



EDGAR ALLAN POE SERIES

[RADIO-SERIES]

A three-month series on WHN in New York City. It was replaced in its time slot by another literary series, *The Pickwickians*. WHN did not abandon horror altogether. Within the month after this series went off the air, they made a fresh advance back into the genre with the series *The Ghost Walks*.

[PROGRAM INFORMATION]

ORIGINATION: WHN, New York City, New York.

DURATION: November 24, 1935-February 1, 1936.

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

[PROGRAM LOG]

EDGAR ALLAN POE SERIES (WHN, NEW YORK)

[Sunday—6:15-6:30 PM]

November 17, 1935

November 24, 1935

December 1, 1935

December 8, 1935

December 15, 1935

December 22, 1935

December 29, 1935

January 5, 1936

January 12, 1936

January 19, 1936?

[Saturday—5:30-5:45 PM]

January 25, 1936

February 1, 1936

EERIE STORIES

Bad one-man show which may have been an audition recording for a series that never sold.

[Toledo News-Bee, January 20, 1938—"Mason With WXYZ"]

"Sidney Mason, former stage and motion picture player, has joined the announcing staff of

Station WXYZ and the Michigan Radio network, and is being heard regularly by listeners to whom his voice is familiar. He announced the dramatic serial, 'The O'Neills' over NBC for a season, and as an actor has been heard in Death Valley Days, the Johnny Presents program, Hammerstein's Music Hall and other broadcasts. Mason is 32."

'Competition was too stiff,' Kelley recalled, 'though I recall one downtown publisher who tried to hold on for a while. He arranged to bring out a magazine titled *Eerie Tales* and got me to write it for him. I did a lead yarn, 'The Hound,' four or five shorter stories and part one of a proposed serial, 'The Weird Queen.'"

ORIGINATION: Unknown.

DURATION: Unknown.

PERSONNEL: Sidney Mason (narrator).

EXTANT RECORDINGS: "The Case Of The Disappearing Professors."

ELISE

[RADIO-SCRIPT]

[*The Times*] "...a study in macabre..."

[press release] "...one of the very few striking radio plays to have come out of Europe during the past several years... The play was described by the Manchester Guardian as 'a study in macabre that proved exceptionally natural and attractive, even in these times of an all-around high-level of performance'..."

[PROGRAM INFORMATION]

ORIGINATION: Home Service (BBC Home Service), WJZ, New York City, New York (NBC BLUE).

DURATION: February 7, 1940 and August 15, 1942 (Home Service), June 29, 1940 (WJZ).

PERSONNEL: Arthur Hanns (director—1940, *The Radio Guild*), D. O. W. Harris (scriptwriter), T. Rowland Hughes (producer—1940, BBC).

EXTANT RECORDINGS: None.

[PROGRAM LOG]

(HOME SERVICE)

[*Wednesday—10:00-10:30 PM*]

February 7, 1940 **"Elise"**

CAST: D. Cliff Davies, D. O. W. Harris, Lyn Joshua, Vera Meazey, Arthur Phillips, Philip Phillips.

THE RADIO GUILD (WJZ, NEW YORK)

[*Saturday—8:00-8:30 PM*]

June 29, 1940 **"Elise"**

["...macabre yet attractive' according to advance notices... It's from England with a Paris background of love among the artists of another day..."]

(HOME SERVICE)

[*Saturday—10:30-11:00 PM*]

August 15, 1942 **"Elise"**

ELLIOTT O'DONNELL

[RADIO-APPEARANCES]

In the mid-Twenties Britain's most reknown "ghost hunter" made sporadic appearances on the BBC. His reputation was already well-established at the time that he made his first broadcast, and he was the published author of over twenty books on the subject of the supernatural and spectral phenomena, starting with *Bona-fide Adventures with Ghosts* in 1908 and including *Haunted Houses of London* (1909), *Werwolves* (1912), *Twenty Years' Experience as a Ghost Hunter* (1916), *The Banshee* (1920), and *Strange Sea Mysteries* (1926).

