



THE LADY OF THE HOUSE OF LOVE

[SHORT-STORY]

A SHORT HISTORY OF GOTHIC (RADIO 7, LONDON—BBC)

[Saturday—6:30-7:00 PM]

December 26, 2009

"The Lady of the House of Love"

[RADIO 4 EXTRA: "...A vampire tale with a twist. On the eve of war, an unwary army officer meets the last of the Nosferatu family..."]

PERSONNEL: Indira Varma (reader).

EXTANT RECORDING

BOOK AT BEDTIME—"A NIGHT WITH A VAMPIRE 2" (RADIO 4, LONDON—BBC)

[Monday—10:45-11:00 PM]

November 28, 2011

"The Lady of the House of Love"

[BBC RADIO 4: "...This wonderful retake on the Sleeping Beauty story first appeared in [Angela] Carter's 1979 volume 'The Bloody Chamber.' A virginal English soldier, travelling through Romania by bicycle, finds himself in a deserted village. He comes across a mansion inhabited by a vampiress who survives by enticing young men into her bedroom and feeding on them. She intends to feed on the young soldier but his purity and virginity have a curious effect on her..."]

[OG-NOTE: Carter based the story on her 1976 BBC Radio 3 play, "Vampirella."]

EMPTY YOUR HEART OF ITS MORTAL DREAM

PAUL CHARLES SMITH

The story *The Lady of the House of Love* was adapted from a radio play written by Carter for BBC Radio 3 in 1976, and as a result isn't a direct reimagining of any particular fairy tale, but it does invoke ideas from Sleeping Beauty, Jack in the Beanstalk, and vampire folklore. It is about a vampire Countess, the orphaned daughter of Nosferatu who lives in an abandoned village in Romania in her castle, dressed in her dead mother's wedding dress with only a caged bird for company. She repeatedly draws cards from the tarot deck and the result is always the same: wisdom, dissolution, and then death, and even though she tries to interpret them in different ways it always amounts to the same. One day a young English soldier arrives in the town on bicycle, exploring Europe before he has to report to the barracks, and on that day the tarot shows her a card symbolising the hand of love and death. The Countess has survived thus far by seducing men who came to the village, and when the soldier arrives in her castle she begins the same game with him, "*Suivez-moi. Je vous attendais. Vous serez ma proie.*" The soldier is

inexperienced, but he is not afraid of the Countess because he does not believe in vampires. She represents the old Europe, and he is the face of the new changing Europe where the supernatural is replaced by the rational. She leads him into the bedroom where she intends to feed on him, but she cuts herself on glass and while she is deep in thought looking at her blood, the soldier kisses her wound. The soldier wakes in the morning to find her slumped at the table where she does her readings dead with a single rose. He loves the village behind him on his bicycle, but takes the rose where back at the barracks he places it in water to bring it back to life and succeeds, but there is still something unholy about it despite its majesty. The next day after this he is sent to France to fight in the Great War. As mentioned earlier, one of the main themes seems to be the new way of Europe is the conquering of the old ways with reason, although ironically this leads to war. For a story about seduction, the Countess seems rather desexualised and while the soldier is the virgin she is uncomfortable doing something she should be experienced at. In a subversion of Sleeping Beauty, instead of life the kiss brings death, although it is still compassion that provides the female protagonist with her freedom.

[LAFCADIO HEARN STORIES]

AUTHOR'S PLAYHOUSE (WMAQ, CHICAGO)

[Sunday—10:30-11:00 PM]

January 25, 1942 “The Soul of the Great Bell”

[Wednesday—11:15-11:45 PM]

November 4, 1942 “The Soul of the Great Bell”

AUTHOR'S PLAYHOUSE (WMAQ, CHICAGO)

[Friday—11:30 PM-12:00 MIDNIGHT]

September 1, 1944 “The Soul of the Great Bell”

RADIO CITY PLAYHOUSE (

[Monday—

March 7, 1949

“A Passion in the Desert” / “Some Chinese Ghosts”

[WISCONSIN STATE JOURNAL: “... ‘A Passion in the Desert,’ Balzac, and ‘Some Chinese Ghosts,’ Hearn...”]

LAMIA

[NARRATIVE-POEM]

Adapted from the poem by Samuel Taylor Coleridge...

AFTERNOON PLAY (RADIO 4, LONDON—BBC)

[

????? ??, 200?

