant Jack Long); Evelyn Hanbly (Marta Lincoln); Bobbe Deane (Julia Claire); and Carleton Young (Michael Lorne).

Plot: The murderer, wanting to complete his work before the sheriff arrives, completes his revenge. Donkin dashes down the stairway crying out that Sir Peter has been murdered. Michael Lorne admits that he and Marta are married. Julia admits her reasons for coming to the weekend party. The murderer is revealed and the solution to the mystery is explained.

Trivia, etc. After this serial, for seven consecutive weeks from September 11 to October 21, 1931, *Ultra Lavender* was dramatized. This thrilling mystery serial (lasting only seven chapters) was scripted by Fran Striker – the same Fran Striker of *The Lone Ranger* fame. The final episode of the serial moved to a new time slot, which is why *Dead Men Prowl* was heard on a different weekday evening than the last Morse serial. Very little is known about the Striker program, except what was advertised in a San Francisco paper: “the mysterious powers of the ultra violet ray, which can heal the sick as well as cause disease and death. The finding of a woman’s body in a deserted castle sets the play moving.”

DEAD MEN PROWL

Episode #1 “**Dead Men Prowl**” Broadcast of October 28, 1931.

Cast: Barton Yarborough (Sergeant Jack Long); J. Anthony Smythe (Doctor Jamie Croft); Katherine Wilson (Carmel Ruiz); and Michael Raffetto (Andres Ruiz).

Plot: Sergeant Long and his friend, Doctor Croft, spend the weekend at a private beach resort. They stumble upon three murders in the same night, including the bodies of Doc Simms and the neighborhood half-wit Hartley boy. A young girl from a convent named Carmel claims she was instructed to go to the resort to meet an uncle she never knew. She soon sees a skeleton prowling the grounds, wearing a cape and a big dark hat. Before the evening is over, one of the stiff walks out of the morgue!

Trivia, etc. Rollon Parker, who played the role of Hayne Frawley in *The Cross-Eyed Parrot*, was originally slated for the role of Andres Ruiz, but the role was given to Michael Raffetto before the first episode aired.

Episode #2 “**The Prowler at Work**” Broadcast of November 4, 1931.

Cast: Barton Yarborough (Sergeant Jack Long); J. Anthony Smythe (Doctor Jamie Croft); Bernice Berwin (Gail Stanley); Katherine Wilson (Carmel Ruiz); Michael Raffetto (Andres Ruiz); and Carleton Young (Martin Stanley).

Plot: Dr. Croft and Sergeant Long receive two visitors who claim they are the niece and nephew of one of the deceased and had received a message that their uncle passed away. But their message was delivered almost a whole day before their uncle really died! When Gail hears bones rattling outside the window, she investigates and is pulled outside by the walking skeleton!

Episode #3 “The Dead Do Prowl” Broadcast of November 11, 1931.

Cast: Barton Yarborough (Sergeant Jack Long); J. Anthony Smythe (Doctor Jamie Croft); Bernice Berwin (Gail Stanley); Katherine Wilson (Carmel Ruiz); Michael Raffetto (Andres Ruiz); and Carleton Young (Martin Stanley).

Plot: The men come to Gail’s rescue, digging her out of the sand where she was apparently buried alive. On the beach Sergeant Long finds one of the dead bodies giving the appearance that it had been out walking about. The city morgue attendants discover that another body has disappeared!

Episode #4 “Conversation with the Prowling Dead” Broadcast Nov. 18, 1931.

Cast: Barton Yarborough (Sergeant Jack Long); J. Anthony Smythe (Doctor Jamie Croft); Bernice Berwin (Gail Stanley); Katherine Wilson (Carmel Ruiz); Michael Raffetto (Andres Ruiz); and Carleton Young (Martin Stanley).

Plot: Inspecting the houses of the two dead men, Sergeant Long discovers that they were brothers and both had vast real-estate holdings. Each left a will dividing his estate among four children. A gunshot gives Andres a head wound and Sergeant Long is knocked unconscious from behind.

Episode #5 “We Capture the Prowling Dead” Broadcast November 25, 1931.

Cast: Barton Yarborough (Sergeant Jack Long); J. Anthony Smythe (Doctor Jamie Croft); Bernice Berwin (Gail Stanley); Katherine Wilson (Carmel Ruiz); Michael Raffetto (Andres Ruiz); and Carleton Young (Martin Stanley).

Plot: Doctor Croft revives the two wounded men and explains how he found one of the bodies missing from the morgue. Finding the corpse of Doc Simms, Sergeant Long takes no chances and ties it to a sofa to ensure it doesn’t get up and walk away. The town residents begin to mob the beach house, demanding an explanation.

Episode #6 “Life History of Prowlers” Broadcast of December 2, 1931.

Cast: Barton Yarborough (Sergeant Jack Long); J. Anthony Smythe (Doctor Jamie Croft); Bernice Berwin (Gail Stanley); Katherine Wilson (Carmel Ruiz); Michael Raffetto (Andres Ruiz); and Carleton Young (Martin Stanley).

Plot: Sergeant Long is assigned constable of the whole situation, which will keep the local residents away while he investigates. Returning for the body, he finds the sofa empty and the ropes torn. Apparently the corpse broke free and walked away – again! But then the “body” of the half-wit boy sneaks up behind Doctor Croft and Sergeant Long and knocks them out!

Episode #7 “Four Go To Join Prowling Dead” Broadcast of Dec. 9, 1931.

Cast: Barton Yarborough (Sergeant Jack Long); J. Anthony Smythe (Doctor Jamie Croft); Bernice Berwin (Gail Stanley); Katherine Wilson (Carmel Ruiz); Michael Raffetto (Andres Ruiz); and Carleton Young (Martin Stanley).

Plot: When Sergeant Long and Doctor Croft wake, they return home to find the four children missing. They find the children locked in the city morgue refrigerator, and not a moment too soon – saving them from freezing to death!

Episode #8 **“A Camp for the Prowling Dead”** Broadcast of Dec. 16, 1931.

Manuscript received at the Continuity Desk December 10, 1931.

Cast: Barton Yarborough (Sergeant Jack Long); J. Anthony Smythe (Doctor Jamie Croft); Bernice Berwin (Gail Stanley); Katherine Wilson (Carmel Ruiz); Michael Raffetto (Andres Ruiz); and Carleton Young (Martin Stanley).

Plot: Making sure the dead bodies won't cause any more problems, Sergeant Long locks the three cadavers in a giant freezer, and prevents the children from being scared to death – or murdered. Sergeant Long figures out that while Andres thought he was shooting at a skeleton, it was really the half-wit boy celebrating Halloween a little too long.

Episode #9 **“The Prowler With the Rope Around His Neck”**

Broadcast of December 23, 1931.

Manuscript received at the Continuity Desk December 17, 1931.

Cast: Barton Yarborough (Sergeant Jack Long); J. Anthony Smythe (Doctor Jamie Croft); Bernice Berwin (Gail Stanley); Katherine Wilson (Carmel Ruiz); Michael Raffetto (Andres Ruiz); and Carleton Young (Martin Stanley).

Plot: The morgue is destroyed by a mighty fire, and while inspecting the site, Sergeant Long and Andres discover that the dead tried to escape by blasting the door open! Martin and Gail, meanwhile, tie and gag Doctor Croft and attempt to escape the island by boat. Sergeant Long unties the doctor and escorts the children home.

Episode #10 **“The Prowling Dead Introduces Himself”**

Broadcast of December 30, 1931.

Manuscript received at the Continuity Desk December 21, 1931.

Cast: Barton Yarborough (Sergeant Jack Long); J. Anthony Smythe (Doctor Jamie Croft); Bernice Berwin (Gail Stanley); Katherine Wilson (Carmel Ruiz); Michael Raffetto (Andres Ruiz); and Carleton Young (Martin Stanley).

Plot: Piecing the clues together from the few mistakes the unnamed prowler made, Sergeant Long goes outside the house and reveals the true murderer. He admits his secret past and confesses how each trick was accomplished – including the illusion of how he made the bodies appear to walk around and act like they were alive.

Trivia, etc. From January 6 to February 17, another seven-chapter serial was dramatized and again by a different author. *Ventures to Venus* was the serial, the author remains unknown.

THE WITCH OF ENDOR

Episode #1 **“Enter, The Witch and Her Cat”** Broadcast of April 11, 1932.

Cast: Barbara Jo Allen (Wilma Baily); Helen Musselman (Irene Bruce); Charles McAllister (Doctor Bruce); Cameron Prud'Homme (Kirk Reynolds); and Thomas Kelly (Phil Creighton).

Plot: Endor Park is a small exclusive suburban residential district on the outskirts of San Francisco. A group of well-to-do members of society meet at Dr. Gordon's home to discuss the activities of the “Witch of Endor.” Dr. Gordon excuses himself to retire for the evening, while outside the witch's cat is heard, in the direction of the graveyard.

Episode #2 “----- title unknown -----” Broadcast of April 18, 1932.

Cast: Barbara Jo Allen (Wilma Baily); Helen Musselman (Irene Bruce); Charles McAllister (Doctor Bruce); Cameron Prud’Homme (Kirk Reynolds); and Thomas Kelly (Phil Creighton).

Plot: Kirk and Phil visit the graveyard, and catch Dr. Gordon prowling there. He explains he left the house in search of the Witch when he heard the cat. The men return to the cottage and Dr. Gordon tells them a certain professor Qoon analyzed some witches brew found in the medicine cabinet and that it had unwholesome properties. When mixed properly, it could turn a human being into a huge cat.

Episode #3 “**I Know the Witch of Endor**” Broadcast of April 25, 1932.

Cast: Barbara Jo Allen (Wilma Baily); Helen Musselman (Irene Bruce); Charles McAllister (Doctor Bruce); Cameron Prud’Homme (Kirk Reynolds); and Thomas Kelly (Phil Creighton).

Plot: Someone placed a ladder up against the window to Irene’s bedroom and cut open the screen in an attempt to kidnap her. Immediately after the savage attack, Doctor Gordon sends for a private detective. Kirk and Phil scour the old graveyard for clues but find nothing worthwhile.

Episode #4 “**Girl With the Devil**” Broadcast of May 2, 1932.

Cast: Barbara Jo Allen (Wilma Baily); Helen Musselman (Irene Bruce); Charles McAllister (Doctor Bruce); Cameron Prud’Homme (Kirk Reynolds); Thomas Kelly (Phil Creighton); George Rand (John Davis); and Henry Schumer (Jed Rice).

Plot: The two men trying to solve this mystery are John Davis, an antiquarian, and Jed Rice, a private detective. For two weeks each had gone his own way, seeking the unbalanced mind which had created the reign of terror in Endor Park. Jed Rice’s information proves to be more substantial.

Episode #5 “**A Grave Swallows A Man**” Broadcast of May 16, 1932.

Cast: Barbara Jo Allen (Wilma Baily); Helen Musselman (Irene Bruce); Charles McAllister (Doctor Bruce); Cameron Prud’Homme (Kirk Reynolds); Thomas Kelly (Phil Creighton); George Rand (John Davis); Henry Schumer (Jed Rice).

Plot: An attempt to poison Irene is foiled. When she returns to consciousness, she refuses to reveal anything. With night falling, a baffled Davis and Rice leave the house for the graveyard where they see Kirk and Wilma go to an underground crypt where they are joined by Philip Creighton. Kirk Reynolds suddenly disappears – suggesting a kidnapping.

Episode #6 “**Murder Stalks on the Scene**” Broadcast of May 23, 1932.

Cast: Barbara Jo Allen (Wilma Baily); Helen Musselman (Irene Bruce); Charles McAllister (Doctor Bruce); Cameron Prud’Homme (Kirk Reynolds); Thomas Kelly (Phil Creighton); unknown (Miss Mills, the nurse); George Rand (John Davis); and Henry Schumer (Jed Rice).

Plot: Nurse Mills is found murdered, stabbed in the back with a vicious-looking knife. Irene Bruce has been kidnapped. In the crypt, Davis, Rice and Wilma search for a break in the crypt wall. Davis finds the key to entering the wall just as Doctor Bruce bursts upon them with his tale of murder.

Episode #7 **“Sergeant Long Steps In”** Broadcast of May 30, 1932.

Cast: Barbara Jo Allen (Wilma Baily); Helen Musselman (Irene Bruce); Barton Yarborough (Sergeant Jack Long); Charles McAllister (Doctor Bruce); Cameron Prud’Homme (Kirk Reynolds); Thomas Kelly (Phil Creighton); Michael Raffetto (John Davis); and Henry Schumer (Jed Rice).

Plot: Private detective Jed Rice is found murdered. Sergeant Jack Long of the San Francisco detective bureau is called in to solve the murders. Wilma Baily is observed with blood on her finger tips.

Episode #8 **“The Body on the Grave”** Broadcast of June 6, 1932.

Cast: Barbara Jo Allen (Wilma Baily); Helen Musselman (Irene Bruce); Barton Yarborough (Sergeant Jack Long); Charles McAllister (Doctor Bruce); Cameron Prud’Homme (Kirk Reynolds); Thomas Kelly (Phil Creighton); and Michael Raffetto (John Davis).

Plot: John Davis and Sergeant Long decide to lay a trap for the murderer. Before they do, however, they start counting the bodies. First Nurse Mills, then Detective Rice and now – a third corpse in a freshly dug grave.

Episode #9 **“Last of the Witch’s Cat”** Broadcast of June 13, 1932.

Cast: Barbara Jo Allen (Wilma Baily); Helen Musselman (Irene Bruce); Barton Yarborough (Sergeant Jack Long); Cameron Prud’Homme (Kirk Reynolds); and Michael Raffetto (John Davis).

Plot: The murderer kills a tramp and pushes the body under Irene’s bed. When John Davis and Sergeant Long find Irene unconscious and the tramp under the bed, they know the murderer is trying to throw them off the track. Irene is obviously innocent, falling victim to the murderer’s scheme.

Episode #10 **“----- title unknown -----”** Broadcast of June 20, 1932.

Cast: Barton Yarborough (Sergeant Jack Long); Barbara Jo Allen (Wilma Baily); Michael Raffetto (John Davis); and Cameron Prud’Homme (Kirk Reynolds).

Plot: The detectives solve the mystery. Irene is the killer, having staged many of the murder scenes to implicate a false second party. This included switching identities with a tramp to eliminate suspicion and leaving behind a diary describing her actions.

POLICE CHIEF QUINN EPISODE GUIDE

All of the best resources and experts have been consulted regarding the exact spelling of script titles and broadcast dates. For example: “China Town Squad” is the exact spelling of the serial, not “Chinatown Squad.” The names of the actors have been cross-referenced so the spellings are accurate to the best of my ability. Due to a lack of preservation, there are a few blanks throughout the episode guides, which is why the names of actors for a few characters remain unknown. I have made attempts to fill in some of those blanks as best I could, through the use of original scripts, reference books and production sheets.

Having double-checked for accuracy, I can state for certain that this is the station at which these dramas originated, not KGO in Oakland as some reference sources have inaccurately listed. Oakland did carry the program but it was not the station from which the dramas originated.

Originating from NBC's Studio KPO, San Francisco, California.
China Town Squad, broadcast Friday evenings 8:30 to 9:00 p.m., P.S.T.
Barbary Coast Nights, broadcast Friday evenings 9:30 to 10:00 p.m., P.S.T.
Killed in Action (Episodes one to four)
Broadcast Friday evenings 9:30 to 10:00 p.m., P.S.T.
Killed in Action (Episodes five to ten)
Broadcast Friday evenings 9:00 to 9:30 p.m., P.S.T.
To the Best of Their Ability (Episode one)
Broadcast Wednesday evenings 8:15 to 8:45 p.m., P.S.T.
To the Best of Their Ability (Episodes two to four)
Broadcast Wednesday evenings 8:45 to 9:15 p.m., P.S.T.
To the Best of Their Ability (Episodes five to ten)
Broadcast Wednesday evenings 8:30 to 9:00 p.m., P.S.T.

CHINA TOWN SQUAD

Episode #1 **"King of the Gamblers"** Broadcast of July 1, 1932.

Cast: Barton Yarborough (Chief Quinn); Cameron Prud'Homme (Former Police Chief Daniel O'Brien); Charles McAllister (Former Police Chief White); Bert Horton (Bill); Louis Steiger (Charley); and Peter Wong (Yee Lick).

Plot: Yee Lick is known as "King of the Gamblers" because he always manages to stay a step ahead of the police. He's running illegal games and squad men can't get within a block of either place without his men being warned.

Episode #2 **"A Girl Starts a Tong War"** Broadcast of July 8, 1932.

Cast: Charles McAllister (Sergeant Malloy 20 years ago); Barton Yarborough (Chester Wing); Barbara Jo Allen (Sue Sing); Cameron Prud'Homme (Chief Quinn 20 years ago); and Louis Steiger (Fook Lee).

Plot: The story of Sue Sing, a 15 year old Chinese girl who launched a Tong War which spread through the western states and lasted for nine months.

Episode #3 **"Inspector Manion's Coup"** Broadcast of July 22, 1932.

Cast: Charles McAllister (Inspector Manion); Barton Yarborough (Goo Foon); unknown (Sun Lee); Barbara Jo Allen (Don Lai); and Michael Raffetto (Inspector Connelley).

Plot: The Chinese Tongs are America's original gangster organization. Tonight's story is a side feature about exposing the street fights, illegal gambling rackets, and how innocent people can get caught in the web of crime – sometimes at the cost of their life.

Episode #4 **"Cat and The Opium Dens"** Broadcast of July 29, 1932.

Cast: Charles McAllister (Inspector Manion); Bert Horton (Patrolman Connolly); Barton Yarborough (Wing Foo); unknown (Ho Lung).

Plot: Everyone in Chinatown knows that gambling houses are not the only source of revenue on the streets. Money comes from numerous illegal venues, including opium dens where drugs are purchased, sold and used.

Episode #5 “Little Pete, Chinatown’s Big Shot” Broadcast of August 5, 1932.
Cast: Barton Yarborough (Police Sergeant); Charles McAllister (Inspector McGee); Barbara Jo Allen (the Chinese girl); Ben Legere (Johnson); Bert Horton (Tommy *and* Lee Chink); and Louis Steiger (Little Pete).
Plot: Little Pete owns a string of legitimate shoe factories in Chinatown and is on his way to becoming Chinatown’s richest man. But he has one weakness – gambling on racehorses. This is how Little Pete’s empire collapses as a result of his illness.

Trivia, etc. Barton Yarborough was originally slated to play the role of Lee Chink, while Michael Raffetto was supposed to play the police sergeant. But days before broadcast, Raffetto was unable to attend, so Yarborough took Raffetto’s place, allowing Bert Horton to do both Chinese roles.

Episode #6 “The Poet Who Turned Killer” Broadcast of August 12, 1932.
Cast: Charles McAllister (Sergeant Manion); Michael Raffetto (Charles Dulleau); Barton Yarborough (Sing Kay); Barbara Jo Allen (Kum Lo); Cameron Prud’Homme (Tommy); Louis Steiger (Koon Sum); and Frank Bristol (the dog).
Plot: Sing Kay falls in love with Kum Lo, a slave girl. She is owned by the Lung family who have stolen Sing Kay’s father’s fortune. This inadvertently starts another Tong War.

Episode #7 “In the Days of the Hibinder” Broadcast of August 19, 1932.
Cast: Michael Raffetto (Sergeant Manion); Charles McAllister (Billy); Barbara Jo Allen (Katherine Leong); Barton Yarborough (Jimmy Ling); Louis Steiger (Charley *and* Mock Kee); Cameron Prud’Homme (Bert Rogers *and* Tommy).
Plot: Based on true events of the Chinatown Squad, this is the story of Katherine Leong and Jimmy Ling’s campus romance.

Episode #8 “Never Trust a Murderer” Broadcast of August 26, 1932.
Cast: Michael Raffetto (Sergeant Manion); Charles McAllister (Tommy); Cameron Prud’Homme (Johnny *and* the Jail Sergeant); Barton Yarborough (Sum Lee *and* the Jail Officer); and Louis Steiger (Hing Kow).
Plot: Chinatown’s principal figure is Hing Kow, a narcotic addict who has given the Chinatown Squad considerable trouble over a period of time and who finally meets his downfall.

Episode #9 “The Actress and the Slave Girl” Broadcast of September 2, 1932.
Cast: Cameron Prud’Homme (Bill); Barbara Jo Allen (Sen Su-Ya); Barton Yarborough (Mr. Ying); Bert Horton (Yung Ho); Louis Steiger (Jim Lee); Charles McAllister (Officer John Connolly); and Michael Raffetto (the Sergeant).
Plot: The story of two attempts to smuggle girls into San Francisco’s Chinatown, shortly after the immigration law has been put into effect.

Episode #10 “Big Chinese Jim’s White Wife” Broadcast September 9, 1932.
Cast: Barbara Jo Allen (Jane Taylor); Louis Steiger (Big Jim); Barton Yarborough (Jack); and Michael Raffetto (Sergeant Manion).

Plot: Jane Taylor is one of the few white women with a Chinese husband. She is a Barbary Coast dance hall girl, and her husband is Big Jim, a Hibinder, who owns illegal gambling dens. He saved her life one day and as a result, she married him.

Trivia, etc. There seems to be a loss of clerical information with this serial. In six of the episodes, Sergeant Manion is the main detective but in episodes three and four he is referred to as “Inspector Manion.” To add to the confusion, Charles McAllister played the role of Sergeant Manion in three of the episodes, while Michael Raffetto played the role in the other three. And this wasn’t because McAllister wasn’t available for the broadcasts that required Sergeant Manion because in episodes seven and eight, both Raffetto and McAllister appear in the same broadcasts!

More trivia: There exists a script dated Friday, November 4, 1932 entitled “\$500,000 Diamond Robbery.” There is a question as to whether this script was broadcast or not. It is clearly a Chief Quinn drama, because the storyteller – in the same fashion as the other scripts in the series – narrates as William J. Quinn, San Francisco’s Chief of Police. The top left of the script says “Friday, Special” so this may have been a one-time special broadcast.

BARBARY COAST NIGHTS

Episode #1 “The School for Pickpockets” Broadcast of January 6, 1933.

Cast: Charles McAllister (Lt. Frank McConnoll); Bert Horton (Insp. Charlie Gallavin); Frank Provo (Slim Taylor); Michael Raffetto (Izzy Hertz); Barton Yarborough (Nifty); Bobbe Deane (Margaret); and J. Anthony Smythe (the pickpocket’s victim).

Plot: In order to be a successful pickpocket, the criminal must be an artist. He must have sensitive fingers and must train himself arduously. Izzy Hertz was considered one of the most notorious.

Episode #2 “Shanghai Johnny and The Soapbox Preacher”

Broadcast of January 13, 1933.

Cast: Charles McAllister (the bartender); Cameron Prud’Homme (Captain Grant); Michael Raffetto (the mug); Barton Yarborough (Shanghai Johnny); Bobbe Deane (Mary); and J. Anthony Smythe (the preacher).

Plot: The gold in the hills of northern California made the Barbary Coast a booming area. The gold rush of 1849 brought all types of strange men and women to the West Coast. Shipmasters found it almost impossible to keep their crews from deserting once they reached San Francisco. This is the story of Shanghai Johnny who would learn a valuable lesson worth more than all the gold on the Coast, get religion and join a mission run by a soapbox preacher.

Episode #3 “Tim Borden Takes the \$80,000” Broadcast of January 20, 1933.

Cast: Michael Raffetto (Tim Borden); Barbara Jo Allen (Jenny); Charles McAllister (the bartender); Cameron Prud’Homme (Ben); Barton Yarborough (Barney); and Verna Felton (Lady Vera).

Plot: Tim Borden received a luxurious offer and decided to paint the town red. Since it is said that the general public in San Francisco showed a tolerance for the bizarre and the unconventional, Tim Borden lived a life of luxury and the town considered him its most famous citizen, next to Emperor Jones of the 1850s.

Episode #4 “Spotted Billy, the Highwayman” Broadcast of January 27, 1933.
Cast: Michael Raffetto (Spotted Billy); Charles McAllister (Ben Barden); Bobbe Deane (Molly); Barton Yarborough (Blackie); J. Anthony Smythe (Mike Brown); and Cameron Prud’Homme (Bob Parker).

Plot: This is the tale of Spotted Billy, a typical product of the rip-roaring mining camp and stage coach days. Billy was a remarkable criminal who knew the Barbary Coast from its heights to its depths and knew San Quentin from rock pile to solitary confinement.

Episode #5 “Salome Jane and The Golden City” Broadcast February 3, 1933.
Cast: Bobbe Deane (Salome Jane); Barton Yarborough (Duke Morgan); J. Anthony Smythe (Lieut. Frank McConnel); Michael Raffetto (Inspector Charles Gallavin); Charles McAllister (Big Joe); and Bert Horton (Billy).

Plot: Salome Jane walked a fine line between the honesty of the law and criminal actions in the saloons and dancehalls. The police made it possible to enter these places for an evening of pleasure without endangering their lives or purses. But Salome Jane was an exception . . .

Trivia, etc. The original title of episode five was “Salome Jane and the Two Killers.”

Episode #6 “When Prize Fights Were Taboo” Broadcast February 10, 1933.
Cast: J. Anthony Smythe (McKay); Earl Lee (Link); Barton Yarborough (Harris); Bobbe Dean (Jenny); Michael Raffetto (Lieutenant Flynn); Charles McAllister (the bartender); and Cameron Prud’Homme (Chandler).

Plot: The sporting blood of the city was prizefighting and naturally the solid citizenry rose against it valiantly. Drastic laws were passed prohibiting public fistfights within the city’s limits. In order to hold a five-thousand dollar prize fight, two men named McKay and Harris were forced to take their fight on board a sailing vessel – which brought about an interesting turn of events.

Trivia, etc. For episode six, Raffetto doubled as Lefty, the first voice; Prud’Homme as the second voice and Stubby; Yarborough as Jack; Earl Lee as Mason; Smythe as Jerry; and McAllister as the referee.

Episode #7 “Jim McDonald, Saloon Keeper” Broadcast of February 17, 1933.
Cast: Barton Yarborough (Jim McDonald); Michael Raffetto (Captain Quinn); Barbara Jo Allen (Molly); Charles McAllister (Ben); Earl Lee (Barney); and J. Anthony Smythe (the night watchman).

Plot: Jim McDonald was known on the Barbary Coast for ten years. No one knew where he came from or his background. He was known as the Big Spender; the Good Fellow; the Playboy of the Hour. He bought drinks for the house, put money in girls’ dresses and stockings, and set fire to the remaining bills at the end

of the day. This was a boy with a past. Then a young girl named Molly discovered his secret – at a price.

Episode #8 “Count Von Hammer & the Bicycle Bandits”

Broadcast of February 24, 1933.

Cast: Michael Raffetto (Count Josef Von Hammer); Barbara Jo Allen (Sally); Earl Lee (Jack Short); Charles McAllister (Oscar Browning); Barton Yarborough (Thomas Brady); and J. Anthony Smythe (the judge).

Plot: Thomas Brady and Oscar Browning were two successful horse thieves who lived in California. Eventually, they were captured and given a year in San Quentin. It was after their release from prison that they became known as the Bicycle Bandits. This is their real story.

Trivia, etc. The vocal songs in episode eight were performed by Harold Danna.

Episode #9 “The Prince of Forgers” Broadcast of March 3, 1933.

Cast: Charles McAllister (Charles Becker); Barton Yarborough (Creegan a.k.a. “Sport Hews”); Barbara Jo Allen (Betty); Michael Raffetto (Police Chief Lees); Earl Lee (Seaver, alias Dean); and J. Anthony Smythe (Captain Jerry Dunn).

Plot: The dramatic story of the climax of a criminal career and how Chief Lees, then San Francisco’s police chief, won international fame for his part in the capture and conviction of the “Prince of Forgers,” Charles Becker. Robber, confidence man, defrauder, counterfeiter and forger, Becker made the whole wide world his oyster.

Trivia, etc. This episode was originally slated as the broadcast of February 24, 1933 but was aired on March 3 instead.

Episode #10 “The Hungry Lion and the African Dodger”

Broadcast of March 10, 1933.

Cast: Michael Raffetto (Officer Jim Boland); Earl Lee (Officer Arthur Bigelow); Charles McAllister (Asian dancing girl spieler); Verna Felton (the shooting gallery spieler); Bobbe Deane (Madelene Del Rey); and Barton Yarborough (Lay’em Down Easy).

Plot: Patrolman Jim Boland and Arthur Bigelow patrol their beat on Pacific Street, from Battery to Stockton. In the old days of the Coast, Pacific Street was not a safe beat for a single policeman, so they walked in pairs. These two men were probably the most successful team that ever administered justice in that whirlpool of vice.

KILLED IN ACTION

Episode #1 “The Man Fate Killed” Broadcast of April 7, 1933.

Cast: J. Anthony Smythe (Det. Sergeant Dinan); Charles McAllister (Det. Sergeant Tim Bailey); Bert Horton (Det. Sergeant Gable); Earl Lee (Det. Sergeant Riehl); and Barton Yarborough (Watkins).

Plot: Tim Bailey was a forty-year veteran of the San Francisco Police Department and was soon to retire. The crimes which led to his untimely death began months before under circumstances so coincidental that only the hand of fate could have played a part.

Episode #2 **“He Begged to be a Policeman”** Broadcast of April 14, 1933.

Cast: Barton Yarborough (Patrolman John Driscoll); Barbara Jo Allen (Catherine, John’s Wife); Jack Merry (Bill); Bobbie Hudson (Teddy); J. Anthony Smythe (Police Chief); Charles McAllister (Patrolman James Glennan); Earl Lee (Joe).

Plot: Had Johnny Driscoll not died in 1924, he would have made a magnificent Soldier of Fortune. He had an unquenchable spirit of adventure; a delight in dangerous jobs; a craving for excitement and action. His unparalleled adventure is dramatized for this broadcast.

Trivia, etc. The original title of episode two was “The Man Who Begged to Become a Policeman.”

Episode #3 **“Grave Robbers and Murderers”** Broadcast of April 21, 1933.

Cast: Barton Yarborough (Officer Eugene Robinson); Barbara Jo Allen (Billy Wells); Cameron Prud’Homme (James Skelly); Charles McAllister (the Captain); J. Anthony Smythe (Frank Wood); Earl Lee (Leadville Jimmy); and Bert Horton (Kid Goucher).

Plot: Officer Eugene Robinson was killed January 21, 1902. He was only a youngster. Even as a boy up in Meadow Valley, he dreamt of the time when he might come to the city and put on the uniform of a defender of the law. His heroism and bravery cost him his life.

Episode #4 **“Brother Officers”** Broadcast of April 28, 1933.

Cast: Charles McAllister (Officer Charles Caster); Ben Legere (Officer Tom Finnelly); J. Anthony Smythe (the Sergeant); Bernice Berwin (Eileen); Barton Yarborough (George Condos); Cameron Prud’Homme (the killer); and Henry Schumer (the doctor).

Plot: The story of Charles Caster and Tom Finnelly, who grew up in the police department together and whose experiences so nearly paralleled each other throughout their careers that they became inseparable companions even to the day of their death. This is their story.

Episode #5 **“Murder on Turk Street”** Broadcast of May 5, 1933.

Cast: Charles McAllister (Officer Byron C. Wood); Frank Cooley (Officer Erwin Meridith); J. Anthony Smythe (Captain of Inspectors); Barton Yarborough (Officer William J. Quinn); Bert Horton (Officer Jim Coleman); Frank Cooley (Pedro Cayago); Earl Lee (the carpenter); and Dorothy Desmond (Margaret Daugherty).

Plot: Officer Byron C. Wood was shot to death on May 4, 1913. Chief Quinn recalls working with Byron on the four-to-midnight watch, and the man who mortally wounded Byron in the gun battle and who died shortly after.

Trivia, etc. Frank Cooley doubled as Rodney; Yarborough as the newsboy and Peter; Lee as Jimmy; Horton as the boy; and Desmond as the first girl.

Episode #6 **“The Killing of Sergt. Joseph Brady”** Broadcast of May 12, 1933.
Manuscript received at the Continuity Desk May 2, 1933.

Cast: Barton Yarborough (Sergeant Joseph Brady); Charles McAllister (Officer Michael Brady, his father); Bobby Hudson (Bob); Jack Merry (Mickey); J. Anthony Smythe (Officer Dan Pallas); Cameron Prud'Homme (Officer John B. Carney); and Bert Horton (young Gleason)

Plot: Joe Brady was in his middle thirties. He was an energetic likeable man with a particularly tender spot in his heart for children. But during a routine evening around one o'clock, Sergeant Brady was shot. His body was found by Chief Quinn and Officer John Carney, who took it to the Central Emergency Hospital where he was pronounced dead.

Trivia, etc. The original title of episode six was "The Death of Sergeant Joe Brady."

Episode #7 "**Sgt. Moriarity of the Midnight Watch**" Broadcast May 19, 1933. Manuscript received at the Continuity Desk May 8, 1933.

Cast: Charles McAllister (Sergeant John Moriarty); J. Anthony Smythe (Captain James Kelly); Barton Yarborough (Officer William Denser); Bert Horton (Officer Nels Stohl); Earl Lee (Barney); and Cameron Prud'Homme (Philip Ward, the killer).

Plot: The first commandment for any good officer is "Act First and Ask Questions Later." Sergeant Moriarity did just that. But what Sergeant Moriarity hadn't counted on was the criminal who cleverly strapped a holster to his leg and the bottoms of his pockets. By slipping his hand into his coat pocket the criminal had easy access to a weapon missed in a casual search.

Trivia, etc. Yarborough doubled for the role of Kinky; Earl Lee as Perrin; and Prud'Homme as the voice.

Episode #8 "**The Courage of George Campbell**" Broadcast of May 26, 1933.

Cast: Charles McAllister (Officer George Campbell); Earl Lee (Officer James Sullivan); Wilda Wilson Church (Grandmother Campbell); Barbara Jo Allen (Lila Campbell); Barton Yarborough (Tommy); J. Anthony Smythe (Mr. Richards); and Marilyn Gates (Jane).

Plot: On the afternoon of April 11, 1925, Officer George Campbell performed one of the most outstanding acts of courage in the line of duty ever carried out in the department: the amazing capture of the bank bandit, Feliz Sloper.

Trivia, etc. In episode eight, Barton Yarborough doubled for the role of Newsy and Earl Lee doubled as for the role of Sloper.

Episode #9 "**The Death of Officer William Manning**" Broadcast June 2, 1933.

Cast: Barton Yarborough (Officer William Manning); Cameron Prud'Homme (Officer John Meehan); Charles McAllister (Mr. Foster); Barbara Jo Allen (Edna Ballser); J. Anthony Smythe (Captain Casey); and Dorothy Desmond (Genevieve).

Plot: On January second of 1932, Officer William E. Manning performed a fine piece of police work, combined with personal heroism, which lives forever in the memory of the San Francisco Police Department. Being a deeply religious

man, Officer William Manning was forced to choose between taking the life of a streetcar bandit, or allowing the criminal to take innocent lives.

Episode #10 “The Killing of Officer Mervyn Reardon”

Broadcast of June 9, 1933.

Manuscript received at the Continuity Desk June 5, 1933.

Cast: Barton Yarborough (Officer Mervyn Reardon); Charles McAllister (Officer Opley Cook); J. Anthony Smythe (Officer Ralph McKenna); Bert Horton (Officer Andrew Bell); Barbara Jo Allen (Mrs. Wilson); Earl Lee (Ben Moore); and Barry Hopkins (Mr. Harry Darling).

Plot: Officer Mervyn Reardon had one of the shortest careers as a policeman. He received his star on September 28, 1931 and was killed eight months and ten days later. This story clearly demonstrates the efficiency of a police radio car in the time of urgency, and the gunplay used to capture elusive criminals.

Trivia, etc. Bert Horton was originally slated to play the role of Mr. Harry Darling, and Cameron Prud’Homme was originally slated to play the role of Officer Andrew Bell. Prud’Homme was unable to attend the rehearsals and broadcast, so Barry Hopkins filled in at the last minute, causing the cast change. Bert Horton also doubles as the radio voice and Earl Lee doubles as Wilson.

TO THE BEST OF THEIR ABILITY

Episode #1 “The Temptation of Inspector Hyland” Broadcast of May 2, 1934.

Cast: Charles McAllister (Doctor Gregg); Verna Felton (the nurse); Earl Lee (Inspector Tom Megan); Cameron Prud’Homme (Inspector Tom Hyland), unknown (Jacob Stern, the safe cracker).

Plot: The thirteen hundred men of the peacetime officers face the problems of combating the most cunning, the most diabolical kinds of temptations. This is the story of how one officer might have become immensely rich, thus creating a major tragedy for every man in the department.

Trivia, etc. The original title of this drama was “The Temptation of Officer Hyland.” According to the script, an actor named Vetten played the role of Jacob Stern, the safe cracker. Obviously Tony meant J. Anthony Smythe for episode three, but who was Vetten?

Episode #2 “Temptation of a Patrolman” Broadcast of May 9, 1934.

Cast: Barton Yarborough (Police Officer Tom Rodgers); Charles McAllister (the Captain); Earl Lee (Patrolman Sid Markham); Barbara Jo Allen (Billie Short); Cameron Prud’Homme (Fred Short); and Patricia Craig (Rita, Tom’s wife).

Plot: A police officer named Tom Rodgers chooses to face public disgrace and the possible loss of his job rather than go against the dictates of his conscience and his oath of office. The program also describes one of the most despicable, underhanded forms of trickery known to the Underworld.

Trivia, etc. The role of the Private Detective was only three lines, so it was doubled by another cast member.

Episode #3 “Three Chicago Murderers” Broadcast of May 16, 1934.

Cast: J. Anthony Smythe (Chief Quinn); Charles McAllister (Lieutenant Boland); Barton Yarborough (Inspector William MacMohan); Cameron Prud’Homme (Officer Mike); and Earl Lee (the barker).

Plot: Officer Mike believed that a clear conscience was preferable to any amount of money, even if he was offered twenty-five thousand dollars. This is why San Francisco is free of gangsters, and why honoring the oath of office is so important.

Episode #4 “The Traffic in Girls” Broadcast of May 23, 1934.

Cast: Earl Lee (Captain Vance); Charles McAllister (Joe Randall); Cameron Prud’Homme (Barnard Whitney); Barton Yarborough (Officer McNear); Lenore Everett (Virginia, Vance’s daughter); and Lee Millar (Chief of Police).

Plot: This is not the story of one girl’s tribulations, but the story of the vicious system used by the Underworld in conducting the “White Slave Trade.” It is an exposé of the clever and sinister methods of gathering and victimizing thousands of girls every year in the great cities of the United States.

Trivia, etc. The original title of episode four was “The Traffic in Narcotics.”

Episode #5 “Mary, Queen of the Pickpockets” Broadcast of May 30, 1934.

Cast: Olive West (Mary); Barton Yarborough (Inspector Tom Curtis); Charles McAllister (Mr. Rich, store manager); Barbara Jo Allen (Mrs. Knight); and Bert Horton (Allan).

Plot: There is nothing more contemptible or more insulting than bribery. This is the story of petty bribery, a character study of an old woman – a dyed-in-the-wool petty criminal – who tried to use money as a means of escape. Her adventure only placed her in jail where she spent the last four years of her life.

Episode #6 “Officer Farley, Big Brother” Broadcast of June 6, 1934.

Cast: Barton Yarborough (Officer Jim Farley); Charles McAllister (the Captain); Lee Millar (the judge); and Jack Merry (Mickey Gordon).

Plot: Officer Jim Farley joined the ‘Big Brother Movement,’ and took under his wing one of the most unruly street urchins that ever came before a juvenile court judge. His name was young Mickey Gordon.

Episode #7 “The Case of Miss May Ling” Broadcast of June 13, 1934.

Cast: Charles McAllister (Inspector Manion); Cameron Prud’Homme (Officer John Connolly); Earl Lee (Officer Horace McGowen); Barbara Jo Allen (May Ling); Barton Yarborough (Ho Sing); Louis Steiger (the Chinese father); and Marian Stealy (Mrs. Patricia Larkin).

Plot: An incident straight from the heart of Chinatown and one of the activities of the famous Chinatown Squad, headed by Inspector Jack Manion. The story not only tells of strange doings in the Asian quarters, but also of a policeman’s temptation.

Episode #8 “The Society Bandit’s Racket” Broadcast of June 20, 1934.

Cast: Dorothy Scott (Joan), Bert Horton (Ronny), Cameron Prud'Homme (the attorney); J. Anthony Smythe (Captain Dunan Mattheson); Barton Yarborough (Jimmy Hartley); and Charles McAllister (Mr. Liggett).

Plot: A dramatized account of how the irresponsible society bandit, Jimmy Hartley, bilked high society for thousands upon thousands of dollars all over the United States, and was finally brought down by former Captain of Inspectors, Duncan Mattheson, who lived up to the title "San Francisco's Most Trusted Citizen."

Episode #9 "Bad Bill, Daylight Bandit" Broadcast of June 27, 1934.

Cast: Barton Yarborough (Bad Bill); Bert Horton (Sergeant of Inspectors); Earl Lee (Officer Monahan); Cameron Prud'Homme (Mike Sladovich); Dorothy Scott (Bad Bill's sister); and Charles McAllister (jewelry store owner).

Plot: Bad Bill was known as the Daylight Bandit, because he and his two companions robbed a branch bank at nine o'clock in the morning, herded the employees into the bank vault, and walked out with fifty thousand dollars in cash. Three months later, they robbed a jewelry store – again at nine o'clock in the morning – in broad daylight.

Episode #10 "At Home with a Policeman" Broadcast of July 4, 1934.

Cast: Charles McAllister (Captain of Detectives); Cameron Prud'Homme (Inspector John Taylor); Barton Yarborough (Inspector Luke Carson); Barbara Jo Allen (Laura Summers); Bobbie Hudson (Bobbie Taylor); Jack Merry (Ronnie Taylor); and Dorothy Scott (Roberta Taylor).

Plot: Inspector John Taylor was falsely condemned when fair-minded citizens did not withhold judgment in the case where there was reasonable doubt. The quick judgment ruined not only a splendid citizen's life, but cast shame on his entire family.



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April 25, 1948 – July 18, 1948

ABC Network, Sundays from 7:00 to 7:30 p.m., E.S.T.

ABC Network, Sundays from 6:00 to 6:30 p.m., C.S.T.

ABC Network, Sundays from 5:00 to 5:30 p.m., M.S.T.

ABC Network, Sundays from 4:00 to 4:30 p.m., P.S.T.

EPISODE #1 “THE CHINA COAST INCIDENT” Broadcast April 25, 1948.

Cast: Michael Raffetto (Jack Packard); Everett Glass (spokesman Sparks); Jeanne Bates (Frieda); John McIntire (Hausman and an Englishman); Russell Thorson (Captain Wentz); Tom Collins (Anderson and Sir James); Janet Logan (the girl and as the woman); Harry Lang (the Chinaman and the German); Earl Lee (the man and as Keller).

Written by Carlton E. Morse and John Paul Schofield.

Announcer: Dresser Dahlstead.

Music by Rex Koury.

Sound effects by Fred Cole and Robert Conlon.

Plot: The Twenty-One Old Men of Ten Grammercy Park hire Jack’s services to preserve peace and stability among fractioned nations. This first mission is to take a cruise ship to Saigon to find a missing scientist and his secret weapon. If the weapon or the plans were to fall into enemy hands, it could mean death and destruction for every country in the world.

EPISODE #2 “THE GREAT AIR-MAIL ROBBERY”

Broadcast of May 2, 1948.

Cast: Michael Raffetto (Jack Packard); Tom Collins (Reggie York); Don Morrison (the butler and the messenger); Rolfe Sedan (the waiter and thief number one); Earl Lee (cab driver and the leader); Lal Chand Mehra (Doctor Packton and the train conductor); Jeanette Nolan (Judy Roberts and the woman); and Everett Glass (the spokesman).

Written and Directed by Carlton E. Morse.

Announcer: Dresser Dahlstead.

Organ music by Rex Koury.

Sound effects by Fred Cole and Robert Conlon.

Plot: Using a new form of top-secret airplane, a daring group of international thieves has been robbing courier and passenger planes carrying valuable cargo and government documents. Jack and Reggie become passengers in an attempt to capture the gang and turn the plane over to the authorities.

Trivia, etc. According to a copy of the script written by Morse, Peggy Webber and Jeanne Bates were originally slated to play roles in this drama.

EPISODE #3 “THE DEVIL’S SANCTUARY” Broadcast of May 9, 1948.

Cast: Michael Raffetto (Jack Packard); Tom Collins (Reggie York); Jeanne Bates (Emily); Ramsay Hill (Emily’s father, the Professor); Everett Glass (the spokesman); Luis Van Rooten (The Hooded Leader); Harry Lang (Harimoto);

Donald Morrison (Von Elsen); and Lal Chand Mehra (Muller).

Written by Carlton E. Morse and John Paul Schofield.

Announcer: Dresser Dahlstead.

Organ music by Rex Koury.

Sound effects by Fred Cole and Robert Conlon.

Plot: Jack and Reggie venture out to a small island. There they meet a professor thought to be dead, who is alive and well assisting villains in building long-range missiles capable of carrying biological and nuclear weapons.

EPISODE #4 “THE PEARL OF GREAT PRICE” Broadcast May 16, 1948.

Cast: Michael Raffetto (Jack Packard); Tom Collins (Reggie York); Alma Lawton (Flora); Lal Chand Mehra (the pilot, a native thug, and the chief kidnapper); Donald Morrison (the butler and Renaud); Everett Glass (the spokesman); Barbara Jean Wong (Pearl the Burmese Princess); and Harry Lang (the guard and the messenger).

Written and produced by Carlton E. Morse.

Announcer: Dresser Dahlstead.

Organ music by Rex Koury.

Sound effects by Fred Cole, Robert Conlon and Ed Luttis.

Plot: In French Indochina, somewhere near the border of Burma, marauders pillaged a Burmese Temple. Among the plunder was the prized possession, “The Pearl of Great Price,” which was guarded by the priests of an ancient civilization. Jack and Reggie’s mission is to recover the “Pearl” by any means necessary.

Trivia, etc. The original title of episode four was “The Lost Sacred City of Siva,” described as an adventure “about a colorful Burmese Border affair.”

EPISODE #5 “THE HUNDRED MILLION DOLLAR MAN HUNT”

Broadcast of May 23, 1948.

Cast: Michael Raffetto (Jack Packard); Tom Collins (Reggie York); Luis Van Rooten (Van Huygens); Lillian Buyeff (Emilie); Everett Glass (the spokesman and Hans); Don Morrison (the butler and the Mexican Driver); Lal Chand Mehra (Indian Prince); Alma Lawton (Spanish Room Clerk); Russell Thorson (Karl); Luis Van Rooten (Malcolm); and Dan O’Herlihy (the waiter).

Written by Carlton E. Morse and John Paul Schofield.

Announcer: Dresser Dahlstead.

Organ music by Rex Koury.

Plot: Sent to New Guinea, Jack and Reggie face off with international gangsters trying to sell 100 million dollars worth of former Nazi-owned diamonds. But the gangsters have inside information and with the help of one of their own, intercept a message from the 21 Old Men.

Trivia, etc. The original title of episode five was “The One Hundred Million Dollar Man Hunt.”

EPISODE #6 “THE FINISHING SCHOOL KIDNAPPING”

Broadcast of May 30, 1948.

Cast: Michael Raffetto (Jack Packard); Tom Collins (Reggie York); Alma

Lawton (the flower girl and Marsha Gresham); Don Morrison (the butler, the conductor, and Chadra, the Greek); Everett Glass (the spokesman); Harry Lang (Dali Lama); Russell Thorson (the co-pilot and the cab driver); Lal Chand Mehra (Italian Representative); and Gloria Grant (Vlonka, the student).

Written and produced by Carlton E. Morse.

Announcer: Dresser Dahlstead.

Organ music by Rex Koury.

Plot: Twelve girls from influential families of powerful nations are kidnapped from a private Italian finishing school. Ransom demands have not yet been received from the international terrorists. Jack and Reggie are sent to the Orient to find and safely return the young women.

Trivia, etc. The original title of episode six was “The Girl’s Finishing School Kidnapping.” This episode was also originally scheduled to be the fifth broadcast, but was pushed ahead a week.

EPISODE #7 “BUT GRANDMA, WHAT BIG TEETH YOU HAVE”

Broadcast of June 7, 1948.

Cast: Michael Raffetto (Jack Packard); Tom Collins (Reggie York); Jeanette Nolan (the Grandmother); Jeanne Bates (Mary Kay Jones); and Henry Blair (Bud Crawford).

Written and produced by Carlton E. Morse.

Announcer: Jim Butters

Organ music by Rex Koury.

Plot: Reggie catches a small boy attempting to snatch a woman’s purse and brings the boy to the A-1 Detective Agency for questioning. After hearing the child’s story about his peculiar grandmother, Jack and Reggie decide to investigate – only to discover that Grandma has been using the child for illegal activities.

EPISODE #8 “THE MAN WITH THE THIRD GREEN EYE”

Broadcast of June 14, 1948.

Cast: Michael Raffetto (Jack Packard); Tom Collins (Reggie York); Lou Krugman (Touros and the bidder); Alma Lawton (Erdre); Don Morrison (Lt. Hudson and the Spaniard); Harry Lang (the cab driver, the client and Abdul); and Frank Richards (the waiter).

Written by Sidney Marshall.

Announcer: Jim Butters

Organ music by Rex Koury.

Plot: A man representing two great nations hires Jack and Reggie to retrieve a four-cent postage stamp with a small map on the back of it giving the location of stolen uranium. The stamp was affixed to a letter addressed to the Federation’s Dept. of Science and was never delivered to its destination. The boys take off in pursuit of the stamp.

Trivia, etc. Russell Thorson was originally slated to play the role of Lieutenant Hudson, but the role was assigned to Don Morrison instead. Sidney Marshall was

given credit as author during the broadcast, but the script itself credits Carlton E. Morse and Sidney Marshall as co-authors of this adventure. It is possible that Morse created the idea and Marshall wrote the script. The original title of this episode was “The Man With the Three Green Eyes.”

EPISODE #9 “THE GIRL IN THE STREET” Broadcast of June 21, 1948.

Cast: Michael Raffetto (Jack Packard); Barton Yarborough (Doc Long and the policeman); Betty Lou Gerson (Satin Frazier); Peggy Webber (the Landlady and the “Mousemaid”); Luis Van Rooten (Nick Gorman); Russell Thorson (Fred Locke and Jim Peters); Lou Krugman (Ernst Gorman and Mr. Martin); Frank Richards (the man in uniform and the policeman); and Dix Davis (boy in the car).

Written and produced by Carlton E. Morse.

Announcer: Jim Butters.

Organ music by Rex Koury.

Plot: Satin returns from Japan and is approached by gunmen, Nick and Ernest Gorman, who demand she turn over a letter in her possession. But Satin claims she doesn’t have any letter. This causes the gunmen to become hostile – first shooting a bound and gagged FBI agent in cold blood, then by throwing Satin out the window!

Trivia, etc. Peggy Webber also doubles as the young girl picked up by the hot rod in the beginning of this episode.

EPISODE #10 “THE KWANG-MOON DAGGER”

Broadcast of June 28, 1948.

Cast: Michael Raffetto (Jack Packard); Barton Yarborough (Doc Long); Lillian Buyeff (the Princess Meiling); Lou Krugman (Chin Loo and Doctor King); Russell Thorson (the mortician); and Harry Lang (the florist and the taxi driver).

Written by Sidney Marshall.

Announcer: Jim Butters.

Organ music by Rex Koury

Plot: The Kwang-Moon Dagger is stolen near the China border and taken to the United States. Unfamiliar with California, an Asian princess hires the detectives to find the dagger. The case involves stolen radium, and hidden agendas.

Trivia, etc. The first page of this script has a line scratched out saying “The phone has refused to jangle and disclose the whereabouts of partner Reggie York,” during the opening announcement. Since this was not read during the opening of the broadcast, the audience is left to ponder the whereabouts of Reggie in this episode. Another oddity, the final page listed “Written by Sidney Marshall, and edited and produced by Carlton E. Morse.” During the closing of the broadcast, however, Sidney Marshall was the only person given on-air credit.

EPISODE #11 “ASSIGNMENT WITH A DISPLACED PERSON”

Broadcast of July 4, 1948.

Cast: Michael Raffetto (Jack Packard); Barton Yarborough (Doc Long); Jay Novello (vendor and priest); Peggy Webber (Mary Travers); Lou Krugman (John King); Frank Richards (the man and the bartender); Nan Boardman (Carlotta);

Janet Scott (Mother Superior and woman on train); and Russell Thorson (the guard).

Written and produced by Carlton E. Morse.

Announcer: Dresser Dahlstead.

Organ music by Rex Koury.

Plot: Mary Travers was supposedly killed in Europe in 1938, but Jack and Doc's new employer believes she is alive and well south of the border. Mary is traveling to California to meet her fiancé but encounters some evil men. The truth told by a twin brother proves the solution to this mystery.

EPISODE #12 "HEARSE ON THE HIGHWAY"

Broadcast of July 11, 1948.

Cast: Michael Raffetto (Jack Packard); Barton Yarborough (Doc Long); Lou Krugman (Xavier Carmichael); Peggy Webber (Goldie); Russell Thorson (Sheriff Huntley); Frank Richards (Bugs Thompson); and Frank Gerstle (hijacker number two and the truck driver).

Written by Thomas J. Ahearn, and directed by Clinton E. Twiss.

Announcer: Dresser Dahlstead.

Organ music by Rex Koury.

Plot: Large delivery trucks are being hijacked along a major highway. The police, desperate to catch the criminals, hire Jack and Doc to pose as truck drivers. A waitress named Goldie at a roadside restaurant is an informant for the hijackers. Jack and Doc pose as truck drivers with a valuable cargo, tricking the unsuspecting Goldie into revealing the identity of the criminals.

Trivia, etc. The original title of episode twelve was "A Hearse on the Highway."

EPISODE #13 "THE AMBASSADOR RICARDO SANTOS INCIDENT"

Broadcast of July 18, 1948.

Cast: Michael Raffetto (Jack Packard); Barton Yarborough (Doc Long); Jeanne Bates (Mary Kay Jones); Peggy Webber (Carmen Santos); Don Morrison (Ricardo Santos); Lou Krugman (Juan Carlos and the French Official); and Alma Lawton (Lola Santos).

Written and produced by Carlton E. Morse.

Announcer: Dresser Dahlstead.

Organ music by Rex Koury.

Plot: Jack and Doc are hired to escort a future ambassador, his wife and daughter, to Istanbul, Turkey. Members of the opposition attempt to see that the family doesn't make it to Turkey alive. En route by passenger plane, the team discovers that water has been added to the plane's fuel and they are forced to make an emergency landing.

Trivia, etc. This script was originally scheduled for broadcast of June 7 as the seventh episode of the series, but was pre-empted for the thirteenth and final broadcast of the series instead. The original title of this script was "The Ambassador Ricardo Santos Incident."

I LOVE A MYSTERY EPISODE GUIDE

January 16, 1939 – September 29, 1939

NBC Network (Red Network), West Coast only, select stations.

Five times a week, Monday through Friday from 3:15 to 3:30, p.m., P.S.T.

Sponsored by Standard Brands (Fleischmann's Yeast)

October 2, 1939 – March 29, 1940

NBC Network (Red Network), Coast-to-Coast.

Five times a week, Monday through Friday from 7:15 to 7:30, p.m., E.S.T.

6:15 to 6:30 p.m. C.S.T., 9:15 to 9:30 p.m. M.S.T., and 8:15 to 8:30 p.m., P.S.T.

Sponsored by Standard Brands (Fleischmann's Yeast)

April 4, 1940 – June 27, 1940

NBC Network (Red Network), Coast-to-Coast.

Weekly, Thursday evening from 8:30 to 9:00 p.m., E.S.T.

Sponsored by Standard Brands (Fleischmann's Yeast)

September 30, 1940 – June 30, 1941 and October 6, 1941 – June 29, 1942

NBC Network (Blue Network), Coast-to-Coast.

Monday evening from 8:00 to 8:30 p.m., E.S.T.

Sponsored by Standard Brands (Fleischmann's Yeast)

March 22, 1943 – December 29, 1944

The Columbia Broadcasting System (CBS), Coast-to-Coast.

Five times a week, Monday through Friday from 7:00 to 7:15, p.m., E.S.T.

6:00 to 6:15 p.m., C.S.T., 9:00 to 9:30 p.m., M.S.T., and 8:00 to 8:15 p.m., P.S.T.

Sponsored by Proctor & Gamble, Co. (Ivory Soap and Oxydol detergent)

October 3, 1949 – January 10, 1950

The Mutual Network (Mutual), no sponsor.

Five times a week, Monday through Friday from 7:45 to 8:00 p.m., E.S.T.

January 11, 1950 – February 22, 1950

The Mutual Network (Mutual), no sponsor.

Five times a week, Monday through Friday from 10:15 to 10:30 p.m., E.S.T.

From here it gets sketchy. Even though Mutual's largest station was located in New York City, and the fact that the programs were recorded in New York, there does not exist any evidence that the Mutual Network featured *I Love A Mystery* as part of its prime-time lineup in New York City, from February 1950 to November or December of 1951! Obviously this does not mean that the network did not feature the program. The mystery thriller was broadcast at a variety of time slots throughout the country.

January 1, 1952 – December 26, 1952

The Mutual Network (Mutual), no sponsor.

Five times a week, Monday through Friday from 10:15 to 10:30 p.m., E.S.T.

During the first two weeks of July 1952, the Republican National Convention was broadcast over the Mutual network and as a result, many programs including *I Love A Mystery* was pre-empted. There does exist evidence that for at least one entire week the *Mystery* program was broadcast from 9:15 to 9:30 so that listeners could still hear the dramas consecutively without the Convention coverage (which usually began around 9:30) interrupting the story continuity.

RATINGS

Season 1939 - 1940 – 11.2 Hooper

Season 1940 - 1941 – 10.0 Hooper

Season 1941 - 1942 – 11.5 Hooper

Season 1943 - 1944 – 7.5 Hooper

Season 1949 - 1950 – Nielsen (none)

Season 1950 - 1951 – Nielsen (none)

Season 1951 - 1952 – Nielsen (none)

Ratings statistics supplied courtesy of Terry Salomonson.

NUMBER OF STATIONS BROADCASTING I LOVE A MYSTERY

“The Roxy Gangsters” (a.k.a. “The Case of the Roxy Mob”) 5 Stations

“The Mystery of the Lazy K” (a.k.a. “The Turn of the Wheel”) 46 Stations

“Blue Phantom” (a.k.a. “The Blue Phantom Murders”) 51 stations

“The San Diego Murders” (a.k.a. “The Million Dollar Curse”) 26 stations

“The Snake With the Diamond Eyes” 48 stations

“The Tropics Don’t Call it Murder” 47 stations

“The Monster in the Mansion” 63 stations

Statistics originated from Mike Ogden’s *The Thing Wouldn’t Die* (1979 - 1982).

HOLLYWOOD CAST

Michael Raffetto as Jack Packard (January 16, 1939 to May 12, 1944)

Jay Novello as Jack Packard (May 15, 1944 to August 21, 1944)

John McIntire as Jack Packard (August 22, 1944 to December 29, 1944)

Barton Yarborough as Doc Long (For the entire series except for the brief occasions where he was written out of a serial or two here and there.)

Walter Patterson as Reggie (Beginning October 1941, the character of Reggie appears on the program occasionally, slowly being written out of the series and is only mentioned briefly after September 1942.)