In appearance, writes Grant Sinclair, "O'Donnell looked every inch the academic professor, being tall, thin, austere and white haired with a pince nez always balanced on his hawklike nose. He also had a penchant for cloaks and canes; and those who encountered him claimed he had an ethereal, other worldly air about him..." In fact, in 1934 columnist George Tucker remarked, "He even looks a little like a ghost himself."

"One of the most prolific authors on the subject of ghosts and hauntings of the early 20th century, Elliott O'Donnell investigated numerous hauntings, claiming to have visited thousands of localities and been eyewitness to hundreds of ghosts and various paranormal phenomena. Also an enthusiastic collector of ghost photographs, O'Donnell became one of the first authors to routinely include photographs of an allegedly paranormal nature in his works, which included countless stories and articles submitted to a wide variety of magazines and newspapers. His books include such titles as *Some Haunted Houses in England and Wales* (1908), *Twenty Years Experiences of a Ghost Hunter* (1917), *The Banshee* (1928), *Haunted Britain* (1948), *Dangerous Ghosts* (1954) and many more. Although born in Bristol, England, O'Donnell was descended of an old Irish family and claimed that they were haunted by their own familial banshee, which prompted his interest in the supernatural."

During the course of his career O'Donnell had his share of detractors as well. M. R. James, one of the acknowledged masters of the antiquarian ghost story, wrote that "Mr. Elliott O'Donnell's multitudinous volumes I do not know whether to class as narratives of fact or exercises in fiction. I hope they may be of the latter sort, for life in a world managed by his gods and infested by his demons seems a risky business."

[Research Kev Demant, who has written about O'Donnell.]

[*Punch*, January 21, 1914] "My flesh declined to creep an inch from the first page to the last of *Animal Ghosts*... Not one of these stories is convincing. Mr. O'Donnell taps you on the chest and whispers hoarsely, 'As I stood there my blood congealed, I could scarcely breathe. My scalp bristled;' and you, if you are like me, hide a yawn and say, 'No, really?'"

[PROGRAM INFORMATION]

ORIGINATION: 2LO, London (BBC).

DURATION: February 13, 1926-May 17, 1927 (six appearances inclusive within these dates).

PERSONNEL: Elliott O'Donnell (storyteller).

EXTANT RECORDINGS: None.

[PROGRAM LOG]

ELLIOTT O'DONNELL (2LO, LONDON)

[Saturday—10:00-10:30 PM]

February 13, 1926 **“Some Queer Happenings”**
[“...Time (Greenwich) ; Weather ; News ; Mr. Elliott O'Donnell...”]

[Wednesday—7:40-8:00 PM]

June 23, 1926 **“St. John's Eve”**

[Thursday—7:00-7:25 PM]

July 22, 1926 **“Sea Mysteries”**

[Tuesday—7:40-8:00 PM]

August 31, 1926 **“Strange Cases of Mistaken Identity”**

[Thursday—7:40-8:00 PM]

December 2, 1926 **“Old London Inns”**

[Tuesday—7:00-7:15 PM]

May 17, 1927 **“A Night in an American Forest”**

[SOURCES]

PERIODICALS: *The Times* [London].

ELLYLLON AR HYNT

[RADIO-SCRIPT]

[“When Ghouls Ride Out.” *Radio Times*, June 11, 1937] “A programme for St. John's Eve, entitled ‘Ellyllon ar Hynt’ (Ghouls a-Riding), will be broadcast on Wednesday, June 23, and Welsh listeners with a taste for the macabre should not fail to listen to it. According to our more superstitious ancestors, St. John's Eve was one of the most dangerous nights of the year, when all the ghastly denizens of the supernatural world were abroad and the Devil himself walked the world to accost the unwary.”

[PROGRAM INFORMATION]

ORIGINATION: West and Wales Programme (BBC).

DURATION: June 23, 1937.

PERSONNEL: Sam Jones (director), Marjorie Wynn-Williams (scriptwriter).

