



D-17 EMPEROR

[RADIO-SERIAL]

[Zuma Palmer, *Hollywood Daily Citizen*] "...the laugh produced by 'D-17 Emperor' on the KFI series makes the chills run down your back. Ach, such a laugh."

[*Broadcasting*, January 1, 1932] "'EMPEROR D-17,' mystery serial on KFI, Los Angeles, has been resumed by popular request although it is at present without a sponsor. Some 2,800 letters asked for its continuance after it was taken off the air a few weeks ago."

ORIGINATION: KFI, Los Angeles, California.

DURATION: April 7-May 19, 1931 (first series), 1931 (second series), 1932 (third series).

PERSONNEL: Unknown.

[CHRONOLOGY]

D-17 EMPEROR (KFI, LOS ANGELES)

[Tuesday—8:00-8:15 PM]

October 27, 1931

THE DAMNED THING

[SHORT-STORY]

Based on the short story by Ambrose Bierce...

[CHRONOLOGY]

THE CBS RADIO MYSTERY THEATER (WRVR, NEW YORK—CBS)

[???day—10:07-11:00 PM]

December 10, 1974

"The Damned Thing"

["...Covered with a sheet, the body of Professor Hugh Morgan lies cold and rigid on a hand-hewn table in the mountain cabin he built himself. His wife says he was shot; his mistress (an uneducated mountain girl) says he drowned, and an Indian guide says he was snake bit. But a young newspaper reporter insists Morgan's death was caused by that 'damned thing' ..."]

SCRIPT: Arnold Moss.

PERSONNEL: Himan Brown (producer-director).

CAST: Robert Dryden (Bentley) Evelyn Juster (Viola Mae), Robert Kaliban (William Harker), Arnold Moss (Professor Morgan), Joan Tompkins (Mrs. Morgan).

EXTANT RECORDING

[SUBJECT FOR FURTHER RESEARCH]

DANS LES GRIFFES DU DIABLE (C???, Quebec)—The title of this French-Canadian radio serial by Henry Deyglun translates as *In the Grip of the Devil*, but it remains a subject for further research until more is known than the title. Unfortunately the only known book copy of the radio play in the United States was, at last report, missing from the dusty shelves of Northwestern University.

DANSE MACABRE

[RADIO-SCRIPT]

Vallee introduces the sketch as “a frankly melodramatic thriller by Arch Oboler, whose remarkable imaginings on the *Lights Out* program—which happens to be *my* favorite program—have chilled millions of spines on Wednesday evenings at 12:30 during the past two years.”

The composer Saint-Saens mourns at midnight over the grave of his son Louis. Death appears to him as a mysterious fiddler who tries to convince him to end his grief by taking his own life. He hesitates at the very brink of suicide, and the fiddler summons the restless dead—“my white ones!”—out of their graves to dance wildly until dawn. Death tells Saint-Saens that he has still triumphed because the composer will not be able to forget the music that he has heard.

PERSONNEL: Arch Oboler (scriptwriter).

EXTANT RECORDINGS: “Danse Macabre” (*The Royal Gelatin Hour*, May 5, 1938).

[CHRONOLOGY]

LIGHTS OUT (WMAQ, CHICAGO—NBC-RED)

[Wednesday—11:30 PM-12:00 MIDNIGHT]

August 26, 1936

“Danse Macabre”

[“...Arch Oboler gives his idea of the weird events which led the Frenchman Saint-Saens to write the eerie music for his famous composition...The weird strains of Saint-Saens’ ‘Danse Macabre’ played by a phantom violinist. This will be the first time music has been used in the series...”]

SCRIPT: Arch Oboler.

THE ROYAL GELATIN HOUR (WEAF, NEW YORK—NBC-RED)

[Thursday—

May 5, 1938

“Danse Macabre”

[“...Boris Karloff will be heard in a new one act play by Arch Oboler... The play is entitled ‘Danse Macabre’ and is based on the music of that name by Saint-Saens...”]

SCRIPT: Arch Oboler.

CAST: Horace Braham (Charles Camille Saint-Saens), Boris Karloff (Death), et al.

EXTANT RECORDING

ARCH OBOLER’S PLAYS (KHJ, LOS ANGELES—NBC-RED)

[???day—8:00-8:30 PM]

December 2, 1939

“State Executioner” / “Danse Macabre”

SCRIPT: Arch Oboler.

CAST: Ray Collins, Hans Conried.

DANSE MACABRE

[RADIO-SCRIPT]

THE COLUMBIA WORKSHOP (WABC, NEW YORK—CBS)

[Saturday—

January ??, 1937

“Danse Macabre”

DANSE MACABRE

[RADIO-SCRIPT]

THE TRUE STORY THEATER OF THE AIR (MBS)

[Wednesday—

December 9, 1942

“Danse Macabre”

[DUBUQUE TELEGRAPH-HERALD: "...A psychological study in horror will be the starring vehicle for Henry Hull... A tragic triangle involving a famous dancer, her pianist, and her insanely jealous husband comes to an unhappy climax when death strikes during a festive masquerade ball. Ann Seymour, well-known radio actress, fills the role of the dancer..."]

THE DARK

[RADIO-SCRIPT]

One of the most famous of Arch Oboler's *Lights Out* scripts...

[NOTE: There's an eight-minute abridgement of the script on Oboler's 196? Capitol LP *Drop Dead*.]

PERSONNEL: Arch Oboler (scriptwriter—1937, *Lights Out*; scriptwriter, director, host—1943, *Lights Out*).

[CHRONOLOGY]

LIGHTS OUT (WMAQ, CHICAGO—NBC-RED)

[Wednesday—11:30 PM-12:00 MIDNIGHT]

December 29, 1937

"The Dark"

["...Weird customs of creatures of the beyond is the theme..."]

LIGHTS OUT (KNX, HOLLYWOOD—CBS)

[

??? ??, 1943

"The Dark"

THE DARK AT THE TOP OF THE STAIRS

[RADIO-SERIES]

This British series from the mid-Seventies combined readings of selected passages from the masters of spectral fiction—Poe, Henry James, Algernon Blackwood—with a discussion of each author's style by Derek Parker. The readings were done by Margaret Tyzack and the original BBC "Man in Black," Valentine Dyall.

"6 talks broadcast by the Australian Broadcasting Commission from 17/4/78 to 22/5/78./ Derek Parker introduces Edgar Allan Poe, Ambrose Bierce, Henry James, M.R. James and Algernon Blackwood. Readings are by Valentine Dyall and Margaret Tyzack."

ORIGINATION: World Service, London (BBC).

DURATION: November 22-December 27, 1975.

[OG-NOTE: The series was rebroadcast on Australian radio from April 17-May 22, 1978. Surviving recordings are from the Australian run and are archived in the University of Queensland.]

PERSONNEL: Valentine Dyall (reader), Derek Parker (lecturer), Margaret Tyzack (reader).

EXTANT RECORDINGS: "Introducing Tales Of The Supernatural," "Edgar Allan Poe And The Supernatural" (4/24/78), "Henry James And The Supernatural" (5/8/78), "The Writings Of Montague Rhodes James" (5/15/78), "Algernon Henry Blackwood And The Supernatural" (5/22/78).

[CHRONOLOGY]

THE DARK AT THE TOP OF THE STAIRS (WORLD SERVICE, LONDON—BBC)

[Saturday—2:30-3:00 PM]

November 22, 1975

"Introducing Tales of the Supernatural"

EXTANT RECORDING

November 29, 1975

"Edgar Allan Poe and the Supernatural"

EXTANT RECORDING

December 6, 1975

"Ambrose Bierce"

December 13, 1975

"Henry James and the Supernatural"

EXTANT RECORDING

December 20, 1975

"The Writings of Montague Rhodes James"

EXTANT RECORDING

December 27, 1975

"Algernon Henry Blackwood and the Supernatural"

(with readings of excerpts from ‘The Man Who Was Milligan,’ ‘The Tradition,’ ‘The Pikestaffe Case,’ and ‘Adventures Before Thirty’)

[ASHLEY: “#6 in a series; Derek Parker discusses the contribution to ghost fiction by Blackwood illustrated by excerpts from his stories read by Valentine Dyll and Margaret Tyzack: ‘The Man Who Was Milligan’ (6 ½ minutes), ‘The Tradition’ (4 ½ minutes), ‘The Pikestaffe Case’ (8 ½ minutes), ‘Adventures Before Thirty’ (1 minute).”

EXTANT RECORDING

DARK DESTINY

[RADIO-SERIES]

“The lives of some are doomed from the beginning. There are souls born beneath dark stars who must travel by strange and terrible roads to meet their destinies. THIS is the tale of one of these...”

This 1942 series is the earliest venture into the supernatural by the writing team of Robert Arthur and David Kogan, who later collaborated on *The Mysterious Traveler*, *The Sealed Book* and *The Strange Doctor Weird*. The two young men had met the year before in a writing class and, as their friendship grew, decided to form a partnership as radio writers and packagers, who would bring series deals to the networks but retain control over them (similar to the business model of *Inner Sanctum* creator Himan Brown).

The director of the series was veteran producer Jack Johnstone, whose flair for the fantastic had been demonstrated in previous series like *Buck Rogers* and *Who Knows?*

[Press release—OCTOBER 4, 1942—*Ogden Standard Examiner*—“Ethel Clark’s Radio Flashes”] “Stories of the occult, of fate and destiny, of the mystic supernatural, will march in somber and weird procession through Mutual microphones when ‘Dark Destiny,’ a new chiller series makes its debut soon. ‘Dark Destiny’ will present stories based on the premise that: ‘There are lives fated from the beginning. There are souls born beneath dark stars who must travel by strange and terrible roads to meet their destinies.’ Jack Johnstone, noted for his use of unusual voice and sound effects, will produce and direct the series. ‘Dark Destiny’ will replace Morton Gould’s ‘Music for America.’”

Many of the episodes were rebroadcast in the years to come on the scripting duo’s longest-running series, *The Mysterious Traveler*. In 1952 Arthur and Kogan revived *Dark Destiny* as a short-lived television series for WOR-TV. It ran for four weeks, using revamped *Traveler* scripts—“Bury Her Deep” (March 17), “Murder by Proxy” (March 24), “Dig Your Own Grave” (March 31), and “The Music Box” (April 7).

ORIGINATION: WOR, New York (MBS).

DURATION: August 26–October 7, 1942 (Wednesday series), October 17–November 21, 1942 (Saturday series), November 26, 1942–March 11, 1943 (Thursday series).

PERSONNEL: Robert Arthur (scriptwriter), Jack Johnstone (producer), David Kogan (scriptwriter).

CASTS: Alfred Shirley, et al.

[CHRONOLOGY]

DARK DESTINY (WOR, NEW YORK)

[Wednesday—9:30–10:00 PM]

August 26, 1942

“It Is Later Than You Think”

September 2, 1942

“The Curse of the Tomb”

[**VARIETY?**: “...A blind bodyguard will accompany an English archeologist into an ancient mausoleum, the idea being that only the sightless man has ears sensitive enough to hear supernatural voices cursing the savant for disturbing the entombed sleep of dead kings...”]

September 23, 1942

“The Man Who Couldn’t Die”

September 30, 1942

“Escape into the Night”

October 7, 1942

“The Knives of Death”

[Saturday—8:00–8:30 PM]

October 17, 1942

“Murderer at Large”

October 24, 1942	"The Bell of Life"
October 31, 1942	"Masquerade"
	EXTANT RECORDING
November 7, 1942	"Till Death Do Us Part"
November 14, 1942	"The Dynasty of Death"
November 21, 1942	"No Escape"
[Thursday—8:30-9:00 PM]	
November 26, 1942	"Full Fathom Fifty"
December 3, 1942	"Extra! Extra!"
December 10, 1942	"Mortal Clay"

DECEMBER 13, 1942:

[Ogden Standard-Examiner—"Ethel Clark's Radio Flashes"]

"Dark Destiny," horror story series produced and directed by Jack Johnstone, has replaced Tom Howard's 'It Pays to Be Ignorant' on Thursday nights."

December 17, 1942	"They Who Sleep"
December 24, 1942	"No One on the Line"
December 31, 1942	"It Is Later Than You Think"
January 7, 1943	"Murder Goes Free"
January 14, 1943	"The Whisper of Death"
January 21, 1943	"The House of Cain"
January 28, 1943	"If You Believe"
February 4, 1943	"Horror by Night"
February 11, 1943	"Five Miles Down"
February 18, 1943	"Death Won't Wait"
February 25, 1943	"The Cat from Hell"
March 4, 1943	"Flight to Safety"
March 11, 1943	"The Hand with Claws"

DARK FANTASY

[RADIO-SERIES]

Originating in the Skirvin Tower Hotel studios of WKY in Oklahoma City, *Dark Fantasy* was an anthology series in the Arch Oboler-*Lights Out* mold, with stories ranging from speculative explorations of other dimensions to bloodcurdling exercises in spectral horror. George H. Hamaker, the station's continuity editor who waxed creative under the pseudonym "Scott Bishop," was the sole scriptwriter for the entire run of the series, and even managed to work himself (a la Oboler) as a character into one of the episodes (the religious allegory "The House Of Brede").

NBC, smarting from an ASCAP music ban that left the networks short on late-night big band remotes, snapped up *Dark Fantasy* and another WKY series, *Southern Rivers*, for its Friday evening line-up, where they ran for an eight-month period—much to the joy of the parent station which lost no opportunity to publicly crow about its ascension to the "big league." (According to WKY press releases, Hamaker had previously written for network shows, so he was not without experience on that level of programming.)

According to *The Oklahoman*: "...WKY will demonstrate that it has reached full maturity by inaugurating a series of programs Friday on the NBC red network..."(*Oklahoman*, 11/13/41) The article professed: "Friday night it will become the first station outside of New York, Hollywood and Chicago from which a dramatic production has been originated for the national chain."

The Oklahoman promoted the Friday the thirteenth episode from February 1942. According to the paper: "Who-o-o-o-o-o-o-o is scared of Friday the thirteenth? Not the cast of 'Dark Fantasy,' that weird and grisly horror drama..." (*Oklahoman*, 2/13/42) The article continues: When Author Scott Bishop and Producer John Prosser noticed they had to present the thirteenth in their series of blood-curlers on Friday the thirteenth, they determined to abandon caution entirely.

The episode's title for this entry in the series was "W is for Werewolf." Unfortunately, the series didn't capture a large enough audience and was cancelled by NBC in the early summer of 1942.

This didn't stop *The Oklahoman* from bragging about WKY's achievement. In April 1944 the paper reminds readers of the twenty-six week run of Dark Fantasy.

[“Dark Fantasy Sees Light In Tea Room.” *Capital Times* (April 19, 1942).] “‘Dark Fantasy,’ radio’s weirdest thriller series, heard late in the evenings over Station WIBA, was born in a Chinese tea room late on the stormy night of Nov. 3. 1941 while Scott Bishop, father of hundreds of mystery novels, stories, and radio scripts, sat drinking an iced, spiced tea concoction of his own invention, with Radio Production Man John L Prosser in a haunt known as Yung Si Fa’s.

“The darkly psychological conversation centered around mystery tales, with frequent references to Poe, De Quincy, Blake, Coleridge and other masters of the craft. Bishop’s mind kept turning on the subject after he went home, so he sat down, and wrote a 30-minute script called ‘The Man Who Came Back.’ Next day Prosser and Bishop read the tale over in the cold light of morning, decided it was good, got a dramatic cast together, made a recording and submitted it, still hot off the infernal griddle, to the NBC-Red network program Department. Eleven days later ‘Dark Fantasy’ had its premiere.

“On Friday, Apr. 24, ‘Dark Fantasy will present Bishop’s 23rd original story of the series over Station WIBA at 11:05 p.m. The title is ‘The Screaming Skulls.’

Asked recently why he thinks his type of mystery thriller has particular appeal for radio, Bishop reasoned, “Granted that listeners enjoy a good whodunit yarn where all the facts have sound reasons for existing, I think there is more fascination in the ‘Dark Fantasy’ type of tale where the horror comes from things unusual or even supernatural. In this case, it is not the terror itself that causes listeners’ hair to rise. It’s the unseen, unaccountable cause of the terror.”

ORIGINATION: WKY, Oklahoma City, Oklahoma (NBC-RED).

DURATION: November 14, 1941-June 19, 1942.

PERSONNEL: George H. Hamaker (scriptwriter—as “Scott Bishop”), Keith Painton (announcer), Tom Paxton (announcer), John I. Prosser (producer).

CASTS: Georgiana Banks, Eleanor Naylor Caughron, Minnie Jo Curtis, Muir Hite, Ben Morris, Garland Moss, Alf Stanley, Fred Wayne.

EXTANT RECORDINGS: All but four-and-a-half episodes of this series survive. (The missing half is the last part of “Sleeping Death.”) The four missing titles are “The Soul Of Chen Hi Yuan” (11/21/41), “Karari” (4/17/42), “The Screaming Skulls” (4/24/42), and “The Hearse With The Broken Wheel” (6/19/42). A half-episode entitled “Séance,” which is a re-make of “A Delicate Case of Murder,” also exists; some log compilers identify this with a June 19 date also.

[CHRONOLOGY]

DARK FANTASY (WKY, OKLAHOMA CITY—NBC-RED)

[Friday—11:30-11:55 PM]

November 14, 1941	“The Man Who Came Back” EXTANT RECORDING
November 21, 1941	“The Soul of Chen Hi Yuan” [“...A visit to San Francisco’s Chinatown, a small brass idol and a chance meeting with a strange old man, all furnish exciting drama...”] [OG-NOTE: The title of this story was cited (phonetically, perhaps) in a <i>Variety</i> review as “The Soul of Shan-Hi-Wan.”]
November 28, 1941	“The Thing from the Sea” [“...a strange story of a becalmed ship that suddenly races at a rapid pace through the water with Ansau, last ruler of the renowned land of Mu, at the helm...”] EXTANT RECORDING
December 5, 1941	“The Demon Tree” [“...a weird story based on the ancient legend of ‘The Strangling Oak of Nannau Woods’ in England...”] EXTANT RECORDING
December 19, 1941	“Men Call Me Mad” [OG-NOTE: This play was originally scheduled for December 12, but was postponed a week “due to the current war.” Originally announced for the date of the 19th was “Three Lines of Old French,” described as “a strange story, told by a famous French doctor about the first World war, but not a story of the war itself...”]

December 26, 1941	EXTANT RECORDING “The House of Brede”
January 2, 1942	EXTANT RECORDING “Resolution—1841”
January 9, 1942	EXTANT RECORDING “The Curse of the Neanderthal”
January 16, 1942	EXTANT RECORDING “Debt from the Past” [“...a weird tale of how a business man, 30 years dead, manages to pay a long standing ‘debt of honor’...”]
January 23, 1942	EXTANT RECORDING “The Headless Dead”
January 30, 1942	EXTANT RECORDING “Death Is a Savage Deity”
February 6, 1942	EXTANT RECORDING “The Sea Phantom”
February 13, 1942	EXTANT RECORDING “W Is for Werewolf”
February 20, 1942	EXTANT RECORDING “A Delicate Case of Murder”
February 27, 1942	EXTANT RECORDING “The Spawn of the Sub-Human” [“...story of an opera star and a madman...”]
March 6, 1942	EXTANT RECORDING “The Man with the Scarlet Satchel”
March 13, 1942	EXTANT RECORDING “Superstition Be Hanged”
March 20, 1942	EXTANT RECORDING “Pennsylvania Turnpike” [“...the fantastic tale of a little old man who had nothing better to do than to hitch-hike rides with gentlemen with red hair...”]
March 27, 1942	EXTANT RECORDING “Convoy for Atlantis” [“...a weird tale of ships that disappear in the night and of strange treasures that arise from the sea...”]
April 3, 1942	EXTANT RECORDING “The Thing from the Darkness”
<i>[Friday—11:05-11:30 PM]</i>	
April 10, 1942	EXTANT RECORDING “Edge of the Shadow” [“...Tonight’s story evolves around a strange dream...”]
April 17, 1942	EXTANT RECORDING “Karari” [“...an eerie story of an aged and vengeful witch doctor who brews a potion of terrible poison and designs an awesome destiny for his enemies...”]
April 24, 1942	“The Screaming Skulls” [“...Involved are a dark, deserted English mansion and the mysterious death of a nobleman and his bride some hundred years ago...”]
May 1, 1942	“The Letter from Yesterday” [“...story of a young married couple who investigate the mysteries of the attic of an ancient house they have rented, only to find a century-old letter that affects both their lives...”]
May 8, 1942	EXTANT RECORDING “The Cup of Gold” [“...story which concerns a young girl who sees a man murdered while holding a gold cup he has won at a golf tournament, and how that tragedy is repeated with herself playing one of the leading roles...”]
May 15, 1942	EXTANT RECORDING “Funeral Arrangements Completed”

[“...The story of a crudely made coffin with an engraved nameplate bearing the names of two living persons...”]
[OG-NOTE: The title of the story was originally announced as “Coffin for Two.”]
EXTANT RECORDING
 May 22, 1942 **“Dead Hands Reaching”**
 [“...story of a man who unearths a treasure while he’s unconscious...”]
EXTANT RECORDING
 May 29, 1942 **“Rendezvous with Satan”**
EXTANT RECORDING
 June 5, 1942 **“I Am Your Brother”**
EXTANT RECORDING
 June 12, 1942 **“Sleeping Death”**
 [“...A grim story of twisted minds at work...”]
EXTANT RECORDING
[OG-NOTE: Only the first half of this program survives.]
 June 19, 1942 **“The Hearse with the Broken Wheel”**

OCTOBER 31, 1950:
[Miami News—“Group Will Plan Stage Production”]
 “Plans for the first Civic theater stage production will be announced at a membership meeting tomorrow at 8 p.m. at the Miami Conservatory, 3900 Biscayne blvd.
 “Auditions and rehearsals for a series of radio dramas, written by **Scott Bishop**, station WIOD program director, will also be arranged, according to George Moffat, president.”

CIVIC THEATER (WIOD, MIAMI)

[Sunday—3:00-3:30 PM]

December 24, 1950 **“The House of Brede”**
[MIAMI SUNDAY NEWS: “... ‘The House of Bread [sic],’ a presentation written especially for today by **Scott Bishop**. It features the story of the first Christmas and one in the 20th Century...”]
[OG-NOTE: After the war, Hamaker, now working professionally under the Scott Bishop name, became program director at WIOD.]

[Sources]

PERIODICALS: *Times-Picayune* [New Orleans],

THE DARK HOUSE

[RADIO-SCRIPT]

The Dark House was a ground breaking interactive radio drama in which the listeners dictated how the story was heard.

The drama, which was one story told by 3 characters, was adapted for the web.

The Dark House was recorded using a binaural recording technique. Based on the principals of human hearing, binaural recordings are made by placing microphones near the actor's ears. Listeners experience spatial 3D sound, immersing the listener in the Dark House.

“The Dark House is a ground breaking interactive radio drama in which you, the listeners, dictated how the story was heard.”

[Radio Times] “No-one can alter the fate of the three characters in a haunted house in this interactive drama, but listeners can change how they hear events unfold. ‘The drama will keep jumping from one character’s point of view to another in response to the audience,’ says co-producer Izzy Mant. ‘Listeners can ‘phone or text in at any point in the drama, and as many times as they like, to say which perspective they want to hear next.’

“In effect, the drama has been recorded in three different versions, each one from the point of view of a different character. With some newly created technology to collate all of the votes and switch the action every few minutes, the audience will shape its own chilling tale...its impact is heightened for listeners in stereo by a binaural recording technique which produces a three-

dimensional effect. The entire recording will be available to listeners to produce their individual versions after the broadcast.”

[CHRONOLOGY]

(RADIO 4, LONDON—BBC)

[

September 23, 2003

“The Dark House”

[RADIO TIMES: “...No-one can alter the fate of the three characters in a haunted house in this interactive drama, but listeners can change how they hear events unfold. ‘The drama will keep jumping from one character’s point of view to another in response to the audience,’ says co-producer Izzy Mant. ‘Listeners can ‘phone or text in at any point in the drama, and as many times as they like, to say which perspective they want to hear next’...”]

SCRIPT: Mike Walker.

PERSONNEL: Izzy Mant (director), Nick Ryan (sound designer).

CAST: Claudie Blakley (Lucy), Alan Ford (Jim), Connie Gurie (Kelly).

EXTANT RECORDING

DARK TALES

[RADIO-SERIES]

This short-run BBC series did ninety-minute versions of two 19th century classics of the supernatural, Alexander Pushkin’s “The Queen Of Spades” and Richard Marsh’s *The Beetle*, plus one new script, “The Shroud.”

[CHRONOLOGY]

DARK TALES (RADIO 4, LONDON—BBC)

[???day—10:15-11:45 PM]

March 15, 1997

“The Beetle”

[“...MP Paul Lessingham, a handsome man of wealth, talent and ambition, has a strange and disturbing past which threatens to destroy him...”]

SCRIPT: Roger Danes (adapted from the novel by Richard Marsh).

PERSONNEL: Marion Nancarrow (producer).

CAST: Sean Baker, Hugh Dickson, Robert Harper, Alex Lowe, Janet Maw, Gerard McDermott, Ioan Meredith, Tracy Oberman, Chris Pavlo, Alison Pettitt, Linda Polan, Christopher Scott, Stephen Thorne.

EXTANT RECORDING

March 22, 1997

“The Shroud”

[“...Robert Forrest’s play is set in a murky underworld of crime and religious extremism. Detective Inspector Quinlan follows a trail of corpses that have one strange thing in common—they are all linked to the Shroud of Turin...”]

SCRIPT: Robert Forrest.

PERSONNEL: Patrick Rayner (producer).

CAST: James Bryce, Sheila Donald, Kern Falconer, Russell Hunter, Cara Kelly, Finlay McLean, Sandy Neilson, John Ramage, Muriel Romanes, Douglas Russell, Finlay Welsh.

EXTANT RECORDING

March 29, 1997

“The Queen of Spades” (Alexander Pushkin)

[“...It is every gambler’s dream: the secret of three cards that always win. Lise is gambling for a lover, and Hermann wants the money—but how to get the secret?...”]

SCRIPT: Michelene Wandor (adapted from the story by Alexander Pushkin).

PERSONNEL: Janet Whitaker (producer).

CAST: Sean Baker, Hugh Dickson, Carolyn Jones, Moira Lister, Alex Lowe, Chris Pavlo, Alison Pettitt, Amanda Root, Christopher Scott, Kim Wall, Greg Wise.

EXTANT RECORDING

DARK VENTURES

[RADIO-SERIES]

“...dramatized in the style of the classic radio drama. These productions were directed by John Arthur and broadcast on the Dark Ventures Radio Theatre and Minnesota Public Radio.”

The same John Arthur? “The Tattler sends condolences to those close to John Arthur, who passed away last Sunday (12/5) [2004] of a heart attack. Arthur began his career in radio in Rochester MN and worked in several other markets including Waterloo, IA, Rockford, IL, Columbus, Cleveland and KGOR/Omaha.”

In 2001 the publishing house of Fedogan & Bremer released an audio-CD set of three episodes from the series.

In 1987 Fedogan & Bremer also released John Arthur’s reading of H. P. Lovecraft’s poem cycle of 36 sonnets, *Fungi from Yuggoth*. “This cassette recording blends a dramatic reading by voice actor John Arthur with an ethereal electronic score...”

ORIGINATION: Minnesota Public Radio.

[OG-NOTE: The CD release refers to the series as being an Equinox Productions.]

DURATION: Circa 1979.

PERSONNEL: John Arthur (director), Philip J. Rahman (scriptwriter).

CASTS: John Arthur, Danny Clark, Jeanne Cullen, Dean Johnson, Joe Judla, Scott Keely, Marty Ruben.

EXTANT RECORDINGS: “The Case Of The Whistling Room,” “Pollock And The Porroh Man,” “When the World Screamed.”

[SUBJECT FOR FURTHER RESEARCH]

DARK WATERS—Cited in the “Out of This World” exhibit as a Canadian radio horror series. Nothing further is known at the present.

THE DARKER SIDE OF THE BORDER

[RADIO-SERIES]

The BBC presented this “series of three Scottish 19th-century tales of terror and mystery, dramatized by Marty Ross.”

[WIKIPEDIA] “Hogg’s story ‘The Brownie of the Black Hags’ was dramatized for BBC radio 4 in 2003 by Scottish playwright Marty Ross as part of his ‘Darker Side of the Border’ series. More recently Ross returned to the villain of that story, Merodach, making him the villain of a Doctor Who audiobook, Night’s Black Agents (Big Finish Productions, 2010), in which this demonic figure assumes the pose of a Minister of the Kirk.”

Broadcast on BBC Radio 7, 12:00am Monday 18th January 2010.”

[CHRONOLOGY]

THE DARKER SIDE OF THE BORDER (RADIO 4, LONDON—BBC)

[

April 24, 2003

“The Captain of the Polestar”

[BBC RADIO: “...A young doctor sails on a whaling ship...”]

SCRIPT: Marty Ross (adapted from the story by Sir Arthur Conan Doyle).

PERSONNEL: Bruce Young (director).

EXTANT RECORDING

May 2, 2003

“Olalla”

[BBC RADIO: “...Robert Louis Stevenson’s mysterious tale of a soldier who falls in love while convalescing...”]

SCRIPT: Marty Ross (adapted from the story by Robert Louis Stevenson).

PERSONNEL: Bruce Young (director).