Gloria Blondell as Jerry Booker (March 10, 1941 to November 24, 1941, February 9, 1942 to June 29, 1942, April 12, 1943 to June 4, 1943 and July 19, 1943 to August 6, 1943.)

Forrest Lewis as Michael (January 3, 1944 to February 25, 1944 and June 5, 1944 to July 7, 1944)

Cathy Lewis as secretary Mary Kay Brown (August 22, 1944 to Dec. 29, 1944)

Forrest Lewis as Irishman Terry Burke (August 22, 1944 to December 7, 1944)

Supporting cast: Richard LeGrand, Jack Edwards, Mel Blanc, Ben Alexander,

Tommy Cook, Cliff Arquette, Wally Maher, Anne Stone,

Lurene Tuttle, Page Gilman, Naomi Stevens, Katherine Wilson, Lal Chand Mehra, Dix Davis, Laurette Fillbrandt, Hal Peary, Norman Field, Earle Ross, Jeanne Bates, Barbara Jean Wong (usually playing many of the Asian roles), Ruth Sprague, Mercedes McCambridge and Elliott Lewis.

Director: Carlton E. Morse for the early serials, followed by Clinton E. Twiss.

Sound effects supplied by Ralph Amati and Al Span.

Announcer: Bill Andrews, Jim Bannon, Dresser Dahlstead and Frank Martin

Organist: Paul Carson and Rex Koury

NEW YORK CAST

Russell Thorson as Jack Packard (October 3, 1949 to October 27, 1952)

Bob Dryden as Jack Packard (October 28, 1952 to December 26, 1952)

Jim Boles as Doc Long

Tony Randall as Reggie York (October 3, 1949 to June 12, 1951)

Athena Lord as Jerry Booker and Mary Kay Brown

Mercedes McCambridge as Sunny Richards (and many other roles).

Supporting cast: Luis Van Rooten (usually playing the old timers), Don Douglas,

Sarah Fussell (often playing the roles of young children), Agnes Young,

Lucy Gilman, John Gibson, Rosemary DeCamp, Alice Reinheart,

Les Tremayne and Inge Adams.

Directed by Carlton E. Morse for the first few serials, followed by Mel Bailey.

Sound Effects by George Cooney and Barney Beck.

Announcer: Frank McCarthy

“THE CASE OF THE ROXY MOB” (15 episodes)

1. Broadcast of January 16, 1939. Plot: Three war veterans, Jack Packard and Reggie York meet up in a room at the Gold Nugget Hotel in San Francisco. Reggie shows Jack newspaper clippings containing printed proof that Jack, Doc and Reggie are “officially dead.” The hard-bitten landlady, suspecting the men are criminals, tries to phone the police. Jack and Reggie tie and gag her with a bed sheet. Doc arrives on the scene and explains how he won a crooked poker game. The men hear a siren approaching and decide to make a break for it.

2. Broadcast of January 17, 1939. Plot: Jack Packard, Doc Long and Reggie York escape the hotel room when they hear the approaching police officers. The boys do not go far and are picked up on the edge of town after they prevent a girl from being shot. The shooter was Ben Sterling, her personal bodyguard. The mayor of Roxy, a small coastal town once notorious as a liquor smuggling center, has the veterans arrested and thrown in jail.

3. Broadcast of January 18, 1939. Plot: Jack Packard is released from the city jail, and appointed special body guard to the mayor’s daughter, Phyllis Gordon. Suspicious of the whole set-up and witnessing the mayor’s change of attitude (he had accused them of murder), Jack accepts the job. Reggie and Doc remain in jail.

4. Broadcast of January 19, 1939. Plot: While talking with Phyllis, Jack learns that Roxy is torn by two factions; one headed by her stepfather, Mayor Gordon, and the other by Judge Remus Taylor, the city attorney. Each side has the police force working on his behalf in addition to a small army of gangsters imported from the outside.

5. Broadcast of January 20, 1939. Plot: Phyllis fears that her stepfather wants her out of the way. Jack returns to the jail where Doc and Reggie are being held, and they work out a plan where the two prisoners are free to leave and return to

their cells at will. Soon, all three are crouched in the bushes outside the mayor's home, and Phyllis is safely hidden away.

6. Broadcast of January 23, 1939. Plot: The whole situation was a trap. The mayor and three henchmen were waiting for the detectives, but Reggie dispatches them in short order. A determined Dolores Lopez, who is the Mayor's secretary, phones gang headquarters for reinforcements, and holds the boys at gunpoint.

7. Broadcast of January 24, 1939. Plot: The trio overpower Dolores, and Jack calls the city attorney whose gang now races to the scene. The two mobs meet in front of the mayor's house and fight it out. In the confusion the three men escape, and to Jack's dismay, Doc insists on bringing Dolores. The boys return safely to their cell.

8. Broadcast of January 25, 1939. Plot: With Phyllis Gordon in hiding to protect her life and Dolores Lopez held prisoner because she knows the three are responsible for last night's fireworks, Jack roams the streets freely and listens in on all the excitement. The two girls are being hidden, of all places, in an unused room in the second story of the city jail.

9. Broadcast of January 26, 1939. Plot: The mayor now turns to Jack for help. He believes the opposing faction kidnapped his stepdaughter and might have had a hand in Dolores' disappearance. The mayor orders Jack to kidnap Judge Taylor's son Billy. But when confronting the boy, Jack learns that Billy and Phyllis are very much in love.

10. Broadcast of January 27, 1939. Plot: Billy agrees to pretend he's been kidnapped and the mayor, pleased, has the boy placed in jail. Each faction is now out for revenge. Phyllis Gordon and Billy Taylor, in love despite the enmity of their parents, hide in a vacant storeroom on the second floor of the city jail.

11. Broadcast of January 30, 1939. Plot: The three comrades help Phyllis and Billy leave town. Doc continues to guard Dolores Lopez, and discovers how faithful she is to her employer when, after he whispers to her to keep quiet for fear of being discovered, she screams for help.

12. Broadcast of January 31, 1939. Plot: Two of the mayor's men threaten to kill Doc, but Dolores steps in front of him, threatening to kill herself if he is killed. Jack arrives and overpowers the gunmen. As Dolores begins explaining why the judge and mayor are out to get each other and why they hired a mob of gangsters, she is shot and killed.

13. Broadcast of February 1, 1939. Plot: Guerrilla warfare has broken out in Roxy and as Jack, Doc and Reggie carry Dolores' body into the hospital, the mayor steps in. They drop him with one clean blow to the chin, drag him out to the car, and take him to the waterfront, to the same houseboat where his daughter, Phyllis, has been hiding out.

14. Broadcast of February 2, 1939. Plot: After putting the Mayor through a mild third degree, the boys are finally informed that Roxy was the center of gunrunning activities in the U.S. Not only guns and ammunition were smuggled out to warring countries, but even airplanes and other instruments of warfare. Federal agents arrive on the scene.

15. Broadcast of February 3, 1939. Plot: Mayor Gordon and Judge Taylor had been partners, but a disagreement started a fight and they've been fighting tooth and nail ever since. An agent for the F.B.I. explains how an undercover man was sent to the scene to learn about the gunrunning activities. After the F.B.I. learns that Jack, Doc and Reggie had no involvement with the illegal operation, the boys are free to go.

“DEATH ABOARD THE LADY MARY” (15 episodes)

1. Broadcast of February 6, 1939. Plot: En route to San Pedro Jack, Doc and Reggie board the tramp freighter Lady Mary somewhere off the coast of California. The men of an obscure little Mexican seaport warn our heroes that the freighter is a veritable “Hell” ship. After their recent border adventure, Jack, Doc and Reggie figure “trouble at sea” might be something new and interesting. Although paying passengers, one hour out of port they find the first mate, Mister Foster, trying to put them to work as members of the crew. When they refuse, he attempts to put them in irons and Reggie knocks him out. They deliver his unconscious body to the captain.

2. Broadcast of February 7, 1939. Plot: Alone on deck, Doc hears a woman say, “If they kill you, what will happen to me?” Since there are no women on board, and he is alone on deck, Doc thinks this is odd. When Captain Jenkins, master of the Lady Mary, learns of this, he seems on the point of apoplexy and orders, “You three men will never leave this ship alive.”

3. Broadcast of February 8, 1939. Plot: Doc is inclined to believe that the ship is haunted. Jack, on the other hand, declares the captain was threatening them. Captain Jenkins stalks Reggie with a knife, while the two mates, Mister Foster and Mister McGurdy stand on the sideline with revolvers leveled on Jack and Doc.

4. Broadcast of February 9, 1939. Plot: Apparently there is a third party on board who wants to see the detectives reach the end of their voyage alive, because someone slipped Jack a revolver.

5. Broadcast of February 10, 1939. Plot: Doc begins questioning Antonio, the ship's cook, but gets no answers when a gunshot cracks on the late afternoon air and Antonio sprawls dead at Doc's feet.

6. Broadcast of February 13, 1939. Plot: Antonio's body disappears and Mister Foster, the mate, is killed – shot in the eye. The killer leaves a verse stating that Mister Foster died because he had murdered Antonio.

7. Broadcast of February 14, 1939. Plot: Jack hears the woman's mysterious voice and agrees that the ship be secretly searched. Jack catches Snivens, seaman first class, listening in on their conversation.

8. Broadcast of February 15, 1939. Plot: Jack brings Snivens in for questioning, but it soon becomes apparent that Snivens has much too dull a mind to be the agent who was aiding them and secretly fighting Captain Jenkins. When Doc mentions the ghost girl, Snivens becomes fearful and demands to be released. When Reggie opens the door to let Snivens depart, a gun barks from somewhere outside and Snivens plunges to the cabin floor.

9. Broadcast of February 16, 1939. Plot: Snivens is only knocked unconscious by the bullet that nicked his scalp. A sailor fired the shot, and is knocked unconscious after having nearly been strangled by the revengeful poet, a mysterious figure who leaves warnings in verse around the ship. He is a vicious enemy of Captain Jenkins, but friendly towards Jack, Doc and Reggie. Snivens is soon found stabbed to death.

10. Broadcast of February 17, 1939. Plot: Someone knocks Reggie out. Jack stumbles over another body on the deck on the way to Jenkins' cabin. A gunshot is heard in the distance and when Jack returns, he finds the body missing. Returning to the body of Snivens, Jack finds a knife buried in his chest. The voice of the unseen woman calls out, "Captain Jenkins is a beast. Why doesn't someone kill him?"

11. Broadcast of February 20, 1939. Plot: Doc is tricked and almost thrown overboard. He is saved by a rope thrown to him almost as soon as he hits the water. Another verse suggests the detectives investigate the vessel's cargo. Returning to their cabin, the boys discover that the corpse of Cockney Snivens has disappeared.

12. Broadcast of February 21, 1939. Plot: It becomes more and more apparent Captain Jenkins is taking every means to prevent the three comrades from solving the mystery on the ship. Reggie guards the hatch while Jack and Doc go down into the hold of the ship, and find two girls and a middle-aged man bound hand and foot.

13. Broadcast of February 22, 1939. Plot: The prisoners were lumber king Franklyn Anderson, his daughter Lita and the girl's French maid, Marcia. They explain that they are being held for ransom. Captain Jenkins appears on the scene armed and ready for mass execution. It is plain that he plans to wipe out all witnesses to his crimes.

14. Broadcast of February 23, 1939. Plot: The deck looks more like a hospital ship, than a freighter. Cots have been pulled out on deck in the warmth of the sun, with bandaged victims of Captain Jenkins' last great outburst. Franklyn Anderson, weak from the stress and ill from lack of food and water, occupies one of them.

15. Broadcast of February 24, 1939. Plot: Anderson is now conscious and rapidly recovering from his harrowing experience. While he explains to Jack, Doc and Reggie why he was kidnapped, and how much he is worth, Lita and Marcia minister to the sailors injured in the fight. Anderson invites the boys to his lavish hotel for a few days as a reward, and a possible job opportunity.

“THE CASE OF THE NEVADA COUGAR” (25 episodes)

1. Broadcast of February 27, 1939. Plot: In the New Bosford Hotel in downtown Los Angeles, Jack, Doc and Reggie are guests in the lavish hostelry at the invitation of Franklyn Anderson and his daughter, Lita, because the millionaire mine owner and lumberman is fighting a deadly battle and needs help. Anderson explains that six months ago he acquired a gold mine in the wilds of Nevada, believing it contained one of the richest deposits of ore in the west. Men were sent to set up machinery at the mine to begin operations. Five were killed and the rest walked out, refusing to return, believing that some kind of man-eating animals were responsible for the deaths.

2. Broadcast of February 28, 1939. Plot: As Anderson explains his story, the maid, Marcia, screams in an adjoining room. They rush in to find her on the floor in a faint with her dress ripped and claw marks on her shoulder and arm.

3. Broadcast of March 1, 1939. Plot: As Maria recovers from her attack, Anderson disappears, only to be found a few minutes later, attacked in a similar manner. When he comes to, he describes his attacker as “the wildest thing he’d ever seen on two feet.”

4. Broadcast of March 2, 1939. Plot: Jack, Doc and Reggie figure that the kidnap, and then the attack, indicate that someone is trying to get rid of Anderson without actually killing him. They want him out of the country. So Anderson books passage on a liner leaving for England, with his daughter and maid. Before he leaves, he charts a large cabin plane for the three comrades, to carry them into the wilds of Nevada, where the gold mine is situated.

5. Broadcast of March 3, 1939. Plot: With Jack at the controls and Doc in the co-pilot’s seat, the plane takes off for the northern mountains. It becomes apparent that the attacks are similar to those made on the men at the mine and that both are the work of humans.

6. Broadcast of March 6, 1939. Plot: With the plane nearing its destination, a hunting lodge twenty miles from the gold mine, neither Anderson nor Jack believe the wild animal story, holding to the theory that someone is trying to prevent the magnate from opening the mine, using sinister and grotesque methods to frighten off the mining crews. The hunting lodge will be a place in which to hide out from this mysterious enemy.

7. Broadcast of March 7, 1939. Plot: The reason Anderson and the two women are on board the plane is to throw off the real attackers, who assume them to be on board a vessel bound for England. Their arrival is somewhat disastrous

because the lodge's caretaker fails to light flares on the makeshift landing strip and in bringing the plane in, Jack hits a big stump shearing off one of the wings.

8. Broadcast of March 8, 1939. Plot: With the caretaker nowhere to be found, the crew is forced to break into the lodge, and all night long are disturbed by the scream of a mountain lion. Maria, the maid, cries out in terror from her room declaring that someone has been looking at her. The face she saw was hairy with big green eyes, and it was laughing at her.

9. Broadcast of March 9, 1939. Plot: According to Jack, while they had come to the lodge with great secrecy, he feels certain Anderson's enemies knew all their movements and deliberately set a trap. As Marcia goes to the river the next morning, Doc notices something in the woods, and it takes a shot at the girl.

10. Broadcast of March 10, 1939. Plot: The blood-stained coat of a man, torn and clawed as though mauled by a wild animal, is discovered less than fifty yards from the lodge.

11. Broadcast of March 13, 1939. Plot: The boys find the telephone wires have been cut, preventing anyone from calling outside for help. Jack suggests that the men go in pairs, and be well-armed whenever it is necessary to leave the lodge. It is also decided that they will play a waiting game, making it necessary for the enemy to come out in the open and attack the lodge.

12. Broadcast of March 14, 1939. Plot: If they cannot get out and they cannot come to physical combat with the enemy who prefers to strike in the dark, then they will remain holed-up in the lodge until the unseen foe comes to them. And that very evening, the strange figure of a man approaches through the woods and comes to the front door of the lodge.

13. Broadcast of March 15, 1939. Plot: The stranger is Hard-Pan Luke, a friend to the troupe, and two new pieces of evidence have come to light with his arrival. The five men supposedly killed by wild animals at the mine actually died in the same manner as the missing caretaker.

14. Broadcast of March 16, 1939. Plot: The second piece of evidence is that the foes of Anderson have spread rumors that Anderson himself is responsible for the death of his five men. Moreover, he wanted the mine closed, because there was no more gold and he didn't want it known until he had a chance to sell his stock.

15. Broadcast of March 17, 1939. Plot: Hard-Pan Luke was a friend of the caretaker and refuses to believe that he was killed by one of the mountain lions which has been screaming around the lodge at night. He maintains that cougars are cowardly and will not attack humans. Then they hear a cougar screaming outside.

16. Broadcast of March 20, 1939. Plot: When Hard-Pan Luke goes outside to shoot the lion, our heroes hear him yell for help. When they find him, he is

unconscious and his arm clawed in exactly the same manner as Anderson and Marcia. A sheriff from town pays the gang a visit, with a warrant for Franklyn Anderson, charging him with murder.

17. Broadcast of March 21, 1939. Plot: As soon as the sheriff pounds on the door, the old desert rat, Hard-Pan Luke, disappears. After Anderson and the girls are taken away, Jack explains his suspicions to Doc and Reggie – that the sheriff is a phony from the enemy camp. With Anderson being taken in, the gang can now trail them to the enemy's headquarters.

18. Broadcast of March 22, 1939. Plot: The minute the sheriff departs up the trail with Anderson and the two girls, Hard-Pan reappears, stating emphatically that the man actually was the sheriff whom he has every reason to know and avoid.

19. Broadcast of March 23, 1939. Plot: While trailing the sheriff and his party, a series of rifle and pistol shots ring out. When the trio reach the spot where the shooting occurred, they find two dead horses and the sheriff, wounded and unconscious. Anderson and the women have disappeared.

20. Broadcast of March 24, 1939. Plot: According to the wounded sheriff, the kidnapers were led by Pete Carson, notorious badman of the district. Hard-Pan, Jack and Doc take off on the trail, leaving Reggie to tend the sheriff's wound. Three hours later, they approach Carson's lighted mountain cabin, and Jack knocks the guard out.

21. Broadcast of March 27, 1939. Plot: Hard-Pan, Jack and Doc capture three of the Carson gang, including Stoney Johnson, the caretaker of the hunting lodge, who was thought to be dead. Sneaking over to the cabin, Jack and Doc peek into the window, when guns are poked against their spines, and a man's voice threatens to feed them to his hungry pet cougar.

22. Broadcast of March 28, 1939. Plot: Taken inside the cabin, the boys come face to face with Mr. Hammond, a well-dressed city man, who appears extremely nervous, since he is the man trying to take the Good Luck Mine away from Anderson. Jack and Doc bluff Carson and Hammond into believing that reinforcements are outside the cabin.

23. Broadcast of March 29, 1939. Plot: Playing on the fear of the enemy, Jack and Doc trick Hammond and Carson into believing that the place is surrounded by a posse. Jack discovers a trap door in the floor and upon opening it, finds Anderson and the girls prisoners guarded by a mountain lion. They are forced to kill the lion, just as Carson returns . . .

24. Broadcast of March 30, 1939. Plot: The wounded sheriff and Reggie arrive at the cabin to report that they wiped out Pete Carson and his gang of mountain desperadoes, attempting to escape from the country. Having killed the chained mountain lion, the trio help the prisoners up out of the tunnel under the cabin.

25. Broadcast of March 31, 1939. Plot: Hammond makes a last-chance break for it using Lita, Anderson's daughter, as a human shield as he runs away from the cabin. Reggie and Hard-Pan take after Hammond and the sheriff takes home his prize.

"MYSTERY OF THE LAZY K RANCH" (20 episodes)

1. Broadcast of April 3, 1939. Plot: Gregory Marks owns the Lazy K Dude Ranch, some fifty miles from Reno, and on the ranch is one of the biggest gambling houses in the west. Marks, having big trouble, could use three hard-fighting adventurers to good advantage, but is a difficult man with which to do business, and may not welcome them with open arms.

2. Broadcast of April 4, 1939. Plot: Stopping some ten miles from the ranch, at a wayside resort to ask for directions, the comrades discover their friendly neighbor gave them wrong directions, which led them into a trap. Bullets begin to zing around the car, and Jack slams on the brakes, allowing the three heroes to crawl from the car and hide in the sagebrush.

3. Broadcast of April 5, 1939. Plot: Having been ambushed by the rifles of Ossie and Flake, the boys take Ossie "standing up," but Flake is knocked horizontal, a position in which he remains in the back seat of their new car. Ossie's hands are tied behind his back. The gang rides up to the big farmhouse at the Lazy K.

4. Broadcast of April 6, 1939. Plot: A girl named Mary Stuart runs around the corner of the house, and Doc, always one to go to the pretty girl's defense, leaps out of the car and knocks a man cold when he draws a gun on him. The man he knocked out was John Brophy, right-hand man of Gregory Marks. When Jack and Doc return to the car, they find Reggie unconscious and the two prisoners gone.

5. Broadcast of April 7, 1939. Plot: Jack, Doc and Reggie are made guests at the Lazy K and given small individual cabins in back of the big house. About nine in the evening, Mary appears at their door and warns them to leave. John Brophy is sending three bouncers from the casino to clean them out. The boys stand their ground and fight the men, finally dragging the three unconscious bouncers out onto the porch.

6. Broadcast of April 10, 1939. Plot: In the midst of the fight, Ossie, their one-time prisoner, comes in as friendly as you please and chats with the boys for a few minutes. But the minute he departs, bullets begin to zing through the cabin windows and the thin walls. With no protection, all three are on their stomachs wriggling across the floor.

7. Broadcast of April 11, 1939. Plot: One by one, Jack, Doc and Reggie escape from a window in the back of the house, overlooking an almost perpendicular ravine, twenty feet deep. Unscathed, they follow the ravine that comes out a few yards from the casino and meet Mary. Doc is surprised by Mary's appearance because just hours before, he left Reggie in charge of holding Mary prisoner.

8. Broadcast of April 12, 1939. Plot: A few minutes after they are in the casino, Jack and Doc see Mary come in, but she won't say what happened to Reggie. As they began to leave, Ossie appears on the scene and draws a gun on them. Doc knocks him unconscious before he can fire. Doc and Jack escape taking Mary and the unconscious Ossie with them.

9. Broadcast of April 13, 1939. Plot: Two things have become apparent concerning their adventure. First, Ossie is looming up as a more important figure at the Dude Ranch, his foolish persona being merely a blind. Second, Mary Stuart is proving more a friend than an enemy. She leads them to a hideout in the vegetable cellar and tells them that Reggie has been captured and is probably held at the ranch bunkhouse.

10. Broadcast of April 14, 1939. Plot: The boys receive a visit from "Ma" in the cellar, and taking no chances, tie up Mary, Ossie and "Ma." On the advice of Mary, Jack and Doc leave for the ranch bunkhouse in hopes of rescuing Reggie. Mary claims she wants to make it look like she is working against them, as she fears what the gang will do to her if they catch her helping the three comrades.

11. Broadcast of April 17, 1939. Plot: The prisoner toll grows as Jack and Doc bind and gag three gunmen lying in the bushes beside the trail leading from the barns to the bunkhouse. They continue their search for Reggie.

12. Broadcast of April 18, 1939. Plot: Jack and Doc, with their keen eyes, find two more armed cowboys along the trail, and lay them out in the bushes alongside the path by the lake. The pair come to the bunkhouse looking for Reggie and are trapped inside by John Brophy's henchmen. The place is surrounded and is being peppered by rifle fire (yes, again).

13. Broadcast of April 19, 1939. Plot: Making an escape by climbing up a big fireplace chimney, Jack and Doc manage to capture two more of the gang who are hell-bent on killing the visitors. But as they are about to slip gags in their mouth, a voice behind them orders them to put up their hands. It is John Brophy, the apparent leader of the outlaws.

14. Broadcast of April 20, 1939. Plot: Brophy releases his two men and has Jack and Doc's hands tied behind them. On the way to the foreman's house, which is their headquarters, Brophy becomes incensed over Doc's heckling and starts to shoot him, but one of his right hand men, Olsen, shoots the gun out of his hand, saying he can't stomach murder.

15. Broadcast of April 21, 1939. Plot: It is apparent that the Lazy K is being run as a legitimate Dude Ranch as a front for outlaw activities under the leadership of John Brophy. A few moments ago Brophy held Jack and Doc prisoners but now the situation is reversed. After capturing Brophy and his cowhand, they take them down into the basement where Reggie is being held captive.

16. Broadcast of April 24, 1939. Plot: In the basement, they discover thousands of dollars in loot . . . fur coats, jewelry, silver, etc. Locking Brophy there, Jack, Doc and Reggie let Olsen escape, hoping it will give them a lead to the whereabouts of the rest of the gang. Jack phones in a general alarm to the sheriff's office, and the boys wait for the posse.

17. Broadcast of April 25, 1939. Plot: As the boys knock out each member of the posse, the Brophy house bursts into flames. Doc rushes inside to fetch the captured Brophy, only to be shot in a fusillade of rifle fire by one of Brophy's own men, in an attempt to kill Doc. Mary rushes up to the trio, warning them that Ossie has broken free and is coming after them and they should shoot on sight. Just then, Ossie steps out from behind a tree.

18. Broadcast of April 26, 1939. Plot: Ossie, a gun in each hand, approaches the gang, promising to kill all four. The boys jump Ossie and knock him unconscious, but in the struggle, Doc is shot seriously. Jack binds his wound as the remaining members of the Brophy gang close in on them.

19. Broadcast of April 27, 1939. Plot: The sheriff's posse arrives just in time to prevent Jack and Reggie being shot by what remains of the John Brophy gang. Olsen, the former gang member whose life they had saved, argued against their executions until the posse arrived. This saved their lives.

20. Broadcast of April 28, 1939. Plot: A doctor with the posse immediately takes charge of Doc, and rushes him to a sanitarium for a blood transfusion, hoping to get him there in time. Now that the entire Brophy gang has been rounded up, the sheriff is interested in Jack and Reggie's story. Finally, the question of "Who is Gregory Marks?" is answered.

"STRANGE AFFAIR OF SANDY SPRING SANITARIUM" (15 episodes)

1. Broadcast of May 1, 1939. Plot: The Sandy Springs Sanitarium is a health resort standing alone a good thirty miles from the nearest town. This was the place where Doc Long was rushed two weeks ago, after being shot. Jack and Reggie watch as a car draws up and a perfectly strong and healthy-looking man gets out of the car and onto a stretcher. Two men cover him with a sheet and carry him into the sanitarium.

2. Broadcast of May 2, 1939. Plot: Further investigation shows that the man is Wellington Quinn, and he is given a suite of rooms only six doors down the veranda from Doc's room. Taking a peak inside the room, Jack notices the man's face is swathed in bandages and a revolver sticks out from beneath his pillow. A French nurse arrives to take care of the man, and claims the room is under quarantine.

3. Broadcast of May 3, 1939. Plot: Outside the suite, later that night, Jack and Reggie race over toward an overnight campfire to find their old friend, Hard-Pan Luke. But on their way to the fire, they stumble over the body of a man, stabbed to death only a few minutes before!

4. Broadcast of May 4, 1939. Plot: Hard-Pan Luke has come down from the mountains looking for them, but when they show him the body, he wants to leave the vicinity immediately. Jack refuses to let him go, insisting that he help take the body back to the sanitarium.

5. Broadcast of May 5, 1939. Plot: They take the body to the office of Dr. Porter, head of the sanitarium. He immediately becomes suspicious of Hard-Pan and threatens to phone the police. As they leave the office, they come face to face with Quinn's French nurse who carries a revolver.

6. Broadcast of May 8, 1939. Plot: The doctor takes care of the body as the French nurse leaves. Mary Stuart, whom the boys saved back at the Lazy K, is also a nurse and tends to Doc's wounds, while agreeing to keep an eye on the French nurse. The body of the murdered man, however, disappears and the doctor accuses Jack, Reggie and Hard-Pan of causing its disappearance.

7. Broadcast of May 9, 1939. Plot: The doctor demands that the boys return the body within a half-hour. He says that he has already phoned the sheriff, whose deputies will arrive shortly and take any suspicious persons into custody. It is apparent that the alleged medic is most anxious to cast blame for the murder on Hard-Pan Luke in order to keep official eyes from looking in another direction.

8. Broadcast of May 10, 1939. Plot: All three have been arrested by deputies from the sheriff's office and taken to the county seat. But the arrest comes on the testimony of Dr. Porter, who reveals that the body was found near Hard-Pan's camp in the desert.

9. Broadcast of May 11, 1939. Plot: While Mary Stuart is out of the room for a time, Quinn's French nurse, Madeline, pays Doc a second visit and subtly tries to pump him for information. Doc switches roles and makes love to her and at the same time tries to get information from her. Neither succeeds. Dr. Porter also visits Doc, threatening him unless he gives up the whereabouts of the corpse.

10. Broadcast of May 12, 1939. Plot: Doc, losing his patience, accuses Dr. Porter of having something to do with the murder and having hid the body to avoid it being identified. He hopes this will make Dr. Porter take drastic steps. Later that night, a rock is thrown through Doc's window and a shadow draws nearer. Mary cries out and Doc fires at something in the night.

11. Broadcast of May 15, 1939. Plot: Two masked men force their way into the sick room and at gunpoint, demand Doc tell them where the murder victim's body is hidden. In the midst of this, out of nowhere step Jack and Reggie . . .

12. Broadcast of May 16, 1939. Plot: The two gunman are disarmed and bound, after which Jack explains that he and Reggie figured their captors were fake deputies, so they overpowered them and took them prisoner. It now appears that Dr. Porter is involved in some sort of criminal activity. When they pay a visit to Dr. Porter's office, the door flies open, revealing the body of Dr. Porter sprawled on the floor . . .

13. Broadcast of May 17, 1939. Plot: With four prisoners tied and bound, Jack and Reggie decide to add one more, with the unconscious body of the doctor. Checking out Quinn's room, they find the French nurse bound and gagged in her bed. She accuses them of being part of a gang which is after Quinn and charges them with the murder of the unknown victim, whom she calls John McKay, a close friend of Quinn's.

14. Broadcast of May 18, 1939. Plot: The boys question Wellington Quinn, (alias Arthur Brubaker Southern), a retired banker, philanthropist, and crusader against crime. He accuses the boys of being members of a gang from his hometown of Dallas, Texas, who are out to kill him for breaking up their unlawful operations.

15. Broadcast of May 19, 1939. Plot: The sanitarium is surrounded by men armed with rifles, quite evidently a sheriff's posse that means business. With the law arriving, the unknowns are identified by name and the whereabouts of the corpse is revealed. Southern's home state is Texas but his home town is El Paso. He came to Nevada to hide out from criminal elements threatening his life for having broken up their gang.

“THE TEXAS BORDER SMUGGLERS” (15 episodes)

1. Broadcast of May 22, 1939. Plot: Now that Southern's foes are in custody, he spends the next two weeks at Sandy Springs in anticipation of new activities against the underworld. Doc's wounded shoulder heals so that he is up and about with his arm out of a sling. Jennings offers the comrades a proposition to go south with him and take on the job of wiping out a gang of international thieves and smugglers operating across the Mexican-Texas border near his home town of El Paso.

2. Broadcast of May 23, 1939. Plot: Jennings' daughter, Julia, flies from El Paso to join him for a week at Sandy Springs, and brings a friend of hers, Billie Daniels, a pretty, sullen and defiant woman. Billie is being desperately hunted by the criminals to prevent her from giving out information about them and their activities.

3. Broadcast of May 24, 1939. Plot: Billie explains that her boyfriend, Jimmy Welch, was a member of the smuggling band called the Ruffus-Mendoza gang. He told Jennings about the gang and was killed by Ace Ruffus, one of the gang leaders. The door opens and a masked figure steps inside leveling a gun at Billie Daniels and forces her to stand up. He has orders from Ace Ruffus to bring her back to the border, dead or alive.

4. Broadcast of May 25, 1939. Plot: The stranger escapes with both Billie and Julia. The men rush to Jennings' car, only to find the tires flat on every car in the garage.

5. Broadcast of May 26, 1939. Plot: The men commandeer the first car that comes down the highway. The driver, Lucy, refuses to leave it, so they are forced

to take her along on the chase. Some thirty miles down the highway, traveling at terrific speed they crash into a car parked across the road.

6. Broadcast of May 29, 1939. Plot: Reggie manages to light a signal fire to prevent other cars from crashing into the wreckage of the car which had belonged to the kidnapper. A stone thrown at Reggie hits him in the head, causing a sharp gash in his forehead, and Lucy cries out for help.

7. Broadcast of May 30, 1939. Plot: Jack captures the kidnapper, who turns out to be a toothless old crone. The old woman takes a liking toward Doc, who in turn strings her along, hoping she will take him to her hideout. Doc returns staggering, and gasping after the old creature hits him with a big stone, momentarily stunning him.

8. Broadcast of May 31, 1939. Plot: It isn't until daylight that Doc, Reggie and Lucy, the three attacked by the old woman, discover all their valuables have been stolen. Grandma, as Doc calls her, is nothing more than a pickpocket.

9. Broadcast of June 1, 1939. Plot: An Indian speaking only in grunts and monosyllables, holds Jack up and forces him off the highway in order to rob him. Jack overpowers him and as Doc and Reggie congratulate their friend, they realize Lucy is gone.

10. Broadcast of June 2, 1939. Plot: Doc nicknames the Indian "Rain in the Face," and when the old crone, Grandma, attempts to free the Indian, the boys capture her and knock the Indian unconscious to prevent his escape.

11. Broadcast of June 5, 1939. Plot: In searching for the outlaws' desert hideout, they come on a rock canyon a quarter of a mile deep. As they descend the path with their prisoners it suddenly ends in a sheer drop to the bed of the canyon a thousand feet below. Above them, someone starts a rock slide which threatens to force them to their deaths.

12. Broadcast of June 6, 1939. Plot: Jack fires above the man's head, but frightened, the man topples from the ledge above to plunge to the bottom of the canyon. Coming across an amazing network of caves, the boys make their way through the relics of the ancient race of cliff dwellers.

13. Broadcast of June 7, 1939. Plot: In one of the caves they find a tiny spring of water and food, apparently belonging to Grandma, the Indian, and the third member of the robber gang. Determined to find the girls, the men decide to search the caves from end to end.

14. Broadcast of June 8, 1939. Plot: Wandering the network of caves, the men light torches and find exits leading toward the surface. Near one of the exits, the boys find the girls tied hand and foot and gagged. Cutting them loose and tending their wounds, the men decide to turn Grandma and the Indian over to the police.

15. Broadcast of June 9, 1939. Plot: With his daughter returned, Arthur Brubaker Jennings, ex-banker and amateur crime breaker, is still bent on exterminating a gang of smugglers operating near El Paso on the Texas-Mexican border. With plans established in advance, they leave Nevada separately, each arriving at a different time and establishing himself in a different part of town.

“THE EL PASO, TEXAS MURDERS” (15 episodes)

1. Broadcast of June 12, 1939. Plot: Jack arrives in El Paso posing as a jewelry salesman and registers at the Baker House, a traveling salesman’s hotel. Reggie traveled by first class and registered at the Plantation Hotel, assuming the role of a sightseeing Englishman. Doc, in the character of a Texas cowboy and ranch hand, drifts down into the town’s Mexican and white-trash quarter near the river, known as South El Paso. Reggie meets up with Doc. Two men demanding money enter Doc’s room. The boys knock them out but are concerned as to why Jack has not yet shown up.

2. Broadcast of June 13, 1939. Plot: Later that night, landlady Bessie Smith attempts to murder Doc for his roll of money. When she fails, she offers to introduce him to her “protection,” which is probably a connection to the Ruffus-Mendoza gang. A phone call from someone sounding like Jack, but not identifying himself, orders Doc and Reggie to get to the Naples Warehouse on the waterfront, as fast as possible.

3. Broadcast of June 14, 1939. Plot: At the warehouse, Reggie and Doc find two men bound and gagged. On the chest of one of the men is a note telling them to study and talk with the two so they can identify them at a glance, and then release them. After they do this, the phone in the warehouse office rings, and the same voice commands them to go to Ace Ruffus’ Restaurant at once.

4. Broadcast of June 15, 1939. Plot: In the back of the restaurant, Reggie and Doc see the two men they released from bonds in the warehouse, enter a room marked “private.” Then an old man walks past them, slips Reggie a note, and enters the same room. The note says, “If I don’t come out in ten minutes, come after me.” The two thieves who tried to rob Doc and Reggie earlier in the evening enter the restaurant and take across the room.

5. Broadcast of June 16, 1939. Plot: After ten minutes, Reggie and Doc force their way in, find no trace of the old man, but meet Ruffus. He is suave and polite and at their request takes them out of the restaurant by the back way. No sooner do they get out on the sidewalk when an iron grating drops from beneath their feet, plunging the two into a basement room beneath the restaurant.

6. Broadcast of June 19, 1939. Plot: In the basement, Reggie and Doc meet the villains and figure it is Mendoza who was the Mexican who attempted to kidnap Julia Jennings and Billie Daniel in Nevada. Ace Ruffus admits that he knew who they were, their fake identities, and that Reggie and Doc will be murdered soon, along with Jack when he is found.

7. Broadcast of June 20, 1939. Plot: The boys escape from the basement when Reggie turns out the lights, leaving the place in darkness and confusion. Doc returns to the rooming house, where Ruby, the front girl, says she didn't want to be seen with him, fearing that she will be killed too. There is a knock on the door and Doc hides in the closet. Jose Mendoza comes in, pretends to make love to Ruby and stabs her to death. Doc leaps out of the closet and knocks Mendoza unconscious.
8. Broadcast of June 21, 1939. Plot: The rooming house is surrounded by border gangsters. Doc handcuffs Mendoza and brings him to consciousness. Wrapping Ruby's body in a blanket, Doc forces Mendoza to carry her from the rooming house. They take a taxi to the Plantation Hotel and go to Reggie's room, where Reggie phones Arthur Brubaker Jennings.
9. Broadcast of June 22, 1939. Plot: Jennings receives the prisoner and calls the Chief of Police to make the arrest. Doc and Reggie receive a phone call from Jack, ordering them to go to the alley behind the Baker House.
10. Broadcast of June 23, 1939. Plot: Several men descend the fire escape to the alley, where Doc and Reggie subdue and tie them up, then take them to Jack's room on the fifth floor of the hotel, where Doc picks the lock to get inside. Once inside, they find a dead man the bed, tied and shot, the handiwork of the three killers they apprehended.
11. Broadcast of June 26, 1939. Plot: Doc and Reggie lock the prisoners in the closet, leave the hotel and wait out on the street. Jack passes them without a word and drops a note for them. It instructs them to watch a blue sedan parked across the street from the entrance to the Baker House. In the car is Ace Ruffus, watching the entrance to the hotel with a revolver in his hand.
12. Broadcast of June 27, 1939. Plot: Arthur Brubaker Jennings, having turned the killers over to the police and taking the credit and glory, starts walking down the steps. The revolver in Ruffus' hand blazes, Jennings whirls, staggers and falls, and the blue sedan shoots away from the curb. Doc and Reggie leap to the running board of the car, causing the vehicle to swerve madly down the street at full-speed and crash.
13. Broadcast of June 28, 1939. Plot: The two comrades are thrown clear but the gunman is knocked out. Dragging Ruffus out, the two race up a dark alley before the police arrive. They rent a drive-yourself car and race out to the edge of town; their purpose being to get their prisoner to Jennings, so that he will have the distinction of turning him over to the police.
14. Broadcast of June 29, 1939. Plot: A note from Jack says that Jennings was only wounded and is back at home, so the three should take Ruffus there as fast as possible. When they get to Jennings' home, the butler meets them with a revolver, claiming that Jennings is not interested in them or their prisoner, but that they were purposely lured to the house and will never leave alive.

15. Broadcast of June 30, 1939. Plot: The boys overpower the butler and remove the weapon from his hand. Demanding an explanation, the Doc and Reggie learn the true motives behind their employer.

“FLIGHT TO DEATH” (15 episodes)

1. Broadcast of July 3, 1939. Plot: Jack receives a letter from his old friend, Roy Clawson, explaining that he is in trouble and in desperate need of Jack’s help. Our three heroes board a Pacific-Atlantic airplane en route to Los Angeles and while making a fifteen-minute pit-stop in Phoenix, Arizona, a stranger approaches and stabs Jack in the shoulder.

2. Broadcast of July 4, 1939. Plot: Hans Schwerter, the attacker, is apprehended by Doc and Reggie. He won’t give a reason for the stabbing, other than he did his duty and that his commander will be angry that Jack was not killed, but the “others” will get him. When the police arrive, Hans makes a frantic escape and accidentally dashes headlong into a whirling propeller, killing him instantly.

3. Broadcast of July 5, 1939. Plot: Arriving in Los Angeles, the transport’s cabin is riddled by machine gun fire from a mysterious plane which quickly vanishes. Still unaware of who his enemies are, Jack pretends to be dead and convinces the pilots and stewardess to play along.

4. Broadcast of July 6, 1939. Plot: Reggie poses as an indignant passenger and Doc as a friendly fellow who only wants to help, but have no connection with the dead man. Roy Clawson appears on the scene, climbs into the ambulance, and is surprised to find his friend alive. Roy explains that he sent for the three to help fight off a spy ring which is trying to halt completion of a new pursuit plane.

5. Broadcast of July 7, 1939. Plot: Roy explains that one plane has already been wrecked, its test pilot killed, and all forms of sabotage are being used to prevent completion of the new one. In the midst of the conversation, the ambulance is sideswiped by a hit and run driver, which allows Jack to escape before reaching the morgue.

6. Broadcast of July 10, 1939. Plot: Jack arrives at Reggie’s hotel room and explains to his two friends the reason for their mission. Jack is to report at Clawson’s airport at Muroc Dry Lake as a test pilot using the name of Spinner Thompson. He is to shave off his mustache and dye his hair blond. Reggie will report to work there as a mechanic and Doc as a parachute packer.

7. Broadcast of July 11, 1939. Plot: At the plant, Jack discovers that the foreman, Mead Hickman, has allowed soft lead cotter pins to be inserted into the tail assembly of the ship. Such weak assembly will mean disaster to both the plane and the pilot. Against Clawson’s judgment, they let Hickman remain at his job because Jack wants to know if he is connected with the spy ring.

8. Broadcast of July 12, 1939. Plot: A plane flown by a pretty young woman Helen Warren makes an emergency landing at the airfield. Hickman falsely declares a cracked distributor head and that Helen will have to remain for a few days. Inspecting her plane later that evening, Jack discovers a machine gun has been recently removed from the plane.

9. Broadcast of July 13, 1939. Plot: Helen fails to put the move on Reggie, so she makes conversation with Doc, always the gallant and courteous one. She admits that she knows Jack's hair is bleached to change his appearance. A short time later, from a window of Roy Clawson's office, Jack and Clawson see her slip a note under the door of Hickman's cabin.

10. Broadcast of July 14, 1939. Plot: Jack and Clawson recover the note written in code by Helen. It reads "Get rid York and Thompson – can handle Long – chief orders plane destroyed tomorrow." Wanting to beat the plotters to the punch, the gang rushes to finish the plane for an all-important test-hop the next morning.

11. Broadcast of July 17, 1939. Plot: Hickman and Helen force Clawson and Reggie to the storage hangar and tie them hand and foot. Hickman's reasons are primarily a desire for revenge, and a lust for money promised on the destruction of the new ship. During the flight, Doc and Jack trick Gunn Landers into revealing his murderous intentions.

12. Broadcast of July 18, 1939. Plot: Returning from the flight to Los Angeles to pick up the supercharger necessary for the completion of the pursuit ship, Hickman and Helen attempt to capture Doc and Jack. But the two heroes have already made their way into the storage hanger where they release Reggie and Roy Clawson.

13. Broadcast of July 19, 1939. Plot: Jack appears with his newest prisoner, Helen Warren. After some harsh treatment and threats, Hickman confesses that the head of the spy ring is none other than a San Francisco jeweler named Strachey. But Helen escapes and wants *everyone* tied up. She plans to sell the blueprints of the plane herself, without splitting any money.

14. Broadcast of July 20, 1939. Plot: When a car arrives at the scene, Helen reveals the unidentified man as Scott Norton, her boss. A twist provides Jack, Doc and Reggie a break in the mystery. Helen is really a special investigator employed by the Department of Commerce to aid Clawson. Her real name is actually Yvonne McCloud.

15. Broadcast of July 21, 1939. Plot: The situation is well in hand until Mead Hickman suddenly grabs the girl's gun and holds off the others until Gunn Landers gets the plane's motor started. The two spies seize the plans to the ship and take off in the plane, but a cold motor brings it down in a loud crash and it explodes in flames.

“MURDER: HOLLYWOOD STYLE” (15 episodes)

1. Broadcast of July 24, 1939. Plot: Millionaire motion picture tycoon David Greylin hires Jack, Doc and Reggie to help solve a mystery. He explains that for months he has been threatened with death by some mysterious person or group. His would-be assassins, tell him over the telephone that his end is at hand when he hears a weird sort of hymn, sung by the voice of a hysterical woman.
2. Broadcast of July 25, 1939. Plot: Doc sees a woman peering into the room from the hallway. Slipping out unnoticed, he catches her and discovers she is Lindy, the beautiful twenty-year-old daughter of Greylin. Using feminine wiles, she edges Doc into position, and Doc’s head receives a hammer-like blow.
3. Broadcast of July 26, 1939. Plot: When Doc regains consciousness, Lindy is gone and he finds Doc and Reggie bending over him. Hearing voices from Lindy’s room, Doc picks the lock and the three enter. Lindy is on her bed, frozen in terror. Jack turns to avoid a bullet and Reggie’s heavy fist swings out to knock out the would-be killer only to discover the man with the gun is David Greylin himself!
4. Broadcast of July 27, 1939. Plot: Nursed back to consciousness, David seems vague and sullen. Both he and Lindy give a rambling story of mistaken identity. Suddenly David turns friendly and invites the boys to swim in his pool, against the wishes of Lindy.
5. Broadcast of July 28, 1939. Plot: As the three friends are putting on their swimming trunks, a shot rings out, Lindy screams, and a body falls into the pool. Reggie dives in and pulls the man’s body out of the water.
6. Broadcast of July 31, 1939. Plot: The body is that of David, shot in the chest and thrown unconscious into the luxurious swimming pool. Lindy tries her best to keep Jack and Doc from recovering the gun, but fails. While Reggie stands guard over David, Jack discovers that the gun belongs to Lindy’s father.
7. Broadcast of August 1, 1939. Plot: While Jack and Doc walk Lindy through the patio on the way to Greylin’s room they encounter a prowler. They chase the man in the dark and Doc makes the mistake of letting him slip through his fingers.
8. Broadcast of August 2, 1939. Plot: With Reggie helping Jack and Doc for a moment, David Greylin disappears from his room. His cries for help cause a frantic search, finally leading to a secret passage in the basement. Jack fires point blank at what he thinks is the enemy – only to discover he has shot at his own reflection in a mirror.
9. Broadcast of August 3, 1939. Plot: By tapping on the wall they find still another room. Reggie throws all his weight against the spot and makes a hole by which they can enter. Suddenly the passage door is bolted from the outside, trapping them inside. Lindy tries everything in her power to keep the three from going through the hole into the next room . . .

10. Broadcast of August 4, 1939. Plot: Entering the strange room, they find it set up like an office, with a large desk in the center with strange devices on it. The glasses resembling binoculars prove to be a periscope, allowing a clear view of every room in the house. Jack starts pushing buttons . . .
11. Broadcast of August 7, 1939. Plot: Lindy mysteriously disappears from the room. By pressing different buttons, Jack discovers David Greylin coolly treating his wound in the powder room off the stair landing, no longer calling for help. Doc begins pushing buttons and suddenly there is a terrific explosion blowing away the walls from the secret chamber.
12. Broadcast of August 8, 1939. Plot: More deaths occur. Flora, the upstairs maid, is shot and killed. Mr. Parker's secretary declares it is good that Flora is out of the way because she was at the bottom of all the trouble. As he explains that it was she who had been singing the death knell, the song is heard coming . . . from nowhere.
13. Broadcast of August 9, 1939. Plot: The body of the maid disappears. Against Parker's protests, Jack, Doc and Reggie get the library door open, peek in and discover David Greylin about to take Flora's body through a secret panel . . . leading out of the library wall!
14. Broadcast of August 10, 1939. Plot: Caught red-handed, David talks quietly to Jack, Doc and Reggie boasting that he is about to show them something that will open their eyes: Mr. Parker with his secretary seated beside him, bound and gagged. As he talks, David injects a powerful poison into Parker – then uses it on himself.
15. Broadcast of August 11, 1939. Plot: Murder and suicide under the very eyes of the three comrades! After this double tragedy, they search every room in the house, through each secret passageway and chamber. Now that Jack fully understands the situation, he will break the news to David Greylin's daughter, Lindy.

“INCIDENT CONCERNING DEATH” (15 episodes)

1. Broadcast of August 14, 1939. Plot: At the Stag and Hound Tavern high in the Sierra Mountains, our three vacation-bound heroes meet Dusty Irwin, caretaker of the quarters. A woman with a foreign accent, claiming to be a Hollywood writer there to gather atmosphere, warns the men not to stay more than one night. Then a scream is heard in the distance . . .
2. Broadcast of August 15, 1939. Plot: Jack insists that a vacation is meant to avoid trouble but just before retiring for the night he finds a note slipped under his door. It reads “Death waits for anybody staying at the Stag and Hound.”
3. Broadcast of August 16, 1939. Plot: At breakfast, Dusty's wife tells the boys not to stay. All of these sudden and mysterious warnings only make Jack more determined to stay and have a peaceful vacation in spite of the goings on.

4. Broadcast of August 17, 1939. Plot: While the boys go fishing at the river, a huge boulder tumbles down the cliff, barely missing them, and plunges into the river. Doc insists it's the fault of Hollywood writer, Moyra Vustra, because she was the first to warn them of impending danger. That she was just with them moments before the boulder crashed down is also suspicious.

5. Broadcast of August 18, 1939. Plot: Later that evening, Doc trails Vustra when she takes a walk in the forest. Amused, Jack and Reggie, decide to retire for the evening. At midnight, Jack is awakened by someone knocking on his door. But no one was behind the door, so Jack and Reggie search for Doc who has not returned.

6. Broadcast of August 21, 1939. Plot: Jack and Reggie follow Dusty's stepdaughter, watch as she chats with Vustra who then questions the girl. The stepdaughter reveals nothing they don't already know. Dusty claims he was fixing the water pump. Suddenly, covered with blood, Doc staggers back to the Tavern.

7. Broadcast of August 22, 1939. Plot: Doc reports he followed Vustra through the forest and heard a car crash down below in the cavern. He found no one in or near the car and was struck on the head from behind. As he relates his story, Vustra is seen wandering down the canyon, and all three follow, finding her bending over the body of a dead man.

8. Broadcast of August 23, 1939. Plot: Vustra cries hysterically claiming innocence. No one knows the dead man, and the body is taken to the Inn. Dusty plans to drive fifty miles to the nearest telephone in the morning to call the coroner and sheriff.

9. Broadcast of August 24, 1939. Plot: By the afternoon, Dusty returns to find the boys finished with dinner. He amuses them with his method of investigation. The sheriff turns to Doc and accuses him of the murder!

10. Broadcast of August 25, 1939. Plot: Doc refuses to take the sheriff's accusation very seriously. Miss Vustra has not come out of her room all evening. Dusty's wife goes up to her room to take care of her ill daughter.

11. Broadcast of August 28, 1939. Plot: After further questioning, the sheriff's suspicions turn to Vustra, and Dusty escorts the law officer to her room. While they are there, a new guest arrives at the Tavern. Reggie and Doc wonder how the new guest happens to be in the mountains, and Jack ventures the opinion that he has been here before.

12. Broadcast of August 29, 1939. Plot: Jack peers into the room to find the stranger and Dusty arguing, although he couldn't hear what was said. Later, Dusty and the Sheriff go to where the body was found. Vustra confides to the boys that she's fearful of the new guest in the Inn, and that her life is in danger.

13. Broadcast of August 30, 1939. Plot: Dusty's wife asks the three detectives to find her husband, for her daughter needs a doctor real soon. Finding their car disabled so it won't run, the boys suspect foul play. Dusty claims the stranger left, nervous that there is a dead man in the house. Then Dusty leaves for a doctor . . . as a storm approaches.

14. Broadcast of August 31, 1939. Plot: In the morning, the sheriff pays a visit to Jack, Doc and Reggie, explaining that Dusty has not come home yet, that his daughter has died, that the murdered man is Vustra's brother. The doctor arrives, explaining that he found Dusty's car down the road – smashed by a tree that had blown over in the storm.

15. Broadcast of September 1, 1939. Plot: Vustra breaks down and confesses that she is not really a Hollywood writer. She was born right there in the mountains. But her past comes back to haunt her, far greater than the boys imagined.

“YOLO COUNTY - BATTLE OF THE CENTURY” (18 episodes)

Cast: Mercedes McCambridge as Jack Dempsey Ross

1. Broadcast of September 6, 1939. Plot: Doc attempts to take a shortcut, causing the car to overturn in a ditch. Expecting no hope of rescue for a while, the boys rest in a large haystack. A young girl also takes refuge in the haystack, hiding from thugs in an approaching automobile. Hastily Jack, Doc and Reggie climb down lest the men in the machine investigate the haystack and find the girl.

2. Broadcast of September 7, 1939. Plot: After a little altercation with their fists, the thugs and the detectives make peace. With the assistance of Jasper, the head of the mob, they lift the car out of the ditch. Jasper asks if they've seen a girl in the vicinity, claiming she is the daughter of the ranch owner, and has run away from home.

3. Broadcast of September 8, 1939. Plot: Jasper is the foreman of the Jim Ross Ranch, a forty-thousand acre ranch in Yolo County, California. Doc and Reggie tag along with Jasper, Big Swede and Little Swede, while Jack goes back to the haystack to find the girl.

4. Broadcast of September 11, 1939. Plot: Jim Ross is a wealthy ranch owner who is a great lover of prizefights. He wishes his daughter Jacqueline would marry a wealthy neighboring rancher, but the girl wants to marry Duke Carter, a young fellow with a small ranch and a meager income. She was attempting to elope with him. Ross only has one condition for which he will allow Jacqueline to marry Duke. Duke must bring forth an amateur fighter who can whip Big Swede and Little Swede. The trio propose that they go back to the ranch with her. Reggie can fight.

5. Broadcast of September 12, 1939. Plot: The lovebirds hide in one of the huge barns waiting for Jasper and the three comrades to decide the next move. They remain hidden because Jim Ross has threatened to shoot Duke if he sets foot on the ranch.

6. Broadcast of September 13, 1939. Plot: Jim Ross has his own regulation-size prizefight ring on his ranch where every Wednesday night differences between employees are settled. Reggie agrees to fight one of the Swedes for Jacqueline and Duke's happiness. The boys prepare to enter the ring one by one as they fight their opponents.

7. Broadcast of September 14, 1939. Plot: The matter is settled. If Reggie wins, Ross has agreed to let his daughter marry the man she loves, Duke Carter. The fight is set to take place in two weeks. Before that time, however, Jack and Doc must fight two ranch hands who crossed their paths, Oley and Curley.

8. Broadcast of September 15, 1939. Plot: In less than two minutes of fighting, Curley and Oley are laid out. But Reggie may have his hands full when it comes to facing Big Swede. Swede is as strong as a team of oxen and as big as a bull elephant.

9. Broadcast of September 18, 1939. Plot: In the meantime, Ross insists that Reggie train for the fight, despite the young Englishman's protestations that he's already in top form. Belshazar, the Negro assigned to cook for the three comrades at the training quarters, warns them to watch out for Jim Ross, as Jim would see Big Swede win the fight by hook or by crook.

10. Broadcast of September 19, 1939. Plot: While Jacqueline, Jack, Doc and Reggie are in the gymnasium, Belshazar comes in and reports that Ross has sent over a couple of sparring partners to work out with Reggie. He also says that the two men are dangerous-looking customers, who probably have orders from Ross to incapacitate Reggie before the big fight.

11. Broadcast of September 20, 1939. Plot: One of the two men introduces himself as Benny. The other is Mud, who doesn't talk much because his vocal cords have been damaged by 'canned heat.' Reggie goes up against Benny who is a wrestler apparently intent on homicide. He proves to be a bit of a match against Reggie.

12. Broadcast of September 21, 1939. Plot: Reggie takes on Benny in the gymnasium and thwarts the wrestler's every effort to put him out of commission. Jim Ross is caught spying and Jack threatens to expose Ross' dirty work to the newspaper in a nearby town. In retaliation, Ross announces that none of the group will be allowed to leave the ranch.

13. Broadcast of September 22, 1939. Plot: When Reggie doesn't return from the dressing room, Doc checks on his friend, only to discover that Reggie has mysteriously vanished, quite evidently kidnapped by Jim Ross' henchmen to prevent his appearance against Big Swede.

14. Broadcast of September 25, 1939. Plot: Jasper joins Doc and Jack, searching high and low for the missing Englishman. Having no other choice, and with the help of Jasper, the men abduct Big Swede and Little Swede. The two goons are

safely stowed away in the top of one of the huge silos, fifty feet above the ground with Duke Carter guarding them.

15. Broadcast of September 26, 1939. Plot: Jim Ross is angry when he discovers the whereabouts of his two prizefighters and even more upset because the only means of reaching the top is a small iron ladder attached to the outside of the silo, which allows only one man to climb at a time. And Duke is standing guard at the top of the ladder.

16. Broadcast of September 27, 1939. Plot: Realizing that using one's wits to fight is useless, Jim Ross agrees never to call Jacqueline by her given name of Jack Dempsey again. He also agrees to let her marry Duke Ross any time she desires, and he tells the boys where he is holding Reggie a prisoner.

17. Broadcast of September 28, 1939. Plot: Midnight at the training quarters on the Jim Ross Ranch. Jack, Doc and Reggie have but one idea at the moment and that is to get away from the Ross Ranch as fast as possible. They've set midnight for their hour of escape, and probably it is the only time in which they ever run away from a situation.

18. Broadcast of September 29, 1939. Plot: For her big society wedding on the ranch that afternoon, Jacqueline demands that her three friends appear in full formal dress to act as ushers. She also orders Jasper to prevent the boys from leaving the ranch until they've seen her married.

“BLUE PHANTOM” (15 episodes)

1. Broadcast of October 2, 1939. Plot: The power yacht “Blue Phantom” is somewhere in the South Atlantic Ocean. Arnold Foster, its millionaire owner and skipper, has outfitted the craft for a scientific expedition. Roger the cabin steward is found murdered.

2. Broadcast of October 3, 1939. Plot: Jack notices an undercurrent of hostilities among the crew, including Dr. Parks, Dr. Davids and Captain Foster, because of their interest in the captain's wife. Dr. Davids claims the steward was not murdered, but died by snake bite. Reggie watches out for the captain and when Jack and Doc return, they find Reggie sprawled unconscious on the deck.

3. Broadcast of October 4, 1939. Plot: Jack, Doc and Reggie hear a noise outside their cabin door. There they find one of the able seamen, Pete, dead on the floor. Dr. Davids and Dr. Parks perform an autopsy on the body.

4. Broadcast of October 5, 1939. Plot: Doc goes to the medical ward to find out why the autopsy is taking so long. He returns saying that Dr. Parks and Dr. Davids are both unconscious on the floor of the ward, and the bodies of the two dead men are gone. The captain claims he saw Pete staggering shortly before his body was found.

5. Broadcast of October 6, 1939. Plot: The two men definitely died of the effects

of snake venom, but there are no snakes aboard the yacht. It is also apparent that a cold-blooded feud exists between the captain and the two doctors on board. The captain attempts to hide his fear by chuckling and smirking and with self-effacing hand washing, and surprises everyone when he announces that his wife, Ruth, has been murdered.