EXTANT RECORDINGS: None.

[PROGRAM LOG]

(WEST AND WALES PROGRAMME)

[Wednesday—7:30-8:00 PM]

June 23, 1937

“Ellyllon ar Hynt”

[“...A St. John’s Eve Programme...”]

[SOURCES]

“When Ghouls Ride Out.” *Radio Times* (June 11, 1937).

THE EMPEROR JONES

[STAGE-PLAY]

Eugene O’Neil one-act play, his first major stage success...

ORIGINATION: Various.

DURATION: Various.

PERSONNEL: Peter Creswell (scriptwriter, producer—1937, 1944, BBC), Homer Fickett (director—1945, *The Theater Guild on the Air*), John Gibson (producer—1959, BBC), Milos Kares (adapter—1936, Prague), Norman Rosten (scriptwriter—1945, *The Theater Guild on the Air*), R. D. Smith (scriptwriter, producer—1952, World Theatre), Roland Winters (narrator—1945, *The Theater Guild on the Air*).

CAST [1934, *The Packard Hour*]: Lawrence Tibbett (Brutus Jones), et al.

CAST [1937, BBC]: Robert Adams (Brutus Jones), Terence de Marney, Carleton Hobbs, Felix Krish, Ethel Lodge, Jem Solimon.

CAST [1945, *The Theater Guild on the Air*]: Evelyn Ellis (Woman), Boris Karloff (Smithers), Canada Lee (Brutus Jones), George Mitchell (Guard / Auctioneer), Margaret Phillips (Woman Bidder), Everett Sloane (Voice), Cherokee Thornton (Jeff / Voodoo Man / Lem), Roland Winters (Man Bidder).

EXTANT RECORDINGS: “The Emperor Jones” (*The Packard Hour*, 10/16/34), “The Emperor Jones” (*The Theater Guild on the Air*, 11/11/45).

[NOTE: Recordings of both can be found on-line at eoneill.com.]

(WGBS, NEW YORK)

[

Dec. ??, 1924

[WIKIP: “in December 1924, actor Paul Robeson, then appearing in a revival of Eugene O’Neill’s “The Emperor Jones,” performed a scene from the play over New York’s WGBS to critical acclaim.”]

(WGBS, NEW YORK)

[Thursday—8:15-

Feb. 10, 1927

[“...Paul Robeson, famous Negro actor and concert singer, will offer excerpts from the plays in which he has appeared, including ‘Emperor Jones’ and ‘All God’s Chillun Got Wings’ as a number of seldom-heard spirituals

tonight at 8:15 Eastern time from
Stations WCBS, New York, and WIP,
Philadelphia...”]

(KPO, SAN FRANCISCO)

[???day—11:00 AM-12:15 PM]

Jan. 7, 1933 **“The Emperor Jones”**

THE MERRYMAKERS (

[Sunday—7:30-

Feb. 18, 1934 **“Eugene O’Neill Night”**

[“...It will be Eugene O’Neill Night
when the Merrymakers gather before
the microphone for their weekly
frolic. A highlight of the program
promises to be the one-man version of
Emperor Jones as produced by Windy
Hearn...”]

PAUL WHITEMAN’S SHOW (WEAF, NEW YORK)

[Thursday—10:00-11:00 PM]

April 12, 1934 **“The Emperor Jones”**

[“...Before taking off on a five to six-
week vacation, Al Jolson will appear
Thursday night in the title role of a
tabloid version of Eugene O’Neil’s
one-act drama, ‘Emperor Jones.’ He
should make an effective portrayal...
Immediately following the broadcast,
Jolson will entrain for California...”]