“Lamia”

[BBC RADIO 4: “...Adaptation of Keats’ sensual narrative poem about the ill-starred love affair of the serpent Lamia and the innocent mortal Lycius...”]

PERSONNEL: John Harle (original music), Paterson Joseph (narrator), Sarah Leonard (singer).

CAST: Charlotte Emmerson (Lamia), Tom Ferguson (Lycius), Jonathan Keeble (Hermes).

EXTANT RECORDING

THE LATE ALFRED HITCHCOCK PRESENTS

[RADIO-SERIES]

THE LATE ALFRED HITCHCOCK PRESENTS (RADIO 7, LONDON—BBC)

[Monday—1:30-1:45 PM]

September 13, 2010

“The Waxwork”

[RADIO 4 EXTRA: “In the director’s celebrated series—from beyond the grave—convincing models become all too real...”]

SCRIPT: (adapted from the story by A. M. Burrage).

CAST: Michael Roberts, et al.

[Tuesday—1:30-1:45 PM]

September 14, 2010

“Sredni Vashtar”

[RADIO 4 EXTRA: “...Living with his cruel Aunt, young Conradin worships a fierce polecat ferret—which answers his prayers...”]

SCRIPT: (adapted from the story by Saki).

CAST: Michael Roberts, et al.

[Wednesday—1:30-1:45 PM]

September 15, 2010

“The Perfectionist”

[RADIO 4 EXTRA: “...Sponger Charles goes to live with his Aunt Muriel, who takes her still life art work deadly seriously...”]

SCRIPT: (adapted from the story by Margaret St. Clair).

CAST: Michael Roberts, et al.

[Thursday—1:30-1:45 PM]

September 16, 2010

“Being a Murderer Myself”

[RADIO 4 EXTRA: “...When a jilted South African poultry farmer meets his ex-girlfriend, it’s a case of murder most fowl...”]

SCRIPT: (adapted from the story by Arthur Williams).

CAST: Michael Roberts, et al.

[Friday—1:30-1:45 PM]

September 17, 2010

“The Dancing Partner”

[RADIO 4 EXTRA: “...Toymaker Herr Geibel invents an ingenious, mechanical man—but what if it should ever malfunction?...”]

SCRIPT: (adapted from the story by Jerome K. Jerome).

CAST: Michael Roberts, et al.

LIGHTS OUT

[RADIO-SERIES]

Warburg: “Devoting himself entirely to morale dramas on sustaining programs for a period of years did things to Oboler’s pocketbook that forced him to revive his *Lights Out* series for Ionized [sic] Yeast... Now that *Lights Out* has served Oboler’s purpose, that of relining his purse, he plans to return to his real love—the writing of Win-the-War dramas like *Plays for Americans* and *Free World Theater*.”

The *New York World-Telegram* radio columnist Harriet Van Horne declared that Oboler was “known as the most prolific, sternest principled and worst dressed writer in radio” and announced that “the strong-stomached—the devotees of the macabre—may gorge themselves on thrills and chills de luxe as the *Lights Out* series unfolds tales more terrible than Edgar Allan Poe ever imagined, even through a glass darkly.”

(Anent the “worst dressed” remark, another columnist quipped: “If he wears a twenty-buck hat with a twenty-one buck suit it’s Arch Oboler.”)

Oboler: “People want to escape from the horror of the headlines.”

Announcer Frank Martin recalled Oboler as a “marvelous director” who maintained total control over his actors. “He used to say, over and over, to people, ‘Watch me. Do what I direct you to do. Let me be wrong.’”

Haefele: “One of his memories of *Lights Out* is the way each program ended. Martin would make a scripted comment about the story and Oboler would respond. ‘He would throw me bum cues,’ he recalled. ‘I remember one time we were running short. He came to the end of his line...

He said, ‘This mass of gelatinous compound was coming closer and closer’ and I was supposed to interrupt him by saying, ‘That’s enough, Arch, I get the picture.’ But since we were running short I said nothing. I was just shaking my head at him.’ Oboler stretched out his conclusion with a record repetition of the words ‘closer and closer’ until he filled the time. ‘Don’t you ever do that to me again,’ Oboler warned. ‘Don’t you ever write the script so short again,’ the announcer retorted.”