6. Broadcast of October 9, 1939. Plot: Jack searches the ship and concludes that the bodies were thrown overboard – but soon afterward Pete’s body reappears! Reggie finds it on deck drenched with seawater, but when he brings Jack and Doc to the spot, the body is gone again.

7. Broadcast of October 10, 1939. Plot: Ruth Foster also died from snake poisoning, and her body lies under guard in the medical ward. Jack obtains information which reveals the true nature of this voyage and he is quite sure he now knows the identity of the murderer. A bullet misses Jack’s head and Reggie claims that Swenson the engineer is missing.

8. Broadcast of October 11, 1939. Plot: Jack calls the survivors into the lounge where he reads excerpts from the diary of Ruth Foster. It tells of her belief that Dr. Parks was responsible for the murders, and that the purpose of a scientific expedition is a ruse to bring matters of a secret love affair to a head.

9. Broadcast of October 12, 1939. Plot: Everyone pushes Captain Foster aside, ignoring his feelings and calling him a coward. Foster apparently arranged this trip to prove that he wasn’t a coward and that he could dominate the two men in love with his wife. Dr. Parks and Dr. Davids fight over the love of Ruth and the detectives lock them apart, Davids in his room and Parks in the medical room. But Dr. Parks becomes the next murder victim!

10. Broadcast of October 13, 1939. Plot: When Jack, Doc and Reggie go to the engine room to start the motors, Jack and Reggie find that Captain Foster has smashed the engines. The engine room is closed and locked, making them prisoners. From the wheelhouse, Doc watches Captain Foster, wild-eyed with hair flying, dragging the body of Dr. Parks from the medical ward intent on throwing it overboard.

11. Broadcast of October 16, 1939. Plot: Jack and Reggie escape the engine room. Captain Arnold Foster has gone completely berserk. He makes two knife attacks on Doc and Reggie and threatens to kill everyone on board who calls him a coward.

12. Broadcast of October 17, 1939. Plot: So cunning and agile has Foster become in his hysteria that it is impossible to capture and lock him up. The captain wrecks the light plant so the ship is thrown into complete darkness. He narrowly misses killing Dr. Davids in a point-blank gun attack, and rushes Doc in the dark throwing him overboard.

13. Broadcast of October 18, 1939. Plot: After engaging in a gun-battle with Jack, the mad captain launches single-handed war against everyone. Vainly they try to capture him when at last he is cornered in one of the cabins and is locked in the bathroom.

14. Broadcast of October 19, 1939. Plot: Just when the detectives think the worst was over, there is an explosion from the engine room. They rush on deck to discover the aft of the ship in flames.

15. Broadcast of October 20, 1939. Plot: After a twenty-four hour reign of terror, Captain Foster dies at four o'clock in the morning. His last act is chopping down the great mast on the Blue Phantom, the only means of propelling the vessel. His last words before he falls dead at Jack's feet are, "I've been poisoned." Was he murdered or did he commit suicide?

"CASTLE ISLAND" (20 episodes)

1. Broadcast of October 23, 1939. Plot: Our three buccaneers, Jack Packard, Doc Long and Reggie York, are on a million-dollar manhunt. The search takes them into the rugged wilderness along the west coast of Canada, and their jumping-off place is Seattle. They are to bring back Alexander Archer dead or alive, but they soon find a strong, well-organized force of opposition, ready to go to any extreme to prevent them from making the search.

2. Broadcast of October 24, 1939. Plot: Checking into their room in the Seattle hotel somewhere on the edge of Lake Union, our heroes find the body of an unconscious woman sprawled on the floor. According to the papers in her possession, her name is Jeanette Archer, the sister of the man for whom they search.

3. Broadcast of October 25, 1939. Plot: After learning that the woman was sent to learn about their mission, the boys follow their telegram's instructions to a launch only to realize that members of the opposition are out to murder them. They take the wrong boat, a one-way ride to the bottom of the ocean and two hoodlums on board try to feed them to the fishes.

4. Broadcast of October 26, 1939. Plot: After being run down by a freighter, the detectives are rescued by their actual, intended guides, Frenchie and his attractive daughter. But the boys are stark naked and cold so they are given blankets to warm up. Doc takes a liking to Frenchie's daughter who thinks he's funny.

5. Broadcast of October 27, 1939. Plot: Frenchie signs on with the troupe, taking them to Port Forest. There, Jack learns that the woman in their hotel room wasn't really unconscious, and she had heard every word of their plan. Hers was just another attempt to discover whether the boys are on the trail of Alexander Archer.

6. Broadcast of October 30, 1939. Plot: According to Cooper, a mysterious old man they met back at the hotel, Jack, Doc and Reggie learn that Alexander Archer is very much alive. He is in hiding and willing to go to any length to keep from being discovered. With the help of a muscle-bound accomplice, Cooper arranges for the detectives to be bound and gagged.
7. Broadcast of October 31, 1939. Plot: Cooper escorts the boys to a stone castle on a private island among the islands on the west coast of Canada. According to Cooper, the castle once sank due to the effects of Mother Nature and only recently surfaced intact.
8. Broadcast of November 1, 1939. Plot: Held captive in the stone fortress, Cooper chooses Doc as his primary subject for an experiment in fear. While treating them as guests, Cooper explains that the castle was built in the early 18th century by Russians. Cooper admits that he is holding Archer captive, but adds that the man is in ill health.
9. Broadcast of November 2, 1939. Plot: Cooper uses leopards and humans in his grizzly experiments which allows him to study the effects the terror of impending death has on humans. Alexander Archer apparently hasn't been a very acceptable guinea pig.
10. Broadcast of November 3, 1939. Plot: The manner and method of Cooper's experiments in the field of human terror has not been revealed. All that seems certain is that Doc is to be the first victim and that he is to face whatever is in store for him.
11. Broadcast of November 6, 1939. Plot: Cooper is still preparing Doc Long for a scientific experiment in his study of fear and the body's response to it. Initially given thirty-two poker chips, one for every hour he has left to live, Doc watches as Cooper removes one chip for every hour that passes.
12. Broadcast of November 7, 1939. Plot: Every hour during the night someone enters his prison room, awakens him and takes another chip. At one point Cooper suggests he play a game of cards with Doc and bet the poker chips. Although Doc would like to, he rejects the offer because Jack thinks it would be a bad idea.
13. Broadcast of November 8, 1939. Plot: Lydia introduces the boys to Dr. Thorn, Cooper's assistant. Although the actual experiment has not been revealed, it is explained that the scientific hypothesis deals with the study of human fear and the reactions to fear. Doc plays the card game and wins 32 chips – one for each hour he is to remain alive.
14. Broadcast of November 9, 1939. Plot: Every hour of the evening, even when Doc is asleep, someone enters his cell and takes a poker chip. Handcuffing his prisoners, Dr. Cooper gives them a little exercise outside the castle, showing them the landscape. There are clean-cut trees, and a death-defying moat surrounds the castle.

15. Broadcast of November 10, 1939. Plot: Dr. Cooper observes Reggie's anger and suspects this to be the first phase of fright. Reggie may be the next victim after Doc's experiment. Outside the castle, the boys stumble upon the remains of a human body, slashed and partially-eaten by jaguars and mountain lions.

16. Broadcast of November 13, 1939. Plot: With four hours until the experiment, Doc is taken into a cell where Lydia is being held captive. She had found Alexander Archer, and in her attempts to free him, was caught and imprisoned by Dr. Cooper. She's Alexander Archer's niece, and was the girl back at the hotel in California.

17. Broadcast of November 14, 1939. Plot: Doc returns to the room and tells Jack and Reggie what he's learned. Doc discovers that he's to be fed to a hungry mountain lion that hasn't eaten in over a week. All Doc will have to defend himself is an eight-inch knife. The boys make a desperate attempt to escape.

18. Broadcast of November 15, 1939. Plot: Creeping forth in an attempt to overpower Cooper's forces in the castle, Jack, Doc and Reggie are overwhelmed by sheer force of numbers. All three heroes are soon unconscious. When our heroes awaken, they are seated in the great reception hall, their wrists handcuffed to their chairs.

19. Broadcast of November 16, 1939. Plot: Lydia and Doc are turned loose on the island outside the castle where a hungry leopard waits. The drawbridge is drawn up and Dr. Thorn and Lloyd make their way back to the great reception hall to await the outcome of their experiment.

20. Broadcast of November 17, 1939. Plot: While the villains are out of the room for the moment, Jack and Reggie take things into their own hands. Breaking the wooden chairs, the boys free themselves and rescue Lydia before the leopard claws her to death. Cooper and his gang are apprehended, and Alexander Archer is rescued and returned to the United States.

“HOLLYWOOD CHERRY” (15 episodes)

1. Broadcast of November 20, 1939. Plot: Having solved the Alexander Archer case, Jack, Doc and Reggie read about their heroics in the papers. Landing in Burbank, California with their reward money, the boys are escorted to a private car containing a beautiful woman.

2. Broadcast of November 21, 1939. Plot: Having landed in Hollywood with the purpose of spending their reward money, the boys find themselves driven out to the Randolph Martin mansion. Cherry (Charity) Martin comes to their door with a deep cut in her arm. She claims “they” cut her.

3. Broadcast of November 22, 1939. Plot: Randolph Martin, also known as “Randy,” confesses that she read about the detectives in the papers and arranged for them to visit her mansion. Martin introduces the men to her three granddaughters, Faith, Hope and Cherry. According to Cherry, there is great danger outside the house.

4. Broadcast of November 23, 1939. Plot: Faith is the Vulgarian of the family. Hope is the family wench and Cherry is the black sheep of the family. Shortly before Cherry falls down a flight of steps, the men hear the sound of a baby cry. But Randolph Martin claims there is no baby and no nursery in the house.
5. Broadcast of November 24, 1939. Plot: Bob the chauffeur is found murdered. Jack insists the family hesitate phoning the police until he learns more about the circumstances leading to the murder. Hope's dress was found to have blood on it. Someone apparently shot the chauffeur outside the house.
6. Broadcast of November 27, 1939. Plot: Randolph Martin insists outside rival gangs were responsible for the murder, but Jack learns about the chauffeur's personal life involving a hideout for shady characters. Jack, Doc and Randy hear the sound of a baby cry which suggests impending doom. Doc finds Cherry unconscious and slashed three times.
7. Broadcast of November 28, 1939. Plot: Cherry wakes up and claims she knows nothing about her attack. Faith reveals to the detectives that the chauffeur was Hope's boyfriend. Faith laughs, suggesting her sister is psychotic. Jack orders Doc and Reggie to keep guard of the girls.
8. Broadcast of November 29, 1939. Plot: Jack uses the women as bait in the hope that the killers will reveal themselves. Cherry's arm is slashed again. Job, the family servant, is questioned by the detectives about his relationship with the women. Hope is found chloroformed.
9. Broadcast of November 30, 1939. Plot: Job tells Cherry that the enemy is closing in on the Martin household, determined to kill all the Martins before they learn who their enemy is. Cherry accuses Job of murdering the chauffeur. The lights suddenly go out and the sound of the baby crying is heard. As soon as the lights come back on, someone shoots from the window. Job drops dead from a bullet hole in the head.
10. Broadcast of December 1, 1939. Plot: Jack and Doc sit in the library waiting for the murderer to make their next move. Reggie is ordered to stay on the second floor in case something happens upstairs. The men hear the sound of the baby crying. Cherry is found in front of the furnace, unconscious, bound and gagged.
11. Broadcast of December 4, 1939. Plot: The men untie Cherry and wake her from her slumber. Cherry claims a man grabbed her, gagged her hand and foot, and attempted to burn her in the furnace. Later that evening, Doc and Cherry watch a man with no face wandering the hallways. Hope finds the gun that shot Job and during a struggle, Cherry accidentally shoots her sister.
12. Broadcast of December 5, 1939. Plot: Hope is not seriously wounded. The doctor gives Hope a fair chance of recovery. Strangely enough, Jack realizes that the sound of the baby crying was not heard before Hope was shot. Randolph Martin offers Jack \$10,000 to leave without explaining anything to the police.

13. Broadcast of December 6, 1939. Plot: Jack turns the offer down and Randy threatens Jack's life. Shortly before leaving for the hospital, Hope apparently told Jack where she found the gun. Jack admits to his friends that he knows who the murderer is – but without proof, he cannot explain the solution.

14. Broadcast of December 7, 1939. Plot: Jack uses himself as bait for the murderer, and an attempt on his life is made. Randolph Martin is thrown down the stairs, resulting in a broken leg. Reggie catches a glimpse of a man sneaking around and knocks the stranger out. The stranger turns out to be a plainclothes policeman.

15. Broadcast of December 8, 1939. Plot: Pauline West, the radio actress, is revealed to be the murderer. Jack claims it was Pauline who was responsible for Job's death and the attacks on Cherry and Randolph Martin. Faith takes Cherry to the attic and pushes her sister off the roof. Cherry Martin was really Pauline West – both the same woman.

“BURY YOUR DEAD, ARIZONA” (15 episodes)

1. Broadcast of December 11, 1939. Plot: Doc gets into a poker game, loses the reward money, and pulls a gun on the crooked card players. The police put out an all-points-bulletin for the three detectives because of the Martin case. Also wanted for theft and robbery, the boys are forced to jump a moving boxcar and slip out of town quickly.

2. Broadcast of December 12, 1939. Plot: Jack, Doc and Reggie discover they are not the only people in the boxcar. The detectives are introduced to a stage magician, The Maestro and his female assistant, Nasha. Giving the boys a sample of his performance, The Maestro turns his assistant into an animal.

3. Broadcast of December 13, 1939. Plot: The body of a dead man is found in the boxcar and after Jack verifies the corpse, The Maestro makes the body disappear – through the method of mysticism. Jack doesn't fall for the magician's illusions, suspecting foul play.

4. Broadcast of December 14, 1939. Plot: The men wake up to discover that the train has come to a stop. Climbing out of the boxcar, Jack, Doc, Reggie and The Maestro and Nasha learn they are within city limits of Bury Your Dead, Arizona. Population nineteen.

5. Broadcast of December 15, 1939. Plot: Befriended by one of the inhabitants of Bury Your Dead, Jack, Doc and Reggie are escorted to Dry Gulch Mary's room and board. Mary catches a glimpse of The Maestro and jokes about his large size. According to Mary, werewolves are killing the citizens of Bury Your Dead.

6. Broadcast of December 18, 1939. Plot: After paying for room and board, the boys are forced to share rooms with The Maestro. The magician claims he is responsible for turning people into animals. Determined to prove his powers, The Maestro puts his assistant to sleep and the boys watch as a wolf appears out of nowhere and jumps out the window!

7. Broadcast of December 19, 1939. Plot: Jack, Doc and Reggie sneak outside to find clues to The Maestro's magic tricks. Believing that no one can turn a woman into a wolf, Jack insists that Nasha will return to the motel shortly. Outside on the plains, the boys hear wolves howling.
8. Broadcast of December 20, 1939. Plot: Doc and Reggie wander the plains, hear Jack's cry for help, followed by gunshots. Back at the motel, Jack explains a wolf attacked him and someone shot at the beast. Jack also saw the female assistant roaming the plains. The Maestro claims he transformed her back into a woman.
9. Broadcast of December 21, 1939. Plot: Two more murders are found, both giving the appearance that wolves were responsible for the attacks. Jack insists The Maestro was responsible for the murders. The magician, believing he was responsible for the murders, builds a coffin for one of the victims.
10. Broadcast of December 22, 1939. Plot: Jack witnesses something moving outside and orders Reggie and Doc to stay behind and keep an eye on The Maestro. Doc, insisting he and Reggie should rush out and help Jack, decides to tie the magician to his chair so he can't get away. The boys find Jack knocked unconscious – someone slugged him from behind and stole the money belt.
11. Broadcast of December 25, 1939. Plot: Jumping Dick, one of the inhabitants of Bury Your Dead, finds himself involved in the investigation. According to Jumping Dick, the law doesn't get out to the town much. Jumping Dick's father tries to silence his daughter when she has something to say about the figure of a woman wandering on the plains – but it cannot be Nasha because the assistant was found dead and buried.
12. Broadcast of December 26, 1939. Plot: The Maestro insists his assistant will return from the dead. Jack does not believe in the resurrection scheme, having verified the murder with his own two eyes. Suddenly a woman appears and knocks the wind out of Jumping Dick from behind.
13. Broadcast of December 27, 1939. Plot: Since the figure of the woman looked just like Nasha, the boys dig up the grave to verify that the woman's corpse is still buried. When the detectives dig up the coffin, they find the coffin empty!
14. Broadcast of December 28, 1939. Plot: Attempting to jump a boxcar leaving Arizona, Jack, Doc and Reggie discover they jumped the same boxcar they came by. Once again, The Maestro and his assistant (alive and well) have also jumped the same boxcar. Jack insists the magician is hiding the reward money.
15. Broadcast of December 29, 1939. Plot: With The Maestro bound, the boys search the magician for the money, but find nothing. A hitchhiker reveals himself as a railroad detective. The Maestro, realizing his scheme is foiled, reveals how he committed the murders, made the bodies vanish and turns over the reward money to the rightful owners.

“SAN DIEGO MURDERS” (15 episodes)

Cast: Anne Stone as Sunny Richards

1. Broadcast of January 1, 1940. Plot: With the \$25,000 reward money, the boys have settled on buying an airplane, but have to wait two weeks in San Diego while the ship is being put in condition. In a back-street hotel room, Jack and Doc meet a young girl sobbing desperately, who claims she is evil, is possessed by the Richards' Curse, and will bring death to all who try to help her.
2. Broadcast of January 2, 1940. Plot: Jack persuades her to give up the idea of self-destruction for two weeks, during which he and Doc and Reggie will attempt to break the curse. Sunny warns Jack that something awful will happen to them if they assist her, but she finally consents and takes the boys to the Richards' home.
3. Broadcast of January 3, 1940. Plot: Jack attempts to draw the curse down on his own head by pretending to be madly in love with Sunny, and later that night an attempt is made on his life. The trio and Sunny cross the park to the hospital to visit Phil, another victim of the curse, when a bullet from the dark knocks off Jack's hat.
4. Broadcast of January 4, 1940. Plot: Phil is the man Sunny meant to marry, but now lies in the hospital, crippled for life due to an auto accident. Just an hour on the scene, Doc witnesses Phil's eighteen-year-old brother, Arthur, struck by a car. He rushes the boy back to the Richards residence.
5. Broadcast of January 5, 1940. Plot: The trio find the gun that fired the shot at Jack's head, in the pocket of a drunken wretched creature - a man so intoxicated it takes them eighteen hours to sober him up. The drunk, whose name is Fish Evans, only remembers hearing the shot and someone coming up from behind him. As soon as the boys turn him loose, he hardly reaches the street when he is shot to death by a blast from a sawed-off shotgun.
6. Broadcast of January 8, 1940. Plot: Three uniformed officers come into the invalid room of Phil Terry and announce that the three comrades, Jack, Doc and Reggie, are wanted for questioning at police headquarters. No attempt is made to handcuff them, but each officer takes one of the boys by the arm and marches them out of the hospital.
7. Broadcast of January 9, 1940. Plot: The policemen are really professional gunmen, and they take the boys out into the desert. Jack reaches over and spins the steering wheel, causing the car to roll over and over. Reggie is thrown out of the vehicle and is left some distance from the accident.
8. Broadcast of January 10, 1940. Plot: Sunny follows the car to the scene of the accident, helps rescue the three heroes, leaving the gunmen beside the upended car. Two other members of the gang appear at the wreck and in the fight that follows, they too are knocked out. Jack discovers that the car the gang used belongs to Donald Robert Lincoln, one of the wealthiest and most influential men of San Diego.

9. Broadcast of January 11, 1940. Plot: Doc drives the unconscious men to the hospital for treatment, dropping Jack off at the home of Donald Robert Lincoln. Jack forces his way into the house and during the interview which follows, he is struck from behind. Jack wakes up in the city prison, facing the real police captain.

10. Broadcast of January 12, 1940. Plot: Jack has only just been bailed out of prison by Doc when two gunmen pick up the boys and take them to a vacant house. As they are led into the basement to be executed, they are saved by a familiar figure who shoots the gunmen through the basement window with a sawed-off shotgun.

11. Broadcast of January 15, 1940. Plot: Doc swears he recognized the face of the man who saved them during that second of gunshot flash. Racing back to the Richards' residence, Doc rushes upstairs to the bed-ridden Arthur, still wearing a plaster cast on his broken arm, and accuses him of having fired the shotgun. Arthur denies it vehemently.

12. Broadcast of January 16, 1940. Plot: After questioning Arthur, Sunny Richards, and her attorney Leslie Marks, as well as Phil Terry in his hospital room, the trio conclude that the leader of the gang must be Donald Robert Lincoln. Before Leslie Marks can comment about Lincoln, a gunshot takes Marks down.

13. Broadcast of January 17, 1940. Plot: The mastermind behind the mob of gunmen is getting desperate, having made numerous attempts to get closer to the ringleader. The boys have a talk with the captain of the city police. Jack theorizes that Leslie Marks is the actual mastermind, but the captain doesn't think so.

14. Broadcast of January 18, 1940. Plot: Reggie phones downstairs to tell Jack, Doc and the captain that someone sneaked into the room and shot Leslie Marks. The men rush upstairs to find their witness now on a deathbed. Reggie, who was standing guard, helps Jack fill in the missing piece of the puzzle.

15. Broadcast of January 19, 1940. Plot: When Sunny is alone in Phil Terry's hospital room, Terry pulls a revolver from under the covers and reveals that he is the mob leader and that his men have been killing anyone who gets close to Sunny because, if he can't have her, no one else will. Jack, Doc and Reggie come to the rescue.

“TEMPLE OF THE VAMPIRES” (20 episodes)

Cast: Anne Stone as Sunny Richards

1. Broadcast of January 22, 1940. Plot: Jack, Doc and Reggie spend all of their reward money to buy a private twin-motored cabin plane. Sunny Richards begs to join them, wanting to leave Southern California where so many of her friends died, and the four fly south, past the Mexican border, between the Huapi Mountains, and an unbroken tropical jungle en route to San Jose, Costa Rica.

2. Broadcast of January 23, 1940. Plot: During their plane ride, the crew discover a stowaway, a blue-eyed, freckle-faced boy of seven, named Hermie. The engines of the plane go dead but with skill and luck, Jack brings the craft to a crash landing without hurting anyone. Through the windows of the plane, rising a hundred feet out of the jungle they see a great stone temple.
3. Broadcast of January 24, 1940. Plot: Following a path through the jungle, the troupe come across the body of an Indian drained of blood, but with no wounds on his body! As they enter the huge stone temple, a great bell strikes once and in the gloom of the interior, Doc sees something as big as a man sail through the air without wings!
4. Broadcast of January 25, 1940. Plot: While Jack and Reggie examine the stone stairs leading up the side of the wall, the boy Hermie disappears. Sunny Richards vanishes – but only for a moment – and the three comrades find her semi-conscious on the stone steps outside the door of the temple.
5. Broadcast of January 26, 1940. Plot: Sunny claims she was approached by a man in a long, black cloak who spoke to her in a soft voice with a Spanish accent. He told her this was the Temple of the Vampires. He vanished as quickly as he appeared. The gang finds Hermie, who explains that he saw the prettiest woman in the world, with very red lips, sharp white teeth, and the woman thought he had the whitest skin she'd ever seen . . .
6. Broadcast of January 29, 1940. Plot: By midnight, a tropical rainstorm causes our heroes to climb the stone steps, which lead to shelter – a curious old monks' cell, high above a three-story ledge. The mysterious woman appears to Jack and whispers something. Wanting to find out who she is, Jack grabs for her and she eludes him by the simple act of jumping out into space. But she doesn't fall. She just vanishes.
7. Broadcast of January 30, 1940. Plot: Jack and Doc stand guard, but some time after midnight, a vampire priest drops down on the ledge to roost beside them. Hermie, awakened by the noise, is approached by the mysterious priestess of the temple who suddenly grabs him from Doc's arms and leaps off the ledge. Jack threatens the priest with his revolver and he too leaps into the darkness and vanishes.
8. Broadcast of January 31, 1940. Plot: The storm passes and the sun rises against the ancient Temple of Vampires, somewhere in the Central American jungles. Jack and Reggie find, below the floor of the temple, a great pit littered with human skeletons.
9. Broadcast of February 1, 1940. Plot: Back in the jungle the three comrades, the girl Sunny, and the boy Hermie, have returned to the plane. Through the heat of a tropical day, Jack, Doc and Reggie struggle with the crippled undercarriage of the plane, at the same time keeping a close eye on the jungle, where some person or persons have been watching them unceasingly.

10. Broadcast of February 2, 1940. Plot: By the time they get the plane jacked up to get at the battered undercarriage, the last rays of sunshine disappear over the horizon. Jack, Doc and Hermie lie down in the plane to sleep and Reggie takes the first watch outside the door. Sunny finds it too hot to sleep, so sits in the doorway talking to Reggie. Suddenly, Reggie is strangled into unconsciousness, and hands grab Sunny and carry her off swiftly into the night.

11. Broadcast of February 5, 1940. Plot: Jack and Doc carry Reggie's body into the plane with the boy, Hermie, and lock the door. Racing into the jungle up on the high ledge, fifty feet above the floor of the temple, Jack makes a discovery. He finds out how the vampire priests float through the air from one ledge to the other. Reggie wakes and notices movement outside the plane . . . someone is trying to get in.

12. Broadcast of February 6, 1940. Plot: Vines fasten to hooks in the wall, reach a hundred feet in the air and go to the center roof of the temple. As Jack and Doc discuss using them to swing to the ledge across the room where Sunny is being held captive, the High Priestess Angelina appears with Hermie. The boys overpower the girl, tie her up, and guard the boy. Doc rushes back to the plane to check on Reggie.

13. Broadcast of February 7, 1940. Plot: Jack, Doc, Hermie and Reggie are in one of the monks' cells on the second ledge high above the temple floor with their captive, Angelina. Doc takes the dare, grabs the great rope and swings out into space, fifty feet in the air, in an attempt to reach the opposite ledge in search of Sunny.

14. Broadcast of February 8, 1940. Plot: While Reggie and Hermie keep Angelina at bay, Jack joins Doc on the isolated ledge which, according to Angelina, is the sacred ground of the vampires. Following Angelina's directions, the boys go to one of the many stone rooms in search of Sunny. Their flashlight shines into the darkness to reveal a nest of great, hideous creatures – the vampires themselves!

15. Broadcast of February 9, 1940. Plot: The trap set up for the boys fails when they overpower Manuel, the Vampire Priest, tie him up, and release Sunny. When Sunny learns that their only means of escape is to swing out fifty feet up in the air on a rope to the other ledge, she becomes hysterical with fear and loses consciousness. While they figure out how to carry her across, Jack discovers the real vampires are loose . . . real vampire bats, as large as men, bloated and grisly with a vicious sort of rapaciousness, coming toward them from the passageway.

16. Broadcast of February 12, 1940. Plot: While Angelina pretends to be asleep, Reggie hears a soft sound, tiptoes to the door of the cell, and a fist sneaks out of the dark, knocking him out. Back on the other ledge, Doc and Jack figure their only method of escape is to climb the fifty or sixty-foot rope to the ceiling of the temple.

17. Broadcast of February 13, 1940. Plot: Four o'clock in the morning, shortly before the sun starts to rise, a vicious earthquake rocks and shakes the great temple so that a large portion of the roof falls in. Reggie, Sunny and Hermie become captives of the High Priest, but the earthquake gives them the opportunity of escape, just as the whole temple starts to crumble.

18. Broadcast of February 14, 1940. Plot: With the first rays of sunshine on the horizon, Jack and Doc meet up with their friends and as the reunion begins, a second earthquake shakes the ground, and the five flee down the jungle path to the lake, leaving the great cathedral crumbling in on itself, burying everything inside.

19. Broadcast of February 15, 1940. Plot: Before the evening is over, the boys, working at top speed have repaired the damaged undercarriage and are in the process of straining the watered gasoline, which originally caused the crash landing. Then suddenly, out of the jungle stalks the figure of Manuel, high priest of the Temple of Vampires.

20. Broadcast of February 16, 1940. Plot: Sunny and Hermie huddle close to the plane while the three comrades stand ready, their weapons within easy reach. Manuel explains that he is a fugitive from the natives now that their temple – and their religion – is dead. Jack and Doc don't completely trust him, but they agree to take him out of the jungle and drop him off at their first refueling stop. They tie him to a tree so he doesn't perform any funny stuff but when they return, they find Manuel dead, shot through the heart by an arrow. Before taking off for home, Sunny explains that she has decided to adopt Hermie.

“BROOKS KIDNAPPING” (15 episodes)

Cast: Lurene Tuttle as Miss Brooks

1. Broadcast of February 19, 1940. Plot: Arriving in New York City for a two-week vacation the boys are already in trouble. Jack accidentally smashes the fender of another car, causing a brief fistfight in which Doc emerges victorious. But the man he knocked out is Stud Hanlon, a big-shot gambler and racketeer who has a very bad reputation.

2. Broadcast of February 20, 1940. Plot: A couple of hours later in their hotel room, Doc attempts to track down a pretty girl with whom he was flirting. Before he can start to find her, four of Hanlon's gangsters barge in on the boys, and Jack, Doc and Reggie knock all four men out cold. Now the boys can tour Fifth Avenue and find the girl.

3. Broadcast of February 21, 1940. Plot: On their arrival at the young woman's address, they find her being carried to an ambulance. Doc gets out of the car to investigate, only to be carried away in the same ambulance. Jack and Reggie give chase but are overtaken by another car bearing Stud Hanlon and his men, and a Tommy gun starts barking.

4. Broadcast of February 22, 1940. Plot: Taking a quick detour to dodge the bullets, Jack and Doc return to the girl's home where the kidnapping occurred. A

few minutes later, the ambulance with its two prisoners arrives at a lonely sanitarium – actually a gang hideout – overlooking the Hudson River.

5. Broadcast of February 23, 1940. Plot: Jack and Reggie learn that a note written by Stud Hanlon, gambler and racketeer, was left at the Fifth Avenue mansion. The gang is holding the judge's daughter hostage in exchange for the life of Tommy Greer who is being tried for the murder of a policeman.

6. Broadcast of February 26, 1940. Plot: Doc's captors lead him to a lonely spot along the Palisades overlooking the Hudson River. They prepare to hurl Doc over the edge to his death, but he manages to escape and gambles his life in an attempt to rescue the girl, overcoming two more gangsters inside.

7. Broadcast of February 27, 1940. Plot: Judge Brooks and his friend, Dr. Bates, wait by the phone for ransom instructions from the kidnapers. But instead of ransom money the gambler-racketeer demands that Judge Brooks force an acquittal in the case of Tommy Greer, a gangster working for Hanlon.

8. Broadcast of February 28, 1940. Plot: A second phone call to the judge's house offers Doc's familiar voice on the other end, but before he can finish his call, Doc is struck from behind and knocked unconscious. Since Doc had revealed their hiding place, the kidnapers quickly depart for a new hideout, setting fire to the ancient building and leaving Doc tied to a chair. Meanwhile, Jack and Reggie are speeding toward the sanitarium.

9. Broadcast of February 29, 1940. Plot: Jack and Reggie speed to the aid of Jack, who is about to die inside the fake sanitarium at Spuyten Duyvil. They arrive in time to rescue Doc from the burning building, but not in time to prevent the gangsters from escaping with Eleanor. The girl leaves behind a clue which sends them speeding toward Cooper Falls, Connecticut.

10. Broadcast of March 1, 1940. Plot: Time is running out. Somewhere in Connecticut, Jack, Doc and Reggie have just a few hours left in which to rescue Eleanor Brooks from Stud Hanlon and his mob: at ten o'clock, the murder trial of Tommy Greer, triggerman for the notorious Hanlon, will go to the jury.

11. Broadcast of March 4, 1940. Plot: Doc and Reggie locate Hanlon's new hideout, the Old Mell House, and rush off to watch the place until Jack can join them. They find the ancient house in darkness, standing far back from the street.

12. Broadcast of March 5, 1940. Plot: The boys hear a scream within the house so they crash into the place. Just as it seemed that they are about to rescue Eleanor, Stud Hanlon knocks Reggie unconscious and levels a revolver at Doc and Eleanor. Doc rushes him and gets shot, while Hanlon takes off with his hostage.

13. Broadcast of March 6, 1940. Plot: Doc apparently escaped death. The bullet grazed his head, knocking him unconscious. Jack and Reggie bandage his head

and revive him. Doc still insists on joining the chase. Hanlon evades the pursuing detectives by throwing them off his trail.

14. Broadcast of March 7, 1940. Plot: The trick doesn't fool Jack, Doc and Reggie, who are now following him knowing that his car's engine will soon stall because a wily Connecticut store keeper poured water into the gas tank. Suddenly, half a mile ahead, they see the car stalled across the road – and know that Hanlon and his men are ready for them.

15. Broadcast of March 8, 1940. Plot: Quickly Jack orders the boys to climb out on the running boards of the car and jump. The gangsters, waiting beside their own car, are blinded by the oncoming headlights . . . and a car that isn't slowing down. Eleanor is rescued by the boys' quick thinking and Tommy Greer is sentenced in accordance to law.

“MURDER IN TURQUOISE PASS” (15 episodes)

1. Broadcast of March 11, 1940. Plot: En route to meet Fred W. Ballard, a wealthy oilman, Jack, Doc and Reggie face near-death experiences. Jack's car loses the right front wheel, causing the vehicle to go into a ditch. Then Doc and Reggie are nearly run down by a mysterious car as they cross the street to Ballard's hotel.

2. Broadcast of March 12, 1940. Plot: Ballard explains he owns an oil lease in the tropics and had started drilling but is unable to continue because he cannot get men to stay on the job. A rumor circulates among the natives that there is an Inca curse on the site. Ballard wants the comrades to investigate the deaths of five engineers and put a stop to the mysterious killings.

3. Broadcast of March 13, 1940. Plot: The chartered plane flight to Turquoise Pass, near the Tropical Equator, almost ends disastrously when the caretaker fails to light flares on the makeshift landing field, but the mysterious fires from an oil tank as they come down over the field provide enough light to land. No sign of the missing caretaker is found.

4. Broadcast of March 14, 1940. Plot: Forced to break into the shack, Barbara Ballard and her father prepare to retire when Barbara suddenly screams that there is a hideous face peering in her window. Jack, Doc and Reggie find no trace of the marauder, but they remain on guard the rest of the night.

5. Broadcast of March 15, 1940. Plot: The gang awakes to find the telephone wires cut, and during breakfast, they hear the motor of their airplane starting up. Jack, Doc and Reggie rush to the field in time to see the plane begin its take-off then strike a stump and crash into the trees at the far side of the clearing.

6. Broadcast of March 18, 1940. Plot: Now cut off from the outside world and barricaded in their shack, the gang holds a council of war, when suddenly Barbara warns them of the approach of a stranger outside.

7. Broadcast of March 19, 1940. Plot: The stranger marches into the camp, and proudly presents himself as Pedro Peruna, the most villainous bandit in the world and a friend of the missing caretaker. At first he appears friendly, but suddenly he draws a gun and accuses them of having done away with the caretaker.
8. Broadcast of March 20, 1940. Plot: The bandit flees when a man identifying himself as an officer from the army post at Turquoise Pass arrives. Captain Rodriguez presents a warrant for the arrest of Ballard for murdering five of his men at the oil camp – the same murders Ballard hired the three comrades to investigate.
9. Broadcast of March 21, 1940. Plot: Jack agrees to surrender Ballard at once. But once the captain leaves with Ballard and his daughter, Reggie tails them hoping to find the killer's hideout since Jack believes the captain to be from the enemy camp. Jack and Doc gather supplies from the plane.
10. Broadcast of March 22, 1940. Plot: Doc and Jack follow the trail running beside the pipeline from the oil field. Jack hears a tapping sound on the pipeline, as if someone were signaling. Putting his ear to the opening of the pipe, he hears Reggie's voice, very distant and faint, calling for help . . .
11. Broadcast of March 25, 1940. Plot: They are joined by the bandit Peruna, who shows them a shortcut. As they advance, they hear rifle shots – a signal for help from Reggie. Rushing forward, they find their partner bending over the unconscious form of Captain Rodriguez, binding up a bullet wound in his shoulder.
12. Broadcast of March 26, 1940. Plot: The captain was legitimate, and it was unknown assailants who kidnapped Ballard and his daughter. Jake Vogel, a newcomer to the district whose business is unknown, headed the kidnapers. Their pack mule is killed with a tiny feather dart to the neck. Reggie stays behind to tend to the captain while Jack, Doc and Peruna rush up the trail.
13. Broadcast of March 27, 1940. Plot: Arriving at Vogel's cabin in the dark, they come upon three members of Vogel's gang and capture them. Jack and Doc have Pedro stand guard over the prisoners while they reconnoiter.
14. Broadcast of March 28, 1940. Plot: Before Jack and Doc can turn around, Jake Vogel gets the drop on them and they are taken captive and ushered inside the cabin. There they find a well-dressed businessman named Neely, who appears extremely nervous.
15. Broadcast of March 29, 1940. Plot: Playing on this nervousness, Jack and Doc convince both Neely and Vogel that the cabin is surrounded by their men. Vogel goes out to investigate, leaving Neely guarding them, but he falls prey to the lightning teamwork of the two comrades. Finding a trapdoor leading to the cellar stairs, they release Ballard and his daughter. Vogel returns, only to be apprehended from behind by Reggie and the captain.

“THE SNAKE WITH THE DIAMOND EYES” (26 episodes)

Cast: Wally Maher as J. Archibald Hanley

1. Broadcast of April 1, 1940. Plot: In a cheap waterfront hotel on the San Francisco Embarcadero, Jack, Doc and Reggie receive a visit from Dick Carr, a private detective assigned to guard the three until Mr. J. Archibald Hanley arrives. Hanley, an art dealer, wants to give the boys a little adventure.
2. Broadcast of April 2, 1940. Plot: J. Archibald Hanley makes a deal with the trio to go with him to French Indochina in search of a million-dollar Buddha, carved of precious emeralds and seated on a coiled cobra wrought in gold with gleaming diamond eyes. Dick Carr is struck down with a thin, long-bladed Cambodian knife!
3. Broadcast of April 3, 1940. Plot: At the home of J. Archibald Hanley, the boys meet secretary Susan Wells and Hanley’s servant Certes. The gang discusses the expedition and travel plans from San Francisco to Hong Kong and from Hong Kong to Saigon and the dangerous tropical interior.
4. Broadcast of April 4, 1940. Plot: A woman touched with the beauty of mixed races and having the mysticism of the Orient, comes to the Hanley house, warning them that their expedition is already known by three great governments and two powerful religious cults (not to mention at least five individual fanatics).
5. Broadcast of April 5, 1940. Plot: She explains that the return of the Cobra God will mean a religious revival such as the Far East has not known for centuries, and it will also mean the rebuilding of the ancient Khmer Empire in Cambodia.
6. Broadcast of April 8, 1940. Plot: Thanks to the private arrangements of Mr. Hanley, the flight goes smoothly, with only the thought of death lurking around their shoulders. Having already seen one murder and a body that was disposed of mysteriously, the gang wants to make doubly sure that there will not be any more murders.
7. Broadcast of April 9, 1940. Plot: The plane flights from San Francisco to Cambodia go smoothly, but not without further murders of innocent people who were standing in the way of thieves and cutthroats. Men are cut down with scythes in San Francisco, Honolulu, Manila and Hong Kong.
8. Broadcast of April 10, 1940. Plot: While being secretly protected by two religious cults, the Hanley expedition is being fought at every turn by the agents of the three governments. Suddenly, the chartered plane from Hong Kong to Saigon takes an unusual turn when the Asian pilot suddenly leaps to his death, leaving no one at the controls!
9. Broadcast of April 11, 1940. Plot: Reggie takes the pilot’s seat, and lands the plane alongside the great Mekong River where the jungle is deepest and most tangled. The expedition has arrived at the native village of Se Pongo.

10. Broadcast of April 12, 1940. Plot: Hanley arranges to borrow the village's only motorboat and discovers the High Priest and the natives stealing all the supplies. When questioned, the High Priest denies it, and Doc lays him out with one punch.

11. Broadcast of April 15, 1940. Plot: The gang enters the cave and hears the ancient Khmer death chant. Soon they are trapped by monks and acolytes armed with staves and knives. As Jack and Doc are being led to a ceremonial sacrifice, they create confusion among the priests and rescue the unconscious Chinese victim.

12. Broadcast of April 16, 1940. Plot: After the gang gathers their luggage and supplies, the mysterious Asian woman reappears and guides them to safety. Only when they get to the boat, they discover that Reggie, who was left guarding it, is now missing.

13. Broadcast of April 17, 1940. Plot: The Chinese man Doc and Jack saved from the sacrificial altar is actually an enemy agent bent on wiping out the expedition. He pulls out a revolver and orders Doc to jump overboard and then turns his attention to the rest of the crew.

14. Broadcast of April 18, 1940. Plot: The Chinese agent is overpowered and chained to the boat's railing. As the launch sweeps around a wide curve, a larger craft piloted by river pirates bears down on it. The pirates are all shirtless, wearing black turbans and having gold rings in their ears, each armed to the teeth with knives and scimitars.

15. Broadcast of April 19, 1940. Plot: During their battle with the pirates, the Chinese agent is killed by a stray bullet through the heart. Susan, the only woman on board, fights valiantly but once the pirates are driven off, she becomes depressed by the sight of death.

16. Broadcast of April 22, 1940. Plot: Arriving at Luang-Ho, Mr. Hanley arranges for their supplies to be guarded in a hut, while he makes arrangements for native transportation – an elephant train that should be ready in the morning to begin the drive into the interior of the jungle. The train includes pack ponies and water buffalo.

17. Broadcast of April 23, 1940. Plot: Later that evening, Mr. Hanley learns from the head elephant keeper that there were rumors of another white man in the back country, and it seemed likely it might be Susan's missing father, Dr. Wells.

18. Broadcast of April 24, 1940. Plot: Guarding the hut of supplies late that evening, a blowgun from the dark lays Doc unconscious, and swiftly, dark arms tie and gag a frightened Susan. Bundled onto a shaggy mountain pony and rushed through the undergrowth, Susan is told that she is being taken to the Ancient Ones.

19. Broadcast of April 25, 1940. Plot: At two o'clock in the morning, Jack and Reggie discover the kidnapping and get a rescue party underway. The interpreter, Certes, proves himself an efficient tracker as well as interpreter when it comes time to following the trail of the kidnappers. Along the kidnapper's trail is a message in Sanskrit . . .
20. Broadcast of April 26, 1940. Plot: The message states that the girl will not be harmed and that she has been called to the Ancient Ones. She will be returned in three days on the edge of the Lake of Floating Islands. Over Mr. Hanley's protests, Jack takes charge and insists they take the kidnappers at their word. They leave to get to the Lake of Floating Islands as quickly as possible.
21. Broadcast of April 29, 1940. Plot: It takes three days of beating through the jungle in heat and sweat and tangle before the edge of the Lake of Floating Islands is reached. That same night, Susan is returned to them just as the message promised. Susan has a story to tell.
22. Broadcast of April 30, 1940. Plot: On the Lake are three factions, each looking for the sacred Cobra God – the Hanley expedition, the mysterious Asian woman, and Secret Agents working for higher governments. Susan explains that if they find the sacred symbol, it must be put into the hands of the Ancient Ones. Just then a boat comes ashore and out steps Susan's father, Dr. Wells.
23. Broadcast of May 1, 1940. Plot: After a bitter quarrel between Hanley and Dr. Wells in which the servant Certes is knocked out, Susan decides to go to her father's camp with him. Hanley orders the rubber boats inflated and the secret after-dark search for the Island of Murder begins.
24. Broadcast of May 2, 1940. Plot: Jack, Doc, Reggie, Certes and Mr. Hanley row out onto the lake where they come to a tiny island which they find by rowing through a tunnel-like opening. Scrambling up a passageway leading to an inner chamber, the men find the object of their search: The Cobra God.
25. Broadcast of April 3, 1940. Plot: The emerald Buddha sits on its coiled golden snake with the diamond eyes which rests upon a huge stone pedestal of ancient origin. The mysterious priestess warns Hanley that only sacred hands may touch the precious idol. But Hanley does not heed – he reaches out his hand, and as he does so, there is a terrible earthquake, and the great stone pedestal topples over, crushing him to death.
26. Broadcast of April 6, 1940. Plot: The servant, Certes, is knocked unconscious and in the darkness which follows, the priestess vanishes as does the emerald Buddha. Now Jack, Doc and Reggie row the unconscious Certes back across the lake from the island to the shoreline, and trace their steps back as they make for home.

“THE TROPICS DON’T CALL IT MURDER” (13 episodes)

1. Broadcast of September 30, 1940. Plot: The state of San Moreno, hiding itself on the east coast of South America, may become an important landmark if it can produce good rubber. Therefore, the Charles H. Fortune Scientific Expedition is approaching the back hills to see what kind of rubber grows there. Jack, Doc and Reggie are hired on as guides and scouts. When the piano player in the Blue Circle, a waterfront gin mill, is unaccountably stabbed to death, Jack sends Doc and Reggie back to the hotel to wait for him. It looks like a frame-up to get the three men thrown in the local bastille. A second murder, the fatal shooting of John Cottenridge, chief scientist of the Charles H. Fortune Expedition, involves Jack Packard and a little French adventuress names Josette.
2. Broadcast of October 7, 1940. Plot: While Doc and Reggie slowly age in the ancient prison, charged with a murder they did not commit, Jack dodges the military police on the outside. Doc and Reggie get a neighboring cellmate accused of gunrunning, but their new company behind bars doesn't make the scenery any brighter. Jack holds two women prisoners: Alexia, the Russian girl, whom the police seek as witness against Doc and Reggie's saloon murder; and the little French adventuress, Josette, who stands ready to accuse Jack of the murder of the chief scientist.
3. Broadcast of October 14, 1940. Plot: It is more and more evident that the two murders were cold-bloodedly committed for two reasons: to involve Jack, Doc and Reggie with the military police and to halt the rubber expedition. Doc, the expert lock picker, tries to keep his score unscathed by attempting to open the lock to their cell. Doc drops a note out of the prison window to Jack. It contains three important facts. One, Doc and Reggie will not be executed until Jack is captured. Two, Doc could work faster at the lock with a piece of piano wire and three, the bartender has identified Doc and Reggie as the killers of the piano killer!
4. Broadcast of October 21, 1940. Plot: Jack pays the Cockney bartender a visit and is trapped by Colonel Sandona of the Military Police. A brick crashing through the window gives Jack the opportunity to overpower the colonel. When he steps out of the gin mill, he walks right into the arms of Miss Lippencott, daughter of the American Consul in San Moreno. All of this keeps Jack from getting that piece of piano wire to Doc. The bartender is now in the same cell as Doc and Reggie, charged with being a revolutionist. One of the prisoners discovers that his cell door really isn't locked, and the gun-runner, his wife Patricia and an unsavory character named Flutey can make a break for it!
5. Broadcast of October 28, 1940. Plot: When Flutey sneaks out and attempts escape, the military police shoot him down. The cell door was deliberately left unlocked, in an old trick called “Ley de fuga.”. The reasoning behind the trick is that if a prisoner is killed in an attempted escape, the state is saved the time and effort of a trial. Jack, meanwhile, is befriended by Genevieve Lippencott, daughter of the American Consul in San Moreno. She intends to help the fugitive, as well as prisoners Doc and Reggie. But what are her motives for aiding and abetting the men accused of murder?

6. Broadcast of November 11, 1940. Plot: A new important development comes into play when the Charles H. Fortune Company brings in Luke Peters as the new leader for its rubber expedition. Peters and Jack sneak a rowboat out to the ocean side of the bastille in the hopes of communicating with Doc and Reggie, who along with a couple other prisoners have been moved down into the dungeon that fills with water at every high tide. Jack immediately makes contact and with the help of Peters tries to locate the dungeon. Inside, Doc, Reggie and the prisoners sit high on the stone steps, just barely keeping their chins above water which is within two feet of the ceiling.

7. Broadcast of November 18, 1940. Plot: Jack and Luke make a desperate rescue attempt but do nothing more than make contact. Doc reports to Jack that Gonzales, former Captain of the prison, knows how to get out of the bastille and they will meet up with their comrades in the cellar room at the Blue Circle Saloon the following night. Genevieve, Jack and Luke Peters are nearly trapped by military police but make a mad dash through the streets of Santa Marguerita, and manage to avoid them.

8. Broadcast of November 25, 1940. Plot: Doc and Reggie prepare to make a jail break from the ancient Santa Marguerita Bastille. If they don't make it in time, they'll face a firing squad. Jack and Luke Peters meet stealthily in the tropical darkness where ugliness and filth converge in the blind alley of the Blue Circle, where the first murder occurred. The prisoners make their escape, finding sanctuary on the floor of an ancient and very deteriorated marble crypt in the graveyard. The clues are put together and the mystery starts to unfold. Captain Gonzales was shot to death in the Blue Circle Saloon before their very eyes, murdered by an unseen killer outside the door just as he was about to reveal the names of the leaders of the revolutionary party in the state of San Moreno.

9. Broadcast of December 2, 1940. Plot: Stern, the gun-runner, received a concussion in the jail break and wandered out of their crypt hiding-place. Everyone hunts for him before he falls into the hands of the police. His misadventures nearly cost him his life. He is hit over the head with a shovel by an ancient gravedigger, and Jack and Doc rescues his unconscious form just as the old gravedigger is about to bury him alive.

10. Broadcast of December 9, 1940. Plot: In the garden outside the home of the American Consul's residence, Jack, Doc and Reggie crouch in the bushes awaiting the moment to "break and enter" in an attempt to recover certain "private papers" naming those responsible for organizing a revolution in the state of San Moreno. Just when our three heroes discover that six important men in San Moreno are planning the overthrow, Jack, Doc and Reggie are captured red-handed. They know that in Lippencott's safe (although unknown to the American Consul) an envelope contains information which will convict the six leaders and make the country safe for the Charles H. Fortune Robbery Company to exercise its concessions and start test rubber plantations in the back country.

11. Broadcast of December 16, 1940. Plot: The fact that the revolutionary

leaders have been identified as San Moreno Cabinet Members and high military officials makes the three comrades' position extremely precarious . . . as Major Ortez closes the prison doors on the boys, generally accepting the fact that it will only be a matter of hours before they face the firing squad. Our heroes are led in manacles from the Santa Marguerita Bastille guarded by armed military police. They are being secretly removed from prison to face a judge instructed to find all four guilty of murder, conspiracy and sedition, so that they will be executed legally before the firing squad at dawn.

12. Broadcast of December 23, 1940. Plot: Genevieve Lippencott tries to get the evidence out of her father's safe and get it into the hands of the President of San Moreno. If she succeeds, all may still be well for our heroes. It is customary in a military setup to dispense justice without the benefit of a trial, with the firing squad always just around the corner.

13. Broadcast of December 30, 1940. Plot: While Jack, Doc, Reggie, the bartender and another prisoner ride to their doom in the horse-drawn execution cart, having been sentenced to a quick death, they watch as a crowd gathers in the street. All is not lost, as Luke Peters and a friend of his drift along the sidewalk, keeping abreast of the execution cart. Thanks to loyal friends, our heroes are rescued from the firing squad, and the real conspirators are taken prisoners.

“THE CASE OF THE TRANSPLANTED CASTLE” (9 episodes)

1. Broadcast of January 6, 1941. Plot: A bank draft for \$2,000 and a letter bring the boys to Hollywood post haste. Written by the castle owner it explains “It’s an old English castle transplanted to the hills in back of Hollywood, stone for stone. The trouble is, the big organ in the chapel plays all by itself and every time it plays ‘Brahms Lullaby’ something horrible happens. I will probably be dead before you arrive but do what you can for the rest of my household.” But owner Thomas Kinkaid Lowman is alive when the boys arrive. Ellen, the youngest daughter of the household, tiptoes to the boys, whispering “They did kill Peter, with their hands!” She then tiptoes away, a frightened, pathetic, mysterious little figure. She was referring to the dead body of Peter, found in the aisle after Doc witnessed the organ playing by itself.

2. Broadcast of January 13, 1941. Plot: Locking Peter's body in the closet while they search for the killer, Doc catches Faben, the misshapen dwarf-like organist, carrying another body through the conservatory. This veritable madhouse of vanishing men also features prowling “things” in chain and armor; Jack and Doc witness a queer figure going up the unlighted marble stairway and vanishing to the accompaniment of rattling chains and clanking armor. In the arms of the “unknown” was the body of the dead Peter!

3. Broadcast of January 20, 1941. Plot: Jack orders the chauffer, Hoagbottom, down the mountain for the police, but the gardener and pantry boy find him on the garden walk with a knife in his back. Hoagbottom's corpse is placed on the bed in Doc's room, and Gus Foote, the under gardener, is left to watch over him. Reggie hides in a linen closet down the hall to keep an eye on the door to the death

chamber. A shot down the hallway supplies them with another corpse – Gus with a bullet hole in his forehead – and Hoagbottom’s body is gone.

4. Broadcast of January 27, 1941. Plot: Reggie was apparently locked in the closet, so he was unable to witness anything. Everyone gathers in Thomas Lowman’s suite to try to determine who or what is the menace that wanders the halls and vanishes. When a quarrel breaks out, Doc knocks Steve unconscious. Steve’s wife, Mary, draws a gun on Reggie but he takes it away from her. Frightened, Ellen slips out of the room unnoticed until the phantom organ begins to play Brahms’ Cradle Song.

5. Broadcast of February 3, 1941. Plot: Ellen returns, claiming she fell over a dead man in the other room. Peter’s body has reappeared. Hidden in his shoe is a letter indicating that before Cotesworth Castle was purchased and transplanted from England to Hollywood by its present owner, Peter’s brother was murdered mysteriously.

6. Broadcast of February 10, 1941. Plot: Jack finishes reading the letter to the assembled group when the front door chimes ring. Doc opens the door on the rain-soaked figure of Sir Richard Viscount Waverley. Sir Richard explains that he is a friend of Peter’s, and when Peter did not arrive some twelve hours ago, he came to the castle in search of his friend. Suddenly the organ begins playing. Ellen rushes in, claiming Fabens knocked Reggie out but Jack finds no sign of Reggie. Jack returns to find Doc knocked unconscious and Sir Richard missing.

7. Broadcast of February 17, 1941. Plot: Jack, Steve and Fabens search through the rooms and hallways, suddenly hearing maniacal laughter and sobbing and Fabens runs as though all evil is after him. Jack finds Reggie unconscious and locks them both, along with Thomas Lowman and his daughter Ellen, in the master suite. Apparently Sir Richard is the instrument of death in the castle, throwing another family member down the stairs. In stockinged feet, Jack and Steve creep closer and closer to a hidden room from which are heard the phantom organ strains of Brahms’ Lullaby.

8. Broadcast of February 24, 1941. Plot: Just as suddenly and savagely as Richard murdered Old Matthew, he turns on Mary who had no suspicions that Sir Richard was the madman. Up in the master suite, Reggie regains consciousness. It seems Fabens is the only person capable of squeezing into the secret passage behind the organ. Fabens remains silent, his hands bound behind him. When Fabens sees Sir Richard towering over the broken body of Matthew, shouting “I am death,” Fabens breaks down.

9. Broadcast of March 3, 1941. Plot: The dwarf shouts to Sir Richard, “Be warned, Lionel, be warned! For what you have done to Matthew there is no forgiveness. Matthew will be revenged!” The boys find Mary and Ellen, who vanished hours before, and with the testimony and explanation of the mystery, the curse of the castle murders and mad prowler is resolved by sunrise – but not before another death occurs.

“MURDER ON FEBRUARY ISLAND” (9 episodes)

Cast: Gloria Blondell as Jerry Booker

1. Broadcast of March 10, 1941. Plot: At a lazy resort village on the five-mile long February Island, Jack, Doc and Reggie meet Jerry Booker, a woman known for her famed soft drink shop. But pleasure turns to mystery when an Englishman, also a guest of the Harbour Hotel, is found murdered. Arthur Mendell was stabbed to death in Jerry's Art Shop Tea Room, a knife stuck in his chest and a message stuck on his back saying, “Fe Fi Fo Fum. I smell the blood of an Englishman.” The Chief of Police, Jeff Lake, holds an inquest on the matter in city hall.
2. Broadcast of March 17, 1941. Plot: Wealthy Michael Fuller invites the boys down to his estate for a morning swim. They go into the locker room to change when the murderer strikes down Mr. Fuller by clubbing him in the head and throwing his body into the pool. The city morgue receives more guests. Philip Terry, the penniless nephew of Michael Fuller, is shot to death. Doc saw him shot to death, while standing outside an open window, watching Terry make a phone call.
3. Broadcast of March 24, 1941. Plot: The Fuller house, the grounds and island are searched, but no clues are found. Another murder attempt is made by the “Nursery Rhyme Killer.” This time the attempt is made on Jean Ellis, at twenty-three a widow of two years. Ellis confesses to Jack and Doc that she was the real thief on February Island and that her husband had been caught stealing from another woman. Island beggar, Alex Grey, is not as lucky as she and is found murdered.
4. Broadcast of March 31, 1941. Plot: Ellis' housekeeper, Christine, is killed, leaving the boys to suspect the killer returned to finish the job. The housekeeper was a kleptomaniac – a thief – so naturally she fit beautifully into the pattern. Rich man, poor man, beggar man, thief. But as the Nursery Rhyme Killer continues with the old children's rhyme, next comes doctor, lawyer, merchant, chief! Sure enough, Dr. Ruth Winter of February Island is attacked!
5. Broadcast of April 7, 1941. Plot: There are four lawyers on the island at the moment and all four are in strict seclusion. Three of them are strangers to the island, and Jack believes them to be in no danger. But it appears the murders grew out of a neighborhood disagreement which over time has festered in someone's mind and burst into full-scale murder. While the three attorneys are secluded as a matter of precaution, the boys decide to visit and guard Kit North, the fourth lawyer on the island, whom they suspect will be the next victim.
6. Broadcast of April 14, 1941. Plot: Over breakfast in the Harbour Hotel, Kit reveals that when Jean Ellis married Frank Block, attorney Kit North was the loser. He flies into a rage when Jack goads him, but Jack suspects that Jean Ellis' husband is still alive, and that he escaped death when his launch sank while under fire from police. Somehow he got to shore and returned two years later under a different persona. But Jean Ellis says it's not possible, because she personally buried the body of her husband.

7. Broadcast of April 21, 1941. Plot: Regardless of how hard they tried, the boys could not prevent Kit North's being knocked unconscious. He is found floating in Fuller's Swimming Pool. Kit will pull through, but just barely. Realizing that Jerry Booker is a merchant, Doc runs to her sweet shop where she had been locked up in her Tea Room's supply cupboard. Joe Greene, a merchant down the street, is stabbed to death with an ice pick. Frank Block's body is exhumed, and Jean is surprised to learn it's not him at all.

8. Broadcast of April 28, 1941. Plot: Jean Ellis faints and is carried to the small emergency operating room where she lies in the next bedroom, dazed in mind and troubled in spirit. Someone creeps into the Ellis house, locks Reggie in the hall closet, and tears Jean's room to pieces, slashing furniture and ripping drapes. The murder plot which was spread over the whole island, is about to come to an end.

9. Broadcast of May 5, 1941. Plot: While Jeff Lake stands guard beside Jean's bed, Doc and Jack watch outside from a clump of bushes. But the Chief of Police sneaks out of the hospital, and a woman screams. Reggie apprehends Jean standing over Kit North's still body, the handle of an ice pick sticking out of the covers and an ugly red splotch seeping out from under the covers. But the body is that of Jeff Lake. Kit North appears, gun in hand, and admits he is the killer – he did it all for Jean Ellis. "Love," he says.

