



THE FACE AT THE WINDOW

[STAGE-PLAY]

“Adapted from ‘Le Loup’ by F. Brooke Warren.”

[*The Times*] “Lucio Delgado is a declared villain from his first entry. His moustache, his eyebrows, his imperial, his sallow complexion and his shifty look all proclaim that he is Le Loup, that his is the vile hand that plunges daggers into innocent bodies, that it is his voice which warns each victim with the howl of an animal in pain, that his face is concealed by the luminous mask at the window—in brief, that he is a bad man destined for the guillotine.

“When the great detective Gouffet strolls around Paris in disguise, the audience joyfully shouts its recognition of the old lady selling bootlaces or of the pretended criminal in a blue blouse. When the same detective, having died before he could write down his secret, is brought to life by his friend’s electrical apparatus, we all know that his reanimated hand will write the death sentence of Lucio Delgado, and that Delgado, springing rashly forward and seizing the electrified arm, will go up in a flash of blue flame.”

[*Radio Times*, May 13, 1938—“Full-Blooded”] “The one and only Tod Slaughter brings another grand old melodrama to the microphone on Saturday, May 28. This is *The Face in the Window*, written in the early ‘nineties. We recall being thrilled to our marrows by this play in our early youth. There was the ghastly face itself, probably played by the baggage-man. It kept bobbing up at the window and uttering piercing falsetto howls like those of a dog in pain. There was the series of mysterious murders by the arch-criminal known as Le Loup, the terror of Paris, who always signed his handiwork by leaving an iron dagger on his victim’s chest. There was the brilliant detective Gouffet, never known to fail. Particularly do we remember an excellent bit of business in which the murderer, anxious to remove the bloodstains from his hands, used the water from a flower-vase.

“Finally there was the grim and famous last act in which the victim of a murder was restored to life by electricity—only for a second or two, but long enough to reveal above the hum of the electrical apparatus the name of his murderer. The bulk of all these hearty thrills will be yours for the listening. If you are too big and blasé to be thrilled by anything so elementary you will at least have the more scholarly pleasure of listening to a good museum piece that has played quite a notable part in the evolution of the modern detective play.”

[S.R.F., *Radio Times*] “ ‘Now, when you hear me scream, don’t get mike-fright’, said Tod Slaughter at a rehearsal for *The Face at the Window*, to be broadcast tomorrow, Saturday. And he gave a scream that made our blood run cold.

“They went through the play. Murders, a fight on the roof-tops, a dead man brought to life—even in a studio they made it real.”

“He told me how he once toured in *The Face at the Window*, and the face was played by a sheep’s head, made up with phosphorescent paint and crepe-hair. “‘One sheep’s jimmy’ was always on the property list and was purchased every Monday morning, and very unpleasant the theatre was by Saturday night!”

“ ‘I’m in *Sexton Blake* in the part of the Hooded Terror—a millionaire philatelist with a crook’s brain. And we’re going to do *The Face at the Window*. From the Hooded Terror to a sheep’s head.

There's variety for you!"

[CHRONOLOGY]

TOD SLAUGHTER AND HIS COMPANY OF BARNSTORMERS (NATIONAL PROGRAMME, LONDON—BBC)

[Saturday-9:35-10:25 PM]

May 28, 1938

"The Face at the Window"

["...Bestial murders were committed. Paris was in a panic. Always Le Loup left his mark—an iron dagger laid across the heart of the victim. How was he at last betrayed? Did his pursuer die in vain?..."]

SCRIPT: (adapted from "Le Loup" by F. Brooke Warren).

PERSONNEL: John Cheadle (producer).

CAST: Hazel Bainbridge, Clifford Bean, Audrey Cameron, C. Douglas Carlile, F. Garrett, Geoffrey Keen, Jenny Lynn, Peter Mosley, George M. Slater, Tod Slaughter (Lucio Delgado / "Le Loup").

FACES IN THE NIGHT

[RADIO-SERIES]

Found in the radio program log of the *Lincoln Evening Journal*. KFOR and KOIL were under the same ownership and shared both CBS shows and the same acting troupe, the KOIL Players. When the Mutual network went coast-to-coast at the end of 1936, KFOR added the network feed of *The Witch's Tale* to their schedule and dropped *Faces in the Night*. However, in the middle of January a new late-evening show cropped up, *The Witching Hour*. It is unknown whether or not this was a continuation of *Faces in the Night*.

[Bruce Nicoll, *Lincoln Evening Journal*, December 20, 1936] "We wish that KFOR's Faces in the Night program would do an about face or give up..."

ORIGINATION: KFOR, Lincoln, Nebraska.

DURATION: [October 14]-December 18, 1936.

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

FACES IN THE NIGHT (KFOR, LINCOLN)

[Monday-Wednesday-Friday—10:00-10:15 PM]

Oct. 21, 1936

Nov. 6, 1936

Nov. 13, 1936

Nov. 18, 1936

Nov. 20, 1936

Nov. 25, 1936

Nov. 27, 1936

Dec. 18, 1936

FACES IN THE WINDOW

[RADIO-SERIES]

"The mind at midnight is lonely, and the senses are sharp. And so, from out of darkness of shape or form, where a single light is focused, the sharp and lonely midnight mind will see...faces in the window."

Ken Nordine served as dramatic narrator for this series that started on Chicago television station WNBQ in the fall of 1952 and expanded to a radio version in May of the following year. "[It was] very late at night," recalls Nordine. "It came on after the used car salesmen. There I'd be in one corner of the studio: myself, the engineer and one little light to read by. I would read horror stories, Edgar Allan Poe, 'Rats in the Wall' by Lovecraft, and scare the heck out of people. It had a

tremendous reaction.”

For the first broadcast on November 22 Nordine read Poe’s “The Black Cat” while the camera stayed locked on his face.

Nordine had a marvelously deep voice that was perfect for the reading of eerie narratives. “When puberty came along,” he explained, “my voice dropped, and the only thing I had to do was learn to read intelligently... People would always tell me that I should get into radio because I had a good voice. So I organized a radio workshop for the Board of Education here in Chicago—WBEZ. From that, little by little, I got into the business of being an announcer and actor-narrator. Eventually, I ended up doing some parts on the old *Lights Out* series.”

“I found out years later that the kids were watching because they could turn off the lights and it was a great way to hug each other in the dark. I scared them into romance.”

[Gerald McDougall, imdb] “I remember Ken Nordine of WGN-TV in Chicago reading it [“Passion in the Desert”] as one of his late night shows.”