EXTANT RECORDING

May 8, 2003

“The Brownie of the Black Hags”

[BBC RADIO: “...Bossy Lady Wheelhope becomes strangely obsessed with a mysterious stranger...”]

SCRIPT: Marty Ross (adapted from the story by James Hogg).

PERSONNEL: Bruce Young (director).
CAST: Irene Macdougall, et al.
EXTANT RECORDING

DARKNESS

[RADIO-SERIES]

An early series produced by Roger Rittner, which preceded his series *Midnight*. Some of the scripts from this series were re-used on the later program.

[CHRONOLOGY]

DARKNESS (KOLN, LONG BEACH)

[??????]

October 31, 1979 “Child’s Play”
EXTANT RECORDING

November 7, 1979
November 14, 1979 “Life Span”
EXTANT RECORDING

November 21, 1979 “Weekend Vacation”
EXTANT RECORDING

November 28, 1979
December 5, 1979 “Loving Couple”
EXTANT RECORDING

[**OG-NOTE:** Ken Piletic (?) lists the following: “For My Next Trick” (#1), “Catch Kill” (#2), “Funhouse” (#3), “Life Span” (#4), “Toltec’s Tomb” (#5), “Can’t You Do Anything Right?” (#6), “Weekend Vacation” (#7), “Trust Me, Darling, I Love You” (#8).]

THE DARTMOOR INCIDENT

[RADIO-SCRIPT]

THE PLAY’S THE THING (KDTH, DUBUQUE)

[Tuesday—7:30-8:00 PM]

January 27, 1942 “The Dartmoor Incident”

[DUBUQUE TELEGRAPH-HERALD: “...Tuesday at 7:30 p. m. the imaginary curtain rises on a KDTH studio drama, another in ‘The Play’s the Thing’ series, currently presenting a variety or dramatic fare. Tuesday’s feature is...strictly a horror drama with a remarkable climax. The scene is Dartmoor, near Princeton Prison, and the home of Dr. Selwyn. What goes on behind the forbidding walls? What is the purpose of the doctor—living so far from activity? Can a man live after having his skull split with an ax? These questions are put and answered in this performance...”]

THE DAY THE WORLD ENDED

[NOVEL; RADIO-SUBSERIES]

This serialized Sax Rohmer novel ran in *Collier’s* in twelve installments from May 4 to July 20, 1929 and was announced by the magazine as “a new mystery novel, in which Mr. Rohmer makes his *Emperor of America* seem tame.”

ORIGINATION: WJZ, New York City, New York (NBC-BLUE).

DURATION: May 5-July 21, 1929.

[**OG-NOTE:** At least one newspaper announced that the June 9 broadcast was “the final Collier’s hour for the season...[and] the climax in a mystery story by Sax Rohmer...” This obviously was not the case—or, rather, the close of the “case.”] **RESEARCH!!!!**

PERSONNEL: Bill Adams (voice of “Uncle Henry”), Arthur Hughes (announcer), Ernest LaPrade (musical director), Malcolm LaPrade (producer).

[CHRONOLOGY]

THE COLLIER'S HOUR—"THE DAY THE WORLD ENDED" (WJZ, NEW YORK—NBC-BLUE)

[Sunday—8:15-9:15 PM]

May 5, 1929	[1]
May 12, 1929	[2]
May 19, 1929	[3]
May 26, 1929	[4]
June 2, 1929	[5]
June 9, 1929	[6]
June 16, 1929	[7]
June 23, 1929	[8]
June 30, 1929	[9]
July 7, 1929	[10]
July 14, 1929	[11]
July 21, 1929	[12]

DEAD AIR

[SHORT-STORY]

Short story by Rick Kennett...

“Dead Air”: While working at public radio station 3LTD, Ernie and radical feminist Polly Styrene encounter an evil magician intent on bringing beings of the Cthulhu Mythos through a portal in the space occupied by the station. Published in *Esoteric Order of Dagon* #6, 1992.”

"The Windows": During the graveyard shift at public radio station 3LTD, a DJ watches through the studio window as a wannabe magician performs strange rites with oversized records labeled in Latin. But the more he watches, the more he sense all is not going well with the magic. Published in *Ghosts & Scholars* #13, 1991, *EOD* #9, 1994, *Redsine* #4, 2001, and 13 (Jacobyte Books), 2001.

“Radio Daze”: An article concerning my years hosting an SF/F/H program on Melbourne’s public radio station 3PBS, improbably titled "Pilots into the Unknown." *Andromeda Spaceways In-Flight Magazine* #21, January 2006; second printing, *Tabula Rasa* (web site), 2006.

Rick Kennett: “It was 1985 and Glen Matthews, whom I’d met the year before at an SF writers’ workshop, had this bee in his bonnet about bringing out a science fiction fanzine. I was unenthusiastic. Never daunted he said, "All right then, how about a radio show?"

“Almost before I could say Wot? We were down at the offices of public radio station 3PBS FM, situated at 171 Fitzroy Street in the Melbourne beachside suburb of St. Kilda. We pitched them the idea of doing a spoken word program of science fiction, fantasy and horror.

“Our show needed a name. I was all for Unknown, in honour of the short-lived, much-loved fantasy magazine of the early forties. Glen, with a more artistic bent, wanted to call us Pilots into the Purple Twilight. We compromised and called it Pilots into the Unknown.

“At that time radio drama on 3PBS consisted solely of a two-hour program Sunday at 10 p.m. called Wireless Playhouse, featuring talks on the entertainment scene, interviews and movie reviews. Airing of actual radio drama was a rarity. Its presenters were Greg, a big, bluff, bewhiskered fellow who doubled as a technician about the station, and Debby, a young media student and almost stereotypical radical Marxist feminist. As it turned out, Greg and Debby welcomed the idea of alternating with Pilots into the Unknown every other week, thus giving themselves a break. Within this alternation Glen and I would alternate presenting Pilots for that particular fortnight, which usually worked out as one show each per month.

“On 3rd August 1986, Pilots broadcast my Lovecraftian novelette, "Dead Air", set within the confines of fictional radio station 3LTD. (If nothing else, eighteen months at 3PBS had provided grist for the writing mill.) Glen read the story in two long spurts, which took up the entire two hours of the program. The music I selected to go with it was "The Piltdown Man" section of Tubular Bells and "Peter Gunn" by Art of Noise with its repeated dom-dom-dom motif.

“A group interested in producing radio drama adapted my Lovecraftian story "Dead Air" into a radio play. I heard some of what they’d recorded and was fascinated by the experience of hearing my words being spoken aloud in dramatic form. It's one thing to see words in cold print, quite another to hear them acted out. One night on the show I interviewed the organiser of the group,

Jenny Fyfer. We talked about how they had produced "Dead Air" and about radio production in general. Noises were made about "Dead Air" being broadcast before too long on 3PBS, either as part of Pilots or in a special time slot of its own. Then, suddenly ... nothing happened. The project disappeared, despite being all but finished. To this day I have no idea why."

[CHRONOLOGY]

PILOTS INTO THE UNKNOWN (3PBS, ST. KILDA)

[Sunday—10:00 PM-12:00 MIDNIGHT]

August 3, 1986

"Dead Air"

SCRIPT: Rick Kennett.

PERSONNEL: Glen Matthews (reader).

DEAD MAN

[SHORT-STORY]

Story by James M. Cain...

[CHRONOLOGY]

STORY-DRAMAS BY OLMSTED (WENR, CHICAGO—NBC-BLUE)

[

December 10, 1940

"Dead Man"

["...story of a young hobo who accidentally kills a train detective and manages to escape all suspicion, only to have his own conscience force him to surrender..."]

PERSONNEL: Nelson Olmsted (reader).

STORY-DRAMAS BY OLMSTED (WENR???, CHICAGO—NBC-RED)

[???day—

March 4, 1944

"Dead Man"

PERSONNEL: Nelson Olmsted (reader).

STORIES FOR MEN (AUDITION DISC)

Circa 1949

"Dead Man"

CAST: Humphrey Bogart, et al.

EXTANT RECORDING

DEAD MAN'S LEGACY

[RADIO-SCRIPT]

[Hollywood Citizen-News, March 17, 1933] "KECA at 9:30 broadcasts 'Dead Man's Legacy,' the prize-winning Broadcast Weekly contest play. Carleton E. Morse, NBC staff writer, wrote the first half of the mystery play, completing it after the prize was awarded for the best solution. The winner was Art Clough. In the drama are five nieces and nephews of an old man who, at the request of an attorney, gathered in their uncle's home a year after his death. According to the will they must spend one night in the house. In the morning one of them is found dead."

[CHRONOLOGY]

(KPO, SAN FRANCISCO—NBC-COAST)

[Friday—9:30-10:00 PM]

March 17, 1933

"Dead Man's Legacy"

DEAD MEN PROWL

[RADIO-SERIAL]

Another Carlton Morse mystery serial... The identity of the murderer is an apparent variation on the famous controversial solution to Agatha Christie's *The Murder of Roger Ackroyd*.

"The scene of this new serial is laid in Holman, a village on the Marin county coast... In this serial Sergeant Long copes with a murder mystery and other criminal activities..."

[WBZ] This series is a mystery, listed in the Boston papers under this title. The true explanation may be that they did the ten-episode mystery serial of this name by Carlton E. Morse, then followed it up with scripts from the 1933-34 NBC series *Ghost Stories*. Now seems very likely; have newspaper listing from January 2, 1934 with WBZ doing “The Witch of Endor.”

[CHRONOLOGY]

DEAD MEN PROWL (KGO, SAN FRANCISCO—NBC PACIFIC COAST RED)

[Wednesday—10:15-10:45 PM]

October 28, 1931

[EP. 1] “**Dead Men Prowl**”

[“...The scene of this new serial is laid in Holman, a village on the Marin county coast... Three men die in a town which hasn’t had a death in 20 years. Their bodies are placed in the morgue, yet again and again they are seen prowling round the beach terrifying women, choking them and burying them alive. Investigation discloses their bodies are missing from the morgue. Searchers find them, still dead, in fields, on the sand and in other places, and when picked up they move but do not speak...”]

CAST: Bernice Berwin (Gail Stanley), Michael Raffetto (Andres Ruiz), J. Anthony Smythe (Dr. Jamie Croft), Kathleen Wilson (Carmel Ruiz), Barton Yarborough (Sergeant Jack Long), Carleton Young (Martin Stanley).

November 4, 1931

[2] “**The Prowler at Work**”

November 11, 1931

[3] “**The Dead Do Walk at Night**”

November 18, 1931

[4] “**Conversation with the Walking Dead**”

November 25, 1931

[5] “**The Walking Dead Captured**”

December 2, 1931

[6] “**Life History of Prowlers**”

December 9, 1931

[7] “**Four Go to Join the Prowling Dead**”

December 16, 1931

[8] “**The Prowler with the Rope Around His Neck**”

December 23, 1931

[9] “**The Prowler-Dead Walk Again**”

[“...Martin Stanley and his sister attempt to escape from the ambulating corpses in a motorboat. Carmen Ruiz disappears, and a mysterious attack is made on Dr. Croft...”]

December 30, 1931

[10] “**The Prowling Dead Introduces Himself**”

DEAD MEN PROWL (WBZ, BOSTON)

[Wednesday—11:30 PM-12:00 MIDNIGHT]

October 3, 1934

[1]

October 10, 1934

[2]

October 17, 1934

[3]

October 24, 1934

[4]

[listed as “Ghost Drama” in the *Boston Evening Transcript*]

October 31, 1934

[5]

November 7, 1934

[6]

November 14, 1934

[7]

November 21, 1934

[8]

November 28, 1934

[9]

December 12, 1934

[10]

ADVENTURES BY MORSE (Transcription series)

[NOTE: All ten chapters of the reworked version on *Adventures by Morse* are extant.]

DEAD RECKONING

[RADIO-SERIAL]

[*Radio Times*, April 2, 1937] “North Regional listeners are to have another serial thriller, starting on Monday, April 2. It is called *Dead Reckoning*, and has been adapted by James R. Gregson, the

famous Yorkshire playwright and actor, from a film scenario written by himself. The blood-curdling story of a man who tried to frighten three criminals into confessing their crime will be unfolded in six weekly instalments."

[*Wireless Weekly*] "Dead Reckoning is a serial specializing in thrills and horrors of the type traditionally associated with gusty, uncompromising melodrama. It is written in six episodes. The scene is Careless House, a lonely dwelling on the Yorkshire moors. Summoned by a mysterious message which they dare not disobey, Monty Leetham, a theatrical impresario, Harvey Trent, an Under-Secretary of State, and Simon Gryde, an unscrupulous millionaire, arrive at the house within a few minutes of one another. Also to the house, following a breakdown to her car, comes Jill Danvers. All four visitors are met by a masked and cowed figure, who gives them different explanations as to the cause of his disfigured face. Jill is treated with consideration, but the three men are trapped in turn in an underground room."

[CHRONOLOGY]

DEAD RECKONING (NORTH REGIONAL SERVICE, MANCHESTER—BBC)

[Monday—6:35-7:00 PM]

April 12, 1937

[1] **"The Dread Command"**

[RADIO TIMES: "...The blood-curdling story of a man who tried to frighten three criminals into confessing their crime will be unfolded in six weekly instalments..."]

SCRIPT: James R. Gregson.

PERSONNEL: James R. Gregson (producer).

April 19, 1937

[2] **"The Dead Unmasks"**

[Monday—6:40-7:00 PM]

April 26, 1937

[3] **"Murder at Careless"**

May 3, 1937

[4] **"Enter the Avenger"**

[Tuesday—6:40-7:00 PM]

May 11, 1937

[5] **"Death Calls Again"**

[Tuesday—6:30-6:50 PM]

May 18, 1937

[6] **"The Last Hazard"**

DEAD RECKONING (4QG, BRISBANE)

[Friday—8:00-8:30 PM]

April 22, 1938

[1] **"The Dread Command"**

SCRIPT: James R. Gregson.

PERSONNEL: Dion Wheeler (producer).

April 29, 1938

[2] **"The Dead Unmasks"**

May 6, 1938

[3] **"Murder at Careless"**

May 13, 1938

[4] **"Enter the Avenger"**

May 20, 1938

[5] **"Death Calls Again"**

May 27, 1938

[6] **"The Last Hazard"**

DEAD RECKONING (3LO, MELBOURNE)

[Wednesday—9:10-9:40 PM]

April 27, 1938

[1] **"The Dread Command"**

SCRIPT: James R. Gregson.

PERSONNEL: John Cairns.

May 4, 1938

[2] **"The Dead Unmasks"**

May 11, 1938

[3] **"Murder at Careless"**

May 18, 1938

[4] **"Enter the Avenger"**

May 25, 1938

[5] **"Death Calls Again"**

June 1, 1938

[6] **"The Last Hazard"**

DEAD RECKONING (5CL, ADELAIDE)

[Friday—8:00-8:30 PM]

May 20, 1938

[1] **"The Dread Command"**

SCRIPT: James R. Gregson.

PERSONNEL: Paul O'Loughlin (producer).

May 27, 1938	[2] “The Dead Unmasks”
June 3, 1938	[3] “Murder at Careless”
June 10, 1938	[4] “Enter the Avenger”
June 17, 1938	[5] “Death Calls Again”
June 24, 1938	[6] “The Last Hazard”

THE DEAD VALLEY

[SHORT-STORY]

From an 189? short-story collection by architect Ralph Adams Cram...

[CHRONOLOGY]

HORROR, INC. (

[

?????? ??, 1943

“The Dead Valley”

PERSONNEL: Eve le Gallienne (reader).

OGDEN’S STRANGE STORY (

[

Circa 2012

“The Dead Valley”

PERSONNEL: Michael Ogden (reader).

DEATH AT MIDNIGHT

[RADIO-SERIES]

“The warning is passed along that the 11:30 p. m. to midnight spot over NBC-KOMO will be no place for the weak-hearted. And that warning is in all seriousness, for the program will be ‘Death At Midnight,’ frankly designed to chill the spines of listeners. And the title means just what it threatens—a death at the actual stroke of twelve in each story of the series. Ted Maxwell is the author, and, at his suggestion, studio lights will be turned out during the presentation just to create atmosphere.” [Seattle Post-Intelligencer]

On October 16 the *Los Angeles Times* reported: “The third episode of *Death at Midnight*, titled ‘Satire on Murder’, probably will never hit the air. This 11:30 to midnight blood-and-thunder plaster has been permanently canceled by N.B.C.”

[Oakland Tribune, October 27, 1935] “Here’s a brief biography of Ted Maxwell, character actor, dialectician and former playwright... currently appearing on several programs originating in the NBC Chicago studios...Born in Oakland, January 9, 1899...Started in vaudeville, dramatic stock and repertory in 1915...

“With first wife (now dead) played sketch, ‘Seven Thousand Dollars’...Later headed own company, The Ted Maxwell players, producing many of his own plays...Found time during these periods to write 40 plays all of which were produced by stock companies throughout the United States.

“Joined NBC staff on Coast in 1927...Married Bobbie Dean Maxwell in San Francisco in 1927...Served on production staff, and then resigned in favor of working as staff artist...Played in many Western NBC features...Went to Chicago in 1935.”

[CHRONOLOGY]

DEATH AT MIDNIGHT (KFI, LOS ANGELES—NBC PACIFIC COAST)

[Saturday—11:30 PM-12:00 MIDNIGHT]

October 2, 1937

“The Quick and the Dead”

[“...tonight’s initial show deals with a High Sierra cabin, the eternal triangle snowed in and a trek through the blizzard for help...”]

SCRIPT: Ted Maxwell.

CAST: Lois Austen, Bert Horton, Ted Maxwell, Charles McAllister.

October 9, 1937

[TITLE UNKNOWN]

October 16, 1937

“Satire on Murder”

[OG-NOTE: This script was probably not broadcast—nor any other script. The series was permanently cancelled.]

DEATH IN THIS HOUSE

[RADIO-SERIAL]

[*Broadcast Weekly*, June 17, 1933] “KFWI’s latest drama offering is a mystery chiller written by Richard Shelley and Robert Wall. It is called ‘Death in this House’ and will be released every Monday evening from 9:15 to 9:45 by the Bias Players, directed by Laurel Conwell Bias. Those taking part in the new drama include: Georgia Chalmers, Josephine Chadbourne, Otto Recknagel, Melvin Spencer, and Mrs. Bias.”

[SCHNEIDER, JOHN F. “Early Broadcasting in the San Francisco Bay Area”] “The last new station to make its debut in the San Francisco market went on the air January 22, 1926, and was the only one among these late-comers that attempted to air any high caliber radio entertainment. The company called itself Radio Entertainments, Inc., and it was licensed as KFWI... KFWI started out with great plans and made a serious attempt at becoming a first class station, operating with a large and varied program schedule. But it seems to have been beset from the start by internal turmoil... A Federal Radio Commission reassignment of frequencies in 1928 had forced KFWI to share time on 930 kHz. with KFWM in Oakland, which limited the station's potential. Further, like many, the station suffered financial setbacks in the depression. It was able to struggle for a few more years before running out of money. By 1933, KFWI was off the air.”

[CHRONOLOGY]

DEATH IN THIS HOUSE (KFWI, SAN FRANCISCO)

[*Monday—9:15-9:30 PM*]

June 19, 1933

[EP. 1]

June 26, 1933

[EP. 2]

SCRIPT: Richard Shelley, Robert Wall.

PERSONNEL: Mrs. Laurel Conwell Bias (director).

CAST: Laurel Conwell Bias, Josephine Chadbourne, Georgia Chalmers, Otto Recknagel, Melvin Spencer.

THE DEATH OF HALPIN FRASER

[SHORT-STORY]

Based on the short story by Ambrose Bierce...

[CHRONOLOGY]

THE BLACK MASS (W

[

???????? ??, 196?

“The Death of Halpin Fraser”

EXTANT RECORDING

THE CBS RADIO MYSTERY THEATER (WRVR, NEW YORK—CBS)

[*???day—10:07-11:00 PM*]

April 10, 1975

“The Death of Halpin Fraser”

[“...Halpin Fraser had always been especially close to his mother, Katy, and it shocks her deeply when he announces his plans of marrying Mary Ellen Shelby and moving to California. Katy vows with a vengeance that she and Halpin will be together again. Ten years later, Halpin kills his wife in a fit of rage and, forced to hide from the law, he finds himself lost in a terrible nightmare from which he cannot escape...”]

SCRIPT: Arnold Moss.

PERSONNEL: Himan Brown (producer-director).

CAST: Court Benson (Beau Fraser), Patricia Elliott (Mary Ellen), Grace Matthews (Katy Fraser), Arnold Moss (Voice), Michael Wager (Halpin Fraser).

EXTANT RECORDING

THE DEATH OF OLIVIER BACAILLE

[SHORT-STORY]

DEATH RIDES THE HIGHWAY

[RADIO SERIES]

[Saturday—7:30-8:00 PM]

February 1, 1936

[BERKLEY DAILY GAZETTE: "...Supplementing the current campaign against reckless driving, 'Death Rides the Highway,' dramatization based on actual traffic accidents, makes its initial appearance tonight from 7:30 to 8 o'clock, the spot it will occupy each week on KPO. William Dugan is the script writer..."]

February 8, 1936

February 15, 1936

February 22, 1936

[Friday—7:30-8:00 PM]

February 28, 1936

[BAKERSFIELD CALIFORNIAN: "...Due to a change of broadcast dates, the many followers of the new radio drama 'Death Rides the Highways [sic]' who do not want to miss any of the programs will be dialing their favorite NBC Red Network station on Friday nights instead of Saturdays, although the hour will remain the same... The first Friday program will be broadcast tonight, February 28. In its two fold role, 'Death Rides the Highway' not only provides dramatic radio entertainment for hundreds of thousands of radio listeners but also is a mighty factor in the great nation-wide safety campaign. The sponsors of the program, the Western Auto Supply Company, hope that it will help to lessen the number of automobile accidents on western highways..."]

DEATH TAKES A HOLIDAY

[STAGE-PLAY; MOTION-PICTURE]

Italian play of melancholy romanticism by Alberto Casella, adapted for the English-speaking stage by Walter Ferris.

"Casella, besides being an author, is a dare-devil speed demon, a noted duelist, a devil-may-care soldier who entered the World War at the age of 15 and became the youngest man ever to hold the rank of captain.

"At the height of one of the bloodiest battles on the Italian front, Casella got the idea for his play, wondering what would happen if Death were to go on a vacation for a few days. With fellow soldiers dying all around him, Casella became so enraptured with the notion that he set to work on it immediately after the Armistice was signed.

"Before Walter Ferris adapted 'Death Takes a Holiday' to English, the play was presented on the Continent in leading cities. It came to Broadway in 1929 and made two more appearances there over a three-year period. In between its New York appearances, it toured all over the country, being presented in practically every large city in America."

"It was produced by Lee Schubert at the Ethel Barrymore theatre, New York, December 26, 1929, and ran 180 performances."

[CHRONOLOGY]

THE FLEISCHMANN HOUR (WEAF, NEW YORK—NBC-RED)

[Thursday—

July 3, 1933

"Death Takes a Holiday"

[RADIOGOLDINDEX: "...Rudy introduces a scene from a play, which he says, 'is not really good radio material at all..."]

PARAMOUNT MOVIE PARADE (TRANSCRIPTION DISC)

February 25, 1934

“Death Takes a Holiday”

CAST: Fredric March, Gail Patrick, Kent Taylor, Evelyn Venable.

THE FLEISCHMANN HOUR (WEAF, NEW YORK—NBC-RED)

[Thursday—

October 11, 1934

“Death Takes a Holiday”

CAST: Boris Karloff, et al.

THE RADIO GUILD (WJZ, NEW YORK—WJZ, NEW YORK—NBC-BLUE)

[Monday—

October 15, 1934

“Death Takes a Holiday”

CAMEL CARAVAN (KHJ, LOS ANGELES)

[Tuesday—6:30-7:30 PM]

December 8, 1936

“Death Takes a Holiday”

[“...When the Caravan comes to the microphone you will hear Boris Karloff, famed ‘horror’ man of the movies. He will play the lead in the ‘Caravan’s’ presentation of ‘Death Takes a Holiday.’ The story is based on the poetic conception of Death suspending all activities for three days, during which period he falls in love with a beautiful girl, and through her, realizes why mortals fear him..”]

CAST: Mary Jane Higby, Boris Karloff, et al.

THE LUX RADIO THEATRE (KNX, HOLLYWOOD—CBS)

[Monday—

March 22, 1937

“Death Takes a Holiday”

SCRIPT: George Wells.

PERSONNEL: Walter Ferris (intermission guest), Charlie Forsyth (sound effects), Louis Silvers (musical director), Frank Woodruff (director).

CAST: Daisy Belmore, Margaret Brayton, Arthur Q. Bryan, Florence Eldridge, Charles Emerson, Kay Johnson, Gene Lockhart, Fredric March, Lou Merrill, Frank Nelson, Bernard Phillips, Howard Phillips, Theresa Maxwell.

GREAT MOMENTS FROM GREAT PLAYS (WABC, NEW YORK)

[Friday—9:00-9:30 PM]

July 25, 1941

“Death Takes a Holiday”

EVERYTHING FOR THE BOYS (KFI, LOS ANGELES)

[Tuesday—9:00-9:30 PM]

April 25, 1944

“Death Takes a Holiday”

SCRIPT: Arch Oboler.

PERSONNEL: Gordon Jenkins (musical director), Arch Oboler (director).

CAST: Ingrid Bergman, Ronald Colman, Hans Conried, Luis Van Rooten.

BROWNSTONE THEATER (WOR, NEW YORK—MUTUAL)

???day—

September 2, 1945

“Death Takes a Holiday”

PERSONNEL: Clayton Hamilton (host), Sylvan Levin (music), Jock MacGregor (director).

CAST: Jackson Beck, et al.

EXTANT RECORDING: One-half of broadcast survives.

(HOME SERVICE, LONDON)

[Monday—9:15-10:45 PM]

February 17, 1947

“Death Takes a Holiday”

DEATHLY FEAR THERAPY

[RADIO-SERIES]

This Dutch show featured dramatic situations improvised by the program's host and various participants.

Some sources list the title of the show as *Deadly Fear Therapy*.

ORIGINATION: Dutch radio.

DURATION: Unknown.

PERSONNEL: Willem de Ridder.

EXTANT RECORDINGS: Unknown.

[OG-NOTE: Possibly there may be some off-the-air recordings made by listeners in existence. De Ridder himself has no copies, and, in fact, has stated that, as a performance artist, he is only concerned with what's happening now and has no interest in preserving or archiving his past work.]

DEFACED

[MOTION-PICTURE]

"Adapted from the 1959 French horror classic "Les Yeux Sans Visage" ("Eyes Without a Face"), this chilling thriller, set in Southern Oregon, premiered locally on KUSF & BSB in April, 1999 and nationally on the Public Radio Satellite Network in May, 1999."

[CHRONOLOGY]

SHOESTRING RADIO THEATRE (KUSF, SAN FRANCISCO)

[

April ??, 1999

"Defaced"

["...When the Medford Police fish a mutilated body out of the Rogue River—a young woman whose face is missing—they begin to wonder if there's a connection to a respected professor of medicine, whose own daughter recently lost her face in a car accident..."]

SCRIPT: Randy Parker (adapted from the 1960 Georges Franju film scripted by Boileau-Narcejac and Jean Redon, from his own novel).

PERSONNEL: Randy Parker (director).

EXTANT RECORDING

THE DEMON HEADMASTER

[RADIO-SERIES]

"This popular tale of a sinister, controlling headmaster was produced first for radio and subsequently made for TV."

ORIGINATION: Radio 5, London (BBC).

DURATION: October 23-31, 1990.

[OG-NOTE: The series was re-broadcast on Radio 5 from May 1-22, 1991.]

SCRIPTS: Jim Eldridge.

PERSONNEL: Malcolm Clarke (music), John Taylor (producer).

CAST: Mary Allen, Timothy Bateson, Mirrem Bibby, Hailey Chisnell, Catherine Clarke, Edward De Souza (The Headmaster), Simon Fenton, Daniel Ison, John McMahon, Brian Miller, Joanna Myers, Danny Newman, Natasha Pyne, Lucy Speed, Richard Tate, Lisa Tidy, Ben Waters

EXTANT RECORDINGS: The complete 4-part series.

[CHRONOLOGY]

THE DEMON HEADMASTER (RADIO 5, LONDON—BBC)

[???day—7:35-8:00 PM]

October 23, 1990

[1]

October 24, 1990

[2]

October 30, 1990

[3] **"Octopus"**

October 31, 1990

[4]

DEMON OF DARKNESS

[RADIO-SERIES]

"We present the Voice of Demon of Darkness."

Cited in *The Radio Annual*, 1942 edition. Richard Conrad was listed as Chief Announcer of WHBL and also credited with involvement in two other of the station's productions, *Homicide File* and *Moments Of Life*.

[June 16, 1941] "Gripping drama, intensely mysterious happenings, dripping with excitement and horror, these are situations which are revealed in this series... Those who have denied themselves the interest of these shows, are urged to hear tonight's production."

ORIGINATION: WHBL, Sheboygan, Wisconsin.

DURATION: April 14-July 7, 1941.

PERSONNEL: Richard Conrad (producer, voice of "The Demon of Darkness"), James Ramsey (organist).