THE PACKARD HOUR (WJZ, NEW YORK)

[Tuesday—

Oct. 16, 1934 **“The Emperor Jones”**

THE JACK BENNY PROGRAM (WJZ, NEW YORK)

[Sunday—

Feb. 3, 1935 **“Burelesque of ‘The Emperor
Jones”**

[“...After obtaining Eugene O’Neill’s
permission to broadcast a version of
his famous play, ‘The Emperor Jones’
Jack Benny will put on the air for the
first time a burlesque of the well
known musical drama... Emperor
Benny, himself, will play the title role.
Mary Livingstone, Frank Parker and

Don Bestor will play important parts.
Bestor's trap drummer will make his
bid for dramatic fame as he creates the
sound of jungle drums which haunt
the emperor..."]

(STOCKHOLM)

[Friday—9:00-10:00 PM]

March 29, 1935 **"The Emperor Jones"**

Nov. 1, 1935 **"The Emperor Jones"**

(KALUNDBORG)

[Tuesday—8:00-9:00 PM]

Jan. 21, 1936 **"The Emperor Jones"**

(KMTR, HOLLYWOOD)

[Sunday—8:30-11:00 PM]

May 24, 1936 **"The Emperor Jones"**

(PRAGUE)

[Wednesday—8:00-9:00 PM]

Oct. 7, 1936 **"The Emperor Jones"**

(NATIONAL PROGRAMME, LONDON)

[Tuesday—6:25-7:30 PM]

May 25, 1937 **"The Emperor Jones"**

["...Negro spiritual choruses directed
by John Payne; other native music
played by the Osibasaba Quartet..."]

(REGIONAL PROGRAMME, LONDON)

[Thursday—8:55-10:00 PM]

May 27, 1937 **"The Emperor Jones"**

AFTER 1940:

SATURDAY NIGHT THEATRE (HOME SERVICE)

[Saturday—9:20-10:30 PM]

May 20, 1944 **"The Emperor Jones"**

THE THEATER GUILD ON THE AIR (WJZ, NEW YORK)

[Sunday—

Nov. 11, 1945 **"The Emperor Jones"** / "Where
the Cross Is Made"

WORLD THEATRE (HOME SERVICE, LONDON)

[Monday—9:15-10:45 PM]

Jan. 28, 1952 “**The Emperor Jones**”

(HOME SERVICE)

[Wednesday—10:00-11:00 PM]

Aug. 5, 1959 “**The Emperor Jones**”

THE EMPTY HOUSE

[SHORT-STORY]

The title story of Blackwood’s first collection of short stories...

[CHRONOLOGY]

(LIGHT PROGRAMME)

[Monday-Tuesday—11:05-11:20 PM]

December 21, 1953 “**The Empty House**” [PART 1]

December 22, 1953 “**The Empty House**” [Part 2]

PERSONNEL: Jocelyn Bradford (adapter), Valentine Dyll (reader).

BOOK AT BEDTIME—“ALGERNON BLACKWOOD GHOST STORIES” (RADIO 4, LONDON)

[Tuesday—

August 1, 2006

“**The Empty House**”

[“...An aunt and her nephew attempt to spend the night in a haunted house...”]

THE ENGULFED CATHEDRAL

[RADIO-SCRIPT]

“Based on Irish folk legend... On the Island of Aran, a man thought to have died at sea returns to shore guided by the cathedral bells described in ancient Irish legend.”

ORIGINATION:

DURATION:

PERSONNEL: Andrew Allan (producer—1940), Peter McDonald (producer—1949), Arch Oboler (scriptwriter, producer—1939).

EXTANT RECORDINGS:

ARCH OBOLER’S PLAYS (

[???day—10:00-10:30 PM]

May 6, 1939 “**The Engulfed Cathedral**”

THEATRE TIME (C???, VANCOUVER)

[???day—

June 3, 1940 “**The Engulfed Cathedral**”

VANCOUVER THEATRE (C???, VANCOUVER)

[???day—

Oct. 7, 1949 “**The Engulfed Cathedral**”

**ENO CRIME CLUES—
HAUNTED HOUSE BROADCAST
[RADIO-SCRIPT]**

“Fiction presented under the guise of authenticity is confusing,” complained *Washington Post* columnist J. H. H. four days after the March 10, 1936 broadcast of “The Petticoat Ghost,” an episode of the NBC series *Crime Clews* (formerly known as *Eno Crime Clues*). The broadcast had created a bit of a stir when a number of listeners thought that the events in the story were really transpiring.