[“Double Life.” *Time* (August 9, 1954).] “Nordine himself is no stranger to experimental television. For more than a year he has been frightening and delighting Chicago audiences with eerie readings of classic horror tales such as Poe’s *Pit and the Pendulum*, Lovecraft’s *Rats in the Walls*. He calls this show *Faces in the Window*, plays weird music as he reads and scares his listeners with a bagful of simple but effective tricks. For a story where a man is hanged, he had the camera turn slowly back and forth to suggest a corpse swinging on a rope. Trick lights and a turtleneck sweater make his cadaverous face appear to float in air, and sometimes a zoomar lens moves in until only one glittering Nordine eye fills up the television screen.”

“I remember vividly sitting in an old arm chair enthralled with Nordine’s Monday night performances,” recalls Jan Bach, who was a teenager at the time. “Several years ago Nordine came out to Northern Illinois University, where I teach in the School of Music, to do an evening of Word Jazz, and was a very gracious and hospitable man. And was he surprised when I put Bartok’s ‘Sonata for Unaccompanied Violin’ on the record player and asked him to identify it. ‘Why,’ he said, ‘that’s the old theme I used for *Faces in the Window*!’”

ORIGINATION: WMAQ, Chicago, Illinois.

DURATION: May 4–September 7, 1953.

[OG-NOTE: The television version had a substantially longer run, from November 22, 1952 until ??? ??, 1954.]

PERSONNEL: Marvin David (series co-creator, story adapter), George Heinemann (series co-creator), Larry Johnson (music supervision), Howard Keegan (director), Bruce Knowles (sound engineer), Ken Nordine (dramatic reader).

EXTANT RECORDINGS: “The Pit And The Pendulum” (7/13/53), “The Bet” (8/10/53), “A Visitor from Egypt” (8/17/53), “Hide and Seek” (8/24/53), “Possession on Completion” (8/31/53).

[OG-NOTE: Audio portions of several of the television broadcasts are also available. These include “The Black Cat” (11/22/52), “The Lightning Rod Man” (1/17/53), “The Pit and the Pendulum” (1/24/53), “The Cone” (1/31/53), “The Masque of the Red Death” (3/7/53), and “The Facts in the Case of Mr. Valdemar” (4/18/53).]

[PROGRAM LOG]

FACES IN THE WINDOW (WMAQ, CHICAGO)

[Monday—11:15-11:45 PM]

May 4, 1953

May 11, 1953

May 18, 1953

May 25, 1953

June 1, 1953

June 8, 1953

June 15, 1953

June 22, 1953

June 29, 1953

July 6, 1953 NO SHOW?

July 13, 1953 “The Pit and the Pendulum”

July 20, 1953

July 27, 1953 NO SHOW?

Aug. 3, 1953

Aug. 10, 1953 “The Bet”

Aug. 17, 1953 “A Visitor from Egypt”

Aug. 24, 1953 **“Hide and Seek”**
Aug. 31, 1953 **“Possession on Completion”**
Sep. 7, 1953

[Monday—1:00- AM]

Oct. 19, 1953
Oct. 26, 1953
Nov. 2, 1953
Nov. 9, 1953
Nov. 16, 1953
Nov. 23, 1953
Nov. 30, 1953
Dec. 7, 1953

Feb. 1, 1954 Chan

FACHENZO EL MALDITO

[RADIO-SERIAL]

Seibel: “Another important group of protagonists is the one of beings aen double personality, in which it prevails badly; they always die finally. Usually they become at night, like Fachenzo the Damn one, that during the day is a beneficent count of his town, or like the vampires or other monsters, that during the day are pacificos citizens. In tstos cases always they overcome the forces of the good, fuer-of the life.”

ORIGINATION:

DURATION:

PERSONNEL:

EXTANT RECORDINGS: Unknown.

FAMOUS GHOST STORIES

[RADIO-SERIES]

Cited in the Australian OTR Database; nothing further is known.

ORIGINATION:

DURATION: November 6, 1933-

PERSONNEL:

CASTS: Bob Pollard, et al.

EXTANT RECORDINGS: None.

FANTASMAS EN LA SOMBRA

[RADIO-SERIES]

Listed in *El Nacional*.

ORIGINATION: XEX, Mexico, D.F.

DURATION: [May 25-June 1], 1951.

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

FANTASTIC JOURNEYS

[RADIO-SERIES]

“Amazing sci-fi tales.”

FANTASTIC JOURNEYS (RADIO 7, LONDON—BBC)

[Sunday—6:30-7:00 PM]

February 1, 2009

“The Door in the Wall”

[BBC RADIO 4 EXTRA: “...Is daydreamer Lionel Wallace brave enough to turn his back on the world he knows for a better life? Read by Anton

- Lesser...”]
SCRIPT: (adapted from the short story by H. G. Wells).
 “
 February 8, 2009 [BBC RADIO 4 EXTRA: “...Time and chance play tricks on George Lyle as he drives across the Arizona desert. Read by Nathan Osgood...”]
 February 15, 2009 **“The Faery Handbag”**
 [BBC RADIO 4 EXTRA: “...A distraught young woman loses both her boyfriend and her grandmother to a magical bag. Read by Maggie Blake...”]
 February 22, 2009 [BBC RADIO 4 EXTRA: “...A diligent policeman discovers how a multi-millionaire businessman stays ahead of his rivals. Read by Sam Dale...”]

LES FANTASTIQUES

[RADIO-SERIES]

This Belgian series specialized in tales of horror adapted from great works of literature.

“En 1956, une émission intitulée—fort joliment—“L’antenne magique” touchait à deux genres, à deux styles. Ce que signifiait bien les sous-titres de chacune de ces séries: “Les fantastiques” d’un côté, “Science-fiction” de l’autre. Dans la première étaient données des textes originaux, mais aussi des adaptations de nouvelles d’auteurs comme Herbert George Wells, Charles Dickens, Prosper Mérimée et Jean Ray...”

ORIGINATION: Bruxelles 1, Brussels (Radio Bruxelles).

DURATION: January 2-March 12, 1956 (first series), April 9-May 14, 1956 (second series), October 11, 1957-January 24, 1958 (third series).