[CHRONOLOGY]

DEMON OF DARKNESS (WHBL, SHEBOYGAN)

[

April 14, 1941	[TITLE UNKNOWN]
April 21, 1941	[TITLE UNKNOWN]
April 28, 1941	[TITLE UNKNOWN]
May 5, 1941	[TITLE UNKNOWN]
May 12, 1941	[TITLE UNKNOWN]
May 19, 1941	[TITLE UNKNOWN]
May 26, 1941	[TITLE UNKNOWN]
June 2, 1941	[TITLE UNKNOWN]
June 9, 1941	[TITLE UNKNOWN]
June 16, 1941	[TITLE UNKNOWN]
June 23, 1941	[TITLE UNKNOWN]
June 30, 1941	[TITLE UNKNOWN]
July 7, 1941	[TITLE UNKNOWN]

DETOUR

[RADIO-SERIES]

"...psychological horror' program, replacing Sherlock Holmes."

ORIGINATION: WJZ, New York City, New York (ABC).

DURATION: June 21-?, 1950.

PERSONNEL: Dr. Richard Hoffman (host, narrator), William Marshall (director), Mannie Rosenberg (producer).

[CHRONOLOGY]

DETOUR (WJZ, NEW YORK—ABC)

[Wednesday—9:00-9:30 PM]

June 21, 1950

THE DEVIL AND DANIEL WEBSTER

[SHORT-STORY]

When it was first published in the *Saturday Evening Post* in 1936, Stephen Vincent Benet's short story seemed to its initial readers—with its deft mixture of eerie fantasy, folklore and historic patriotism—an instant and archetypically American classic.

"Raymond Massey (1. to r.) Cliff Carpenter, and Will Geer are playing the parts of Webster, Jabez Stone and Mr. Scratch respectively, in "The Devil and Daniel Webster" one of the plays presented by the Protestant Episcopal Church in its series, GREAT SCENES FROM GREAT PLAYS. Each week scenes from important plays are presented, with stars of real magnitude in leading parts. Stage, screen and radio contribute outstanding personalities, with the Episcopal Actors' Guild cooperating."

[*La Crosse Tribune*, December 2, 1948—

“Church Offers 10th Program Friday Night.”] “

“The crying need for greater understanding and neighborliness between nations as well as between individuals was the underlying reason, why “The Devil and Daniel Webster” by Stephen Vincent Benet was chosen as the 10th radio presentation in the series “Great Scenes from Great Plays” to be broadcast over station WKTY on Friday from 7 to 7:30 p. m., and sponsored by the Episcopal families in La Crosse.

“Raymond Massey’s portrayal of the “Great Arguer,” Daniel Webster, who had to take time out from his historic debates with Henry Clay over the Missouri Compromise to fight a very real and persuasive “Mr. Scratch” (the Devil) for his neighbor Jabez Stone’s soul is excellent drama.

“It adds another star to his many famous historic stage characterizations which began with “Washington at Valley Forge” and ended with “Abe Lincoln in Illinois.” He is equally well-known well-known for his starring roles on the screen, such as the “Scarlet Pimpernel,” “Arsenic and Old Lace” and the current “Mourning Becomes Electra.”

In Benet’s play, that great Christian, Daniel Webster, is portrayed as willing to risk his worldly wealth and even his soul to save Jabez Stone, a man he hardly knew . . . because he considered him a good neighbor. He put the desperate need of Jabez before his own interests.”

[CHRONOLOGY]

THE COLUMBIA WORKSHOP (WABC, NEW YORK—CBS)

[*Saturday—*

August 6, 1938

“The Devil and Daniel Webster”

[“...This whimsical tale deals with a farmer who sold his soul and then procured the ghost [*sic*] of Daniel Webster to argue his case against the devil when the latter appeared to close the deal...”]

SCRIPT: Charles R. Jackson.

PERSONNEL: Bernard Herrmann (musical director).

EXTANT RECORDING

THE WHA PLAYERS (WHA, MADISON)

[*Thursday—4:02-4:30 PM*]

October 26, 1939

“The Devil and Daniel Webster”

THE PURSUIT OF HAPPINESS (KNX, HOLLYWOOD—CBS)

[*Sunday—*

November 12, 1939

“The Devil and Daniel Webster”

[“...Irving Reis, author of the famous radio play, ‘Meridian 7-1212,’ is to direct Walter Huston in a Hollywood portion of this week’s production. Huston, star of stage, screen and radio, is to be heard in a Norman Corwin adaptation of Stephen Vincent Benet’s ‘The Devil and Daniel Webster’...”]

SCRIPT: Norman Corwin.

PERSONNEL: Irving Reis (director).

CAST: Walter Huston, et al.

THE CAVALCADE OF AMERICA (KNX, HOLLYWOOD—CBS)

[*Monday—*

October 20, 1941

“All That Money Can Buy”

[“...Cavalcade of America will present one of the greatest galaxies of stars ever to be heard on a Cavalcade broadcast when Edward Arnold and Walter Huston, two of Hollywood’s greatest character actors, co-star in the production of ‘All That Money Can Buy’... Edward Arnold will be cast as Daniel Webster who said he had “47 things to do and the Missouri Compromise to straighten out,” but when his neighbor called for help he went off to battle Mr. Scratch (the devil himself) who will be played by Walter Huston. Supporting these two stars, Jane Darwell, Motion Picture Academy Award winner for her portrayal of Ma Joad in “Grapes of

Wrath," will play the mother of Jabez Stone who sold his soul to the Devil. James Craig will be cast in the role of this calculating individual, with Anne Shirley playing Mary Stone, Jabez' wife."]

CAST: Edward Arnold (Daniel Webster), James Craig (Jabez Stone), Jane Darwell (Ma Stone), Walter Huston (Mr. Scratch), Anne Shirley (Mary Stone).

EXTANT RECORDING

TALES FROM FAR AND NEAR (WCCO)

[Friday—4:00-4:30 PM]

April 4, 1946

"The Devil and Daniel Webster"

GREAT SCENES FROM GREAT PLAYS (WOR, NEW YORK—MBS)

[Friday—

December 3, 1948

"The Devil and Daniel Webster"

["...Raymond Massey will play the leading role... The program will include Daniel Webster's famous courtroom plea before the 'jury of the dead'..."]

CAST: Cliff Carpenter (Jabez Stone), Will Geer (Mr. Scratch), (Raymond Massey (Daniel Webster), et al.

THE FAMILY HOUR (

[Sunday—

September 18, 1949

"The Devil and Daniel Webster"

["...Edward Arnold..."]

CAST: Edward Arnold, et al.

AN HOUR OF SHORT STORIES (NORTH TEXAS RADIO FOR THE BLIND, DALLAS)

[Sunday—1:00-2:00 PM]

February 25, 2007

"The Raft" / "The Chaser" / **"The Devil and Daniel Webster"**

THE DEVIL AND MR. O

[**RADIO-SERIES**]

In 1970 Arch Oboler put together this package for syndication of 26 episodes from his 1942-43 revival of *Lights Out*.

ORIGINATION: Arch Oboler.

DURATION: Released in 1970. [Gordon says 1971-72.]

PERSONNEL: Arch Oboler (scriptwriter, producer, host).

EXTANT RECORDINGS: Promotional recording, "Alley Cat" (#1; "Cat Wife"), "Neanderthal" (#2; "And Adam Begot"), "The Revolt of the Worms" (#3), "Where Are You?" (#4; "The Word"), "Mr. Freak" (#5; "The Ugliest Man In The World"), "Gravestone" (#6; "Poltergeist"), "Ancestor" (#7; "The Archer"), "Nature Study" (#8), "Big Mr. Little" (#9; "The Projective Mr. Drogan"), "No Escape" (#10; "Until Dead"), "Vacation with Death" (#11; "Organ"), "The Hole" (#12; "Oxychloride X"), "Live Forever" (#13; "The Immortal Gentleman"), "Going Down" (#14; "Sub-Basement"), "Balance Sheet" (#15; "Profits Unlimited"), "The House Is Haunted" (#16; "Mungahra"), "Official Killer" (#17; "State Executioner") "The Hungry One" (#18; "Meteor Man"), "\$3000" (#19; "Money, Money, Money"), "Paris Macabre" (#21; "The Ball"), "Rocket from Manhattan" (#22; "Special to Hollywood"), "Hollywood Visitor" (#23; "Lord Marley's Guest"), "Cemetery" (#24; "Scoop"), "Speed" (#25; "The Fast One"), "The Shrinking People" (#26; "The Little People").

[**OG-NOTE:** The titles in parentheses are the original titles from the 1942-1943 series.]

THE DEVIL AND TOM WALKER

[**SHORT-STORY**]

Story by Washington Irving...

PERSONNEL: Gordon Burwash (scriptwriter—1939, *Winnipeg Drama*), Norman Corwin (scriptwriter—1940, *The Pursuit of Happiness*).

CAST [1940, *The Pursuit of Happiness*]: Richard Bennett, Whitford Kane.

EXTANT RECORDINGS: “The Devil and Tom Walker” (*The Pursuit of Happiness*, 1/28/40).

[Program log]

THE WITCH’S TALE (WOR, NEW YORK)

[Monday—9:30-10:00 PM]

October 26, 1931 “The Devil and Tom Walker”

[Friday—9:00-9:30 PM]

September 21, 1934 “The Devil and Tom Walker”

THE WITCH’S TALE (KHJ, LOS ANGELES)

[Friday—9:00-9:30 PM]

February 15, 1935 “The Devil and Tom Walker”

[“...Boston before the Revolutionary war is the setting. In the cast will be True Boardman as Tom Walker, Martha Wentworth as Lizzie, his wife, Lindsay MacHarrie as Old Nick himself and Frank Nelson as Dolph...”]

(WLBL, STEVENS POINT)

[Friday—2:00-2:30 PM]

June 2, 1939 “The Devil and Tom Walker”

[“...Short story feature...”]

WINNIPEG DRAMA (CBK, WINNIPEG)

[Monday—10:30-11:00 PM]

November 20, 1939 “The Devil and Tom Walker”

[“...A man who robs a chest of gold coins is haunted by the Devil and after a long and mean life his soul is finally taken and he vanishes...”
(CCBS Bibliography)]

THE PURSUIT OF HAPPINESS (WABC, NEW YORK)

[Sunday—4:30-5:00 PM]

January 28, 1940 “The Devil and Tom Walker”

EXTANT RECORDING

EXPERIMENT IN DRAMA (CKRC, WINNIPEG)

[Friday—8:30-9:00 PM]

September 18, 1953 “The Devil and Tom Walker”

THE DEVIL DOLL

[MOTION-PICTURE]

Tabloid version of the Tod Browning film performed on *Hollywood Hotel* several weeks in advance of its release on July 10, 1936.

“Kindly and lovable Lionel Barrymore guest-stars on this evening’s edition of Hollywood Hotel... Barrymore will re-create his role in ‘The Devil Doll’ with Maureen O’Sullivan as his chief support...”

[CHRONOLOGY]

HOLLYWOOD HOTEL (KNX, HOLLYWOOD—CBS)

[Friday—5:00-6:00 PM]

June 19, 1936 “The Devil Doll”

[“...Lionel Barrymore, Maureen O’Sullivan and Rafaela Ottiano, actors, will be the guests of Louella O. Parsons, Hollywood correspondent... They will do scenes from their picture, ‘The Devil Doll’... The story deals with a banker who is made the victim of a plot and sent to Devil’s Island. He escapes with a mad scientist and, with one of the scientist’s

discoveries which will reduce living things to miniature size, sets out to avenge himself...”]

CAST: Lionel Barrymore (Paul Lavond), Frank Lawton (Toto), Maureen O’Sullivan (Lorraine Lavond), Rafaela Ottiano (Malita).

DEVIL HANDS

[RADIO-SCRIPT]

All of the Australian *Witch’s Tale* recordings appear to be from the same 1940s Artransa and Arco transcription series, except for “Devil Hands,” which is on the Macquarie label, has a different opening, refers to an episode number from the American series, and runs longer than 30 minutes. An educated guess on the origins of this episode is that it might have been an audition recording done in 1938 by an Australian cast while negotiations were going on to sell the scripts to 2GB.

[CHRONOLOGY]

THE WITCH’S TALE (WOR, NEW YORK)

[Friday—9:00-9:30 PM]

September 14, 1934 “Devil Hands”

THE WITCH’S TALE (DISC SERIES ON WSB)

[Monday—9:30-10:00 PM]

November 26, 1934 “Devil Hands”

THE WITCH’S TALE (KHJ, LOS ANGELES)

[Monday—9:30-10:00 PM]

December 17, 1934 “Devil Hands”

[“...the story of a man who has to battle to keep from murdering a person he greatly loves...”]

THE WITCH’S TALE (WOR, NEW YORK—MBS)

[Tuesday—10:30-11:00 PM]

April 26, 1938 “Devil Hands”

THE WITCH’S TALE (MACQUARIE, SYDNEY)

Circa 1938 “Devil Hands”

EXTANT RECORDING

THE WITCH’S TALE (KECA, LOS ANGELES)

[Friday—9:30-10:00 PM]

September 1, 1939 “The Devil’s Hands”

[“...A young district attorney, who has just convicted a murderer, is killed...”]

CREEPS BY NIGHT (KECA, LOS ANGELES—BLUE)

February ??, 1944 “The Man with the Devil’s Hands”

THE DEVIL IN THE MANUSCRIPT

[SHORT-STORY]

Nathaniel Hawthorne story about...

[CHRONOLOGY]

THE COLUMBIA DRAMATIC GUILD (WABC, NEW YORK—CBS)

[Thursday—8:30-9:00 PM]

August 10, 1933 “The Devil in the Manuscript”

(2BL, SYDNEY)

[Tuesday—
August 18, 1936

“The Devil in the Manuscript”

(2FC, SYDNEY)

[Friday—
March 5, 1937

“The Devil in the Manuscript”

DEVIL’S CHATEAU

[RADIO-SERIAL]

“Swanker wrote ‘Devil’s Chateau’ while with WGY when it was originally presented.”

DURATION: [October 24], 1930-[April 20], 1931.

PERSONNEL: Walter F. Swanker (scriptwriter).

EXTANT RECORDINGS: None.

DEVIL’S CHATEAU (WGY, SCHENECTADY)

[Friday—7:15-7:45 PM]

Oct. 24, 1930

[Monday—10:00-10:30 PM]

Nov. 10, 1930

March 9, 1931

April 20, 1931

DEVIL’S CHATEAU (WOKO, ALBANY)

ORIGINATION: WOKO, Albany, New York.

DURATION: ???-??-??, 1931.

PERSONNEL: Walter F. Swanker (scriptwriter; director—1931, WOKO).

CAST [1931, WOKO]: Joseph Fellows (Cornelius Cordovan), Al Kellert (“...an Austrian count...”), Pearl Swanker, Walter F. Swanker.

EXTANT RECORDINGS: None.

DEVIL’S CHATEAU (WOKO, ALBANY)

[

THE DEVIL’S CHRISTMAS

[RADIO-SERIES]

“Christmas week gets creepy on BBC Radio 2, as Doctor Who star Christopher Eccleston reads a series of classic short stories with a devilish sting in the tail for Christmas.”

[CHRONOLOGY]

THE DEVIL’S CHRISTMAS (RADIO 2, LONDON—BBC)

[????-????—9:45-10:00 PM]

December 17, 2007

“The Signalman”

[BBC RADIO: “...an eerie tale of a railway tunnel which is haunted by a winter’s death that is yet to come...”]

SCRIPT: Frank Stirling (abridged from the story by Charles Dickens).

PERSONNEL: Christopher Eccleston (reader), Frank Stirling (producer).

EXTANT RECORDING

December 18, 2007

“The Necklace”

[BBC RADIO: “...In this story by Guy de Maupassant, a young wife

yearns, like Cinderella, to go to the Twelfth Night ball. Her husband gets hold of a coveted invitation and she borrows a priceless necklace from a friend. What happens at the party, however, ruins their lives for ever...”]

EXTANT RECORDING

December 19, 2007

“Thurlow’s Christmas”

[BBC RADIO: “...a haunting story about a writer who is tortured by a Christmas story he can’t seem to finish... John Kendrick Bang’s short story is about a demon, a mysterious stranger and a magical manuscript. Or is it...?...”]

EXTANT RECORDING

December 20, 2007

“The She-Wolf”

[BBC RADIO: “...Munro Saki, a master of black comedy, provides tonight’s final ghoulish offering... At a winter house party, one unbearable guest claims to be a master of the dark arts. But there is consternation all round when he turns his hostess into a wolf and can’t turn her back again...”]

EXTANT RECORDING

THE DEVIL’S HOLIDAY

[RADIO-SERIES]

The summary at the NFSA website describes this show as a “series about Mr. Nicholas Lucifer who carries on his age-old job to find work for idle hands. Some of his potential customers are strong and noble and thwart his wickedness, but there is always someone who is weak enough to keep his interest alive.” Similar to its American counterpart, *Satan’s Waitin’* (CBS, 1950), it was not truly a horror series but instead presented crime-suspense dramas with a diabolical embellishment (in the form of Lucifer’s goading temptations).

[*Adelaide Mail*, July 12, 1952—“Devil” by John Quinn] “They’re playing merry hell round at 5AD these days. If you don’t believe me, then just tune in to the ‘Devil’s Holiday’ on Friday nights at 8:30. But before doing so, if ‘Frankenstein’ should be on at the local movies, pack the kids off to see that. Beside this latest example of radio culture, the movie monster is as harmless as Goldilocks.

“‘Devil’s Holiday’ concerns itself with the activities of Mr. Nicholas Lucifer, heating expert, who comes to earth to drum up a little business for himself. He has a gay old time prompting citizens to indulge in all manner of mayhem and murder. The program treats homicide and skullduggery with the cheery cynicism of 5DN’s ‘Inner Sanctum’ and, to a lesser degree, 5KA’s ‘Lives of Harry Lime.’ The radio approach to this subject now appears to me ‘Crime May Not Pay—but Let’s Keep It Gay.’”

ORIGINATION: 2UW, Sydney, New South Wales

[OG-NOTE: Electrical transcriptions of this series were distributed by Donovan Joyce.]

DURATION: August 19, 1952-April 21, 1953.

PERSONNEL: Keith Eden (voice of “The Devil”), Frank Holmes (scriptwriter), Kendrick Hudson (scriptwriter), Donovan Joyce (producer), John Saul (scriptwriter).

CASTS: Lyndall Barbour, Douglas Kelly, Harp McGuire, Sheila Sewell.

EXTANT RECORDINGS: “Lucifer Takes A Vacation And Meets A Client.”

DEVIL’S ISLAND

[RADIO-SERIAL]

“Watson Humphrey, writer for KGW-KEX, Portland, Ore., is writing a new serial, ‘Devil’s Island,’ which runs concurrently with feature story in Sunday OREGONIAN magazine section. Program is half hour dramatic skit, with definite tie-up with Sunday news sales promoted.” [March 15, 1934]

ORIGINATION: K??, Portland, Oregon.

DURATION: 1934.

PERSONNEL: Watson Humphrey (scriptwriter).

EXTANT RECORDINGS: None.

THE DEVIL'S OWN WORK

[NOVEL]

Alan Judd's 1991 short novel about a possessed author.

[PY, FICTIONSTREAM: "...Working effectively on three levels The Devil's Own Work is the story of a famous writer told from the perspective of a lifelong friend, a spooky and unexpected tale of literary possession and at the same time a well-judged critique against vacuous artistic pretension, a 'dance around nothing.' Inspired by Judd's own encounter with Graham Greene, one gets the feeling it was an idea that was given a long time to mature but Judd did well to keep it short, saying everything the story needs to say with unforced patience, no extra padding and a complete avoidance of the kind of over-indulgent penmanship he challenges. Above all it's a reminder not to blindly accept literary fashions that hold little water, and this brief book demands attentive reading..."

[Amazon.com review] "This modern version of the [Faust](#) legend has an old man of letters pass down to a young writer an ancient manuscript which bestows the gift of easy literary style and fluency -- and consequently head-turning success -- while blocking entirely any genuine creative power. To underline the devilishness of the bargain, the young author is seen to gradually throw away normal human decency as he gives in to overwhelming self-indulgence, and comes under the sensual sway of the old man's seductive mistress. On one level then, pure Faust. On another, Alan Judd's book, winner of the 1991 [Guardian Fiction Prize](#), is a sophisticated self-referential commentary on the cliquish post-modern literary scene. This stylish and substantial novel is a clever attack on those who elevate insubstantial style.

[*Publishers Weekly*] "British novelist Judd's short, ambivalent fable on the hazards of creativity and fame is distinguished by a style as psychologically nuanced as that of Henry James. Moments before he dies, O. M. Tyrell, reclusive octogenarian doyen of English letters, bequeaths to the protagonist, fledgling writer Edward, an ancient manuscript. This virtually illegible handwritten document bestows endless creativity on its owner, dictating ideas and themes to Edward as it takes possession of his soul. Achieving fame and wealth as a postmodern novelist, Edward is also possessed by Eudoxie, Tyrell's ageless, elusive mistress, who becomes his live-in companion. Eudoxie exerts a sinister force on him and also may be the wraithlike presence made visible to the story's nameless narrator, an English teacher and old friend of Edward's who envies his success. The action moves from London to the French Riviera, where Edward seduces the narrator's wife, Chantal. Judd, a biographer of Ford Madox Ford, pays homage to that writer and his novel *The Good Soldier* in this homiletic parable that supports the dictum that "truth in art matters." He charges postmodernist fiction with betraying that principle by blurring the line between reality and fantasy, and he tweaks the British literary establishment for its cliquishness, pretension, inflated egos and embrace of style over substance--an accusation that apparently did not serve as a handicap when the novel won the 1991 Guardian Fiction Prize in England."

ORIGINATION: Radio 4, London (BBC).

DURATION: April 25-29, 1994.

PERSONNEL: Ian Holm (reader), Marion Nancarrow (producer).

[CHRONOLOGY]

A BOOK AT BEDTIME—"THE DEVIL'S OWN WORK" (RADIO 4, LONDON—BBC)

[???day—10:45-11:00 PM]

April 25, 1994

[EP. 1]

["...Edward always seems to have been destined for success. But neither he nor the narrator could have any idea of the price they are about to pay..."]

April 26, 1994

[EP. 2]

["...In Antibes, Edward's meeting with Tyrell had a disturbing result..."]

April 27, 1994

[EP. 3]

["...What's controlling Edward's work?..."]

April 28, 1994

[EP. 4]

April 29, 1994

[EP. 5]

[“...The narrator learns the final, horrifying truth about Edward’s effect on his life...”]

THE DEVIL’S PLAYHOUSE

[RADIO-SERIES]

“Some time within the next two weeks WTOP will launch an ambitious series of programs—ambitious, that is, for the local field. This will be a series of mystery dramas titled ‘The Devil’s Playhouse,’ with each broadcast a complete story. New scripts and scripts that have been heard on the air in the past will be replayed, such as the more effective dramas from the program ‘Suspense.’ Incidentally, Betty Grove, who is supervising the writing, says that she would like to see some samples from listeners. So if you think that you can write a mystery script, get in touch with Betty at WTOP; there might be a market for your endeavors.” (*Washington Star*, May 7, 1944)

PERSONNEL: Tom Ahrens (producer), Bob Ehrman (director), Betty Grove (script supervisor).

[CHRONOLOGY]

THE DEVIL’S PLAYHOUSE (WTOP, WASHINGTON)

[
October 15, 1944 “Cat Wife”

THE DEVIL’S ROOST

[RADIO-SERIES]

Cited in Ray Barfield’s book *Listening to Radio, 1920-1950*, in reminiscence by Max Salathiel, who called it “one of my fondest memories of radio drama.... I used to listen to it with my folks, and it gave me nightmares.”

THE DEVIL’S SAINT

[RADIO-SCRIPT]

John Dickson Carr script, one of his most successful in combining a diabolical atmosphere with an ingenuous solution.”

[CHRONOLOGY]

SUSPENSE (KNX, HOLLYWOOD—CBS)

[
?????? ??, 1943 “The Devil’s Saint”
SCRIPT: John Dickson Carr.
CAST: Peter Lorre, et al.
EXTANT RECORDING

CABIN B-13 (WCBS, NEW YORK)

[Sunday—10:30-11:00 PM]

December 26, 1948 “The Sleep of Death”
SCRIPT: John Dickson Carr.
PERSONNEL: John Dietz (director).
EXTANT RECORDING

DEVIL’S SCRAP BOOK

[RADIO-SERIES]

It is unknown whether or not this is an earlier version of the series that Charles Penman did at KHJ in 1938. Equally unknown is how many different names the series may have gone under during its brief run. In its last week on the air the *Los Angeles Times* listed it under the title *Shades of Hades*. And it may also be the same KRKD series cited in the *Variety Radio Directory*

as *Satan Presents*.

[CHRONOLOGY]

DEVIL'S SCRAP BOOK (KRKD, LOS ANGELES)

[Friday—11:30 PM-12:00 MIDNIGHT]

September 17, 1937

September 24, 1937

October 1, 1937

October 8, 1937

October 15, 1937

SHADES OF HADES (KRKD, LOS ANGELES)

[Friday—11:30 PM-12:00 MIDNIGHT]

October 22, 1937

THE DEVIL'S SCRAPBOOK

[RADIO-SERIES]

"I am the Devil..."

In the latter half of 1938 Charles Penman, a radio jack-of-all-trades (actor, announcer, director) who had been associated with WJR since the beginning of the decade, moved from Detroit to Los Angeles to take over the position of production manager at KHJ, the mother station of the Don Lee Broadcasting System. Shortly after assuming his duties, he created a horror series very much in the mold of *The Hermit's Cave*, which he had directed at WJR ever since its premiere broadcast in 1935.

[Penman's background] In 1929 he toured with the Walker Whiteside company and, together with future *Inner Sanctum* host Paul McGrath, gave villainous gusto to the eerie mystery play, *The Hindu*. "Penman spent much of his boyhood in India where his father was interested in the ruby industry...lived in Burma and is an expert on the customs and habits of the Orientals. 'Practically all my waking hours were spent riding elephants,' says Penman."

Penman had a deep voice and a rich melodramatic delivery—with intonation somewhat akin to Lionel Barrymore—which he had employed at WJR for a variety of styles and broadcast purposes, from the reading of sentimental verse to the raising of gooseflesh on late-night listeners. As "The Devil" he...

[*Broadcasting*, Feb. 15, 1939] "Charles Penman, production manager of Don Lee Broadcastin System, Los Angeles, has taken on additional duties of program director of television broadcasts. Change relieves Jaime del Valle of the television post, permitting him additional radio production activity."

[*Broadcasting*, May 15, 1939] "Charles Penman, production manager and television program director of Don Lee Broadcasting System, Los Angeles, has resigned to free lance. Jaime del Valle, who formerly was television program director of W6XAO, has returned to that post."

[*Oakland Tribune*, July 5, 1939] "Mr. Benet Costa writes the Devil's Scrapbook, and Billy Bletcher plays the part of the Devil."

[*Broadcasting*, May 15, 1940] "Charles D. Penman, formerly production manager and director of television for the Don Lee network, has joined the NBC-Chicago production department replacing Gordon T. Hughes, resigned."

[*Amarillo Globe-Times*, George Turner, October 10, 1974] "A great radio voice was that of Charles Penman, star of 'The Devil's Scrapbook,' which scared the trousers off of homebodies back in 1938-39. Death, Satan and other characters one prefers to avoid seemed disturbingly real in this gloriously evil program nobody seems to remember."

ORGINATION: KHJ, Los Angeles, California (Mutual-Don Lee).

DURATION: October 4-25, 1938 (first series), November 21, 1938-July 31, 1939 (second series).

PERSONNEL: Billy Bletcher (voice of "The Devil"—1939), Benet Costa (scriptwriter—1939), Bob Mitchell (organist), Charles Penman (producer, voice of "The Devil"—1938-1939).

CASTS: Noreen Gammill, Charles Penman, Paula Winslowe, et al.

EXTANT RECORDINGS: "The Conquest Of David Rugg" (11/28/38).

[CHRONOLOGY]

THE DEVIL'S SCRAPBOOK (KHJ, LOS ANGELES—MUTUAL-DON LEE)

[Tuesday—9:30-10:00 PM]

October 4, 1938
October 11, 1938
October 18, 1938
October 25, 1938

[Monday—10:00-10:30 PM]

November 21, 1938
November 28, 1938

“The Conquest of David Rugg”
EXTANT RECORDING

December 5, 1938
December 12, 1938
December 19, 1938
December 26, 1938
January 2, 1939
January 9, 1939
January 16, 1939
January 23, 1939
January 30, 1939
February 6, 1939
February 13, 1939
February 20, 1939
February 27, 1939
March 6, 1939
March 13, 1939

“The Ghost Express”
[“...a story of a wealthy girl and a railroad wreck...”]

March 20, 1939
March 27, 1939
April 3, 1939
April 10, 1939
April 17, 1939

[“...the play will have to do with four convicts and their efforts to escape from prison on a remote island...”]

April 24, 1939

[“...will have to do with a murder which was committed in a radio station...”]

May 1, 1939
May 8, 1939
May 15, 1939
May 22, 1939
May 29, 1939
June 5, 1939
June 12, 1939
June 19, 1939
June 26, 1939

[Monday—10:30-11:00 PM]

July 3, 1939
July 10, 1939

[Monday—10:00-10:30 PM]

July 17, 1939
July 24, 1939
July 31, 1939

DIABOLIC PLAYHOUSE

[RADIO-SERIES]

Blah blah blah.