Finishing up the series with a bang was Oboler’s revamping of “The Author and the Thing.” “Oboler, in a slightly sensational manner, will wind up the series by a mass murder,” commented Warburg. “By killing off himself as writer, as well as all the actors, [he] sets a new standard in complete annihilation...”

ORIGINATION: KNX, Hollywood, California (CBS).

[OG-NOTE: The broadcasts of December 15, 1942, and January 19 and 26 and February 2, 1943, came from WABC in New York.]

DURATION: October 6, 1942-September 28, 1943.

PERSONNEL: Bob LeMond (announcer), Frank Martin (announcer), Arch Oboler (scriptwriter, director, host).

CASTS: Hans Conried, Mercedes MacCambridge.

SPONSOR: Sterling Products, Inc. (Ironized Yeast).

“Bon Voyage” (11/10/42), “Come to the Bank” (11/17/42), “Mr. Maggs” (12/1/42), “Scoop” (12/8/42), “Knock at the Door” (12/15/42), “The Meteor Man” (12/22/42), “Valse Triste” (12/29/42), “The Fast One” (1/5/43), “The Projective Mr. Drogon” (1/26/43), “Until Dead” (2/2/43), “He Dug It Up” (2/9/43), “Oxychloride X” (2/16/43), “They Met at Dorset” (2/23/43), “The Sea” (3/2/43), “The Ball” (3/9/43), “The Dream” (3/16/43),

LIGHTS OUT (KNX, HOLLYWOOD—CBS)

[Tuesday—8:00-8:30 PM; re-broadcast for East Coast—11:30 PM-12:00 MIDNIGHT]

October 6, 1942

“What the Devil”

[“...A man is called by his draft board and tries to run away, but wherever he turns, always ahead of him is a big truck loaded high with explosives...”]

EXTANT RECORDING

October 13, 1942

“Revolt of the Worms”

[“...It tells what would happen if earthworms three inches long suddenly began to grow to 40 feet in size. This, we are told, is based on the ‘scientific truth’ that the common earthworm has a tremendous destructive power, and, for its size, does a better job of devastation than a bomb...”]

EXTANT RECORDING

October 20, 1942

“Poltergeist”

[“...You had better be careful the next time you walk (or run) through a cemetery. A poltergeist might get you. According to one dictionary a ‘poltergeist’ is ‘a noisy ghost.’ How this avenging spirit rises from the grave to punish three city girls is told on ‘Lights Out’...”]

EXTANT RECORDING

October 27, 1942

“Mungahra”

[“...A story about the bush country of Australia and inspired by the Nazis’ strategy of terror...”]

Nov. 3, 1942

“Across the Gap”

[“...Speculation as to what would happen to a person if he were to travel at the speed of light over wires —186,000 miles a second—is the sum and substance of Arch Oboler’s playlet...”]

Nov. 10, 1942

“Bon Voyage”

Nov. 17, 1942

“Come to the Bank”

Nov. 24, 1942

“Chicken Heart”

[“...based on experiments of Dr.

Alexis Carrel, who kept a chicken heart alive in a glass container..."]

Dec. 1, 1942 **"Mr. Maggs"**
 ["...a man goes digging in his garden and finds a coffin..."]

Dec. 8, 1942 **"Scoop"**
[Tuesday--????? PM]

Dec. 15, 1942 **"Knock at the Door"**
 BROADCAST FROM NYC?
[Tuesday--????? PM]

Dec. 22, 1942 **"The Meteor Man"**

Dec. 29, 1942 **"Valse Triste"**
 ["...based on the thought that chance plays an overwhelmingly vital part in our daily lives..."]
 Harriet Van Horne: "Dinah Shore acquitted herself right well in her first dramatic role—a young woman threatened by a maniac..."]

Jan. 5, 1943 **"The Fast One"**
 ["...In this tale Oboler investigates a criminal who can move with the speed of light..."]

Jan. 12, 1943 **"The Mirror"**
 ["...The radio listening audience will at last have an opportunity to hear one of Arch Oboler's most famous plays... Oboler says he has been trying to complete this difficult play for the last five years. At various times it was scheduled for broadcast with such stars as Norma Shearer, Miriam Hopkins and Bette Davis, but Oboler was never able to find the right ending for it. Now that it has been completed, he guarantees that all who hear it won't be able to look into a mirror for quite some time... It tells the story of the amazing disappearance of a motion picture star whose alias is given as 'Sherry Palmer.' Sam White, Hollywood publicity man, tells the story and, as he puts it, 'when you love a lot or you hate a lot, you can tell the truth, and brother, even if it is coming out of Hollywood, this is the truth!...'"]
[Tuesday--?????]