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

LES FANTASTIQUES (BRUXELLES 1, BRUSSELS)

[Monday—8:55-9:25 PM]

- | | |
|-------------------|---|
| January 2, 1956 | “La Maison de campagne” (by Jean Welle)
SCRIPT: Jean Welles. |
| January 9, 1956 | “Le Garde-barrière”
SCRIPT: M. S. Thiry (adapted from a story by Charles Dickens). |
| January 16, 1956 | “Diable à vendre”
SCRIPT: André Villers. |
| January 23, 1956 | “La Ruelle ténébreuse”
SCRIPT: Georges Van Hout (adapted from the story by Jean Ray). |
| January 30, 1956 | “Histoire du homard”
SCRIPT: extracted from the novel <i>Entre deux anges</i> by Alexis Curvers. |
| February 6, 1956 | “Le Futur antérieur”
SCRIPT: Georges Van Hout. |
| February 13, 1956 | “Histoire d’un fantôme Inexpérimenté”
SCRIPT: Georges Adam (adapted from “The Inexperienced Ghost” by H. G. Wells). |
| February 20, 1956 | “Tambours noirs”
SCRIPT: Henri Cornelius. |
| February 27, 1956 | “Musique à Strathfield Hall”
SCRIPT: Victor Misrahi. |
| March 5, 1956 | “La Vénus d’Ille”
SCRIPT: Christian Gilbert (adapted from the story by Prosper Mérimée). |
| March 12, 1956 | “Portrait de famille”
SCRIPT: Paul Gilson, Nino Frank. |
| April 9, 1956 | “Le Parc de Sadorges”
SCRIPT: Roger Richard. |
| April 16, 1956 | “Le Fantôme du néant” |

April 23, 1956	SCRIPT: Claude Vial. "Horoscope" SCRIPT: Jean Servais.
May 7, 1956	"La Tour de Londres" SCRIPT: Robert Patrice.
May 14, 1956	"On demande M. Tobias" SCRIPT: Philippe Darel.
October 11, 1957	"L'Ecrivain public" SCRIPT: Michel De Ghelderode.
November 5, 1957	"En Arriere" SCRIPT: Marcel Ayme.
November 29, 1957	"Les Lumieres" SCRIPT: Pierre Boulle.
December 27, 1957	"En pays singulier" SCRIPT: Yves Gandon.
January 24, 1958	" La Main " SCRIPT: Based on the story by Guy de Maupassant.

LE FANTOME DE L'OPERA

[BOOK; RADIO-SERIAL]

A multi-part adaptation of the Gaston Leroux classic. "le feuilleton *Le Fantome de l'Opera*, d'apres Gaston Leroux, diffuse en septembre 1959."

ORIGINATION: Bruxelles 1 (?), Brussels.

DURATION: September ?-?, 1959.

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

FARM OF THREE ECHOES

[STAGE-PLAY]

[*Time*, December 11, 1939] "A piece of monstrous twaddle, so old-fashioned as to be almost refreshing, it concerns three generations of a hot-blooded Boer family who live somewhere on the veldt. The husbands systematically bully the wives, and the wives systematically bump off the husbands. Home life, between whiles, is saved from monotony by Satan (who arrives so punctually each day he could just as well deliver the mail), assorted ghosts, the old lady's coffin (which, pending its final function, she uses as a kind of chaise lounge), windstorms, shotguns, sluts from the city and the black influenza.

"Miss Barrymore refuses to let all this give anybody the creeps. Seldom offstage, and extremely vocal, blunt and racy when on, she plays her role with a huge gusto and humor that never degenerate into caricature."

The play ran for 48 performances from November 28, 1939 through January 6, 1940 at the Cort Theatre. The setting is the Gerart farm, Orange Free State, South Africa. The characters are Ouma Gerart (Ethel Barrymore), Isaac Gerart (Ouma's son), Lisha Gerart (Ouma's daughter-in-law), Logenhoofen, Saul Portenaar, Dyke Hesse, Jan Gerart (Ouma's grandson), Naomi deMeer, Marie Hesse.

"Ouma Gerart, who has lived all her life on a South African farm, is 97 years old and still alert. When she was younger and could no longer stand the brutal treatment of her husband she slipped a loaded shell into a gun he was cleaning and he blew his head off. Now her daughter-in-law, Lisha, is having husband trouble with her brutal mate, Isaac Gerart. She cuts his saddle girth, his

horse pitches him off and he breaks his neck. Comes Jan Gerart, Ouma's grandson, and, knowing what he does, he is reluctant to marry the orphaned Naomi deMeer for fear, if he becomes cruel, she will also do away with him. It takes considerable drama to bring Jan and Naomi together."

[*"In New York with Dale Harrison"*] "Few who have seen 'The Farm of Three Echoes' have been able to make up their minds whether it is melodrama or comedy. Several have referred to it as 'South African Tobacco Road'..."

"Whatever it is, 'The Farm of Three Echoes' is something to see. The Barrymore is delightful as a gently mad woman who loves to nap in her coffin in the attic or sit by the fire and listen for the footsteps of 'Old Satan come to claim his own.' There is one moment when the action is so tense that people in the audience cry out in horrified surprise—an unusual tribute from a New York audience."

[*Mason City Globe-Gazette*] "Ethel Barrymore and the entire cast of 'Farm of Three Echoes' appear in Columbia's 'Texaco Star Theater' production of the Broadway success when the New York half of this hour-long show is heard..."

"According to Burns Mantle, noted drama critic and best plays anthologist, it is the first time a Broadway production has been given for radio before going on tour."

"'Farm of Three Echoes' has been condensed to a half-hour show with Miss Barrymore and others playing the parts they had in the stage version."

[Helen Craig, I.N.S.] "She has a wandering mind which sees ghosts one minute and cracks out horse sense the next, but her limbs are as spry as a girl and she handles a shotgun with a steel wrist and beady eye. The first night audience was so demused (?) by grandma's antics at her age that the plot, a shivery tale of family hate on the African veldts, went by somewhat neglected."

"The New York Times says that Ethel Barrymore...is planning to appear in 'Farm of Three Echoes' next fall. In this piece she will play a woman who sleeps in a coffin and utters witches' prophecies of doom. Dame May Whitty appeared in the play in London in 1935 and is said to be interested in a New York production as well."

[*Variety*, December 6, 1939] "...it appears that the demons that have been riding the Gerart men relentlessly through the generations are going to bring back still another harvest of tragedy and hate. But the ancient Ouma, after frightening the young bride into hysteria and the audience half out of its wits, takes a shotgun off the wall and ties up the plot-ends into a satisfying climax... It's a sort of combination 'Tobacco Road' and 'Beyond the Horizon'... It could be adapted into a chilling picture."

[*New York Times*, Brook Atkinson] "...a South African farming family in which the men folk carry on an evil tradition...doors open mysteriously, the wind howls around the edge of the house..."

[*New York Herald Tribune*, Richard Watts Jr.] "...drama about ghosts on the Veldt... Ghosts, wisely taken for granted and not impersonated by actors, dart about from time to time... When she announces cheerily that Satan is on his way you have no doubt of it... The sight of old Ouma guarding her coffin with a shotgun or challenging the devil to come in and do battle with her in person..."