[R. J. D., “Imported Spooks,” *Middletown Times Herald*, February 27, 1936] “Boy, things have come to a sorry pass under the New Deal when one of our major radio networks has to import British ghosts for a special spook program March tenth. The British spooks will be microphoned to American radio audiences by short-wave from a haunted manor house on the outskirts of London over NBC. Mikes will be brought into the spook house at night and an announcer or two will be on tap to try to coax from the spirits their usual moans, groans, chain-clankings, shrieks, wall-tappings, stair-creakings, etc.

“But don’t think for a minute our rugged American spooks are going to sit back, twiddle their thumbs and let the British get away without competition. Not on your life! Feeling that native ghosts must resent the importation of foreign spooks and are sufficiently patriotic to assert themselves, a commercial sponsor has arranged a ghost house broadcast from New York on the same night over the same network. As yet no house has been selected, but several old mansions with ghostly associations in and near New York are being considered. Ghosts probably will be auditioned early next week. And those with the spookiest repertoire of noises will be given a chance to crash the air in the big All-American spook program and show a listening world that the British haunts haven’t a thing on them. Just the same, we’re betting two-to-one on the British spooks because they’ve had more experience.”

[R. J. D., “Haunted Houses Scarce,” *Middletown Times Herald*, February 29, 1936] “Want to convert that idle house of yours into a gold mine? Then hire a pet ghost and watch the shekels roll in to poppa. Two nights ago we stated a commercial sponsor, seeking to offset a spook broadcast from a haunted house in London, planned to air a spook program from some haunted house in or near New York. But now it appears his play may be shelved because he can’t find an untenanted haunted house. He employed a dozen detectives to locate a first-class spook joint for his broadcast, and after a week of intensive scouting they reported that every house with a good ghost record was occupied—chiefly by society folk who thrilled to the unusual entertainment possibilities a haunted home afforded. Real estate men then assured the sponsor that an obliging ghost on the premises is a decided asset and that haunted houses are worth a premium.”

[Bradley Riter, *Modesto Bee*, March 8, 1936] “There was a time, and not so long ago, when radio was considered spookish.

“People with head-sets were amazed as they pulled in strange noises from the ether. It was eerie, unbelievable.

“Actually, however, there were about as many spooks in radio as there are in haunted houses, as the producers of *Crime Clues* have found out.

"All this week, they have been looking for an authentic haunted house in New York to be used as a setting for next Tuesday's broadcast in the man-hunter mystery series.

"They have found that ghosts do not cause all of the clanking of chains, the dismal moaning and the nerve-wrecking banging of doors and many of the 'haunted houses' got that way through bad plumbing, unoiled hinges and liberal dashes of imagination.

"While there are several old mansions in New York with excellent ghostly records, the best ones are occupied. This is because society people have rented them for the unusual entertainment they offer guests. Indeed, the real estate fellows say an obliging ghost on the premises is a decided asset and such houses are now worth a premium."

[*Washington Post*, March 14, 1936] "Just see what comes in the mail from the sponsors of 'Crime Clews':

" 'Maybe it indicates many radio listeners are reading their newspapers, working on income tax returns, playing bridge or otherwise diverting themselves while their radio sets are turned on, but a great many of them missed the announcement made on the 'Crime Clews haunted house' broadcast last Tuesday. And as a result, thousands of listeners phoned their radio stations asking if the murder really had been committed on this program.

" 'The broadcast came from the basement kitchen of the famous old Conference House on Staten Island, reputed to be haunted. During the program, a murder instigated by a spook was committed.

" 'However, in the preliminary announcement that went on the air from the studio before the broadcast was shifted to the Conference House, it was twice stated specifically that listeners would hear another 'Crime Clews' story. Again at the end of the broadcast, it was announced a story had been presented.'