ORIGINATION: Radio 1, Dublin (RTE).

DURATION: September 4-October 9, 2004.

PERSONNEL: Roger Gregg (scriptwriter, producer, director).

CASTS: Anthony Brophy, David Murray, Deirdre Malloy, Phil Proctor, Owen Roe.

EXTANT RECORDING: The entire series.

DIABOLIC PLAYHOUSE (RADIO 1, DUBLIN—RTE)

[Saturday—8:02-8:30 PM]

September 4, 2004	“Demons of the Deep”
September 11, 2004	“The Irishman: Have Troll Will Travel”
September 18, 2004	“Bus 13-B”
September 25, 2004	“Press 3”
October 2, 2004	“The Silver Tongued Devil”
October 9, 2004	“Gerry in the Dark Passage”

THE DIAMOND LENS

[SHORT-STORY]

Story by Fitz-James O’Brien, considered one of the earliest science-fiction stories but with a strong layering of the occult and horrific...

[CHRONOLOGY]

TALES OF THE TITANS (WJZ, NEW YORK—NBC-BLUE)

[Saturday—10:00-10:30 PM]

September 16, 1933 “The Diamond Lens”

TALES OF THE SUPERNATURAL (CJRC, WINNIPEG)

[Wednesday—10:30-11:00 PM]

Circa 1940 “The Diamond Lens”

YARNS FOR YANKS (ARMED FORCES RADIO SERVICE)

Circa 1942

“The Diamond Lens”

PERSONNEL: Laird Cregar (narrator).

EXTANT RECORDING

THE WEIRD CIRCLE (NBC DISC SERIES)

Circa 1945

“The Diamond Lens”

FAVORITE STORY (ZIV DISC SERIES)

Circa 1946

“The Diamond Lens”

CAST: William Conrad, et al.

INNER SANCTUM MYSTERIES (2GB, SYDNEY)

[

April 20, 1953

“The Diamond Lens”

DIARY OF A MADMAN

[SHORT-STORY]

Based on an 1885 story by Guy de Maupassant.

[CHRONOLOGY]

THE CBS RADIO MYSTERY THEATER (WRVR, NEW YORK—CBS)

[???day—10:07-11:00 PM]

March 25, 1974

“Diary of a Madman”

[“...A judge who murders because he thinks he’s ‘obeying the laws of nature’ later sits in judgment of innocents accused of his crimes and keeps a record of his misdeeds in a diary. In order to continue his mad adventures he keeps the diary safely (he hopes) locked up in a desk drawer...”]

SCRIPT: Sam Dunn (adapted from the story by Guy de Maupassant).

PERSONNEL: Himan Brown (producer-director).

CAST: Bob Dryden (Pete Simmons), Larry Haines (Frank Wallis), Evelyn Juster (Estelle Wallis), William Redfield (Jim Downard).

EXTANT RECORDING

DIMENSION OF IMAGINATION

[RADIO-SERIES]

Project by the late David L. Krebs of “sci-fi and horror original radio series aired on KPFK.”

ORIGINATION: KPFK, Los Angeles, California (Pacifica).

DURATION: ????, 1978-[May 5], 1979.

PERSONNEL: Joseph K. Adams (scriptwriter, director), Dudley Knight (director), David L. Krebs (scriptwriter, producer).

DIMENSION OF IMAGINATION (KPFK, LOS ANGELES—PACIFICA)

[?????]

??? ??, 1978

June 21, 1978

“Bottwinkle’s World”

[“...Humorous science fiction play about a modern day psychiatrist in the 17th century...”]

June 28, 1978

July 5, 1978

July 12, 1978

“Auction”

[“...Science fiction play about cannibals...”]

July 19, 1978

July 26, 1978

August 2, 1978

“The Thing in the Pond”

SCRIPT: (adapted from the story by Paul Ernst).

August 9, 1978

August 16, 1978

August 23, 1978

August 30, 1978

September 6, 1978

September 13, 1978

September 20, 1978

September 27, 1978

October 3, 1978

October 10, 1978

October 17, 1978

October 24, 1978

???????

November 1, 1978

“The Statement of Randolph Carter” / “The Outsider”

SCRIPTS: (adapted from the stories by H. P. Lovecraft).

November 8, 1978

November 15, 1978

November 22, 1978

November 29, 1978

December 6, 1978

December 13, 1978

“The Egg of Life”

“The Toy Chest”

December 20, 1978 **"A Guest for Christmas Dinner"**

March 15, 1979 **"The Old Man in the Swamp"**
March 22, 1979 **"Dream Thief"** (by Ed Thomas)
March 27, 1979 **"Very Small World"**

May 5, 1979 **"A Little Help" / "Sol's Birthday"**

DISMAL SWAMP

[RADIO-SCRIPT]

[*New York Post*, Oct. 13, 1934] "Two of the leading actors in the Harlem roster, Rose McClendon [sic] and Frank Wilson, are featured in 'Dismal Swamp,' Sunday night mystery thriller that take to the air at 8 over WMCA. It is done by an all-Negro cast with musical assistance from the Harrison Singers."

ORIGINATION: WMCA, New York City, New York (ABN).

DURATION: October 14, 1934.

PERSONNEL: Unknown.

CAST: Rose McClendon, Frank Wilson, et al.

EXTANT RECORDINGS: None.

DO YOU BELIEVE IN GHOSTS?

[RADIO-SERIES]

"His first radio experience was in the year 1932 when he was called upon to act as emcee of the *NBC Spotlight Revue* when it was being broadcast from the Seattle Auto Show. He proved to be a radio natural. Voice and personality clicked at the very start... For a time he did news broadcasts over KOMO in Seattle and it was over this station that he launched the famous series of eerie programs titled 'Do You Believe in Ghosts?' The sponsors of this series transferred Burdick to San Francisco where he continued the series for some time. He broadcast a total of 40 ghost stories during the run of this series."

[*Oakland Tribune*, November 14, 1937—"Yarn Spinner of the Kilocycles" by Jack Burroughs]
"His acting career began when he was a student at the University of Washington. From leading roles in productions at the university he stepped into similar roles in stock. For several years after leaving college he played a wide variety of roles ranging from character parts to juvenile roles. For a time he was stage manager and director of a stock company in Vancouver, B.C..."

"...The next step in his career...—his 11 years in newspaper work.

"His first radio experience was in the year 1932 when he was called upon to act as emcee of the *NBC Spotlight Revue* when it was being broadcast from the Seattle Auto Show. He proved to be a radio natural. Voice and personality clicked at the very start. Ever since his radio debut he has been kept busy in airplane activities, both at the mike and as author.

"For a time he did news broadcasts over KOMO in Seattle and it was over this station that he launched the famous series of eerie programs titled 'Do You Believe in Ghosts?' The sponsors of this series transferred Burdick to San Francisco where he continued the series for some time. He broadcast a total of 40 ghost stories during the run of this series.

"...Here is the formidable list of his writings as it stood the Here is the formidable list of his writings as it stood the early part of February, this year:

"One hundred episodes in his current series of radio short stories.

Forty ghost stories.

Thirty-five radio news sketches.

Twenty-six true stories of the sea.

The "Dr. Kate" serial drama, in which his wife, Cornelia Burdick, is starred."

[*Puget Sound radio history book*] "Burdick, one-time law student at the University of Washington, was an assistant city editor at the *Seattle Times* during radio's formative years. Part of his job was reading news flashes over KJR. A talented writer, actor and raconteur, Burdick

wound up with NBC, starring in his own show. As 'night editor' of a great city newspaper, he would recount tight, well-plotted stories in which he played all the parts himself." Seattle newspaperman Hal Burdick (1894-1978) put together this series of ghost stories shortly after he became a staff member of KGO in San Francisco. He played all the male roles and was billed as "the Ghost Adventurer," with Verna Felton playing female roles and doubling as announcer.

[*Variety*—"Obituaries"—June 21, 1978] "Harold P. Burdick, 84... A veteran of World War I and a graduate of the Univ. of Washington, Burdick worked in theatrical stock companies and was also a critic and columnist for the Seattle Times.

"As radio gained momentum in the early 1930s, Burdick moved to San Francisco and became the 'Night Editor' on the NBC coast network. He wrote and performed in this series for over 12 years. In 1937, he created a daytime serial, 'Dr. Kate,' in which he starred with his late wife Cornelia.

"During his years in San Francisco he was a prominent member of The Bohemian Club where he wrote and directed many of the club's theatrical productions.

"In 1952, Burdick moved to New York where he made a film series of his 'Night Editor' stories for the Dumont Television Network."

[*Oregonian*, September 3, 1933] "Harold P. Burdick, widely known Seattle newspaperman, feature writer and actor, will make his debut over...the network in the first of a series of semi-weekly programs devoted to ghost stories tonight...

"For his NBC engagement, which includes 15-minute broadcasts every Sunday night at 9 and every Tuesday at 7:15 P. M., Burdick is writing original tales, some with a legendary background. He presents a dramatic narrative, in which he interprets all the parts, many of them in character."

[*The Billboard*, September 9, 1933] "The Sussman & Wormser Company has signed with NBC to sponsor a series of programs entitled *Do You Believe in Ghosts?* Series will be conducted by Harold P. Burdick and will be presented once each week from 7:15 to 7:30, starting September 7. KFI, Los Angeles, KGW, Portland, KOMO, Seattle, and KGO, San Francisco, will release the feature."

[*Hollywood Citizen-News*, October 12, 1933] "Mr. Burdick does not believe in ghosts even though he relates stories about them. He says he has investigated haunted houses, dwellings in which murders have taken place and other mysterious spots but he has found invariably that the ghost was a rat or something just as natural."

[*Oakland Tribune*, November 15, 1933] "Harold Burdick, whose sepulchral voice has almost scared the dialers into admitting that they do believe in ghosts, does not believe in 'ghost writers,' those unknowns who do the scribbling for celebrities unable to scribble for themselves. Harold does his own writing. He has been editorial writer, dramatic critic, music critic, columnist and Sunday editor, and has contributed regularly to various national periodicals. He does not say whether he has done any 'ghost' writing or not."

Shortly after its run on KPO, Hal Burdick recorded his series for the MacGregor-Solie transcription company.

[*San Francisco Examiner*, July 23, 1934] "Hal Burdick has returned to the air!"

"The famed teller of ghost stories, who some time ago closed a highly successful series of dramatized narratives of supernatural happenings, is to be on KPO tonight, and each Monday, Wednesday and Friday night thereafter, at 8:45 o'clock. In this new series Burdick will offer stories of adventure, love, mystery and crime.

"'Lucky Day,' the first story, will find the raconteur weaving a yarn with a San Francisco setting. It tells of a pickpocket who turns humanitarian, to his own advantage."

[*The Billboard*, August 4, 1934—"West Coast News"] "LOS ANGELES, July 28—...

"Harold Burdick, former assistant city editor of The Seattle Times, has returned to NBC to continue his *Do You Believe in Ghosts?* stories over the NBC Coast Stations. Burdick presented the series last year under an S & W food sponsorship and it is hoped the same account will again become interested in sponsoring the feature. Burdick recently completed a series of transcriptions plugging Del Monte salmon at the MacGregor and Sollie laboratories."

"SAN FRANCISCO, Calif., July 28—...

"Hal Burdick, heard from San Francisco about six months ago in *Do You Believe in Ghosts?* series under S. & W. sponsorship has returned to the air with a new series of adventure, love, mystery and crime tales. He's heard over KPO Wednesday, Friday and Monday nights at 8:45.

Burdick, actor and former Seattle newspaperman, is tabbed the one-man show of radio. He's called upon to do as many as a dozen different voices in one program. Burdick, now a sustainer, has just completed several transcriptions at the MacGregor and Sollie Labs. here for Del Monte salmon."

[*Milwaukee Sentinel*, April 24, 1934—"Dial Twists"] "Here's a program we really enjoyed in our rambling round the dial—"True Stories of the Sea." Remember the Seth Parker yarns of a few weeks ago? Well, these are on the same order, but much more cleverly done... Last night the dramatization was that of the disappearance of Theodosia Burr...plenty of material in that story, and they did well by it...so well that the program's on our 'Must' list from now on."

[*Pittsburgh Press*, January 26, 1934—ad for Argo Finest Red Salmon] "Listen to 'True Stories of the Sea'—KDKA—7:45 P. M., Tuesday and Friday."

Burdick achieved one of his biggest successes in broadcasting with the *Night Editor* series. *San Francisco Examiner*, September 12, 1934: "In the role of the night editor of a metropolitan newspaper, Hal Burdick, NBC's popular story teller, will be featured in a new series of weekly programs over KPO, beginning tonight at 8:45. Burdick, as in his previous broadcasts, will be the narrator, and will continue to play all characters in his dramatic stories. However, for the first time he will be assisted by members of the National Players in the opening sequence of his programs in order to establish the atmosphere of the city room."

ORIGINATION: KOMO and KJR, Seattle, Washington; KGO, San Francisco, California (NBC PACIFIC COAST RED); MacGregor-Sollie, San Francisco, California (electrical transcriptions).

DURATION: December 20, 1932-May 9, 1933 (KOMO); May 16-June 6, 1933 (KJR); September 3-December 7, 1933 (KGO—first series); July ??-???? ??, 1934 (KGO—second series).

[OG-NOTE: The transcriptions were released in 1934 (first series) and 1935 (second series).]

PERSONNEL: Harold P. Burdick (scriptwriter, producer, narrator, voice of "The Ghost Adventurer"), Verna Felton (announcer—1933, KGO).

CASTS: [KGO] Harold P. Burdick, Verna Felton.

SPONSOR: Sussman and Wormser Company (S&W Food Products).

[CHRONOLOGY]

DO YOU BELIEVE IN GHOSTS? (KOMO, SEATTLE)

[*Tuesday & Thursday—10:15-10:30 PM*]

December 20, 1932

December 22, 1932

December 27, 1932

December 29, 1932

April 4, 1933

April 6, 1933

April 11, 1933

April 13, 1933

April 18, 1933

April 20, 1933

April 25, 1933

April 27, 1933

May 2, 1933

May 9, 1933

DO YOU BELIEVE IN GHOSTS? (KJR, SEATTLE)

[*Tuesday—9:15-9:30 PM*]

May 16, 1933

May 23, 1933

May 30, 1933

DO YOU BELIEVE IN GHOSTS? (KGO, SAN FRANCISCO—NBC PACIFIC COAST RED)

[*Sunday—9:00-9:15 PM*]

September 3, 1933 "Golden Links"

[SAN FRANCISCO CHRONICLE: "...Harold P. Burdick, Seattle newspaperman and actor, will make his debut over KGO network between 9 and 9:15 tonight, in the first of a series of Sunday and Thursday programs devoted to ghost stories..."]

["...The setting is a lighthouse on the Oregon coast and the plot includes a romance between the young light tender and the 'Lady of the Light.' The elderly caretaker tells the story to a man and a woman who are visitors at a nearby summer resort..."]

SEPTEMBER 5, 1933:

[**San Francisco Chronicle**—by James Adam]

"We couldn't get a single thrill out of the first of **Harold Burdick's** ghost stories, although an 11-year-old listening with us thought it was 'good.' However, he didn't like the woman announcer (**Verna Felton** of NBC's dramatic staff), and we can't say we did either..."

[Thursday—7:15-7:30 PM]

September 7, 1933

"Into Tomorrow"

[LOS ANGELES TIMES: "...Hold on tight! Here comes another ghost story over the air... Harold P. Burdick, former newspaper man, relates a story, 'Into Tomorrow,' which combines present-day activities with the unrealities of ghosts. The purely fictional plot deals with a Representative who is accused of fraudulent methods of letting contracts. When his nefarious practices are discovered he becomes haunted by a ghost—with thrilling and dramatic consequences..."]

["...The yarn is about a congressman who was so crooked his secretary got scared and committed suicide, thus obligingly furnishing the ghost needed for the program..."]

[Sunday—9:00-9:15 PM]

September 10, 1933

[Thursday—7:15-7:30 PM]

September 14, 1933

[Sunday—9:00-9:15 PM]

September 17, 1933

[Thursday—7:15-7:30 PM]

September 21, 1933

[Sunday—9:00-9:15 PM]

September 24, 1933

"Contact"

[SAN FRANCISCO EXAMINER: "...A spot in northern Oregon on the airmail route between Pasco, Wash., and Salt Lake City is the scene of the story. The principal characters are a boy and a girl whose father had been a boyhood chum of the plane's pilot..."]

[Thursday—9:15-9:30 PM]

September 28, 1933

"Whip Lash"

[SAN FRANCISCO CHRONICLE: "...It concerns an Englishman who is sent to Algeria to examine mining properties. He hires a native guide, goes to his home and there witnesses a meeting between the Algerian and a hill woman he is believed to have killed years ago..."]

OCTOBER 1, 1933:

[**Broadcasting**]

"**Harold Burdick**, formerly with the *Seattle Times*, has joined the San Francisco staff of NBC as a writer. He also has charge of news broadcasts."

[Sunday—9:00-9:15 PM]

October 1, 1933

"Pirate's Gold"

[SAN FRANCISCO CHRONICLE: "...The plot involves a woman in New

York, whose fiancé is serving a term in Sing Sing Prison. During a visit to a beach summer resort in Maine she witnesses a strange scene on a midsummer night, which causes her to determine to wait for her fiancé's release..."]

[Thursday—9:15-9:30 PM]

October 5, 1933

"Sprung by Dawn"

[SAN FRANCISCO EXAMINER: "...a tale of an imprisoned gangster who fulfilled his threat to find release before daybreak, but in a strange and unexpected manner..."]

[Sunday—9:00-9:15 PM]

October 8, 1933

[Thursday—9:15-9:30 PM]

October 12, 1933

"Leopard Cage"

[SAN FRANCISCO EXAMINER: "...a circus story..."]

OCTOBER 14, 1933:

[New York Sun—"In the Studios With Peter Dixon"]

"Another program, not heard in the East, caught our ear. Done by one man and originating in the NBC studios in San Francisco, it is called 'The Ghost Adventurer.' Actually, the program makes your hair stand straight on end. And it is skillfully introduced. The announcer suggests you turn the lights low—but don't do it if you have a weak heart."

[Sunday—9:00-9:15 PM]

October 15, 1933

"Eyes of Jade"

[SAN FRANCISCO EXAMINER: "...a strange story in which a Chinese jade bowl plays a leading part will be narrated in dramatic fashion by Harold P. Burdick, the 'Ghost Adventurer'... The bowl is sent from China by the purchaser to his wife in San Francisco as a gift. A curious feeling that this bowl is not an ordinary one impels the man to describe it to a dealer in Shanghai in an attempt to learn its history. While the dealer tells the story, the wife who received the bowl becomes a victim of the mysterious influence exerted by it..."]

OCTOBER 18, 1933:

[Brooklyn Daily Eagle—"Radio Dial-Log" by Jo Ransom]

"From Los Angeles comes the story of a radio station that tried to sell a ghost story sketch to a potential sponsor.

"To make the thing more realistic,' says Variety, 'lights were turned down. Audition lasted fifteen minutes and when the light went up the president of the company was found fast asleep, his head on a desk.

"P. S.: There was no sale."

[OG-NOTE: I don't know if this reference was specifically to the Burdick series, but it's an amusing story nonetheless.]

[Thursday—9:15-9:30 PM]

October 19, 1933

"To the Ages"

[SAN FRANCISCO CALL-BULLETIN: "...a supernatural plea is made to a governor to save a youth from the gallows..."]

[SAN FRANCISCO CHRONICLE: "...The tale concerns a youth who is sentenced to be hanged, and the Governor who refuses a reprieve, believing that the boy's trial has been fair and the verdict just..."]

[Sunday—9:00-9:15 PM]

October 22, 1933

"Feud's End"

[SAN FRANCISCO CALL-BULLETIN: "...a weird story of a modern Romeo and Juliet in the Idaho mountains..."]

[SAN FRANCISCO EXAMINER: "...This tale...concerns a romance between two young people whose families have been unfriendly for many

years...”]

[Thursday—9:15-9:30 PM]

October 26, 1933

“October Afternoon”

[SAN FRANCISCO CALL-BULLETIN: “...A football ghost story—in which supernatural aid solves the problem of a young coach who sees his grid team losing an important game...”]

[Sunday—9:00-9:15 PM]

October 29, 1933

“Doctor’s Special”

[SAN FRANCISCO CHRONICLE: “...A weird tale of a frenzied train ride across an unsafe bridge will be told by Harold P. Burdick, the Ghost Adventurer...”]

OCTOBER 31, 1933:

[San Francisco Chronicle—“Radio on Parade” by James Adam]

“**Harold P. Burdick**, the Ghost Adventurer, will be presented in a special Halloween radio interview today by Rush Hughes (KGO, 3-3:15 p. m.)

“Burdick, whose semiweekly program **Do You Believe in Ghosts?** is a popular NBC feature, is a well known writer of ghost thrillers which he narrates in dramatic fashion before the microphone.”

[Thursday—9:15-9:30 PM]

November 2, 1933

“Night Rider”

[SAN FRANCISCO CALL-BULLETIN: “...Hal Burdick’s thrilling ghost story tonight...is called ‘Night Rider,’ the story of a mystery stranger who saves a young couple from mob violence...”]

[Sunday—9:00-9:15 PM]

November 5, 1933

“Honeymoon’s End”

[SAN FRANCISCO EXAMINER: “...This original Burdick story tells of a young man’s encounters with ghostly experiences in an old house to which he has gone for a vacation...”]

[Thursday—9:15-9:30 PM]

November 9, 1933

“Reprieve”

[SAN FRANCISCO CHRONICLE: “...A story of the Armistice day on which the body of the Unknown Soldier was brought home to Arlington Cemetery, Washington, D.C.... Burdick’s original narrative tells how a newspaper man found respite from the memory of a war experience that had always haunted him...”]

[Sunday—9:00-9:15 PM]

November 12, 1933

[Thursday—9:15-9:30 PM]

November 16, 1933

“The Old Lady of the Knitting Needles”

[SAN FRANCISCO CALL-BULLETIN: “...how an aged couple are saved from death in a southern California flood by eerie intervention...”]

[Sunday—9:00-9:15 PM]

November 19, 1933

“The Carriage Waits”

[SAN FRANCISCO EXAMINER: “...Inspired by one of his own experiences, a ghost story entitled ‘The Carriage Waits,’ will be told by Harold P. Burdick... Burdick’s narrative deals with an old banshee superstition, and the scene is laid in Ireland...”]

[SAN FRANCISCO CALL-BULLETIN: “...Hal Burdick’s tale...deals with the Irish banshee superstition that when the sound of carriage wheels is heard on gravel, death will follow soon...”]

[Thursday—9:15-9:30 PM]

November 23, 1933

“Understudy”

[SAN FRANCISCO CHRONICLE: “...A thrilling ghost story with a London theater stage as the setting... The tale is based upon a jinx which threatens the theater and also anyone who attempts to play the title role

in Rostand's 'Cyrano de Bergerac' in that particular house. A young actor braves the ghostly danger with unexpected results..."

[SEATTLE POST-INTELLIGENCER: "...A young actor defies a ghostly presence and the unexpected results of his courage will be dramatized..."]

[Sunday—9:00-9:15 PM]

November 26, 1933

"Captain Jones"

[SAN FRANCISCO CALL-BULLETIN: "...The Annapolis tradition that the ghost of Captain John Paul Jones stalks at night in the academy chapel—and that it frustrated plans of enemy spies to steal secret plans during the World War—will be revealed in Hal Burdick's ghost story..."

[SAN FRANCISCO CHRONICLE: "...Based on a tradition which actually exists at the United States Naval Academy at Annapolis... The captain of the story is John Paul Jones, whose remains rest in the chapel at the academy. It is said that his ghost sometimes paces back and forth on a stone wall nearby. Burdick's tale deals with the attempt of two spies to obtain copies of secret plans in the possession of an officer at Annapolis during the World war. How the spies are frustrated and the officer's honor saved bring the story to a climax..."

NOVEMBER 29, 1933:

[San Francisco Chronicle]

"Verna Felton of the NBC National Players, is the only woman NBC announcer in the West. Miss Felton signs on and off the air, the NBC Thursday and Saturday night feature, '**Do You Believe in Ghosts?**'... The daughter of a well-known theatrical family, Miss Felton made her debut with her mother, Clara Allen, noted actress, and great favorite in Canada. Verna has been on the stage since she was 5 years of age, and is remembered by stock and legitimate audiences from Coast to Coast."

[Thursday—9:15-9:30 PM]

November 30, 1933

"No Friend at Hope"

[SAN FRANCISCO EXAMINER: "...Naturally, today's culinary indulgences would not be a success without evoking some kind of a ghost. Therefore, an unusually eerie tale will be released over KGO at 9:15 tonight..."

[SAN FRANCISCO CALL-BULLETIN: "...How a train wreck is prevented in a howling blizzard will be the theme of Hal Burdick's ghost story..."

[Sunday—9:00-9:15 PM]

December 3, 1933

[Thursday—9:15-9:30 PM]

December 7, 1933

HAL BURDICK, THE STORY TELLER (KPO, SAN FRANCISCO)

[Monday—8:45-9:00 PM]

September 3, 1934

"Thornton's Signet"

[SAN FRANCISCO EXAMINER: "...The story of a signet ring and its disappearance, and how it was returned to a small boy under very mysterious circumstances will be related by Hal Burdick... 'Thornton's Signet' is the title of the tale, which offers Burdick in the second ghost story in his present series. England is the setting of the yarn..."

DO YOU BELIEVE IN GHOSTS? (MACGREGOR-SOLIE DISC SERIES ON 6ML, PERTH)

[Tuesday-Thursday—8:30-8:45 PM]

[OG-NOTE: No information was available on the broadcast times and dates of the first four episodes.]

January 29, 1935

"The Jade Bowl" [PROGRAM NO. 5]

January 31, 1935

"The Silver Demon" [PROGRAM NO. 6]

February 5, 1935

[PROGRAM NO. 7]

February 7, 1935
February 12, 1935
February 14, 1935

February 19, 1935
February 21, 1935
February 26, 1935
February 28, 1935
March 5, 1935
March 7, 1935
March 12, 1935
March 14, 1935
March 19, 1935
March 21, 1935
March 26, 1935
March 28, 1935
April 2, 1935
April 4, 1935
April 9, 1935
April 11, 1935

"The Whispering Telephone" [PROGRAM NO. 8]

"The Governor's Decision" [PROGRAM NO. 9]

"Phantom Carriage" [PROGRAM NO. 10]

[WEST AUSTRALIAN: "...Cox Bros. (Aust.), Ltd., presents the tenth of a series gripping ghost stories..."]

"Tanya the Leopard" [PROGRAM NO. 11]

"The Big Shot" [PROGRAM NO. 12]

[PROGRAM NO. 13]

[PROGRAM NO. 14]

"Fog Off Hateras" [PROGRAM NO. 15]

"The Love Call of the Bayou-Tash" [PROGRAM NO. 16]

"The Old Lady of the Knitting Needles" [PROGRAM NO. 17]

"The Unknown Soldier Story" [PROGRAM NO. 18]

"The Understudy" [PROGRAM NO. 19]

"The Ghost Train" [PROGRAM NO. 20]

"The Grey Dog of Queens" [PROGRAM NO. 21]

"Mary, Lady of Gloucester" [PROGRAM NO. 22]

"The Crack Shot"

"The Prosecuting Attorney"

"The Jack of Diamonds"

[PERTH SUNDAY TIMES: "...The final ghost story..."]

NIGHT EDITOR (KPO, SAN FRANCISCO)

[Sunday—9:00-9:15 PM]

October 31, 1937

"Do You Believe in Ghosts?"

[SAN FRANCISCO EXAMINER: "...Hal Burdick temporarily drops his 'Night Editor' idea to revive one of the 'Do You Believe in Ghosts'..."]

[OAKLAND TRIBUNE: "...Because tonight is Halloween, Hal Burdick has elected to chill his listening audience with a ghost story selected from his erstwhile series, 'Do You Believe in Ghosts?,' over the Pacific Coast NBC-KPO network... As the hum and buzz of a newspaper office could hardly be an appropriate locale for a bang-up spook yarn, Burdick has invited his young assistant, Bobby, played by Jack Moyles, to his home, where the mood will be created in the warmth of a room with only the flickering dance of a hearth fire to stem the threatened advance of restless shadows lurking in far corners..."]

[SOURCES]

"Ghost Tale Series To Start Tonight." *The Oregonian* (September 3, 1933).

PERIODICALS: *The Oregonian* [Portland], *San Francisco Call-Bulletin*, *San Francisco Chronicle*, *San Francisco Examiner*

DO YOU BELIEVE IN GHOSTS?

[RADIO-SERIES]

Shortly after its run on KPO, Hal Burdick recorded his series for the MacGregor-Sollie transcription company, based in San Francisco.

[*Broadcasting*, January 15, 1934] "Twenty-six recordings of 'Do You Believe in Ghosts?' by and with Harold Burdick have been cut by the MacGregor and Sollie laboratories, San Francisco, for general release. The ghost series was previously on NBC for 13 weeks under the sponsorship of S. & W., food products."

[*San Francisco Examiner*, December 16, 1934—"New Series on Wax Network"] "A new series of the popular radio feature, 'Do You Believe in Ghosts?,' is now being heard over the MacGregor and Sollie Broadcasting System.