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

DURATION: January 24, 1940.

PERSONNEL:

CAST: Ethel Barrymore (Ouma Gerart), Ann Dere (Lisha Gerart), Victor Esker (Logenhoofen), Eduard Franz (Saul Portenaar), John Griggs (Dyke Hesse), Dean Jagger (Jan Gerart), McKay Morris (Isaac Gerart), Priscilla Newton (Naomi deMeer), Nancy Sheridan (Marie Hesse).

EXTANT RECORDINGS: None.

[PROGRAM LOG]

TEXACO STAR THEATRE (WABC, NEW YORK)

[*Wednesday—9:00-10:00*]

January 24, 1940

"Farm of Three Echoes"

[*"...Ethel Barrymore plays Ouma, that coffin-loving South African grandmother of 'The Farm of Three Echoes,' in which she was seen on E street earlier in the season. The relish with which she played the talkative old lady brought her critical acclaim..."*]

EXTANT RECORDING

FEAR

[RADIO-EPISODE]

The seventh program in the BBC series *Pilgrim's Way*, "an anthology of poetry, prose and music."

ORIGINATION: National Programme, London (BBC).

DURATION: July 8, 1934.

PERSONNEL: R. Ellis Roberts (scriptwriter), Robert Speaight (speaker), Ion Swinley (speaker).

EXTANT RECORDINGS: None.

[PROGRAM LOG]

PILGRIM'S WAY (NATIONAL PROGRAMME, LONDON)

[Sunday—9:05-9:30 PM]

July 8, 1934

"**Fear**"

["...from: R. L. Stevenson, E. Bulwer-Lytton, James Stephens, Oscar Wilde, Leo Tolstoy, Thomas Nashe, George Borrow, The Psalms, John Donne, W. S. Landor, Julian of Norwich, and the first epistle of St. John..."]

FEAR ON FOUR

[RADIO SERIES]

FEAR ON FOUR (RADIO FOUR, LONDON—BBC)

1989

"**Survival**"

[**RADIO 4 EXTRA NEWSLETTER:** "...Edward de Souza brings us a chilling tale... When a space ship, on its way to a space colony, malfunctions, some of the travellers resort to borrrific measures in order to survive..."]

SCRIPT: Pat Hooker (adapted from the story by John Wyndham).

PERSONNEL: Gerry Jones (director).

CAST: Karen Ascoe, Simon Cuff, Michael Deacon, David March.

FEAR WALKS THE MOOR

[SHORT-STORY]

Subject for further research; is it reprinted in *Best Broadcasting Stories*?

ORIGINATION: National and Regional Programmes, London (BBC).

DURATION: October 3, 1938; January 30, 1939.

PERSONNEL: Hilton Brown (writer, reader).

EXTANT RECORDINGS: None.

[PROGRAM LOG]

(NATIONAL PROGRAMME, LONDON)

[Monday—10:35-11:00 PM]

October 3, 1938

"**Fear Walks the Moor**"

(REGIONAL PROGRAMME, LONDON)

[Monday—12:45-1:10 PM]

January 30, 1939

"**Fear Walks the Moor**"

THE FIDDLERS OF STRATHSPEY

[FOLK-LEGEND]

[*Radio Times*, November 18, 1938] "A Scottish folk tale dramatized by Elizabeth Kyle..."

"Once upon a time, not long after the Battle of Culloden, two traveling fiddlers from Strathspey were passing through the town of Inverness round about Christmas time; but their music was not welcome in the town, for the hearts of the folk were heavy with sorrow for Prince Charlie and his defeated cause."

“So the fiddlers had to spend the night out in the snow on the little hill near the town called Tomnahurich—the hill of the fairies—and in the middle of the night the hill opened and the Fairy King welcomed them in to play a reel for his daughter’s revels. What befell them in the fairy hill and how they returned to the world to find that they had been gone, not one night, but a hundred years, you will hear if you listen to the play.”

ORIGINATION: Scottish Programme, Edinburgh (BBC).

DURATION: November 26, 1938.

PERSONNEL: Elizabeth Kyle (scriptwriter).

EXTANT RECORDINGS: None.

[PROGRAM LOG]

THE CHILDREN’S HOUR (SCOTTISH PROGRAMME, EDINBURGH)

[Saturday—5:00-5:30 PM]

November 26, 1938 “The Fiddlers of Strathspey”

FIRE BURN AND CAULDRON BUBBLE

[RADIO-SPECIAL]

[*Times*] “...a programme of witchcraft compiled from contemporary sources and imaginative writings by Mr. C. Denis Freeman and Mr. M. H. Allen...”

[*Manchester Guardian*] “Messrs. Denis Freeman and M. H. Allen, to whom listeners owe the *Miscellanies*, have compiled for broadcast to-night an anthology of witchcraft. Their sources have been imaginative writers—naturally the Elizabethans have a large place in the selections made—and contemporary accounts of the trials of witches.”

[M.C. “The Witches’ Programme.” *Manchester Guardian* (November 9, 1932)] “The idea of burning fires and bubbling cauldrons over the wireless was fresh and promising, but...somehow, in spite of the incantations and weird music the witches fell rather flat... Regarded purely as an anthology the programme was interesting. There were pieces read about witches, and extracts from actual trials; a portion from Marlowe’s ‘Dr. Faustus,’ and part of the witches’ incantations from ‘Macbeth.’ We had rather wanted to be roused or horrified, and found the programme milder than our expectations.”

ORIGINATION: National Programme, London (BBC).

DURATION: November 8, 1932.

PERSONNEL: M. H. Allen (producer), C. Denis Freeman (producer), Leslie Woodgate (music director).

CAST: Dennis Arundell, Andrew Churchman, Wilfrid Grantham, Viola Lyel, Ion Swinley, Veronica Turleigh, J. Fisher White, Gladys Young.

EXTANT RECORDINGS: None.

[PROGRAM LOG]

(NATIONAL PROGRAMME, LONDON)

[

November 8, 1932 “Fire Burn and Cauldron Bubble”

FIVE AT THE GEORGE

[RADIO-SCRIPT]

TV broadcast on May 6, 1939.

FIVE-MINUTE MYSTERIES

[RADIO-SERIES]

[*The Billboard*, November 7, 1936] “NBC Thesaurus has started delivery on its new *Five-Minute Mystery* series. Deliveries weren’t due until November 15.”

[Broadcasting, February 15, 1937] “This is thrilling entertainment for the entire family—something unusual in short period transcribed program features.