"The announcement then goes into detail in respect to the number of calls received—at Conference House, Radio City and other stations. It continues:

" 'Prior to the broadcast, newspapers carried stories which pointed out that, while every opportunity would be given the Conference House ghost for broadcast there would be a regular 'Crime Clews' drama, entitled 'The Petticoat Ghost' presented. (Note: I was one radio writer who failed to 'hear' that announcement, also.) Producers of the show, anticipating the ghosts would probably be mike-shy, felt that listeners would be bored with a mere description of the house, so a special ghost mystery was prepared. In the story, however, 'breaks' were provided so that spirit noises could be put on the air if such noises developed.'

"It seems to me the above is a remarkable document. A lot of heads were together, no doubt, for some time in working out the precise wording. Radio sponsors learned early in the broadcast business that the public does not like to be hoodwinked or deceived.

"As a recipient of the publicity mentioned and also as one who listened to the program, I would say that 'Crime Clews' earned all the kickbacks they received on their scrambled and confusing broadcast of ghost manifestations."

Decades later listeners still remembered this broadcast. "My favorite weekly radio show, after I did my school work, was the *Eno Crime Clues*," recalled 76-

year-old Lou Wagner in 2000. “Their shows were very realistic. They had one show where I thought the murder actually happened...ala Orson Welles—‘War of the Worlds’.”

ORIGINATION: W???, New York City, New York (NBC-

DURATION: March 10, 1936.

PERSONNEL:

SPONSOR:

EXTANT RECORDINGS: None.

ENO CRIMES CLUES (WJZ, NEW YORK)

[Tuesday—8:00-8:30 PM]

March 10, 1936 **“The Petticoat Ghost”**

[“...Dr. Hereward Carrington, director of the American Psychical Institute and one of the outstanding authorities on the supernatural, will take a leading role in the ‘haunted house’ broadcast...”]

[“...Billogg Manor on Staten Island, built by an ill-tempered, iron-fisted sea captain in the 17th century, with stone walls three feet thick and a dungeon where slaves were punished, will be the scene of the Crime Clues ‘haunted house’ broadcast... Among the assorted ghosts who are supposed to sing Harlem lullabies and drag assorted hardware around the mansion during the dead of night are those of a girl who was given the run-around by one of the later Billopps and a slave girl who was bumped off in the attic. Also it is said that some of the men before the mast resented the Captain’s strong-arm methods and returned to make his life miserable. Dr. Hereward Carrington, psychic authority, will be on hand to attempt to find the causes of any ghostly sounds that may or may not be heard during the broadcasts. If none of the spooks show up, the mystery drama of the evening, titled ‘The Petticoat Ghost,’ will be staged in the old house, over a ghost-to-ghost hookup...”]

THIRTY MINUTE THEATRE

FOUND Enoch Soames Max Beerbohm R4 3.6.1997/1400 Nigel Anthony/David Bannerman/Ioan Meredith

ESYLT NEWBERY

[RADIO-TALKS]

Esylt Newbery was an lecturer on the Far East who had lived in the Orient for nearly twenty years, first as a governess and then as a teacher at the Cathedral Choir School in Shanghai. Once back in England she broadcast sporadically in the mid-Twenties, oftentimes on the subject on Asian legends and ghost lore. A number of her talks were broadcast as part of a regular Friday-night series, *Eastern Cameos*.

[Newbery: describes witnessing “The Feast of Lanterns” in Kodzu in Japan: “I saw two or three hundred people, all carrying lighted paper lanterns swinging at the end of a string... It appeared that the people were holding the annual ‘walk of the ghosts’ when the spirits of the dead return by special invitation to visit their loved one on earth. ‘They come,’ he said, ‘from the ‘Land of Shadows’ at sunset, and they must return at midnight’... [At] midnight...the market square emptied as the people dispersed to their homes to fetch the little ‘Ghost Boats’ which were to take the visitors home. We all went down to the river where the tiny fleet was launched, none of the boats more than six or seven inches long, but each carrying its tiny lighted torch or a lantern at the prow, and a little heap of food to sustain the unseen voyager on the journey.