"EIGHT KINDS OF MURDER" (8 episodes)

Cast: Gloria Blondell as Jerry Booker

Mercedes McCambridge as Satin Mitchell

Elliott Lewis as Benny Benjamin

1. Broadcast of May 12, 1941. Plot: Jack, Doc and Reggie take a year's lease on a big unfinished loft in a building just off Hollywood Boulevard, simply because on the windows is the name "Triple A-One Detective Agency." The former owners went broke. Jack, Doc and Reggie's first client dashes madly up the flight of stairs, bursts through the door and falls dead at their feet, an ugly sabre or sword wound through his chest.

2. Broadcast of May 19, 1941. Plot: Their second client, Satin Mitchell, wants to hire someone to murder her former husband. When she leaves, Jack sends Reggie to tail her. Another member of the group, Satin's son Hughie, pays the group a visit. He blames his father for his mother's present state of mind. He claims Satin became unbalanced when Mitchell divorced her.

3. Broadcast of May 26, 1941. Plot: The corpse is identified as a blackmail suspect, Doug Loftus. The boys begin to investigate the private museum at the Hollywood home of A.B. Cooper Mitchell, the septuagenarian millionaire playboy and his current wife, Nevada Cole the fan dancer. Mr. Mitchell collects women and old bronze, brass and copper swords and lances for his private museum, and the detectives suspect he committed the murder.

4. Broadcast of June 2, 1941. Plot: In the museum, the boys find not the offending weapon, but the crumpled, lifeless body of a slender young girl named Judy White, strangled with a knotted necktie. Hughie is in jail suspected of the strangulation. Mr. Mitchell kicks Nevada Cole out of the house suspecting her of trying to poison him.

5. Broadcast of June 9, 1941. Plot: One odd angle is the list of "Eight Kinds of Murder" found on the bodies of Doug Loftus and Judy White. Jack and Doc trail Satin Mitchell and her underworld boyfriend, Ava Blue. A smooth but questionable character named Mr. Purdy is holding a gun on Jack and Reggie, their secretary Jerry Booker and Satin's boy, Hughie.

6. Broadcast of June 16, 1941. Plot: Ava Blue becomes another victim of this deadly ring of killings. It seems all these murders are involved in the money-mad struggle for A.B. Cooper Mitchell's wealth. Mr. Purdy announces that young Hugh is to leave with him because the boy is on the point of being killed.

7. Broadcast of June 23, 1941. Plot: Jack, Doc and Reggie arrive at the Cooper-Mitchell mansion for a last word with the multimillionaire before an "all-out" attempt to capture Mr. Purdy in his lair which is a dilapidated old apartment house out near the beach. Purdy warns anyone coming near his house that they will be blasted to oblivion via the sawed-off shotgun route. Purdy's next victim is Nevada Cole, and Jack attempts to warn her before it is too late.

8. Broadcast of June 30, 1941. Plot: Mr. Purdy is actually the son of Cooper-Mitchell by an earlier marriage and he plans to do away with everyone who stands between him and his father's millions. He has already killed Doug Loftus, Judy White, Ava Blue and Satin Mitchell; each one dead by one of the methods on his list of Eight Kinds of Murder. But it seems Purdy is not responsible for all the deaths – Hughie pushed his own mother out the window to her death.

"THE MONSTER IN THE MANSION" (8 episodes)

Cast: Gloria Blondell as Jerry Booker
Ben Alexander as "the monster"

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| 1. Broadcast of October 6, 1941. | 5. Broadcast of Nov. 3, 1941. |
| 2. Broadcast of October 13, 1941. | 6. Broadcast of Nov. 10, 1941. |
| 3. Broadcast of October 20, 1941. | 7. Broadcast of Nov. 17, 1941. |
| 4. Broadcast of October 27, 1941. | 8. Broadcast of Nov. 24, 1941. |

Note: For a more lengthy and detailed plot description, see episode entries from October to November 1944.

"SECRET PASSAGE TO DEATH" (10 episodes)

Cast: Barbara Jean Wong as China Doll

1. Broadcast of December 1, 1941. Plot: A very correct gentleman walks into the Triple A-One Detective Agency and offers a proposition. So Jack, Doc and Reggie filter down unobtrusively to the Mexican border, where they find a

Spanish girl in the backroom of a border house-of-doubtful repute. She gives them a message which sends them stealthily to a riding stable on the outer edge of town. In the basement of an old mountain farmhouse the boys encounter a sleeping Chinese girl known as the "China Doll" and her faithful assistant Eve Barclay. The boys are hired to safely carry the Chinese girl, who is in a state of hypnotic sleep, from the Mexican border to Canada.

2. Broadcast of December 8, 1941. Plot: While traveling along the Underground Highway through the eastern California country known as Inyo, the boys find food and temporary refuge from their deadly enemies who have orders to capture the China Doll at any cost, dead or alive. Approaching the third station, the boys find the man who was to be their guide hanging from the limb of a tree.

3. Broadcast of December 15, 1941. Plot: The men learn that China Doll must be delivered across the Canadian border to officials of an unnamed International Society. Once in friendly hands she will be awakened to deliver an important secret given her in Spain at the time she was hypnotized. A desperate enemy has guaranteed fifty thousand dollars to anyone who will deliver her into his hands dead or alive.

4. Broadcast of December 22, 1941. Plot: The boys are ferried across a river by Bert-the-Bug and The Raven, members of the Underground Highway. Bert and The Raven live in a traveling medicine show. Fighting against our heroes is someone willing to pay a large ransom, and this has attracted people from every side of the law. Three very aggressive, very belligerent and very determined men in police uniforms make a death-defying attempt to put Jack, Doc and Reggie out of commission.

5. Broadcast of December 29, 1941. Plot: Jack, Doc and Reggie travel in the rear compartment of the dead wagon with the China Doll's constant companion, Eve Barclay, and a small casket containing the still form of China Doll. The rocking, trembling hearse travels at terrifying speeds. Some of the underworld figures on motorcycles try to waylay the hearse as it speeds away as fast as it can.

6. Broadcast of January 5, 1942. Plot: The troupe attempts to take to the air from Alameda Airport, but this idea proves fatal. Something is mechanically wrong and the plane runs off the runway and ditches in San Francisco Bay. With enemy agents close on their heels, our heroes have to make some unscheduled changes to foil their plans.

7. Broadcast of January 12, 1942. Plot: Wet, cold and with their plane sinking fast, the five members of the secret clan are rescued by their Chinese friends and taken to Beulah's Palace, a waterfront bistro. They are hardly inside when they are confronted by a Hindu with a knife in his hand and murder in his eyes. As the plot unfolds, the information to be delivered to Canada must be forwarded to the Council of Twenty-One Old Men in Ten Grammercy Park in London.

8. Broadcast of January 19, 1942. Plot: After arriving at Station Six, a checkpoint of the Underground Highway, our heroes are whisked away to the East Bay freight yards. They are ordered inside a sealed freight car, partly-filled with household furniture. The fast freight is headed for Seattle, Washington and the Canadian Border. Inside the car they find food, water, bedding and every convenience for their comfort. They are not alone, however, when they find a Knight of the Road known as Bindle Stiff, also known as Swede Nelson, hiding there.

9. Broadcast of January 26, 1942. Plot: On the little finger of Stiff's left hand is a ring with a snake's head with glittering emerald eyes. The freight car is somehow sidetracked and abandoned in open country. A gang of twelve or fifteen men open the car and truss up the three detectives. Swede and Eve manage to escape but the China Doll falls into enemy hands. Not only that, but she is awakened from her hypnotic sleep by a hypnotist known only as "The Eye."

10. Broadcast of February 2, 1942. Plot: There is one hitch for the villains. China Doll only speaks Chinese! Jude, leader of the gang, storms and rages but no one can understand a word she says. So she too is tied up and put into one end of the boxcar with Doc, who is still trussed up, and an unconscious Jack and Reggie.

"TERROR OF FROZEN-CORPSE LODGE" (9 episodes)

Cast: Gloria Blondell as Jerry Booker

Mel Blanc as a gangster

1. Broadcast of February 9, 1942. Plot: Jack, Doc and Jerry Booker travel through the backcountry to Sulphur Summit for the weekend to find out why all three men who kissed Gail Stark died within twenty-four hours! Gail insists that none were criminals, being made victims of some cold-blooded program. During the trip up north, a radio broadcast tells of a manhunt in the vicinity of Reno, and the local weather reports a blizzard in the mountains.

2. Broadcast of February 16, 1942. Plot: Frozen-Corpse Lodge is the private hunting retreat of J. Irving Stark and his daughter Gail. The detectives arrive as guests of the lodge. After sunset, the telephone and radios are smashed. While making his way from the stable to the lodge, Pio, the caretaker, finds the body of a murdered man frozen in a snow bank. Each winter for the past ten years a frozen corpse has been found near J. Irving Stark's hunting lodge and this winter is no exception.

3. Broadcast of February 23, 1942. Plot: The corpse is identified as Philip Ogden, a wealthy friend from Gail's social group. Gail claims she kissed him a friendly good-bye in Reno the day before yesterday. Mansfield, the venerable butler of the Stark household, vanishes. Bruce Garrett is caught trying to strangle Gail, even though he and Gail are engaged.

4. Broadcast of March 2, 1942. Plot: The aged butler is found dead. Unfortunately, he had information concerning the killer but never got a chance to

reveal it. Jones, a stranger who attempted to steal Jerry's purse, arrives claiming he was hired as the new butler through an employment agency. Jack suspects something dirty between J. Irving and Bruce Garrett, and that Gail is marrying Garrett to save her stepfather.

5. Broadcast of March 9, 1942. Plot: Found frozen in the snow is the body of a third unidentified man strangled a week or two before. The detectives might have identified the man by a locket on a chain about his neck, but A.J. Ben creates a distraction by breaking a window and firing a gun. In the confusion, the locket vanishes. Then Bruce Garrett disappears, and a search party finds him unconscious in the trench-like path outside, his foot caught in the teeth of a savage-looking bear trap.

6. Broadcast of March 16, 1942. Plot: A.J. Ben is definitely a professional gunman, but his purpose at the lodge is still not known. In an argument between Garrett and Stark, J. Irving backs into a pail of boiling water, scalding his legs from hip to ankle. Looking for a murder pattern, Jack and Doc realize that an unknown party must be alive and well, hiding somewhere out in the barn!

7. Broadcast of March 23, 1942. Plot: Stark suddenly became a terror-stricken man; unaccountably he attempts to flee from the lodge, despite his burns, and is shot and wounded by a sniper. Stark rests peacefully; lying unconscious in his bed while his new butler Jones, with motives of his own, tends to the wounds. Jack says nothing, but continues to trust the mysterious new butler.

8. Broadcast of March 30, 1942. Plot: To add to the growing catastrophe, Jerry and Gail disappear, then Bruce Garrett, in spite of his mangled ankle, dresses himself and vanishes from the snowed-in lodge. Jones comes out of Stark's room to report that Mr. Stark is regaining consciousness and trying to tell him something. The blizzard comes to a stop and the sun begins to melt the weekend's six feet of snow. J. Irving Stark, however, will not see the bright rays of the sun – for he dies in his bed from his wounds.

9. Broadcast of April 6, 1942. Plot: Jerry, Gail and Bruce are found. Jones and A.J. Ben reveal themselves as special investigators looking into subversive activities in the vicinity of the lodge, and Pio, accused of the murders, has escaped and taken refuge in the barn, where other members of some international gang are in hiding.

“THE PIRATE LOOT OF THE ISLAND OF SKULLS” (12 episodes)

Cast: Wally Maher as Holy Joe

Gloria Blondell as Jerry Booker

1. Broadcast of April 13, 1942. Plot: Confined to a wheelchair, Florence Sedgewick, the A-One Agency's new client, owns the motor-yacht, “Night Bird,” and is possibly outfitting the craft for a treasure hunt. Jack, Doc and Jerry slip onboard, hoping to learn whether their wealthy client is being taken for a ride, and accidentally find themselves at sea as stowaways.

2. Broadcast of April 20, 1942. Plot: Our heroes discover that Miss Sedgewick's Chinese maid, P.Y. Ling, owns a parchment map, drawn by her grandfather, leading to a lost treasure buried many years ago. A native girl named Soon-Ya is discovered onboard, claiming she is handmaiden to the high priest of life and death on Skull Island.

3. Broadcast of April 27, 1942. Plot: Captain Norton is in a towering rage over the presence of Jack and Doc aboard. Holy Joe, the able seaman with a soft Spanish accent, schemes with Captain Norton for a share of the treasure, but will double-cross him if it's in his best interest. As Jack and Doc question Soon-Ya, P.Y. pounds on the cabin door, claiming Holy Joe is holding Jerry Booker prisoner in the captain's cabin!

4. Broadcast of May 4, 1942. Plot: Holy Joe and Soon-Ya dive over the ship's rail, and plunge into the sea, forced to swim to the island and homeland. By seven in the morning, the Night Bird sails into a tiny harbor and drops anchor fifty yards from shore.

5. Broadcast of May 11, 1942. Plot: As they unload supplies and equipment at midday, the party's first landing comes to a screeching halt when a native steps from the jungle and throws a white human skull at them. Then follows the snarl of a South American jaguar. One of the ship's crew claims that Captain Norton attempted to kill him when they were alone for a moment in the jungle and that the captain is determined to wipe out the entire party.

6. Broadcast of May 18, 1942. Plot: The team's problem with Captain Norton comes to a swift conclusion when a jaguar claws him to death – while he was sitting straight up, his arms hugged tightly across his middle! Holy Joe appears at the camp in his true guise, that of a native priest, and claims that unless the Chinese pirate map of P.Y. Ling is given to him, Edith will be sacrificed. On top of that, Jack, having killed the jaguar (a religious symbol), has committed an unforgivable crime.

7. Broadcast of May 25, 1942. Plot: Miss Sedgewick leads her team through the underground caverns in the bowels of the Island of Skulls, leaving Jack, Doc and Jerry behind. But our heroes trail the treasure hunters and when they catch up to them, the trio encounters a fearful sight. The caverns light up, revealing the High Priestess, Soon-Ya and her master, the High Priest, known as Holy Joe. Both are dressed in white ceremonial robes. Since the team entered the most sacred portals of the Priests of the Jaguar, the men will be consigned to the Den of Jaguars – the women will be sacrificed on the altars of the Monkeymen!

8. Broadcast of June 1, 1942. Plot: Believing that somewhere there is a secret exit which will get them out of the clutches of Holy Joe, Jack finds a stairway. But the escape route proves impossible when secret stone doors swing behind the leading members of the party, cutting off the ledge they were on, and opening new and unfamiliar ledges.

9. Broadcast of June 8, 1942. Plot: Jack and Doc find a tunnel that joins the two temples of Jaguar and Monkeymen, and they find Edith and P.Y. Ling alive, placed in a large bamboo monkey cage suspended from the ceiling by a great rope. Below the cage and intricate network of ropes are monkeys of every description and the chatter of the brutes fills with air.

10. Broadcast of June 15, 1942. Plot: While Doc stands guard, Jack slides down to the cage and releases the girls. Holy Joe, the High Priest of the Ancient Temples, races across the rope network and tries to dislodge the invaders. Doc shoots him in the leg, but preferring death to defeat, Holy Joe lets go and plunges backwards. Angry over the death of her master, Soon-Ya climbs rapidly across the great web and with a knife begins slashing ropes before the team can reach safety . . .

11. Broadcast of June 22, 1942. Plot: Now with Jack and Doc leading the expedition, the treasure hunt for pirate gold is finally underway. It leads through a deep cavern indicated on the parchment map, and going deep into the volcanic stone below the floor of the temple.

12. Broadcast of June 29, 1942. Plot: The expedition finally nears the spot where the pirate loot is buried, according to the precious parchment map. The trail was longer than they anticipated as the remaining two crewmembers of the yacht are forced to carry the crippled Miss Sedgewick. Doc and Jack take turns carrying the unconscious Edith, and Soon-Ya has to be watched because the team doesn't trust her loyalty. But the road to gold is paved with many dangers and little rewards.

“THE GIRL IN THE GILDED CAGE” (15 episodes)

Cast: Barbara Jean Wong as Lee Taw Ming

1. Broadcast of March 22, 1943. Plot: While Reggie remains at the detective agency, Jack and Doc start a new job which begins in the maze of the Los Angeles freight yards. A U.S. government operative gasps out desperate instructions before dying from a stab wound in the heart. Inside an empty boxcar chalked with a triple X, they find a young Chinese girl, bound hand and foot with a width of adhesive tape sealing her lips.

2. Broadcast of March 23, 1943. Plot: The train takes off with the new passengers, racing toward San Francisco Bay via the Inland Route. The Chinese girl is Lee Taw Ming whose life must be protected at all costs, and whose life German and Japanese enemy agents are attempting to destroy. Because of her, two men have already died and someone secretly hides in the shadows with a heavy service revolver in tense fingers, waiting for Jack and Doc to tip their hands.

3. Broadcast of March 24, 1943. Plot: Lee Ming, mysteriously known as the Girl in the Gilded Cage, must be safely delivered to Number Two, Tin Alley, San Francisco, Chinatown. Now commissioned by Department X of the Secret Service, Jack and Doc smuggle the girl out of the car into a motorcycle sidecar.

4. Broadcast of March 25, 1943. Plot: Now hitching a ride on a wagonload of hay, the boys are forced to abandon their hiding place for backyards and back alleys, in search of a new method of reaching San Francisco. A German agent, angry because he knew there were stowaways on board but could not find them, kills the farmer in cold blood.

5. Broadcast of March 26, 1943. Plot: The three runaways “borrow” a car and swing across the road in front of the load of hay, when the dead farmer leans over. Hatchet men working for the Japanese approach ever so closely. Jack and Doc finally get Lee Ming to the waterfront on the Oakland side of the bay.

6. Broadcast of March 29, 1943. Plot: Somewhere off Fisherman’s Wharf, Lee Ming feels closer to her home in Chinatown’s Tin Alley. The boys find refuge for her in the east-Bay waterfront gin mill of Cockney, their old friend in adversity. When the killers close in, Cockney slips the three onto his launch in “Lefty’s” care.

7. Broadcast of March 30, 1943. Plot: Thanks to the bravery of Lefty, the boys finally reach Chinatown, and members of the murderous group surround the little side-street shack of a one-story café where Jack, Doc and the girl make for a taxi for the final lap of the trip to Number Two, Tin Alley.

8. Broadcast of March 31, 1943. Plot: A gunman at each window and another at the only door of the café suggest trouble. The main electrical switch is cut. Lee Ming is locked in the restroom while Jack and Doc, guns drawn, crouch behind the lunch counter waiting for the besiegers’ next move.

9. Broadcast of April 1, 1943. Plot: A shambling Chinese man from the family of Wong guides the three by secret route down beneath a Chinese grocery. Suddenly, in the darkness, Lee Taw Ming cries out but is muffled. Jack and Doc search desperately for her but she is lost to them.

10. Broadcast of April 2, 1943. Plot: Jack and Doc are taken prisoner by a gang of Chinese men led by a little fellow named Wong. They swarmed into the hotel room just as Doc and Jack were about to apply pressure to a mobster in the hopes of getting a lead. Jack and Doc are overtaken and escorted underground to the Teakwood room.

11. Broadcast of April 5, 1943. Plot: Lee Ming is disgraced because her father, known to his subordinates as “The One,” accuses the boys of being traitors and selling out to the enemy. It appears that the boys were supposed to bring along a second girl who was known as “the girl in the gilded cage.” The One explains that the fate of the Chinese people is at stake.

12. Broadcast of April 6, 1943. Plot: Secret agent John Taylor takes Jack and Doc back to Cockney’s waterfront gin mill in hopes of finding a necklace shot from Lee Ming’s neck. The girl was unaware of its value when she handed it to Doc to keep for her and he slid it in his pants pocket. But now it is gone so the boys must retrace their steps.

13. Broadcast of April 7, 1943. Plot: While Jack and Doc are away from Number Two, Tin Alley, enemy agents step in and kidnap Lee Taw Ming out from under everyone's nose. Jack, Doc and agent John Taylor make inquiries in the lobby of the Beach Hotel where one of the enemy is holed up. Then they hear a girl sobbing . . .

14. Broadcast of April 8, 1943. Plot: The rescue efforts of agent John Taylor are not successful. He is overpowered, bound and gagged, now a prisoner. Knowing full well that they have to rescue both Taylor and Lee Ming, Jack and Doc creep up the stairs and launch themselves on the two guards in an effort that quickly succeeds.

15. Broadcast of April 9, 1943. Plot: With the two gangsters laid out with neatness and dispatch beside their late victim, Jack and Doc rescue the girl, solve the mystery of the whereabouts of "The Girl in the Gilded Cage," clear their names for a murder rap, and return Lee Ming to Tin Alley.

RETURN WITH US TO...

by Bill Owen
Don Sherwood

Jack, Doc and Reggie



NO DETECTIVES ON
RADIO EVER
CAPTURED THE
LISTENERS AS DID
JACK, DOC AND REGGIE.

I LOVE A MYSTERY

THE THREE COMRADES OF WILD ADVENTURE WERE THE HEROES OF *I LOVE A MYSTERY*, WHICH WAS FIRST HEARD ON NBC JAN. 16, 1939. MICHAEL RAFFETTO, BARTON YARBOROUGH AND WALTER PATERSON WERE THE ORIGINAL FREEBOOTERS.

JACK PACKARD, LEADER OF THE TRIO WAS AN UNSENTIMENTAL TOUGH GUY WITH AN ANALYTICAL BRAIN. TEXAN DOC LONG WAS FULL OF GOOD HUMOR AND QUIPS. HIS FINGERS WERE MOST EDUCATED WITH DICE, CARDS AND LOCKS ON SAFES. HE LOVED WOMEN AND ROUGH-AND-TUMBLE FIGHTS. REGGIE YORK WAS A PRIM AND PROPER BRITISHER, BUT ALSO HEAVY IN ANY KIND OF FIGHT.



Bill Owen and Don Sherwood's "Return With Us Now" column from 1984.

“BLOOD ON THE CAT” (20 episodes)

Cast: Gloria Blondell as Jerry Booker

1. Broadcast of April 12, 1943. Plot: Wealthy and eccentric Jasper Potter phones the Triple A-One Detective Agency and with Jerry Booker tagging along, the three visit the mountain of flesh, in his decaying and moldering mansion. They are introduced to his three-legged cat, and the only other people in his mansion, Louise, Masters the venerable butler, and “the boy,” who was brought home off the street eight years ago and turned loose in the upper reaches of the house.

2. Broadcast of April 13, 1943. Plot: Potter wants them to bail Madeline Knight out of prison, and to eject the creature Louise calls “the boy,” from the house. They turn down the assignment when Louise urges them to stay, prophesying horror-to-come, and saying that there is blood on the cat.

3. Broadcast of April 14, 1943. Plot: Potter’s cat has a fringe of what might easily be blood on his jowls. Masters the butler announces “Someone has had the bad taste to hang himself in the hall closet.”

4. Broadcast of April 15, 1943. Plot: With the visiting cook not wishing to go anywhere other than the kitchen, and a strange man hanging in the closet, Jack Packard demands that Potter stop playing sly and smart with them, and explain the real reason why he wants them there.

5. Broadcast of April 16, 1943. Plot: Jerry Booker finds the body of a large wood-rat also hanging from a hook! It seems the boy is not the only creature in the upper part of the house. Someone with a queer face and a beard is wandering around. Potter demands protection when Doc brings Madeline to the house.

6. Broadcast of April 19, 1943. Plot: Madeline fights Doc when she discovers there she is being taken, and it took both his hands to subdue the furious young woman. There is a shocked expression of recognition by Louise and Madeline when they see her. When Doc opens the ante-room door, a corpse grotesquely lunges into the room. This same corpse found hanging in the hall closet had been locked in for safekeeping!

7. Broadcast of April 20, 1943. Plot: When the women, along with Jack and Doc, are brought into the library to face Jasper Potter, they find Jerry Booker unconscious on the floor and Potter still sleeping in his chair!

8. Broadcast of April 21, 1943. Plot: The jowls of the cat, Higgins, are smeared with blood again. Jerry wakes and explains that a hand came from behind and squeezed down on that certain nerve in the neck and that’s all she remembers. After paying for Madeline’s bail and seeing her, Potter claims they have the wrong girl!

9. Broadcast of April 22, 1943. Plot: Masters escorts Madeline from the house. Jack and Louise go upstairs to find “the boy” and evict him from Potter’s mansion. Doc agrees to stay downstairs and keep an eye on Jerry and Potter.

10. Broadcast of April 23, 1943. Plot: Doc finds the hall closet door standing open and looks inside. There is the body of the stranger, back where it was initially found, hanging from one hook. But there is more. Madeline is hanging from a second hook and on a third, the strangled rat!

11. Broadcast of April 26, 1943. Plot: Jack comes down the stairs with the body of Mrs. Slatter, the visiting cook. He found her body hanging from a nail in the dust closet. Louise and Potter tremble with fear, and as Masters steps forward, his knees collapse under him.

12. Broadcast of April 27, 1943. Plot: Mrs. Slatter was the first person to be found dead, in the kitchen closet. Masters and Potter attempted to dispose of it in the Slatter house, but it – somehow – returned to the scene of the crime! Louise confesses that she is actually Potter's daughter.

13. Broadcast of April 28, 1943. Plot: Doc brings "the boy" downstairs. The child admitted looking over the second floor banister into the hall below and seeing the killer at work. He described him as a crouching figure in a long black cloak, wearing a black hat. They learn the stranger hanged in the closet was a private detective.

14. Broadcast of April 29, 1943. Plot: Potter confesses that 'the boy' is really his defiant son. When Potter's meal of eggs contains a little white snake and a squirming newborn rat.

15. Broadcast of April 30, 1943. Plot: Louise screams when she discovers that the bodies hanging in the closet are missing. Further investigation reveals that the corpse of Mrs. Slater is no longer in the dust-closet on the kitchen porch.

16. Broadcast of May 3, 1943. Plot: Jack, Doc and Jerry secretly arrange a dragnet around the Potter mansion, in hopes of trapping the killer inside. But events turn sour when Louise becomes a captive, lying on her bed tied hand and foot. Jerry is locked in the bedroom, and stands on a chair at the door, watching everything that happens in the hallway. She is instructed to keep an eye on the three-legged cat.

17. Broadcast of May 4, 1943. Plot: The corpses were actually secretly removed from the hall closet by the Police Homicide Squad who believe the killer is sure to return to the closet, and can be trapped. The first to investigate the closet is Masters, followed by Potter, and lastly, the Creeper, the unknown creature in a long black cloak and hat. The Creeper sees Jerry and takes shots at her.

18. Broadcast of May 5, 1943. Plot: The shots miss Jerry by inches. She realizes that when the creature turned around it was faceless! They race upstairs to a frightened Jerry. Finding yet another corpse in the linen closet, the boys remove it's bearded mask to reveal Mrs. Potter, the mother of Louise!

19. Broadcast of May 6, 1943. Plot: Jack and Louise wander down the dark hallway through a maze of locked doors, realizing that someone or something is preying on them. Someone is hovering nearby, watching and waiting, and suddenly attacks Louise, killing her before Jack can do anything.

20. Broadcast of May 7, 1943. Plot: The police trap is successful, and now the perpetrator of the bloody crimes sits manacled to a chair, still in black robe and hat. Calling in the Homicide Squad, the detectives unmask the true killer, in front of Potter, and the motives behind the gruesome murders (as well as why the bodies were moved around).

“THE KILLER OF THE CIRCLE M” (19 episodes)

Cast: Gloria Blondell as Jerry Booker

1. Broadcast of May 10, 1943. Plot: At the Circle M Dude Ranch in Arizona, Jack, Doc and Jerry meet Spider, a cowboy who explains that he works for J. Simpson Sims, the owner of the ranch. Sims is the man who called them and promised to pay all their expenses plus throw in an extra grand for the capture of “The Killer.”

2. Broadcast of May 11, 1943. Plot: The Killer is described as having a wild head of hair, hair on his face and hands and riding a pony as matted and shaggy as he. The ugly vision dragged the body of a man at the end of his lariat . . . Later that day, Jerry screams babbling that a wild man covered with hair was peeking in her window.

3. Broadcast of May 12, 1943. Plot: Spider brings the trio to the office in the main house and he and Bella McCurdy accuse them of breaking into the office safe and stealing a thousand dollars (apparently the same bills Mr. Sims gave them). The boys won’t budge, so Spider pulls a gun and lines Jack and Doc up, facing the wall.

4. Broadcast of May 13, 1943. Plot: The boys are saved when a rock is thrown through the office window. Tied to the stone is a message urging Jack and Doc to “Ask Bella who is rotting in the grave at the foot of Big Bear Rock in Pine Canyon.” Bella is furious at the implication, insisting on riding out with the Jack and Doc to see for herself.

5. Broadcast of May 14, 1943. Plot: Bella’s mousy husband, J. Simpson Sims, married her after big, bad boisterous Buster McCurdy died under a mountain-slide of muck and volcanic rock a year ago. He joins the search party, but they find no grave of any kind. A rifle shot causes Sims to lean over the horse’s neck . . .

6. Broadcast of May 17, 1943. Plot: Sims is only dazed but Jack whispers to him to pretend to be unconscious and takes his “body” back to the house. Doc and Bella ride to the foot of Big Bear Rock. Once they are out of sight, Jack and Sims take a footpath, that is a short cut leading to the giant rock.

7. Broadcast of May 18, 1943. Plot: Sims disappears, perhaps the victim of kidnapping or murder. Doc and Bella unearth an apologetic Mexican, Juan Batiste who is looking for his brother Manuel -- the same Manuel whom Sims had said he'd seen being dragged at the end of the Wild Man's lariat.

8. Broadcast of May 19, 1943. Plot: Doc and Bella see the gorilla-like figure of the hairy, bristling wild man outlined at top of the Big Bear Rock, seven-hundred and fifty feet in the air. As Doc gapes up at the ape-like figure, Bella pulls a gun on him. In an instant, Doc is on her, cuffing the gun from her hand.

9. Broadcast of May 20, 1943. Plot: Jack, Doc and Bella catch sight of Sims walking down the road looking more like a refugee from a threshing machine. He hobbles toward them where they stand over the recently-discovered dead body of Juan, the Mexican!

10. Broadcast of May 21, 1943. Plot: Jack, Doc and Jerry make their way to Big Bear Rock, sneaking from Cabin Seven under the cover of darkness, with the aid of a flashlight. Jack suspects a connection between Big Bear Rock and Juan, who was shot to death on the road in front of Cabin Seven.

11. Broadcast of May 24, 1943. Plot: Bella confesses that she dislikes her husband Sims, and only married him to save the Circle M Ranch. Sims claims that if anything ever happens to him, his last will and testament will keep Bella's hands away from his ranch.

12. Broadcast of May 25, 1943. Plot: Jerry Booker is kidnapped in the darkness, right from under the noses of Jack and Doc while they questioned Juanita Bastiste, sister of Manuel and Juan. She was whisked from their midst without a sound to let them know she was gone.

13. Broadcast of May 26, 1943. Plot: Juanita searches for the grave of Manuel. With the benefit of her knowledge of this Pine Canyon country, she leads them to the mouth of an old mine shaft, where the great, hairy, monster of a man may be making his headquarters. Inside they find Jerry, who crumples on the ground . . .

14. Broadcast of May 27, 1943. Plot: Jerry is unconscious, the mark of ropes bruising her wrists, and an angry red welt from a hot branding iron just below her right shoulder -- the brand of the Circle M. Juanita confesses that she too carries the brand. She and three other girls in Babylon have also been exposed to such violence.

15. Broadcast of May 28, 1943. Plot: As Juanita explains the horrible ordeals of the past six months, the giant shaggy man of the mountains enters the cave, followed a few minutes later by Spider Weaver. Jack and Doc jump Spider, only to discover he was carrying an iron pot full of live, glowing coals and a branding iron used to burn the Circle M on Jerry Booker's back.

16. Broadcast of May 31, 1943. Plot: Spider claims he found the coals and branding iron, and was returning it to the ranch tool-house. When told of the branding of Jerry and four other girls, he denies emphatically that he nor anyone else on the Circle M could have done it. Jack suspects the hairy figure is Buster McCurdy, Bella's first husband.

17. Broadcast of June 1, 1943. Plot: Under pressure, Spider confirms Jack's suspicions, and that he's been in communication with the hairy man. Shortly after agreeing to take Jack and Sims into the tunnel for a talk with McCurdy, Spider falls victim to the next murder, when the killer slips to the tree behind Spider and slashes his throat from ear to ear.

18. Broadcast of June 2, 1943. Plot: With four murders and five ugly attacks upon girls with a branding iron, Jack takes Sims with him to search the old mine, leaving Doc, Jerry and Juanita hidden in the darkness across the clearing. Jack and Sims run into Bella McCurdy, who confesses that she knows all about her first husband, Buster.

19. Broadcast of June 3, 1943. Plot: Bella, Buster and Spider conspired to fake Buster's death and the marriage of Bella and Sims in one last desperate effort to get money to save the heavily-mortgaged Circle M. When Sims learns of this, he turns deadly white.

20. Broadcast of June 4, 1943. Plot: Sims threatens to tell the sheriff the whole story and about the fraud that made it necessary for them to kill Spider and the cowboy, Luke and the two Mexican boys. Bella pulls a gun on the party, threatening to dispose of the investigators who know too much . . .

"STAIRWAY TO THE SUN" (30 episodes)

1. Broadcast of June 7, 1943. Plot: Near the adobe village of Santa Marta, somewhere in Venezuela, Doc Long and Jack Packard have been hired to pilot and service a strange expedition for scientist Dr. Karl Haugemann, and his two daughters, Frieda and Gretchen. The object of the adventure is a safe landing atop the great, four-hundred-square-mile, pre-historic plateau which rises one-mile straight up out of the Venezuela jungles.

2. Broadcast of June 8, 1943. Plot: Seven hundred miles from the nearest civilization, the expedition's plane takes off carrying one of three loads of food and equipment. The good doctor has financed this aerial expedition in the hopes of establishing a laboratory for paleontological research in this isolated part of the world.

3. Broadcast of June 9, 1943. Plot: In order to land both men and materials by plane on the mile-high Island in the Sky, Doc and Jack, flying by the seat of their pants, are forced to battle the great air currents which play about the walls of the plateau like wind-Gods themselves; they battle huge winged monsters, described by Doc as "flying crocodiles."

4. Broadcast of June 10, 1943. Plot: Sadly, Jack discovers that Dr. Haugemann is definitely incapable of leading an expedition such as this. Jack insists that he take over or Doc will fly the plane back to Caracas and look for new pilots. The doctor agrees to let Jack lead, much to the dismay of his two daughters.
5. Broadcast of June 11, 1943. Plot: In an attempt to leave the great, lost plateau to pick up the second load of supplies, the plane is caught in a vicious down-draft and brought down on the tangle of jungle, a near crash-landing in which both Dr. Haugemann and Frieda are briefly knocked unconscious.
6. Broadcast of June 14, 1943. Plot: Nineteen-year-old Gretchen has fallen thoroughly and completely in love with Doc. Pondering their next move, the party makes camp near the plane, trapped in a tiny clearing between the river and the jungle.
7. Broadcast of June 15, 1943. Plot: Pouring over the rim of the mile-high plateau is a cascade of water a thousand feet wide, falling in one immense unbroken sheet to the jungle floor below, making this the world's largest waterfall. It is everybody's opinion that, lost or not, it is the party's first duty to see this waterfall from the ground before beginning their tortuous struggle to extricate themselves from their predicament.
8. Broadcast of June 16, 1943. Plot: The team finds that they must cut their way through hanging vines and at one time walk through the towering waterfall. Behind them, they leave their plane, a captive of the jungle. Jack made so successful a crash-landing on the river's edge that not a wing tip nor a strut was damaged, but there is no room for a successful take off.
9. Broadcast of June 17, 1943. Plot: Jack and Dr. Haugemann approach the very base of the huge waterfall, hoping to find a trail that will lead them out. When they come into view again, they wave their hats and return to the waiting group with great excitement.
10. Broadcast of June 18, 1943. Plot: After close scrutiny, Jack and Dr. Haugemann discovered that behind the terrifying sheet of falling water are great caverns, and perhaps even an ancient temple of worship. Should they examine this wonder or wonders, or immediately start to fight their way through the jungles?
11. Broadcast of June 21, 1943. Plot: Braving the narrow ledge against the waterfall, our heroes manage to recover their equilibrium and make for the strange tunnels, where some strange new world awaits.
12. Broadcast of June 22, 1943. Plot: From the mouth of the cavern the party follows a rock path and finds a stairway cut into the rock, climbing higher and higher until it vanishes in the haze and clouds above. Doc takes one look and dubs it "stairway to the sun." It is a veritable Jacob's ladder to heaven.

13. Broadcast of June 23, 1943. Plot: Having hiked one-quarter of the way up the mile-high stairway to the Lost Plateau, the team figures that they have climbed 1960 steps and are not even halfway there. While not beyond the endurance of the girls, it is a continual drag upward; one the three men could have done quicker alone. Jack discovers Indian corn bread on one of the lower steps.
14. Broadcast of June 24, 1943. Plot: Before the team is halfway up the great stairs, they find a courtyard cut back into the rock and in the center is a fountain. From the roof hang baskets of air plants, orchids and a cage of spun gold wire containing a friendly little marmoset!
15. Broadcast of June 25, 1943. Plot: In the courtyard the team finds five beds of hay spread with blankets and a warm mineral spring, with soothing, healing powers. After spending the night, the whole party is thoroughly rejuvenated and fit to finish the last half-mile of steps.
16. Broadcast of June 28, 1943. Plot: It has taken the expedition two days and a night to climb the mile-high stairway to the sun. Now they are on top of the world just as the sun is sinking in the cool, blue distance but all is so strange. As Gretchen said, "The birds are not quite birds and the animals are not quite animals and even some of the trees looked as though they were wearing human skin instead of bark."
17. Broadcast of June 29, 1943. Plot: The plateau has isolated all plant and animal life from evolving so it is still in prehistoric form. It is a veritable Garden of Eden with the flora and fauna still in half-finished stages. Beside a strange pagan shrine, Dr. Haugemann reads a Sanskrit parchment "The male animal will die and the female animal will submit unto her captor."
18. Broadcast of June 30, 1943. Plot: After a good night's rest, the team wakes to the throb of distant drums – ancient pagan ceremonial drums.
19. Broadcast of July 1, 1943. Plot: The team decides to turn around and go back down the stone stairway, when a poisoned dart misses Jack. The team realizes that they are prisoners of an unseen enemy – which threatens their lives, and has recovered all of the supplies they left behind.
20. Broadcast of July 2, 1943. Plot: Among the supplies recovered is a shortwave sending and receiving set which everyone knew about but about which no one seemed inclined to talk. Jack realizes that the party was meant to follow the sound of the drums, and after a discussion, they decide to follow the sound.
21. Broadcast of July 5, 1943. Plot: The team begins their hike on a velvety cushioned trail among the Moss Forest. As long as they travel in the "right" direction, the drums do not beat, but if they turn aside or try to turn back, the drums beat again.
22. Broadcast of July 6, 1943. Plot: Reasoning their situation, Jack, Doc and Dr.

Haugemann realize that the cliff dwellers have a very high degree of intelligence but it is limited to Pagan taboos, the poison dart and blowgun.

23. Broadcast of July 7, 1943. Plot: Finally the team gets a glimpse of one of their captors, a strange, burly, hairy figure of a man, who walks with an ape-like sag to his shoulders and an ape-like bending of the knees. Prehistoric man still preserved, alive and well.

24. Broadcast of July 8, 1943. Plot: Finally the true motives for the team's capture are clear. Another parchment reveals that the expedition is to be its front-line defense against the Animal Men. The cliff dwellers had seen Dr. Haugemann use his machine gun, and they want to use the good doctor as a weapon against the Jungle Men, who have been raiding their peaceful homes.

25. Broadcast of July 9, 1943. Plot: In front of the team are prehistoric men; the ape-man; the jungle man; the creature "dressed" by his own hairy hide and armed with teeth, club and claw. Behind them are the cliff dwellers and the blowgun natives with their taboos and rhythmic drums and poisoned darts. Unbeknownst to Haugemann, Jack gets the short-wave radio working and contacts the Venezuela Government station and the Caracas police.

26. Broadcast of July 12, 1943. Plot: The ape-men surround the expedition and trap them in a guard room. Although armed, the team thinks the worst. Dr. Haugemann claims this is a moment of the survival of the fittest.

27. Broadcast of July 13, 1943. Plot: While the ape-men sit quietly, Doc and Jack do the same. Suddenly, Dr. Haugemann pulls out a pistol, shooting and wounding one of the jungle creatures. Its scream of agony throws the ape-men on their wounded comrade and they beat him to death with their powerful clubs.

28. Broadcast of July 14, 1943. Plot: Now roused, the ape-men range up and down before the guard room doorway, snarling and growling. Jack shoots over their heads, which only makes them angry and more ready for a fight. Slowly going mad, the doctor claims that the expedition must never return to civilization, lest they take extreme measures to return again. When pressed for the names, the mad doctor admits the he and his daughter Gretchen shall remain.

29. Broadcast of July 15, 1943. Plot: A friendly American pilot rescues the survivors of the Dr. Karl Haugemann expedition off the Great Lost Plateau and lands at the Caracas municipal airport, safely across the jungle. The death of Dr. Karl Haugemann and the shooting of Gretchen are discussed with the greatest care during questioning, but finally the police close their notebooks and go away.

30. Broadcast of July 16, 1943. Plot: A doctor gives Gretchen a thorough examination and promises her a quick recovery. A quick sprinkle of sulfa powder removed every trace of fever so now while the girl lies pale and languid among her pillows, she is still quite able to listen and tell of the adventure she had climbing the stairway to the sun.

“THE GRAVES OF WHAMPERJAW, TEXAS” (15 episodes)

Cast: Gloria Blondell as Jerry Booker

1. Broadcast of July 19, 1943. Plot: On board a south-bound train somewhere in Texas, Doc sits in a poker game with Buck Bradley, famous Texas bad man and his pals. The game is crooked, but Doc matches wits and triumphs four thousand dollars ahead. Soon after, Bradley and his gang burst into the compartment where Jack, Doc and Jerry are, and rob them of every item of value in their possession.
2. Broadcast of July 20, 1943. Plot: Late that evening, in a little Mexican Café in the boomtown of Whamperjaw, Jack, Doc and Jerry sit outside, broke and hungry. The trio jumped off their train when Doc saw Buck Bradley get off. Inside the café, Mercedes, the waitress, tells them about her brother Ramon, who is in trouble and about a mysterious open grave in the nearby cemetery.
3. Broadcast of July 21, 1943. Plot: A crude verse is found written on the wooden tombstone says that there will be a victim to fill the grave before the day was over. The evening gets even weirder. A gunman vanishes after just missing Jack's ear, a strange giant of a woman with glitter and diamonds in her hair is seen walking in a trance, and a man's body is found crumpled on the sidewalk with an arrow through his heart!
4. Broadcast of July 22, 1943. Plot: In the morning, Ramon, reports a second open grave and another prophesy of murder on the crude tombstone. Doc runs across his big, raw-boned, loud-mouthed, good-natured cousin, Winnie-Mae, now a lady blacksmith in Whamperjaw. Jack and Doc catch Buck Bradley in the act of beating young Ramon, so Doc lays him out.
5. Broadcast of July 23, 1943. Plot: Jack and Doc learn that Buck Bradley the robber, and Buck Bradley the gunman are the same person – also known as Buck Bradley the marshal and the only law in Whamperjaw! As predicted, a man is found murdered. Jack is charged with the murder and jailed.
6. Broadcast of July 26, 1943. Plot: Jack is freed with the help of Doc and Ramon. All three hurry stealthily through rows of derricks and across pipelines that bend and twist on the ground like giant snakes in the moonlight. They witness Judge Abernathy shot through the head as he sat, at midnight, talking business to the eccentric Mrs. Hootin.
7. Broadcast of July 27, 1943. Plot: Now fugitives from the law, the boys try desperately to discover the identity of a murderer who digs graves and writes verses on tombstones. Returning to the cemetery, they find more open graves and new tombstones. Doc spots a crouching figure in the moonlight.
8. Broadcast of July 28, 1943. Plot: A new prophesy claims that the next body to drop will be the result of “the bite of a snake.” Doc discovers the puffed, swollen and discolored body of the honorable Mr. Martin, wealthy Whamperjaw banker. Buck Bradley sets out to incite the citizens to mob action. Jerry stays hidden in a hayloft with Mercedes while Doc and Ramon go out in search of evidence. Jack disappears.

9. Broadcast of July 29, 1943. Plot: Doc and Ramon are surprised by Buck Bradley, and are being marched off to jail, when a hunched and tattered, stranger saves them by slipping up behind the gunman and belaboring him with a club. The boys rush to the hiding place in the hayloft to join the girls. Jack's whereabouts remain unknown.

10. Broadcast of July 30, 1943. Plot: Minnie-Mae secretly brings food to the men and women on the lam. Three graves recently filled – one by arrow, one by bullet and one by snakebite. Ramon drags himself home saying that a Bradley gangster deliberately broke his arm and he had to be taken to the city for hospitalization.

11. Broadcast of August 2, 1943. Plot: The mysterious old man who saved Doc and Ramon was Jack in disguise. Another open grave is found, this time for a man who "spoils the dreams of folks who wish on gold moonbeams." Doc watches as Mercedes keeps a secret meeting with Buck Bradley. Ramon confesses his feelings for Jerry.

12. Broadcast of August 3, 1943. Plot: Doc suspects Mercedes is working hand in hand with Buck Bradley. However, minutes before with Jack and Doc shadowing her, they see her knock on the door of Bradley's cabin, hide before he can come to his door . . . and then, when he opened the door, saw her coolly shoot him and run away.

13. Broadcast of August 4, 1943. Plot: With Doc and Ramon being sought after by Bradley's mob of cut-throats, the gang meets up in the cemetery once again to find a freshly dug grave, and a threat of death to Jerry Booker, the next intended victim on a headstone.

14. Broadcast of August 5, 1943. Plot: Jack, Doc and Ramon are completely at the mercy of Buck Bradley, Texas gunman. Bradley shot Doc's gun out of his hand, handcuffs Jack and Doc's hands, and marches them toward the graveyard, intending to leave them there – indefinitely.

15. Broadcast of August 6, 1943. Plot: Applying a bit of quick thinking – and a little luck – the boys manage to break free of their captures. Turning the tables around, they apprehend Buck Bradley and his men. Afterwards, Jack answers the unanswered questions revolving around the mystery.

"MURDER IS THE WORD FOR IT" (15 episodes)

1. Broadcast of August 9, 1943. Plot: Jack and Doc are invited to the old Victorian mansion of Teresa Truscott, maiden lady, autocrat, and mistress of the huge estate that overlooks the town of Doverville, California. Truscott insists the boys not reveal themselves as detectives. Truscott also conducts daily devotions – a ritual in which she prays to and for her departed relatives.

2. Broadcast of August 10, 1943. Plot: Truscott's niece Jill plays the organ. Her

nephew Tony is in ill health – and an alcoholic. The only thing the boys can figure is that Miss Truscott is in mortal terror, afraid for her life. Jill secretly confides in Jack and Doc that she knows who they really are, and is glad because the place needs detectives.

3. Broadcast of August 11, 1943. Plot: While Jack and Doc are getting comfortable in their sleeping quarters, Tony enters in an alcoholic haze. A whistled call from outside prompts Tony to make a vague reference to the fencing master who no longer lives in the house. No sooner do they get outside, than Jill cries out – the chapel bell is ringing crazily.
4. Broadcast of August 12, 1943. Plot: The chapel is deserted, and the inner chapel is locked. Climbing inside to the belfry, the boys find one of Miss Truscott's pet swans strangled and tied to the bell rope.
5. Broadcast of August 13, 1943. Plot: Something seems to be amiss when Miss Truscott announces that Kurt Lutzen, the riding instructor and fencing master, will be leaving within the week. This news greatly upsets Jill, who looks her aunt squarely in the eye and says that she hates her.
6. Broadcast of August 16, 1943. Plot: Truscott confides to the detectives that she wants Kurt away from Jill, believing he is interested in Jill only because she is in line to share in the great Truscott fortune. She suspects Kurt and Jill may be plotting to kill her. When confronted, Tony claims if he had a little more courage, he would also kill his aunt.
7. Broadcast of August 17, 1943. Plot: Jill admits that she has feelings for Kurt. That morning, while out for a carriage ride, Miss Truscott escaped death with the help of Jack and Doc, when her horse spooked and bolted. The austere mistress calls her family together to talk things out with Jack and Doc.
8. Broadcast of August 18, 1943. Plot: Talk doesn't help. Tony goes off to his room, claiming he is feeling ill. Shortly after, Jill goes up to join him, and immediately runs downstairs screaming that Tony is dead. Jack and Doc help a near-fainting Miss Truscott up the stairs.
9. Broadcast of August 19, 1943. Plot: Tony apparently died in Jill's arms and she has not left his room since. Since there is no telephone in the house, Jill led the boys to the stables to instruct old Andrew to go for a doctor. Jack doubts that Tony died of a heart failure and wants to make sure.
10. Broadcast of August 20, 1943. Plot: Old Andrew brings the doctor to the estate and a diagnosis is made – heart failure. Jack insists that the good doctor is mistaken. Miss Truscott retires for the evening, and Kurt leaves the estate grounds until he can come back for his things.
11. Broadcast of August 23, 1943. Plot: At three in the morning, Kurt's familiar whistle outside Tony's window wakes the detectives. Jack looks out and sees a

figure climbing up the gnarled old ivy branches, which cling and twist up the whole side of the house. Jill screams and the man falls to the ground. There on the ground they find the unconscious figure of Kurt.

12. Broadcast of August 24, 1943. Plot: Regaining consciousness, Kurt tells Jack and Doc that he came back when it suddenly came to him that Jack was right – Tony was murdered. He was trying to warn Jill, fearful that she might be next.

13. Broadcast of August 25, 1943. Plot: Before sunrise, Jack and Doc watch Jill leave her room where she was presumably asleep, not long after she came from Kurt's room where he lay injured from his fall. Kurt wakes and asks Jill's whereabouts. Jack lies and says she went to Miss Truscott's room – which throws Kurt into a panic.

14. Broadcast of August 26, 1943. Plot: Kurt says they must hurry if they want to save Jill's life. But the thing that the austere maiden lady and mistress of the Truscott House had feared has come to pass. Miss Truscott is dead. Her body lies on the chapel floor. About an hour ago the chapel bell began ringing again.

15. Broadcast of August 27, 1943. Plot: Old Andrew reveals the key to the inner chapel where the Truscotts of the past lie in vaults. Jill's body is discovered on the stairs leading up to the belfry. One of the doors is unlocked – the door to the empty vault Miss Truscott had reserved for herself. Jack reveals that Miss Truscott was murdered in the same manner as Tony.

“THE DECAPITATION OF JEFFERSON MONK” (25 episodes)

Cast: Mercedes McCambridge as Ellen Monk

Forrest Lewis as Jefferson Monk

1. Broadcast of August 30, 1943. Plot: A stranger, who in spite of only two straight ryes all afternoon, is in a “condition.” He introduces himself to Jack and Doc as Jefferson Monk. He asks them what kind of weapon would come to mind if they were to cut off a man's head . . . and suggests that someone is continually following him with a little black satchel “just the right size.”

2. Broadcast of August 31, 1943. Plot: Jack leaves for business in Hollywood, allowing Doc to take complete charge of the mysterious Jefferson Monk. His house in San Francisco is lavish, complete with bombshell cocktail and the trials and tribulations of Jefferson Monk.

3. Broadcast of September 1, 1943. Plot: Doc thumbs to a clean sheet in his little black book and heads the page, “The Case of Jefferson Monk,” but doesn't elaborate.

4. Broadcast of September 2, 1943. Plot: Jefferson tells Doc how he sold his head to a Hindu High Priest for five hundred gold rupees, and why his wife, Ellen, is an invalid. The man in the long black overcoat who follows him everywhere is undoubtedly the emissary from India come to collect his head. To the Indians, Jefferson is an infidel who must not only give up his head, but have it returned to their temple in India.

5. Broadcast of September 3, 1943. Plot: Jefferson infuriated this religious order while travelling in the Orient, because his facial features exactly duplicated those of their most Holy Saint. According to a prediction, Jefferson will die within a few weeks. About a year ago Jefferson and his wife received a letter from India in which the High Priest reminded Monk that his head belonged to the religious order.

6. Broadcast of September 6, 1943. Plot: Doc is introduced to Doctor Han, Ellen's current doctor and a man of some middle-eastern extraction. The Hindu fakers have attached themselves to the Monks for one reason – to have Jefferson's head and return it to the Hindu Temple. It was also predicted that Ellen would lose the use of her legs and since then, Ellen has become an invalid.

7. Broadcast of September 7, 1943. Plot: Doc wanders outside and sees a figure in a long, black coat holding the dreaded black satchel. When he gets there, the mysterious figure has vanished. He returns to the house, and the man in black waits again in the semi-darkness. Twice more Doc tries to track him down and twice more the man eludes him, only to take up his vigil each time Doc reenters the house.

8. Broadcast of September 8, 1943. Plot: Ellen is concerned for Jefferson, and urges him not to leave the house. Doc agrees to accompany him to one of his hangouts downtown, where the two spend an evening in Mac's Bar and Shrimp House. Ellen stays home in bed, guarded by a "private eye" named Monnahan from a local agency.

9. Broadcast of September 9, 1943. Plot: Doc meets Jean, who claims to be an intimate friend of Jefferson's, but refuses to identify herself. He tells her about his capture of a black satchel that contained a vicious-looking long-bladed knife sharp enough to sever a man's head from his body. Ellen's condition was temporary, apparently brought on by the command of Dr. Han.

10. Broadcast of September 10, 1943. Plot: Doc and Jefferson Monk go to visit a Russian girl named Czarda who is a friend of Jefferson's. When they sneak into the house they hear a chanting prayer-like voice of the East intoning words that might be Hindu or Arabic. Through the chanting they hear the sobbing of a girl. The phone rings and Doc picks it up. On the other end, Doc hears "It was so easy . . . Monnahan won't wake up for hours."

11. Broadcast of September 13, 1943. Plot: Racing back to Jefferson's home, the boys find Monnahan unconscious and Mrs. Monk in a coma. When she comes to, Ellen claims to remember only a man dressed in a surgeon's white apron, wearing rubber gloves and a white mask coming into her bedroom. The police arrive and Doc explains the unusual events to the police sergeant.

12. Broadcast of September 14, 1943. Plot: Doc tries to piece the clues together, and finds himself in the local bar wondering what he would do if Jack with them.

So far he's met Ellen Monk, wife and invalid; Jean, a figure completely hidden in mystery; Dr. Han, the Hindu healer; Czarda, the Russian girl whom the police want for murder, and The Fang, the victim of Czarda's alleged murder-lust – not to mention the man with the black satchel.

13. Broadcast of September 15, 1943. Plot: Doc meets Czarda, who claims the murdered man is The Fang, a two-time loser and said by police to be a menace to society known as "the wolf." It was he who was following Jefferson with the black satchel, but he's dead now, carved with a knife in Czarda's Russian Hill flat.

14. Broadcast of September 16, 1943. Plot: Doc figures that Jean may be anything from a gun-moll to a special investigator with the Department of Justice, out to capture Czarda. Doc wants to turn her over to Jean, but Czarda swears she didn't commit the crime and tells a pretty straight story.

15. Broadcast of September 17, 1943. Plot: While Monnahan keeps guard on Ellen Monk, Doc visits other sites in the case, including Mac's Bar and Shrimp House, where Jefferson goes because he's afraid his phone is tapped. Czarda sits in Booth Three with Doc, waiting for Jefferson to arrive.

16. Broadcast of September 20, 1943. Plot: Jefferson arrives but discovers Jean has been found dead in Booth Seven, her throat slashed to the spinal column. Czarda now fears for her life since a man was found knifed in her flat and a girl was knifed within a few feet of her in the same public house.

17. Broadcast of September 21, 1943. Plot: Doc learns from Sergeant Quinn of the Homicide Squad that the Russian girl lives in a flat owned by Jefferson Monk. Czarda and Jefferson are to go to a designated hideout, and as soon as he deposits the girl there, he is to return to the Fairmont Hotel.

18. Broadcast of September 22, 1943. Plot: Later that evening Doctor Han, meets privately with Doc, in a place where they can watch the entrance to the lobby of the Fairmont without attracting attention. Dr. Han starts telling Doc a story – which apparently takes four hours to tell – and during that time, Sergeant Quinn appears to be the only person to enter the hotel.

19. Broadcast of September 23, 1943. Plot: Jack arrives after receiving an urgent phone call from Doc, and hears a new and enlightening background to the Jefferson Monk affairs, from the lips of Dr. Han, the Hindu medic. Dr. Han gives a highly-detailed account of the whole sequence of events that was set into motion by none other than Ellen Monk – a deliberate plot undoubtedly intended to end with the murder of her husband.

20. Broadcast of September 24, 1943. Plot: Jack and Doc arrive at the Monk residence to find Monnahan face down on the patio with a knife in his back. Beside him is the dead body of a figure in a surgical gown, rubber gloves and white mask. A policeman is found bound and gagged, and Ellen Monk is barricaded in her bedroom with her witless maid, Ruth.

21. Broadcast of September 27, 1943. Plot: Sergeant Quinn arrives on the scene. Jack reports that Dr. Han had explained that this violence along with the threat to behead Jefferson Monk and Ellen Monk's invalidism are all part of a hate-pattern growing out of the volatile domestic relations between Monk and his wife.

22. Broadcast of September 28, 1943. Plot: The body of the unnamed surgeon is now identified as Cecil Fenwick, hypnotist, petty criminal and now murder victim. Jack is beginning to see a form and pattern. Of how three years ago, Ellen Monk began laying the groundwork for a murder which she intended to commit in San Francisco.

23. Broadcast of September 29, 1943. Plot: The series of events is recreated in the living room, before the very eyes of Ellen and Jefferson Monk. Ellen is accused of setting into motion a plot after which she will inherit two million dollars and be free to marry Mr. X, an unidentified suitor with whom she eloped three years ago.

24. Broadcast of September 30, 1943. Plot: Jefferson has been accused of the murder of The Fang, and mistaken the ex-con as the elusive suitor who played "mysterious stranger" with the satchel. The police were never called in, Jack explains, because this was all a hate feud.

25. Broadcast of October 1, 1943. Plot: Ellen's real suitor is a Dr. Reese, who is found slashed, mutilated and near death from loss of blood on the floor of his library. When Jack asks Sergeant Quinn to bring Dr. Reese to the scene to testify who is his assailant, Jefferson panics and unsuccessfully dives head-foremost through the bedroom window in an attempt to evade the police.

"MY BELOVED IS A VAMPIRE" (25 episodes)

1. Broadcast of October 4, 1943. Plot: Max Gold, owner and operator of the Mecca Picture House located in the same community as the Triple A-One Detective Agency, sends his employee, Bubbles, to the detectives asking to see them. Max is in a sweat, fearing something terrible.

2. Broadcast of October 5, 1943. Plot: Max explains that he found gunman Mickie Lowenstone, with a broken neck, seated in his empty theater, when he opened it last evening. He disposed of the body but would not say where. Now he's deathly afraid of not only the police but the killers who may have purposely placed the body in the theater.