“There are 54 episodes available in the series and each mystery is complete in itself—presenting the crime, the necessary clues, and the solution. A few of the episode titles are shown below. Each

episode runs not quite five minutes, allowing time for opening and closing commercial announcements.

"These Five Minute Mysteries can be sponsored as individual features or can be interpolated in longer program periods. Try listening to a few episodes—any NBC THESAURUS station will be glad to oblige.

"A few of the programs in the series: Case of Pharaoh's Curse—Murder in the Big League—The Drums of Doom—The Dead Man Who Returned—Case of the Lovesick Wife—The Organ in the Graveyard—The Vampire on the Moor—Case of the Gangster Casket—and 46 other Mysteries!

"For further information regarding the series ask the nearest NBC THESAURUS station or write NATIONAL BROADCASTING COMPANY, INC. A Radio Corporation of America Service, ELECTRICAL TRANSCRIPTION SERVICE, 30 Rockefeller Plaza, New York, Merchandise Mart, Chicago, Ill."

ORIGINATION: NBC Electrical Transcription Service, New York.

DURATION: First released in November, 1936, and provided as part of the NBC Thesaurus service to participating stations across the country.

[OG-NOTE: It is known that the series ran in New Zealand on Wellington station 2YC in 1941. It's presumably likely that it also was broadcast on Australian and other N.Z. stations.]

PERSONNEL: Unknown.

CASTS: Unknown.

EXTANT RECORDINGS: Episodes numbers 1-42 are known to survive.

[PROGRAM LOG]

FIVE MINUTE MYSTERIES (NBC ELECTRICAL TRANSCRIPTION SERVICE, NEW YORK)

Circa 1936

- [1] "The Case of the Sexton's Burnt Bank"
- [2] "The Case of the Burglar's Denial"
- [3] "Who Killed Cock Robin?"
- [4] "The Case of the Captain's Bridge"
- [5] "The Case of the Beacon Light"
- [6] "The Case of the Half-Burnt Cigarettes"
- [7] "Death In a China Cup"
- [8] "The Case of the Talking Bird"
- [9] "The Case of the Lovesick Wife"
- [10] "The Case of the Gasping Girl"
- [11] "The Case of the Blank Cartridges"
- [12] "The Case of the Lowesbury Landscape"
- [13] "The Case of the Gangster's Casket"
- [14] "The Case of the Devil's Left Foot"
- [15] "The Case of the Bellringer's Belfry"
- [16] "The Man With the Double Voice"
- [17] "The Case of the Empty House"
- [18] "The Dead Man Who Returned"
- [19] "The Case of the Growling Gorilla"
- [20] "The Drums of Doom"
- [21] "The Case of the Moaning Ghost"
- [22] "The Chinaman's Chance"
- [23] "The Case of the Missing Ruby"
- [24] "The Needle of Death"
- [25] "The Death Was Cheated"
- [26] "The Black Wings of Death"
- [27] "Arsenic Leaves Its Mark"
- [28] "The Case of the Black Rose"
- [29] "Murder in the Big League"
- [30] "The Case of the 'Flying Dutchman'"
- [31] "When the Corpse Walked"
- [32] "The Case of the Pharaoh's Curse"
- [33] "Return from the Grave"

- [34] **"The Body in the Morgue"**
- [35] **"The Invisible Thief"**
- [36] **"The Case of the Egyptian Mummy"**
- [37] **"The Case of the Phantom Limousine"**
- [38] **"The Vampire on the Moor"**
- [39] **"You Can't Win"**
- [40] **"The Case of the Singing Voices"**
- [41] **"The Clue of the Note"**
- [42] **"The Ladder of Death"**
- [43]
- [44]
- [45]
- [46]
- [47]
- [48]
- [49]
- [50]
- [51]
- [52]
- [53]
- [54]

FIVE WHITE FINGERS

[RADIO-SCRIPT]

Described as "A Macabre Comedy, by Max Afford."

[*Wireless Weekly*] "We can't stop Ada laughing," said Mrs. Plackett's sister, Alice, and this was the final strange happening of the two crowded days that followed the coming of the Five White Fingers to the Plackett household. The wealthy widow found this curious relic in a small antique shop, and although her friend, Henry Merriott, swore it was genuine, her agent was frankly skeptical. The mischief worked by these restless fingers forms the basis for the comedy...but is it a comedy or has Ada's laughter a macabre sound? Twist and countertwist are presented in this intriguing play that ranges from broad satire to sheer horror."

ORIGINATION: 2BL, Sydney, New South Wales (Australian National Programme).

DURATION: June 2, 1939.

PERSONNEL: Max Afford (scriptwriter), Lawrence H. Cecil (producer).

CAST: ? (Mrs. Rosa Plackett), ? (Alice Ramsay), ? (Paul Spencer), ? (Henry Merriott), ? (Christian Christopolus), ? (Miss Perkins), ? (Bolton), ? (Ada Plackett).

EXTANT RECORDINGS: None.

[PROGRAM LOG]

(2BL, SYDNEY)

[Friday—8:00-8:50 PM]

June 2, 1939

"Five White Fingers"

FLOOR THIRTEEN

[RADIO-SERIES]

A Hollywood transcription series, presumably horror, described in a press release as being in a *Grand Hotel* style: "Grand Hotel" type of treatment that was borrowed by films from the stage now hits the air. Radioart Guild is making discs of 'Floor Thirteen' serial and using the jump-scene system."

ORIGINATION: Radioart Guild, Los Angeles (electrical transcriptions).

DURATION: Circa October 1933.

PERSONNEL: Unknown.

AVAILABLE RECORDINGS: None.

THE FLUTE

[RADIO-SCRIPT]

"A play of the supernatural by Barbara S. Harper..."

ORIGNATION: The Light Programme, London (BBC).

DURATION: August 5, 1949.

PERSONNEL: Barbara S. Harper (scriptwriter).

CAST: Donald Gray (George Gatwood), Charles Lefeaux (John Williams), Donald Pleasence (Martin Barry).

EXTANT RECORDINGS: None.

[PROGRAM LOG]

MYSTERY PLAYHOUSE (THE LIGHT PROGRAMME, LONDON)

[Wednesday—9:00-10:00 PM]

January 1, 1947 "The Flute" / "Death Is Not All"

[Friday—9:00-9:15 PM]

August 5, 1949

"The Flute"

["...A play of the supernatural...The action takes place in and around a remote cottage on the north coast of Cornwall during the winter soon after the end of the war..."]

THE FLYING DUTCHMAN

[FOLK-LEGEND]

The legend of the Flying Dutchman dates back to what century?...

ORIGNATION: Various.

DURATION: Various.

EXTANT RECORDINGS: "The Flying Dutchman" (*The Witch's Tale*, 1934).