“The ghosts cannot come unless they are invited. In some parts of China they build little houses for them, with real little gardens outside, and inside paper chairs and tables with food set out, and bowls of clean water for the ghosts to wash themselves after the journey. The people of the East are much occupied with death and the dead.”

“...another year—1926—was with us. I don’t remember how it all began, I think it was through meeting some of the Cardiff personnel at a Garden Party given by the B.B.C. at Weston, but I began broadcasting from the Cardiff studios, and I kept it up fairly regularly for the next three years. I did a long series at one time, for fifteen weeks, every Friday night from seven till a quarter past. The ‘Talks’ were known as ‘Eastern Cameos’, irreverently known to the staff as ‘Miss Newbery’s Camisoles’. Arrangements in those days were pretty happy-go-lucky. The studios were only a couple of small houses in a terrace. I would walk in past a commissionaire sitting on a chair near the door, and he would touch his hat with one finger and say, ‘Good evening, Miss, you’re in Number Three.’ The room had a silent swing door, a thick carpet, and was entirely hung with drapery. Even the ceiling was festooned with it. One had to stand at a tall desk the whole time with what looked like a large meat-safe in front of it. My paper, in my own handwriting, would be on the desk, and lying beside it would be a card saying ‘Don’t rustle your papers’.

“After a bit an announcer would come in, say ‘Come for your Camisole?’ or something equally original, and after the usual light signal, I would be announced, and then left alone to read my paper. Sometimes a man would come

soundlessly into the room, take me by the shoulders and push me closer to the meat-safe, or else pull me back. Sometimes I had a printed card on the top of a short pole pushed before my eyes with 'You are talking too fast', or some other bright remark. I *never* had to rehearse beforehand. Then, leaving my next week's talk on the desk, I left, having first had to stand still while the announcer, breathing down my neck, would say, 'That is the end of Esyllt Newbery's talk on the Far East for this evening, she will be here again for another Talk at the same time next Friday.'

"Then a brief pause, while we both looked for the light over the door. Then would come: 'And now, here is Fat Stock Prices for Farmers.' For some reason I did not understand, the Fat Stock Prices were not given from the studio in which I had given my broadcast, but from somewhere else, and as soon as the notice was given, the light flickered again, and we could talk. One dreadful evening, when I thought the light had gone, in order to make the announcer laugh, I put my face close to the meat-safe and, putting on a broad Welsh accent, I said, before he could stop me, 'Now, there's a luffly treat for you!'

"At that moment, to my unspeakable horror, the light over the door twinkled a moment and went out.

"You should have seen that announcer! He doubled up with laughter, slapped his thighs and danced all over the room. '*Now* you've done it!' he said. 'No more camisoles for *you*, my lady! You'll get the sack, you see!'

"But I never heard a word about it!

"One Christmas Eve, I was to give a broadcast on 'True Ghost Stories', and to have half an hour instead of my usual fifteen minutes."

[*"When the Dead Return," The Argus, September 25, 1945*] "One reason for that curious Japanese message of condolence when President Roosevelt died was suggested by Esyllt Newbery, in the BBC Listener for June 28. 'Most people in this country,' she said, 'have no idea how much the Japanese fear, not death, but the dead. The Japanese believe that after death souls pass on to the 'land of the shadows,' where they deteriorate in character, become spiteful and jealous, and are restless and unhappy, always longing to return to this world. These spirits of the dead are far more powerful and influential, the Japs think, than they ever were in life, and the great thing is to propitiate them and keep them if possible contented in the spirit world, for if once, they take offence they could do mortals very great harm.