3. Broadcast of October 6, 1943. Plot: Boots Morelli, a recognized racketeer and mobster, visits the second floor offices of the A-One Detective Agency, offering five hundred dollars to locate two people. The first is a girl named Lee Carroll, and the other is one of his own gunmen, Mickie Lowenstone, alias Mickey the Stone. He implies that more than the girl and the torpedo, he wants something of value that disappeared when they did.

4. Broadcast of October 7, 1943. Plot: Boots suspects the two missing people ran off together but Jack and Doc know better. Lil, the gardenia woman down the road, knows something but won't speak up. Old Gramp Thomas, owner of the Vanity Flower Shop down the sidewalk, stands by the doorway with a gun in his hand.
5. Broadcast of October 8, 1943. Plot: Boots Morelli wants Lee Carroll for revenge, because she apparently walked out on him. Real tragedy hits near home. Old Gramp Thomas, who with his blind daughter, Mary, runs the Vanity Flower shop, shoots and kills Ronney Williams, ticket man for the Mecca Picture Palace.
6. Broadcast of October 11, 1943. Plot: The tiny neighborhood business district in the vicinity of the A-One Detective offices is in a nervous state now. Mr. Thomas claims he shot in self-defense because young Williams was wearing a black mask and attempting to hold-up the flower shop. Theater employees say Ronney would never have held up a flower shop.
7. Broadcast of October 12, 1943. Plot: Bubbles runs into the detective agency announcing that a car full of Boots Morelli's hoodlums is parked out front. Doc looks out the window to see six muscle-men climb out of the car each with his hand inside a bulging coat pocket. They separate and saunter down the block to the Mecca Picture Palace.
8. Broadcast of October 13, 1943. Plot: The hoodlums' purpose is to do bodily harm to Max Gold, but Jack and Doc come to the rescue. In a private conversation with Gold, Morelli suggests that he is working hand in glove with Lee Carroll and Mickie Lowenstone, and gives him twenty-four hours to return what Lee stole from his safe or suffer the consequences.
9. Broadcast of October 14, 1943. Plot: Max tells Jack and Doc privately that the woman he was seen with was not Lee Carroll, but a platinum frill named Milly Morgan. Milly put a gun between Max's ribs and lifted twenty-five thousand dollars worth of unset diamonds out of his safe. Doc wonders if Lee Carroll and Milly Morgan are the same woman.
10. Broadcast of October 15, 1943. Plot: Rosita had been hired by Jack and Doc to shadow the old gardenia woman, but is found dead with a broken neck, in the alley behind the Mecca Theater. Just before she died, she left a message for Jack and Doc, saying that the old woman isn't really old, and that she is a great evil force at work.
11. Broadcast of October 18, 1943. Plot: Jack and Doc have breakfast at Dorothy's Lunch Counter when they receive a visit from Mary, Mr. Thomas' blind daughter. Her queer story is that while Mr. Thomas was at the Flower market selecting his flowers for the day, she opened the variety shop. Her first customer was a man who ordered orchids in whispered monosyllables.

12. Broadcast of October 19, 1943. Plot: The stranger had visited the shop three times before but this time he caught the defenseless Mary in his arms and kissed her. When she protested he said, "Who is going to know . . . a blind girl can't identify anyone." Bubbles enters through the back door and frightens the stranger away.

13. Broadcast of October 20, 1943. Plot: After a discussion with Boots Morelli, it becomes all too clear that this is all the result of a feud between rival underworld mobs. It now appears that Lee Carroll is not the girl friend she pretends to be and has nicked Morelli for a big roll, probably the fifty grand from the July California Nevada bank robbery.

14. Broadcast of October 21, 1943. Plot: Max Gold closes the Mecca Theater, gives his employees two-weeks' pay, and passes the word around that he is in bed with a nervous breakdown, and is leaving for Mexico City for a prolonged rest. Jack and Doc sneak into the empty theater to find Gracie, the ticket girl, bound and gagged in the ladies room.

15. Broadcast of October 22, 1943. Plot: Max is hauled off to prison. Jack and Doc caught him in the organ loft of the Mecca with a whole washtub full of wet cement – and there was the body of old Lil in a basket with her neck broken. He was apparently going to cement her up in the loft's wall.

16. Broadcast of October 25, 1943. Plot: Max Gold is charged with the murders of Mickie Lowenstone, Lil, and on suspicion for the murder of Rosita, the girl the A-One Agency hired to shadow Lil. The police are also investigating his involvement in sending young Ronney Williams to hold up the Vanity Flower Shop.

17. Broadcast of October 26, 1943. Plot: Mr. Thomas sets a trap for young Richard Knight, the junior he suspects of waiting until Mary is alone in the flower shop, slipping in to order orchids in a whispered monotone and making love to Mary amidst her protest. But the trap proves fatal when Mr. Thomas strikes the boy down with a club, giving him a concussion and possibly a skull fracture.

18. Broadcast of October 27, 1943. Plot: The father of Richard Knight is deeply concerned and angry. He knows that Richard is involved with either crime or criminals. Why else would the semi-conscious young man keep muttering over and over, "My Beloved is a Vampire?" He wants Jack and Doc to find the woman – this vampire called "My Beloved."

19. Broadcast of October 28, 1943. Plot: Jack believed Maxie is the victim of someone's vicious plotting and now that the unhappy man is out of the way, Jack suspects that the hand of tragedy is moving from the Mecca Theater to the Vanity Flower Shop. Jack leaves town and orders Doc to stand guard on Mr. Thomas and Mary.

20. Broadcast of October 29, 1943. Plot: Someone slips across the lawn of the

sanitarium, to the window of the sick room where Richard Knight rests, thrusts a gun through the curtain and fires point blank at the figure on the bed. A nurse saw the figure and screamed, causing the assassin to miss. The police begin a search for Boots Morelli, identified as having been in the neighborhood of the sanitarium at the time of the shooting.

21. Broadcast of November 1, 1943. Plot: A second attempt on Richard's life is made when the platinum blonde, Lee Carroll alias Milly Morgan alias Elizabeth Arnold enters the sick room dressed as a nurse, with a piece of lead pipe hidden under her uniform.

22. Broadcast of November 2, 1943. Plot: Meanwhile, Max Gold escapes from jail and when Inspector Adams of the Homicide Squad goes to the Mecca in hopes of catching him there, he finds the body of mobster and racketeer Boots Morelli!

23. Broadcast of November 3, 1943. Plot: Through a trap door at the back of the stage in the Mecca, Jack goes down cement steps into a musty, neglected basement hung with filth and spider webs. In a clean hidden room he finds women's costumes, mirrors and a dressing table – including women's wigs.

24. Broadcast of November 4, 1943. Plot: Piecing the clues together, Jack realizes he has found the nest where all the criminal characters who have been at work in the neighborhood and environs came to life. Knowing they are not alone in the basement, Jack turns the flashlight off.

25. Broadcast of November 5, 1943. Plot: Max Gold claims he never knew of the secret room, having only recently discovered it and used it as a hideout. Suddenly a silhouetted barely-seen figure of a girl comes through the opening carrying a flashlight. Jack and Doc give chase and catch the real murderer, thus saving Max from a multiple murder rap.

“THE HERMIT OF SAN FELIPE” (20 episodes)

1. Broadcast of November 8, 1943. Plot: Our heroes are near the headwaters of the Caroni River, somewhere to the southeast of the Great Lost Plateau, Venezuela, South America. A monk approaches Doc and asks them to make a special trip because Doc is greatly needed by a mysterious force.

2. Broadcast of November 9, 1943. Plot: The only human they find in all the virgin vastness of plains and forest is a man claiming to be The Hermit of San Felipe, Atabapo. The clerical, Cossack-like robes he wears gives him dignity and authority. But against the night sky is seen a silhouette of someone communicating secretly with the Hermit.

3. Broadcast of November 10, 1943. Plot: The little hermit, who prefers to be called Jeremiah, knows that people in high places want something of him. But what the task is, where it is to be performed and for what reason remains to be explained. The expedition meets Yoganda, a child of fifteen or sixteen, who lives alone in this tropical forest.

4. Broadcast of November 11, 1943. Plot: Yoganda seemed as adept in the culinary arts as in the art of winning the confidence of birds and animals. Her stew fed to the expedition, is like nothing Jack and Doc have ever tasted before.
5. Broadcast of November 12, 1943. Plot: It takes the expedition a day and part of the night to walk through the magnificent Iron Wood Forest. The second phase of the trek is of more peril, the Rainbow Bridge – a structure of keyed-stones arched like a rainbow with a footing on each side of a bottomless precipice. It is a ten-foot pathway into the sky, without side railings.
6. Broadcast of November 15, 1943. Plot: In the half-light, the monastery seems nothing more than a jutting, over-hanging crag to the hermit. To add to the weirdness of the scene, mist and fog boils up out of the vast chasm like the steam from a boiling kettle. Suddenly the party turns into a stone-paved courtyard.
7. Broadcast of November 16, 1943. Plot: The moment the party enters the monastery proper, Jack and Doc are separated. Doc is told to follow his guide who speaks only Sanskrit and according to Yoganda, an ancient language. Jeremiah tells Doc that he has been “chosen” – for what, he will not say. Then Doc is thrown into a cell.
8. Broadcast of November 17, 1943. Plot: The mysterious figure of a monk questions and tests Doc until he is thoroughly convinced of his integrity. Then the whole party is roused and started on their journey, through the vast caverns of the Lost River of Bom Future. Yoganda is lost somewhere in the underground passages.
9. Broadcast of November 18, 1943. Plot: Guided by Jeremiah, Jack and Doc continue their strange journey, along the rim of an underground volcano, above the cliff-dwelling clouds. But the most terrifying part in its grandeur is the part of the wall towering above them. To the shelf at their feet hangs a vast spider-web of rope-like vines.
10. Broadcast of November 19, 1943. Plot: Struggling up the web, the expedition climbs to a plateau rich and fertile and seemingly inhabited by wild life of some ancient world. Jeremiah explains that they now travel through the beginning of the land of prehistoric animal life. The boys even see what appears to be a cross between a possum and a kangaroo.
11. Broadcast of November 22, 1943. Plot: The team is seated at the campfire long after dark, when Yoganda rejoins them. Breathless, she tells of an airplane that flew over and was attacked by one of the great flying prehistoric reptiles. The pilot managed to parachute to earth and she hid him. Jeremiah gets angry.
12. Broadcast of November 23, 1943. Plot: The team meets Lieutenant Johnny North, a United States Army flier, stationed in Venezuela. Jack puts splints on Johnny’s fractured leg, and Jeremiah insists that Lieutenant North travel with them until he can be placed in official custody.

13. Broadcast of November 24, 1943. Plot: Yoganda doesn't wish to turn North over to officials of higher intelligence, after having fallen under the spell of his smile. Jeremiah still says no, so Yoganda announces her determination to fight to keep him on the plateau.
14. Broadcast of November 25, 1943. Plot: The team is now on the far side of the Lake of Darkness, on the pure white marble steps, somewhere beneath the surface of the earth, high on the Great Lost Plateau in Venezuela, South America. Only Jack, Doc and Jeremiah stand on the great white steps. Yoganda jumped to the steps the moment the gondola-like craft touched the shoreline. Jeremiah let her go on her own free will into the darkness, leaving the boys alone.
15. Broadcast of November 26, 1943. Plot: The men descend into the lake and find themselves below the Cathedral, a magnificent ceremonial hall where they watch the annual ceremony in which the Great Mother unveils her face in the presence of her worshippers. Yoganda, the child of nature, is the daughter of the Great Mother, herself heir to the Flaming Throne.
16. Broadcast of November 29, 1943. Plot: Doc is taken forward through the winding labyrinths of the ancient structure, guided by the same monk who first approached him in Hollywood. The Book of Life says there shall always be a woman, and that the Great Mother is the symbol of fertility and of the continuity of life.
17. Broadcast of November 30, 1943. Plot: It is explained that Doc was brought to the Lost Plateau in order to be tested for consideration as the chosen husband of Yoganda. But Doc objects to the whole idea, even after he's told that the marriage will be terminated at the end of the year. Doc is returned to Jeremiah, whose arguments and protests fail.
18. Broadcast of December 1, 1943. Plot: Each generation a girl child is born in the Cathedral to become the Great Mother, symbol of womanhood, and each generation a husband is selected as heir to the throne from the outside world. Princess Yoganda is next in line to be the Great Mother.
19. Broadcast of December 2, 1943. Plot: Doc rejects the suggestion, and is led by Yoganda to that portion of the plateau known as the Enchanted Garden where each female heir to the throne of the Great Mother spends her year of married life. Doc is returned to the expedition, where Jack and Jeremiah start their descent back home.
20. Broadcast of December 3, 1943. Plot: Retracing their steps down the marble stairs, climbing down the spider-like network of woven vines, through the caverns, skirting past the lake of molten lava, and they go back over the Rainbow Bridge. The trek leaves Doc an appreciation of the higher necessities of life.

"THE DEADLY SIN OF RICHARD COYLE" (15 episodes)

Cast: Forrest Lewis as Sir Richard Coyle

1. Broadcast of December 6, 1943. Plot: Somewhere on the banks of the Orinoco River, Venezuela, South America. Jack and Doc are abandoned at Apura Bolivar to await the shuttle plane which was to carry them back to Caracas, en route home to Hollywood. They are approached by a colored man in a magnificent butler's uniform.
2. Broadcast of December 7, 1943. Plot: Fred, the Negro butler, begs Jack and Doc to come up to the Swamp House. There they meet ten-year old Jamie Coyle, the grandson of Sir Richard Coyle, ancient master of the Swamp House. Jamie suspects his grandfather is mad.
3. Broadcast of December 8, 1943. Plot: Sir Richard claims Jamie is suffering from a brain tumor, and that he shall perform the operation himself. Amidst the elegance and decay of the Swamp House, Fred urges the boys to stay until their plane arrives, and help prevent a murder. The crime will take place in the guise of a scientific experiment.
4. Broadcast of December 9, 1943. Plot: During a conversation in the upper hallway outside the guest room, Jack and Doc are informed by Sir Richard that they will not leave Swamp House alive. Sir Richard Coyle, a renegade brain surgeon, plans to commit a murder deep within the twenty-seven-room mansion in the swamp.
5. Broadcast of December 10, 1943. Plot: A Viennese neurotic, Burma, creeps up the stairway to the second floor hallway where Jack is standing guard outside the guest bedroom. She draws a gun and fires two wild shots before Jack can disarm her. "How many murder maniacs are there in this mad house, anyway?" he asks.
6. Broadcast of December 13, 1943. Plot: Sir Richard sends Burma to Jack's bedroom, with the invitation to watch him dissect the brain of a small marsupial. Jack accepts and watches Sir Richard's delicate fingers perform miracles on the delicate tissue of a living brain . . .
7. Broadcast of December 14, 1943. Plot: In the dark of the early morning a woman and her male companion bring a basket to the back entrance of the laboratory in the basement of Swamp House. In the basket is the body of a fifteen-year-old girl who died the day before in the village of Apura. The casket is delivered to Sir Richard for ten pesos.
8. Broadcast of December 15, 1943. Plot: Someone rises up out of the grass and sticks a knife in Simon Machala's back. The killer drags the dead man over his shoulder and disappears through the curtain of Spanish moss. All Simon wanted to do was to get his daughter's body back and put it in the grave where it belonged.
9. Broadcast of December 16, 1943. Plot: According to Burma, Simon watched the town mortician place the body of his daughter into the basket, knowing he

would secretly sell the body to Sir Richard Coyle. The real coffin carried only stones. This was why Simon came to the Swamp House.

10. Broadcast of December 17, 1943. Plot: Doc hears gunfire and rushes to find out if his friend, Jack, is in trouble. Both Fred and Burma claim they never heard the shots, but Jack knows better. Someone apparently took two shots at Jack, but thankfully missed. Doc rushes downstairs to find Jack but finds nothing.

11. Broadcast of December 20, 1943. Plot: Jack and Jamie have disappeared, vanishing within a space of five minutes. Fred calls on Doc to follow him – someone is sawing up meat-bones in the morgue downstairs.

12. Broadcast of December 21, 1943. Plot: Burma, the wormwood addict, openly attempted to shoot Jack before, but the detective doesn't suspect her of the second attempt on his life. He insists that Doc keep his eyes open because another murder will soon occur.

13. Broadcast of December 22, 1943. Plot: Fred confesses that the night Sir Richard's son died, he heard him curse Sir Richard with his dying breath. "Sir Richard, you are a killer of your own flesh and blood." Before Fred can explain more about Sir Richard's past, someone takes two shots from the hallway and the Negro servant drops to the floor.

14. Broadcast of December 23, 1943. Plot: It is not clear whether the bodies of the natives that are delivered to the Swamp House died of natural causes, but it is for certain that Jamie's mother and father died at the hands of the wretched scientist. Sir Richard enters the room, gun in hand, with the intention of taking care of Jack and Doc permanently.

15. Broadcast of December 24, 1943. Plot: Burma is strapped to the dissecting table with adhesive tape. Sir Richard orders Jack and Doc to take Jamie to safety, along with the family fortune to give to the lad. Sir Richard will kill the woman . . . but it will be no pleasure. As he remarks, "A man and his sins should die together."

"THE TWENTY TRAITORS OF TIMBUKTU" (44 episodes)

Cast: Forrest Lewis as Michael

1. Broadcast of December 27, 1943. Plot: Jack, Doc and an ex-Red Cross nurse named Clare Grey take off in a transoceanic clipper from Port of Spain, Trinidad. The giant craft lands in the British seaport of Freetown, West Africa, and taxis up to the Sierra Leone Estuary to the inner harbor.

2. Broadcast of December 28, 1943. Plot: Under a new assignment, the boys are hired to unravel the mystery of the Twenty Traitors of Timbuktu, and to thwart a plot to assassinate certain leaders of the Allied Nations. They are to receive help through the secret endeavors of the African underground, located along the West Coast of Africa.

3. Broadcast of December 29, 1943. Plot: Jack, Doc and Clare are getting footsore and sweaty in Africa looking for a bottle of Schloss Johannesburg, 1921 vintage, in the left-hand corner of a wine-shop's display window. This is supposed to be the signal or clue left for them.
4. Broadcast of December 30, 1943. Plot: With the sultry heat of the African night on their backs, the team enters the Gulf of Guinea Café, where they find the entire place empty except for the piano player – who dislikes Americans.
5. Broadcast of January 3, 1944. Plot: Picking up their clue in the café, they are now on their way to meet an American girl singer named Johnny in a tiny, walled-in French restaurant called the Belle Poupee. But Jack and Doc realize that they are being shadowed.
6. Broadcast of January 4, 1944. Plot: Doc sneaks back to catch the person trailing them, but when he does, they learn very little about their captive. They take a first class compartment of a narrow-gauge railway train, somewhere between Freetown, Sierra Leone and Abidjan, capitol of the Ivory Coast.
7. Broadcast of January 5, 1944. Plot: Taking a room at the only livable hotel in Abidjan, they find it full to running over with Allied soldiers and French refugee families who fled the Nazi and Vichy-France rule. With no empty rooms available, they bargain with Georges Cordier and his daughter to share their room.
8. Broadcast of January 6, 1944. Plot: By accepting an invitation to the estate of the Cordiers, Jack, Doc and Clare also expect to shake the pudgy, sinister little figure of Michael, who keeps following them and whom they cannot shake away.
9. Broadcast of January 7, 1944. Plot: Jack, Doc and Clare have momentarily escaped Michael's prying eyes and are attempting to make contact at station number two in their search for the Twenty Traitors of Timbuktu. A Frenchman named Coburn suggests that he can help aid them in their search.
10. Broadcast of January 10, 1944. Plot: Monsieur Jacques Coburn Covetly leads them to the wine tasting room which is a beautiful room in African mahogany with fine carpets and glistening crystal and silver accoutrements. "Not to know Richebourg," he explains, "on the trail you follow is to ask for death."
11. Broadcast of January 11, 1944. Plot: The team takes the launch out of Abidjan at a moment's notice to ensure they leave behind the persistent Michael. Once under way, they are shocked to discover that their native boy pilot was not a native boy. It is Michael!
12. Broadcast of January 12, 1944. Plot: Michael has insinuated his way into the safari. A gin and laudanum drinker, the small and pudgy gent with a soft Australian accent has been the trio's shadow since their arrival. Michael escorts the team up the canal that took them up country and into the bush, where he boldly joins the expedition.

13. Broadcast of January 13, 1944. Plot: Michael makes a mistake, however, causing every native of the nearby village to go into hiding. It now looks as if the team is thoroughly stranded out in the African bush!
14. Broadcast of January 14, 1944. Plot: In the early morning at the hour of moon-set, in an African dug-out canoe on the Comoe River winding through the mahogany and cork forests of the Ivory Coast back-country, some sixty kilometers from Abidian and the Gulf of Guinea, in French West Africa. They are greeted by a native African.
15. Broadcast of January 17, 1944. Plot: The team believes it has lost Michael since they left him sleeping in a native village, and paddled up the river to the cork and palm plantation of Alexei Kropotkin. But when they arrive, Michael stands before them.
16. Broadcast of January 18, 1944. Plot: In a small dirt basement underneath the cottage, Jack, Clare and their host, examine the plantation owner's equipment for making home-brew beer. Doc and Michael take a walk along the bush and hedges, where Doc draws his gun and orders Michael to strip to the skin.
17. Broadcast of January 19, 1944. Plot: While Doc holds Michael virtual prisoner within the cottage, Alexei Kropotkin takes Jack and Clare into the stable. He takes them through the haymow and carefully moves the hay aside revealing a door to an isolated room. A corpse with its flesh torn off, apparently Alexei's brother, lies on the bed.
18. Broadcast of January 20, 1944. Plot: Just across the border into the Gold Coast is the bush village of Kintampoo, leading to the British seaport of Accra, on the Gulf of Guinea. This is the next destination for Jack, Doc and Clare Grey, if their snail-paced oxen cover the next half-mile in time to catch the one and only train that travels between Kintampoo and Accra twice each week.
19. Broadcast of January 21, 1944. Plot: Early in the morning on the narrow-gauge train coming down from the bush-country, the trio are given a warning concerning their shadow, Michael. The information came from a German planter who got on the train at four o'clock in the morning.
20. Broadcast of January 24, 1944. Plot: Arriving at the old Dutch settlement known as Ussher Town, in search of a girl named Helga DeBoer, the trio find her sister, Klassje Beekman instead. Klassje explains that Helga was murdered. But it seems Helga was the second traitor of Timbuktu.
21. Broadcast of January 25, 1944. Plot: With the information that Helga is dead, Jack, Doc and Clare cross over from Klassje's house to find Helga's final resting place.
22. Broadcast of January 26, 1944. Plot: Their search is far from over. On the white shifting sand along the Gold Coast, Jack, Doc and Clare wait for a freighter

to pick them up and take them out to the tramp ship, the Lily Belle, in the Gulf of Guinea, en route from Accra, British Gold Coast to the seaport of Lagos, Nigeria, British West Africa.

23. Broadcast of January 27, 1944. Plot: On board the Lily Belle, the trio find a surprise, comfortably shaving in the bathroom. It is Michael, the little gin and laudanum-drinking Australian, whom they have successfully avoided since Kropotkin tried to kill him for a Nazi spy, back in the Ivory Coast bush. Michael continues to shadow the expedition.

24. Broadcast of January 28, 1944. Plot: For two nights and two days Jack, Doc and Clare Grey have made the best of sharing their cabin with Michael, who is kept under guard and in handcuffs. Michael remains locked in the bathroom with a gag in his mouth. He protests at being held prisoner.

25. Broadcast of January 31, 1944. Plot: Upon their arrival in Lagos, through Michael's efforts, the trio is able to obtain suitable hotel accommodations. Jack suspects the Australian of dealing with the enemy, who now ends up finding comfortable quarters for them at "The Lord and the Manor."

26. Broadcast of February 1, 1944. Plot: Each of the guesthouses is as sheltered as a private home. Michael retires to his chambers to dress for dinner . . . Clare, Jack and Doc, already dressed, are gathered in the boys' bedroom discussing their new relationship with Michael when the door chime rings.

27. Broadcast of February 2, 1944. Plot: Michael's life is in danger and not wanting to turn him over to military intelligence, Jack and Doc agree to set him free. They again pick up the Trail of the Twenty Traitors.

28. Broadcast of February 3, 1944. Plot: Under the hot, velvety blue-black canopy of an African night in the balcony dining room of the Lord and the Manor, the usual hour for dining is interrupted by Jack, Doc and Clare, who wish to dine at eight-thirty instead of ten.

29. Broadcast of February 4, 1944. Plot: Sir Hubert Berry, Inspector for the Lagos Police, introduces himself to the trio and accepts their invitation to join them. Clare suspects the hotel's complimentary wine has been tapered with, after sampling it.

30. Broadcast of February 7, 1944. Plot: Leaving on the midnight train from Lagos to Bussa, on the Niger River, the trio take the advice and tip from the Inspector to continue on their journey. Travelling first class for two days means a little relaxation.

31. Broadcast of February 8, 1944. Plot: Michael joins the trio when they reach Bussa, where the rail line ends and the river boats ply north on the Niger River. But a curious change in the relationship of Michael and the trio has developed. Michael suggests they become members of the assassination plot, if they expect to get anywhere fast.

32. Broadcast of February 9, 1944. Plot: Across the Nigerian Border in Dahomey, French West Africa is a village called Gaya. Seven men were shot in the back on the edge of open graves while their women watched. Those seven men were seven members of the Twenty Traitors, all murdered in one ugly gesture.

33. Broadcast of February 10, 1944. Plot: On the side-wheel river steamer, Westphalia, Doc points out that all their bags including Clare's have been opened and searched. Their next stop is Gaya, Dahomey, one hundred and fifty miles up the river.

34. Broadcast of February 11, 1944. Plot: Murder comes on board the Westphalia. In the stern on the deck below, stands Hertzell, the Gestapo agent, smoking his after-dinner pipe. Out of the shadows creeps a figure whom Doc and Clare are unable to identify. There was a flash of a knife, a death cry and then a faint splash as the lifeless body slips over the rail into the river.

35. Broadcast of February 14, 1944. Plot: Jack appears on deck and after hearing what Doc and Clare witnessed, begins questioning Michael, who was absent during the murder. Michael asks that they put their trust in him. When the ship docks, the trio search out Reverend Smith, who knows Michael but under a different name.

36. Broadcast of February 15, 1944. Plot: Five thousand feet in the air over French West Africa en route by American Army Transport plane from the village of Gaya, the trio receives a complete change of clothing, new luggage and some final instructions.

37. Broadcast of February 16, 1944. Plot: The trio is given fictitious names. Jack becomes Frederick D. Sumner of the State Department. Clare is his wife, Patricia Sumner. Doc is James Welles, personal secretary to Mr. Sumner. Arriving at the Thatched Inn near a U.S. Army airfield, the trio is met by Michael, who asks if they are the American delegation to the conference.

38. Broadcast of February 17, 1944. Plot: Jack learns why they are in the provincial bush town of Quagadou. Michael claims they are decoys, impersonating real American diplomats, who are actually somewhere else in Africa on international affairs. They are bait for a trap which has been set to catch the leaders of Nazi espionage activities in Africa.

39. Broadcast of February 18, 1944. Plot: Similar dummy delegates have arrived from China, England and the Free French headquarters in Algiers. Finally this morning, the Russian delegates fly in. But these Allied delegates are not the only ones filtering into Quagadou. Michael claims that every enemy agent they hope to catch has shown himself.

40. Broadcast of February 21, 1944. Plot: Jack, Doc and Clare tie up Michael and leave Doc guarding him in their quarters while they go to pay an informal call

on Sir Arthur Cunningham, English delegate. But Clare sees blood oozing from under the door and suspects foul play.

41. Broadcast of February 22, 1944. Plot: Investigating, the duo find a gentleman, who only moments before was summarily executed with a commando knife in the hands of a Nazi agent. Jack shoots the killer twice without taking his hand from his jacket pocket. On the return trip to their own hotel, dark begins to settle, and they are set upon by three men with clubs.

42. Broadcast of February 23, 1944. Plot: In the melee, Clare's left arm is broken. Jack overpowers one of the men, while the remaining two run away. Clare and Jack drag the body out of sight and return to the hotel. Upon hearing of the whispered "international conclave" the Nazi party members accept the bait and have apparently filtered into the Sudanese bush town in numbers.

43. Broadcast of February 24, 1944. Plot: The African underground has the town surrounded. The enemy agents, however, have taken the upper hand. Jack, Doc and Clare Grey, as the American representatives, are hemmed in by the enemy. The hotel is overrun by Nazis and anyone else who might have been in the place seems to have fled into the bush.

44. Broadcast of February 25, 1944. Plot: The team puts up a fight and thankfully wins. Clare is in the emergency Red Cross Hospital United assigned to the Army Air Post, with her left arm broken by a Nazi club and right collar-bone shattered by a machine-gun bullet. Michael has both legs broken by machine gun bullets. Jack and Doc see to their wounded friends.

"THE AFRICAN JUNGLE MYSTERY" (20 episodes)

1. Broadcast of February 28, 1944. Plot: Jack Packard and Doc Long find themselves on a hot, sweaty day in Entebbe, which is the Capitol of Uganda, British Protectorate, Central Africa. The detectives are on the trail of Theodore Emerson, who is wanted by the United States Government. Renowned for his creation of the Emerson Radar Controlled Atomic Driven planes and the Emerson Radar glider H-bombs, this creative genius flashed across the headlines with his new war engines and then suddenly dropped from sight. Is Theodore Emerson a traitor or is he a Nazi captive? That is what the United States Government wants to know and that's what Jack and Doc must find out.

2. Broadcast of February 29, 1944. Plot: Forces at work are out to stop Jack and Doc: a blonde with a gun and the name of April; then a fatherly-appearing man named Lloyd; and after them two ugly characters with mayhem in mind. Jack and Doc follow a girl's scream "They're trying to kill me!" only to find themselves stumbling along the waterfront of Lake Victoria in the black of night, seeking to pick up the trail of Theodore Emerson.

3. Broadcast of March 1, 1944. Plot: The pair was to have met a launch at an Entebbe dock for the first leg of their search. A desperate crew of international thugs kidnaps them in a second craft. Out in the middle of Lake Victoria they are

run down by a large freighter and the boys find themselves swimming around in the dark and the fog trying to keep afloat.

4. Broadcast of March 2, 1944. Plot: The boys are forced to shed their clothing to keep afloat. A Spaniard named Ramon, and his daughter Maria, find and rescue the men – without a stitch of clothing between them. Ramon gives them each a blanket and their boat is docked at a fishing launch in Masaka while they shiver in their blankets.

5. Broadcast of March 3, 1944. Plot: Jack and Doc fight their way down the edge of Lake Victoria to the safari village of Masaka, the only settlement within a hundred miles in any direction, and approachable only by water. The boys recoup their energy and thank Ramon and Maria for their hospitality.

6. Broadcast of March 6, 1944. Plot: At every turn, Jack and Doc have to fight the Lloyd gang, an organization of enemy agents determined to keep them from finding Emerson. The group's newest atrocity is the murder of Bengal Joe, half-caste of Masaka, whom Jack and Doc believe was Emerson's contact with the outside world.

7. Broadcast of March 7, 1944. Plot: Searching Bengal Joe's cabin for clues, the boys receive a visit from Lloyd and one of his henchmen, who ties up the detectives and loads them onto horses. They ride along a rocky ledge so narrow that the horses must walk single file. Doc fears the worst of their situation.

8. Broadcast of March 8, 1944. Plot: All day the Lloyd henchmen travel by horseback with their prisoners by rugged, dangerous trail, finally crossing a mountain pass into Tanganyika through a gigantic natural tunnel. Somewhat recovering from the trip, Jack and Doc sit before a great fire in a strange jungle log cabin of Barazza Bonda with their host and captor, Clayton Lloyd.

9. Broadcast of March 9, 1944. Plot: April Kreiger, the blonde with the gun, is apparently a member of Lloyd's gang. A second day of horseback riding continues until they come again to the edge of Lake Victoria. The captives are loaded into a launch and cruise through the innumerable uninhabited islands which mark this portion of the great inland African lake.

10. Broadcast of March 10, 1944. Plot: The men are taken to the island of the Phantom Castle. They have vanished from the outside world exactly as other investigators who have hunted Theodore Emerson have vanished. The minute they arrive their handcuffs are removed and they are escorted to a huge, musty chamber . . .

11. Broadcast of March 13, 1944. Plot: Around the island is a great reef preventing any ship from approaching and anyone on the island from escaping. Doc is in particular danger because he is disliked by Lloyd, and whomever Lloyd dislikes he destroys.

12. Broadcast of March 14, 1944. Plot: Theodore Emerson is not a traitor; he too is a prisoner in the castle also, and at the moment very ill. Lloyd is interested in keeping the outside world from finding Emerson, and is engrossed in scientific experiments involving African leopards and human beings.

13. Broadcast of March 15, 1944. Plot: The manner and method of Lloyd's experiments into the field of human terror have not been revealed. All that seems certain is that Doc is to be the first victim and that he is to face whatever is in store for him.

14. Broadcast of March 16, 1944. Plot: Lloyd hits upon a revelation – he has discovered April Krieger has gotten in his good graces for no other purpose than to find Theodore Emerson, famed genius of the new revolutionary radar. In the morning, Lloyd and his assistant Dr. Thorn, take the two out of the castle, and across the drawbridge for a before-breakfast walk.

15. Broadcast of March 17, 1944. Plot: Clayton Lloyd is still preparing Doc Long for a scientific experiment in his study of fear and fear reflexes. Initially given thirty-two poker chips, one for every hour he has left to live, Doc watches as Lloyd takes away one poker chip for every hour that passes. Every hour during the night someone enters his prison room, awakens him and takes another chip.

16. Broadcast of March 20, 1944. Plot: Lloyd catches April in the act of finding out in which room Theodore Emerson is being held. April, is Theodore's daughter, and now she, like Jack and Doc, is being held to be used in one of Lloyd's and Dr. Thorn's "fear" experiments. Doc learns that in two hours he is to be turned loose on the island with a hungry leopard.

17. Broadcast of March 21, 1944. Plot: Doc's only defense is a knife with an eight-inch blade. The experiment is to discover which is the leopard's strongest force . . . hunger or fear of a human being? In their prisoner chamber, Doc, Jack and April Krieger knock unconscious Lloyd and the guard at the door and are forced to kill the wolf-dog, Cyclops.

18. Broadcast of March 22, 1944. Plot: Creeping forth in an attempt to overpower the rest of Lloyd's forces in the castle, the trio are overwhelmed by sheer force of numbers. All three are unconscious before the battle is over. Restored to consciousness, our heroes find themselves seated in the great reception hall, their wrists handcuffed to their chairs.

19. Broadcast of March 23, 1944. Plot: April Krieger is turned loose on the island outside the castle with a hungry leopard, into the realm of fear and terror. The drawbridge is drawn up and Dr. Thorn and Lloyd are on their way back to the great reception hall to await the outcome of their experiment.

20. Broadcast of March 24, 1944. Plot: While the villains are out of the room for the moment, Jack and Doc take things into their own hands. Breaking the wooden chairs, the boys free themselves and rescue April before the leopard claws her to

death. Lloyd and his gang are apprehended and Theodore Emerson is rescued, taken back to the United States.

“THE WIDOW WITH THE AMPUTATION” (20 episodes)

Cast: Barbara Jean Wong as Amy Simpson

1. Broadcast of March 27, 1944. Plot: Jack and Doc find themselves the only survivors from the four-motor trans-oceanic transport catastrophe, which explodes within sight of Tsin, a small minute Pacific island too small to be noted on any commercial map.

2. Broadcast of March 28, 1944. Plot: The detectives are rescued by Mrs. Lydia Simpson, owner of rice and bamboo plantations. Jack and Doc are introduced to Yung, the houseman. The boys change from their sea-drenched American clothes into silk jackets and trousers furnished by Yung.

3. Broadcast of March 29, 1944. Plot: Out under a palmetto tree, away from the plantation bungalow, Yung unfolds details of the sudden stark drama which has revealed itself on the isolated island. A Japanese commander has paid the island a visit three times – always wanting to take sixteen year old Amy Simpson, the step-daughter of the widow Simpson.

4. Broadcast of March 30, 1944. Plot: Jack and Doc are in their assigned room on the second floor of the plantation bungalow, where Doc is sums up the situation, and explains how they can be of some help to Mrs. Lydia Simpson and her step-daughter Amy.

5. Broadcast of March 31, 1944. Plot: Mrs. Simpson reveals her left hand with a missing digit. The third finger was amputated. The sound of an airplane motor is heard, and with it comes the General Akita returning to pay Amy a visit again.

6. Broadcast of April 3, 1944. Plot: Jack and Doc are in the shadows where the jungle comes down to the beach, waiting for the enemy to come ashore, when Mrs. Simpson appears on her way down to warn the Japanese. In an instant Jack and Doc have her tied hand-and-foot and gagged.

7. Broadcast of April 4, 1944. Plot: Soldiers attack the little party, and while Yung takes Amy away from the struggle, Jack takes the officer while Doc takes on the soldier. Using the machete, Jack and Doc cut the heads off the bodies of the two artillery men.

8. Broadcast of April 5, 1944. Plot: Before the men can escape, two more Japanese with automatic rifles and bayonets stalk their prey. Their prey in this instance is Jack and Doc, Yung, and the widow Simpson.

9. Broadcast of April 6, 1944. Plot: All night Jack and Yung bury the bodies of the dead Japanese fighters. Eight had been killed with machetes or bolo knives. Mrs. Simpson has been under the influence of the juniper berry since the war on Tsin Island began. Amy is kept to her room.

10. Broadcast of April 7, 1944. Plot: Jack and Doc are on the veranda of the plantation bungalow, Doc lies in the hammock, nursing his wounded arm, Jack sits on the steps, slapping at mosquitoes. Last night they had scotched one invasion. Jack, Doc and Yung destroy the seaplane that carried the Japanese officers.

11. Broadcast of April 10, 1944. Plot: A scout plane is seeking the destroyed seaplane. Mrs. Simpson explains how she got her amputation, and her past relationship with the husband she once had, and the news of his death. The second enemy flying boat from Japan swoops out of the sky to anchor off the beach.

12. Broadcast of April 11, 1944. Plot: This second enemy plan has arrived to find out what became of the first, which with the aid of Yung, Jack and Doc blew up. The new landing party is putting ashore in rubber boats. Jack goes to the end of the jungle to watch; Doc, Yung and the whimpering Amy wait down in one of the storage sheds hidden in the bamboo grove, away from the bungalow.

13. Broadcast of April 12, 1944. Plot: In the blackness of the early night, Jack, Doc and Yung, crouch in the edge of the tropical jungle, making last minute plans in their attempt to blow up a second Jap flying boat anchored a hundred yards off the beach. General Akita and the two Japanese aides question Mrs. Simpson up at the bungalow.

14. Broadcast of April 13, 1944. Plot: Under the luminous moon, Jack, Doc and Yung dig graves for the four Japanese soldiers who died when the flying boat was blown up. There were four more who crumbled under the deadly fire of the captured machine gun in Doc's hands.

15. Broadcast of April 14, 1944. Plot: Now only two of them remain alive on the island, and one of these two is General Akita, who won't take no for an answer. There were three Japs who tried to trick Jack and Doc into exposing themselves. In the melee, Doc threw his machete. The unfortunate recipient received the sharp blade in the pit of the stomach and died on his feet before his body could hit the ground.

16. Broadcast of April 17, 1944. Plot: There is no surrender in General Akita. He has crept into the small portion of jungle which stands between the beach and bamboo and rice plantations and has begun a one-man bushwhacking campaign against Jack, Doc and Yung. While attempting to ambush them in the bamboo grove, Amy is killed.

17. Broadcast of April 18, 1944. Plot: Jack and Doc capture General Akita, and force their prisoner to dig a grave for Amy. The all-important matter is the fact that just as certain as night follows day, the Japs are coming again. If the reinforcements are larger, Jack and Doc's days are numbered.

18. Broadcast of April 19, 1944. Plot: Jack and Doc spot menacing hulls of low-

lying ships in the ocean to the north. It is evident that they are Japanese submarines, and are surrounded by a swarm of German-made jet fighting planes.

19. Broadcast of April 20, 1944. Plot: From nowhere, appear American aircraft . . . P-80's, Sabre-Jets and other craft that make up the land and sea airforces in the Japanese police action. The full sight and sound of ocean and air battle fills the sky.

20. Broadcast of April 21, 1944. Plot: General Akita makes a bid for liberty, by releasing himself from conventional bonds. Yung binds the general with a rope placed about his neck, and a box to stand on. In her sodden state, Mrs. Simpson becomes aggressive and knocks the box from out under the evil general. Jack and Doc try to save him but are too late.

"I AM THE DESTROYER OF WOMEN" (15 episodes)

1. Broadcast of April 24, 1944. Plot: At the end of a sharp, gusty April day, Jack and Doc visit Meredith Henrix at the Fairmont Hotel at the urgent request of her husband, Captain Ralph Hendrix, flier with the American Forces in Korea. She explains how a close friend of hers was the third victim of a fiend, a killer of women, with a note pinned to her chest: "I am the destroyer of women, the killer of girls, the avenger of all acts of sin which the female commits."

2. Broadcast of April 25, 1944. Plot: Meredith Henrix explains that she has been given a warning – she is to be The Avenger's next victim. To remove her from the immediate vicinity of the Avenger's activities, Jack and Doc load her and one suitcase stuffed with personal effects, into her car and out onto the Bayshore Highway.

3. Broadcast of April 26, 1944. Plot: Their immediate object is the Private Nursing Home for mental defectives, from which Mrs. Hendrix was released recently after four month's treatment. At the home, Jack is locked in a small, airless filing room in the Superintendent's office.

4. Broadcast of April 27, 1944. Plot: Meredith Hendrix is knocked unconscious from an abortive attempt on her life by the homicidal maniac. Placed in room one twenty-five, Jack and Doc leave her in the care of Miss Gonzales, the Superintendent of Nurses, and the Institutional head, Mr. Judd.

5. Broadcast of April 28, 1944. Plot: With the fear of an another attempt on their client, Jack and Doc sneak Meredith Henrix out of the South City Nursing Home for Mental Cases, and tiptoe out the side door. But from the corner of their eyes, the men catch a glimpse of a male figure slinking back into the shadows.

6. Broadcast of May 1, 1944. Plot: Each time the men seek out a new hiding place, it appears to have been "smelled out" by the homicidal maniac who has already killed four times. The new hiding place is the Carlsbad Motor Court, somewhere in the San Francisco metropolitan area.

7. Broadcast of May 2, 1944. Plot: Jack and Doc fail in their mission, when the homicidal maniac who calls himself alternately the Avenger and the Destroyer of Women escapes from the Carlsbad Motor Courts in Meredith Hendrix's own car with her as his prisoner. The car speeds away too fast and bursts into flame. The figure of the Destroyer climbs from the wreckage and drags forth Meredith Hendrix's limp form.

8. Broadcast of May 3, 1944. Plot: Taking refuge in a farm house off the road, the killer murders the farmer with a blow on the head and then dispatches the woman of the house with her own butcher knife. While Jack and Doc examine the victims in the hallways, Mrs. Hendrix listens in wordless horror as the creature whispers to her hateful, fanatical obscenities.

9. Broadcast of May 4, 1944. Plot: Lieutenant Harrigan of Homicide arrives and listens to the events of the evening. The Avenger turns out to be none other than Herbert Freely, the man whom Jack and Doc met back at the Motor Court. Once again the harassed girl falls into his hands. He paces back and forth before the cowering Mrs. Hendrix.

10. Broadcast of May 5, 1944. Plot: Jack and Doc rescue their client and hide her in a small second-rate California Street Hotel. The woman was so overwrought when rescued that it was necessary to administer a sedative, so she knew little when she arrived at midnight.

11. Broadcast of May 8, 1944. Plot: The madman has his mind so set on killing Mrs. Hendrix that he sniffs at her trail like a hungry timber wolf. The Police Department has plainclothesmen about the place as thick as thieves. But Freely manages to clear the hotel lobby of guests, and knifes a hotel maid under her left breast.

12. Broadcast of May 9, 1944. Plot: The police make a systematic search of the hotel, room by room. The boys discover that Herbert Freely is an alias. He has been definitely identified as Dr. Joseph C. Rider, a consulting psychiatrist for the police department!

13. Broadcast of May 10, 1944. Plot: The killer vanishes in the midst of a welter of police via the fire escape, and Meredith vanishes with him! Jack figures that the killer will double back on his tracks, and somehow slip past the searching party, hiding out in one of the guest rooms.

14. Broadcast of May 11, 1944. Plot: Jack is so right, because as he and Doc approach room six-thirteen . . . they can hear Meredith sobbing and crying. Doc and Jack break the door open and take pursuit as the madman flees, making for the roof. Doc takes after him, and jumps from the roof of the six-story building, across an alley to the five-story roof of a second building.

15. Broadcast of May 12, 1944. Plot: The homicidal maniac is killed and his death lifts a weight of horror from Mrs. Hendrix's mind. Doc, however, is

recuperating at the hospital, having misjudged his distance and plunged through a skylight, dropping another story into a business office. He will recover from the cuts, bruises and broken bones, but he first has to wake from a coma and it will take a few weeks to mend and heal.

“YOU CAN’T PIN A MURDER ON NEVADA” (15 episodes)

Cast: Mercedes McCambridge as Judy French

1. Broadcast of May 15, 1944. Plot: While Doc remains at the hospital in San Francisco, Jack walks out on the front steps of the hospital and is kidnapped by the small, determined figure of Judy French. Judy is dressed in overalls and a leather jacket, and takes Jack towards Reno, Nevada on the back of her motorcycle.
2. Broadcast of May 16, 1944. Plot: Judy explains to Jack that she has an uncle named Nevada – a desert rat who was disowned by her family. She claims the law in a small western town of Cisco wants to pin a murder rap on Nevada, and she knows her kin didn’t have a hand in the shady doings.
3. Broadcast of May 17, 1944. Plot: The Silver Derby Ranch, just outside of Cisco, is the property of Derby Stone, political boss of Cisco and Mr. Big in the town’s gambling, graft and protective rackets. He is also the power behind the mayor, the courts and the police force of Cisco, Nevada. Jack is introduced to boss Derby Stone.
4. Broadcast of May 18, 1944. Plot: Derby explains that Cisco has been his town since he was twenty-one. He’s had the mayor and the courts and the police in the palm of his hand ever since. But now he’s laid up with gout and can’t get out of his own house. He fears that some of his boys in the City Hall might try to take the town away from him.
5. Broadcast of May 19, 1944. Plot: Jack discovers that clearing Nevada of a false accusation of murder is a minor offense compared to the real old-time shooting war in progress for possession of political power in Cisco. Old Nevada is merely a pawn in the game of who is going to own Cisco and the gambling houses.
6. Broadcast of May 22, 1944. Plot: For years the forces of Derby Stone have always been concentrated in the Police Station. Soapy, his right hand man, learns from Chief of Police Herrick that the police force is still owned by Derby. Always has and always will. Soapy returns to deliver the message.
7. Broadcast of May 23, 1944. Plot: The first blood is drawn. Jack Packard finds himself allied with the forces of Derby Stone and against the City Hall mob, when some identified killer uses a sawed-off shotgun on two of the City Hall mob. In retaliation, the body of a woman is dragged behind an automobile and cut loose before the police station as the car speeds away.
8. Broadcast of May 24, 1944. Plot: Judy French and Nevada have been locked

in the isolated women's quarters of the city for their own protection. They don't like being shut away from everything.

9. Broadcast of May 25, 1944. Plot: The bloodshed gets worse. Already four of the City Hall gangsters have been wiped out, and on Derby Stone's side, Chief of Police Herrick and Maggie Steers are dead. Out in front of the police station in a patrol car is a dead cop. Officer Weaver takes over the command of Chief of Police.

10. Broadcast of May 26, 1944. Plot: Two more members of the City Hall mob have been murdered. Four of them died from the blast of a mysterious phantom with a sawed-off shotgun working for Derby Stone's side in the fracas. Two were City Hall mobsters who tried to steer Judy French into the hands of the enemy.

11. Broadcast of May 29, 1944. Plot: In the dark back streets of the western town of Cisco, Jack Packard, with the old desert rat, Nevada close at his heels, moves swiftly from the city prison to the telephone office to investigate the phone call. Back at the police station, Judy remains to care for Soapy Cochran, who lies wounded.

12. Broadcast of May 30, 1944. Plot: The telephone operator, who overhears all conversations, knows Jack is an outsider and a private detective. She lets on that the gang war is staged to appear that two factions are fighting. The only ones who died are those somebody initially wanted killed.

13. Broadcast of May 31, 1944. Plot: With a very sore head and a stomach full of adventure, Judy, Nevada and Jack wipe the dust of Cisco from their feet and return to Derby's house, intent on questioning him about the possibility of the fake conflict in the town. The heroes surround Derby's bedside.

14. Broadcast of June 1, 1944. Plot: Jack explains how there wasn't a war at all, just a camouflage behind which someone is having a number of persons murdered because they know too much about Old Nevada's new gold claim. They also explain to Derby how Soapy Cochran was held up and kidnapped by a couple of ugly-looking customers and Judy was knocked unconscious.

15. Broadcast of June 2, 1944. Plot: Soapy knows more about what is going on than he led them to believe . . . and as it turns out, he is the head of the killer-gang. Boss Derby Stone shoots Soapy dead in his tracks. Nevada will not go to the gas chamber for a crime he didn't commit, thanks to Jack Packard.

“THE CORPSE IN COMPARTMENT C, CAR SEVENTY-SIX” (5 episodes)

Cast: Forrest Lewis as Michael

1. Broadcast of June 5, 1944. Plot: Judy's parents ask Jack to take the young lady to Los Angeles and turn her over to her aunt and uncle, who owned a large California ranch on the edge of the desert. During their ride to Los Angeles on board the overnight-steamliner commuter train, a woman opens the door to her compartment to find a corpse inside!

2. Broadcast of June 6, 1944. Plot: Jack and Judy with adjoining bedrooms in Compartments F and G, hear the woman's scream, and rush to find the corpse inside the woman's compartment. Jack also discovers Michael on board the train. This is the same Michael he hadn't seen since the "Trail of the Twenty Traitors" in French West Africa.

3. Broadcast of June 7, 1944. Plot: The woman who discovered the corpse in her compartment is Parma Hofman, a Viennese actress. The corpse looked very beat up, death obviously the result of a hit and run accident – but afterward his clothes were replaced with clothes four sizes too big.

4. Broadcast of June 8, 1944. Plot: Jack and Michael suspect the man in Compartment A: Joe Sawyer, Hollywood flesh peddler, is involved because of his inordinate curiosity both in the corpse and in Parma Hofman. But it is when La Hofman, in negligee, slips from Bedroom H to Compartment A, that Jack and Michael close in.

5. Broadcast of June 9, 1944. Plot: The mystery turns out not to have been a mystery at all. It was merely a publicity stunt conceived and carried out by Joe Sawyer. Michael explains the whole deal to Judy on board the train during breakfast, and then agrees to tag along with Jack Packard for a little adventure, until Doc is well enough to venture on his own.

"THE THING WOULDN'T DIE" (19 episodes)

Cast: Forrest Lewis as Michael

1. Broadcast of June 13, 1944. Plot: Jack and Michael arrive at Glendale in the most dilapidated of ancient-vintage vehicles, and meet Grandma Sutton, matriarch of the ancient Sutton mansion on the edge of a canyon in the Hollywood Hills. She lives there with her granddaughters, Vinny, Eve and Crystal, and the boy, Eden. Jack and Michael go to the fantastic mansion to rid the house of "the thing that creeps the halls at night."

2. Broadcast of June 14, 1944. Plot: Grandma describes the "thing" with its head bound in a burial napkin, most of the flesh wasted from its body and swathed in white robes. Its bare feet click on the floor as if it walks on its bones. This creature makes visitations in the darkness of the second and third story bedrooms.

3. Broadcast of June 15, 1944. Plot: Michael starts having a school-boy crush on Crystal, the young widow who introduces her five year old baby, Coral. Eve is as vicious as a cat. Vinny accuses Grandma of stealing the roast out of the ice chest – the same roast they were all going to have for dinner. Grandma claims she never stole anything.

4. Broadcast of June 16, 1944. Plot: Jack and Michael find an ancient grandmother who lies and picks pockets, neurotic granddaughters, and a maliciously destroyed teddy bear. Coral's mama doll is stolen by a "man with the white cloth over his face."

5. Broadcast of June 19, 1944. Plot: Not only has the “thing” taken the doll it apparently enjoys carrying it about as it stalks secretly and deviously through the labyrinths of the old house. The cries of the doll have been heard twice now.
6. Broadcast of June 20, 1944. Plot: Eve has love in her eyes after kissing Michael in her bedroom. Eden becomes hysterical when he suspects Michael is flirting with his twin sister, Eve. It’s only natural since he is a mama’s boy, and the only man in this houseful of women.
7. Broadcast of June 21, 1944. Plot: By seven o’clock, death starts to loom over the house. The sun is setting and the last dim light of evening is disappearing in the moldering old Sutton place, isolated high on the edge of a sheer precipice in the hills back of Hollywood.
8. Broadcast of June 22, 1944. Plot: The dreaded thing has happened! Murder has entered the portals of the Sutton House. Eve leaves the library and almost instantly her horrified cry is heard in the hallway. In the front-hallway at the foot of the stairs the body of a man with a broken neck is found.
9. Broadcast of June 23, 1944. Plot: The corpse was an elderly man who may have fallen to his death, but it looks to Jack and Michael as though he was pushed – violently and aggressively from behind so that he was thrown head-first down the long flight of stairs.
10. Broadcast of June 26, 1944. Plot: Grandma identifies the corpse as Mr. Bancroft, the old family attorney who used to manage her affairs. She insists the death must have been an accident but Jack and Michael suspect otherwise. Within the same half-hour of the murder, the telephone lines connecting the place with the outside world are cut and the air is let out of all the automobile tires!
11. Broadcast of June 27, 1944. Plot: To add to the macabre atmosphere the creature which stalks the dark places of the mansion with its face bound in a burial napkin, kidnapped the five-year-old great-granddaughter, Coral and then released her. But the thing kept the child’s mama doll hostage! It has also done away with the body of Mr. Bancroft, which had been left where it fell in the front hall!
12. Broadcast of June 28, 1944. Plot: Michael finds the body of the old family attorney secreted in the window box under the big south windows in Grandma Sutton’s private suite of rooms. Grandma denies any knowledge of how the body got there. Eve accuses her twin brother, Eden, of laughing at the foot of the stairs after the old gentleman fell to his death.
13. Broadcast of June 29, 1944. Plot: The ugly hand of murder has struck down Wellsley, the gardener. Vinny heard the cry of the mama doll down in the kitchen, and when she went to investigate, found him lying on the clean linoleum – the back of his head bashed in by an ax!
14. Broadcast of June 30, 1944. Plot: Twice Jack Packard has been on the point

of taking the three-mile walk to the nearest help, but these acts of violence require his presence in the house. The entire family gathers in the high-paneled old library under Michael's eye, while Jack interviews each member separately in the small adjoining room.

15. Broadcast of July 3, 1944. Plot: Up in Crystal's room, where Eve and Michael stand in the dark, the door stealthily opens and four murderous shots are fired at them. The sound of the mama doll is heard in the distance. Eve starts crying like a hurt child.

16. Broadcast of July 4, 1944. Plot: Bloody hands were wiped on Coral's starched white dress while the baby slept. Someplace in the great old mansion this creature without a face or without flesh on its hands has found a hole for itself – a den, a sanctuary.

17. Broadcast of July 5, 1944. Plot: Jack instructs the entire family to go to the library and after they do so, he locks them inside. With the family locked together, Jack and Michael begin searching the rooms. Each private suite gives up its own secret; its own skeleton in the closet.

18. Broadcast of July 6, 1944. Plot: Jack and Michael learn of the character, nature and name of the "Thing" that stalks the familiar hallways. Once it took Coral to the secret hiding place and then returned the baby, but the second time it kept the child. The solution to all the viciousness, bitterness and violent death is at hand.

19. Broadcast of July 7, 1944. Plot: Jack and Michael reveal the character, nature and the name of the "thing" that stalks the familiar hallways. The sound of the baby doll came from a secret cellar. The cellar can only be reached through a secret panel in Vinny's bedroom.

"THE CASE OF THE TERRIFIED COMEDIAN" (20 episodes)

1. Broadcast of July 10, 1944. Plot: Doc returns to the Detective Agency, now healed from his wounds suffered in the fall. Jack and Doc receive a panicky letter asking their urgent help – from the famous comic star, Willie Wade. But when they get to the studio, they discover that Wade wants them as gag men, not detectives. Before they leave the studio, a menacing voice is heard "I'll choke that laugh back down your throat!"

2. Broadcast of July 11, 1944. Plot: Wade confesses that he is being victimized by threats of horrible death. He claims his tropical fish from a tank in his office are being symbolically killed – a dead one placed on his desk each morning. Willie breaks down into sobs of hysterical fear.

3. Broadcast of July 12, 1944. Plot: The sole clue Wade can give Jack and Doc is a typewritten note which was found on his desk with one of the dead fish: "It gasped to death for hours, so will it be with you . . ."

4. Broadcast of July 13, 1944. Plot: During the filming of a scene from his circus picture, Willie screams in panic when a lion being used in the movie accidentally gets loose. The lion tamer is mangled in the ensuing panic, but it was no accident that the big cat was set free.

5. Broadcast of July 14, 1944. Plot: Jack and Doc discover that the threatening note Wade received was written on a typewriter in the office of mild-mannered Sam Harper, Wade's comedic writer. But the finger of suspicion also points to Wade's brother, his secretary, his cameraman, and his chauffeur.

6. Broadcast of July 17, 1944. Plot: Wade's secretary, Miss Kovic, is hiding someone in her bungalow so Jack and Doc sneak over to her window to catch a glimpse of her mysterious guest. Apparently he isn't Sam Harper, because Harper catches the boys in the act of spying!

7. Broadcast of July 18, 1944. Plot: Believing that Wade is not sympathetic to the Czech underground movement, Landor, the film's lion tamer, threatens him with a merciless whipping, only to be saved by Jack and Doc. Miss Kovic corrects Landor by explaining that Wade had given some half a million dollars to the cause, so Landor apologizes.

8. Broadcast of July 19, 1944. Plot: Wade goes home to find one of the dead fish in his bed. Doc is knocked cold by an unseen assailant. The chauffeur leaves the house in a hurry, his nerves at the breaking point. Doc and Miss Kovic sit in the living room watching the only means of entrance into the house.

9. Broadcast of July 20, 1944. Plot: Jim O'Connor, Wade's cameraman, comes up in the elevator and disappears in the dim passages of the house. The phone rings and Wade answers. A voice on the other end reports Landor, the lion-tamer is dead – mauled to death by his lion. “He gasped to death for hours, so will it be with you . . .”

10. Broadcast of July 21, 1944. Plot: Jack and Doc set a trap for the next person to come through the elevator, but by sunrise, Willie Wade's chauffeur is found dead – ghastly in a pool of his own blood. The police are called to the scene, and the men undergo a long and grueling questioning by the police.

11. Broadcast of July 24, 1944. Plot: Stage Nine, Superba Motion Picture Studios. Relieved of his fear of threatened death by Mordin's apparent suicide, Willie feels confident enough to walk the high wire, some twenty-five feet above the ground. Jack, Doc and Kovi, however, have found a new threat – the potential killer is still at large.