Jan. 19, 1943 **"Cat Wife"**
 ["WILL COME FROM THE LOCAL CBS STUDIO"—NYC]

Jan. 26, 1943 **"The Projective Mr. Drogan"**

Feb. 2, 1943 **"Until Dead"**
 ["...When a husband tries to avenge the murder of his wife, watch out. Neither can an escape-proof jail hold him nor a death cell intimidate him..."]

[Tuesday--????

- Feb. 9, 1943 **"He Dug It Up"**
Feb. 16, 1943 **"Oxychloride X"**
Feb. 23, 1943 **"They Met at Dorset"**
["...a story of the fanatical attempt
by two Nazis to rescue Rudolph
Hess, held in England..."]
March 2, 1943 **"The Sea"**
["...the widow Donel's dying
confession of revenge against her
evil son..."]
March 9, 1943 **"The Ball"**
March 16, 1943 **"The Dream"**
["...story about a woman who won't
sleep because she killed her stepson,
dreamed about it, took too many
sleeping tablets, and woke up to find
herself dead in a river..."]
March 23, 1943 **"The Flame"**
["...the story of a man who develops
a unique conception of life and
death, and carries his theory to a
dramatic conclusion..."]
March 30, 1943 **"Money, Money, Money"**
["...story of two men, one of whom
wanted money for unselfish reasons,
and the other who wanted it for its
own sake..."]
April 6, 1943 **"Superfeature"**
April 13, 1943 **"Archer"**
["...three kidnappers sit in a desolate
shack, awaiting the order to murder
the beautiful girl they have
kidnapped..."]
April 20, 1943 **"Kill"**
["...the strange story of a man on
trial for his life who believes that the
evil abroad in the world today has
become a living thing..."]
April 27, 1943 **"Execution"**
["...drama of tragic happenings in
the marketplace of a French village
after the German invasion..."]
May 4, 1943 **"Heavenly Jeep"**
["...an Oboler fantasy which takes
the listener for a breathless ride
which starts on a mine-strewn
Tunisian road and winds up
somewhere on another planet... It
all starts when a beautiful English
girl, who has been gazing at a
strange star shortly before, finds
herself in the jeep, and soon the
military conveyance becomes an
astral taxi, riding the Milky Way..."]
May 11, 1943 **"Murder in the Script
Department"**

	[“...Oboler was swamped with questions by the girls in the CBS script department regarding the art of mystery writing. He pays them back by writing this story and requiring their presence at the broadcast...”]
May 18, 1943	“Spider” [“...An equatorial jungle teeming with weird life and weirder events forms the fascinating background... the hero is an explorer in search of the world’s largest spider... Arch Oboler once had an idea of becoming a curator at a museum, hence his research makes this program one of unusual interest...”]
May 25, 1943	“Little Old Lady”
June 1, 1943	“The Ugliest Man in the World”
June 8, 1943	“Organ”
June 15, 1943	“Prelude to Murder” [“Screen Test” was originally announced.]
June 22, 1943	“Nature Study” [“...a professor of botany takes his class on a field trip...”]
June 29, 1943	“The Dictator”
July 6, 1943	“The Cliff”
July 13, 1943	“Visitor from Hades” [“...a weird situation results from the mutual hatred of a married couple...”]
July 20, 1943	“Profits Unlimited”
July 27, 1943	“The Little People”
Aug. 3, 1943	“Murder Castle”
Aug. 10, 1943	“Sakhalin” [“...Arch Oboler has written the story of Sakhalin Island, used by old Russia as prison... When the Soviets came into power they abolished the place of horror, making it into an agricultural colony. The story revives memories of the terror that was Sakhalin in the czaristic days...”]
Aug. 17, 1943	“State Executioner” [“...the tale of a hangman who came to enjoy his brutal work for the gold it brought him... Arch Oboler weaves his story about a man who lost his wife and eventually his mind when his greed overcame knowledge...”]
Aug. 24, 1943	“Sub-Basement”
Aug. 31, 1943	“The Immortal Gentleman” [“...a man who feared death and wanted eternal youth...”]
Sep. 7, 1943	“Lord Marley’s Guest”

- Sep. 14, 1943 [“...A monster from the deep intervenes to disrupt a scheming woman’s plan to take rich Lord Marley from his wife...”]
“The Word”
 [“V-Day” was originally announced.]
- Sep. 21, 1943 **“Mirage”**
 [“The Producer and the Thing” was originally announced.]
- Sep. 28, 1943 **“The Author and the Thing”**
 [“...In a jovial mood, Arch Oboler turns actor in the role of himself, murdering his enemies and taking his friends to heaven...”]