[PROGRAM LOG]

FORTY FATHOM TRAWLERS (WABC, NEW YORK)

[Wednesday—8:30-9:00 PM]

August 20, 1930

"The Fantom Ship"

["...A new dramatic version of the famous legend of the Flying Dutchman, phantom ship... The offering from [Frederick] Marryat's 'Fantom Ship' has been adapted for radio by James Whipple..."]

August 27, 1930

"The Flying Dutchman's Son"

THE WITCH'S TALE (WOR, NEW YORK)

[Monday—9:30-10:00 PM]

February 1, 1932

"The Flying Dutchman"

(HUIZEN)

[Wednesday—8:40-10:40 PM]

January 25, 1933

"The Flying Dutchman"

[LONDON TIMES: "...Play (Heyermans)..."]

OG-NOTE: The Huizen broadcast was based on the play *De vliegende Hollander of de groote weddenschap: een blijmoedig spel in vier bedrijven* (Amsterdam, 1920).]

THE WITCH'S TALE (WOR, NEW YORK)

[Thursday—9:45-10:15 PM]

April 26, 1934

"The Flying Dutchman"

IT'S A LEGEND (TORONTO)

[

September 14, 1947

"The Flying Dutchman"

[CCBC: "...Apparition lures farmer to sea and a vile life in the slave trade; he denounces his maker and becomes an apparition doomed to wander forever..."]

PERSONNEL: Esse W. Ljungh (producer), Joseph Schull (scriptwriter).

CBC WEDNESDAY NIGHT (TORONTO)

[Wednesday—

April 14, 1948

"The Flying Dutchman"

PERSONNEL: Esse W. Ljungh (producer), Joseph Schull (scriptwriter).

FOUR CORNERS AND THE SEVEN SEAS

[RADIO-SERIES]

"From the chronicles of travelers and adventurers the world over come these authenticated accounts of unusual people and unusual events. Bringing you, in each presentation, a strange but true story from the Four Corners and the Seven Seas!"

An Australian series, date unknown. The two episodes cited are supernatural.

[Thingmaster] "A 15 minute show not unlike The World Adventurers Club but without the elaborate setup. This show just plunges right into its story..."

"The Unseen Hand: A railroad story from Indiana... This one is a nicely done, but rather dull, ghost story... "The Dead Do Walk" "A story of New Orleans..." Another story with a supernatural theme. One of the characters uses the word nigger about 3 times, which I suppose is an attempt at authenticity."

ORIGINATION: Australia.

DURATION: Circa 1952.

PERSONNEL: Unknown.

EXTANT RECORDINGS: "The Unseen Hand" (#35), "The Dead Do Walk" (#36).

FOUR CORNERS AND THE SEVEN SEAS (DISC SERIES ON 3UZ, MELBOURNE)

[Monday-Wednesday—7:45-8:00 PM]

September 1, 1952

[PGM. 1] "And One Man Lived"

[MELBOURNE ARGUS: "...A new series of strange but true tales, 'Four Corners and the Seven Seas,' will be heard every Monday and Wednesday night from 3UZ at 7:45. Tonight's episode is called 'And One Man Lived, and is set in Martinique in 1902..."]

FOUR TO THE QUEEN

[RADIO-SERIES]

An oddly-titled series featuring adaptations of classic stories by Earle Birney, the majority of which involve supernatural elements.

ORIGINATION: C???, Vancouver, British Columbia (Trans-Canada Network).

DURATION: November 7-28, 1950.

PERSONNEL: Robert Allen (producer), Earle A. Birney (scriptwriter).

EXTANT RECORDINGS: None.

FOUR TO THE QUEEN (C???, VANCOUVER)

[Tuesday—

November 7, 1950

"The Murder in the Pawnshop"

SCRIPT: Earle A. Birney (adapted from "Markheim" by Robert Louis Stevenson).

November 14, 1950

"A Party at the Undertaker's"

SCRIPT: Earle A. Birney (adapted from "The Coffin-Maker" by Alexander Pushkin).

November 21, 1950

"The Case of Doctor Trifon"

SCRIPT: Earle A. Birney (adapted from "The District Doctor" by Ivan Turgenev).

November 28, 1950

"The Queen of Spades"

SCRIPT: Earle A. Birney (adapted from the story by Alexander Pushkin).

THE FOUR-FIFTEEN EXPRESS

[SHORT-STORY]

AUX FRONTIERES DE L'IRREEL (RADIO SOTTENS)

[Jeudi—

March 7, 1968

“L’Express de 16 h 15”

SCRIPT: Robert Schmid.

FRANKENSTEIN

[NOVEL; RADIO]

Mary Shelley...

THE FRANKENSTEIN MONSTER (3AR, MELBOURNE)

[Tuesday—12:15- PM]

March 22, 1932

[Wednesday—12:15- PM]

April 6, 1932

April 13, 1932

April 20, 1932

THE SUPERNATURAL IN FICTION (3AR, MELBOURNE)

[Thursday—

April 20, 1933

“Frankenstein’ and ‘The Phantom Ship”

[MELBOURNE ARGUS: “...by T. R. Mackenzie, M.A....”]

(2GB, SYDNEY)

[Sunday—8:45-9:15 PM]

July 16, 1933

“Frankenstein”

[QUEENSLANDER: “...the well-known drama, relayed from 2GB, Sydney...”]

(7LA, LAUNCESTON)

[Thursday—8:45-10:00 PM]

June 6, 1935

“Frankenstein”

[LAUNCESTON EXAMINER: “...a recorded play...”]

(2UW, SYDNEY)

[Friday—8:00-8:45 PM]

July 19, 1935

“Frankenstein”

STRANGE AS IT SEEMS (NBC-RED)

[Friday—

December 18, 1936??

[FRESNO BEE: “...Strange As It Seems will dramatize the fact that Frankenstein, the horror story, was written by a 19-year-old girl to amuse a dinner party of four persons...”]

(4QG, BRISBANE)

[Thursday—7:00-7:20 PM]

March 11, 1937

“Frankenstein Monsters”

[TOWNSVILLE DAILY BULLETIN: “...Talk by Mr. D. A. Herbert...”]

[**OG-NOTE:** Earlier the same day Herbert, listed as “D.Sc.”, broadcast from 4QG a talk about “Australian Ground Orchids,” (“arr. Horticultural Society of Queensland”), so who knows what his “Frankenstein” chat was really about...]