"Hailed by radio critics in all parts of the West as one of the most awe-inspiring series of stories, this feature is proving one of the most fascinating to hit the air lanes for many moons."

“Unusual tales of the occult, the weird, the supernatural, are incorporated in this broadcast, and they are told with great realism. The narrator is a consummate artist—a story teller par excellence. He holds his audience in the palm of his hand. And he can send shivers running up and down the spine of the most hardened skeptic.

“Do You Believe in Ghosts?” is broadcast in fifteen-minute episodes, each episode a complete story.

“This is but one of the many popular features for broadcasting which is now being produced in the MacGregor and Sollie studios in San Francisco for release over its broadcasting system, the principal portion of which is in the Pacific Northwest.

“Among the radio broadcasting stations affiliated with the MacGregor and Sollie Broadcasting System are the following:

“KMED, Medford, Ore.; KORE, Eugene, Ore.; KIDO, Boise, Ida.; KLZ, Denver, Colo.; KGHF, Pueblo, Colo.; KDFN, Casper, Wyo.; KGDM, Stockton, Calif.; KID, Idaho Falls, Ida.; KHFI, Twin Falls, Ida.; KFJI, Klamath Falls, Ore.; KIEM, Eureka, Calif.; KVOS, Bellingham, Wash.; KUJ, Walla Walla, Wash.; KPQ, Wenatchee, Wash.; KFBB, Great Falls, Mont.; KGHL, Billings, Mont.”

[*Broadcasting*, February 1, 1935—“Transcriptions”] “A new series of *Do You Believe in Ghosts?*, produced by MacGregor & Sollie Inc., San Francisco, has been released. The serial is broadcast in 15-minute episodes, each a complete story in itself.”

ORIGINATION: MacGregor-Sollie, San Francisco, California (electrical transcriptions).

DURATION: The transcriptions were released in 1934 (first series) and 1935 (second series). They were broadcast on KOB, Albuquerque (1934-1935), WRJN, Racine (1935), ?, Bakersfield (1935), KFOX, Long Beach (1935), 2HD, Newcastle (1935), 4BK, Brisbane (1936), KRGV, Westlaco (1937), WWSW, Philadelphia (1937), etc.

W6XAI, Bakersfield? (1935—

September 26, 1935: Thursday—9:15-9:30; November 1, 1935: Friday—8:45-9:00; also ran The Hawk, Flash Gordon, Kern County Union Label League. November 8:same. December 13, 1935: Friday—8:45-9:00. December 17, 1935: Tuesday—8:45-9:00.

PERSONNEL: Harold P. Burdick (scriptwriter, producer, narrator, voice of “The Ghost Adventurer”).

SPONSOR: Sussman and Wormser Company (S&W Food Products).

EXTANT RECORDINGS: Episodes 3 and 4 (according to Jerry Austin, cited in Hickerson).

[PROGRAM LOG]

DO YOU BELIEVE IN GHOSTS? (DISC SERIES ON KOB, ALBUQUERQUE)

[*Friday—8:15-8:30 PM*]

October 19, 1934

October 26, 1934

November 16, 1934

November 23, 1934

December 7, 1934

December 14, 1934

December 21, 1934

December 28, 1934

January 4, 1935

DO YOU BELIEVE IN GHOSTS? (DISC SERIES ON KFOX, LONG BEACH)

[*Saturday—7:30-8:00 PM*]

OG-NOTE: KFOX presented the show in a half-hour time slot, so presumably they ran two episodes on each broadcast.]

August 10, 1935

August 17, 1935

August 24, 1935 NA

August 31, 1935

September 14, 1935

September 21, 1935

September 28, 1935

October 5, 1935
October 12, 1935
October 19, 1935
October 26, 1935
November 2, 1935
November 9, 1935

DO YOU BELIEVE IN GHOSTS? (DISC SERIES ON WSIX, NASHVILLE)

[Monday-Wednesday-Friday—7:30-7:45 PM]

January 18, 1937	[1] [NASHVILLE BANNER: "...George [sic] Burdick, narrator, begins a tri-weekly series of ghost story broadcasts... Burdick's ghost stories are complete in each broadcast..."]
January 20, 1937	[2]
January 22, 1937	[3]
January 25, 1937	[4] " Eyes of Jade " [NASHVILLE BANNER: "...A ghost story of the Orient...will be told by Harold Burdick..."]
January 27, 1937	[5] " Silver Demon "
January 29, 1937	[6] " Shadows "

DO YOU BELIEVE IN GHOSTS?

[RADIO SERIES]

This short-lived BBC series dramatized authenticated ghost sightings and legends of the British spectral tradition. Apparently, it managed to ruffle somebody's feathers, because the last episode, "The Dead Witness of the R.101," was, according to BBC program notes, "not b/c [broadcast] for policy reasons."

Episodes that were broadcast included "The Demon Drummer Of Tedworth" (3/6/46), "The Haunted Rectory Of Borley" (3/13/46), "The Ghostly Squire Of Hinton Ampner" (3/20/46), and "The Tackley Poltergeist" (4/18/46).

There was later (on December 26, 1952) another program on the BBC entitled *Do You Believe In Ghosts?*, but it was a one-shot rather than an attempt at a series, consisting of "recordings by listeners of personal ghost stories" (a kind of forerunner to today's Mexican *mano* programs).

ORIGINATION: Light Programme, London (BBC).

DURATION: March 6-April 18, 1946.

PERSONNEL: Harry Buntton (scriptwriter), John Cheney (scriptwriter), Stephen Grenfell (scriptwriter), Joel O'Brien (scriptwriter, producer), Jenifer Wayne (producer).

EXTANT RECORDINGS: None.

DO YOU BELIEVE IN GHOSTS? (LIGHT PROGRAMME, LONDON—BBC)

[Wednesday—9:30-10:00 PM]

March 6, 1946	" The Demon Drummer of Tedworth "
March 13, 1946	" The Haunted Rectory of Borley "
March 20, 1946	" The Ghostly Squire of Hinton Ampner "

[Thursday—9:30-10:00 PM]

April 18, 1946	" The Tackley Poltergeist "
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DO YOU BELIEVE IN GHOSTS?

[RADIO-SERIES]

"Program titled 'Do You Believe in Ghosts' has been started on WJNC Jacksonville, N.C., featuring stories of ghost lore in that area. Program is conducted by Edward Cox."

ORIGINATION: WJNC, Jacksonville, North Carolina.

DURATION: Circa November 1946.

PERSONNEL: Edward Cox (host).

EXTANT RECORDINGS: None.

THE DOLL

[SHORT-STORY]

One of the last stories that Algernon Blackwood ever wrote, more like a short novel in length. It was originally published in 19?? by Arkham House under the title *The Doll and One Other*.

[CHRONOLOGY]

A BOOK AT BEDTIME (LIGHT PROGRAMME)

[Monday-Friday—11:05-11:20 PM]

October 4, 1954	[1] “The Dark Messenger”
October 5, 1954	[2] “Flight and Return”
October 6, 1954	[3] “Voices in the Night”
October 7, 1954	[4] “The Inevitable”
October 8, 1954	[5] “Revenge”

PERSONNEL: Frederick Allen (reader), Alistair Dunnett (adapter).

RADIO VANCOUVER (VANCOUVER—CBC)

[Sunday—

October 5, 1958 “The Doll”

PERSONNEL: Neil Sutherland (producer).

VANCOUVER THEATRE (VANCOUVER—CBC)

[Monday—

August 22, 1960 “The Doll”

THEATRE TEN-THIRTY (TORONTO—CBC)

[Saturday—

April 11, 1970 “The Doll”

[**OG-NOTE:** This was probably a repeat airing of the dramatization originally offered on the Vancouver stations.]

THE CBS RADIO MYSTERY THEATER (WRVR, NEW YORK)

[Wednesday—10:07-11:00 PM]

July 22, 1981 “Toy Death”

[“...As Captain Hugh Trevelyan records his memoirs with the help of his secretary, Tony Parker, strange things are happening to his daughter Isabella. First she can't be parted from her collection of 'dollies.' Then she believes she can talk to her long-dead mother. But when a turbaned gentleman gives her a strange straw doll, her mysterious behavior takes a lethal turn...”]

PERSONNEL: James Agate, Jr. (scriptwriter; adapted from “The Doll” by Algernon Blackwood), Himan Brown (producer-director).

CAST: Court Benson (Captain Hugh Trevelyan), Patricia Elliott (Isabella Trevelyan), Marian Seldes (Mrs. Fowler), Kristoffer Tabori (Tony Parker).

DONOVAN’S BRAIN

[NOVEL]

DON’T LISTEN TO THIS

[RADIO-SERIES]

Produced by Martyn C. Webster, who later produced *Appointment with Fear*.

ORIGINATION: Midland Regional Programme, London (BBC).

DURATION: October 13-November 24, 1934.

PERSONNEL: J. Leslie Dodd (scriptwriter), Martyn C. Webster (producer).

EXTANT RECORDINGS: None.

DON'T LISTEN TO THIS (MIDLAND REGIONAL PROGRAMME, LONDON)

[Saturday—9:20-10:00 PM]

October 13, 1934 “**Anniversary**” (by Rupert Croft-Cooke) / “**Retrospect**” (Loftus Wigram)

[Saturday—8:00-8:30 PM]

November 24, 1934 “**The Nutcracker Suite**” (by E. Crawshay-Williams)

DON'T LISTEN TO THIS

[RADIO-SERIES]

Nothing is known; listed in the papers as a “thriller.” Ran twice a week. “Si Meredith Reads a Thriller.”

ORIGINATION: 2UE, Sydney, New South Wales.

DURATION: [May 3-June 16], 1938.

PERSONNEL: Si Meredith (narrator).

EXTANT RECORDINGS: None.

DON'T LOOK NOW

[SHORT-STORY]

BBC dramatization of the story by Daphne du Maurier.

ORIGINATION: Radio ?, London (BBC).

DURATION: Circa 1999.

PERSONNEL: Ronald Frame (scriptwriter).

CAST: Anna Chancellor, Michael Kitchen.

EXTANT RECORDINGS: Unknown.

THE DOOR BELOW

[SHORT-STORY]

Short story by Hugh B. Cave, not from his pulp days but of more recent extraction.

ORIGINATION: (Maine Public Radio).

DURATION:

PERSONNEL:

EXTANT RECORDINGS: Yes.

ROCKY COAST RADIO THEATER—“NIGHTMARES ON CONGRESS STREET” (W

[

Oct. 31, 200?

“The Demon of the Gibbet” / “The Tell-Tale Heart” / “Retroactive Anti-Terror” / “Much A-zoo About Nothing” / “The Wind” / “**The Door Below**” / “The Statement of Randolph Carter”

THE DOOR WITH SEVEN LOCKS

[NOVEL]

“Apparently it all started when sallow-faced Dr. Stalleti, of evil repute, stole a book of biology from a public library. It was further complicated when Mr. Havelock, the lawyer, engaged keen-witted and likable Dick Martin to follow the mysterious Lord Selford around the world. And the first sign of its real horror came when harmless Lew Pheeney, a weak, pleasant little crook, came in great trouble with a tale of having been hired to break into a tomb that was locked with seven locks. Next day, Pheeney was found dead—locked in Dick’s clothes closet”

ORIGINATION: WABC, New York City, New York (CBS).

DURATION: March 29-30, 1932.

PERSONNEL:

EXTANT RECORDINGS: None.

ENO CRIME CLUB (WABC, NEW YORK)

[

March 29, 1932

“**The Door with Seven Locks**” [PART 1]

[

March 30, 1932

“The Door with Seven Locks” [PART 2]

THE DOPPELGANGER

[RADIO-SCRIPT]

[David Wade, *The Times*, January 8, 1977] “...I do not want to end without a mention of J. C. W. Brook’s *The Doppelganger*. I see I described his *The Missing Piece* in June as ‘pedigree bunkum all the way.’ I wouldn’t swear his latest isn’t just the same (parallel worlds, negative energy, terrible battles to prevent alien wolfish creatures breaking in). The difference is that this time Mr. Brook, with the aid of a spine-chilling production by Ian Cotterell, had me believing every word of it.”

ORIGINATION: Radio 4, London (BBC).

DURATION: January 1, 1977.

PERSONNEL: J. C. W. Brook (scriptwriter), Ian Cotterell (producer), Paddy Kingsland (music).

CAST: Nigel Anthony, Geoffrey Collins, Penelope Lee, Elizabeth Lindsay, Jack May, Emily Richard, Mary Wimbush.

EXTANT RECORDINGS: Unknown.

[PROGRAM LOG]

(RADIO 4, LONDON)

[Saturday—8:30-9:58 PM]

January 1, 1977

“The Doppelganger”

[BBC RADIO 4 EXTRA NEWSLETTER: “...On the eve of a make-or-break second honeymoon, Adam sees his dead mother at Oxford station and so begins his descent into a dark world of his other self...”]

[DIVERSITY WEBSITE: “Music by Paddy Kingsland & B.B.C. Radiophonic Workshop... Adam & Jane are on a make-or-break second honeymoon; but at Oxford station, Adam sees his possibly dead mother & then at the hotel he meets Beth, a 25 year old girl with the mind of a child of seven, who looks like Jane.....”a doppelganger is your other self - your dark brother of myth, who wishes to take your place in this world...”]

DOUBLE EXPOSURE

[STAGE-PLAY]

Among all the *Grand-Guignol* plays which CBS writer-producer Max Wylie translated in the mid-Thirties, only a handful, according to him, were found suitable for broadcast. One that eventually found its way onto *The Columbia Workshop* was *Sous la lumière rouge* (Under the Red Lamp) by Maurice Level and Étienne Rey.

ORIGINATION: WABC, New York City, New York (CBS).

DURATION: February 15, 1940.

PERSONNEL:

CAST: Carleton Young, et al.

EXTANT RECORDINGS: Yes.

THE COLUMBIA WORKSHOP (WABC, NEW YORK)

[Thursday—10:15-10:45 PM]

February 15, 1940

“Double Exposure”

DR. COBOLD

[RADIO-SCRIPT]

[*Radio Times*] “Great limestone caverns, a sinister professor, a suspect detective, waters that turn men into stone—all these have been used by the author, H. R. Jeans, to make an unusual mystery drama.” Described as “A Tale of Death in the Colnehead Caverns.”

ORIGINATION: Various.

DURATION: Various.

EXTANT RECORDINGS: None.

[PROGRAM LOG]

(NORTHERN PROGRAMME)

[Thursday—9:15-10:00 PM]

February 10, 1938

“Dr. Cobold”

PERSONNEL: James R. Gregson (producer), H. R. Jeans (scriptwriter).

CAST: Kitty Brook (Mrs. Hirst), E. A. Hawtin (Captain Francis), Joe Illingworth (Mr. Hirst), E. Parsons (Dr. Cobold), Peggy Ryalls (Barbara Newlands), William A. Wightman (Jack Newlands).

FRIDAY DRAMA SPOT (CBC VANCOUVER)

[

December 11, 1942

“Dr. Cobold”

[CCBS: “...Mad doctor lures victims into cavern where they meet their deaths—until he suffers the same fate...”]

PERSONNEL: Andrew Allan (producer).

DESIGN FOR MURDER (CBC MONTREAL)

[

June 5, 1944

“Dr. Cobold”

PERSONNEL: Gerald Rowan (producer).

DR. DANTON

[RADIO-SERIAL]

[Lane] “Producing for a company called Legionnaire, he [Hal Percy] was responsible for some of the most successful serials of that time—serials that were played all over Australia. In particular 1939 was a very busy year... A third serial for that year that was another nation-wide success for Legionnaire was Dr. Danton, described as ‘adventures in the occult’, which Percy produced and also played the leading role.”

DR. DESTINY

[RADIO-SERIAL]

In an interview with Rod Gainford, 2UE’s chief announcer, published in the March 10, 1939 issue of *Wireless Weekly*, he mentions, when asked about acting work that he’s currently doing in radio: “Shortly, I’m to be starred in a horror serial called ‘Dr. Destiny.’” Gainford was not usually associated with horror, but with cheerier material such as *Do You Want To Be an Actor?* and *Rod Gainford’s Musical Scrap Book*.

ORIGINATION: 2UE, Sydney, New South Wales.

DURATION: Circa 1939.

PERSONNEL: Unknown.

CAST: Rod Gainford, et al.

EXTANT RECORDINGS: None.

DR. DRAGONETTE

[RADIO-SERIAL]

Another Fran Striker serial. “From east of the rising sun came the spell of the awful Dr. Dragonette. Stark terror was found wherever his power was felt. He never was seen, never heard, but his influence seemed unlimited. He was first heard of in this country at the house party of Dr. Lee, a retired elderly physician.”

ORIGINATION: WEBR, Buffalo, New York; KFWB, Hollywood, California.

DURATION: November 15, 1931-January 17, 1932 (WEBR); March 10-May 13, 1932 (KFWB).

PERSONNEL: Cliff Howell (sound effects—KFWB), Jack Joys (producer—KFWB), Fran Striker (scriptwriter).

CAST: [WEBR, Buffalo] Mary Barrett, Betty Haskell, Bradley Haskell, Jack McLean, Harry Shaler, Frank Stockwell.

CAST: [KFWB, Hollywood] Harold de Bray, Gloria Gordon (Mrs. Vandervoort), Gene Gowing (Tad Comstock), Ella Houghton (Jean, the Maid), Jack Joy (Peter Strange), Frank La Rue, Barbara Luddy (Boots), Mora Martin (Zelda), Roy Joseph Regnier (Woo Sing), Anders Van Haydn (Dr. Lee).
EXTANT RECORDINGS: None.

[PROGRAM LOG]

DR. DRAGONETTE (WEBR, BUFFALO)

[Sunday—7:00-7:30 PM]

November 15, 1931	[1]
November 22, 1931	[2]
November 29, 1931	[3]
December 6, 1931	[4]
December 13, 1931	[5]
December 20, 1931	[6]
December 27, 1931	[7]
January 3, 1932	[8]
January 10, 1932	[9]
January 17, 1932	[10]

DR. DRAGONETTE (KFWB, HOLLYWOOD)

[Thursday—9:00-9:30 PM]

March 10, 1932	[1] [“...The first episode told of the murder of one of the guests at a Long Island house party. It seems she had been warned that she would die at 10 o’clock and die she did...”]
March 17, 1932	[2] [“...a strange discovery in the room of Zelda, a Persian servant, will be made by Tad Comstock...”]
March 24, 1932	[3]
March 31, 1932	[4] [“...Want your hair to stand on end? Jack Joy’s ‘Dr. Dragonette,’ mystery serial, should serve this purpose. A power unseen—horrible happenings guaranteed...”]
April 7, 1932	[5] [“...Peter Strange, a detective, has unearthed some important clues to the murders which have taken place but will the criminal allow Peter to live long enough to impart his information to others?...”]
April 14, 1932	[6] [“...Last week, Peter Strange, the detective, was killed when on the verge of disclosing what he knew about the tragedies. The fingerprints on one of the cards of warning seem to be those of Tad Comstock but is he the criminal?... Zelda, the Persian girl is hypnotized as she worships an idol in her room...”]
April 21, 1932	[7] “Low Bridge” [“...Boots and Mrs. Vandervoort are found locked in their room with death threatening them and Tad, a young doctor. Zelda, the Persian servant, is in one of her trances which make her as putty in the hands of the criminal... Men are exploring a mysterious tunnel. Another bank robbery...”]
April 28, 1932	[8] [“...Last week Zelda was found in a state of death clasped by the arms of the idol she has in her room. She had been hypnotized by someone standing behind the idol...”]
May 5, 1932	[9] [“...Suffering from fright. Barbara St. Clair. Hypnotic trances ‘n’ everything...”]

[Friday—8:30-9:00 PM]

May 13, 1932

[10]

[“...Just as she is about to denounce him, there is a shot... The culmination of the events that led up to the capture of Dr. Dragonette...”]

Sources of log information: *Hollywood Citizen-News*, *Los Angeles Times*.

DR. FU MANCHU

[RADIO-SERIAL]

This serial for Radio Luxembourg is considered the most faithful version of the Fu Manchu stories ever done on the air—which is not surprising considering that Sax Rohmer himself wrote all of the earlier episodes and then turned the scripting chore over to his wife Elizabeth and, later, to his friend (and future biographer) Cay Van Ash. “We just went straight through the books in their natural sequence,” explained Van Ash in a letter to Rohmer scholar R. E. Briney. “We did our utmost to avoid narration and to translate action directly into dialogue or sound. This often required additional material, and I think we also used a great many more sound effects than there were in the American *Shadow of Fu Manchu* radio series.”

Clarke-Smith later reprised his role of Nayland Smith in a Rohmer script entitled “The Peculiar Case at the Poppy Club,” which was broadcast on December 16, 1938 as part of the BBC series *What Happened at 8:20?* It is not known whether or not Fu made an appearance also.

ORIGINATION: Radio Luxembourg.

DURATION: December 6, 1936–November 28, 1937 (original series), December 5, 1937–February 6, 1938 (repeat series of episodes #19–28).

[NOTE: There was also a repeat series of the first eleven episodes on Wednesday afternoons at 4:45, running from July 21 through September 29, 1937. The complete series was also broadcast over Radio Lyons from March 7, 1937 through March 6, 1938.]

PERSONNEL: Elizabeth Rohmer (scriptwriter), Sax Rohmer (scriptwriter), Cay Van Ash (scriptwriter).

CAST: D. A. Clarke-Smith (Sir Denis Nayland Smith), Frank Cochrane (Dr. Fu Manchu), Cameron Hall (Dr. Petrie—EPS. 44–52), Mervyn Johns, Vernon Kelso, Jack Lambert (Dr. Petrie—EPS. 1–9), Gordon McLeod (Dr. Petrie—EPS. 27–43), John Rae (Dr. Petrie—EPS. 10–24), Pamela Titheradge (Karamaneh), Rani Waller (Karamaneh—LATER EPS.), Arthur Young.

SPONSOR: Milk of Magnesia.

EXTANT RECORDINGS: None.

DR. FU MANCHU (RADIO LUXEMBOURG)

[Sunday—7:00–7:15 PM]

Dec. 6, 1936	[1] “The Painted Kiss”
Dec. 13, 1936	[2] “The Clue of the Pigtail”
Dec. 20, 1936	[3] “The Mystery of Redmoat”
Dec. 27, 1936	[4] “The Green Mist”
Jan. 3, 1937	[5] “The Call of Siva”
Jan. 10, 1937	[6] “The Hulk of the Flats”
Jan. 17, 1937	[7] “The Brain Thief”
Jan. 24, 1937	[8] “Aaron’s Rod”
Jan. 31, 1937	[9] “The Living Dead”
Feb. 7, 1937	[10] “The Fungi Cellars”
Feb. 14, 1937	[11] “The Lord of Fires”
Feb. 21, 1937	[12] “The Wire Jacket”
Feb. 28, 1937	[13] “The Cry of the Nighthawk”
March 7, 1937	[14] “The White Peacock”
March 14, 1937	[15] “The Coughing Horror”
March 21, 1937	[16] “The Capture of Karamaneh”
March 28, 1937	[17] “The Silver Buddha”
April 4, 1937	[18] “The Terror Tower”

April 11, 1937	[19] "The Fiery Hand"
April 18, 1937	[20] "The Return of Aziz"
April 25, 1937	[21] "The Six Gates"
May 2, 1937	[22] "The Mummy"
May 9, 1937	[23] "The Brass Box"
May 16, 1937	[24] "The Flower of Silence"
May 23, 1937	[25] "The Golden Promegranates"
May 30, 1937	[26] "The Adventure of the Queen of Hearts"
June 6, 1937	[27] "The Xagazig Mystery"
June 13, 1937	[28] "The House of Hashish"
June 20, 1937	[29] "The Lillies of Death"
June 27, 1937	[30] "Lady of the Si-Fan"
July 4, 1937	[31] "The House of the Wild Cat"
July 11, 1937	[32] "The Lion Crypt"
July 18, 1937	[33] "The Flying Death"
July 25, 1937	[34] "The Shadow Army"
Aug. 1, 1937	[35] "Satan's Chapel"
Aug. 8, 1937	[36] "The Purple Shadow"
Aug. 15, 1937	[37] "The Flying Plague"
Aug. 22, 1937	[38] "The House of the Devil Doctor"
Aug. 29, 1937	[39] "The Hairless Horror"
Sep. 5, 1937	[40] "The Scented Drug"
Sep. 12, 1937	[41] "The Devil Doctor's Daughter"
Sep. 19, 1937	[42] "The Flower of Eternal Life"
Sep. 26, 1937	[43] "The Return of the Monk"
Oct. 3, 1937	[44] "The Big Raid"
Oct. 10, 1937	[45] "The Arrest of the Devil Doctor"
Oct. 17, 1937	[46] "The Secret of the Living Dead"
Oct. 24, 1937	[47] "The Sleeping Venus"
Oct. 31, 1937	[48] "The Vault of the Living Dead"
Nov. 7, 1937	[49] "The House of the Bloodhound"
Nov. 14, 1937	[50] "Man Made Gold"
Nov. 21, 1937	[51] "The Human Incinerator"
Nov. 28, 1937	[52] "The Hell Below the Thames"

DR. JEKYLL AND MR. HYDE

[NOVEL]

Various broadcasts from the 20s to the 50s.

[McNally & Florescu] "The Strange Case of Dr. Jekyll and Mr. Hyde, printed in time for the generally booming Christmas market of 1885, at first met with indifference on the part of bookstore owners."

Andrew Lang reviewed in *Saturday Review*, January 9, 1886: "...every Jekyll among us is haunted by his own Hyde... We would welcome a specter, a ghoul, or even a vampire gladly, rather than meet Mr. Edward Hyde..."

The Times, January 25, 1886: "finished study in the art of the fantastic..."

"Within six months, from January to June of the year 1886, Stevenson's book blossomed into a bestseller with some forty thousand copies sold in England alone and two million in American sales, often pirated, where the story was extremely popular. Overnight Stevenson became a rich man... He became one of the first self-sustaining writers capable of living solely on the income from his book royalties."

"...in 1888, Stevenson began negotiating with the Boston playwright Thomas Russell Sullivan to write a theatrical version of his Jekyll and Hyde novella... The play had already opened at the Madison Theater in New York City with the then relatively unknown Richard Mansfield playing the dual role... [i]n its production on December 12, 1887... [t]he play went on to become a success in America and to carry Jekyll and Hyde beyond literature into pop culture..."

"Only four months after [it] was published, a parody was performed at L. C. Toole's Theater in London on May 18, 1886, under the title The Strange Case of a Hyde and Seekyl..."

"Sullivan... first staged at the Boston Museum from May 9 through 13 in 1887, and at the Madison Square Theater in New York City from September 12 through October 1 of that year. Audiences reputedly went away from Dr. Jekyll and Mr. Hyde so frightened that they were afraid later to enter their homes alone. Some also could not sleep in the dark, and some often had nightmares based on the play."

"On October 3, 1887, another satire entitled Dr. Freckle and Mr. Snide appeared on stage at Dockstadter's Minstrel Hall in New York City."

"The Sullivan also enjoyed an American tour from October 3, 1887, to June 25, 1888... At the outset of the Sullivan play, Agnes Carew, daughter of Sir Danvers Carew, is seen as the fiancée of the nervous Dr. Jekyll. Jekyll confronts his fiancée, Agnes and Hyde's landlady... Hyde slips into the Carew household and demands to see Agnes Carew. When Sir Danvers refuses, Hyde chokes him to death... Agnes spurs Jekyll on to help Utterson in his pursuit of Hyde after the death of her father..."

"In the second act, a drunken Hyde, confronted by the ghost of Sir Danvers, escapes from the London police. Hyde enters Jekyll's laboratory but is confronted by Utterson. In the third act, Hyde swallows the potion and transforms into Jekyll in Dr. Lanyon's house. The last act has Jekyll pleading with Lanyon to bring Agnes to him. Involuntarily changing into Hyde, however, he is forced to commit suicide when discovered by Utterson and the London police."

"During the late summer of 1888, Mansfield took his company to England, where Sullivan's Jekyll and Hyde play was produced by Howard Poole at Croyden's Theater Royal on July 26, attracting little attention. On August 4, 1888, the play moved to the Lyceum Theater, where it fared somewhat better... [t]he play was temporarily closed down by the authorities, because it was thought to have inspired the contemporary Jack the Ripper murders in the London slum of Whitechapel in 1888. Even Mansfield himself was one of the many persons suspected of being Jack the Ripper."

"Mansfield continued to play in the Sullivan version until his final curtain call as Jekyll and Hyde on March 21, 1907, at New York's New Amsterdam Theater."

[CHRONOLOGY]

(WNYC, NEW YORK)

[???day—10:35-10:50 PM]

April 24, 1925

"Dr. Jekyll and Mr. Hyde"

["...discussed by Professor J. O. C. Troop..."]

MUSIC DRAMAS (WGBS, NEW YORK)

[Sunday—9:30- PM]

October 31, 1926

"Dr. Jekyll and Mr. Hyde"

[NEW YORK ????: "...A dramatic version of Robert Louis Stevenson's classic story, 'Dr. Jekyll and Mr. Hyde,' will be the next in the series of Dailey Peskman [*sic?*]-WGBS Music Dramas that are broadcast alternate Sunday evenings from the studio of WGBS... This series of dramatic presentations, adapted for radio and directed by Mr. Peskman, Director of WGBS, with Howard Kyle, prominent actor,

Mr. Kyle will have the dual role of the scientist, whose probing into the unknown leads him into fantastic terrors brought about through the evil personality that he names Mr. Hyde..."]