LIGHTS OUT

This second *Lights Out* revival series reverted back to two of the original people who were involved with the show during its early Windy City days, scripter Willis Cooper and director Howard Keegan. Keegan had been for many years one of the most prominent figures in Chicago radio production, was manager of indie station WCFL (where Bret Morrison broadcast *Dracula* back in 1931), and had just recently produced for Neblett Productions the Robert Bloch-scripted transcription series *Stay Tuned for Terror*. In July 1945 he accepted a position as a staff producer at NBC in New York. “Keegan will report to New York August 6,” reported *The Billboard*. “After that date he will take over production of NBC’s *Lights Out* series, which starts today [JULY 21?????] as the eight-week summer replacement for *Truth or Consequences*.”

The series is often cited in reference works under the title *Fantasies from ‘Lights Out’*. And, in fact, that was genuinely the emphasis of the series. “In the revival,” reported columnist C. E. Butterfield, “only those Cooper scripts which stressed fantasy rather than horror will be used. Because of the earlier time it was thought best not to stir things up too much.”

ORIGINATION: WEAf, New York City, New York (NBC).

DURATION: July 14-September 1, 1945.

PERSONNEL: Wyllis Cooper (scriptwriter), Howard Keegan (producer).

CASTS: Mason Adams, Lon Clark, Will Geer, Vinton Hayworth, Arthur Kohl, Julian Noa, Alexander Scourby, Edgar Stehli, Betty Winkler.

EXTANT RECORDINGS: “Reunion After Death” (7/21/45), “The Man in the Middle” (8/25/45).

[NOTE: An archival copy of “The Rocket Ship” (7/28/45) is held by the Library of Congress.

LIGHTS OUT

[Saturday—8:30-9:00 PM]

- July 14, 1945
 July 21, 1945 **“Reunion After Death”**
 July 28, 1945 **“The Rocket Ship”**
 Aug. 4, 1945 **“Lady from the Lake”**
 Aug. 11, 1945 **“Did That Murder Happen?”**
- Aug. 25, 1945 **“Man in the Middle”**
 Sep. 1, 1945 **“Lights Out”**

LIGHTS OUT

A second summer revival the following year, again based on scripts by Willis Cooper.

ORIGINATION: WEAf, New York City, New York (NBC).

DURATION: July 6-August 24, 1946.

PERSONNEL: Boris Aplon (narrator), Wyllis Cooper (scriptwriter), Albert Crews (director), Frederick J. Lipp (scriptwriter), George Stone (announcer).

CASTS: Boris Aplon, John Barclay, Wilms Herbert, Ken Nordine, Nelson Olmsted.

EXTANT RECORDINGS: "The Coffin in Studio B" (7/13/46), "The Haunted Cell" (7/20/46), "The Battle of the Magicians" (7/27/46), "The Revenge of India" (8/3/46), "The Ghost on the Newsreel Negative" (8/10/46), "The Signal Man" (8/24/46).

LIGHTS OUT

[Saturday—10:00-10:30 PM]

July 6, 1946	"The Seven Plovers" ["...A Wyllis Cooper fantasy built around the legendary superstition that the young Jew who jeered at Christ at the crucifixion was doomed to wander the world forever..."]
July 13, 1946	"The Coffin in Studio B"
July 20, 1946	"The Haunted Cell"
July 27, 1946	"The Battle of the Magicians"
Aug. 3, 1946	"The Revenge of India"
Aug. 10, 1946	"The Ghost on the Newsreel Negative"
Aug. 17, 1946	"The Dillinger Complex"
Aug. 24, 1946	"The Signal Man"

LIGHTS OUT

"Boris Karloff plus the heat plus the characters who put together *Lights Out* are guaranteed to disrupt any listener's blood chemistry and endocrinology."

ORIGINATION: KECA, Hollywood, California (ABC).