12. Broadcast of July 25, 1944. Plot: Jack feels sure that Sam Harper is the man who has been threatening Willie, but Doc reports that Harper is on the other side of the studio. Kovi whispers desperately that Willie should not walk the high wire. She is too late to stop him, and the three watch in suspense as Willie somersaults far above them.

13. Broadcast of July 26, 1944. Plot: Harper rushes onto the platform straight toward the balancing clown. When the clown falls to his death, they discover that Willie was not on the wire. The police arrive and take Harper into custody on a murder charge.

14. Broadcast of July 27, 1944. Plot: Jack has Willie's check in his pocket but before the boys can return to the detective agency, Kovi confides in them. She is certain that Sam is incapable of planning a cold-blooded murder; his actions were done in a second of blind rage due to Willie's incessant goading.

15. Broadcast of July 28, 1944. Plot: Kovi tries to enlist Jack and Doc's help in an ingenious idea in Sam Harper's defense, claiming Jim O'Connor has a laboratory where the film is being developed. But Kovi disappears and Jack searches for the address of the laboratory. It seems Kovi's mother was once insane and she may have inherited those tendencies.

16. Broadcast of July 31, 1944. Plot: Jack sent Doc to locate Kovi and Willie, while he went to talk to Harper in jail. Harper claims he never touched Blinkie, the clown who fell to his death. Harper never persecuted Willie, those notions were all made up by Kovi. He finds that Harper can't use his left arm – it's been broke as a result of an automobile accident.

17. Broadcast of August 1, 1944. Plot: Doc enlists the aid of a detective named Max who will blend in with a crowd of extras which will allow them to find a trace of Kovi or Willie Wade. By accident, Doc is chosen to play General Sherman in the Union Army. Jack joins Max, in trying to locate the prop room in the dark alleyways of the back lot.

18. Broadcast of August 2, 1944. Plot: Jack races to the studio prop room where the props from Willie Wade's circus set have been stored, in search of a clue. When Doc notices a drop of blood on his hand Jack looks up and sees a half a dozen dummies hanging from the ceiling. The one directly above Doc is alive and bleeding!

19. Broadcast of August 3, 1944. Plot: The mystery unfolds. Willie Wade is the murderer – the evidence of a spiked balancing umbrella with which Willie had pushed Blinkie to his death is found still on Stage Nine. Jack is wounded in the leg. Doc charges grapples with Willie . . .

20. Broadcast of August 4, 1944. Plot: The two fight wildly until Willie suddenly screams and apparently falls into space. Frightened by Jack's condition, Doc runs off stage for help, not realizing that Willie, far from being dead, is crouched on the invisible wire, waiting to get Jack, who lies helpless in the dark on the narrow platform.

Trivia, etc. According to a letter to Morse from Ernest H. Martin at CBS, the repeat broadcasts of *I Love A Mystery* for July 19 and 20 were cancelled in order

to broadcast the Democratic National Convention. This means radio listeners on half of the country were unable to tune in to the radio program for at least two days. According to the same letter, if proceedings carried over to a third day, July 21 might also be cancelled.

“THE MAN WHO HATED TO SHAVE” (10 episodes)

1. Broadcast of August 8, 1944. Plot: Jack and Doc are sent to the dirty district of Skid Row in Los Angeles, to find the noted motion picture director, Lloyd Vinton, who has been missing for three days from his palatial Bel Air home. They must find him before nine o'clock, when his latest and greatest picture, "Passion Flower," starring his wife, Francesca Flores, has its world premiere in not-too-distant Hollywood.
2. Broadcast of August 9, 1944. Plot: Around eight o'clock, just when it seems that their search is hopeless, the two private detectives stumble upon a clue. A man is reported to have been burned to death in a fire in one of the cheap hotels, and the name of the victim is said to be Lloyd Vinton.
3. Broadcast of August 10, 1944. Plot: The body is identified that of Bancroft Paige – Vinton's partner in Paige-Vinton Productions. Francesca Flores stands in front of the adoring fans behind the roped-off streets to give a speech.
4. Broadcast of August 11, 1944. Plot: About midnight that same evening, Jack Packard and Doc Long report to the Vintons on what they have been able to unearth regarding Paige's murder. Paige was shot through the heart and the police agree it was not a suicide.
5. Broadcast of August 14, 1944. Plot: The solution of the murder seems to hinge upon the discovery of a woman whom Paige had been meeting in great secrecy. The only clue to her identity is a tiny silk handkerchief. Natalie Forsythe Paige, estranged wife of the murdered man, claims she knows to whom the silk belongs, and attempts to shoot and kill Francesca.
6. Broadcast of August 15, 1944. Plot: With Lloyd Vinton still missing, his daughter, Penny, is hysterically certain that he is a suicide. Francesca brazenly confesses that she is the mysterious "Handkerchief Lady" who has loved and been loved by Bancroft Paige.
7. Broadcast of August 16, 1944. Plot: A man in the hallway was seen in the hallway coming from the wing of Paige's suite, at just about the time of the murder. Some say it was Lloyd Vinton – but Jack and Doc can attest that they saw him in Skid Row, in the very midst of shaving a three-day stubble from his face.
8. Broadcast of August 17, 1944. Plot: A gray hat and coat are found discarded in an ash can. A wino is found murdered along Skid Row, with a tell-tale newspaper clipping secreted on his person. Jack sends the bewildered Doc off on a special mission, while he goes to the palatial Vinton home in Bel Air with a plumber.

9. Broadcast of August 18, 1944. Plot: With Vinton disappearing after a violent scene with his voluptuous wife, Francesca Flores, following her brazen confession that she was the “Handkerchief Lady,” Jack Packard pieces the clues together, thanks to the cooperation of the plumber, who discovers no evidence in the pipes.

10. Broadcast of August 21, 1944. Plot: Jack Packard puts on a demonstration in a little room adjoining the Police Laboratory, with an amazing revelation. Jack demonstrates that a man with lather on his face may not be who he appears. Vinton never really shaved at the time of the murder, to create a fake alibi.

“TEMPLE OF VAMPIRES” (20 episodes; REPEAT)

Cast: Forrest Lewis as Terry Burke

Cathy Lewis as Mary Kay Brown

Plot: Same as Episodes #1 – 20, broadcast from Jan. 22, 1940 – Feb. 16, 1940.

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|-------------------------------------|--------------------------------------|
| 1. Broadcast of August 22, 1944. | 11. Broadcast of September 5, 1944. |
| 2. Broadcast of August 23, 1944. | 12. Broadcast of September 6, 1944. |
| 3. Broadcast of August 24, 1944. | 13. Broadcast of September 7, 1944. |
| 4. Broadcast of August 25, 1944. | 14. Broadcast of September 8, 1944. |
| 5. Broadcast of August 28, 1944. | 15. Broadcast of September 11, 1944. |
| 6. Broadcast of August 29, 1944. | 16. Broadcast of September 12, 1944. |
| 7. Broadcast of August 30, 1944. | 17. Broadcast of September 13, 1944. |
| 8. Broadcast of August 31, 1944. | 18. Broadcast of September 14, 1944. |
| 9. Broadcast of September 1, 1944. | 19. Broadcast of September 15, 1944. |
| 10. Broadcast of September 4, 1944. | 20. Broadcast of September 18, 1944. |

“BRIDE OF THE WEREWOLF” (15 episodes)

Cast: Forrest Lewis as Terry Burke

Cathy Lewis as Mary Kay Brown

1. Broadcast of September 19, 1944. Plot: Robbie Richards and Kenny are on their way to Santa Monica Canyon to stay a few days with Robbie’s cousin Louisa. She was married less than three months ago to the last man of a dying branch of a decayed Spanish family headed by Ricardo Torres. Robbie asks Jack Packard and Doc Long to join him during his visit, because Louisa feels that something awful is happening in Santa Monica Canyon.

2. Broadcast of September 20, 1944. Plot: Louisa phones Robbie, claiming that she never married a man, but a wild creature that stalks its prey and tears, rends and kills – she is the bride of a werewolf. Jack goes along with Robbie and Kenny to make sure things are not as bad as the hysterical new bride sometimes thinks.

3. Broadcast of September 21, 1944. Plot: At the Torres home in Santa Monica, the men find a dead cat and blood and fur scattered about, as if attacked by some wild animal. Louisa expresses joy in seeing the men on the scene. Terry joins the the two detectives who are assigned second-floor bedrooms as guests of the estate.

4. Broadcast of September 22, 1944. Plot: Louisa explains that horrible things have been happening since she married Ricardo. She claims he and his old Spanish nurse, Sacha, kill small animals, pets and birds and leave the bodies on the rug for her to find. Then Sacha accuses Louisa of doing it.

5. Broadcast of September 25, 1944. Plot: Louisa insists on leaving in the morning. Job, the Negro caretaker, witnesses the werewolf standing by his window on the third floor. The kitchen maid is attacked and her throat torn as easily as paper. Ricardo and Sacha find her body and bury it under the old oak tree in front of the house.
6. Broadcast of September 26, 1944. Plot: The werewolf strikes again. Robbie Richards is bitten and clawed about the face and arms, but Jack and Terry came to his rescue before the creature can satisfy its craving for blood. Jack tended the wounds and sends Kenny, Robbie and Terry to the hospital. In the meantime, the werewolf strikes two more times!
7. Broadcast of September 27, 1944. Plot: Mary Kay gets lost on her way from Hollywood and meets the town folk in Madronnes. As soon as the citizens learned of her destination, they act as if she came to steal the silver and kidnap a beautiful princess. Ricardo claims the town folk have always been that way.
8. Broadcast of September 28, 1944. Plot: Jack and Doc dig open a dog's grave, against the protests of Sacha, the old Spanish nurse, who curses at them. Job, Mary Kay and Doc, are locked in Louisa's rooms for mutual protection.
9. Broadcast of September 29, 1944. Plot: A shadowy, menacing figure lurks around the mansion and Jack and Terry race to the house. Doc, left alone at the open grave, is knocked on the head from behind and the silent figure begins burying him alive! Jack and Terry follow the figure as it jumps over the balcony rail and runs away.
10. Broadcast of October 2, 1944. Plot: Ricardo explains to Jack that he broke off his engagement with Beatrice Kahler over a year ago, and he suspects she is the murderer. Terry and Mary dig Doc out of the grave, where the bodies of the kitchen maid and the carcass of a dead dog were also found.
11. Broadcast of October 3, 1944. Plot: Jack and Terry leave everyone back at the Torres mansion, and start down the Santa Monica Canyon highway to meet Beatrice Kahler and her father. The detectives have learned that all of the werewolf occurrences started shortly after Ricardo broke off his engagement and believe it's possible that Beatrice is behind all of them.
12. Broadcast of October 4, 1944. Plot: At the entrance, they find the body of Floretta, second maid at the Madronnes. She was killed by a fanged animal which had torn at her throat in the same manner the Torres kitchen maid had died. Beatrice Kahler introduces herself, but is just as scared when she hears the howl of a wolf from outside.
13. Broadcast of October 5, 1944. Plot: Beatrice unflinchingly listens to Jack sum up the charges against her. He thinks it was she they saw on the second floor balcony of the Torres home, noting how Beatrice's hands are red and blistered from using a shovel – and even accuses her of attempting to kill Doc Long and burying him in the open grave!

14. Broadcast of October 6, 1944. Plot: With the second kitchen maid dead, Jack accuses Beatrice of raising a breed of animal that roams the hills and satisfied her lust for murder. She faints when her father returns to the house at three in the morning but before Terry can bring the old man downstairs, he finds the fatherly figure hanging from a rafter in the storage room!

15. Broadcast of October 9, 1944. Plot: The police are called in to tend to Beatrice Kahler's father, but the true secret is found in the Torres living room. All of the books on the bookshelf were about circuses and circus people. Someone is a wolf man by day and a killer on the prowl by night.

Trivia, etc. It is in this serial that the listeners could clearly notice the role of Doc being phased out of the series, as Terry is given a larger role. In the 1952 NY version, the roles of Terry Burke and Doc Long are switched, because Terry is tossed into an open grave instead of Doc.

“THE MONSTER IN THE MANSION” (22 episodes; REPEAT but longer in length)

Cast: Forrest Lewis as Terry Burke

Cathy Lewis as Mary Kay Brown

1. Broadcast of October 10, 1944. Plot: Jack and Terry patrol the grounds and stand by for emergencies after hearing something in the decaying elegance of Griffin manor, overlooking the Los Feliz hills near Hollywood. They met Buck Thornton, male nurse and secretary to the old man, Eustace Griffin, who owns the estate. They also meet cousin Richie, a hypochondriac and Willi, granddaughter of St. Eustace.

2. Broadcast of October 11, 1944. Plot: Last night Uncle David's right arm was severed from his body while he slept. He still lives, even with his arm missing. Willi claims the thing that did it keeps licking her in the face with its tongue at night. Jack sends for Mary Kay Brown, an old friend from the Black Cat Detective Agency, to stick close to Willi.

3. Broadcast of October 12, 1944. Plot: Terry follows someone into the back garden and sees him bury a violin case. Terry later digs it up and hides it until he and Jack can open and examine the contents. Willi arrives at the front door and is grabbed from behind and partly strangled.

4. Broadcast of October 13, 1944. Plot: There is a monster on the prowl. When Jack and Terry return to examine the contents of the violin case, they discover it has been stolen. Willis' brother, Sid, is the man responsible for trying to choke Mary Kay.

5. Broadcast of October 16, 1944. Plot: Willi claims that for years, she and grandfather have been trying to save the Griffin name from the rumors that spread, but it is apparently difficult. Sid likes to touch pretty girls, almost strangling them to death. Cousin Ritchie lives in a scientifically sterilized room and wears a muffler and gloves to guard against drafts and germs.

6. Broadcast of October 17, 1944. Plot: Aunt Mary bursts into uncontrollable sobbing at the sight of any four-legged pet. Regardless of the family falling apart, the boys continue their investigation and find a secret room on the third floor which only Saint Eustace and his East Indian boy servant, Mormo, are allowed to enter. Mary Kay is attacked, clawed about the face and knocked unconscious.
7. Broadcast of October 18, 1944. Plot: Trying to find the severed arm, in order to give it a proper burial and apprehend the person responsible, Jack and Terry find Cousin Louise writing all over her bedroom walls, "I love black cats."
8. Broadcast of October 19, 1944. Plot: Desperate to find the untamable monster of murder, the boys attempt to corner and destroy the thing before it drenches the Griffin mansion with blood. But every time they think they are on the trail, the monster eludes them.
9. Broadcast of October 20, 1944. Plot: Jack and Terry call all the members of the family together in the living room. That is, all except Uncle David who is too feverish to leave his bed, and Buck Thornton, practical nurse, who attends him. Cousin Jim and Aunt Mary are slow about putting in their appearances also.
10. Broadcast of October 23, 1944. Plot: Jack and Terry bring each member of the family before grandfather Saint Eustace in turn, attempting to sweat information from them.
11. Broadcast of October 24, 1944. Plot: All attempts to destroy the monster fail, when the slaving fangs of death kill its first victim. Aunt Mary bound hand and foot, dies in her bed with a cat sitting on her chest!
12. Broadcast of October 25, 1944. Plot: Down at the foot of the back stairs, lie two more members of the household, Cousin Jim and Buck Thornton, crumpled and broken. Captain Dane of the Homicide Squad pays a visit but he doesn't think the two had any quarrel at the head of the back stairs. He suspects foul play.
13. Broadcast of October 26, 1944. Plot: Willi collapses in a fit of crying, and locks herself in her room. On the second floor landing stood a plainclothes policeman on guard. And yet at the floor of the stairs, Mary Kay was hit over the head and rendered unconscious.
14. Broadcast of October 27, 1944. Plot: While Willi slept, the monster went to her bedside and cut off all the hair off her head, leaving the skull bare, white and frightening. And the animal was there, licking her face with its tongue leaving a raw meaty, animal smell behind.
15. Broadcast of October 30, 1944. Plot: Scared, Willi crouches in the dark corner of her bedroom and threatens anyone who comes near. Terry guards her room. Jack overhears cousin Louise and Stoney whispering secrets in the shadowy hallway.

16. Broadcast of October 31, 1944. Plot: Jack and Terry search through cousin Louise's bedroom and find long silken hair – the same that was shaved from Willi's head. Checking on Uncle David, Jack and Terry find him alone and fretting painfully. To where did Mormo, who was supposed to stand guard, disappear?
17. Broadcast of November 1, 1944. Plot: Late that evening, cousin Louise reported seeing cousin Ritchie hanging out of his bedroom window, with his own scarf for a noose, his gloves stripped from his hands and stuffed in his mouth.
18. Broadcast of November 2, 1944. Plot: Captain Dane returns for a second time to check the whole house, including the secret room on the third floor. Mormo takes them inside it, which leads into a beautifully equipped laboratory. There they find Uncle David's arm, frozen in a cake of ice.
19. Broadcast of November 3, 1944. Plot: The body of grandfather Eustace Griffin omit no longer needs attention. He died from an apparent heart attack. Captain Dane takes Mormo in, after the boy admits to cutting the arm off. He claims Uncle David came home one night, drunk and with his arm mangled in an auto accident. Does this have anything to do with the murders in the house?
20. Broadcast of November 6, 1944. Plot: Captain Dane declares the case closed, and had hardly got out the door when someone or something knocked knocked him unconscious, and stole the amputated arm. Willi is locked in her room for protection.
21. Broadcast of November 7, 1944. Plot: Cousin Louise enters with a pleased look on her face and her precious garter snake around her wrist. She claims that Mary Kay is lying on the floor of Uncle David's room, bleeding. Uncle David has disappeared.
22. Broadcast of November 8, 1944. Plot: Uncle David's body is found, apparently dead from another attack. Willi is being drilled by Jack, Doc and her brother Stoney. Willi starts divulging dark secrets of the family tree, and the East Indian Servant is taken into custody.
23. Broadcast of November 9, 1944. Plot: The House of Griffin has been completely exterminated which was Willi's intention. There is no one left with the name of Griffin to add to its shame or humiliation.

“PORTRAIT OF A MURDERESS” (20 episodes)

Cast: Forrest Lewis as Terry Burke

Cathy Lewis as Mary Kay Brown

1. Broadcast of November 10, 1944. Plot: Storm McLean enters the A-One Detective Agency and offers Jack two hundred dollars, and an invitation for the detectives to spend a few days at the Four Palms Desert Resort. Storm is the daughter of Kurt McLean, manager and general factotum of the resort.

2. Broadcast of November 13, 1944. Plot: Franklyn Locke, the former owner, was found shot to death. His wife, Cornelia, was arrested and tried for her husband's murder. But she was recently found not guilty, acquitted and freed. Yesterday she returned to Four Palms and her two children, Susan and Ripley.
3. Broadcast of November 14, 1944. Plot: Jack, Doc, Terry and the red-headed Mary Kay arrive at the resort, and occupy bungalow sixty-nine on the west side of the swimming pool. Storm claims that while Cornelia has been acquitted of the murder of Franklyn Locke, she is still as guilty as original sin.
4. Broadcast of November 15, 1944. Plot: Storm believes that Cornelia Locks is loose to complete the cycle of her violence, remembering that in a triangle there is always more than one angle to be considered. This is why she wants the detectives to spend their vacation at her resort for the next few days.
5. Broadcast of November 16, 1944. Plot: Cornelia's son Ripley attempts to hang himself because he still thinks his mother is guilty, but fails. Cornelia's daughter, Susan, has turned over-night from a shy, naïve child into an embittered young woman. She, like her brother Ripley is certain of her mother's guilt.
6. Broadcast of November 17, 1944. Plot: Cornelia is confronted by Jack and Storm and the purpose of the detectives spending a few days at the resort is revealed. Cornelia claims her innocence but Storm insists there will be more deaths. Jack and Terry read the entire transcript of Cornelia Locke's murder trial.
7. Broadcast of November 20, 1944. Plot: The transcript offered a very detailed description of the place and circumstances surrounding Cornelia's husband's death. He died by the swimming pool. Witnesses came upon her bending over him just as his lifeblood was ebbing out through a gunshot wound. His dying words were "Cornelia . . . protect her . . . She didn't know what she was doing. . ."
8. Broadcast of November 21, 1944. Plot: Cornelia Locke's parents are arriving on the early train from the east. Kurt McLean gets up at five in the morning to drive the twenty-five miles into town to meet the train. From their window in bungalow sixty-nine, Jack, Terry and Mary Kay catch their first glimpse of them.
9. Broadcast of November 22, 1944. Plot: The father sports a kind of an old-fashioned stove-pipe hat, chin whiskers and a hearing device, sometimes known as an ear-trumpet. Cornelia's mother wears a shawl and bonnet and an expression combining self-pity and a short temper with a curdled disposition.
10. Broadcast of November 23, 1944. Plot: Once Ripley gets a look at Mary Kay's red hair and looks into her green eyes, he brushes the whole business of his mother's guilt or innocence aside as something of no importance.
11. Broadcast of November 24, 1944. Plot: Terry Burke has been wooing young Susan and now that the girl understands that people are still going to treat her as human being, despite the notoriety of the murder trial, she is beginning to relax a while.

12. Broadcast of November 27, 1944. Plot: As the family tries to settle down from the recent trial, it is clear that Cornelia's parents have also been affected. They all believe, Cornelia has ruined the family name and their reputations.
13. Broadcast of November 28, 1944. Plot: It appears that Storm McLean was right about the orgy of violence being unleashed. The Negro valet, Blossom, comes down to the swimming pool and tells Mary Kay and Jack that Kurt McLean ordered Storm to pack her bags and "get out," and to go into town to catch the four o'clock train.
14. Broadcast of November 29, 1944. Plot: While Storm packs her bags, several shots sound from her quarters. Jack and Mary Kay rush into the room to find Storm in a fit of terror, claiming Cornelia made an attempt on her life. Jack can tell that Storm is pretending to be frightened; she exhibited none of the obvious and well-known bodily reactions to extreme fear.
15. Broadcast of November 30, 1944. Plot: Jack, Doc, Terry and Mary Kay return home from the Four Palms Desert Resort. They never figured out who really killed Franklyn Locke, and Storm McLean was thrown off a train and killed. Jack shows no interest in finding out who threw her from the rear-platform of the Desert Special en route to Los Angeles.
16. Broadcast of December 1, 1944. Plot: But the case is not closed – it followed them home. Captain Dane of the Homicide Squad arrives at the office with two boys, Ripley Locke and his friend Jim Fenton, who lives down the road from Four Palms. Captain Dane picked the boys up down at the recruiting office, where they were trying to enlist.
17. Broadcast of December 4, 1944. Plot: Captain Dane tries to pressure Jack into putting the finger on the two boys, but Jack won't have it. He knows the kids didn't kill Storm McLean – or maybe he just hopes they didn't.
18. Broadcast of December 5, 1944. Plot: Captain Dane arranges for Cornelia Locke and Kurt McLean to visit the A-One Detective Agency shortly after seven o'clock. The gun which had killed Franklyn Locke has been traced to an underworld torpedo named Race McNaughton.
19. Broadcast of December 6, 1944. Plot: The Homicide Squad in Los Angeles has pictures of the professional killer and in less than half a day have witnesses swearing that McNaughton had been in and around Palm Springs on the day of the killing.
20. Broadcast of December 7, 1944. Plot: Storm had had an affair with Cornelia's husband, and someone had hired the gunman to kill him. But of these people, who would be likely to know a professional killer? Who had more to profit?

“FIND ELSA HOLBERG, DEAD OR ALIVE” (12 episodes)

Cast: Forrest Lewis as Terry Burke

Cathy Lewis as Mary Kay Brown

1. Broadcast of December 14, 1944. Plot: Jack, Doc and Mary Kay are on the trail of a girl believed to have been kidnapped and perhaps murdered. She is Elsa Holberg, daughter of an official for a small Central European country. The search for the girl has been entirely undercover, because of international complications.
2. Broadcast of December 15, 1944. Plot: Following the trail of two men accompanied by a woman with Elsa’s description, Mary Kay gets a second lead from a blind man. A Red Top taxi driver puts the detectives further on the trail of a blonde, blue eyed girl in a fur coat who got into his cab with the two men.
3. Broadcast of December 18, 1944. Plot: Aboard a fishing smack with an old Cockney fisherman and his New York pug-ugly he calls Matey, Jack, Doc and Mary Kay are supposed to be heading for an anchored ship named Caballero Diego Gil. But something isn’t right, and Jack starts questioning the captain.
4. Broadcast of December 19, 1944. Plot: The Cockney owner of this boat brought the team out to the harbor with the intention of feeding them to the fishes. Thanks to a warning, a little common sense, and the help of a fifth member of Cockney’s gang, the expedition continues on the trail to the Caballero Diego Gil, anchored somewhere in the harbor.
5. Broadcast of December 20, 1944. Plot: Mary Kay and Doc are pushed off the fishing smack and Jack dives in to save them. Climbing on board the Bella Madonna, an alias for the Caballero Diego Gil, the detectives watch as the fishing launch explodes into activity and races off into the night.
6. Broadcast of December 21, 1944. Plot: The captain of the Bella Madonna gives the detectives free rein over his suspicious ship, after he learns of their mission. He even gives them dry clothes for their wet ones.
7. Broadcast of December 22, 1944. Plot: Back in their Hollywood office, the strangest part of the adventure begins to unfold. Two gunmen at intervals of half an hour enter the A-One office. The first one is knocked out. The second one is shot by Doc when he threatens Jack and Mary Kay.
8. Broadcast of December 25, 1944. Plot: Jack calls on Captain Dane of Homicide to come help clean up the mess. The body is carried away. Elsa Holberg, the missing daughter of the foreign consul, is back home alive and safe. But a mystery still surrounds her.
9. Broadcast of December 26, 1944. Plot: Holberg’s family has been reluctant to inform the police of her return and there is definitely some connection between the girl and the pirate ship that was partially destroyed, although the connection is still unknown.

10. Broadcast of December 27, 1944. Plot: A woman named Milly Gruen, stands behind an alert snub-nosed gun, alleging that she is Elsa Holberg, and demands that Mary Kay strip off the garments which she was given aboard the Caballero Diego Gil before it was blown up.

11. Broadcast of December 28, 1944. Plot: The story of Elsa Holberg is being revealed and the police and FBI confirm the facts. The girl never was missing in the true sense. It was all her mother's imagination . . . a woman whose nerves were shattered by the terrors of war in her home country.

12. Broadcast of December 29, 1944. Plot: Mr. Holberg was employed in a desperate enterprise for his country and his daughter was helping him, unbeknownst to Mrs. Holberg. When Elsa was mysteriously missing from home for several weeks, her mother became frightened and called the police without consulting her husband. But now all is well.

THE MUTUAL BROADCASTS

"THE FEAR THAT CREEPS LIKE A CAT" (20 episodes)

Plot: Same as Episodes #1 – 20, broadcast from Oct. 23, 1939 to Nov. 17, 1939.

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|------------------------------------|------------------------------------|
| 1. Broadcast of October 3, 1949. | 11. Broadcast of October 17, 1949. |
| 2. Broadcast of October 4, 1949. | 12. Broadcast of October 18, 1949. |
| 3. Broadcast of October 5, 1949. | 13. Broadcast of October 19, 1949. |
| 4. Broadcast of October 6, 1949. | 14. Broadcast of October 20, 1949. |
| 5. Broadcast of October 7, 1949. | 15. Broadcast of October 21, 1949. |
| 6. Broadcast of October 10, 1949. | 16. Broadcast of October 24, 1949. |
| 7. Broadcast of October 11, 1949. | 17. Broadcast of October 25, 1949. |
| 8. Broadcast of October 12, 1949. | 18. Broadcast of October 26, 1949. |
| 9. Broadcast of October 13, 1949. | 19. Broadcast of October 27, 1949. |
| 10. Broadcast of October 14, 1949. | 20. Broadcast of October 28, 1949. |

Note: This serial was performed years before for the National Broadcasting System, but the earlier version was titled "Castle Island."

"THE THING THAT CRIES IN THE NIGHT" (15 episodes)

Cast: Mercedes McCambridge as Charity Martin and the airline stewardess

Plot: Same as Episodes #1 – 15, broadcast from Nov. 20, 1939 to Dec. 8, 1939.

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|-----------------------------------|-------------------------------------|
| 1. Broadcast of October 31, 1949. | 9. Broadcast of November 10, 1949. |
| 2. Broadcast of November 1, 1949. | 10. Broadcast of November 11, 1949. |
| 3. Broadcast of November 2, 1949. | 11. Broadcast of November 14, 1949. |
| 4. Broadcast of November 3, 1949. | 12. Broadcast of November 15, 1949. |
| 5. Broadcast of November 4, 1949. | 13. Broadcast of November 16, 1949. |
| 6. Broadcast of November 7, 1949. | 14. Broadcast of November 17, 1949. |
| 7. Broadcast of November 8, 1949. | 15. Broadcast of November 18, 1949. |
| 8. Broadcast of November 9, 1949. | |

Note: This serial was performed years before for the National Broadcasting System, but the earlier version was titled "Hollywood Cherry."

"BURY YOUR DEAD, ARIZONA" (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from Dec. 11, 1939 to Dec. 19, 1939.

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|------------------------------------|------------------------------------|
| 1. Broadcast of November 21, 1949. | 9. Broadcast of December 1, 1949. |
| 2. Broadcast of November 22, 1949. | 10. Broadcast of December 2, 1949. |
| 3. Broadcast of November 23, 1949. | 11. Broadcast of December 5, 1949. |
| 4. Broadcast of November 24, 1949. | 12. Broadcast of December 6, 1949. |
| 5. Broadcast of November 25, 1949. | 13. Broadcast of December 7, 1949. |
| 6. Broadcast of November 28, 1949. | 14. Broadcast of December 8, 1949. |
| 7. Broadcast of November 29, 1949. | 15. Broadcast of December 9, 1949. |
| 8. Broadcast of November 30, 1949. | |

“THE MILLION DOLLAR CURSE” (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from Jan. 1, 1940 to Jan. 19, 1940.

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|------------------------------------|-------------------------------------|
| 1. Broadcast of December 12, 1949. | 9. Broadcast of December 22, 1949. |
| 2. Broadcast of December 13, 1949. | 10. Broadcast of December 23, 1949. |
| 3. Broadcast of December 14, 1949. | 11. Broadcast of December 26, 1949. |
| 4. Broadcast of December 15, 1949. | 12. Broadcast of December 27, 1949. |
| 5. Broadcast of December 16, 1949. | 13. Broadcast of December 28, 1949. |
| 6. Broadcast of December 19, 1949. | 14. Broadcast of December 29, 1949. |
| 7. Broadcast of December 20, 1949. | 15. Broadcast of December 30, 1949. |
| 8. Broadcast of December 21, 1949. | |

Note: This serial was performed years before for the National Broadcasting System, but the earlier version was titled “The San Diego Murders.”

“TEMPLE OF VAMPIRES” (20 episodes)

Cast: Mercedes McCambridge as Sunny Richards

Plot: Same as Episodes #1 – 20, broadcast from Jan. 22, 1940 to Feb. 16, 1940.

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|------------------------------------|------------------------------------|
| 1. Broadcast of January 2, 1950. | 11. Broadcast of January 16, 1950. |
| 2. Broadcast of January 3, 1950. | 12. Broadcast of January 17, 1950. |
| 3. Broadcast of January 4, 1950. | 13. Broadcast of January 18, 1950. |
| 4. Broadcast of January 5, 1950. | 14. Broadcast of January 19, 1950. |
| 5. Broadcast of January 6, 1950. | 15. Broadcast of January 20, 1950. |
| 6. Broadcast of January 9, 1950. | 16. Broadcast of January 23, 1950. |
| 7. Broadcast of January 10, 1950. | 17. Broadcast of January 24, 1950. |
| 8. Broadcast of January 11, 1950. | 18. Broadcast of January 25, 1950. |
| 9. Broadcast of January 12, 1950. | 19. Broadcast of January 26, 1950. |
| 10. Broadcast of January 13, 1950. | 20. Broadcast of January 27, 1950. |

“THE BATTLE OF THE CENTURY” (18 episodes)

Cast: Mercedes McCambridge as Jack Dempsey Ross

Plot: Same as Episodes #1 – 18, broadcast from Sept. 6, 1939 to Sept. 29, 1939.

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|-----------------------------------|-------------------------------------|
| 1. Broadcast of January 30, 1950. | 10. Broadcast of February 10, 1950. |
| 2. Broadcast of January 31, 1950. | 11. Broadcast of February 13, 1950. |
| 3. Broadcast of February 1, 1950. | 12. Broadcast of February 14, 1950. |
| 4. Broadcast of February 2, 1950. | 13. Broadcast of February 15, 1950. |
| 5. Broadcast of February 3, 1950. | 14. Broadcast of February 16, 1950. |
| 6. Broadcast of February 6, 1950. | 15. Broadcast of February 17, 1950. |
| 7. Broadcast of February 7, 1950. | 16. Broadcast of February 20, 1950. |
| 8. Broadcast of February 8, 1950. | 17. Broadcast of February 21, 1950. |
| 9. Broadcast of February 9, 1950. | 18. Broadcast of February 22, 1950. |

Note: This serial was performed years before for the National Broadcasting System, but the earlier version was titled “Yolo County – Battle of the Century.”

“THE TROPICS DON’T CALL IT MURDER” (26 episodes)

Plot: Same as Episodes #1 – 13, broadcast from Sept. 30, 1940 to Dec. 30, 1940.

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|------------------------------------|----------------------------------|
| 1. Broadcast of February 23, 1950. | 14. Broadcast of March 14, 1950. |
| 2. Broadcast of February 24, 1950. | 15. Broadcast of March 15, 1950. |
| 3. Broadcast of February 27, 1950. | 16. Broadcast of March 16, 1950. |
| 4. Broadcast of February 28, 1950. | 17. Broadcast of March 17, 1950. |
| 5. Broadcast of March 1, 1950. | 18. Broadcast of March 20, 1950. |
| 6. Broadcast of March 2, 1950. | 19. Broadcast of March 21, 1950. |
| 7. Broadcast of March 3, 1950. | 20. Broadcast of March 22, 1950. |
| 8. Broadcast of March 6, 1950. | 21. Broadcast of March 23, 1950. |
| 9. Broadcast of March 7, 1950. | 22. Broadcast of March 24, 1950. |
| 10. Broadcast of March 8, 1950. | 23. Broadcast of March 27, 1950. |
| 11. Broadcast of March 9, 1950. | 24. Broadcast of March 28, 1950. |
| 12. Broadcast of March 10, 1950. | 25. Broadcast of March 29, 1950. |
| 13. Broadcast of March 13, 1950. | 26. Broadcast of March 30, 1950. |

“THE CASE OF THE NEVADA MAN KILLER” (25 episodes)

Plot: Same as Episodes #1 – 25, broadcast from Feb. 21, 1939 to March 27, 1939.

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|----------------------------------|----------------------------------|
| 1. Broadcast of March 31, 1950. | 14. Broadcast of April 19, 1950. |
| 2. Broadcast of April 3, 1950. | 15. Broadcast of April 20, 1950. |
| 3. Broadcast of April 4, 1950. | 16. Broadcast of April 21, 1950. |
| 4. Broadcast of April 5, 1950. | 17. Broadcast of April 24, 1950. |
| 5. Broadcast of April 6, 1950. | 18. Broadcast of April 25, 1950. |
| 6. Broadcast of April 7, 1950. | 19. Broadcast of April 26, 1950. |
| 7. Broadcast of April 10, 1950. | 20. Broadcast of April 27, 1950. |
| 8. Broadcast of April 11, 1950. | 21. Broadcast of April 28, 1950. |
| 9. Broadcast of April 12, 1950. | 22. Broadcast of May 1, 1950. |
| 10. Broadcast of April 13, 1950. | 23. Broadcast of May 2, 1950. |
| 11. Broadcast of April 14, 1950. | 24. Broadcast of May 3, 1950. |
| 12. Broadcast of April 17, 1950. | 25. Broadcast of May 4, 1950. |
| 13. Broadcast of April 18, 1950. | |

Note: This serial was performed years before for the National Broadcasting System, but the earlier version was titled “The Case of the Nevada Cougar.”

“THE TURN OF THE WHEEL” (20 episodes)

Plot: Same as Episodes #1 – 20, broadcast from Mar. 29, 1939 to April 25, 1939.

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|--------------------------------|--------------------------------|
| 1. Broadcast of May 5, 1950. | 11. Broadcast of May 19, 1950. |
| 2. Broadcast of May 8, 1950. | 12. Broadcast of May 22, 1950. |
| 3. Broadcast of May 9, 1950. | 13. Broadcast of May 23, 1950. |
| 4. Broadcast of May 10, 1950. | 14. Broadcast of May 24, 1950. |
| 5. Broadcast of May 11, 1950. | 15. Broadcast of May 25, 1950. |
| 6. Broadcast of May 12, 1950. | 16. Broadcast of May 26, 1950. |
| 7. Broadcast of May 15, 1950. | 17. Broadcast of May 29, 1950. |
| 8. Broadcast of May 16, 1950. | 18. Broadcast of May 30, 1950. |
| 9. Broadcast of May 17, 1950. | 19. Broadcast of May 31, 1950. |
| 10. Broadcast of May 18, 1950. | 20. Broadcast of June 1, 1950. |

Note: This serial was performed years before for the National Broadcasting System, but the earlier version was titled “Mystery of the Lazy K Ranch.”

“THE BLUE PHANTOM MURDERS” (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from Oct. 2, 1939 to Oct. 20, 1939.

1. Broadcast of June 2, 1950.
2. Broadcast of June 5, 1950.
3. Broadcast of June 6, 1950.
4. Broadcast of June 7, 1950.
5. Broadcast of June 8, 1950.
6. Broadcast of June 9, 1950.
7. Broadcast of June 12, 1950.
8. Broadcast of June 13, 1950.
9. Broadcast of June 14, 1950.
10. Broadcast of June 15, 1950.
11. Broadcast of June 16, 1950.
12. Broadcast of June 19, 1950.
13. Broadcast of June 20, 1950.
14. Broadcast of June 21, 1950.
15. Broadcast of June 22, 1950.

Note: This serial was performed years before for the National Broadcasting System, but the earlier version was titled “Blue Phantom.”

“THE SNAKE WITH THE DIAMOND EYES” (26 episodes)

Plot: Same as Episodes #1 – 26, broadcast from April 1, 1940 to May 6, 1940.

1. Broadcast of June 23, 1950.
2. Broadcast of June 26, 1950.
3. Broadcast of June 27, 1950.
4. Broadcast of June 28, 1950.
5. Broadcast of June 29, 1950.
6. Broadcast of June 30, 1950.
7. Broadcast of July 3, 1950.
8. Broadcast of July 4, 1950.
9. Broadcast of July 5, 1950.
10. Broadcast of July 6, 1950.
11. Broadcast of July 7, 1950.
12. Broadcast of July 10, 1950.
13. Broadcast of July 11, 1950.
14. Broadcast of July 12, 1950.
15. Broadcast of July 13, 1950.
16. Broadcast of July 14, 1950.
17. Broadcast of July 17, 1950.
18. Broadcast of July 18, 1950.
19. Broadcast of July 19, 1950.
20. Broadcast of July 20, 1950.
21. Broadcast of July 21, 1950.
22. Broadcast of July 24, 1950.
23. Broadcast of July 25, 1950.
24. Broadcast of July 26, 1950.
25. Broadcast of July 27, 1950.
26. Broadcast of July 28, 1950.

“FLIGHT TO DEATH” (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from June 28, 1939 to July 18, 1939.

1. Broadcast of July 31, 1950.
2. Broadcast of August 1, 1950.
3. Broadcast of August 2, 1950.
4. Broadcast of August 3, 1950.
5. Broadcast of August 4, 1950.
6. Broadcast of August 7, 1950.
7. Broadcast of August 8, 1950.
8. Broadcast of August 9, 1950.
9. Broadcast of August 10, 1950.
10. Broadcast of August 11, 1950.
11. Broadcast of August 14, 1950.
12. Broadcast of August 15, 1950.
13. Broadcast of August 16, 1950.
14. Broadcast of August 17, 1950.
15. Broadcast of August 18, 1950.

“MURDER IN TURQUOISE PASS” (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from Mar. 11, 1940 to Mar. 29, 1940.

1. Broadcast of August 21, 1950.
2. Broadcast of August 22, 1950.
3. Broadcast of August 23, 1950.
4. Broadcast of August 24, 1950.
5. Broadcast of August 25, 1950.
6. Broadcast of August 28, 1950.
7. Broadcast of August 29, 1950.
8. Broadcast of August 30, 1950.
9. Broadcast of August 31, 1950.
10. Broadcast of September 1, 1950.
11. Broadcast of September 4, 1950.
12. Broadcast of September 5, 1950.
13. Broadcast of September 6, 1950.
14. Broadcast of September 7, 1950.
15. Broadcast of September 8, 1950.

“WHOSE BODY GOT BURIED?” (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from April 26, 1939 to May 16, 1939.

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| 1. Broadcast of September 11, 1950. | 9. Broadcast of September 21, 1950. |
| 2. Broadcast of September 12, 1950. | 10. Broadcast of September 22, 1950. |
| 3. Broadcast of September 13, 1950. | 11. Broadcast of September 25, 1950. |
| 4. Broadcast of September 14, 1950. | 12. Broadcast of September 26, 1950. |
| 5. Broadcast of September 15, 1950. | 13. Broadcast of September 27, 1950. |
| 6. Broadcast of September 18, 1950. | 14. Broadcast of September 28, 1950. |
| 7. Broadcast of September 19, 1950. | 15. Broadcast of September 29, 1950. |
| 8. Broadcast of September 20, 1950. | |

Note: This serial was performed years before for the National Broadcasting Company, but the earlier version was titled “Strange Affair of Sandy Spring Sanatorium.”

“ESCAPE OF THE DESERT HAG” (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from May 17, 1939 to June 6, 1939.

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|-----------------------------------|------------------------------------|
| 1. Broadcast of October 2, 1950. | 9. Broadcast of October 12, 1950. |
| 2. Broadcast of October 3, 1950. | 10. Broadcast of October 13, 1950. |
| 3. Broadcast of October 4, 1950. | 11. Broadcast of October 16, 1950. |
| 4. Broadcast of October 5, 1950. | 12. Broadcast of October 17, 1950. |
| 5. Broadcast of October 6, 1950. | 13. Broadcast of October 18, 1950. |
| 6. Broadcast of October 9, 1950. | 14. Broadcast of October 19, 1950. |
| 7. Broadcast of October 10, 1950. | 15. Broadcast of October 20, 1950. |
| 8. Broadcast of October 11, 1950. | |

Note: This serial was performed years before for the National Broadcasting System, but the earlier version was titled “The Texas Border Smugglers.”

“BLOOD ON THE BOARDER” (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from June 7, 1939 to June 27, 1939.

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|-----------------------------------|-------------------------------------|
| 1. Broadcast of October 23, 1950. | 9. Broadcast of November 2, 1950. |
| 2. Broadcast of October 24, 1950. | 10. Broadcast of November 3, 1950. |
| 3. Broadcast of October 25, 1950. | 11. Broadcast of November 6, 1950. |
| 4. Broadcast of October 26, 1950. | 12. Broadcast of November 7, 1950. |
| 5. Broadcast of October 27, 1950. | 13. Broadcast of November 8, 1950. |
| 6. Broadcast of October 30, 1950. | 14. Broadcast of November 9, 1950. |
| 7. Broadcast of October 31, 1950. | 15. Broadcast of November 10, 1950. |
| 8. Broadcast of November 1, 1950. | |

Note: This serial was performed years before for the National Broadcasting System, but the earlier version was titled “The El Paso, Texas Murders.”

“TROUBLE AT SEA” (12 episodes)

Plot: Same as Episodes #1 – 12, broadcast from Feb. 3, 1939 to Feb. 20, 1939.

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|------------------------------------|-------------------------------------|
| 1. Broadcast of November 13, 1950. | 7. Broadcast of November 21, 1950. |
| 2. Broadcast of November 14, 1950. | 8. Broadcast of November 22, 1950. |
| 3. Broadcast of November 15, 1950. | 9. Broadcast of November 23, 1950. |
| 4. Broadcast of November 16, 1950. | 10. Broadcast of November 24, 1950. |
| 5. Broadcast of November 17, 1950. | 11. Broadcast of November 27, 1950. |
| 6. Broadcast of November 20, 1950. | 12. Broadcast of November 28, 1950. |

Note: This serial was performed years before for the National Broadcasting System, but the earlier version was titled "Death Aboard the Lady Mary."

"INCIDENT CONCERNING DEATH" (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from Aug. 9, 1939 to Aug. 29, 1939.

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|------------------------------------|-------------------------------------|
| 1. Broadcast of November 29, 1950. | 9. Broadcast of December 11, 1950. |
| 2. Broadcast of November 30, 1950. | 10. Broadcast of December 12, 1950. |
| 3. Broadcast of December 1, 1950. | 11. Broadcast of December 13, 1950. |
| 4. Broadcast of December 4, 1950. | 12. Broadcast of December 14, 1950. |
| 5. Broadcast of December 5, 1950. | 13. Broadcast of December 15, 1950. |
| 6. Broadcast of December 6, 1950. | 14. Broadcast of December 18, 1950. |
| 7. Broadcast of December 7, 1950. | 15. Broadcast of December 19, 1950. |
| 8. Broadcast of December 8, 1950. | |

"THE CASE OF THE ROXY MOB" (14 episodes)

Plot: Same as Episodes #1 – 14, broadcast from Jan. 16, 1939 to Feb. 2, 1939.

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| 1. Broadcast of December 20, 1950. | 8. Broadcast of December 29, 1950. |
| 2. Broadcast of December 21, 1950. | 9. Broadcast of January 1, 1951. |
| 3. Broadcast of December 22, 1950. | 10. Broadcast of January 2, 1951. |
| 4. Broadcast of December 25, 1950. | 11. Broadcast of January 3, 1951. |
| 5. Broadcast of December 26, 1950. | 12. Broadcast of January 4, 1951. |
| 6. Broadcast of December 27, 1950. | 13. Broadcast of January 5, 1951. |
| 7. Broadcast of December 28, 1950. | 14. Broadcast of January 8, 1951. |

"THE CASE OF THE TRANSPLANTED CASTLE" (18 episodes)

Plot: Same as Episodes #1 – 9, broadcast from Jan. 6, 1941 to March 3, 1941.

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|-----------------------------------|------------------------------------|
| 1. Broadcast of January 9, 1951. | 10. Broadcast of January 22, 1951. |
| 2. Broadcast of January 10, 1951. | 11. Broadcast of January 23, 1951. |
| 3. Broadcast of January 11, 1951. | 12. Broadcast of January 24, 1951. |
| 4. Broadcast of January 12, 1951. | 13. Broadcast of January 25, 1951. |
| 5. Broadcast of January 15, 1951. | 14. Broadcast of January 26, 1951. |
| 6. Broadcast of January 16, 1951. | 15. Broadcast of January 29, 1951. |
| 7. Broadcast of January 17, 1951. | 16. Broadcast of January 30, 1951. |
| 8. Broadcast of January 18, 1951. | 17. Broadcast of January 31, 1951. |
| 9. Broadcast of January 19, 1951. | 18. Broadcast of February 1, 1951. |

"MURDER ON FEBRUARY ISLAND" (18 episodes)

Cast: Athena Lord as Mary Kay Brown

Plot: Same as Episodes #1 – 9, broadcast from March 10, 1941 to May 5, 1941.

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|------------------------------------|-------------------------------------|
| 1. Broadcast of February 2, 1951. | 10. Broadcast of February 15, 1951. |
| 2. Broadcast of February 5, 1951. | 11. Broadcast of February 16, 1951. |
| 3. Broadcast of February 6, 1951. | 12. Broadcast of February 19, 1951. |
| 4. Broadcast of February 7, 1951. | 13. Broadcast of February 20, 1951. |
| 5. Broadcast of February 8, 1951. | 14. Broadcast of February 21, 1951. |
| 6. Broadcast of February 9, 1951. | 15. Broadcast of February 22, 1951. |
| 7. Broadcast of February 12, 1951. | 16. Broadcast of February 23, 1951. |
| 8. Broadcast of February 13, 1951. | 17. Broadcast of February 26, 1951. |
| 9. Broadcast of February 14, 1951. | 18. Broadcast of February 27, 1951. |

"THE MONSTER IN THE MANSION" (23 episodes)

Cast: Athena Lord as Mary Kay Brown

Plot: Same as Episodes #1 – 23, broadcast from Oct. 10, 1944 to Nov. 9, 1944.

1. Broadcast of February 28, 1951.
2. Broadcast of March 1, 1951.
3. Broadcast of March 2, 1951.
4. Broadcast of March 5, 1951.
5. Broadcast of March 6, 1951.
6. Broadcast of March 7, 1951.
7. Broadcast of March 8, 1951.
8. Broadcast of March 9, 1951.
9. Broadcast of March 12, 1951.
10. Broadcast of March 13, 1951.
11. Broadcast of March 14, 1951.
12. Broadcast of March 15, 1951.
13. Broadcast of March 16, 1951.
14. Broadcast of March 19, 1951.
15. Broadcast of March 20, 1951.
16. Broadcast of March 21, 1951.
17. Broadcast of March 22, 1951.
18. Broadcast of March 23, 1951.
19. Broadcast of March 26, 1951.
20. Broadcast of March 27, 1951.
21. Broadcast of March 28, 1951.
22. Broadcast of March 29, 1951.
23. Broadcast of March 30, 1951.

“EIGHT KINDS OF MURDER” (16 episodes)

Cast: Athena Lord as Jerry Booker

Plot: Same as Episodes #1 – 8, broadcast from May 12, 1941 to June 30, 1941.

1. Broadcast of April 2, 1951.
2. Broadcast of April 3, 1951.
3. Broadcast of April 4, 1951.
4. Broadcast of April 5, 1951.
5. Broadcast of April 6, 1951.
6. Broadcast of April 9, 1951.
7. Broadcast of April 10, 1951.
8. Broadcast of April 11, 1951.
9. Broadcast of April 12, 1951.
10. Broadcast of April 13, 1951.
11. Broadcast of April 16, 1951.
12. Broadcast of April 17, 1951.
13. Broadcast of April 18, 1951.
14. Broadcast of April 19, 1951.
15. Broadcast of April 20, 1951.
16. Broadcast of April 23, 1951.

“SECRET PASSAGE TO DEATH” (20 episodes)

Plot: Same as Episodes #1 – 10, broadcast from Dec. 1, 1941 to Feb. 2, 1942.

1. Broadcast of April 24, 1951.
2. Broadcast of April 25, 1951.
3. Broadcast of April 26, 1951.
4. Broadcast of April 27, 1951.
5. Broadcast of April 30, 1951.
6. Broadcast of May 1, 1951.
7. Broadcast of May 2, 1951.
8. Broadcast of May 3, 1951.
9. Broadcast of May 4, 1951.
10. Broadcast of May 7, 1951.
11. Broadcast of May 8, 1951.
12. Broadcast of May 9, 1951.
13. Broadcast of May 10, 1951.
14. Broadcast of May 11, 1951.
15. Broadcast of May 14, 1951.
16. Broadcast of May 15, 1951.
17. Broadcast of May 16, 1951.
18. Broadcast of May 17, 1951.
19. Broadcast of May 18, 1951.
20. Broadcast of May 21, 1951.

“TERROR OF FROZEN-CORPSE LODGE” (18 episodes)

Cast: Athena Lord as Jerry Booker

Plot: Same as Episodes #1 – 9, broadcast from Feb. 9, 1942 to April 6, 1942.

1. Broadcast of May 22, 1951.
2. Broadcast of May 23, 1951.
3. Broadcast of May 24, 1951.
4. Broadcast of May 25, 1951.
5. Broadcast of May 28, 1951.
6. Broadcast of May 29, 1951.
7. Broadcast of May 30, 1951.
8. Broadcast of May 31, 1951.
9. Broadcast of June 1, 1951.
10. Broadcast of June 4, 1951.
11. Broadcast of June 5, 1951.
12. Broadcast of June 6, 1951.
13. Broadcast of June 7, 1951.
14. Broadcast of June 8, 1951.
15. Broadcast of June 11, 1951.
16. Broadcast of June 12, 1951.
17. Broadcast of June 13, 1951.
18. Broadcast of June 14, 1951.

“THE PIRATE LOOT OF THE ISLAND OF SKULLS” (26 episodes)

Cast: Athena Lord as Jerry Booker

Plot: Same as Episodes #1 – 12, broadcast from April 13, 1942 to June 29, 1942.

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|---------------------------------|---------------------------------|
| 1. Broadcast of June 15, 1951. | 14. Broadcast of July 4, 1951. |
| 2. Broadcast of June 18, 1951. | 15. Broadcast of July 5, 1951. |
| 3. Broadcast of June 19, 1951. | 16. Broadcast of July 6, 1951. |
| 4. Broadcast of June 20, 1951. | 17. Broadcast of July 9, 1951. |
| 5. Broadcast of June 21, 1951. | 18. Broadcast of July 10, 1951. |
| 6. Broadcast of June 22, 1951. | 19. Broadcast of July 11, 1951. |
| 7. Broadcast of June 25, 1951. | 20. Broadcast of July 12, 1951. |
| 8. Broadcast of June 26, 1951. | 21. Broadcast of July 13, 1951. |
| 9. Broadcast of June 27, 1951. | 22. Broadcast of July 16, 1951. |
| 10. Broadcast of June 28, 1951. | 23. Broadcast of July 17, 1951. |
| 11. Broadcast of June 29, 1951. | 24. Broadcast of July 18, 1951. |
| 12. Broadcast of July 2, 1951. | 25. Broadcast of July 19, 1951. |
| 13. Broadcast of July 3, 1951. | 26. Broadcast of July 20, 1951. |

“BROOKS KIDNAPPING” (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from Feb. 19, 1940 to March 8, 1940.

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|---------------------------------|-----------------------------------|
| 1. Broadcast of July 23, 1951. | 9. Broadcast of August 2, 1951. |
| 2. Broadcast of July 24, 1951. | 10. Broadcast of August 3, 1951. |
| 3. Broadcast of July 25, 1951. | 11. Broadcast of August 6, 1951. |
| 4. Broadcast of July 26, 1951. | 12. Broadcast of August 7, 1951. |
| 5. Broadcast of July 27, 1951. | 13. Broadcast of August 8, 1951. |
| 6. Broadcast of July 30, 1951. | 14. Broadcast of August 9, 1951. |
| 7. Broadcast of July 31, 1951. | 15. Broadcast of August 10, 1951. |
| 8. Broadcast of August 1, 1951. | |

“MURDER: HOLLYWOOD STYLE” (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from July 19, 1939 to August 8, 1939.

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|----------------------------------|-----------------------------------|
| 1. Broadcast of August 13, 1951. | 9. Broadcast of August 23, 1951. |
| 2. Broadcast of August 14, 1951. | 10. Broadcast of August 24, 1951. |
| 3. Broadcast of August 15, 1951. | 11. Broadcast of August 27, 1951. |
| 4. Broadcast of August 16, 1951. | 12. Broadcast of August 28, 1951. |
| 5. Broadcast of August 17, 1951. | 13. Broadcast of August 29, 1951. |
| 6. Broadcast of August 20, 1951. | 14. Broadcast of August 30, 1951. |
| 7. Broadcast of August 21, 1951. | 15. Broadcast of August 31, 1951. |
| 8. Broadcast of August 22, 1951. | |

“THE GIRL IN THE GILDED CAGE” (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from March 22, 1943 to April 9, 1943.

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|-------------------------------------|--------------------------------------|
| 1. Broadcast of September 3, 1951. | 9. Broadcast of September 13, 1951. |
| 2. Broadcast of September 4, 1951. | 10. Broadcast of September 14, 1951. |
| 3. Broadcast of September 5, 1951. | 11. Broadcast of September 17, 1951. |
| 4. Broadcast of September 6, 1951. | 12. Broadcast of September 18, 1951. |
| 5. Broadcast of September 7, 1951. | 13. Broadcast of September 19, 1951. |
| 6. Broadcast of September 10, 1951. | 14. Broadcast of September 20, 1951. |
| 7. Broadcast of September 11, 1951. | 15. Broadcast of September 21, 1951. |
| 8. Broadcast of September 12, 1951. | |

“BLOOD ON THE CAT” (20 episodes)

Cast: Athena Lord as Jerry Booker

Plot: Same as Episodes #1 – 20, broadcast from April 12, 1943 to May 7, 1943.

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| 1. Broadcast of September 24, 1951. | 11. Broadcast of October 8, 1951. |
| 2. Broadcast of September 25, 1951. | 12. Broadcast of October 9, 1951. |
| 3. Broadcast of September 26, 1951. | 13. Broadcast of October 10, 1951. |
| 4. Broadcast of September 27, 1951. | 14. Broadcast of October 11, 1951. |
| 5. Broadcast of September 28, 1951. | 15. Broadcast of October 12, 1951. |
| 6. Broadcast of October 1, 1951. | 16. Broadcast of October 15, 1951. |
| 7. Broadcast of October 2, 1951. | 17. Broadcast of October 16, 1951. |
| 8. Broadcast of October 3, 1951. | 18. Broadcast of October 17, 1951. |
| 9. Broadcast of October 4, 1951. | 19. Broadcast of October 18, 1951. |
| 10. Broadcast of October 5, 1951. | 20. Broadcast of October 19, 1951. |

“THE CASE OF THE TERRIFIED COMEDIAN” (20 episodes)

Plot: Same as Episodes #1 – 20, broadcast from July 10, 1944 to August 4, 1944.

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|------------------------------------|-------------------------------------|
| 1. Broadcast of October 22, 1951. | 11. Broadcast of November 5, 1951. |
| 2. Broadcast of October 23, 1951. | 12. Broadcast of November 6, 1951. |
| 3. Broadcast of October 24, 1951. | 13. Broadcast of November 7, 1951. |
| 4. Broadcast of October 25, 1951. | 14. Broadcast of November 8, 1951. |
| 5. Broadcast of October 26, 1951. | 15. Broadcast of November 9, 1951. |
| 6. Broadcast of October 29, 1951. | 16. Broadcast of November 12, 1951. |
| 7. Broadcast of October 30, 1951. | 17. Broadcast of November 13, 1951. |
| 8. Broadcast of October 31, 1951. | 18. Broadcast of November 14, 1951. |
| 9. Broadcast of November 1, 1951. | 19. Broadcast of November 15, 1951. |
| 10. Broadcast of November 2, 1951. | 20. Broadcast of November 16, 1951. |

“THE KILLER OF THE CIRCLE M” (20 episodes)

Cast: Athena Lord as Jerry Booker

Plot: Same as Episodes #1 – 20, broadcast from May 10, 1943 to June 4, 1943.

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| 1. Broadcast of November 19, 1951. | 11. Broadcast of December 3, 1951. |
| 2. Broadcast of November 20, 1951. | 12. Broadcast of December 4, 1951. |
| 3. Broadcast of November 21, 1951. | 13. Broadcast of December 5, 1951. |
| 4. Broadcast of November 22, 1951. | 14. Broadcast of December 6, 1951. |
| 5. Broadcast of November 23, 1951. | 15. Broadcast of December 7, 1951. |
| 6. Broadcast of November 26, 1951. | 16. Broadcast of December 10, 1951. |
| 7. Broadcast of November 27, 1951. | 17. Broadcast of December 11, 1951. |
| 8. Broadcast of November 28, 1951. | 18. Broadcast of December 12, 1951. |
| 9. Broadcast of November 29, 1951. | 19. Broadcast of December 13, 1951. |
| 10. Broadcast of November 30, 1951. | 20. Broadcast of December 14, 1951. |

“MURDER IS THE WORD FOR IT” (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from Aug. 9, 1943 to Aug. 27, 1943.