SCRIPT: Dailey Paskman.

PERSONNEL: Dailey Paskman (director).

CAST: Howard Kyle (Dr. Henry Jekyll / Mr. Edward Hyde), et al.

(WJZ, NEW YORK—NBC-BLUE)

[Saturday—

October 6, 1928

“Dr. Jekyll and Mr. Hyde”

[“...WJZ offers a four act play...”]

THE NIT WITS (WABC, NEW YORK—CBS)

[Saturday—9:00-9:30 PM]

March 22, 1930

“Dr. Jekyll and Mr. Hyde”

[“...Professor R. U. Musclebound will play a double role when ‘the dear little Nit Wits’ present their own version of ‘Dr. Jekyll and Mr. Hyde’... Both title roles will be taken by the professor, who has long been a favorite in the dramatic club. Bradford Browne, chief of the Nit Wits, will be master of ceremonies...”]

(NATIONAL PROGRAMME, LONDON—BBC)

[Thursday—7:45-9:00 PM]

November 27, 1930

“The Strange Case of Dr. Jekyll and Mr. Hyde”

SCRIPT: Barbara Burnham.

PERSONNEL: Peter Creswell (producer).

CAST: Leon M. Lion (Jekyll/Hyde), et al.

LOOKING GLASS (KPO, SAN FRANCISCO)

[Monday—7:00-8:00 PM]

June 8, 1931

[“...Victor Rodman, the stage actor, will present the transformation scene from ‘Dr. Jekyll and Mr. Hyde’ with Charles Buck assisting him...”]

SPOTLIGHT REVUE (KGO, SAN FRANCISCO)

[Saturday—9:30-11:00 PM]

September 5, 1931

[“...Walter Beban offers a ‘Dr. Jekyll and Mr. Hyde’ burlesque...”]

THE WITCH’S TALE (WOR, NEW YORK)

[Monday—9:30-10:00 PM]

November 23, 1931

“Dr. Jekyll and Mr. Hyde”

SCRIPT: Alonzo Deen Cole.

PERSONNEL: Alonzo Deen Cole (director).

CAST: Alonzo Deen Cole, Marie O’Flynn, et al.

BITS AND PIECES (2FC, SYDNEY—ABC)

[Thursday—8:00-10:15 PM]

March 31, 1932

“Dr. Jekyll and Mr. Hyde”

[“...in which the A.B.C. Players, the A.B.C. Octet, and the A.B.C. Orchestra appear. The Players will be heard in short episodes, including ‘The Taming of the Shrew,’ ‘King for a Day,’ ‘Dr. Jekyll and Mr. Hyde,’ and ‘Romance’...”]

MASTER MYSTERIES (WJZ, NEW YORK—NBC-BLUE)

[Monday—10:00-10:30 PM]

April 11, 1932

“Dr. Jekyll and Mr. Hyde”

SCRIPT: Finis Farr.

REMINISCENCES (2BL, SYDNEY—ABC)

[Wednesday—8:00-10:25 PM]

May 11, 1932

“Dr. Jekyll and Mr. Hyde”

[“...The [A.B.C.] players will be heard in short episodes, which will include ‘The Taming of the Shrew,’ ‘King for a Day,’ ‘Dr. Jekyll and Mr. Hyde,’ ‘Romance’...”]

THE RADIO GUILD (WJZ, NEW YORK—NBC-BLUE)

[Friday—3:15-4:15 PM]

September 9, 1932

“Dr. Jekyll and Mr. Hyde”

SCRIPT: William Rainey.

CAST: Richard Gordon (Jekyll/Hyde), et al.

THE NORTHERN DRAMATIC COMPANY (WOL, WASHINGTON D.C.)

[Friday—7:30-

December 30, 1932

“Dr. Jekyll and Mr. Hyde”

THE FLEISCHMANN HOUR (WEAF, NEW YORK—NBC-RED)

[Thursday—

February 23, 1933

“Dr. Jekyll and Mr. Hyde”

[“...Others scheduled to take part in Rudy’s broadcast are Conway Tearle, star in ‘Dinner at Eight’; Rose Hobart who recently played the lead in ‘I Loved You Wednesday’; and Harold Vermilyea, Theater Guild actor, who will offer a radio version of ‘Dr. Jekyll and Mr. Hyde’...”]

EXTANT RECORDING

THE GEORGE EDWARDS PLAYERS (2GB, SYDNEY)

[Sunday—8:45-9:30 PM]

May 28, 1933

“Dr. Jekyll and Mr. Hyde”

TALES OF THE TITANS (WJZ, NEW YORK—NBC-BLUE)

[Wednesday—9:00-9:30 PM]

June 14, 1933

“The Strange Case of Dr. Jekyll and Mr. Hyde”

THE RADIO GUILD (WJZ, NEW YORK—NBC-BLUE)

[Monday—

September 18, 1933

“Dr. Jekyll and Mr. Hyde”

[“...The dramatization of Robert Louis Stevenson’s ‘Dr. Jekyll and Mr. Hyde,’ which added much to the stage reputation of Richard Mansfield and did something also for the screen fames of John Barrymore and Fredric March, will be presented by the Radio Guild... Vernon Radcliffe is the director...”]

[OG-NOTE: The script of this broadcast is archived, of all places, in the Canadian Broadcasting Company script collection at McMaster University in Ontario.]

THE SHELL SHOW (K??, LOS ANGELES)

[

June 4, 1934

“Dr. Jekyll and Mr. Hyde”

CAST: Boris Karloff (Jekyll/Hyde), et al.

THE RALPH CHESSE PLAYERS (KYA, SAN FRANCISCO)

[???????

July 9, 1934

“Dr. Jekyll and Mr. Hyde” [PART 1]

July 16, 1934

“Dr. Jekyll and Mr. Hyde” [PART 2]

July 23, 1934

“Dr. Jekyll and Mr. Hyde” [PART 3]

THE WORLD IS YOURS (KPO, SAN FRANCISCO)

[Sunday—12:30-1:00 PM]

June 13, 1937

“Plays and Costumes”

[“...a dramatic panorama of the American theater during the transition period at the close of the 19th century... The dramatization will include the triumphs scored by Henry Irving, Ellen Terry, E. H. Sothorn, John Drew and Richard Mansfield at the turn of the century when the legitimate stage underwent a change from crude romance and heavy melodrama to modern realism. Scenes will be portrayed from such plays as ‘Pinafore,’ ‘Richard III,’ and ‘Dr. Jekyll and Mr. Hyde’...”]

THE REPERTORY THEATRE OF THE AIR (WEVD, NEW YORK)

[Sunday—10:00-11:00 PM]

August 1, 1937

“Dr. Jekyll and Mr. Hyde”

THE WITCH’S TALE (WOR, NEW YORK)

[Thursday—10:00-10:30 PM]

August 19, 1937

“Dr. Jekyll and Mr. Hyde” [PART 1]

August 26, 1937

“Dr. Jekyll and Mr. Hyde” [PART 2]

THEATER DIGEST OF THE AIR (WOR, NEW YORK)

[Thursday—11:05-11:45 PM]

December 30, 1937

“Dr. Jekyll and Mr. Hyde”

GOOD NEWS OF 1938 (KFI, LOS ANGELES)

[

March 31, 1938

“Dr. Jekyll and Mr. Hyde”

SUNDAY EVENING THEATRE OF THE AIR (CJRC, WINNIPEG)

[Sunday—8:30-9:00 PM]

April 23, 1939

“Dr. Jekyll and Mr. Hyde”

PERSONNEL: Neil LeRoy (director).

CAST: Lawrence Abremovitch, Stasia Coyle, Neil LeRoy, Tommy Tweed, Frank Wade, George Waight.

(WNYC, NEW YORK)

[Friday—5:00-5:30 PM]

October 31, 1941

“Dr. Jekyll and Mr. Hyde”

DR. JEKYLL AND MR. HYDE (GEORGE EDWARDS PRODUCTIONS)

Circa 1942

52 episodes

THE BURNS AND ALLEN SHOW (

[

January 5, 1943

[YOUNGSTOWN VINDICATOR: “...Running the gamut of emotions, Gracie Allen will attempt a strictly original interpretation of the gentle Dr. Jekyll and the horrific Mr. Hyde...”]

THE PLAYMAKERS’ LAB (WNOE, NEW ORLEANS)

[Wednesday—9:30-10:00 PM]

February 10, 1943

“Dr. Jekyll and Mr. Hyde”

STAR FOR A NIGHT (

[Wednesday—

January 19, 1944

“Dr. Jekyll and Mr. Hyde”

[BERKELEY DAILY GAZETTE: “...Robert Louis Stevenson’s classic horror

tale, 'Dr. Jekyll and Mr. Hyde,' is set for 8:30 p.... Laird Cregar will be guest star with four amateurs chosen from the studio audience playing supporting roles..."]

["...To an announcement that film actor Laird Cregar will be Wednesday's Star for a Night is a postscript urging us to stress to radio listeners that the show is strictly comedy and not drama. Such a reminder is unnecessary for anyone who heard either the program on which comedienne Patsy Kelly portrayed Cathy in Wuthering Heights or the one on which Broadway comedian Willie Howard took the role of Rochester in Jane Eyre... But it will be a more weighty matter when Cregar, who is to Twentieth Century-Fox what Sydney Greenstreet is to Warner Brothers, comes to the microphone in a radio version of Dr. Jekyll and Mr. Hyde, playing opposite amateurs, one of whom will receive \$1,001 for his performance. Fresh from his killer-diller role on the Mystery Theater, Cregar should be in top form for Stevenson's masterpiece..."]

EXTANT RECORDING

[OG-NOTE: Only the first half of this broadcast is known to survive.]

FAMOUS CLASSICS THEATER (WGN, CHICAGO)

[Saturday—9:30-10:00 PM

February 5, 1944

"Dr. Jekyll and Mr. Hyde"

BLUE RIBBON TOWN (KNX, HOLLYWOOD—CBS)

[Saturday—

March 11, 1944

[MASON CITY GLOBE-GAZETTE: "...the dual personality of Groucho Marx comes to the surface when [Miriam] Hopkins drops in for a visit in 'Blue Ribbon Town'... Miriam calls to have a look at the village dramatic society, and Groucho prevails upon her to re-enact her old screen success, 'Dr. Jekyll and Mr. Hyde,' with him. Groucho also threatens to sing an original ditty called 'I'm Dr. Jekyll at the Office and Mr. Hyde at Home'..."]

THE WEIRD CIRCLE (NBC DISC SERIES)

Circa 1945

"Dr. Jekyll and Mr. Hyde"

THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE (HOME SERVICE—BBC)

[Sunday—8:30-9:00 PM]

September 10, 1944

[PART 1]

September 17, 1944

[PART 2]

September 24, 1944

[PART 3]

October 1, 1944

[PART 4]

October 8, 1944

[PART 5]

FAVORITE STORY (ZIV DISC SERIES)

Circa 1946

"Dr. Jekyll and Mr. Hyde"

CAST: William Conrad, et al.

WINNIPEG DRAMA (WINNIPEG)

[

Jan. 17, 1947

"The Strange Case of Dr. Jekyll and Mr. Hyde"

SCRIPT: William Burgess.

PERSONNEL: Archie MacCorkindale (producer)

[

Oct. 8, 1947

"The Strange Case of Dr. Jekyll and Mr. Hyde"

STORY TIME (WOL, WASHINGTON, D.C.)

[Monday-Friday—11:00-11:15 AM]

December 15, 1947 “Dr. Jekyll and Mr. Hyde” [PART 1]
December 16, 1947 “Dr. Jekyll and Mr. Hyde” [PART 2]
December 17, 1947 “Dr. Jekyll and Mr. Hyde” [PART 3]
December 18, 1947 “Dr. Jekyll and Mr. Hyde” [PART 4]
December 19, 1947 “Dr. Jekyll and Mr. Hyde” [PART 5]

HOLLYWOOD’S OPEN HOUSE (NBC SYNDICATION)

Circa 1947 “Dr. Jekyll and Mr. Hyde” [PROGRAM NO. 5]
CAST: Horace Braham, Luis Van Rooten, et al.

FAVORITE STORY (ZIV)

Circa 1947 “Dr. Jekyll and Mr. Hyde”

TELL IT AGAIN (KNX, HOLLYWOOD)

[
June 20, 1948 “Dr. Jekyll and Mr. Hyde”

FROM THE BOOKSHELF OF THE WORLD (AFRS)

Circa 1949 “Dr. Jekyll and Mr. Hyde”

THE THEATER GUILD ON THE AIR (

[Sunday—

November 19, 1950 “Dr. Jekyll and Mr. Hyde”
SCRIPT: Lesley Reed.
PERSONNEL: Homer Fickett (director).
CAST: Wesley Addy, Denise Alexander, Barbara Bel Geddes, Donald Buka, Jean Cameron, Cathleen Cordell, Charles Francis, Carl Harbord, Berry Kroeger, Fredric March, Hugh Williams.

THEATRE ROYALE (TOWERS OF LONDON TRANSCRIPTION SERIES)

Circa 1952 “Dr. Jekyll and Mr. Hyde”

FORD THEATRE (TORONTO, DOMINION NETWORK)

[???day—

January 23, 1953 “Dr. Jekyll and Mr. Hyde”
SCRIPT: Len Peterson.
PERSONNEL: Alan Savage (producer).

WFUV PLAYHOUSE (WFUV, NEW YORK)

[Sunday—3:00-3:30 PM]

August 16, 1953 “Dr. Jekyll and Mr. Hyde”

(WDR, BERLIN)

[

September 18, 1956 “Dr. Jekyll und Herr Hyde”
SCRIPT: Walter Franke-Ruta.
PERSONNEL: Heinz-Dieter Kohler (assistant director), Wilhelm Semmelroth (director).
CAST: Rene Deltgen (Dr. Harry Jekyll / Mr. Edward Hyde), Hanns Olsen (Poole), Wolfgang Schirlitz (Utterson), Friedrich Siemers (Richard Enfield), Rudolf Therkatz (Dr. Lanyon).

SATURDAY NIGHT THEATRE (HOME SERVICE, LONDON—BBC)

[Saturday—9:15-10:35 PM]

April 16, 1960

“The Strange Case of Dr. Jekyll and Mr. Hyde”

DR. JEKYLL AND MR. HYDE (BBC)

[

November 22, 1961 [PART 1]

November 29, 1961 [PART 2]

December 6, 1961 [PART 3]

THE CBS RADIO MYSTERY THEATRE (W

June 18, 1974

“Dr. Jekyll and Mr. Hyde”

SCRIPT: George Lowther.

PERSONNEL: Himan Brown (producer-director).

CAST: Court Benson, Ian Martin, Kevin McCarthy, Marian Seldes.

**ATLANTA RADIO THEATRE COMPANY HALLOWEEN SPECIAL (PEACH STATE
PUBLIC RADIO, ATLANTA)**

[

October 31, 1995

“Dr. Jekyll and Mr. Hyde” / “The Island of Dr. Moreau”

RADIO TALES (NATIONAL PUBLIC RADIO)

January 18, 2000

“Dr. Jekyll and Mr. Hyde”

THE SATURDAY PLAY (RADIO 4, LONDON)

[Saturday—2:30-3:30 PM]

February 3, 2007

“Dr. Jekyll and Mr. Hyde”

[“...When a London lawyer studies the last will of his old friend Dr. Jekyll, his suspicions are aroused. Why has respectable Dr. Jekyll left everything to sinister Edward Hyde?...”]

DR. JEKYLL AND MR. HYDE

[NOVEL; RADIO-SERIAL]

George Edwards and his wife Nell Stirling were the first superstars (and the first millionaires) of Australian radio. In their heyday in the mid-Thirties they were on the air from dawn to dusk and beyond, doing a breakfast club-type show in the morning, a children’s adventure serial in the late afternoon, an episode from the casebook of Inspector Scott *and* a literature-based serial in the early evening, and some other type of dramatic anthology series later on into the night. Plus on Sunday evenings would come the dramatic highlight of the week, the *George Edwards Sunday Play*. And, starting about ’37 or ’38, the long-running rural-humour serial, *Dad and Dave*.

Nell appears to have been the business brains of the team, and after a couple of years doing a grueling schedule of live broadcasting all day long, she negotiated with another Sydney station to take on all their productions as transcriptions. Thus the George Edwards Company was able to expand out to many markets, including the BBC’s chief rival in those days, Radio Luxembourg.

One of the reasons that George Edwards became so popular with listeners was his great and almost uncanny skill to do several characters at once within the same sketch (which, before radio, he had mainly done just as a “parlor trick” for friends). It became a national past-time to tune in and try to guess which and how many of the voices in the night’s episode or drama belonged to George Edwards. Later, in the 1940s, he cut back on his multi-voicing and generally played just one role per sketch, but since the cast was never announced at show’s end, many listeners continued to believe that most of the parts per show were still being played by the star.

ORIGINATION: George Edwards Productions, Sydney, New South Wales (electrical transcriptions).

DURATION: Circa 1942.

[OG-NOTE: The Australian OTR Database notes that the serial ran on 3KZ in 1943.]

PERSONNEL: George Edwards (producer), Betty Roland (scriptwriter).

CAST: George Edwards (Dr. Henry Jekyll/Edward Hyde), Nell Stirling, et al.

EXTANT RECORDINGS: Complete 52-episode serial.

DR. JEKYLL AND MR. HYDE

A BBC series done during the Sixties.

ORIGINATION:

DURATION: November 22-December 6, 1961.

PERSONNEL:

EXTANT RECORDINGS: None.

DR. JEKYLL AND MR. HYDE

A sub-series of the *Storytime* series.

ORIGINATION: Radio 4, London (BBC).

DURATION: January 31, 1977-

PERSONNEL: G. S. Emslie (producer), Leonard Maguire (adapter).

EXTANT RECORDINGS: Unknown.

DR. JEKYLL AND MR. HYDE

Joss Ackland reads Robert Louis Stevenson's classic novel.

ORIGINATION: Radio 2, London (BBC).

DURATION: January 5-February 9, 2001.

PERSONNEL: Joss Ackland (reader), Jane Marshall (producer).

EXTANT RECORDINGS:

DR. JEKYLL AND MR. HYDE

[???day—9:15-9:30 PM]

Jan. 5, 2001 [1] "Story of the Door"

Jan. 12, 2001 [2] "The Carew Murder Case"

Jan. 19, 2001 [3] "Incident of the Letter"

Jan. 26, 2001 [4] "The Last Night"

Feb. 2, 2001 [5] "Dr. Lanyon's Narrative"

Feb. 9, 2001 [6] "Henry Jekyll's Statement"

Yvonne Antrobus (scriptwriter—2007, *The Saturday Play*),

Claire Grove (director—2007, *The Saturday Play*),

CAST [2007, *The Saturday Play*]: Sam Dale (Lanyon), Adam Godley (Dr. Jekyll), David Horovitch (Utterson), Christine Kavanagh (Mrs. Utterson), Joseph Kloska (Poole), Ian Masters (Sir Danvers), Emma Noakes (Girl / Maid), Mark Straker (Enfield), Bethan Walker (Housekeeper).

DR. Q'S TALES OF TERROR

[RADIO-SERIES]

"Cook's beer is sponsoring a horror program over WSIX three times a week, Mondays, Wednesdays and Fridays, at 9:30 p.m. Broadcast whets interest from start by warning parents that children should be sent to bed before things begin to happen for station cannot be responsible for nightmares.

"Player is a blind artist, Austin Butner, whose deep voice won him a prize in the Atwater Kent Auditions of several years ago. He is a regular Boris Karloff." [*Variety*, October 28, 1936]

ORIGINATION: WSIX, Nashville, Tennessee.

DURATION: October 12-November 13, 1936.

PERSONNEL: Austin Butner (narrator).

SPONSOR: Cook's Beer.

EXTANT RECORDINGS:None.

DR. SATAN

[RADIO-SERIAL]

Hickerson lists this as a syndicated series in 1936-37. *Variety Radio Directory* (1939-40 edition) cites it as having run (or possibly originated from?) WWSW in Pittsburgh, owned by the *Pittsburgh Post-Gazette*. WWSW is listed as having the Standard and MacGregor ET libraries, and they were also running at the same time as *Dr. Satan* the MacGregor serial *The Hawk*.

ORIGINATION: Unknown (probably MacGregor).

DURATION: October 20, 1936-January 19, 1937.

[OG-NOTE: Broadcast dates refer to the serial's run on WWSW.]

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

DR. SATAN (DISC SERIES ON WWSW, PITTSBURGH)

[Tuesday—12:00 MIDNIGHT-12:15 AM]

October 20, 1936

October 27, 1936

[Tuesday—12:30-12:45 AM]

November 10, 1936

[Tuesday—12:00 MIDNIGHT-12:15 AM]

November 17, 1936

November 24, 1936

December 1, 1936

December 8, 1936

December 15, 1936

December 22, 1936

December 29, 1936

January 5, 1937

January 12, 1937

January 19, 1937

DR. ZOMBIE

[RADIO-SERIES]

[The Last News, June 24, 2005] “Dr. Zombie, the inseparable companion of Sergio Lagos in ‘Ou Yeah’ of Rock and Pop and, is completely determined to put something of scare through the microphone. And so that he takes himself in serious his alias, Jorge David (his real name) sharpens the details of the program that prepares: radioteatro of terror with which he hopes to follow the passages of the legendary ‘Dr. Mortis’...”

DRACULA

[RADIO-SPECIAL]

Need further research; listed in NYT as “Talk, Dracula.”

ORIGINATION: WRNY, New York City, New York.

DURATION: December 14, 1927.

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

DRACULA

[RADIO-SPECIAL]

Cited in the radio log of the *New York Herald Tribune* as a “futuristic broadcast of ‘Dracula’” and qualified as “(tentative)” by the *Times*... Associated with the station at that time was announcer/poetry reader David Ross (still known as David Rosenthal), so it is possible he was involved with the broadcast.

A curious feature of the evening’s lineup on WGBS was that the Dracula show was flanked on both sides by performances of the Running Wild Four, a women’s quartet headed by Georgette

Harvey, who later played the old voodoo woman in the 1933 Florida-made film *Chloe* and in the WSUN radio broadcast of scenes from the film.

ORIGINATION: WGBS, New York City, New York.

DURATION: January 5, 1928.

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

DRACULA

[STAGE-PLAY]

Bram Stoker's vampire Transylvanian first came to the airwaves on March 30, 1928 as the fifth installment of Mortimer Stewart's series *Stardom of Broadway*. The program's *raison d'être* was the presentation of tabloid versions of currently-running stage shows featuring members of the original casts. For his abridgment of *Dracula*—then in its 26th hit week at the Fulton Theatre—Stewart utilized the services of Bela Lugosi, Edward Van Sloan, Dorothy Peterson and Terrence Neill in their characterizations of the Count, Van Helsing, Lucy and Jonathan Harker, respectively.

Although the *Stardom of Broadway* series would shortly afterwards shift to an evening slot, it was—at the time of the broadcast of *Dracula*—firmly positioned in WJZ's mid-afternoon line-up. Consequently, at half past three, startled housewives and children comprised the majority of the audience for this precursor of horrific things to come. Bela Lugosi, when interviewed in San Francisco the following year, recalled the furor over the broadcast: According to the *Call and Post* reporter, Lugosi said that “there was much indignation among the listeners. One woman...telephoned in demanding that it be stopped, because she had six children who had to listen to it.”

Surprisingly, despite this early appearance on the air (and in his most famous role), Lugosi did very little radio work over the years—partially due, no doubt, to his own stated antipathy for the medium. (He did, however, play the Count one more time upon the air—in a 1939 comedy sketch entitled “Dracula of Sunnybrook Farm” on the *Texaco Star Theatre*.)

STARDOM OF BROADWAY (WJZ, NEW YORK—NBC-BLUE)

[???day—3:30-4:00 PM]

March 30, 1928

“**Dracula**”

SCRIPT: Mortimer Stewart.

PERSONNEL: Mortimer Stewart (producer).

CAST: Bela Lugosi (Count Dracula), Terrence Neill (Jonathan Harker), Dorothy Peterson (Lucy), Edward Van Sloan (Dr. Van Helsing).

DRACULA

[MOTION-PICTURE; RADIO-SERIAL]

The twisted and torturous route by which the Hungarian actor went from stage *Dracula* to film *Dracula* has been intricately chronicled by various Lugosi biographers and by David Skal in his book *Hollywood Gothic*. Once the movie was ready for release early in 1931, Universal started their publicity machinery churning at full force, since—in a very real sense—the fate of the studio depended significantly upon the box-office pull of this one film (although no one anticipated the phenomenal success that it would become).

As part of the promotional barnstorming, WCFL in Chicago was approached by the Radio-Keith-Orpheum theater chain about doing a serialized dramatization of the *Dracula* story during the week that the film was scheduled to open in that city. The station, which was operated by the Chicago Federation of Labor, lacked a sufficient drama staff of its own, so they issued a open call for auditions. Among the few applicants for work was a high school senior named Bert (later Bret) Morrison, who had had a distinguished amateur thespian career up to this point, capped the previous year by winning for his alma mater Senn the coveted Drama League Student Production Award over the efforts of their chief competitor, the Todd School for Boys under the direction of 15-year-old Orson Welles.

In the ensuing years Morrison gave conflicting accounts of how he scored the *Dracula* job. He

told interviewer Chuck Schaden that he had been working at WCFL since 1929. “I had my own poetry hour there. And then later, as a result, we formed a little theater group with a nucleus of players that we had at Senn, under the same director. We used to do one-act plays on the air. Then, eventually, I did some publicity work for Universal Pictures and we did across-the-board, five half-hours a week and did the complete version of *Dracula*, which they had just filmed...”

At other times he related a completely different story. He asserted that there was an open call for actors, that he showed up—a stranger to the WCFL people—and bluffed his way through the audition, even telling the station staff that he was a professional actor and that he had already played *Dracula* in stock (which he had not). If this version is true, then it was certainly braggadocio worthy of his rival Welles (who later that same year made similar claims of previous professional activity when applying for work at Dublin’s Gate Theatre). According to this version of Morrison’s story, he walked away not only with the role of *Dracula* but also the responsibility for directing the production. He immediately hired his Senn drama teammate Hugh Hipple (later Marlowe)

ORIGINATION: WCFL, Chicago, Illinois.

DURATION: March 16-21, 1931.

PERSONNEL: Bert Morrison (director).

CAST: Peggy Davis, Hugh Hipple, Bert Morrison (Count *Dracula*).

SPONSOR: Radio-Keith-Orpheum (theatre chain).

EXTANT RECORDINGS: None.

DRACULA (WCFL, CHICAGO)

[Monday-Saturday—

March 16, 1931 **[PART 1]**

March 17, 1931 **[PART 2]**

March 18, 1931 **[PART 3]**

March 19, 1931 **[PART 4]**

March 20, 1931 **[PART 5]**

March 21, 1931 **[PART 6]**

DRACULA

[NOVEL]

Tod Browning’s film of *Dracula* (1931) may have initiated Hollywood’s horror cycle of the Thirties, but it took radio to create a version of the Bram Stoker novel that brought the genre to its full height as the decade (and the cycle) drew to a close. Welles had originally intended to kick off his Mercury Theatre series with Robert Louis Stevenson’s *Treasure Island*, but when the rights to *Dracula* became available he jumped at the opportunity. Skillfully patching together the novel’s crazy-quilt of diary and journal entries by divers hand into a seamless whole—and keeping the proceedings at so swift and hypnotic a pace that lapses in narrative wouldn’t be noticed anyway—he fashioned a masterpiece that ranks with his best work on the air. The cast is a standout, particularly Coulouris’ desperate Jonathan Harker (“I’m alone in the castle! Alone!”), Moorehead’s entranced Mina who struggles to free herself in the end, and Orson himself in the dual roles of Dr. Seward and the Count.

ORIGINATION: WABC, New York City, New York (CBS).

DURATION: July 11, 1938.

PERSONNEL: John Dietz (sound engineer), Larry Harding (assistant director), Bernard Herrmann (music), John Houseman (scriptwriter), Dan Seymour (announcer), Orson Welles (scriptwriter, director).

CAST: William Alland, Ray Collins (The Captain of the *Demeter*), George Coulouris (Jonathan Harker), Martin Gabel (Professor Van Helsing), Agnes Moorehead (Mina Harker), Karl Swenson (The Coach Driver / The First Mate), Orson Welles (Count *Dracula* / Dr. Seward), Virginia Welles [billed as “Elizabeth Farrar”] (Lucy Westenra).

EXTANT RECORDINGS: Yes.

THE MERCURY THEATRE ON THE AIR (WABC, NEW YORK—CBS)

[Monday—9:00-10:00 PM]

July 11, 1938 **“Dracula”**

DRACULA

[NOVEL]

Dracula (Bram Stoker)

STAGE 49 (, TORONTO—CBC TRANS-CANADA)

[

April 24, 1949

“Dracula”

SCRIPT: George Salverson.

PERSONNEL: Andrew Allan (producer).

EXTANT RECORDING

CBC STAGE (TORONTO—CBC TRANS-CANADA)

[

February 9, 1958

“Dracula”

SCRIPT: George Salverson.

PERSONNEL: Esse W. Ljungh (producer).