DURATION: July 16-30, 1947.

PERSONNEL: Willis Cooper (scriptwriter), Boris Karloff (series star), Bill Lawrence (director), Ken Niles (announcer), Paul Pierce (scriptwriter), Larry Robertson (producer), Leith Stevens (music director).

CASTS: Tom Collins, Boris Karloff, Lurene Tuttle.

SPONSOR: Eversharp, Inc. (Schick Injector Razors and Blades).

EXTANT RECORDINGS: "The Death Robbers" (7/16/47), "The Ring" (7/30/47; first half only).

LIGHTS OUT (KECA, HOLLYWOOD—ABC)

[Wednesday—10:30-11:00 PM]

July 16, 1947	"The Death Robbers" ["...story about a doctor who has the knack of restoring dead persons to life—including his wife who had been killed in an automobile accident..."]
July 23, 1947	"The Undead" ["...tonight's chiller-diller concerns a strictly non-mercy type of killing, that of a wife of a distinguished doctor. The assailant, a vampire, is kept as a pet in the refrigerator of a practicing ghoul..."]

July 30, 1947 **“The Ring”**
[“...Boris Karloff stars as a man who returns from the grave to retrieve the engagement ring he gave the girl he loved...”]

LIGHTS OUT
[RADIO-PLAY]

THE RADIO THEATRE GUILD (CKY,

[Sunday—7:00-7:30 PM]

May 26, 1935

“Lights Out”

[WINNIPEG FREE PRESS: “...CKY will carry the Commission’s Radio Theatre Guild offering, ‘Lights Out.’ Don’t confuse this with Willis Cooper’s Wednesday night hair-raisers on the NBC. Future Guild productions include ‘The Last Mile,’ ‘Dear Brutus,’ ‘By Candlelight,’ ‘Quality Street,’ ‘Topaze,’ and ‘The Late Christopher Bean.’ Look interesting, don’t they? The time is 7 p.m. ‘Lights Out’ is billed as a ‘mystery play of the better kind, dealing in an original fashion with the affairs of spiritualism.”]

LISTEN TO A STRANGE TALE

“Studies in behaviorism are the focal point of a new series of programs based on the pathological... While not shying away from horror, it will run the whole gamut of the strange and unusual.”

“Marjorie Haye Camp, free-lance radio writer and formerly on the editorial staff of Time and Life Magazines, has joined WMCA, New York, as a continuity writer.”

“This series constitutes a major effort for this station,” noted Joe Cohen in *The Billboard*. “Sample heard indicates that stories are fraught with interest, imagination and good writing... Marjorie Hayes Camp deserves a nod for the script and Walter Craig did well with the pacing and design of the production.”

ORIGINATION: WMCA, New York City, New York.

DURATION: October 9, 1941-

PERSONNEL: Marjorie Hayes Camp (scriptwriter), Walter Craig (producer).

CASTS: Horace Braham, Paul Clarke, Jean Colbert, John Forster, Sylvia Leigh, Julian Noa, Marie Pichler, John Wheeler.

EXTANT RECORDINGS: None.

LISTEN TO A STRANGE TALE

[Thursday—10:00-10:30 PM]

Oct. 9, 1941

Oct. 16, 1941

Oct. 23, 1941

Oct. 30, 1941

Nov. 6, 1941

Nov. 13, 1941

“Substitute for Murder”

[“...a weird yarn about a couple of spirits who decided to tamper with man’s life down below...The powers of the nether regions decree that, because of the heavy traffic of incoming souls, a 30-day respite in death is necessary. The allegory dwells upon the effect on a triangular love situation on this planet. The

decree didn't work out as hoped..."]

Nov. 20, 1941

Nov. 27, 1941

LO QUE CUENTA EL VIENTO

Chilean horror program that dramatized the traditional legends of the Chilean fields.

LA CUARTA: "Lo que cuenta el viento' y 'El Doctor Mortis', que dejaban albos a los radioescuchas con sus terroríficos relatos." ("What the wind tells' and 'Doctor Mortis', that left radio listeners white with their terrorífic stories.")

ORIGINATION: Chile.

DURATION: Unknown.

PERSONNEL: Unknown.

EXTANT RECORDINGS: "El diablo en el ☐idwes," "El hombre condenado."

LUCILE FLETCHER RADIO SCRIPTS



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