THE MONDAY NIGHT SPECIAL (NBC)

[Monday—9:30-10:00 PM]

August 30, 1937

“The Story of ‘Frankenstein’”

[CENTRALIA DAILY CHRONICLE: “...The story behind the writing of the blood curdling ‘Frankenstein’ will be dramatized by the National Players... Percy Bysshe Shelley, writer of immortally beautiful poetry, was actually the man responsible for the horror story, according to the Player’s drama...”]

FRANKENSTEIN

[NOVEL; RADIO-SERIAL]

This Australian serial version of the Mary Shelley novel has long been misidentified as a 1932 production. But George Edwards was not even doing serials of classic literature in 1932.

ORIGINATION: 2UW, Sydney, New South Wales.

[**OG-NOTE:** Electrical transcriptions of this series were distributed by the George Edwards Company.]

DURATION: May 16-June 6, 1938.

PERSONNEL: George Edwards (producer), Maurice Francis (scriptwriter)?

CAST: George Edwards (Victor Frankenstein/The Monster), Nell Stirling (Elizabeth), et al.

EXTANT RECORDINGS: Episodes nos. 1-13 of the transcription series adapted from the original broadcasts.

[PROGRAM LOG]

FRANKENSTEIN (2UW, SYDNEY)

[
May 16, 1938 [EP. 1]

June 6, 1938 [EP. 13]

FRANKENSTEIN—THE MAN WHO BECAME GOD

[STAGE-PLAY]

[“Monster Revived,” *Winnipeg Free Press*, October 25, 1975] “For its first stage adaptation, New Brunswick poet Alden Nowlan and Walter Learning, artistic director of Theatre New Brunswick, went back to the original novel.

“ ‘Frankenstein—The Man Who Became God—was staged at Theatre New Brunswick in 1974. Critics were unanimous in their praise for the production, and singled out the performance of David Brown as The Creature, an ugly but pathetic giant who commits violent acts only because of his rejection by humanity. Mr. Brown will re-create his stage role in the CBC radio version of Frankenstein, a 90-minute production on CBC Stage, today.

“Mr. Learning is a producer, director and actor, originally from Newfoundland; Mr. Nowlan has won two Governor Generals awards for poetry, written a collection of short stories, a novel and dozens of magazine articles. Their collaboration has since been staged at the Vancouver Playhouse and at Montreal’s Centaur Theatre. Frankenstein is to open again in Fredericton Monday, prior to an extensive tour of the Atlantic provinces. The London Little Theatre will present it after Christmas, and next year the production will be staged in Montreal during the Olympics.

“Monster roles are nothing new to Mr. Brown, a graduate of Dalhousie law school, who left the courtroom for the theatre. He has played Count Dracula as well as Jekyll and Hyde...

“To Mr. Brown, Frankenstein, is a universal story of loneliness and alienation. ‘The Creature wants desperately to be loved, but he is so hideous that even his creator rejects him. He is utterly alone, utterly rejected, hated even by the being whom he looks upon as God. But every human being has felt that way at least once in his life, if only for a few minutes. So utter loneliness and utter alienation are things that everyone can understand,’ Mr. Brown said.

“Writing about his version of Frankenstein in a recent issue of Weekend Magazine, Mr. Nowlan said, ‘...Radio, in which the horror makes its presence known only through shambling footsteps and creaking doors, is the most effective medium for dramatizing a tale of supernatural terror.’”

ORIGINATION: C???, Halifax, Nova Scotia (CBC).

DURATION: October 25, 1975.

PERSONNEL: John Douglas (director), Steven Freygood (music, composer and conductor). Walter Learner (scriptwriter), Alden Nowlan (scriptwriter).

CAST: Matthew Allen (William von Frankenstein), David Brown (The Creature), Richard Donat (Robert Walton), Bill Fulton (Mr. Williamson/Conrad), Joan Gregson (Elizabeth Lavenza), David Hemblen (DeLacey), Hamilton McClymont (The first seaman), Neil Munro (Count Victor von Frankenstein), Joan Orenstein (Louise), David Renton (Henry Clerval), Joe Rutten (Fritz/The second seaman), Graham Whitehead (Hans).

EXTANT RECORDINGS: Unknown.

CBC STAGE (HALIFAX)

[Saturday—

October 25, 1975

“Frankenstein—The Man Who Became God”

FRIDAY THE THIRTEENTH

[MOTION-PICTURE]

Radio version of a 1933 Gaumont-British omnibus (no pun intended) film...

[Emlyn] Met with producer Angus MacPhail, then director Victor Saville described: “...taken from somebody’s ‘treatment’, and I was to furnish the dialogue. A London bus, see, has a handful of passengers when a crane crashes on it and kills some and not others, see? Open with the accident, flash back to the separate lives, who’s going to die and who isn’t, and lead back to accident at end, all-star cast led by Jessie as a chorus girl...”

“ ‘What about your part Emmer-lun?’ I suggested a smooth young blackmailer who follows his victim into a hotel lounge.”

MacPhail referred to the concept as “The Bus of San Luis Rey.” The movie cast included Edmund Gwenn, Emlyn Williams, Frank Lawton, Martita Hunt, and Ralph Richardson.

[Britmovies] “Successful omnibus film created by writer Sidney Gilliat combining the true story of a bomb landing on a Piccadilly hotel, with a bus documentary. At one minute to midnight on Friday the 13th, lightning strikes a crane in London and, swerving to avoid it, a bus crashes into a shop, killing two passengers. The film flashes-back 24 hours and tells stories both dramatic and humorous about six people—all passengers on the bus. The characters include a chorus girl en route to a date with a man she doesn’t love; a henpecked husband whose wife was cheating on him; a blackmailer who’d been bleeding an unfortunate young man dry; a wise-guy crook who was about to be caught by a nasty detective; and so on. Ultimately we discover which two die.”

“...13 characters who were on the bus getting their recent lives explored in intricate detail...”

“...lapsed photography of Big Ben winding back, to symbolize what events occurred thirteen hours ago, up until the bus crash.”

[SYNOPSIS] “When a bolt of lightning hits a crane on Friday 13th, a bus full of passengers crashes into a shop. We follow the events in the lives of the passengers prior to the accident.

Bus conductor Alf and his driver Fred spend the day at the Derby and Alf expresses his forebodings about working on Friday the 13th. One of the horses they back is a winner, which makes Alf think perhaps the day won't be so bad after all.

Mr Jackson plans to take his wife on a surprise cruise to celebrate their wedding anniversary. He boards the bus after working late, little knowing that his wife has left him that very day for a sleazy fellow named Max.

Cockney market trader Joe is being pursued by a detective, who believes he has stolen a valuable china statue. Two Americans pose as antique dealers from New York City and they travel with him, towards his lockup, on the bus.