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|------------------------------------|-------------------------------------|
| 1. Broadcast of December 17, 1951. | 9. Broadcast of December 27, 1951. |
| 2. Broadcast of December 18, 1951. | 10. Broadcast of December 28, 1951. |
| 3. Broadcast of December 19, 1951. | 11. Broadcast of December 31, 1951. |
| 4. Broadcast of December 20, 1951. | 12. Broadcast of January 1, 1952. |
| 5. Broadcast of December 21, 1951. | 13. Broadcast of January 2, 1952. |
| 6. Broadcast of December 24, 1951. | 14. Broadcast of January 3, 1952. |
| 7. Broadcast of December 25, 1951. | 15. Broadcast of January 4, 1952. |
| 8. Broadcast of December 26, 1951. | |

“STAIRWAY TO THE SUN” (30 episodes)

Plot: Same as Episodes #1 – 30, broadcast from June 7, 1943 to July 16, 1943.

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|------------------------------------|-------------------------------------|
| 1. Broadcast of January 7, 1952. | 16. Broadcast of January 28, 1952. |
| 2. Broadcast of January 8, 1952. | 17. Broadcast of January 29, 1952. |
| 3. Broadcast of January 9, 1952. | 18. Broadcast of January 30, 1952. |
| 4. Broadcast of January 10, 1952. | 19. Broadcast of January 31, 1952. |
| 5. Broadcast of January 11, 1952. | 20. Broadcast of February 1, 1952. |
| 6. Broadcast of January 14, 1952. | 21. Broadcast of February 4, 1952. |
| 7. Broadcast of January 15, 1952. | 22. Broadcast of February 5, 1952. |
| 8. Broadcast of January 16, 1952. | 23. Broadcast of February 6, 1952. |
| 9. Broadcast of January 17, 1952. | 24. Broadcast of February 7, 1952. |
| 10. Broadcast of January 18, 1952. | 25. Broadcast of February 8, 1952. |
| 11. Broadcast of January 21, 1952. | 26. Broadcast of February 11, 1952. |
| 12. Broadcast of January 22, 1952. | 27. Broadcast of February 12, 1952. |
| 13. Broadcast of January 23, 1952. | 28. Broadcast of February 13, 1952. |
| 14. Broadcast of January 24, 1952. | 29. Broadcast of February 14, 1952. |
| 15. Broadcast of January 25, 1952. | 30. Broadcast of February 15, 1952. |

“THE GRAVES OF WHAMPERJAW, TEXAS” (15 episodes)

Cast: Athena Lord as Jerry Booker

Plot: Same as Episodes #1 – 15, broadcast from July 19, 1943 to August 6, 1943.

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|------------------------------------|-------------------------------------|
| 1. Broadcast of February 18, 1952. | 9. Broadcast of February 28, 1952. |
| 2. Broadcast of February 19, 1952. | 10. Broadcast of February 29, 1952. |
| 3. Broadcast of February 20, 1952. | 11. Broadcast of March 3, 1952. |
| 4. Broadcast of February 21, 1952. | 12. Broadcast of March 4, 1952. |
| 5. Broadcast of February 22, 1952. | 13. Broadcast of March 5, 1952. |
| 6. Broadcast of February 25, 1952. | 14. Broadcast of March 6, 1952. |
| 7. Broadcast of February 26, 1952. | 15. Broadcast of March 7, 1952. |
| 8. Broadcast of February 27, 1952. | |

“THE DECAPITATION OF JEFFERSON MONK” (25 episodes)

Plot: Same as Episodes #1 – 25, broadcast from Aug. 30, 1943 to Oct. 1, 1943.

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| 1. Broadcast of March 10, 1952. | 14. Broadcast of March 27, 1952. |
| 2. Broadcast of March 11, 1952. | 15. Broadcast of March 28, 1952. |
| 3. Broadcast of March 12, 1952. | 16. Broadcast of March 31, 1952. |
| 4. Broadcast of March 13, 1952. | 17. Broadcast of April 1, 1952. |
| 5. Broadcast of March 14, 1952. | 18. Broadcast of April 2, 1952. |
| 6. Broadcast of March 17, 1952. | 19. Broadcast of April 3, 1952. |
| 7. Broadcast of March 18, 1952. | 20. Broadcast of April 4, 1952. |
| 8. Broadcast of March 19, 1952. | 21. Broadcast of April 7, 1952. |
| 9. Broadcast of March 20, 1952. | 22. Broadcast of April 8, 1952. |
| 10. Broadcast of March 21, 1952. | 23. Broadcast of April 9, 1952. |
| 11. Broadcast of March 24, 1952. | 24. Broadcast of April 10, 1952. |
| 12. Broadcast of March 25, 1952. | 25. Broadcast of April 11, 1952. |
| 13. Broadcast of March 26, 1952. | |

“MY BELOVED IS A VAMPIRE” (25 episodes)

Plot: Same as Episodes #1 – 25, broadcast from Oct. 4, 1943 to Nov. 5, 1943.

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|---------------------------------|----------------------------------|
| 1. Broadcast of April 14, 1952. | 8. Broadcast of April 23, 1952. |
| 2. Broadcast of April 15, 1952. | 9. Broadcast of April 24, 1952. |
| 3. Broadcast of April 16, 1952. | 10. Broadcast of April 25, 1952. |
| 4. Broadcast of April 17, 1952. | 11. Broadcast of April 28, 1952. |
| 5. Broadcast of April 18, 1952. | 12. Broadcast of April 29, 1952. |
| 6. Broadcast of April 21, 1952. | 13. Broadcast of April 30, 1952. |
| 7. Broadcast of April 22, 1952. | 14. Broadcast of May 1, 1952. |

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|-------------------------------|--------------------------------|
| 15. Broadcast of May 2, 1952. | 21. Broadcast of May 12, 1952. |
| 16. Broadcast of May 5, 1952. | 22. Broadcast of May 13, 1952. |
| 17. Broadcast of May 6, 1952. | 23. Broadcast of May 14, 1952. |
| 18. Broadcast of May 7, 1952. | 24. Broadcast of May 15, 1952. |
| 19. Broadcast of May 8, 1952. | 25. Broadcast of May 16, 1952. |
| 20. Broadcast of May 9, 1952. | |

“THE HERMIT OF SAN FELIPE” (20 episodes)

Plot: Same as Episodes #1 – 20, broadcast from Nov. 8, 1943 to Dec. 3, 1943.

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|--------------------------------|---------------------------------|
| 1. Broadcast of May 19, 1952. | 11. Broadcast of June 2, 1952. |
| 2. Broadcast of May 20, 1952. | 12. Broadcast of June 3, 1952. |
| 3. Broadcast of May 21, 1952. | 13. Broadcast of June 4, 1952. |
| 4. Broadcast of May 22, 1952. | 14. Broadcast of June 5, 1952. |
| 5. Broadcast of May 23, 1952. | 15. Broadcast of June 6, 1952. |
| 6. Broadcast of May 26, 1952. | 16. Broadcast of June 9, 1952. |
| 7. Broadcast of May 27, 1952. | 17. Broadcast of June 10, 1952. |
| 8. Broadcast of May 28, 1952. | 18. Broadcast of June 11, 1952. |
| 9. Broadcast of May 29, 1952. | 19. Broadcast of June 12, 1952. |
| 10. Broadcast of May 30, 1952. | 20. Broadcast of June 13, 1952. |

“THE DEADLY SIN OF SIR RICHARD COYLE” (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from Dec. 6, 1943 to Dec. 24, 1943.

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|--------------------------------|---------------------------------|
| 1. Broadcast of June 16, 1952. | 9. Broadcast of June 26, 1952. |
| 2. Broadcast of June 17, 1952. | 10. Broadcast of June 27, 1952. |
| 3. Broadcast of June 18, 1952. | 11. Broadcast of June 30, 1952. |
| 4. Broadcast of June 19, 1952. | 12. Broadcast of July 1, 1952. |
| 5. Broadcast of June 20, 1952. | 13. Broadcast of July 2, 1952. |
| 6. Broadcast of June 23, 1952. | 14. Broadcast of July 3, 1952. |
| 7. Broadcast of June 24, 1952. | 15. Broadcast of July 4, 1952. |
| 8. Broadcast of June 25, 1952. | |

“THE MAN WHO HATED TO SHAVE” (10 episodes)

Plot: Same as Episodes #1 – 10, broadcast from Aug. 8, 1944 to Aug. 21, 1944.

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|--------------------------------|---------------------------------|
| 1. Broadcast of July 7, 1952. | 6. Broadcast of July 14, 1952. |
| 2. Broadcast of July 8, 1952. | 7. Broadcast of July 15, 1952. |
| 3. Broadcast of July 9, 1952. | 8. Broadcast of July 16, 1952. |
| 4. Broadcast of July 10, 1952. | 9. Broadcast of July 17, 1952. |
| 5. Broadcast of July 11, 1952. | 10. Broadcast of July 18, 1952. |

“THE AFRICAN JUNGLE MYSTERY” (20 episodes)

Plot: Same as Episodes #1 – 20, broadcast from Feb. 28, 1944 to March 24, 1944.

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|----------------------------------|-----------------------------------|
| 1. Broadcast of July 21, 1952. | 11. Broadcast of August 4, 1952. |
| 2. Broadcast of July 22, 1952. | 12. Broadcast of August 5, 1952. |
| 3. Broadcast of July 23, 1952. | 13. Broadcast of August 6, 1952. |
| 4. Broadcast of July 24, 1952. | 14. Broadcast of August 7, 1952. |
| 5. Broadcast of July 25, 1952. | 15. Broadcast of August 8, 1952. |
| 6. Broadcast of July 28, 1952. | 16. Broadcast of August 11, 1952. |
| 7. Broadcast of July 29, 1952. | 17. Broadcast of August 12, 1952. |
| 8. Broadcast of July 30, 1952. | 18. Broadcast of August 13, 1952. |
| 9. Broadcast of July 31, 1952. | 19. Broadcast of August 14, 1952. |
| 10. Broadcast of August 1, 1952. | 20. Broadcast of August 15, 1952. |

“THE COBRA KING STRIKES BACK” (20 episodes)

Cast: Athena Lord as Jerry Booker

1. Broadcast of September 1, 1952. Plot: Two expeditions join forces when they meet in the Orient, on board a transpacific liner. Jack Packard, Doc Long and Jerry Booker escort an international prisoner named Fin Lo to Shanghai. Doctor Burton and his expedition head towards Cochin China, in hopes of finding and exploring a lost Cambodian city, rumored to still exist.

2. Broadcast of September 2, 1952. Plot: Plunging toward the Land of the Cobra King, the mysterious jungles of Cambodia, Jack meets up with Dr. Burton and the two old friends and discuss their reasons for being on the same vessel. Dr. Burton explains that he has a guide, a young Khmer student named Quan-Yin.

3. Broadcast of September 3, 1952. Plot: Jack, Doc and Jerry are supposed to return their prisoner from Hawaii to Saigon, but terrorist Phen Lee escapes their clutches. Jack suspects Dr. Burton’s student, Quan-Yin, of helping Phen Lee escape.

4. Broadcast of September 4, 1952. Plot: Not wanting to arrive at Saigon empty-handed, Jack, Doc and Jerry accompany the Burton expedition into the jungles, hoping to catch their fleeing prisoner. Quan Yin warns the members of the expedition that great dangers await anyone who trespasses – especially Jerry Booker.

5. Broadcast of September 5, 1952. Plot: Dr. Burton vanished from Saigon but left a note promising to meet the rest of the party at the ancient city of Angkor Thom, outpost of civilization on the edge of the Cochin China Jungles. He isn’t there when the combined parties arrive.

6. Broadcast of September 8, 1952. Plot: Doc and Jack discover a second reason for joining the expedition. A great seven-headed cobra statue carved from purest emerald and coiled upon a base of solid gold is a religious symbol rumored to reappear in Cambodia. If it does, there will be a religious uprising. Their job is to make it disappear before the rank and file natives hear about it.

7. Broadcast of September 9, 1952. Plot: Jack, Doc and professor Francois are trapped and thrown aboard an elephant. Marc Lester, Mary Burton and Jerry Booker are captured and placed on camels. All through the night the queer caravan crashes through the jungles and then suddenly comes to the ruins of an ancient Khmer city.

8. Broadcast of September 10, 1952. Plot: They are deposited in an ancient ruin of an old Khmer Temple. The men are placed in a separate chamber from the women. A strange disembodied voice urges the girls to persuade their men folk to turn back. Meanwhile, Doc learns from a guard that they are prisoners in the Temple of the Gorillas.

9. Broadcast of September 11, 1952. Plot: When the men discover the prison gates are open and the guard has disappeared, they begin to search for the women. Once reunited, they begin their search for Dr. Burton, and their Cambodian guide, Quan-Yin.

10. Broadcast of September 12, 1952. Plot: The women deliver the creepy message to turn back, as the voice asked them to deliver, but the expedition is bent on going deeper into the jungle. Soon the team is picked up by a second caravan made up of wild mountain ponies under the guidance of fierce Cambodians of the back-country.

11. Broadcast of September 15, 1952. Plot: At the moment, the team has dismounted from little wild Cambodian ponies to which they have been tied for almost twelve hours. With Jerry and Mary lying on a thatch of grass resting, the four men discuss their situation. They admit that they are presently at the mercy of the Cambodians.

12. Broadcast of September 16, 1952. Plot: Taken behind a giant waterfall and forced to climb the interior of a mountains and a series of ladders, the group finally reaches an ancient monastery situated on the peak. Being led to the huge door that reaches to the vast ceiling of a great hallway in the mountain temple, the team catches a glimpse of Dr. Burton!

13. Broadcast of September 17, 1952. Plot: The exhausted girls, Mary and Jerry, are left to rest in the Temple of Priest. In the midst of their drugged sleep, they are suddenly awakened to experience an animal-like thing on two feet that is stabbed by the Cambodian student, Quan-Yin. The experience is a shock to Jerry.

14. Broadcast of September 18, 1952. Plot: Jack, Doc and Dr. Burton discuss the remote mountain monastery overlooking the vast wilderness of Cambodia. They are prisoners *and* guests of Phen-Lee, whose presence is always felt. An uprising among the priests is growing, and the natives are getting restless.

15. Broadcast of September 19, 1952. Plot: The solution comes without pleasant details. The priests in this land practice lycanthropy and become werewolves by night. Slinking human figures with teeth agleam, eyes red with madness, scramble from the temple passages and flee frothing and howling to join the leader of their pack.

16. Broadcast of September 22, 1952. Plot: Quan-Yin, their student and guide, explains that after he killed Phen-Lee, the priests got out of hand and there is no longer any security for them all. They themselves in one of the great halls for protection against a near-fatal attack by the wolf men.

17. Broadcast of September 23, 1952. Plot: With the future of the Cambodian empire at the peak of their destruction, the members of the expedition decide to make a break for it, hoping to make it back home. They go down the stairway under the monastery and along the narrow precipice in the hollow mountain beneath.

18. Broadcast of September 24, 1952. Plot: On the way down via the hanging ladders and suspended bridges, the wolf men make an attack. The group arms themselves, and the wolf men retreat – not before killing Quan-Yin and watching Dr. Burton fall to his death.

19. Broadcast of September 25, 1952. Plot: Out of sight and range of the wolf men, the gang manages to make themselves comfortable at the bottom of the waterfall. Marc Lester lays his heart at Mary's feet and she accepts his proposal of marriage.

20. Broadcast of September 26, 1952. Plot: Doc makes a proposition for Jerry, but she turns him down, explaining that she's had her eye on Jack Packard for months – but Jack's as blind as a bat when it comes to noticing her interest. The French military arrives on the scene to rescue and take the entire gang back home to safety.

“THE WIDOW WITH THE AMPUTATION” (20 episodes)

Plot: Same as Episodes #1 – 20, broadcast from Mar. 27, 1944 to April 21, 1944.

- | | |
|-------------------------------------|------------------------------------|
| 1. Broadcast of September 30, 1952. | 11. Broadcast of October 14, 1952. |
| 2. Broadcast of October 1, 1952. | 12. Broadcast of October 15, 1952. |
| 3. Broadcast of October 2, 1952. | 13. Broadcast of October 16, 1952. |
| 4. Broadcast of October 3, 1952. | 14. Broadcast of October 17, 1952. |
| 5. Broadcast of October 6, 1952. | 15. Broadcast of October 20, 1952. |
| 6. Broadcast of October 7, 1952. | 16. Broadcast of October 21, 1952. |
| 7. Broadcast of October 8, 1952. | 17. Broadcast of October 22, 1952. |
| 8. Broadcast of October 9, 1952. | 18. Broadcast of October 23, 1952. |
| 9. Broadcast of October 10, 1952. | 19. Broadcast of October 24, 1952. |
| 10. Broadcast of October 13, 1952. | 20. Broadcast of October 27, 1952. |

“I AM THE DESTROYER OF WOMEN” (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from April 24, 1944 to May 12, 1944.

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|-----------------------------------|-------------------------------------|
| 1. Broadcast of October 28, 1952. | 9. Broadcast of November 7, 1952. |
| 2. Broadcast of October 29, 1952. | 10. Broadcast of November 10, 1952. |
| 3. Broadcast of October 30, 1952. | 11. Broadcast of November 11, 1952. |
| 4. Broadcast of October 31, 1952. | 12. Broadcast of November 12, 1952. |
| 5. Broadcast of November 3, 1952. | 13. Broadcast of November 13, 1952. |
| 6. Broadcast of November 4, 1952. | 14. Broadcast of November 18, 1952. |
| 7. Broadcast of November 5, 1952. | 15. Broadcast of November 19, 1952. |
| 8. Broadcast of November 6, 1952. | |

“THE BRIDE OF THE WEREWOLF” (15 episodes)

Plot: Same as Episodes #1 – 15, broadcast from Sept. 19, 1944 to Oct. 9, 1944.

- | | |
|------------------------------------|-------------------------------------|
| 1. Broadcast of November 20, 1952. | 9. Broadcast of December 2, 1952. |
| 2. Broadcast of November 21, 1952. | 10. Broadcast of December 3, 1952. |
| 3. Broadcast of November 24, 1952. | 11. Broadcast of December 4, 1952. |
| 4. Broadcast of November 25, 1952. | 12. Broadcast of December 5, 1952. |
| 5. Broadcast of November 26, 1952. | 13. Broadcast of December 8, 1952. |
| 6. Broadcast of November 27, 1952. | 14. Broadcast of December 9, 1952. |
| 7. Broadcast of November 28, 1952. | 15. Broadcast of December 10, 1952. |
| 8. Broadcast of December 1, 1952. | |

“FIND ELSA HOLBERG, DEAD OR ALIVE” (12 episodes)

Plot: Same as Episodes #1 – 12, broadcast from Dec. 14, 1944 to Dec. 29, 1944.

- | | |
|------------------------------------|-------------------------------------|
| 1. Broadcast of December 11, 1952. | 7. Broadcast of December 19, 1952. |
| 2. Broadcast of December 12, 1952. | 8. Broadcast of December 22, 1952. |
| 3. Broadcast of December 15, 1952. | 9. Broadcast of December 23, 1952. |
| 4. Broadcast of December 16, 1952. | 10. Broadcast of December 24, 1952. |
| 5. Broadcast of December 17, 1952. | 11. Broadcast of December 25, 1952. |
| 6. Broadcast of December 18, 1952. | 12. Broadcast of December 26, 1952. |

ADVENTURES BY MORSE RADIO LOG

Produced by Carlton E. Morse as a syndicated series, fifty-two episodes were recorded and transcribed for the purpose of distribution to numerous radio stations across the country. The advantage to having a program syndicated was that every radio station who purchased a copy of the discs had the opportunity to broadcast the programs on whatever time their schedule permitted. Each episode ran 25 minutes and since fifty-two episodes were recorded, it seems only obvious that the series was designed as a weekly feature, lasting a full year.

The lead role of Captain Bart Friday was played by three different actors. Elliott Lewis was Captain Friday for the first thirteen episodes. David Ellis played the role for episodes 14 through 36. Russell Thorson played the role for episodes 37 through 52. Jack Edwards played the role of Skip Turner, a character whose origins were very similar to Doc Long on *I Love A Mystery*. The character of Skip Turner didn't come into the series till episode eleven. Written in serial form, this series was divided evenly into a four, ten-week story lines and four, three-week story lines, rotating on a frequent basis. A ten-chapter serial followed a three-chapter serial, followed by another ten-week serial, and so on. In fact, much like the *I Love A Mystery* serials, the first story of each adventure picked up where the last serial left off, making this series one, long continuing adventure.

The official script titles are listed in the episode guide that follows, and it should be noted that Carlton E. Morse did not title all of his scripts. (The initial purpose of titles being announced at the end of each broadcast was to intrigue the listener to tune in to next week's broadcast. The titles was not to address the episode specifically.) There is no official broadcast date for the episodes, because the program was syndicated – broadcast on different days of the week. The first date listed belongs to a West Coast run and the second date belongs to an East Coast run. Unlike *I Love a Mystery*, every episode of *Adventures by Morse* does exist, no doubt because of the transcription method. (FYI: A script of “The City of the Dead” exists at Temple University, in Philadelphia, with the date October 26, 1944 on it.)

All four of the ten-chapter serials included at least one doctor in the cast. For the most part, the supernatural elements were explained toward the end of the serials by pure scientific reasoning. Thus werewolves were really a cult of men expressing the impulse to act like wolves, and the solution to dead men prowling was really a mad man who kept moving the corpses to other locations to throw off suspicion from himself. Internal evidence suggests that the serials were not done consecutively, and recorded in batches of ten and thirteen at a time, shelved until

all 52 were completed for syndication. This would explain why the actor playing the lead of Captain Bart Friday changed after every two, three or four serials.

Episode #47 features a unique blooper. At the end of the broadcast, the announcer informs the listening audience that next week they will listen to episode eight of "The Land of the Living Dead." But episode #47 was chapter eight in the serial. The announcer should have stated that the audience could tune in next week to chapter nine!

The announcer for the series did get the opportunity to play a small role in episode #49, that of a radio announcer over the radio in the airplane. Captain Friday's secretary, Patricia, was introduced in episode fourteen – purposely named after Carlton E. Morse's wife. The serial "The Cobra King Strikes Back" was slightly rewritten years later for the New York run of *I Love A Mystery*. All four ten-chapter serials were actually rewrites of Morse's earlier *NBC Mystery Serial* series, with the names and a few of the locations changed.

Two different audition recordings were made, each lasting about 15 minutes in length. These were never broadcast – only used to "pitch" the show to prospective radio stations. These accompanied a press book offering an artist renditions of Captain Friday and scenes from "The City of the Dead" serial. Most of the audition recordings consisted of excerpts from episodes already recorded – no sampling of different dramas.

EPISODE #1 "THE CITY OF THE DEAD"

(West Coast, January 8, 1944; East Coast October 26, 1944)

Plot: Old Man Friday, mayor of the "City of the Dead" – otherwise known as caretaker of an old cemetery no longer in use – was mysteriously shot when he pulled a bell-rope in the ruins of the cemetery's little church. The only suspects are Jimmy Parker and Phyllis Carrol, who are caught roaming near the cemetery. The young people claim their car was stolen and they met a stranger crying along the roadway.

EPISODE #2 "I'VE DUG UP SOMETHING GHASTLY"

(West Coast, January 15, 1944; East Coast, November 2, 1944)

Plot: Captain Friday, the mayor's son and private detective, convinces Doc Tooner and young Jimmy to help him open a grave that was mysteriously filled in. When a mysterious figure appears in the cemetery, Captain Friday takes a shot at the stranger – who vanishes before their very eyes. Jimmy screams when he strikes something awful in the grave.

EPISODE #3 "THE BODY WALKED IN"

(West Coast, January 22, 1944; East Coast, November 9, 1944)

Plot: With Phyllis and Jimmy in custody until the mystery is solved, Captain Friday and Jimmy slip from the house to observe a strange, white-robed figure patrolling the grounds. The mysterious figure attacks and brutally murders an unidentified man attempting to break into the cottage. Jimmy identifies the body of the strangled man as the cousin of Phyllis Carrol.

EPISODE #4 “OLD CLAWFOOT AGAIN”

(West Coast, January 29, 1944: East Coast, November 16, 1944)

Plot: Paying a visit to Lammy Fink’s cabin on the edge of the old cemetery, Captain Friday and Doc Tooner find three corpses in the cellar. One is the strangled body found in old Ernie Morton’s grave. The second is the man killed by the claw-footed phantom at the back of the mayor’s cottage. The third is Lammy Fink. Suddenly the cabin bursts into flames, destroying the evidence and all three bodies. Doc Tooner and Captain Friday escape from the cellar in the nick of time.

EPISODE #5 “THE SKELETON WALKS IN”

(West Coast, February 5, 1944: East Coast, November 23, 1944)

Plot: Phyllis Carrol is mysteriously stabbed in the back, and her boyfriend Jimmy Parker becomes the prime suspect. Suddenly, a skeleton is thrust into the front room – with a note tied to the bones claiming that Theodore Arnold is buried in the wrong grave. Phyllis recalls the rumor that her grandfather was supposedly buried in the cemetery, along with half a million dollars worth of black pearls.

EPISODE #6 “THE GHOUL IN THE GRAVE”

(West Coast, February 12, 1944: East Coast, November 30, 1944)

Plot: Captain Friday mysteriously vanishes after he and Jimmy follow a trail of bones to an open grave. Then the mayor mysteriously disappears. Back at the house, Old Claw Foot manages to break into the cottage, overcoming the doctor and approaching Phyllis, causing her to faint.

EPISODE #7 “CAPTAIN FRIDAY VANISHES”

(West Coast, February 19, 1944: East Coast, December 7, 1944)

Plot: The mayor accuses Jimmy of committing the murders. But Jimmy points out that the mayor has a gold pencil in his pocket, the same one Captain Friday had with him when they left the house before Captain Friday disappeared. With fresh dirt on the mayor’s trouser leg, it appears that the mayor has some explaining to do . . .

EPISODE #8 “THE KIDNAPPING OF CLAWFOOT”

(West Coast, February 26, 1944: East Coast, December 14, 1944)

Plot: One of the black pearls belonging to the collection of Theodore Arnold is found under Phyllis’s pillow. From one of the windows Jimmy, Phyllis, Doc Tooner and the mayor watch the dawn break and witness Old Claw-Foot captured and carried off by someone in the dim light.

EPISODE #9 “THE TRAIL OF THE PHANTOM CHURCH BELL”

(West Coast, March 4, 1944: East Coast, December 21, 1944)

Plot: Jimmy and Doc Tooner go down into the City of the Dead in search of the phantom church bell. Leaving Phyllis Carrol with Mayor Friday, Jimmy slips her a knife and a police whistle in case the mayor gets any ideas. The men find the church bell in the basement of the ruins, along with a strange man who is bound and gagged. The stranger is near death as a result of a blow to the head and starvation.

EPISODE #10 “WHERE THE PEARLS WERE HIDDEN”

(West Coast, March 11, 1944: East Coast, December 28, 1944)

Plot: Captain Friday reappears at the house and explains the solution to the mystery. The man found bound and gagged was ringing the bell in hopes of being rescued. The police apprehended the real culprits. The black pearls are waiting for Miss Carrol in a strong box at the local bank. Jimmy and Phyllis decide to go steady and possibly settle down.

EPISODE #11 “A COFFIN FOR A LADY”

(West Coast, March 18, 1944: East Coast, January 4, 1945)

Plot: Captain Friday goes to the Northern Canadian coast with his operative, Skip Turner. They rescue a woman named Judith Wright, from villains trying to kill her. But after being tricked and knocked over the head, the boys follow Judith’s trail to a small cabin where they witness Asians putting her into a coffin –while she’s still alive!

EPISODE #12 “CONVERSATION IN THE CASKET”

(West Coast, March 25, 1944: East Coast, January 11, 1945)

Plot: Once inside the house, the boys are told they witnessed nothing, and are bound and tied while the villains leave in haste. The boys cut the ropes, find the coffin and release Phyllis, but are recaptured. Once again, they have to sever their bonds, but this time give chase to the docks where the coffin is placed onto a ship bound for the Pacific Ocean!

EPISODE #13 “THE DEEPEST GRAVE IN THE WORLD”

(West Coast, April 1, 1944: East Coast, January 18, 1945)

Plot: With the help of the military, Captain Friday and Skip Turner rush to the vessel and climb on board. Finding Judith Wright, the boys uncover a shady shanghai scam in which Judith was going to be smuggled into a different country, and sold as a slave. But with help from an unlikely friend, the Asian’s scheme is destroyed. Judith reveals all of the details concerning the smuggling operation.

EPISODE #14 “THE COBRA KING STRIKES BACK”

(West Coast, April 8, 1944: East Coast, January 25, 1945)

Plot: Two expeditions join forces onboard a transpacific liner. Captain Friday and his daughter Patricia, and Skip Turner are members of the first party. Doctor Thomas Carter and his expedition are heading towards the French Indochina territory, in hopes of finding and exploring a lost Cambodian city.

EPISODE #15 “SOMETHING ABOUT HOODED SNAKES”

(West Coast, April 15, 1955: East Coast, February 1, 1945)

Plot: Captain Friday’s prisoner, Phen Lo, fakes suicide and jumps overboard, giving Captain Friday cause to join Carter’s expedition, in the hopes of catching his prisoner. The French authorities suspect Phen Lo of being part of a plot to start an international rebellion. While Celia and Patricia are sleeping at night, someone releases a deadly cobra into their bedroom.

EPISODE #16 "THE MAD KING ANGKOR"

(West Coast, April 22, 1944: East Coast, February 8, 1945)

Plot: Doctor Carter vanishes mysteriously, and witnesses say he was part of a caravan that marched through the streets. The professor, Skip and Friday soon find themselves an unwilling part of another caravan, when they are hijacked, taken prisoner, and tied onto elephants.

EPISODE #17 "THE TEMPLE OF THE GORILLAS"

(West Coast, April 29, 1944: East Coast, February 15, 1945)

Plot: The caravan stops when it arrives at an ancient Cambodian city, possibly one of the lost cities Doctor Carter is hoping to find. The girls are also hijacked and find themselves prisoners in a stone room with straw to sleep on and food to eat. The men are escorted into a similar stone cell.

EPISODE #18 "THE LIVING IMAGE OF CAMBODIA"

(West Coast, May 6, 1944: East Coast, February 22, 1945)

Plot: The men slip through a trap door and wander the underground passages until they meet the two women, who by now are scared. With the team united, the women give Captain Friday a message they were ordered to deliver.

EPISODE #19 "TERROR OF THE HOLLOW MOUNTAIN"

(West Coast, May 13, 1944: East Coast, March 1, 1945)

Plot: When the team finds their way out of the underground passageways, they find the city completely deserted. A few rough and tumble Cambodians arrive to whisk away the troop on horseback, through a waterfall, to an ancient temple.

EPISODE #20 "THE FACE OF THE BEAST"

(West Coast, May 20, 1944: East Coast, March 8, 1945)

Plot: Reunited with Dr. Carter, the group learns that they are both prisoners and guests of Phen Lo who is their host for the moment. It seems an uprising among the priests is growing, and the natives are getting restless. But all is not safe for that very night the girls are attacked by a dog-like man. An Asian jumps out of nowhere and stabs the beast to death.

EPISODE #21 "IT WAS NOT CANNIBALISM"

(West Coast, May 27, 1944: East Coast, March 15, 1945)

Plot: The solution comes without pleasant details. The priests in this land practice lycanthropy and become werewolves by night. But Ta-Quan, their guide and servant, explains that after he killed Phen Lo (the dog-like man from the night before), the priests get out of hand and the prisoners are no longer safe.

EPISODE #22 "THE FANGS AND TEETH OF THE ENEMY"

(West Coast, June 3, 1944: East Coast, March 22, 1945)

Plot: With the future of the Cambodian empire at the peak of their destruction, the members of the expedition decide to make a daring escape. But on the way down the hanging ladders and suspended bridges, the wolf men make an attack. The expedition members brandish their firearms, and the wolf men retreat – but not before killing Ta-Quan and watching Dr. Carter fall a thousand-foot to his death.

EPISODE #23 “THE AMAZING END OF THE EXPEDITION”

(West Coast, June 10, 1944: East Coast, March 29, 1945)

Plot: Out of sight and range of the wolf men, the gang manages to make themselves comfortable at the bottom of the waterfall. Perry proposes to Patricia, and she accepts. The French military arrives on the scene to rescue the surviving members of the expedition and take the entire gang back home to safety.

EPISODE #24 “THE GIRL ON A SHIPWRECKED ISLAND”

(West Coast, June 17, 1944: East Coast, April 5, 1945)

Plot: When their airplane’s fuel line clogs, Captain Friday and Skip Turner are forced to make a crash landing near a small deserted island. To their astonishment, they are not alone. Six months ago, a luxury liner wrecked, standing a beautiful girl and two men on the island. But when Skip and Friday investigate, they hear rifle fire and witness one of the men being shot dead!

EPISODE #25 “THE PIRATE IS A FRIGHTENING MAN”

(West Coast, June 24, 1944: East Coast, April 12, 1945)

Plot: The girl explains that originally there were four survivors, but one of the men died and the remaining two fought over her. The brutish of the two, Manuel, killed off his rival, and now with their arrival Skip and Friday are his new enemies. After they fix the plane, Skip and Friday ask the girl to come along with them. But before they escape the jungle, Skip is knocked out and taken hostage by Manuel.

EPISODE #26 “THERE IS MORE ABOUT GRACIE THAN MEETS THE EYE”

(West Coast, July 1, 1944: East Coast, April 19, 1945)

Plot: Manuel is shot just as he is about to murder Captain Friday. Wandering into the girl’s cave, Skip and Friday solve the mystery of the unseen parrot that cries in the night, and the mysterious person who saved Friday’s life. Skip, Captain Friday and the woman take off in their plane and fly away from Shipwreck Island.

EPISODE #27 “DEAD MEN PROWL”

(West Coast, July 8, 1944: East Coast, April 26, 1945)

Plot: Captain Friday and his friend Doctor Croft, spend the weekend at a private beach resort. They stumble upon three murders in the same night, including the bodies of Doc Simms and the neighborhood half-wit Hartley boy. A young girl from a convent named Carmel claims she was instructed to go to the resort to meet an uncle she never knew. She soon sees a skeleton prowling the grounds, wearing a cape and a big dark hat. Before the evening is over, one of the stiff walks out of the morgue!

EPISODE #28 “THE PROWLER AT WORK”

(West Coast, July 15, 1944: East Coast, May 3, 1945)

Plot: Dr. Croft and Captain Friday receive two visitors, who claim to be the niece and nephew of one of the deceased and that they had received a message that their uncle passed away. But their message was delivered almost a whole day before their uncle really died! When Gail hears bones rattling outside the window, she investigates and is pulled outside by the walking skeleton!

EPISODE #29 “THE DEAD DO WALK AT NIGHT”

(West Coast, July 22, 1944: East Coast, May 10, 1945)

Plot: The men come to Gail’s rescue, digging her out of the sand – apparently buried alive. Captain Friday finds one of the dead bodies on the beach, giving the appearance that it had recently been walking. The city morgue attendants discover that another body has disappeared!

EPISODE #30 “CONVERSATION WITH THE WALKING DEAD”

(West Coast, July 29, 1944: East Coast, May 17, 1945)

Plot: Inspecting the houses of the two dead men, Captain Friday discovers that they were brothers and each of them owned vast tracks of real estate. Each left a will dividing his estate among four children. A gunshot gives Andres a head wound and Captain Friday is knocked unconscious.

EPISODE #31 “THE WALKING DEAD CAPTURED”

(West Coast, August 5, 1944: East Coast, May 24, 1945)

Plot: Doctor Croft revives the two wounded men and explains that one of the bodies is missing from the morgue. Finding the corpse of Doc Simms, Captain Friday ties it to a sofa to ensure it doesn’t get up and walk away. The town residents begin to mob the beach house, demanding an explanation.

EPISODE #32 “LIFE HISTORY OF PROWLERS”

(West Coast, August 12, 1944: East Coast, May 31, 1945)

Plot: Captain Friday is assigned constable of the whole situation, which will keep the local residents away while he investigates. Returning for the body, he finds the sofa empty and the ropes torn. Apparently the corpse broke free and walked away. But then the body of the half-wit boy sneaks up behind Doctor Croft and Captain Friday and knocks them out!

EPISODE #33 “FOUR GO TO JOIN THE PROWLING DEAD”

(West Coast, August 19, 1944: East Coast, June 7, 1945)

Plot: When Captain Friday and Doctor Croft awaken, they return home to find the four children missing. Searching the morgue, they find the children locked in a refrigerator and not a moment too soon – saving them from freezing to death!

EPISODE #34 “THE PROWLER WITH THE ROPE AROUND HIS NECK”

(West Coast, August 26, 1944: East Coast, June 14, 1945)

Plot: Making sure the dead bodies won’t cause any more problems, Captain Friday locks the three cadavers in a giant freezer, and prevents the children from being scared to death – or murdered. Friday figures while Andres shot at a skeleton, it was really the half-wit boy celebrating Halloween a little too long.

EPISODE #35 “THE PROWLING DEAD WALKS AGAIN”

(West Coast, September 2, 1944: East Coast, June 21, 1945)

Plot: The morgue is destroyed by a mighty fire, and while inspecting the site, Captain Friday and Andres discover that the dead tried to escape by blasting the door open! Martin and Gail, meanwhile, tie and gag Doctor Croft and attempt to escape the island by boat. Captain Friday unties the doctor and escorts the children home.

EPISODE #36 “THE PROWLING DEAD INTRODUCES HIMSELF”

(West Coast, September 9, 1944: East Coast, June 28, 1945)

Plot: Piecing the clues together from the few mistakes the unnamed prowler made, Captain Friday goes outside the house and reveals the true murderer. He admits his secret past and confesses how each trick was accomplished – including the illusion of how he made the bodies appear to walk around and act like they were alive.

EPISODE #37 “YOU’LL BE DEAD IN A WEEK”

(West Coast, September 16, 1944: East Coast, July 5, 1945)

Plot: Visiting Maggie’s Intimate Drinking Salon, Skip and Friday are hired by Eve Carson to be bodyguards for her sick brother, Wesley. He has only a week to live, according to the diagnosis of the best doctors, so Wesley has brought it upon himself to do the riskiest of things, taking chances to spoil the family name. Before they leave the salon, thanks to Skip, the gang has a brush with Blackie North and his gang.

EPISODE #38 “\$200,000 TO LOSE”

(West Coast, September 23, 1944: East Coast, July 12, 1945)

Plot: Not wanting to suppress his childhood wishes, Wesley expresses the desire to rob a bank. Captain Friday and Eve make special arrangements with the local bank and insurance company, hoping to stage a robbery that won’t hurt any employees, and ensure the safe return of the money. But after the robbery goes off without a hitch, Blackie and his men intercept it in the streets, stealing the money.

EPISODE #39 [UNTITLED]

(West Coast, September 30, 1944: East Coast, July 19, 1945)

Plot: Blackie’s gang tie and bind Skip, Friday and Wesley, leaving them to die in the woods. With a little desperation and luck, the men free themselves and ride back to Eve’s house. While a doctor tends to Wesley’s wounds, Skip and Friday place a call to a local detective, plant the money and evidence on Blackie, and turn him over to the police.

EPISODE #40 “LAND OF THE LIVING DEAD”

(West Coast, October 7, 1944: East Coast, July 26, 1945)

Plot: Captain Friday and Skip Turner meet Dr. English and his daughter Judith, both falling victim to the Brotherhood of the Living Dead. This religious cult has already taken the life of their assistant Richard. While investigating, Skip is attacked from behind and is nearly killed.

EPISODE #41 [NO TITLE]

(West Coast, October 14, 1944: East Coast, August 2, 1945)

Plot: The cult guards a lost city in Chili that supposedly holds a treasure so valuable that the members of this cult must murder anyone who searches for the city. On board a sailing vessel, a gorilla breaks loose on board and after a short struggle with the beast, the expedition discovers the attacker to be a man in a monkey suit. Realizing his defeat, the gorilla man jumps to his feet, leaps over the railing and plunges into the ocean.

EPISODE #42 “THE GREEN EYED MURDERESS AGAIN”

(West Coast, October 21, 1944: East Coast, August 9, 1945)

Plot: The Carter expedition arrives at the seaport of San Cristobal in the Central American state of Chiapas. With the failed attempts to annihilate the whole party back in San Francisco and later at sea, the ancient priests start quiet desperation. Mrs. Santos hires a guide named Juan Mendez to help them through the jungles. The Mayan high priest, Ah-Yum-Boab, arranges for the kidnapping of Connie, Henry and Mrs. Santos.

EPISODE #43 “THE TREE THAT EATS FLESH”

(West Coast, October 28, 1944: East Coast, August 16, 1945)

Plot: Skip is reunited but the High Priest and his werewolf capture them. While Skip and Friday are held captive in the death chamber, Dr. English is taken to the sacrificial altar and only at the last moment is his life spared when the image of a Gila monster riding the sun appears. Dr. English escapes, frees Skip and Friday, and the men escape through the jungle.

EPISODE #44 [NO TITLE]

(West Coast, November 4, 1944: East Coast, August 23, 1945)

Plot: Mrs. Santos reunites young Judith with the men, and Skip falls in love with the girl. Taking shelter in the monastery, the expedition is given sanctuary by the monks who keep the peace. Exploring the ruins, they come upon large stone steps leading up to the clouds, known as the “Stairway to the Sun.”

EPISODE #45 [NO TITLE]

(West Coast, November 11, 1944: East Coast, August 30, 1945)

Plot: Mrs. Santos is taken prisoner as the High Priest starts an uprising with the thousands of cult members, hell bent on the destruction of civilization in five days. Tula, the green-eyed priestess, lurks in the shadows, spying on Friday and the gang. Members of the brotherhood gather from around the world. . .

EPISODE #46 “THE TERROR OF THE SACRED CITY”

(West Coast, November 18, 1944: East Coast, September 6, 1945)

Plot: Mrs. Santos explains to the expedition that Judith has been chosen by the High Priest to become the Empress of the World. The High Priest and his werewolf slaughter the monks in the monastery. A servant for the High Priest decides to switch the soul of a 1500’s Spaniard with that of Judith.

EPISODE #47 [NO TITLE]

(West Coast, November 25, 1944: East Coast, September 13, 1945)

Plot: Captain Friday, Skip Turner and Dr. Carter struggle up the two miles of underground “Stairway to the Sun” in the hope of reaching the Sacred City and saving Judith, only to end up saving the life of Tula. In return, Tula helps the men overpower the Mayan guards at the head of the Stairway, so that they have access to the Sacred City. Mrs. Santos appears and bargains with Dr. Carter – his daughter’s return for his precious map to the secret passage and Montezuma’s roomful of gold.

EPISODE #48 [NO TITLE]

(West Coast, December 2, 1944: East Coast, September 20, 1945)

Plot: The entire Carter party reunites in the famous passage thanks to the bravery of Mrs. Santos. The party has hit upon a way of ending the menace of Ah-Yum-Boab. A crater of boiling lava – the living remains of a once immense volcano – is close to a mountain lake. If released, the lava and water mixing will create enough gas and steam in the bowels of the earth to blow the Sacred City off the face of the map, including the cult hell-bent on the domination of civilization.

EPISODE #49 [NO TITLE]

(West Coast, December 9, 1944: East Coast, September 27, 1945)

Plot: The destruction of the city also means the sacrifice of the Carter party. Tula comes to the rescue at nearly the last minute and the entire expedition escapes before the Sacred City – the last living evidence of the birth of civilization – is destroyed, taking the life of the cult members.

EPISODE #50 “IT’S DISMAL TO DIE”

(West Coast, December 16, 1944: East Coast, October 4, 1945)

Plot: Captain Friday and Skip Turner receive a telegram from Julie Lane, asking them to visit her in the South Carolina swamp where her husband has been kidnapped. No ransom demands are being made, but the kidnapers are an odd bunch. One of the kidnapers, The Dummy, is a silent giant who obeys every command of the evil Moralis.

EPISODE #51 [NO TITLE]

(West Coast, December 23, 1944: East Coast, October 11, 1945)

Plot: Skip and Friday are made prisoners with Johnny Lane. Moralis wants to keep Julie for himself, but the evil Dr. Eckhardt says he needs her for a scientific experiment. The doctor is forced to kill Moralis in cold blood. Skip, Friday and Johnny escape from the cabin and overpower The Dummy.

EPISODE #52 “BAD MEDICINE FOR THE DOCTOR”

(West Coast, December 30, 1944: East Coast, October 18, 1945)

Plot: Skip sneaks over to the window and throws a rock at the lantern to put out the lights. In the confusion, the lamp sets fire to the secret hideout and the doctor makes a break for it. Skip and Friday save Johnny and Julie, and then set out to apprehend the scientist, so they can turn him over to the authorities.

APPENDIX A:

I LOVE A MYSTERY: TREASURE HUNT

by Carlton E. Morse

Like all great mystery writers, the plot to a great mystery is usually detailed in advance, often outlined in drafts and summaries before putting the story to print. Reprinted below is the sequence of events, a plot outline typed up by Carlton E. Morse dated April 17, 1939, for the purpose of later creating the scripts that make

up this ten-chapter serial. I think it's safe to say that although Morse never got to composing a serial based on this synopsis, he did utilize some of the ideas and incorporate them into other *I Love A Mystery* serials.

FIRST WEEK

EPISODE ONE: The big motor yacht Dawn is one day out from San Pedro destined for St. Gregory Reef, a tiny island two and a half days from San Pedro and fifty miles off the coast of Mexico. **OBJECT:** Hunt for buried treasure, from old maps in the possession of Joseph Dawson, owner of the yacht and man financing the expedition. Aboard the yacht are Dawson, his 22-year-old sister, Janet Dawson; Robert Seymore, her fiancé; Captain Gordon (captain of the yacht substituted the week before the expedition because the regular captain was caught trying to steal the treasure-island maps and fired.); First Mate Handby, who was also first officer under the former Captain and five members of the crew who were divided up as follows: Jose, Mexican, who was cook and room and deck steward; Ramando, Italian, who is carpenter; and Cocky, Bert and Fred, three able seamen. (Note: Also aboard but not discovered until later, is Dolores, sister of Jose, the cook, who is a stowaway. They are hoping the craft will touch Mexico so they can jump ship.)

CLIMAX: First Mat Handby stumbles into main cabin slashed and bleeding and explains he has had an accident. He sticks to his story even when the Captain declares it is a knife wound.

EPISODE TWO: Next morning the Mate is up and about. The Captain angry because he knows the Mate is not being honest with him. **ACTION:** Several members are in cabin discussing plans for landing at island when they arrive that evening. Dawson thinks they have forgot some of paraphernalia for digging treasure. Jack, who is in charge of supplies leave group and goes to room where supplies are locked to check. He doesn't come back. Doc and Reggie find him slugged unconscious before supply room door. Take him to cabin and revive him. All he knows he was hit from behind. While he is being revived Captain questions all aboard with no results. He comes into cabin and tries to question the Mate, who is sullen and ugly but seems to know nothing of the attack. Then Jack sends Reggie to check supply room. **CLIMAX:** The door of the cabin bursts open and the unconscious body of Reggie rolls on the floor at their feet.

EPISODE THREE: **ACTION:** Dramatic sequence of scenes in which the Captain and Jack question the various members of the crew and party. **CLIMAX:** Doc finds the Mate forcing his attention on Janet Dawson and he and the Mate mix with Jack knocking the Mate cold.

EPISODE FOUR: **ACTION:** Discussion of Jack, Doc and Reggie in their cabin of situation. Come to conclusion that it was queer that both Jack and Reggie should have been attacked while trying to go into the Supply Room. The three decide to go together and try to enter the room. Just as Jack is about to insert key into lock there comes a shot that knocks off Jack's hat. The three dash for the corner of the cabin from which the shot came but there is nothing there. Quick

around a second corner to run into Jose, the cook, knocking a tray of food from his hands with clatter and upsetting him. He is very angry but denies that he has seen anyone running away. The three go back to make another try on the door taking Jose with them. Again just as they're about to open the door Jose lets out a yell and falls to floor yelling he saw someone pointing a gun around the corner of the cabin. They dash in the direction he points and run into the wounded Mate. He denies he shot at them and Jose also says he was not the man he saw. He says the man he saw was a giant of a man with a black mustache.

EPISODE FIVE: The three comrades after dark that evening decided to make another attempt on the storeroom. They decide that either Jose or the Mate must be the ones making the attack. Jack ridicules the big man with the black mustache idea. It is finally decided by drawing lots that Doc shall make another try on the door while Jack finds the Mate and stick with him and Reggie hunt out the Cook, Jose and sticks with him. Conversation between Jack and the Mate, and between Reggie and Jose, both point to BOTH MEN's guilt. **CLIMAX:** Doc successfully opens the secret door and finds inside a stowaway . . . Dolores, a little Mexican girl.

SECOND WEEK

EPISODE SIX: Jose confesses he was causing trouble that he was trying to keep Dolores hidden; that she was his sister and they were trying to get back to Mexico. He also confesses slashing the Mate, who knew about Dolores and had tried to molest her. The Mate did not tell of the girl's presence on the ship hoping to keep her himself. **CLIMAX:** The Captain orders the Mate put into irons . . . **TAG:** The treasure island comes to view.

EPISODE SEVEN: The motor yacht is dropped over board and Dawson, his daughter Seymore, The Captain and Jack go ashore with supplies to set up camp on shore. Fred, one of the able seaman has been made temporary First Mate. All the sailors, Dolores, Doc and Reggie have been left on board. When the Captain and Jack return to the ship they find Doc and Reggie and Fred trussed up and the ex-First Mate Handby and two of the sailors and the Carpenter and the cook have escaped to the island in a rowboat.

EPISODE EIGHT: ACTION: Race to shore in motor boat. **CLIMAX:** Find signs of fight at camp sight and Dawson, Seymore and Janet missing.

EPISODE NINE: ACTION: Following trail of kidnappers . . . corner them and there is a gun battle with rifles behind rocks and low brush on island. **CLIMAX:** Sound of terrific explosion and they watch Yacht burn before eyes.

EPISODE TEN: Because all are stranded on island with little food they call a truce. All agree to take orders from Captain Gordon for moment, and they get to work fixing up a camp and erecting distress signal on highest point on island which is approximately a mile square. **CLIMAX:** Those at camp here cry of anguish . . . rush to scene to find that Jose, who has been sent with Handby to gather drift wood, has stabbed the Ex-Mate to death . . .

APPENDIX B:
USO MATERIAL FOR BARTON YARBOROUGH
(Texan Dialect)
by Carlton E. Morse

Heeey, what's all this I hear about you soldier boys bein' interested in female women? Honest to my grandma I'm surprised at you boys . . . Why should you be interested in gals? . . . When you can get right down to it they ain't so much difference between you and them. You know the difference between a soldier and a female, don't you? A soldier faces the powder and a female powders her face . . . (amused) Yeah, I know. I didn't like it much the first time I heard it. Well, if you really are interested in the ladies you should ought to meet my cousin Winnie Mae. That's my cousin on my Mamma's side . . . (amused) Winnie Mae! What a hunk of stuff she turned out to be! When she was six weeks old in the hospital she got mixed up with a nine weeks old wolf in the next crib and she's been havin' trouble with men ever since . . . (amused) But she never got to hate 'em! No Sir, the more trouble male critters made for Winnie Mae the more she honed after 'em. He folks couldn't do nothin' with that little old female girl!

When she was five they tucker her away in the she-reformatory, but shuckens that didn't stop Winnie Mae. In no time she was lolly-gaggin' around the head-man and the first thing anybody knowed she had his head swimmin' until who laid the chuck. After that she was star boarder at the reformatory! But she was wild . . . You won't believe this, but it took four years for 'em to lay hands on her so's they could git the rubber rompers off, the hospital put on when she was born.

Uh-huh . . . she was comin' seven when she eloped with a cattle rustler from South of the Border, but that didn't take. One day this here cattle rustler buster her across the behind with a board on account she was getting' neglectful about settin' out the grits and sow-belly at this noon-hour! Well sir, Winnie Mae was that mad, she got down the squirrel rifle and when she got through with friend husband you couldn't tell him from the kitchen sink strainer.

But Winnie Mae really didn't start togettin' her purtiest until along about ten . . . Then all-a-sudden her hair begun to get all yaller and shiney and the rest of her teeth come in and she begun to git some meat on her legs . . . Stuff like that. You fellers out there, bein interested in female women, know what I mean . . . Yeah and what a pair of lungs! Why man, by the time Winnie Mae was thirteen years old she had stuff a-workin' for her clean out to here (measures out in front as far as he can reach) . . . and I don't mean fellers! Man how that woman could breathe! I swear to my grandma, there's some mighty talented female women come out of Texas, but mister if you kin show me anything to compare with Winnie Mae I'll lay right down on the prairie and cover myself with Buffalo Chips. I'm a ring-tailed hipponauserous if I won't! Boys, thank you for your kind attention. I'm proud to know you . . . Be seein' you!

MORE USO MATERIAL FOR BARTON YARBOROUGH

(Texan Dialect)

by Carlton E. Morse

You know I like to talk about the little old female the same as you boys out there do, and that's the reason I've chose "women" for my subject tonight. But not jes' any old woman . . . No sir, I'm a-gonna talk about the dad-blamdest piece of female girl that ever flung a leg over a barbed-wire fence. I'm a-talking about my cousin Winnie-Mae, on my mamma's side, and nobody else. Honest to Christmas that there girl got to be so good-lookin' that menfolks would come for miles on foot jes' on an off chance she'd show up in town on Saturday night so's they could git a glimpse of her. Mostly she stayed out in the hills with her mamma and papa but folks didn't like to go out there much on account of bein' mistook for revenuers. Yeah, you see her papa had a still hid out younder . . . I don't know what he run through that there still but I do know I seen Old Copper-Belly Pierson take one swig of the finished product and go completely to pieces.

First he whooped and hollered and leaped from crag to crag and when he finally caught up with him he was layin' with his head in his arms cryin' like a baby because Rhett Butler was so mean to Scarlet O'Hara in "Gone with the Wind" . . . That's the Gospel truth and Old Copper-Belly was called that on account for sixty years man and boy he'd drunk everything from Horse Linament to Wild Indian Ear Ache Medicine without even a belch. So you kin see for yourself that Winnie Mae's papa wasn't distillin' no ordinary corn up there in them hills. But I was tellin' you about Winnie Mae and how purty she was gettin'

Well Sir it got around that purty cousin had a dimple in the back of her knee. Not only that, but that it was the most beautiful dimple man ever laid eyes on. Not that anybody really knowed much what it did look like on account of Winnie Maw wore her Mother-Hubbard decent like clean down to her show-tops, along with all the other law-abidin' women. None of these shameful city styles for Winnie Mae . . . Not by a jug full. Why say I seen a girl walkin' down Hollywood Boulevard yesterday with a dress on soooooo short she couldn't possibly have bent over without showin' her brazier . . . You boys who don't know whether a girl's legs bend at the knees the same as yours, can sure find out these days.

Yes Sir! There they are, out in the breeze a pumpin' away before the eyes of man and beast . . . but not Winnie Mae . . . Not on your life. Her Old Mother-Hubbard was down to her shin-bones and there wasn't nobody a-gonna see the dimple in the back of her knee . . . A windy day was a mighty popular piece of business around them parts. Specially if Winnie Mae was in town, but nobody ever did find out about that there dimple until Fourth of July when they held the "Catch the Greased Pig Contest" . . . You know about the Greased-Pig contest I reckon; where they shave a pig and cover him with lard and turn him loose in a good-sized field with all the contestants and the one who catches him gits the pig and usually a couple of gallons of corn-squeezin's.

Well, naturally Winnie Mae, bein an active female like she was one of the contestants and after everybody had chased the pig fer awhile she finally got it cornered. She spread out her Mother-Hubbard and crept up on Mister Pig . . . Well Sir, all of a sudden wham, the pig dived straight between Winnie Mae's legs, Mother-Hubbard or no Mother-Hubbard and kept right on goin' with most of my female cousin's bib and tucker around his neck. And there

was Winnie Mae's prize dimple a-looming forth anybody to see who'd take the trouble to look . . . And boys, that wasn't no trouble a-tall! Course it was down-right humiliatin' fer the little lady but as a result of that southern-exposure she so upset the Mayor's better judgement she hooked him and married him with-in the year. Which only goes to show that maybe the city girls are right after all, because how can you catch a man if all the bait is hid away under a Mother-Hubbard . . . And with that profound thought I thank you . . . I'm proud to know you . . . Be seein' you!

APPENDIX C: COST OF PRODUCTIONS

According to production sheets produced by the staff at Standard Brands, a sample of the breakdown of costs can be determined for the commercials on *I Love A Mystery*. All of the cost breakdowns were produced by Walter Scott and Russell Pierce, Mr. Lemon, and Linnea Nelson and signed by John Christ who approved of the breakdowns. Commercial announcer may be listed below, but these are only the voices of people who appeared in the commercials.

Jack Chapin, commercial announcer (\$31.00) on January 1, 1940. *

John Lake, commercial announcer (\$31.00) on January 9, 1940.

Margaret Brayton, commercial announcer (\$28.50) on January 11, 1940.

Margaret McKay, commercial announcer (\$28.50) on January 16, 1940.

James Eagles, commercial announcer (\$28.50) on January 12, 1940.

Walter White, assistant announcer (\$31.00) on January 24, 1940.

Sarah Selby, commercial announcer (\$28.50) on January 29, 1940.

Florence Baker, commercial announcer (\$28.50) on January 30, 1940.

Ann Morrison, commercial announcer (\$28.50) on February 6, 1940.

Ned LeFevre, commercial announcer (\$31.50) on February 8, 1940.

Mary Milford, commercial announcer (\$28.50) on February 13, 1940.

John Lake, commercial announcer (\$31.00) on February 15, 1940.

Kathleen Fitz, commercial announcer (\$28.50) on February 23, 1940.

Lois Corbett, commercial announcer (\$28.50) on March 1, 1940. **

John Fee, commercial announcer (\$28.50) on March 12, 1940.

Ann Morrison, commercial announcer (\$28.50) on March 14, 1940.

Helen O'Neill, commercial announcer (\$28.50) on March 8, 1940.

Margaret McKay, commercial announcer (\$28.50) on March 19, 1940.

John Lake, commercial announcer (\$28.50) on March 21, 1940.

Elizabeth Wilbur, commercial announcer (\$28.50) on March 26, 1940.

Jane Morgan, commercial announcer (\$28.50) on March 28, 1940.

Fred Shields, commercial announcer (\$55.50) on May 9, 1940.

Fred Shields, commercial announcer (\$55.50) on May 16, 1940. ***

Fred Shields, commercial announcer (\$55.50) on May 23, 1940.

* Fees withheld for the opportunity to work were .31 and .31 cents each time, so Chapin really acquired \$30.38 for his appearance.

** Fees withheld for the opportunity to work were .29 and .29 cents each time, so Corbett (along with others really acquired \$27.92 for each episode they acted or voiced.

*** Fees withheld for the opportunity to work were .56 and .56 cents each time, so Shields really acquired \$54.38 for each episode he did.