DRACULA

[COMEDY-SERIAL]

Mentioned by John Rayburn in his memoir, *Cat Whiskers and Talking Furniture...*

[Rayburn] “A late night, early 1960s program on KOA radio in Denver was the *Wayward Barker Show*. It featured the front row, stretched-out Bill Barker, one-time Denver Post columnist. It began as a straight interview show but soon began to feature a Friday night ‘Crazy Crew’. Among their antics was a comedic treatment of *Dracula*... Due to station power (50,000 watts) and the late night time slot, the program attracted mail from 38 states.

“On the considerably less serious side, the ‘Crazy Crew’ did a comedic rehash of the Bram Stoker classic, *Dracula*, a suspenseful tale of the nocturnal atrocities of a vampire. We played it strictly for laughs, spread out in short episodes over a period of weeks. The only suspense was whether or not we’d crack up laughing, which we did quite often, thereby softening the horror aspect.”

[CHRONOLOGY]

THE WAYWARD BARKER SHOW (KOA, DENVER)

[Friday—

Circa 1960s

“Dracula”

[Number of episodes unknown]

DRACULA

[NOVEL]

Adaptation of the novel done on CBSRMT...

“This episode...received a Count Dracula Society Award for its contribution to presenting such an adaptation to the public.”

[CHRONOLOGY]

THE CBS RADIO MYSTERY THEATER (WRVR, NEW YORK—CBS)

[???day—10:07-11:00 PM]

May 2, 1974

“Dracula”

[“...While visiting her critically ill friend Lucy Westenra, Mina Harker discovers that Lucy is being drained of her blood by Count Dracula, a vampire. Professor Van Helsing, called in for a consultation by Lucy’s fiancé Dr. John Seward, declares that they must kill Dracula by a gruesome procedure if they are to stop him and save Lucy’s soul...”]

SCRIPT: George Lowther.

PERSONNEL: Himan Brown (producer-director).

CAST: Paul Hecht (Dr. John Seward), Mercedes McCambridge (Mina Harker), Stefan Schnabel (Professor Van Helsing), Marian Seldes (Lucy Westenra), Michael Wager (Count Dracula).

EXTANT RECORDING

[OG-NOTE: This program was repeated on July 22, 1974, January 6, 1978, May 26, 1979, and October 31, 1980.]



Michael Wager (ca. 1955)

DRACULA

[NOVEL]

French serial adaptation of the Bram Stoker novel.

Notable among the cast members was Edith Scob, who played Mina Harker. Her place in horror-movie history is secured by her performance as the disfigured daughter in Georges Franju's grisly poetic chiller *L'yeux sans visage* (1959).

ORIGINATION: France-Culture, Paris.

DURATION: December 13, 1983-January 4, 1984.

SCRIPT: Jacques Bransolle.

PERSONNEL: Jean-Pierre Colas (director).

CAST: Yves Arcanel, Bruno Balp, R. Bensimon, A.-M. Coffinet, Daniel Emilfork, Philippe Mintana, J. Plee, J.-P. Richepin, L. Robert, Edith Scob, Jean-Jacques Steen, Hans Verner.

EXTANT RECORDINGS: Unknown.

DRACULA

"We've had many requests for 'spooky stories' as the nights get darker. So stakes and garlic at the ready as Bram Stoker's Dracula takes over the airwaves... Phyllis Logan stars as Mina who is the object of the undead Transylvanian's obsession. Retold through the diaries of the main protagonists, settle back and relive the horror of the young solicitor's incarceration at the Count's castle, through to the race against time to save Mina from becoming another of the vampire's victims."

ORIGINATION: Radio 4, Edinburgh (BBC).

DURATION: December 19, 1991-

[Re-broadcast on Radio 7's *7th Dimension* on October 18-26, 2004.]

PERSONNEL: Malcolm Clarke (music), Nick McCarty (scriptwriter), Hamish Wilson (director).

CAST: Ronald Aitken, Paul Birchard, Peter Blythe, John Buick, Mark Coleman, Andrew Conlan, Peter D'Souza, Michael Elder, Rosemary Evans, Stella Forge, Frank Gallagher, Monica Gibb, Nicholas Gilbrook, Bernard Holley, Frederick Jaeger (Count Dracula), Alexa Kesselaar, Peter Lincoln, Crawford Logan, Phyllis Logan (Mina Harker), Sharon Maharaj, David McKail, Raymond Ross, Wendy Seager, Ian Sexon, John Shedden, Tom Smith, Finlay Welch (Professor Van Helsing), Amanda Whitehead.

EXTANT RECORDINGS:

[CHRONOLOGY]

DRACULA (RADIO 4, EDINBURGH—BBC)

[???day—11:00-11:30 PM]

December 19, 1991	[PART 1] [“...Jonathan Harker journeys to Transylvania on legal business, leaving his fiancée Mina Murray to spend some time with her best friend Lucy Westenra...”]
December 26, 1991	[PART 2] [“...On holiday in Whitby, Mina waits to hear from Jonathan. Following a great storm and a shipwreck, Lucy starts sleepwalking...”]
January 2, 1992	[PART 3] [“...Mina receives news of Jonathan ill in a hospital in Buda-Pesth, and Arthur becomes alarmed about the state of Lucy’s health...”]
January 9, 1992	[PART 4] [“...The madman Renfield’s behavior becomes even stranger. Van Helsing and John Seward struggle to save Lucy’s life and Jonathan Harker sees an old acquaintance...”]
January 16, 1992	[PART 5] [“...Van Helsing reveals the appalling truth about Lucy’s fate to Arthur, Quincey and John Seward...”]
January 23, 1992	[PART 6] [“...The six companions determine to root out the evil Count before any other innocent lives are put at risk...”]
January 30, 1992	[PART 7] [“...Renfield’s confession points the way to Dracula’s lairs—but is Mina now at risk?...”]

DRACULA

As performed by the Big Radio Players.

“An array of voices from talented actors makes for interesting variety. The generous use of sound effects, from train whistles to creaking doors, adds further atmosphere.” Carol Katz, Harrison Public Library, NY

ORIGINATION: Produced by Big Radio Productions, Lynn, Massachusetts.

DURATION: Released in 1996.

PERSONNEL:

CAST: Jeremy Gage (Professor Van Helsing).

EXTANT RECORDINGS: The complete series.

DRACULA (BIG RADIO PRODUCTIONS)

- [1] “Dracula’s Guest”
- [2] “The Castle”
- [3] “The Lizard”
- [4] “Escape!”
- [5] “Whitby by the Sea”
- [6] “Enter Van Helsing”
- [7] “Dracula’s Victory”
- [8] “The Good and the Evil”
- [9] “The Undead”
- [10] “The Tomb”
- [11] “Van Helsing’s Plan”
- [12] “The Vampire’s Lair”
- [13] “Blood of My Blood”
- [14] “Into Battle”
- [15] “The Chase”

[16] "The Final Encounter"

DRACULA

Hywel Bennett reading of Bram Stoker's classic horror novel.

ORIGINATION:

DURATION: December 12, 1997-January 30, 1998.

PERSONNEL: Hywel Bennett (reader), Jane Marshall (adapter, producer).

EXTANT RECORDINGS:

DRACULA

December 12, 1997	[1] "Journey to Transylvania"
December 19, 1997	[2] "Inside Castle Dracula"
December 26, 1997	[3] "Down in the Vaults"
January 2, 1998	[4] "An Arrival in Whitby"
January 9, 1998	[5] "Lucy's Story"
January 16, 1998	[6] "Arthur's Ordeal"
January 23, 1998	[7] "Understanding the Vampire"
January 30, 1998	[8] "The Hunt for Dracula"

DRACULA

Four actors read Bram Stoker's classic.

ORIGINATION: Radio 4, Belfast? (BBC).

DURATION: November 24-December 5, 2003.

PERSONNEL: Daragh Carville (scriptwriter), Gemma McMullan (producer).

CAST: James D'Arcy (Dr. Seward), Michael Fassbender (Jonathan Harker), James Greene (Dr. Van Helsing), Gillian Kearney (Mina Murray).

EXTANT RECORDINGS: The entire series.

BOOK AT BEDTIME—"DRACULA" (RADIO 4, BELFAST—BBC)

[Monday thru Friday—10:45-11:00 PM]

November 24, 2003	[1] ["...Jonathan Harker makes a strange journey to Count Dracula's castle in Transylvania..."]
November 25, 2003	[2] ["...Jonathan explores the castle and discovers more than he had dared contemplate..."]
November 26, 2003	[3] ["...Jonathan discovers the truth about his host. Meanwhile, Mina fears for his safety..."]
November 27, 2003	[4] ["...An empty foreign schooner arrives in England and Mina's fear grows for the strange illness affecting her dear friend Lucy..."]
November 28, 2003	[5] ["...Dr. Seward calls in Professor Van Helsing when Lucy's health deteriorates..."]
December 1, 2003	[6] ["...In London, Jonathan is terrified by the sight of a familiar face in the crowd..."]
December 2, 2003	[7] ["...Professor Van Helsing sets the plan in motion to capture the vampire..."]
December 3, 2003	[8] ["...Mina receives a visit from Count Dracula. Time is running out..."]

December 4, 2003 [9]
[“...Van Helsing is determined to hunt out the vampire...”]
December 5, 2003 [10]
[“...Jonathan, Van Helsing, Dr. Seward and Mina journey to Transylvania
for the final battle...”]

DRACULA AT YALE

[**RADIO-SCRIPT**]

Bert Garskof's earliest radio Dracula production?...

New York Times

By ELEANOR CHARLES

Published: Sunday, October 24, 1993

CHILLING BROADCAST

Nosferatu enrolls at Old Eli on Halloween Night, when the Shubert Radio Theater will broadcast its original script, "Dracula at Yale" over WSHU Radio (91.1 FM) at 9 P.M. The show will be taped in a public performance this Friday at 7:30 P.M. in Thornton Wilder Hall, 2901 Dixwell Avenue, Hamden. Admission will be \$5 at the door, \$4 for elderly vampire mavens.

The year-old nonprofit company is dedicated to bringing back the old radio days, replete with sound effects provided by Barney Beck, veteran sound man of "The Shadow" and "Superman" radio shows. Monthly broadcasts over the Bridgeport station will resume in November with "The Aldrich Family" revisited. Listeners from New London to Greenwich, Long Island to upper Middlesex County will be able to pick up the broadcasts, said the company spokesman, Cindy Avery.

Bert Garskoff and Ellen Lieberman are the artistic directors and the authors of the Dracula script; Dino Ciaburri, conductor of the West Haven Symphony Orchestra, composed the music.

The use of the Shubert name was approved by the Shubert Theater in New Haven, some of whose board members are also on the Radio Theater board, and officials at Yale have consented to the identification of various locations on campus as the settings for nefarious deeds.

DRACULA COMES TO QUINNIPIAC

[**RADIO-SCRIPT**]

Part of a series of adaptations of the Dracula story by Quinnipiac psychology professor Bert Garskof...

[MINOR, E KYLE. "Dracula Is the Big Man on Campus." New York Times (October 28, 2000).] "Mr. Garskof will record his own adaptation of Bram Stoker's "Dracula" in front of a live audience tomorrow at 7:30 p.m. in the Clarice L. Buckman Theater at Quinnipiac University, where he is a psychology professor. "Dracula Comes to Quinnipiac," which will be directed by his wife, Ellen Lieberman, will be broadcast at 3:05 p.m. next Sunday over WQUN AM 1220.

"...not the traditional version of Bram Stoker's vampire story. Instead Count Roman Contesceu will arrive at Quinnipiac University on Halloween from his native Transylvania to teach -- what else? -- psychology.

"Contesceu comes to research ancient native American tales that werewolves once roamed Sleeping Giant, Mr. Garskof said from Bethany, where he and Ms. Lieberman live. He wants to find a book he has traced to the university's Arnold Bernhard Library. It supposedly contains the satanic rite that will double his productivity and allow him to function as Dracula by day as well as night.

"The Count refreshes himself with a deep, daytime snooze in the basement of one of the university's residence halls. He casts a spell on Renfeld, a Quinnipiac student who has become his slave and research assistant (a redundancy?), and falls in love with Lucy, a resident assistant.

"It's a campy show," Mr. Garskof said. "We're intending on having a lot of fun with it."

"Dracula Comes to Quinnipiac" marks the fourth time the couple has brought the vampire story to the airwaves. Each time Mr. Garskof writes a new adaptation. There will probably be more since Mr. Garskof and the administration have secured financing for six Quinnipiac Radio Theater productions for next year.

ORIGINATION: WQUN, Hamden, Connecticut.

DURATION: November 5, 2000.

PERSONNEL: Bert Garskof (scriptwriter), Ellen Lieberman (director).

CAST: Yves Feder (Dracula/Count Roman Contesceu), Bert Garskof (Seward), Daniel Hall (Renfield), Gloria Pilot (Van Helsing).

EXTANT RECORDINGS: Yes.

(WQUN, HAMDEN)

[Sunday—3:05- PM]

Nov. 5, 2000 "Dracula Comes To Quinnipiac"

DRACULA, EL HOMBRE VAMPIRO

Mentioned in Sandoval's article.

ORIGINATION: YNOW, Managua, Nicaragua.

DURATION: Circa 1944.

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

DRACULA, EL REGRESSO

Mentioned in passing; no further information found.

ORIGINATION: Unknown.

DURATION: Unknown.

PERSONNEL: ??? ???? (scriptwriter).

EXTANT RECORDINGS: Unknown.

DRACULA'S GUEST

[SHORT-STORY]

The famous first chapter of Dracula which was deleted and later published as a separate short story...

[CHRONOLOGY]

RADIO TALES (NATIONAL PUBLIC RADIO)

October 19, 1999 "Dracula's Guest"

GRUSSELKABINETT (TITANIA MEDIEN, BERLIN)

Circa 200? "Dracula Gaste"

A SHORT HISTORY OF VAMPIRES (RADIO 7—BBC)

[Sunday—6:30-7:00 PM]

February 13, 2011

"Dracula's Guest"

[BBC SCHEDULE: "...Natalie Haynes introduces a tale with the greatest vampire of all..."

SCRIPT: Gemma Jenkins (abridger).

PERSONNEL: Nick Briggs (announcer), Natalie Haynes (presenter), Gemma Jenkins (producer), Dan Stevens (reader).

EXTANT RECORDING

THE DRAGON IN THE SUN

[RADIO-SERIAL]

The second mystery-adventure serial by Carlton E. Morse. "Written by Carlton E. Morse and Keltner Williamson around an old Mayan legend..." "...an absorbing chapter story of love, hate and terror, laid in that mysterious land of legend, the Central American jungle..." "Carlton E. Morse and Keltner Williamson are the authors of this mystery serial throughout which runs a breath of that curious mingling of barbarism and the marvelous civilization which was the Empire of the ancient Mayans."

It has been questioned whether Keltner Williamson was a real person or just a name conjured up by Morse to be an "expert" to lend authenticity to the production. Williamson would appear to indeed have been a real person, a scriptwriter briefly active at KGO during 1930 and 1931, turning out yarns for *The Story Teller*, *The NBC Drama Hour* and other KGO originations. Among his radio works were "Sonny" (*NBC Drama Hour*, June 10, 1931), "The Shadow of Allah" (*The Story Teller*, October 1, 1931), "Jungle" (*NBC Drama Hour*, June 24, 1931), "Yang-Tse" (*NBC Drama Hour*, July 29, 1931), and "Two A.M." (*The Story Teller*, June 25, 1931), described as "a realistic war play."

"Black priests of the Mexican jungle, scientists digging in ruins of decayed temples, ancient documents and a mysterious owl are a few of the 'angles' used in making 'The Dragon in the Sun' interesting..."

"The story of 'The Dragon in the Sun' is based on authentic archeological documents known to scientists which tell of a hidden city in the jungles of Mexico. This city is the headquarters of an ancient race of Mayan priests who have a knowledge of mysticism beyond human conception. In order to keep mankind in ignorance of their secrets which have great destructive powers, they have sworn to wipe out everyone who has any knowledge of this city."

"Each episode in this serial reveals an advancement on the part of the scientists towards this sacred city. The obstacles are many, for the mad priest of the Temple of the Sun has many agents who will stop at nothing to prevent a white man from finding the lost city."

Oakland Tribune radio columnist K. L. Ecksan wrote, after listening to the ninth episode of *The Dragon in the Sun*, this bit of doggerel: "We get a most amazing thrill...From books of death and horror still...But now we've found an added way...To trace the fearful interplay...Of violence and hate and fear...On Horror Night we lend an ear...To shot and scream and fatal blow...As offered on the radio." He also referred to Morse's mystery serials as "plays that are melodramatic and full of strange noises suggestive of static."

ORIGINATION: KGO, San Francisco, California (NBC PACIFIC COAST RED).

DURATION: July 18-September 19, 1930.

PERSONNEL: Charles McAllister (director), Carlton E. Morse (scriptwriter), Keltner Williamson (scriptwriter).

CAST: Bobbe Dean (Connie Carter), Bert Horton (Henry Biggs), Richard LeGrand (The Werewolf), Rollon Parker (Carlos), George Rand (Mark Wells), Fred Thomas (Dr. Carter), Elizabeth Wilbur (Mrs. Roberto Santos).

EXTANT RECORDINGS: None.

[OG-NOTE: A revamped version of this serial was presented on the author's 1945 syndicated program *Adventures by Morse* under the title "The Land of the Living Dead." All ten chapters of this version survive.]

THE DRAGON IN THE SUN (KGO, SAN FRANCISCO—NBC-PACIFIC COAST RED)

[Friday—10:00-10:30 PM]

July 18, 1930

[PART 1] "The Feathered Serpent Strikes"

["...In the first episode a party of explorers come across some ancient documents while exploring the monastery of a powerful priesthood in the jungles of Mexico. This data gives them a trace of the location of the secret city. Just as young Carter is returning to his father to tell him of further important discoveries he is mysteriously killed by an Indian girl, one of the many world wide agents of the priests. At the conclusion of the play the whole party finds itself marked for death..."]

July 25, 1930

[PART 2] "The Gorilla at Sea"

["...A ship in a thick fog bound for Mexico provides the setting for the

second episode... The condemned group of San Franciscans are fleeing by sea to a monastery to escape the 'net of death spread by the Mayan priesthood'... But it seems that members of the Mayan brotherhood have followed the party to sea to recover the map of a secret passage to the Sacred City. 'Doc', who knows where the map is and won't tell, is captured by one of the pursuers... He is rescued from the clutches of a gorilla man, who jumps overboard... There are two regular gorillas down in the hold of the ship and a werewolf running loose on deck, so the dialers can settle down comfortably to several Friday nights of thrills and spinal chills..."

August 1, 1930

[PART 3] "Death Comes to Chiapas"

[OG-NOTE: This episode was originally announced as "**The Green-Eyed Murderess Again.**"]

["...A forgotten city, lost in the tropic jungles of Mexico, is the locale of the third episode... A group of scientists is about to be sacrificed to a Mexican rain god. They were captured while attempting to outwit the mad priest of the jungle city, who has the power to break or make civilization..."]

["...Only two of the party of five who are on their way to the Sacred City of the Sun were left to carry on after last night's episode... Mrs. Santos, suspected of having some connection with the Mayan order which Dr. Carter and the other members of the party are fighting, disappeared. So did Carter's daughter. Henry, another member of the party, was captured and is being held as hostage. Dr. Carter and his one remaining companion started out last night through the jungles in search of the secret entrance to the City of the Sun..."]

August 8, 1930

[PART 4] "The Tree That Eats Flesh"

August 15, 1930

[PART 5] "The Stairway to the Sun"

["...Dr. Carter and his friends reach the monastery in the city of Chiapas. He learns of the whereabouts of his missing daughter, Connie... Evidence points strongly to Mrs. Roberto Santos as the enemy rather than the friend of Dr. Carter and his party..."]

August 22, 1930

[PART 6] "The Chamber of Tortures"

August 29, 1930

[PART 7] "What Becomes of the Living Dead"

[**OG-NOTE:** Originally announced as "The Terror of the Sacred City"]

["...Connie Carter was taken before one of the masters of the Mayan Brotherhood by her captor, the Werewolf, in last night's episode... She was informed that she was to be made Empress of the World when the Mayans had achieved their purpose of overthrowing the present civilization. Mrs. Santos was taken into the torture chamber. Dr. Carter, Mark Wells and Henry Biggs were seeking to effect Connie's rescue at the close of last night's chapter..."]

September 5, 1930

[PART 8] "A Glimpse of the Sacred City"

["...Only two more days are left to save the world, threatened by the malignant forces of the ancient Mayan priesthood whose hidden city a little group of Americans have found..."]

["...Dr. Carter and his companions, Mark and Henry, got a glimpse of the Sacred City of the Sun during last night's episode... They had to climb up to the top of a mountain from the inside to get the view... Connie, Dr. Carter's daughter, was still in the hands of the Mayans... The announcer promised that the hiding place of Connie would be revealed next week..."]

September 12, 1930

[PART 9] "What Happened to Judas"

[**OG-NOTE:** Originally announced as "On the Trail of Montezuma's Treasure"]

["...Up the mysterious Stairway of the Sun to find—what? This is the situation upon which tonight's episode opens its action... The little group of Americans are still seeking to penetrate the murder mystery which

began in San Francisco and led them to the Sacred City of the ancient Mayans... Tonight's episode gives them their first glimpse of the city, and brings a new angle in the activities of Tula, the girl with green eyes, whom they believe to be the murder agent of the Mayan priesthood in whose plot they have become entangled..."

["...Connie Carter was found during last night's episode... Mrs. Santos, whom the other members of the party has suspected of 'double crossing' them, proved her good faith by taking them to the room where Connie was hidden safely away. Connie told the story of her capture in the monastery and how the hideous creature known as the Werewolf, turned upon her captor, who was one of the Mayan masters. The members of the party, headed by Mrs. Santos, entered the city of the sun, disguised as Mayans. Mrs. Santos disclosed a plan of destroying the city by dynamiting a wall of sandstone that holds back a mountain lake from a lake of molten lava. Feeling that this was the only way to save civilization, the others agreed to her plan. They discovered Montezuma's treasure while waiting to put their plan into execution..."]

September 19, 1930

[PART 10] "What Happened to Three Women"

[OG-NOTE: Originally announced as "What Becomes of Three Women."]

["...The secret passageway to the room full of gold hidden by Montezuma over 400 years ago is discovered by the explorers... In this episode the explorers are getting ready to blow up the city which is the stronghold of the powerful faction of priests known as the Brotherhood of the Sun. In doing so they may also cause their own deaths..."]

["...Tula, the mystery girl, it was revealed, was the daughter of Mrs. Santos, who led Dr. Carter and the rest of the party against the Mayans who had threatened to destroy civilization. The head of the movement against civilization was not a Mayan, but an English anthropologist, who had become a victim of the hallucination that he was the re-incarnation of the head of the Mayan cult. The means by which he planned to destroy civilization was also revealed. A chemical that disintegrated the cells of the human body, was to be spread over the entire world in the form of fine powder dropped from planes. It was in one of these planes that Tula, shaking off the Mayan yoke, flew to the rescue of her mother and the rest of the party when they blew up the City of the Sun and destroyed the last living evidence of the birth of civilization..."]

DRAWING IN

[SHORT-STORY]

Reading of the short story by Ramsey Campbell...

[CHRONOLOGY]

MORNING STORY (RADIO 4, LONDON—BBC)

[Wednesday—10:30-10:45 PM]

October 3, 1984

"Drawing In"

["...Read by John Westbrook..."]

DREADFUL JOHN AT MIDNIGHT

[RADIO-SERIES]

Produced by students of Columbia University in New York City, this series consisted of narrational readings (with heavy echo effect) of classics of horror literature.

[DOUG GOTTHOFFER] "J. Willis Morrow is John Morrow, the host, voice, and creator of the series and the Dreadful John character. When he did the credits at the end, he listed himself as producer, but he didn't want anyone to know he was Dreadful John. So, he used the J. and his middle name."

“John was a psychology major at Columbia...he got the idea to do these readings of horror short stories on the air. He was a year ahead of me, I believe, so he'd been doing this for a little while when I joined the station in the fall of 1963. The station was just converting over to stereo (and we were one of the first stations in New York to do that), which I think was done either in the spring or fall 64 semester. John decided he wanted to try out his stories in stereo, adding stereo effects to spruce up the readings and make them more dramatic. That's how I got involved... To do the show in stereo, John and I had to work from midnight to whenever, usually around 3 or 4 AM. I was willing to do that, so that's how I wound up affiliated with John. (Also, I loved trying out sound effects and experimenting with stereo.) Beginning with the fall of 65 I spent less and less time with the station because my studies were more demanding (electrical engineering). By 1966 I was pretty much out of my involvement. I don't remember when I stopped doing Dreadful John, but I would think it was no later than early 1965.

“John and I set up at midnight after the station went off the air. He usually had his story and some sound effects, though I might have dug some out of the library for him. To do the show in stereo, we typically recorded his reading and then dubbed in the effects. That was exciting because we would end up having to patch inputs and outputs together through the patch bay, by hand. It was easy to lose track of what was going where, and to have effects on the wrong channels or out of phase. The most fun was, at 3 AM trying to agree on whether to do another take or go home.”

ORIGINATION: WKCR, New York City, New York.

DURATION: Circa 1963-1966.

PERSONNEL: Clive Thomas Cuthbertson (producer, announcer), Robert Deitsch (technical assistant), Martin Gleitsman (announcer), Douglas Gotthoffer (production assistant), Howard Kramer (production assistant), Sherman Levine (production assistant), Michael Markman (production assistant), J. Willis Morrow (producer-director, voice of “Dreadful John”).

EXTANT RECORDINGS: “Born Of Man And Woman,” “Oil Of Dog,” “Was It A Dream,” “Torture By Hope,” “Ghost Hunt,” “The Pit And The Pendulum,” “The Masque Of The Red Death,” “The Tell-Tale Heart,” “Spirits Of Thought,” “An I At Owl Creek Bridge,” “The Boarded Window,” “The Hornet,” “The Parricide's Tale,” “The Women.”

DREADFUL JOHN AT MIDNIGHT (WKCR, NEW YORK)

[Tuesday—12:00 MIDNIGHT-12:30 AM]

Dec. 17, 1963

DREADFUL MYSTERIES

Also billed as the *Saturday Night Mystery Theater*.

ORIGINATION: KGO, San Francisco, California.

DURATION: October 5, 1963-[1968].

PERSONNEL: Jim Dunbar (voice of “Claude the Magnificent”).

EXTANT RECORDINGS: None.

THE DREAM

[RADIO-STORY]

Early story by A. J. Alan tells of a recurring and disturbing dream...

[CHRONOLOGY]

A. J. ALAN (NATIONAL PROGRAMME, LONDON—BBC)

[Monday—10:30-10:50 PM]

June 16, 1930

“The Dream”

SCRIPT: Leslie Harrison Lambert.

PERSONNEL: Leslie Harrison Lambert (voice of “A. J. Alan”).

EARLY MORNING STORY—“GOOD MORNING EVERYONE” (RADIO 4, LONDON—BBC)

[Monday thru Friday—8:45-9:00 AM]

August 27, 1975

“The Dream”

SCRIPT: Leslie Harrison Lambert.

PERSONNEL: John Cardy (producer), Ian Carmichael (voice of “A. J. Alan”).

THE DREAM

[**RADIO-SCRIPT**]

The first Boris Karloff guest appearance on *Lights Out*...

Karloff plays a professor who has never experienced a dream in his entire life. When he finally does, it's a doozy: the increasingly recurring appearance of a naked bestial demon-woman who droningly incites him to “KILL...KILL...” Oboler pulls out all the stops for Karloff's first guest appearance on *Lights Out*, fully exploiting the stream-of-consciousness narrative technique and developing the nightmare-invades-reality concept to an appropriately grim conclusion. McCambridge doubles as the dream-*fatale* and Karloff's girlfriend-*slash*-victim. Could be regarded as an antecedent to L. Ron Hubbard's novel *Fear* which debuted in the pages of *Unknown* the following year. Incorrectly listed in some catalogs as “Daryl Hall's Thoughts.”

[**CHRONOLOGY**]

LIGHTS OUT (WMAQ, CHICAGO—NBC-RED)

[Wednesday—

March 23, 1938

“The Dream”

[“...an original radio drama by Arch Oboler, embodying much of the unusual technique that has been developed in the Lights Out program, will be the first starring vehicle for Boris Karloff...”]

SCRIPT: Arch Oboler.

PERSONNEL: Gordon Hughes (director).

CAST: Templeton Fox, Bob Gilbert, Raymond Edward Johnson, Boris Karloff, Mercedes McCambridge, Arthur Peterson.

EXTANT RECORDING

LIGHTS OUT (KNX, HOLLYWOOD—CBS)

[

April 20, 1943

“Kill”

[“...Arch Oboler brings a real thriller to the air tonight in his play titled ‘Kill’...centered around the thoughts of a man as he goes on trial for his life, for murder. The question that arises in his mind is whether man is prompted to kill by a force within himself, or by evil in the world...”]

SCRIPT: Arch Oboler.

PERSONNEL: Arch Oboler (director).

EXTANT RECORDING

A DREAM OF MURDER

[**RADIO-SCRIPT**]

[**DIVERSITY WEBSITE**] “Another unnerving paranormal thriller. A group of friends suffer from a recurring nightmare, which gets gradually worse. It predicts a murder. Radiophonic sound by Paddy Kingsland.”