Receiving a tip for a stock market certainty, Mr Wakefield asks his wife to hand deliver a letter to his brokers. Afraid to admit to her husband that she has forgotten, Flora Wakefield slips out of the house late at night, and catches the bus towards Wimbledon Common.

Blake is blackmailing a young couple, Frank and Mary, and is travelling on the bus with a cheque for £100 they have given him to keep their secret. Blake knew Frank from a stint in prison

and is threatening to tell Frank's employers about his past.

Henpecked husband Ralph meets Dolly in a park. They flirt and kiss. When he takes the bus home he discovers she has stolen his wallet. Smugly, the blackmailer Blake pays his fare for him.

Chorus girl Millie argues with her jealous fiancé, Horace, who insists that she give up her stage career when they marry. When Horace fails to meet Millie at the stage door after work she boards the bus intending to take up a variety agent's offer of supper at his house.

The aftermath of the accident. The bus driver and Alf are in hospital beds. Alf receives attention from a glamorous nurse. Market trader Joe has also survived the crash. He enjoys watching the detective and the two Americans searching through the wreckage of the china shop, which includes the stolen statue he was carrying on the bus. Mrs Wakefield and her stock-investing husband laugh with relief about her forgetfulness, which has saved them from financial ruin. Henpecked Ralph's wife makes a great fuss of him as he has been injured in the crash; they are reconciled. Chorus girl Millie and her beau are happily reunited. She has sprained her ankle in the crash, so cannot dance for a while. Blake's blackmail victims receive a visit from a policeman who informs them that he was killed in the crash, releasing them from worry. The cuckolded Mr Jackson did not survive the accident.

Mrs Twigg and her nephew read about the crash in a newspaper. She observes that they were extremely lucky to have got off the bus just before the crash. The, nephew, however wisely notes that if the bus hadn't stopped to let them off, the crash would never have happened.

ORIGINATION: National Programme and Regional Programme, London (BBC).

DURATION: September 11 and 13, 1935.

PERSONNEL: Lance Sieveking (scriptwriter, producer).

CAST: A. Neal Arden, Frank Atkinson, Marjorie Clayton, Edward Craven, Barry Ferguson, John Gabriel, Edward Gathorne-Hardy, Lance George, Beatrice Gilbert, Hugh Hare, Johanna Hayes, Lauri Lupino Lane, Eliot Makeham, Leslie Perrins, Henry Peterson, Mary Sheridan, Anne Twigg, Allan Wade, Deering Wells, Bertha Woolcote

EXTANT RECORDINGS: None.

[PROGRAM LOG]

(NATIONAL PROGRAMME, LONDON)

[Wednesday—8:30-9:40 PM]

September 11, 1935 **“Friday the Thirteenth”**

(REGIONAL PROGRAMME, LONDON)

[Friday—8:00-9:10 PM]

September 13, 1935 **“Friday the Thirteenth”**

FRIDAY WHEN IT RAINS

[RADIO-SCRIPT]

“Diversity” site: “Nick Warburton's play, FRIDAY WHEN IT RAINS (R4, 1415, 20 Oct 06), was in the style of "Fear on Four". It's the age of steam, and a girl on a late-night train journey hears a frightening tale from a fellow passenger. Riveting stuff...”

ORIGINATION: Radio 4 (BBC).

DURATION: October 20, 2006.

PERSONNEL: Claire Grove (director), Nick Warburton (scriptwriter).

CAST: Lyndsey Marshall (Connie), Clive Swift (Dove).

EXTANT RECORDING: Yes.

[PROGRAM LOG]

AFTERNOON PLAY (RADIO 4, LONDON)

[Friday—2:15-3:00 PM]

October 20, 2006 **“Friday When It Rains”**

[“...A young woman named Connie races from work to catch the last train out... and misses it. Or perhaps not... She finds there's a train waiting, a train that shouldn't be there at all, and she boards it to find only one other passenger. After chatting with her for awhile, he begins to tell her a

tale to make the hair stand up on her neck, a tale of obsession and murder. The question becomes when does this tale take place... and how often?..."]

THE FRIGHTENED

[RADIO-SERIES]

This five-minute series ran (possibly) during 1957 and spun-off the same year into a short-lived magazine (two issues) entitled *Tales Of The Frightened* and two phonograph albums of the same name released on Mercury Records.

"The Frightened" was one of several proposed radio features that were packaged by Lyle Kenyon Engel. The project never really got off the ground and it is not clear how many, if any, were actually aired."

ORIGNATION: Republic Features Syndicate, New York (electrical transcriptions).

DURATION: Circa 1957.

PERSONNEL: Michael Avallone (scriptwriter), George S. Engel (editor), Lyle Kenyon Engel (producer), Boris Karloff (narrator).

EXTANT RECORDINGS: "Call at Midnight," "The Deadly Dress," "Don't Lose Your Head," "The Fortune Teller," "The Hand of Fate," "Just Inside the Cemetery," "The Ladder," "The Man in the Raincoat," "Mirror of Death," "Never Kick a Black Cat," "Nightmare," "The Vampire Sleeps," "Voice from the Grave."

[OG-NOTE: All of the above recordings are derived from the two Mercury LPs.]

FRONT PAGE DRAMA

[RADIO-SERIES]

This long-running promotional series based on stories appearing in the *American Weekly* Sunday supplements...

ORIGINATION: Langlois-Wentworth, New York City, New York (electrical transcriptions).

DURATION: 1933-195?

PERSONNEL:

EXTANT RECORDINGS: Yes.

[PROGRAM LOG]

The following list highlights shows in the series which have significant horror or weird-mystery elements or pervading supernatural themes:

THE AMERICAN WEEKLY PROGRAM (LANGLOIS-WENTWORTH, NEW YORK)

December ??, 1933 "Ghosts of the Catacombs"

FRONT PAGE DRAMA (LANGLOIS-WENTWORTH, NEW YORK)

January ??, 1934 "The Devil's Daughter"

FULL FATHOM FIVE

[SHORT-STORY]

One of Alexander Woolcott's favorite little anecdotal ghost stories, the kind that he trotted out repeatedly as a perennial house guest.

[PROGRAM LOG]

TALES OF THE SUPERNATURAL (

[

Circa 1947

"A Species of Seaweed"

??????? STORY (

[

?????? ??, 1949

"Full Fathom Five" / "

THIRTY MINUTE THEATRE (RADIO 4, LONDON—BBC)

[Tuesday—11:00-

June 24, 1986

“Full Fathom Five”

PERSONNEL: Michael Robson (scriptwriter).

CAST: Hugh Dickson, Ingrid Hafner, Trevor Nichols, Jonathan Waterman.



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