Recordings for the one-minute commercial announcements for Fleischmann's Foil Yeast for *I Love A Mystery* was produced by Time Abroad, Inc. located at 29 West 57th Street, in New York City. For the recording of 2 copies, 16 inch masters, 12 different commercials cost \$100.00. For 13 double-faced pressings of the above at \$2.65 each, the total came to \$34.45. Sales Tax on 1 pressing in New York City was .05 cents. One double-faced pressing for WBAP at Ft. Worth, Texas was \$3.35. Air express charges to Ft. Worth was \$1.48. One packing container was .25 cents. Total for 12 recorded commercials was \$139.58 according to a production chart dated January 23, 1940.

Another production chart offering the same breakdowns, dated October 23, 1939 and totaling \$113.47. Al Binnie supplied the sound effects for the commercials and was paid \$17.50.

Another production sheet dated August 31, 1939 to September 1, 1939 explained "credit for cancellations of broadcasts due to European situation" was \$520.00.

According to other production sheets during the course of research, the following lists the total cost of program charges for the *I Love A Mystery* series:

\$1,300.00 for each week of January 1939.

\$1,300.00 for each week of February 1939.

\$1,300.00 for each week of March 1939.

\$1,300.00 for each week of April 1939.

\$1,300.00 for each week of June 1939.

\$1,300.00 for each week of July 1939.

\$1,300.00 for each week of August 1939.

\$2,050.00 for each week of October 1939.

\$2,050.00 for each week of November 1939.

\$2,050.00 for each week of December 1939.

\$2,050.00 for each week of January 1940.

APPENDIX D:

SO DO THE "LOST" EPISODES EXIST?

From the Standard Brands archive in New York, a number of production sheets reveal that the first season of the *I Love A Mystery* program was being preserved via transcription. It is clearly documented on these sheets that the program being recorded is *I Love A Mystery*, and not transcription costs of the commercials. Although costs, invoice numbers, episode numbers and broadcast dates were documented, a couple mysteries remain. Was the purchaser the National Broadcasting Company? John H. Christ of the J. Walter Thompson Agency signed off on the sheets but it does not clearly state who is purchasing the copies of the recordings. The approved sheets were sent to Linnea Nelson and Walter Scott of the Agency. Judging from the following station identifications reprinted, it is assumed that these recordings were made for a specific area of Texas that was unable to broadcast *I Love A Mystery* during the regular time slot. Therefore the transcriptions were used for later playback at a more convenient time. This would also mean that many of the first season episodes were broadcast on a different day than the rest of the country.

One sheet, dated February, 1939 revealed:

- Invoice 82-1222, listed no details of exact date. \$12.66
- Invoice 82-1280, listed no details of exact date. \$0.27 cents
- Invoice 82-1244, listed no details of exact date. \$201.56
- Invoice 82-1281, listed no details of exact date. \$191.10
- Invoice 82-1279, listed no details of exact date. \$76.44
- Invoice 82-1555, listed no details of exact date. \$28.99
- Invoice 82-1554, listed no details of exact date. \$118.80
- Invoice 82-1596, listed no details of exact date. \$10.30

One sheet, dated March 1939 revealed:

- Invoice 82-1???, Recording February 6 to 10. \$189.65
- Invoice 82-1809, Recording February 13 to 17. \$181.26
- Invoice 82-2052, Recording February 27 and 28, Episodes 31 and 32. \$80.57
- Invoice 82-2051, Recording February 20 to 24, Episodes 26 to 30. \$189.95
- Invoice 82-2316, Recording March 1, 2 and 3, Episodes 33, 34 and 35. \$113.97
- Invoice 82-2317, Recording March 6 to 10, Episodes 36 to 40. \$189.95
- Invoice 82-2339, Recording March 13 to 17, Episodes 41 to 45. \$189.95
- Invoice 82-2340, Recording March 20 to 24, Episodes 46 to 50. \$189.95
- Invoice 82-2083, 15 minute recording, March 17. \$10.89
 - Express charges for March 3 to 14. \$4.13
 - Express charges for March 15 to 24. \$4.59

One sheet, dated May, 1939 revealed:

- Invoice 82-3160, Recording Episodes 71 to 75, April 24 to 28. \$189.95
- Invoice 82-3161, Recording Episodes 76 to 80, May 1 to 5. \$189.95
- Invoice 82-3162, Express charges April 24 to May 5. \$3.95

Another sheet, dated May, 1939 revealed:

- Invoice 82-3358, May 16, 1 15-min. recording 33 1/3 RPM.
 - \$10.00 plus express charge of .49 cents
- Invoice 82-3384, May 8 to May 12, Episodes 81 to 85,
 - Includes 5 Master Records. \$150.00
 - Sales Tax \$1.65
 - 5 Episodes (4 records each) at \$7.68 each. \$38.30
- Invoice 82-3385, May 15 to 19, Episodes 86 to 90. \$150.00
 - Sales Tax \$1.65
 - 6 Episodes (4 records each) at \$7.66 each. \$38.30
- Invoice 82-3386, May 8 to May 19, Express charges on recordings to Stations WBRE, WHAM, WTAR and WBT. \$2.39

One sheet, dated September 30, 1939 revealed:

- Invoice 82-4736, Recording *I Love A Mystery*,
 - Episodes 151 to 155, August 14 to 18. \$189.95
- Invoice 82-4737, Recording *I Love A Mystery*,
 - Episodes 156 to 160, August 21 to 25. \$189.95
- Invoice 82-4738, Express charges on recordings, August 14 to 25, incl. \$5.25

One sheet, dated October 31, 1939 revealed:

Invoice 82-5196, Episodes 161 to 165, August 28 to September 1. \$192.49

Invoice 82-5196, Express on above. \$2.88

In 1977, an issue of *Airwaves* reported: "*I Love A Mystery* is now confirmed with a probability of 98% to exist complete with all episodes. These will remain un-circulated." Two issues later, in answer to readership queries, the following was printed: "We are not free to say who has the *I Love A Mystery* programs. They will not be circulated for the usual red tape and limited financial return reasons, we assume." These two mentions started what is probably the largest manhunt for recordings of *I Love A Mystery* to date. In November of 1979, Michael Ogden's issue of "The Thing Wouldn't Die" reprinted excerpts from the same *Airwaves* issues, thus boosting a larger interest to old-time radio and *ILAM* fans who might otherwise have not been subscribers of *Airwaves*. Years later, the *A-I Gazette* reprinted what was in Mike Ogden's newsletter increasing even more interest among fans of the radio program, *I Love A Mystery!* In short, there are pages and pages of rumors and stories that have been circulating over the last few decades regarding whether these recordings do exist. Some sources site names and invoices suggesting the shipment of transcription discs, and the attempt to conceal the recordings from the public. It is not this author's opinion to reprint any of those rumors, nor names or parties involved (these rumors have been discussed on the Internet in chat rooms, bulletin boards and web-site pages). Needless to say, un-circulated recordings of *I Love A Mystery* episodes is probably regarded as one of the most sought-after programs, with collectors willing to pay top dollar just to acquire a copy of a non-circulating episode.

If there was ever a commercial value for "lost" *I Love A Mystery* programs, those days are slowly slipping away. With the advent of the Internet (the world wide web), anyone with a home computer can freely download copies of existing radio programs at little – if no – charge to the consumer. With each passing year, more and more people have been buying discs holding an average of 80 half-hour recordings in the mp3 format. If any new episodes of the *I Love A Mystery* series was to be discovered, it is almost certain that within days of their release, the very same recordings would be available on the internet as a "free download." For fans whose only intention is to release "lost" episodes to the public so that others can enjoy the programs for what they are worth, the Internet has proven to be the best route. For dealers and collectors willing to pay the top dollar for transcription discs, the financial reimbursement is not as promising as it used to be.

APPENDIX E:

AN AUSTRALIAN I LOVE A MYSTERY SERIES?

In Australia, the Macquarie Company produced fifty-two, fifteen-minute episodes of *I Love A Mystery*, using Australian actors, and new original scripts, with no cooperation or participation of Carlton E. Morse. Each episode was a single, self-contained story of a fictitious object of occurrence. Episode seven, for example, was entitled "The Goddess Statue Mystery" and dramatized the story of a twelve inch Indian idol that slowly kills anyone who touched it too much, because the

idol is impregnated with arsenic. Episode eight, "The Wishing Dead Mystery," concerns a tribe of witch doctors who could wish people to die at will. Although Macquarie did create Australian versions of popular American radio programs, this series was not a counterpart of the American series, and bore no relation to the Carlton E. Morse program, other than the name itself. (Information courtesy of Gordon Payton, a.k.a. "The Sci-Fi Guy".)

APPENDIX F: EARLY MORSE RADIO PROGRAMS

THE HOUSE OF MYTHS

- All broadcasts were thirty minutes long except for the first two episodes, which were hour-long presentations.
- The program was initially set to premiere on November 14, and later November 21, but the premiere actually began on December 19.
- "Helen Returns to Sparta," broadcast on January 30, 1930, was originally scheduled for broadcast the week after.
- "The Trojan Horse," broadcast on January 23, 1930, was originally scheduled for January 9.
- The first nine episodes aired on Thursday evenings. Beginning with episode ten, the program was heard on Monday evenings till the end of the run.
- The twelfth drama, "Hero and Leander" was broadcast either on March 3 or March 10, 1930. The exact date is unknown, but internal evidence from the script suggests a March 10 broadcast date.
- There is evidence that suggests that episode 15, "Juno Takes a Hand," was originally scheduled for March 24, but pre-empted for March 31.
- The original title of episode 31 was "The Other Man," but was changed between completion of the script, and airtime.
- The original title of episode 27 was "The Silver Age," but was changed between completion of the script, and airtime.
- The first 15 episodes were written under the byline *House of Myths: Miscellaneous Myths* while episodes 16 to 25 were written under the byline *House of Myths: Adventures of Perseus*, and episodes 26 to 35 were written under the byline *House of Myths: How the World Began*.
- Titles and broadcast dates were compiled from original scripts, but keep in mind that some titles were handwritten on the front sheets instead of typed. The same goes for broadcast dates, but piecing this together, and applying a little "common sense" it is fairly easy to compile this log, leaving only a couple gaps where information remains unknown.

The Twelve Tasks of Hercules

Episode #1 "**The Twelve Tasks of Hercules**" Broadcast on December 19, 1929.
Plot: The story of the mighty Hercules who out of a fit of anger, killed his own wife and children. As part of his sentence, Hercules had to perform twelve labors, considered impossible feats for any mortal man. Using brains instead of strength, Hercules overcame all twelve obstacles.

The Trojan War

Episode #2 **“How the Trojan War Began”** Broadcast on December 26, 1929.

Plot: This is the first of six consecutive broadcasts to dramatize the events of the Trojan War supposedly fought between 1500 B.C. and 1200 B.C. From Ancient Greece, this story pits two types of heroes against one another: Achilles who seeks glory and Hector who is defending his family and country.

Episode #3 **“----- title unknown -----”** Broadcast on January 2, 1930.

Plot: unknown

Episode #4 **“The Siege of Troy”** Broadcast on January 9, 1930.

Plot: The European Greeks attacked Troy, led by Agamemnon, King of Mycenae, and most of their chieftains were of Achaean race. They destroyed Troy; laid waste all of the surrounding region; and after ten years of rapine they returned to Greece with many captives and leaving the Aegean people of the Asiatic coast exhausted and well nigh exterminated.

Episode #5 **“Death of Achilles”** Broadcast on January 16, 1930.

Plot: While Achilles was in the temple of Apollo negotiating a marriage, Paris discharged at him a poisoned arrow, guided by Apollo, fatally wounded him in the heel. This was his only vulnerable spot; for Thetis, having dipped him as an infant in the river Styx, had rendered every part of him invulnerable except that by which she held him.

Episode #6 **“The Trojan Horse”** Broadcast on January 23, 1930.

Plot: The Greeks, wanting to defeat the Trojans, built a giant, wooden horse with a hollow belly. A handful of Greeks climbed inside to hide. The Trojans accepted the gift, and pushed the wooden horse into the city of Troy in what they thought was an offering of peace. Later that evening, the Greeks climbed out of the horse and opened the gates to the city of Troy, thus allowing the Greek army to attack the unsuspecting Trojans.

Episode #7 **“Helen Returns to Sparta”** Broadcast on January 30, 1930.

Plot: When it became known that King Tyndareus of Sparta was offering in marriage his stepdaughter Helen, noblemen and even a prince or two from the whole of Hellas came to win her hand. Tyndareus soon began to fear that at this stage, Helen could cause a war. Many kingdoms fell because of a woman's heart.

Adventures of the Trojans

Episode #8 **“Wandering of Aeneas”** Broadcast on February 6, 1930.

Plot: This is the first of eight consecutive broadcasts dramatizing the wandering of Aeneas and what became of it. Dispossessed of her homeland, Dido falls in love with the wandering Trojan hero Aeneas, breaking her vow of chastity and fidelity to her dead husband's memory.

Episode #9 **“An Interview in Hades”** Broadcast on February 13, 1930.

Plot: Aeneas journeys to the Underworld to speak to his dead father, Anchises, one last time. There he encounters a “forest of shadows.”

Episode #10 **“Laura Wins Aeneas”** Broadcast on February 17, 1930.

Plot: Aeneas continues his narrative with a telling of his six years of wandering . His account includes the founding of several ill-fated settlements; an encounter with the Harpies; a meeting with Hector’s widow Andromache; and finally to Sicily where Anchises dies.

Episode #11 **“Atalanta’s Last Race”** Broadcast on February 24, 1930.

Plot: Noted for her speed of foot and her delight in the race, Atalanta (the daughter of Schoeneus, King of Boeotia) was so proud of her swiftness that she made a vow to the gods that none would be her husband except the youth who won past her in a race – which proved to be her last.

Episode #12 **“Hero and Leander”** Broadcast on March 10, 1930.

Plot: Leander was a youth of Abydos, a town of the Asian side of the strait separating Asia and Europe. On the opposite shore lived the maiden Hero, a priestess of Aphrodite. Leander loved her, and swam the strait nightly to enjoy her company, but one night the sea was rough; his strength failed, and he drowned. When Hero became aware of his death, she cast herself from the tower into the sea and perished.

Episode #13 **“Jupiter Turns the Death Card”** Broadcast on March 17, 1930.

Plot: In the city of Babylonia, Pyramus was the handsome youth and Thisbe the fairest maiden. Their parents occupied adjoining houses. The neighborhood brought the young people together and acquaintance ripened into love. They would have married if it were not for their parents who forbade the affair, so the children found a way to meet in secret.

Episode #14 **“Disillusioning of Pygmalion”** Broadcast on March 24, 1930.

Plot: Pygmalion saw so much to blame in women that he came at last to abhor the sex, and resolved to live unmarried. He was a sculptor, and had made with wonderful skill a statue of ivory, the perfect semblance of a maiden that seemed to be alive. Pygmalion admired his own work, and at last fell in love with the counterfeit creation. He laid her on a couch spread with cloths of Tyrian dye, and called her his wife.

Episode #15 **“Juno Takes a Hand”** Broadcast on March 31, 1930.

Plot: The goddess Hera (known as Juno among the Romans) was the sister and wife of Zeus (known as Jupiter among the Romans) and the goddess of marriage. This is a tale of adultery, when Zeus got up to his tricks, and Hera got her revenge at the expense of the mortal women.

The Adventures of Perseus

Episode #16 **“A Strange Beginning”** Broadcast on April 7, 1930.

Plot: Polydectes invited Perseus to a celebration. Polydectes falsely announced his plan to marry the daughter of Oenomaüs, Hippodameia, and each guest had given a gift to the king. Perseus who brought no gift, rashly promised to the King that he would give any gift that the King wished. Polydectes asked for the head of the Gorgon named Medusa, knowing that the youth could never possibly return home alive.

Episode #17 **“Perseus Makes a Rash Vow”** Broadcast on April 14, 1930.

Plot: Perseus readily agreed to the task making a personal vow to the depth of his promise. There were three Gorgons, and only Medusa was mortal, since she was originally a maiden whom Poseidon had lain with, in the goddess Athena’s shrine.

Episode #18 **“Perseus and Nera Seek the Gorgon”** Broadcast April 21, 1930.

Plot: The water nymphs readily aided Perseus in his quest, giving him a magic bag (kibisis), a pair of winged sandals and a cape of invisibility. Athena warned him to never look directly at the Gorgon’s face, but rather look at Medusa’s reflection on the bronze shield given to him, else he will turn to stone.

Episode #19 **“Jupiter Gets a Chuckle”** Broadcast on April 28, 1930.

Plot: The god Hermes gave him a sickle of adamant. This adamantine sickle was probably the same one that the Titan Cronus had used against his father Uranus, and that Zeus had to fight against the monster Typhon. Jupiter gave Perseus command of his thunder and lightning bolts made by the Cyclops.

Episode #20 **“----- title unknown -----”** Broadcast on May 5, 1930.

Plot: The announcer for the broadcast previous indicates that this episode “deals with the further search of Perseus and his little girl friend, Nera, for the monster, Medusa.”

Episode #21 **“Perseus Bargains for a Pair of Pants”** Broadcast May 12, 1930.

Plot: Perseus looked at this arsenal of the gods. Of what use were these things against a monster like Medusa? After much thought, Perseus went to hunt the monster armed only with the wits he inherited from his mother Danae, a mere mortal.

Episode #22 **“How Heroes Are Made”** Broadcast on May 19, 1930.

Plot: Perseus and Nera find the lair of the Gorgons, surrounded by people and animal that had been turned into stone. Hidden in invisibility, Perseus watched them through the reflection of the shield and waited until they were asleep. Slowly he crept up to Medusa and severed the head from her body. Snatching the head and placing it in the magic bag, Perseus quickly flew away before the other two Gorgons woke.

Episode #23 **“Perseus Dodges a Shot-Gun Wedding”** Broadcast May 26, 1930.

Plot: As Perseus is flying across the world, he comes upon a woman named Andromeda chained to a cliff. Perseus asked the parents if he would rescue her, would they give him Andromeda’s hand in marriage and allow her to return to Greece with him. They agreed and Perseus took to the air, dove into the sea, and killed the monster as it came for the maiden, with the help of Medusa’s head.

Episode #24 **“Perseus Builds a Ship”** Broadcast on June 2, 1930.

Plot: With the sea monster slain, the mother and father of Andromeda embraced their future son-in-law, calling him their deliverer and the savior of their house. Andromeda, both cause and reward of the contest, descended from the rock. Perseus builds a ship to go home with his new wife.

Episode #25 **“The Potency of Sin”** Broadcast on June 9, 1930.

Plot: Perseus, Andromeda and Danae decided it was time to return to Argos. The King of Larissa invited Perseus to the funeral games being held, and Perseus' disgust was carried out of its path and struck Acrisius down. Perseus returned to Argos to bury his grandfather, but could not feel right about ruling the country, so he and his cousin (the son of Proetus) switched kingdoms and Perseus began ruling Tiryns, Midea, and Mycenae.

How the World Began

Episode #26 **“The Golden Age”** Broadcast on June 16, 1930.

Plot: There was first a golden race of mortal men who lived in the time of Cronos when he was reigning in heaven. This Golden Age is described as the first age which compelled no one, kept faith and did the right. Men dwelt in ease and peace upon their lands with many good things and loved by the gods. There was no law and therefore no fear of punishment.

Episode #27 **“The First Woman”** Broadcast on June 23, 1930.

Plot: This is the story of Pandora, known as the First Woman on Earth. Zeus ordered Hephaestus to create her as vengeance upon man and his benefactor, Prometheus. The gods endowed her with every charm, together with curiosity and deceit. It would be Pandora who would send all of the evils on mortal man.

Episode #28 **“It's a Boy”** Broadcast on June 30, 1930.

Plot: It was in the Silver Age that the first seeds of grain were planted. A child was brought up at his good mother's side a hundred years, playing childishly in his own home. But when they were grown up, they lived only a short time, and in sorrow because of their foolishness; for they could not keep from wronging one another, nor would they serve the immortals.

Episode #29 **“And Dagon Named the Animals”** Broadcast on July 7, 1930.

Plot: A Syrian divinity, Dagon was an ancient, west Semitic god whose cult was adopted by the Philistines when they entered Canaan. Depicted as a half-man and half-fish, he was the inventor of the plow, the namer of all animals, and known as the God of the Philistines.

Episode #30 **“Conversation of a Nymph”** Broadcast on July 14, 1930.

Plot: Nymphs, guardian spirits of nature, were represented as young, beautiful, musical, amorous, and gentle, although some were associated with the wilder aspects of nature and were akin to satyrs; others were vengeful and capable of destruction, as in the story of Daphne.

Episode #31 **“The First ‘Other Man’ ”** Broadcast on July 21, 1930.

Plot: After the Silver Age came the Bronze Age, with a race of sterner disposition and more ready to use arms, but not yet impious. Men loved war and all deeds of violence. They ate no bread, and their hearts were hard like adamant. This race of “Other Man” killed themselves off – and vanished from the Earth.

Episode #32 **“There Had to be a Holiday”** Broadcast on July 28, 1930.

Plot: When the Bronze generation was extinguished, Zeus made yet another race, which was nobler and more righteous: a god-like race of heroes, called demigods. This is the race before our own. Many among these men were destroyed by wars, like those that took place at Thebes and Troy.

Episode #33 **“Little Lesson in Human Nature”** Broadcast on August 4, 1930.

Plot: Prometheus and Epimetheus were spared imprisonment in Tatarus because they had not fought with their fellow Titans during the war with the Olympians. They were given the task of creating man. Prometheus shaped man out of mud, and Athena breathed life into the clay figures. Unfortunately, by the time he got to man Epimetheus had given all the good qualities out and there were none left.

Episode #34 **“Weaknesses of the Flesh”** Broadcast on August 11, 1930.

Plot: Greek mythology emphasized the weakness of humans in contrast to the great and terrifying powers of nature. The Greeks acknowledged that their lives were completely dependent on the good will of the gods. The gods delivered severe punishment to mortals who showed unacceptable behavior, such as indulgent pride, extreme ambition, or even excessive prosperity.

Episode #35 **“For Men Only – Friendship”** Broadcast on August 18, 1930.

Plot: Zeus was angry at Prometheus for three things: being tricked and sacrificed, stealing fire for man, and for refusing to tell Zeus which of Zeus’s children would dethrone him. This is the story of how mortal man was denied the gifts of immortality because of war, violence, and the faults in the nature of man.

PIGSKIN ROMANCES

Titles, descriptions and dates are from the actual scripts. Broadcast on Thursday evening. All twelve scripts were written by Carlton E. Morse, fictional stories centered around the sport of college football. The fourth drama broadcast in the series, “State Meets the Huskies,” was originally planned for broadcast on September 29, but pushed ahead a week. The title for episode five was originally “The Montana Squad Meets State,” but changed to “The Montana Grizzlies Meet State” shortly before broadcast.

Episode #1 **“Gridiron & Sorority House”** Broadcast September 15, 1932.

Episode #2 **“Idaho Versus State College”** Broadcast September 22, 1932.

Episode #3 **“Oregon Orangemen Versus State College”** September 29, 1932.

Episode #4 **“State Meets the Huskies”** Broadcast October 6, 1932.

Episode #5 **“The Montana Grizzlies Meet State”** Broadcast October 13, 1932.

Episode #6 **“U.S.C. Trojans – State College Clash”** Broadcast Oct. 20, 1932.

Episode #7 **“U.C.L.A. Bruins Come to State College”** Broadcast Oct. 27, 1932.

Episode #8 **“U of O Gridders Invade State College”** Broadcast Nov. 3, 1932.

Episode #9 **“State Meets the Golden Bears”** Broadcast November 10, 1932.

Episode #10 **“Stanford Versus State College”** Broadcast November 17, 1932.

Episode #11 **“Washington State Versus State College”** November 24, 1932.

Episode #12 **“End of Football Season”** Broadcast December 1, 1932.

RCA SPLIT-SECOND TALES

Titles, descriptions and dates are from the actual scripts. Broadcast on Saturday evening. All 33 scripts were written by Carlton E. Morse, stories based on human adventures and experiences. Sponsored by the RCA Victor Company. Morse was apparently writing the scripts during the very week or two before each broadcast. "The Case Before the Court" was dated June 22, 1931, five days before broadcast! The episode entitled "A Crisis in the Stock Market" was the only script with a date handwritten, May 20, 1931. It is possible that Morse typed this script in May and it was shelved from broadcast until August. Episode 25, "Love and Pineapples in Hawaii" was originally planned for broadcast on December 12, but used on December 5 instead. Episode 15 was the only episode of the series without a title. The plot (for any interested parties) concerned a man who frequently bought fine jewelry for various women, purchases the "Bankoff Pearl" and then attempts to perform a scam by reselling a duplicate to the jeweler. The result is the man makes a load on money from the scam, before he is found out and apprehended.

- Episode #1 "The Raw Fur Deal" Broadcast June 20, 1931
- Episode #2 "The Case Before the Court" Broadcast June 27, 1931
- Episode #3 "Count Bourget, Bad Check Artist" Broadcast July 4, 1931
- Episode #4 "Love via the Radio" Broadcast July 11, 1931
- Episode #5 "It's a Boy!" Broadcast July 18, 1931
- Episode #6 "Food for the Chinese War" Broadcast July 25, 1931
- Episode #7 "Raw Silk and the 'Debt Holiday' " Broadcast August 1, 1931
- Episode #8 "Business and the Girl" Broadcast August 8, 1931
- Episode #9 "A Crisis in the Stock Market" Broadcast August 15, 1931
- Episode #10 "An Argentine Love Story" Broadcast August 22, 1931
- Episode #11 "The Japanese Earthquake" Broadcast August 29, 1931
- Episode #12 "With the American Forces in Manila" Broadcast Sept. 5, 1931
- Episode #13 "Two Babes and a Radiogram" Broadcast September 12, 1931
- Episode #14 "Business Across the Continent" Broadcast September 19, 1931
- Episode #15 "----- untitled script -----" Broadcast September 26, 1931
- Episode #16 "Japanese Canned Crab" Broadcast October 3, 1931
- Episode #17 "Columbus Up-To-Date" Broadcast October 10, 1931
- Episode #18 "Across the Pacific With the Graf Zeppelin" October 17, 1931
- Episode #19 "By Elephants and Radio" Broadcast October 24, 1931
- Episode #20 "Crisis in Christmas Nuts" Broadcast October 31, 1931
- Episode #21 "Back Stage in a Musical Show" Broadcast November 7, 1931
- Episode #22 "Ships and Sailing Orders" Broadcast November 14, 1931
- Episode #23 "Thanksgiving Greetings" Broadcast November 21, 1931
- Episode #24 "A Hundred Thousand Sold Short" Broadcast Nov. 28, 1931
- Episode #25 "Love and Pineapples in Hawaii" Broadcast December 5, 1931
- Episode #26 "Belgium Congo Diamonds" Broadcast December 12, 1931
- Episode #27 "A Christmas Story" Broadcast December 19, 1931
- Episode #28 "New Years Around the World" Broadcast December 26, 1931
- Episode #29 "Business with the Orient" Broadcast January 2, 1932
- Episode #30 "A Hero in Nicaragua" Broadcast January 9, 1932
- Episode #31 "A Gown for Milady" Broadcast January 16, 1932

Episode #32 **"Havana Cigarette Girl"** Broadcast January 23, 1932

Episode #33 **"Putting Business on its Feet"** Broadcast January 30, 1932

CHINA TOWN TALES

To date, only four scripts survive from this series. It is not known if there were any others. Very little information is known about this series. Apparently Morse wrote the scripts for the Associated Oil Company, designed to stimulate an interest in the Orient's participation for the company's kerosene and other oil products. The theme song was the piano composition, "In a Chinese Temple Garden," an Oriental Phantasy by Albert W. Ketelbey. The program was an hour-long drama featuring Chinese plays, through West Coast stations associated with the National Broadcasting Company. The dates on the scripts were not cohesive (no exact number of days between dates) and it is possible that they may be the dates the scripts were written, not broadcast.

1. "----- title unknown, premiere episode -----" Broadcast Sept. 16, 1929.

Plot: The first intimation that Lin Chan had a world outside that of his eleven years of existence on the tiny rice patch, ten miles on the out-skirts of a small Chinese seaport, came with the arrival of an American oil lamp into his mother's household. To him the marvelous, glowing lamp which lighted up the room of his mother's little mud and brick home as the sun lighted up the sky and earth, represented the magnificent land of the free he longed to visit.

2. **"The Bargain"** Broadcast on September 24, 1929.

Plot: Lin Chan is now at his Chinatown oil station doing a flourishing business, taking an active part in the social life of his Oriental compatriots and thinking considerable on the subject of love . . . which is logical and permissible for any young man.

3. **"The Mandarin Coat"** Broadcast on October 3, 1929.

Plot: Bill McBerney, the best bo'sun that ever sailed the seven seas according to his own confessions, and the man who once saved the life of Lin Chan, has heard that the young oil station owner is going to be married to The Lotus one day soon. So upon arriving in port from many months' adventures in Chinese waters, he drops in on Lin Chan with a wedding present.

4. **"The Feast of Lanterns"** Broadcast on October 17, 1929.

Plot: Known as the Chinese New Year, the Feast of Lanterns begins with the thirteenth day of the new moon and lasting through the nineteenth, is the best beloved period of all the Chinese year. Such gaiety, such good cheer, feasting, gift-giving, color . . . and such noise. Here we take a peak into the household of The Lotus, lovely daughter of The White Jade and Sun Lee. The Lotus is promised as the bride of Lin Chan, after the Feast of Lantern.

THE KILLER AT THE WHEEL

The Associated Oil Company sponsored another serial scripted by Carlton E. Morse, *The Killer at the Wheel*. The Associated Oil Company heartily endorsed

the East Bay Safety Council's campaign to reduce Oakland's traffic dangers to a minimum. Broadcast on Monday evenings over five West Coast stations of the National Broadcasting Company. By this time, Morse was acknowledged as a staff writer, as evident during the closing announcer remarks: "You have just heard the first episode of *The Killer at the Wheel* by Carlton E. Morse, NBC staff writer." The opening of the first episode revealed how the sponsor and producers of the program wanted to enforce the importance of auto safety.

WARREN: You appreciate then, the necessity of what I'm trying to do?

HEMPHILL: I believe I do, Sir.

WARREN: Rid the city of vicious auto drivers, and make the average man, woman and child so conscious of traffic laws that they would as soon commit deliberate murder, as to endanger a life by breaking one of those laws.

HEMPHILL: I get you sir . . . But how do we go about it?

WARREN: We've been educating the people with propaganda, sign boards, public speakers, pamphlets and the like. We've organized the junior traffic group. We've done this until the citizens of Oakland are thoroughly familiar with what they should do. Now to make them realize the necessity of acting in accordance with this knowledge.

Episode #1 "Is it the Same as Murder?" Broadcast September 6, 1930

Plot: One of the most tragic accidents in the history of Oakland takes place when three automobiles crashed at Fourteenth and Broadway killing a six-year-old pedestrian, Jane Arnold. Her father, John W. Arnold, visits the police station with his attorney to reveal to the authorities a note he received three days earlier. The note reads: "You have taken over the defense of a certain case – you know the one I refer to – and by doing so show yourself to be a most unprincipled man. Drop the case within three days or a most terrible tragedy will fall upon you. This is your one and only warning."

Episode #2 "----- untitled script -----" Broadcast September 13, 1930

Plot: A young man named Willie Spencer enters the office of Lieutenant Hemphill to volunteer testimony concerning the accident. Willie is so intoxicated that he cannot remember what he had to tell. One of the four witnesses, Mr. Jamison, was found shot to death in his home. Just hours before, Mr. Jamison had told a contradictory story to the police that did not match the testimony of the remaining three witnesses.

Episode #3 "The Woman in the Case" Broadcast September 20, 1930

Plot: Lieutenant Hemphill is in charge of the traffic department and his two aides, Inspectors Tracey and Haldeman, are in the midst of questioning the remaining three witnesses. The Inspectors are informed that the woman who had written the black-hand note to Attorney Arnold has been captured.

Episode #4 "Death Rides at the Wheel" Broadcast September 27, 1930

Plot: After sobering up, all that Willie could recall was that it had to do with something about the witnesses. After a few hours later he is released. On the front steps of the City Hall, Willie Spencer was shot from a speeding car that whizzed away into the night.

Episode #5 “What Willie Had to Tell” Broadcast October 4, 1930

Plot: Willie was only given a shoulder wound, and manages to explain what he remembers. The witnesses were plants to create confusion. The police call on the three witnesses to visit the station and when they get there, Willie points Gorman as the guilty party.

Episode #6 “----- untitled script -----” Broadcast October 11, 1930

Plot: Gorman puts up a fight and gets seriously wounded as a result. Gorman made a mistake along his tracks by killing the witness to the court case, Mr. Jamison. It was Riff’s brother who ran down the little girl and Jamison was going to testify.

APPENDIX G: THE UPPER ROOM

The Upper Room initially began as a daily devotional guide, which remains at the heart of its ministry. During the 1930s, a group of women in San Antonio, Texas discerned through prayer that families needed a time of worship and Bible study to sustain them through the stress of the economic depression. They asked their church for a devotional guide – a request that inspired the Board of Missions of the Methodist Episcopal Church, South, to publish a quarterly devotional booklet to be sold in the local church.

Dr. Grover Carleton Emmons, the first editor of the guide, determined the one-page meditation format and decided that the devotions would be written by various Christians, both lay and clergy, from around the world. The final decision, the name of the guide (“The Upper Room”), came to him as he heard a speaker describe the outpouring of spiritual power among Jesus’ disciples gathered in an upper room on the day of Pentecost. He quickly telegraphed those who were typesetting the first issue, and in April 1935, the first issue of *The Upper Room Daily Devotional Guide* rolled off the presses. In the six and a half decades since the guide was “prayed into existence,” *The Upper Room* has grown into a global ministry and touched millions of lives. Shortly after the war – and most importantly during the months when the A-bomb was dropped on Japan – the staff at *The Upper Room* hit upon the idea of spreading Christianity through the medium of radio.

Establishing a Department of Public Evangelism, located at 1908 Grand Avenue in Nashville, Tennessee (and which *The Upper Room* parish is still located to this day), Harry L. Williams began directing a series of fifteen-minute transcriptions for the purpose of encouraging prayer in the home. Via method of transcription, scripts could be written, actors hired to perform the roles, and transcription discs were created for distribution to hundreds of radio stations. Much for the same reason as *Adventures by Morse*, the transcription format allowed station managers across the country to broadcast the spiritual dramas during more convenient times set forth by the managers of independent radio stations.

It was decided that episodic situation development would be more adaptable and stronger for the total use, than a serial development. According to a 1949

prospectus: “We want to keep the whole series bright, happy with some humor, full of fun, but a serious pay off in each one. The dominant note of the whole series is to stress *togetherness*. We want to show how togetherness in the family develops the attitudes on the part of children to help them to live together with others in the world. There wants to be the Christian implication in each program that when you live close to God, you somehow solve your problems and the family lives close together. It should be shown that when we live close to God, God expects us to be at our best.”

Among the many authors who wrote scripts for radio’s *The Upper Room* was Carlton E. Morse, whose credentials with *One Man’s Family* made Morse fully qualified to handle the task. Morse wrote essays for magazines affirming his beliefs that “the family who worships together stays together,” and took advantage of the opportunity to pen three short series entitled *All Good Things Begin at Home*, *So You Want to Stay Married* and *Families Need Parents*. The episodes were transcribed and syndicated by the Old Cabin Company, located in Nashville.

ALL GOOD THINGS BEGIN AT HOME: A PROSPECTUS

Thanks to the production prospectus of 1949, this National Family Week Series can be explored in detail. *All Good Things Begin at Home*, was broadcast from Monday, May 2, 1949 through Saturday, May 7, 1949, as six, fifteen-minute programs. The theme was “Living Together: In the Family is Preparation for Living Together in the World.” The motto placed upon this program, words of encouragement and to live by was “Home Training for World Leadership” and “Home Builders are World Builders.”

All Good Things Begin at Home was not the original title proposed for the series. “Living Together,” “Families Are Fun,” “Our Family Together,” “Happy Families,” “It’s Fun to be Together,” “Families United,” “Family Time” and “Our Family is One,” were just a few proposals, before the finished product became the now-acknowledged *All Good Things Begin at Home*.

The titles of the episodes themselves were also subject to approval. It was suggested that episode one be entitled “The American Family is Democratic,” “One Family, One World,” and “A Free Family in a Free World.” The second episode: “Car Trouble,” “Four Ways in One Car,” “Using the Family Car” and “Who Gets the Family Car?” The third episode: “Sharing the Family Budget” and “Family Budgeting: A Family Affair.” The fourth episode: “The World and Our Home,” “Our Family: A World Family,” “Serving Others is Serving Ourselves” and “Mutual Service Brought Us Together.” The fifth episode: “Playing Together is Fun,” “Family Playground: A Community Center” and “Out of the Bleachers, Into the Game.” The sixth episode: “Close to God – Close Together,” “Family Unity in Christian Fellowship,” “Family Worship is Fun” and “The Home and Church Together.”

As the announcer Russell Thorson opened the premiere broadcast: “It takes a free democratic family to build a free nation and a free world. When you are a family in which a mother or a father or even a child is playing the role of an aggressive,

dominating dictator then you are witnessing one or more chink in the armor of liberty and the pursuit of happiness. If children have come to accept dictatorship in the home, then it is fairly easy for them to accept state dictatorship. And likewise a boy who grows up under the domination of a stiff-necked, dictatorial father is pretty certain to build his own life in the same pattern. A girl who knows only a selfish, self-centered mother is likely to get her revenge in the same way on her own children. There is real pleasure to be had in the atmosphere of freedom in a democratic home. This is where you find wholesome growth; that is where you find faith founded on intelligent reasoning; there is a sharing of innermost thoughts; where difference of opinions may be aired and adjusted with intelligence.”

Russell Thorson was the announcer for all of Morse-scripted *Upper Room* broadcasts. Just months after these transcriptions were made, Thorson was hired to play the role of Jack Packard. In 1955, when Michael Raffetto retired from *One Man's Family*, Thorson took over the role of Paul Barbour. Carlton E. Morse wrote and produced a total of 20 scripts for *The Upper Room*, and Harry L. Williams directed every episode. The recordings themselves were produced in Hollywood, California, via the NBC Orthacoustic Transcription Company. Episode numbers come from the scripts themselves – they were broadcast in the same order as they are numbered, but it is possible that the dramas were recorded in a different sequence.

SO YOU WANT TO STAY MARRIED

This was the first of three Morse-scripted *Upper Room* series.

Episode #1 “Those Whom God Has Joined Together”

Plot: Tom Greyson asks Barbara Lawton to marry him. This happened out in the grape arbor, with the moon full, and both children deeply in love. But when it comes to asking permission from her parents, Tom learns that marriage involves much more than love.

Episode #2 “Two Heads Are Better Than One”

Plot: Judge Hardwick presides over the court that dissolves unhappy marriages, the appalling tragedy against the individual human beings, aimless, hopeless and completely adrift. Today, however, Judge Hardwick will apply understanding and take a dissatisfied young couple like Ruth and Gordon McKnight in his hand.

Episode #3 “Romantic Love Versus Marital Love”

Plot: Howard and Mary Andrews suddenly came to a stumbling block in their marriage. Both of them are normally intelligent, reasonable people of normally happy dispositions and what happened? They can't get along. With this minor offense they realize that their marriage is on the rocks.

Episode #4 “The Family Unit, The Heart of Civilization”

Plot: On the morning of his twenty-first birthday, David came wide awake at dawn and dreams of his new strength to the nation, his contribution, a new intelligence and a bright new lamp shining in the dark of the future.

Episode #5 “For Richer, For Poorer, For Better For Worse”

Plot: There is none so happy as two people closely tied together by a common goal ahead and with a rich background of shared sacrifices, struggles and memories. Such as the moment of Laura Montgomery, who married Fred Evans against her father’s best judgment.

Episode #6 “Slings and Arrows of Outrageous Fortune”

Plot: Where there is marriage, there is conflict. Too many young people immediately decide that they made a bad marriage when they discover they have personal peculiarities, which don’t coincide. They are frightened and disillusioned. Take this example of David and Elizabeth, who are annoying each other.

Episode #7 “God Bless Our Home”

Plot: At the home of Grandfather and Grandmother Grayson, who through all the days of their lives have sought to live according to the best dictates of their hearts. In so doing they found very early that their religion was a natural part of being what they wanted to be as sleeping and breathing.

Episode #8 “A Child Shall Lead Them”

Plot: When Arthur and Anne Wentworth were first married, there was grave uncertainty in their minds about children. At first they felt they had so much love that there just didn’t seem any place in their lives for another human being . . . but luckily, they discover their mistake early.

FAMILIES NEED PARENTS

The second of three Morse-scripted series for *The Upper Room*, a study of parent-child relationship in the home. The original scripts were entitled *Are Parents Necessary!* but sometime between the completion of the scripts and the actual recording of the episodes, the title was changed to *Families Need Parents*. “1948 Series” was listed on the scripts.

Episode #1 “The Children’s Bill of Rights”

Cast: Michael Raffetto, Eddie Firestone and Peggy Webber

Plot: We have paid more attention in the past to the fundamental rights which belong to children, we now find ourselves worrying less about the fundamental rights of the adult world. John MacGrath says as much to his daughter and his son-in-law.

Episode #2 “By Precept and Example”

Cast: Tom Collins, Anne Stone and Jeanette Nolan

Plot: At a Juvenile Court resides a wonderful woman, who took to her post through a political appointment, and her Christian honesty and straight-thinking, and above all her understanding of children and parent-child relationship.

Episode #3 “Keeping Up With the Younger Generation”

Cast: Michael Raffetto, Hugh Thomas, Peggy Webber and Jeanette Nolan

Plot: Frank and Martha Gordon have accomplished one of the greatest miracles of

modern times . . . a true, honest, straightforward, completely satisfying understanding between themselves and their children. These general principals are as simple and natural and full of common sense as living and breathing.

Episode #4 “Junior and The Divine Plan”

Cast: Jeanette Nolan, Peggy Webber, Hugh Thomas and John McIntire

Plot: Mr. and Mrs. Bill Jones helped to prepare their children, Louise and Eddie, for active participation in the great plan, the great fundamental questions which hit every young person right between the eyes. That is, finding God’s purpose and plan for each life.

Episode #5 “As the Twig is Bent”

Cast: Jeanette Nolan, John McIntire and Henry Blair

Plot: The saying “You are a product of your environment” is beyond truth. Jim and Molly have a conversation with their six-year-old son, Alexander, over the subject of honesty. But a child reflects his parents by imitation – not by what he is being “told.”

Episode #6 “The Importance of Children”

Cast: Peggy Webber, Dix Davis, Mary Lou Harrington and Henry Blair

Plot: The McLaren family, living in a small farming community where the economic structure of personal and communal life was meager, blesses the good Lord for what they have. They eat well, sleep well and live pretty much as everyone else, even though they have an urgent need for money in large quantity.

ALL GOOD THINGS BEGIN AT HOME

“1949 Series” was listed on the scripts. This was the third and last of the Morse-scripted series.

Episode #1 “Democracy Begins at Home”

Cast: Michael Raffetto, Peggy Webber and Mary Lou Harrington

Plot: The portrayal of the family in which there is freedom of thought and freedom of speech and a reasonable freedom of action arrived at by family group democratic processes. Case in point, this drama about Ellen White, the fifteen-year-old daughter of a home ruled over by a tyrannical father, and of her school friend Jane McKenzie, who comes from a happy home.

Episode #2 “Question of the Family Car”

Cast: Bill Idelson, Peggy Webber, Tommy Bernard, Rhoda Williams, John McIntire and Jeanette Nolan

Plot: Family car trouble can be the source of disunity and friction or it can be a uniting influence as all have a sense of possessive pride and share in its use.

Episode #3 “High Finance on a Low Income”

Cast: Mercedes McCambridge, Tom Collins, Tommy Bernard, Rhoda Williams and Eddie Firestone

Plot: The budget is a family affair. This should be understood and shared by all members of the family so that there is a common concern for the welfare of all involved.

Episode #4 “Home Builders and World Builders”

Cast: Bill Idelson, Jeanette Nolan, John McIntire, Tommy Bernard and Peggy Webber

Plot: Living together in the family is training for living together with the world outside the home. A mutual interest in helping and serving others in the community and the world is a unifying force of family life.

Episode #5 “Families That Play Together Stay Together”

Cast: Bill Idelson, Peggy Webber, Eddie Firestone, Michael Raffetto and Laurette Fillbrandt

Plot: The Donaldson’s discover that playing together can be fun. It also did at least three definite things for the family. It provided relaxation, developed a sense of sportsmanship, and the spirit to give and take.

Episode #6 “Families Who Worship Together Stay Together”

Cast: Tom Collins, Rhoda Williams, Tommy Bernard, Dawn Bender, Eddie Firestone and Mercedes McCambridge

Plot: Spiritual resources through family worship at home and in church that brings a family close to God cannot always solve the problems and heartaches which a family has to experience, but it does give them a strength to meet these experiences.

Addendum: Although the radio program was short-lived, the effort was not in vain. In 1975, Don & Elaine Soucy formed the Upper Room Recording Services, after ordering a tape of a banquet speaker and receiving a “dismal” copy following a three-week wait. They decided it was possible to do better and set out to do so. As the “unique” name suggested, the first area of endeavor was focussed on Christian events, but soon expanded to include conferences and seminars for a wide variety of groups. In 1982 an AA group found Upper Room’s yellow page ad, and asked them to provide recording services for their “roundup.” The rest as they say is history. Since then the Upper Room has recorded several thousand AA & Al-Anon speakers at hundreds of roundups, conventions, conferences, retreats, dinners, and pig-roasts – making the world a better place to live one step at a time.

APPENDIX H:

COPYRIGHT STATUS AND RENEWAL

The scripts written for the *I Love A Mystery* programs were initially copyrighted by Carlton E. Morse not by episode, but by serial. This was a fairly common practice for any writer penning a serial, to combine all of the scripts into one title, and copyright the entire property under one name. Since the initial copyrights, Richard A. Ferguson, trustee of the Morse Family Trust, guaranteed that these scripts were renewed before the initial copyrights expired and at present time of this book’s printing, the scripts still remain copyrighted.

For documentation and historical integrity, enclosed is a list of all of the *I Love A Mystery*, *Adventures by Morse* and *I Love Adventure* serials, including the registration numbers and dates, in the order of their registration numbers. Every *ILAM* serial was indeed copyrighted. All thirteen episodes of the *I Love*

Adventure series were copyrighted as one entry. There are only a couple serials that were overlooked, never registered for copyright but nonetheless remain protected as unpublished works even though they were performed over the air. Performance is not publication. The material that follows is reprinted from public records, with permission from the U.S. Copyright Office, 101 Independence Ave., S.E., Washington, D.C. 20059-6000.

“Hollywood Cherry” (Reg. # PA-482-771). Episodes 219 – 233, for broadcast November 20 to December 8, 1939. Published October 1, 1986. Registered August 20, 1990. Claimant: Carlton E. Morse.

“The Deadly Sin of Sir Richard Coyle” (Reg. # PA-548-184). I Love a Mystery series; story no. 39. Published December 31, 1986, registered December 30, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

“The Million Dollar Curse” (Reg. # PA-548-185). I Love a Mystery series. Published December 31, 1986, registered December 30, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

“The Fear That Crept Like a Cat” (Reg. # PA-582-593). I Love a Mystery series; story no. 1, episodes no. 1-20. Published December 31, 1986, registered December 30, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse. Title on © Application: “Castle Island.”

“Blood on the Border” (Reg. # PA-582-594). I Love a Mystery series; story no. 16, episodes no. 1-15. Published December 31, 1986, registered December 30, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse. Title on © Application: “El Paso Texas Murders.”

“The Girl on Shipwreck Island” (Reg. # PA-582-595). Adventures by Morse series; episodes 24 – 26. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

“The Cobra King Strikes Back” (Reg. # PA-582-628). I Love a Mystery series; story no. 42, episodes no. 1-20. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

“The Snake With the Diamond Eyes” (Reg. # PA-582-629). Subtitled: Thirteen Episode Half-Hour Adventure Serial. I Love a Mystery series; story no. 11, episodes no. 1-26. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust.

"The Battle of the Century" (Reg. # PA-582-630). I Love a Mystery series; story no. 6, episodes no. 1-18. Published December 31, 1986, registered December 30, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse. Title on © Application: "Yolo County Battle of the Century."

"I Love Adventure: Episodes 1 – 13" (Reg. # PA-582-631). Published December 31, 1986, registered December 30, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"You'll Be Dead in a Week" (Reg. # PA-582-632). Adventures by Morse series; episodes no. 37 – 39. Published December 31, 1986, registered December 30, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse. Title on © Application: "You'll Be Dead in a Month."

"You Can't Pin a Murder on Nevada" (Reg. # PA-582-633). I Love a Mystery series; episodes no. 300-314. Published December 31, 1986, registered December 30, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"The Bride of the Werewolf" (Reg. # PA-582-634). I Love a Mystery series; story no. 45, episodes no. 1-15. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"The Twenty Traitors of Timbuktu" (Reg. # PA-582-635). I Love a Mystery series; episodes no. 196-244. Published December 31, 1986, registered December 30, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"Dead Men Prowl" (Reg. # PA-582-636). Adventures by Morse series; episodes no. 27-36. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"Murder is the Word for It" (Reg. # PA-582-637). I Love a Mystery series; story no. 33, episodes no. 1-15. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"The City of the Dead" (Reg. # PA-582-638). Adventures by Morse series; episodes no. 1-10. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"The Graves of Whamperjaw, Texas" (Reg. # PA-582-639). I Love a Mystery series; story no. 35, episodes no. 1-15. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

“Murder Hollywood Style” (Reg. # PA-582-640). I Love a Mystery series; story no. 28, episodes no. 1-15. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

“The Girl in the Gilded Cage” (Reg. # PA-582-641). I Love a Mystery series; story no. 29, episodes no. 1-15. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

“Find Elsa Holberg, Dead or Alive” (Reg. # PA-582-642). I Love a Mystery series; story no. 46, episodes no. 1-12. Published December 31, 1986, registered December 30, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

“The Tropics Don’t Call It Murder” (Reg. # PA-582-643). I Love a Mystery series; story no. 7, episodes no. 1-26. Published December 31, 1986, registered December 30, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

“The Case of the Terrified Comedian” (Reg. # PA-582-644). I Love a Mystery series; story no. 31, episodes no. 1-21. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

“Secret Passage to Death” (Reg. # PA-582-645). I Love a Mystery series; story no. 24, episodes no. 1-20. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse. Previous Related Version: Portion prev. reg. 1942, # DU79011. Claim Limit: NEW MATTER: 19 new episodes; revisions throughout.

“Murder on February Island” (Reg. # PA-582-646). I Love a Mystery series; story no. 21, episodes no. 1-18. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

“The Man Who Hated to Shave” (Reg. # PA-582-647). I Love a Mystery series; story no. 40, episodes no. 1-10. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

“The Case of the Roxy Mob” (Reg. # PA-582-648). I Love a Mystery series; story no. 19, episodes no. 1-14. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse. Title on © Application: “The Roxy Gangsters.”

- “The Case of the Transplanted Castle” (Reg. # PA-582-649). I Love a Mystery series; story no. 20, episodes no. 1-18. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.
- “The Blue Phantom Murders” (Reg. # PA-582-650). I Love a Mystery series; story no. 10, episodes no. 1-15. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.
- “The Case of the Nevada Man Killer” (Reg. # PA-582-651). I Love a Mystery series; story no. 8, episodes no. 1-25. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.
- “The Decapitation of Jefferson Monk” (Reg. # PA-582-652). I Love a Mystery series; story no. 36, episodes no. 1-25. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.
- “Murder in Turquoise Pass” (Reg. # PA-582-653). I Love a Mystery series; story no. 13, episodes no. 1-15. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.
- “Incident Concerning Death” (Reg. # PA-582-654). I Love a Mystery series; story no. 18, episodes no. 1-15. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.
- “Portrait of a Murderess” (Reg. # PA-582-655). I Love a Mystery series; episodes no. 428-447. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.
- “The Hermit of San Felipe, Atabapo” (Reg. # PA-582-656). I Love a Mystery series; story no. 38, episodes no. 1-20. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.
- “The Monster in the Mansion” (Reg. # PA-582-657). I Love a Mystery series; story no. 22, episodes no. 1-23. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.
- “The Killer of the Circle M” (Reg. # PA-582-658). I Love a Mystery series; story no. 32, episodes no. 1-20. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"Flight to Death" (Reg. # PA-582-659). I Love a Mystery series; story no. 12, episodes no. 1-15. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"I Am the Destroyer of Women" (Reg. # PA-582-660). I Love a Mystery series; story no. 44, episodes no. 1-15. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"The African Jungle Mystery" (Reg. # PA-582-661). I Love a Mystery series; story no. 41, episodes no. 1-20. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"The Thing Wouldn't Die" (Reg. # PA-582-662). I Love a Mystery series; episodes no. 320-337. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"The Private Loot of the Island of Skulls" (Reg. # PA-582-663). I Love a Mystery series; story no. 26, episodes no. 1-24. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"Eight Kinds of Murder" (Reg. # PA-582-664). I Love a Mystery series; story no. 23, episodes no. 1-16. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"The Widow with the Amputation" (Reg. # PA-582-665). I Love a Mystery series; story no. 43, episodes no. 1-20. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"Blood on the Cat" (Reg. # PA-582-666). I Love a Mystery series; story no. 30, episodes no. 1-20. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"Temple of Vampires" (Reg. # PA-582-667). I Love a Mystery series; story no. 5, episodes no. 1-20. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"Terror of Frozen-Corpse Lodge" (Reg. # PA-582-668). I Love a Mystery series; story no. 25, episodes no. 1-18. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"Whose Body Got Buried?" (Reg. # PA-582-669). I Love a Mystery series; story no. 14, episodes no. 1-15. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"Brooks Kidnapping" (Reg. # PA-582-670). I Love a Mystery series; story no. 27, episodes no. 1-15. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"Bury Your Dead, Arizona" (Reg. # PA-582-671). I Love a Mystery series; story no. 3, episodes no. 1-15. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"Escapade of the Desert Hag" (Reg. # PA-582-672). I Love a Mystery series; story no. 15, episodes no. 1-15. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse. Title on © Application: "Texas Border Smugglers."

"A Coffin for the Lady" (Reg. # PA-582-673). Adventures by Morse series; episodes no. 11-13. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

"The Turn of the Wheel" (Reg. # PA-582-674). I Love a Mystery series; story no. 9, episodes no. 1-20. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse. Title on © Application: "Who is Gregory Marks?"

"Trouble at Sea" (Reg. # PA-582-675). I Love a Mystery series; story no. 17, episodes no. 1-12. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse. Title on © Application: "Death Aboard the Lady Mary."

"The Corpse in Compartment C, Car 76" (Reg. # PA-582-676). I Love a Mystery series; episodes no. 315-319. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

“Stairway to the Sun” (Reg. # PA-582-677). I Love a Mystery series; story no.34, episodes no. 1-30. Published December 31, 1986, registered December 30, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

“My Beloved is a Vampire” (Reg. # PA-582-788). I Love a Mystery series; story no. 37, episodes no. 1-25. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

“The Thing That Cries in the Night” (Reg. # PAu-1-409-279). I Love a Mystery series; episodes no. 1-15. Registered August 21, 1990. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse. Claim Limit: NEW MATTER: “revisions throughout.”

“I Am the Destroyer of Women” (Reg. # PA-582-660). I Love a Mystery series; story no. 44, episodes no. 1-15. Published December 31, 1986, registered December 31, 1991. Claimant: Richard A. Ferguson, trustee, Morse Family Trust. Author on © Application: Carlton E. Morse.

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“A Lavish of Sin” (Reg. # TX-2-201-700). Imprint: Woodside, CA: Steven Stones Press. 240 pages, created 1987. Published October 26, 1987, registered December 4, 1987.

“Stuff the Lady’s Hatbox” (Reg. # TX-2-836-697) by Carlton E. Morse. Created 1988. Published April 2, 1988, registered April 4, 1990.

“The Book of Monetti” (Reg. # Txu-445-883) by Carlton E. Morse. Created 1990, registered November 13, 1990.

TELEVISION MOVIE

I Love A Mystery, Universal Television, a division of Universal City Studios, Inc. Claimant: Universal City Studios, Inc.

Original Registration Date: December 31, 1967 (Reg. #LP39900)

Effective Registration Date: December 14, 1995 (Reg. #RE-712-184)

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Recordings

Besides listening to the existing recordings of *I Love A Mystery*, *I Love Adventure*, *Adventures by Morse* and *The Upper Room*, I consulted numerous recorded interviews supplied by friends. Morse consented to numerous interviews over the decades, willing to share his memories and recollections about the programs he wrote, directed and created.

April 1962, Carlton E. Morse and Michael Raffetto with Bill Andrews over KNBC in San Francisco.

1963, Carlton E. Morse and Michael Raffetto are interviewed over KRLA in Pasadena, California.

January 6, 1972, *Whatever Became Of . . . ?* Richard Lamparski interviewed Carlton E. Morse.

December 20, 1972, *Whatever Became Of . . . ?* Richard Lamparski interviewed Carlton E. Morse.

February 25, 1973, March 4 and 11, 1973, Carlton E. Morse in three, hour-long interviews.

June 2, 1973, NARA Tribute Dinner in honor of Carlton E. Morse, the guest of honor.

- June 22, 1985, Michael Raffetto is interviewed at his home by Dan Haefele.
- November 9, 1985, Carlton E. Morse Interview at the 1985 SPERDVAC Convention.
- January 12, 1986, John Dunning interviewed Morse on his weekly Colorado radio program.
- July 17, 1987, *Same Time, Same Station* on KPCC in Pasadena, California. Carlton E. Morse is interviewed.
- July 19, 1987, Carlton E. Morse is interviewed by Bobb Lynes over KCRW.
- July 20, 1987, Carlton E. Morse is interviewed by Ray Bream over KABC.
- August 27, 1987, Carlton E. Morse is interviewed by Tom Lewis over WGY in New York.
- October 1988, Carlton E. Morse is guest of honor at the 13th annual FOTR (Friends of Old Time Radio) Convention.
- January 14, 1989, Dresser Dahlstead is interviewed at the monthly SPERDVAC meeting.
- June 12, 1993, Carlton E. Morse Tribute featuring Les Tremayne, Dresser Dahlstead and Jim Harmon.

Special Collections

Information gathered for this book came from a variety of sources, including Temple University in Philadelphia, Pennsylvania, Duke University in Durham, NC, and the Thousand Oaks Library in California. Their librarians were of considerable help, Temple and Thousand Oaks even offered to copy the material for me (thus saving me a lengthy plane flight and motel costs) to assist with my project. Their help is most appreciated. Although Stanford University in California does contain many papers and scripts in their Special Collections Department, the cooperation of their staff left something to be desired, often discouraging or even apathetic in their assistance. I was informed in advance by other researchers who visited the library previous, that the library staff was uncooperative. Alas, even when I supplied written permission from the Morse estate, they would barely give assistance, let alone pull material out of the archives for viewing. The reason, they so informed me was because of a "staffing issue." This project never flourished until a local resident named Danica L. Stein came to my rescue, by sacrificing many long hours and days to pulling material and reviewing scripts that the library staff initially hesitated servicing. Danica's dedication should be acknowledged.

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Martin Grams, Jr. is the author and co-author of numerous books and magazine articles, including:

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The Have Gun – Will Travel Companion (2000)

The Alfred Hitchcock Presents Companion (2001)

The Sound of Detection: Ellery Queen's Adventures in Radio
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Invitation to Learning (2002)

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