SATURDAY NIGHT THEATRE (RADIO 4, LONDON—BBC)

[Saturday—

March 3, 1979

“A Dream of Murder”

[**DIVERSITY WEBSITE:** “...Another unnerving paranormal thriller. A group of friends suffer from a recurring nightmare, which gets gradually worse. It predicts a murder. Radiophonic sound by Paddy Kingsland...”]

SCRIPT: J. C. W. Brook.

PERSONNEL: Ian Cotterell (producer), Paddy Kingsland (sound technician).

CAST: Nigel Anthony, Sean Barrett, Fred Bryant, Alison Draper, Sheila Grant, Josie Kidd, Alan MacNaughtan, Rosalind Shanks, Tammy Ustinov.

EXTANT RECORDING

THE DREAM WOMAN

[SHORT-STORY]

Wilkie Collins' story...

[CHRONOLOGY]

TALES OF THE TITANS (WJZ, NEW YORK)

[Saturday—10:00-10:30 PM]

October 7, 1933

"The Dream Woman"

TALES OF THE SUPERNATURAL (CJRC, WINNIPEG)

[Wednesday—10:30-11:00 PM]

Circa 1940

"The Dream Woman"

THE WEIRD CIRCLE (NBC DISC SERIES)

Circa 1944

"The Dream Woman"

EXTANT RECORDING

WE KNOW A STORY (WONS, HARTFORD)

[???day—10:00-10:30 PM]

October 3, 1948

"The Dream Woman"

CAST: Guy Hedlund, Dolores Murphy.

EXTANT RECORDING

THE HALL OF FANTASY (WGN, CHICAGO)

[Monday—9:00-9:30 PM]

May 29, 1950

"The Dream Woman"

RADIO PLAYHOUSE (VANCOUVER—CBC)

[

May 13, 1956

"The Dream Woman"

SCRIPT: Ian Thorne.

PERSONNEL: George Robertson (producer).

(HOME, LONDON—BBC)

[Wednesday—3:00-3:30 PM]

July 19, 1961

"The Dream Woman"

THE CBS RADIO MYSTERY THEATRE (WCBS, NEW YORK)

[???day—10:07-11:00 PM]

July 18, 1974

"The Dream Woman"

["...Norman Meredith, a well-to-do stockbroker, is irresistibly drawn to Sandra Lawrence, a blonde, hazel-eyed struggling young actress he first met in a dream during which she tried to kill him with a long-bladed, razor-sharp carving knife. He even leaves his wife to take Sandra to Rome, where one night she comes back from the flea market, the proud possessor of a long-bladed, razor-sharp carving knife. Norman is convinced that death will soon be upon him..."]

SCRIPT: George Lowther.

PERSONNEL: Himan Brown (producer-director).

CAST: Robert Dryden (Dr. Gerstein), Teri Keane (Sandra Lawrence), Grace Matthews (Agnes Meredith), Kevin McCarthy (Norman Meredith).

HAUNTED (WORLD SERVICE, LONDON—BBC)

[????]

July 19, 1980

“The Dream Woman”

MYSTERIOUS TALES BY WILKIE COLLINS (RADIO 4, LONDON—BBC)

[???day—4:05-4:30 PM]

November 3, 1989

“The Dream Woman”

DREAMS AND NIGHTMARES

[RADIO-SUBSERIES]

A seven-part sub-series of the BBC programme *Time for Verse*.

ORIGINATION: Radio 4, London (BBC).

DURATION: January 21-March 4, 1987.

PERSONNEL: Liane Aukin (reader), Alexis Lykiard (presenter), Alec Reid (producer), Gordon Reid (reader), Christopher Scott (reader).

EXTANT RECORDINGS: Unknown.

[CHRONOLOGY]

TIME FOR VERSE—“DREAMS AND NIGHTMARES” (RADIO 4, LONDON—BBC)

[???day—3:47-3:57 PM]

January 21, 1987

“Pains & Comforts”

January 28, 1987

“Encounters & Disturbances”

February 4, 1987

“Mystics & Optimists”

February 11, 1987

“Nightmares & Dark Houses”

February 18, 1987

“Separation & Death”

February 25, 1987

March 4, 1987

“Premonition or Prophecy”

THE DROVER’S PATH

[RADIO-SCRIPT]

Ghost story by Vanessa Rosenthal...

“Set in 1890, this chilling ghost story is set on a remote Yorkshire sheep farm, and is based on real life family history.”

ORIGINATION: Radio 4, London (BBC).

DURATION: January 22, 2005.

PERSONNEL: Vanessa Rosenthal (scriptwriter), Polly Thomas (director).

CAST: Elianne Byrne (Ellen Whitham/Edith Whittam), Malcolm Hebden (Percy Metcalfe), Jeff Hordley (John Whittam), Oliver Hudson (Young John), Catherine Jenkins (Young Ellen/Young Edith), Matthew Lewney (Arthur Cunliffe/Edward Ormerod), Kenneth Alan Taylor (Robert Whittam/Thomas Ormerod).

EXTANT RECORDINGS: Yes.

SATURDAY PLAY (RADIO 4, LONDON—BBC)

[Saturday—2:30-3:30 PM]

Jan. 22, 2005

“The Drover’s Path”

DRUMS OF AFRICA / MOON OVER AFRICA

[RADIO-SERIAL]

The enormous box-office success of the Hollywood films *Trader Horn* (1930) and *Tarzan the Ape Man* (1932) revived the public’s interest in tales of jungle adventure. West Coast radio was quick to fuel the appetite of its listeners for drama of a wild and exotic nature. Between 1930 and 1932, Edgar Rice Burroughs’ production company released three Tarzan serials on transcription discs, KFI in Los Angeles had a hit with the *Kenya Bill* series, and two of Carlton Morse’s serials for KGO—*The Dragon in the Sun* and *The Return of Captain Post*—featured harrowing excursions

into the “heart of darkness” in Mexico and Cambodia, respectively.

[“Georgia Fifield, who teams with Richard Le Grand in KHJ’s new *Mr. And Mrs. Skits*, is one of the pioneer troupers of western radio...Came to Los Angeles in 1921 from San Jose, her birthplace...Since that time has taken part in numerous radio and dramatic productions and produced more than 400 half-hour one-act plays...In addition to the *Mr. and Mrs. Skits* she is appearing on *Hollywood Hotel* and Bing Crosby’s broadcasts...Claims membership in the Dominoes and Squids...Likes to attend horse races and usually wins...Resembles Mary Pickford.”]

[VARIETY] “Serial of mysticism and wild animal stuff that combines the elements of a Chandu and Tarzan. Spotted three times a week, for half-hour periods early in the evening, it is aimed at the kids, but in this section, where they are suckers for the serial fodder, it will be oke, too, for the adult dial-turners.

“Story deals with an exploration party searching for a lost white tribe with a romance between the explorer’s daughter and a young scientist in the party. Cast, recruited from among screen players, handle the parts unusually well. Good sound effects lend to the illusion of the danger supposedly existing from animals and hostile natives.”

[K. L. Ecksan, *Oakland Tribune*, July 7, 1935]

“He was once known as Michael Kelly, but he is now known under his real monicker, Michael Fitzmaurice, and his distinctive Dublin-English manner of speech is nightly heard over KHJ and other stations of the Columbia-Don Lee network as he announces various programs.

“He was born in London, April 18, 1908... took his Master of Political Science at Trinity College, Dublin. During Summer vacations, in keeping with his ambition, he visited British embassies in all parts of the globe.

“Then came a meeting with a young man named Noel Coward, which completely changed the Fitzmaurice course of events. Michael joined with the Henry Lonsdell Players when barely out of his teens, remained with them for nearly two years and then went over to the Abbey Players of Dublin for a series of plays. Adventure then took Fitzmaurice and a party of friends to Africa on a crocodile hunt.

“Michael was taken down with jungle fever and returned to England in such impaired health that his theatrical career had to mark time for several months...

“Straight to Hollywood went 22-year-old Michael, but instead of a place in films, he landed in a publicity job at a local radio station. This entailed occasional announcing, and his chief finally seized upon the idea of having him heard under the name of Michael Kelly. ‘Fitzmaurice’ was too difficult for most persons to spell, and was not sufficiently Irish to suit his boss. Thus, the ‘Michael Kelly’ myth came into being...”

As if enough confusion didn’t exist already over the transition from *Drums of Africa* to *Moon Over Africa*, a further mystery has come to light. In March of 1937 the MacGregor-Sollie transcription company announced the release of a new recorded serial which, from their description, sounds amazingly like *Drums of Africa*. Yet it purports to be an entirely brand new creation. “It was written by Jack Lewis,” asserted the press release, “who spent fourteen years in Somaliland... ‘Talking Drums’ is the story of a white party headed by Dr. Campbell, an English scientist. With him are his attractive daughter, Barbara, and a young assistant named Grant. Their search for African lore takes them into the heart of the jungle. Early in the serial they encounter a mad Frenchman who has taken a terrific hold on the natives, and he mysteriously dogs their footsteps... In the story Lewis takes the part of Ulagi, the friendly Massei chieftain who guides Dr. Campbell’s party through darkest Africa.”

[*Abilene Reporter-News*, Sunday, May 15, 1938—“African Lore Reflected In New Mystery Serial Slated By KRBC”] “The drums will not be those of fictitious, theatrical Africa, but the genuine mood of the mysterious continent captured by Jack Lewis, a writer who spent several years there as a member of a scientific expedition.

“During his sojourn in Africa Lewis filled several notebooks with authentic legends, gathered an amazing collection of native exhibits, and actually learned parts of the native dialect. Like the legendary Trader Horn, he learned to interpret the weird and terrifying legend of the drums.

“In the radio play Lewis enacts the part of Massei chieftain Ulagi by name, who befriends Dr. Campbell and party. The story deals with the search of Dr. Campbell, his daughter, Barbara, and young assistant, Grant, for historic lore among the jungle natives. Early in the plot, their footsteps are dogged by a mad and wily Frenchman whom the natives consider a strange sort of god.

“Scheduled to appear as Dr. Campbell is Bruce Payne, prominent Hollywood radio actor.

Barbara is played by Barbara Luddy, star of the 'First Nighter' and other network programs. Grant is portrayed by Joe Kearns, rising Hollywood juvenile."

[*Winnipeg Free Press*, September 14, 1938] "Drums talk across the veldts of darkest Africa when Professors Adrian and Aalbert Smith (you know Aalbert, 'oo was et by lion) set out over the CBC airwaves in quest of the Talking Skull, which alone of all the skulls in the world knows the secret of the Elephants' Graveyard. Accompanying the Smith Brothers will be those two intrepid explorers, Col. Theodore Woodhouse and Frank (Bring 'Em Back Alive) Hawkins, with whom will march Deadshot Oftenbroke, the celebrated big-game hunter, Egbert (The Lion-Killer) Holloway, Lord Percy, and Uncle Andrew (Bang Goes Saxpence) MacGregor."

[*Winnipeg Free Press*, September 21, 1938] "The profoundest secrets of darkest Africa revealed as the Laughing Skull expedition—which began last week in the CBC's Winnipeg studios winds its way into the remotest fastnesses of the high veldt... Characters in the stirring drama include Chief Woochabi, alias Hawkins; Toolagi, the Witch Doctor; Boola Boola, native guide; and the fearless big game hunter Captain Featherhead... There be a Laughing Skull named Brian Hodgkinson also in the offing..."

The transcription series is believed to have been released in 1935. Several sources list broadcast dates from March 16 to September 7 of that year, but this has not been confirmed nor has it been determined what station might have broadcast the show on those dates.

Another source, the 1938-39 edition of the *Variety Radio Directory*, cites *Moon Over Africa* as a release of Radio Recorders, Inc. in Hollywood. Research has determined that it played on ??? station ??? in 193?. It was also broadcast from several facilities in Australia—from Bathurst station 2BS in 1937, from Canberra station 2KA ("The Voice of the Mountains") in 1938, and from Armidale station 2AD in 1939.

ORIGINATION: KNX, Hollywood, California.

[OG-NOTE: Electrical transcriptions of an expanded version of this series were released by Transco under the title *Moon Over Africa*.]

DURATION: September 19–October 8, 1932 (KNX); ca. 1936 (release of transcription series).

PERSONNEL: True Boardman (announcer), Georgia Fifield (producer), Michael Kelly (scriptwriter).

[OG-NOTE: Talbot Mundy has been credited by one source as the author of this serial, but there is no confirmation of this assertion.]

CAST: Lionel Belmore (Professor Anton Edwards), True Boardman (N'guru), Georgia Fifield (Lorna Edwards), Fred Shields (Jack Martin).

EXTANT RECORDINGS: Episodes nos. 1-26 of the transcription program are extant, but there remains some question as to whether this is the entire series or not.

DRUMS OF AFRICA (KNX, HOLLYWOOD)

[*Monday, Wednesday & Saturday---8:45-9:00 PM*]

September 19, 1932	[1] ["...A young man in love with the professor's daughter. A bit of the 'Drums of Africa'... Jungle love 'n everything..."]
September 21, 1932	[2] ?????
September 24, 1932	[3] ["...The jungle wireless!... Mystery, adventure and for good measure a 'mummified head'... Weird hypnotism..."]
September 26, 1932	[4]
September 28, 1932	[5] ["...In the jungles searching for a mythical white race..."]
October 1, 1932	[6] ["...Led by a weird talking, mummified head, they are captured by savages..."]
October 3, 1932	[7]
October 5, 1932	[8]
October 8, 1932	[9]

MOON OVER AFRICA (1935 DISC SERIES)

March 16, 1935 [1] "**The Talking Head**"

March 23, 1935 [2] "**The Atlantis Quest**"

March 30, 1935 [3] **"Jungle Trance"**
 April 6, 1935 [4] **"The Sacred Python"**
 April 13, 1935 [5] **"The Rhinoceros Hill"**
 April 20, 1935 [6] **"Captured by Cannibals"**
 April 27, 1935 [7] **"Escape"**
 May 4, 1935 [8] **"A New Land"**
 May 11, 1935 [9] **"Inside the Volcano"**
 May 18, 1935 [10] **"Prisoners in the Palace"**
 May 25, 1935 [11] **"Sacrificed"**
 June 1, 1935 [12] **"Revolution"**
 June 8, 1935 [13] **"The Secret of the Talking Head"**
 June 15, 1935 [14] **"Passage of the Rock"**
 June 22, 1935 [15] **"The Witch Woman of the Rock"**
 June 29, 1935 [16] **"Back to the Jungle"**
 July 6, 1935 [17] **"The Eyes of the Moon"**
 July 13, 1935 [18] **"The Leopard Cult"**
 July 20, 1935 [19] **"The Leopard Woman"**
 July 27, 1935 [20] **"The Devil Doll"**
 Aug. 3, 1935 [21] **"White Magic"**
 Aug. 10, 1935 [22] **"Native Revenge"**
 Aug. 17, 1935 [23] **"The Whispering Forest of Death"**
 Aug. 24, 1935 [24] **"Treachery"**
 Aug. 31, 1935 [25] **"The Orchids of Death"**
 Sep. 7, 1935 [26] **"The Treasure of the Ancients"**

[Episode titles are not from the original series, but were added descriptively by OTR collectors in the Seventies.]



Georgia Fifi

DRUMS OF CONSCIENCE

[RADIO-SCRIPT]

Script by James F. Whipple...

[CHRONOLOGY]

MEN OF DESTINY (WOR, NEW YORK—MBS)

[Sunday—2:30-3:00 PM]

March 21, 1937

“**Drums of Conscience**”

[“...an experimental psychological drama... The native drums used in this play are the real African variety...”]

SCRIPT: James F. Whipple.

THE COLUMBIA WORKSHOP (WABC, NEW YORK—CBS)

[Sunday—7:00-7:30 PM]

May 2, 1937

“**Drums of Conscience**”

THE DUNWICH HORROR

[NOVELETTE]

Major Lovecraft story adapted several times for radio. The 1945 broadcast was the first full-fledged Lovecraft dramatization, although readings of Lovecraft stories had preceded it: Nelson Olmsted read “The Music of Erich Zann” in 1943, and there’s a strong possibility that the Lovecraft ghost-written story “The Curse of Yig” was narrated by Mexico’s El Monje Loco.

[The Masked Movie Critic, May-June 2005] “I spent a month planning on tuning in to their promised adaptation of H.P. Lovecraft’s The Dunwich Horror only to find, when the night arrived, that it wasn’t a ‘dramatization’ at all...but just a bunch of actors reading the story, and in a decidedly arty, slightly annoying, way. That’s right—only an hour of so-called drama a week and, at least in this case, it wasn’t a ‘drama’, but a glorified talking book.”

ORIGINATION: KNX, Hollywood (CBS).

DURATION: November 11, 1945.

PERSONNEL: William Spier (director).

CAST: Ronald Colman

EXTANT RECORDINGS: Yes.

SUSPENSE (KNX, HOLLYWOOD)

[???

Nov. 11, 1945

“**The Dunwich Horror**”

DUNWORTHY 13

[RADIO-SCRIPT]

[BBC title card for “Dunworthy 13”] “An operator on night duty at a lonely exchange gets a call from a ghost who keeps asking the time and tells him how he killed his brother.”

[BBC title card for “Dunworthy 1313”] “...adapted from his television version, based on radio play ‘Dunworthy 13’...”

“...a night telephone operator who keeps getting calls from a man wanting to know the time who says how he murdered his brother one Christmas Eve and is waiting for him to return. At midnight his voice ends in a choke. The operator tries to convince the police he is sober—they find the caller’s number was a dead line—that of a manor which no longer existed.”

[CHRONOLOGY]

(REGIONAL PROGRAMME, LONDON—BBC)

[Saturday—7:15-8:10 PM]

December 25, 1937

“The Shirt” / “**Dunworthy 13**”

[“...a miniature thriller by John Pudney...”]

[**BBC TITLE CARD:** "...An operator on night duty at a lonely exchange gets a call from a ghost who keeps asking the time and tells him how he killed his brother..."]

SCRIPT: John Pudney.

PERSONNEL: John Cheate (producer).

(HOME SERVICE, LONDON—BBC)

[Saturday—4:35-5:00 PM]

December 29, 1951

"Dunworthy 1313"

[**BBC TITLE CARD:** "...a night telephone operator who keeps getting calls from a man wanting to know the time who says...he murdered his brother one Christmas Eve and is waiting for him to return. At midnight his voice ends in a choke. The operator tries to convince the police he is sober—they find the caller's number was a dead line—that of a manor which no longer existed..."]

SCRIPT: John Pudney ("...adapted from his television version, based on radio play 'Dunworthy 13'...").

PERSONNEL: Norman Edwards (producer).

DUSK BEFORE HELVELLYN

[RADIO-STORY]

A weird story, perhaps a follow-up to the Nightmares series, by Antony Marsden, mystery novelist best remembered for *The Man in the Sandhills* (1927), *The Mycroft Murder Case* (19??), and *The Moonstone Mystery* (19??).

"A nightmare story of the Cumberland Lake District by Antony Marsden. Read by the author."

Jenkins, Alan C. (compiler) - *Ghosts!: An Anthology of Spectral Stories*. Blackie & Son, London. Stories by Sir Richard Burton, Marguerite Tinayre, Antony Marsden, Daniel Defoe, Eden Phillpotts, Edgar Allen Poe, Algernon Blackwood, R.H.Barham, L.P.Hartley, Maurice O'Sullivan, W.H.Barrett, Sir Walter Scott, H.P.Lovecraft, P.C.Wren, Lord Dunsany, Mark Twain, Richard Middleton, A.L.Rowse, Horace Annesley Vachell, E.F.Benson, and Jerome K. Jerome.

ORIGINATION: Empire Programme, Daventry (BBC).

DURATION: October 2, 1935.

PERSONNEL: Antony Marsden (writer, reader).

EXTANT RECORDINGS: None.

(EMPIRE PROGRAMME, DAVENTRY—BBC)

[Wednesday—4:30-4:50 PM]

October 2, 1935

"Dusk Before Helvellyn"

THE DWELLER IN THE DARKNESS

[RADIO-SCRIPT]

"Reginald Berkeley's first play was then broadcast, billed as 'A play of the unknown' and a play which 'touches on the realm of the occult'..."

"Berkeley was described as the author of 'French Leave', 'Eight O'Clock', his previous stage plays. Berkeley tells of the management row he encountered after it had been broadcast (Berkeley, 1928, 18). He explains this thirty-minute play was 'a spiritualist séance, so as to get a "background" of weird rappings and noises'. He had been keen from the outset to invent 'a "background" by means of sounds'. (Berkeley was to script elaborate 'mise en scène' after 'mise en scène' in 'The White Chateau' and 'Machines'). 'The Dweller' then came to the attention of 'an enterprising journalist' who 'scenting good copy, at once attacked the B.B.C. for doing spiritualistic propaganda'. Berkeley then found himself confronted by an 'aghast' B.B.C.:

"To my utter astonishment I found the B.B.C. aghast. The Managing-Director, the Director of Education, the director of Publicity had all bombarded the Dramatic Department with their opinions. Something had to be done at once. ... The last line of the play was wrong. It must be

changed. It must be made innocuous. They adjured me to consent. ... I consented. But I warned the Dramatic Producer he was pickling a rod for his own back.”

This was the first censorship row that R.E. Jeffrey appears to have encountered and it must have been on his mind when he wrote his 'Radio Times' article for July and described his regulation of plays:

As to the actual nature of the plays, they will not follow the trend of the present stage play, with its predominating sex, or, rather, sexual, interest. They will set a new standard, rather than adopt an existing one. It must be remembered that radio plays are presented at the, family fireside. Their ethics, must be unquestionable. ('The Radio Times' 17 July 1925)

It is not clear when the attention of the 'enterprising journalist' was first drawn to 'The Dweller'. Berkeley's account is rather shortened. It could have been before or after broadcast. Was Berkeley pressured to change his final line for the first broadcast – and this is perhaps more likely - or for the repeats on 14 April (Daventry 5XX) and 16 April (London 2LO)? The second broadcast had the same cast.

[K. H., *Manchester Guardian*] “There is...no medium which more sensitively enhances the suggestion of the supernatural than that of the microphone. The cinema may pile visual upon oral horror, and the theatre give closer contact with the players, but the microphone by virtue of its limitations presents to its scattered audience that conviction of ‘something strange,’ which, after individual experience, can be more disturbing than an evening of ‘horrors’ in a well-filled theatre.

“Nothing can be seen, often nothing heard, and it is this sheer blankness which tightens the tension for the listener. Mr. Berkeley's ghost became audible, but it was in the earlier parts of the sketch as ‘something strange’ that he was most eerily sinister.”

[Berkeley, *Machines*] “I first wrote for broadcasting about three years ago. As is usual, I discussed the plot in advance with Mr. Jeffrey—a charming man to work with—and in due course delivered the script of a short ‘thriller’ called ‘The Dweller in the Darkness.’ I had better say in parenthesis that the first thing the writer of a wireless play has to think about is inventing a set of circumstances in which he can obtain a ‘background’ by means of sounds. These and what he puts into his characters’ mouths are his only scenery. Hence the present play, ‘MACHINES,’ and all its sub-developments; hence the mise en scene of my first attempt, which was a spiritualistic séance, so as to get a ‘background’ of weird rappings and noises.

“‘The Dweller’ was immediately put into rehearsal and was broadcast. An enterprising journalist, scenting good copy, at once attacked the B.B.C. for doing spiritualistic propaganda... I went to see my friends at Savoy Hill expecting to find that a jet of cooling ridicule had been turned on the newspaper in question (the editor of which, by the way, sent me an apology for the stupidity of the attack). To my utter astonishment, I found the B.B.C. aghast. The Managing-Director, the Director of Education, the Director of Publicity had all bombarded the Dramatic Department with their opinions. Something had to be done at once. Not, of course, that the newspaper attack made any difference whatever. They all assured me of that. But they had suddenly seen the light. The last line of the play was wrong. It must be changed. It must be made innocuous. They adjured me to consent. The Managing-Director put in a plea on the telephone. It didn't seem to me to make a great deal of difference either way, and as the change would give them great pleasure I, of course, consented. But I warned the Dramatic Producer that he was pickling a rod for his own back.”

[CHRONOLOGY]

(5XX, CHELMSFORD)

[Tuesday—9:15-9:45 PM]

April 14, 1925

“The Dweller in the Darkness”

SCRIPT: Reginald Berkeley.

PERSONNEL: R. E. Jeffrey (director).

CAST: Mabel Constanduros (Mrs. Vyner), Gordon Douglas (Mr. Vyner), Henry Oscar (Mr. Mortimer), Phyllis Panting (Phyllis Vyner), Ashton Pearse (Professor Urquhart), Raymond Trafford (Henry).

(2LO, LONDON)

[Thursday—9:15-9:40 PM]

April 16, 1925

“The Dweller in the Darkness”

CAST: Mabel Constanduros (Mrs. Vyner), Henry Oscar (Mr. Mortimer), Phyllis Panting (Phyllis Vyner), Ashton Pearse (Professor Urquhart), Tarver Penna (Mr. Vyner), Raymond Trafford (Henry).

LONDON RADIO REPERTORY PLAYERS (BOURNEMOUTH)

[Monday—9:10-9:45 PM]

May 4, 1925

“The Dweller in the Darkness”

THE LONDON RADIO REPERTORY PLAYERS (5WA, CARDIFF)

[Friday—9:15-9:45 PM]

May 22, 1925

“The Dweller in the Darkness”

THE REPERTORY PLAYERS (5SC, GLASGOW)

[Monday—9:15-9:45 PM]

June 1, 1925

“The Dweller in the Darkness”

CAST: Mabel Constanduros (Mrs. Vyner), Drelincourt Odum (Mr. Vyner), Henry Oscar (Mr. Mortimer), Phyllis Panting (Phyllis Vyner), Ashton Pearse (Professor Urquhart), Raymond Trafford (Henry).

THE LONDON RADIO REPERTORY PLAYERS (2BD, ABERDEEN)

[Friday—9:15-9:25 PM]

June 19, 1925

“The Dweller in the Darkness”

THE LONDON RADIO REPERTORY PLAYERS (2ZY, MANCHESTER)

[Monday—9:15-9:40 PM]

June 29, 1925

“The Dweller in the Darkness”

THE LONDON RADIO REPERTORY PLAYERS (2LO, LONDON)

[Wednesday—8:15-8:50 PM]

July 8, 1925

“The Dweller in the Darkness”

THE LONDON RADIO REPERTORY PLAYERS (5NO, NEWCASTLE)

[Friday—9:10-9:40 PM]

July 17, 1925

“The Dweller in the Darkness”

THE DWELLER IN THE DARKNESS (2LO, LONDON)

[Monday—10:30-11:00 PM]

January 4, 1926

“The Dweller in the Darkness”

[THE TIMES: “...The scene is a card room at Hardenby Court, a large house rented furnished by Mr. Vyner. The room is a comfortable one with shaded electric lights and a parquet floor. The time and the characters will be made plain in the course of the play...”]

CAST: Mabel Constanduros (Mrs. Vyner), Laurence Gowdy (Professor Urquhart), Michael Hogan (Henry), Henry Oscar (Mr. Mortimer), Phyllis Panting (Phyllis Vyner), Herbert Ross (Mr. Vyner).

THE DWELLER IN THE DARKNESS (5SC, GLASGOW)

[Saturday—9:15-9:40 PM]

September 24, 1927

“The Dweller in the Darkness”

CAST: J. G. Chalmers, Enid Hewit, Percival Steeds, Bertha Waddell, R. B. Wharrie, George Yurll.

THE RADIO PLAYERS OF WFAA (WFAA, DALLAS)

[Thursday—9:30-10:00 PM]

September 27, 1928

“The Dweller in the Darkness”

PERSONNEL: Talbot Pearson (director—1928).

CAST: Roy Cowan, Marion Pearson, George Spelvin, Gladys Stavelly, Dillon White.

PAGES FROM A SKETCHBOOK (LONDON REGIONAL, LONDON—BBC)

[Saturday—9:15-10:15 PM]

July 7, 1934

“Comforts” / “Waiting” / **“The Dweller in the Darkness”** / “The Punter’s Friend” / “The Interview”

PERSONNEL: Max Kester (producer).

CAST: Clifford Bean, Bert Coote, Barbara Couper, Jack Melford, Dorothy Monkman, Cyril Nash, Henry Sherek, Maria Solveg, Philip Wade.

(GSD, DAVENTRY)

[Saturday—7:20-7:40 PM]

November 28, 1936

“The Dweller in the Darkness”

THE DYBBUK

[STAGE-PLAY]

Based on the stage play *The Dybbuk* by S. Anski...

[CHRONOLOGY]

THE CBS RADIO MYSTERY THEATER (WRVR, NEW YORK—CBS)

[???day—10:07-11:00 PM]

October 31, 1974

“The Demon Spirit”

[“...A student, Simon, returns from a successful search for a miracle worker who can evoke evil spirits to do his bidding. Only he is told that the hand of his betrothed, Leah, has been given by her father, Sender, to a youth who will inherit great wealth. Simon resolves that the wedding will never take place—even if he must resort to the evil skills he learned from the miracle worker...”]

SCRIPT: Milt Wisoff.

PERSONNEL: Himan Brown (producer-director).

CAST: Mason Adams (Simon), Jack Grimes (Menashe), Nat Polen (Sender), Norman Rose (Meyer), Marian Seldes (Leah), Joseph Silver (Nissen)

EXTANT RECORDING



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