"When President Roosevelt died insults of every sort came from Hitler, but the Japs sent a polite message of condolence to America. And into the bargain, when Stalin spoke at a diplomatic gathering in Moscow on the passing of the great man, and proposed that everyone should stand for a minute's silence in the late President's honour, the Japanese Minister joined in with alacrity. As far as I know all this wasn't in the least because the Japs liked or respected President Roosevelt, but because they simply dared not do otherwise. In short—the Japs are far more afraid of Mr. Roosevelt now that he is dead than they were when he was alive."

ORIGINATION: 5WA, Cardiff (BBC).

DURATION: Various dates between 1926 and 1929.

PERSONNEL: Esyllt Newbery (speaker).

EXTANT RECORDINGS: None.

MISS ESYLT NEWBERY (5WA, CARDIFF)

[Friday—4:45-5:00 PM]

July 30, 1926 “**Folk Lore and Fairy Tales of China**”

Aug. 20, 1926 “**Some Strange Chinese Superstitions**”

MISS ESYLT NEWBERY (2BD, ABERDEEN)

[Thursday—3:45-4:00 PM]

April 7, 1927 “**Some Strange Chinese Superstitions**”

ESYLT NEWBERY (5WA, CARDIFF)

[Saturday—7:00-7:15 PM]

April 14, 1928 “**More Ghosts, and other Uncanny Happenings**”

[Saturday—7:00-7:15 PM]

Dec. 22, 1928 “**More Ghost Stories**”

**EUROPEAN GHOST STORY PROGRAMS
[RADIO-SPECIALS]**

The British seem to have taken to ghostly broadcasting more than their continental neighbors...

Cited in Heinz Schwitzke's book *Das Horspiel: Dramaturgie Und Geschichte* (1963). It is identified as a Rolf Reissmann production, done in Berlin in 1934, but it is not clear whether it was a regular series or not. Possibly based on the 1932 book *Geister, Ganger, Gesichte, Gewalten* by Friedrich, Freiherr von Gagern. Although the book has never been translated into English in its entirety, two stories from it were included in *The Dedalus/Ariadne Book of Austrian Fantasy*.

The title translates literally as *Ghosts, Corridors and Faces*.

Hair-Raisers: The *Times* listed this title in their foreign station section on Monday, March 19, 1934 in a 4:20-4:40 PM slot (Greenwich time). The following Monday (26) the same time period was listed simply as “Reading.”

Horror Knocks: Listed as one-act play by Rybrant. Most like Gosta Rybrant, writer and lyricist who wrote a series of *kriminalromanen* in the late twenties and early thirties.

SEE ALSO: SPUK.

ORIGINATION: Various.

DURATION: Various.

PERSONNEL: Meinhard Maurberlin (reciter—1925, *Grotesque Recitations*), Rolf Reissmann (producer—1934, *Geister, Ganger und Gesichte*).

EXTANT RECORDINGS: None.

**GROTESQUE RECITATIONS BY MEINHARD MAURBERLIN
(WESTDEUTSCHE FUNKSTUNDE, MUNSTER)**

[Tuesday—8:30- PM]

June 9, 1925 **“The Ghostly Laugh in the Chorus”** (by Heinrich Heine) / **“Scene from ‘The Sandman’”** (by E. T. A. Hoffmann) / **“The Raven—Part II”** (by Edgar Allan Poe) / **“The Gallows’ Song”** (by Christian Morgenstern) / **“Uncle Casper’s Red Nose”** (by Wilhelm Busch) / **“Humorous Selection”** (by Mark Twain)

(SCHLESLACHE RUNDFUNK, Breslau)

[Sunday—

June 21, 1925**“Spuk”**

(Breslau)

[Thursday—7:00-7:50 PM]

Feb. 9, 1928 **“Reading and Recitations on Ghosts and Spirits”**

(Stuttgart)

[Wednesday—7:00-9:45 PM]

Feb. 15, 1928 **“The Fateful Carnival Night”**
[“...Musical Farce (Nestroy), followed by Recital of Ghost Stories...”]

FANTASTIC STORIES (MUNSTER)

[???day—9:00-10:30 PM]

Sep. 17, 1928 **“Krischen Schmoer”** (by Lillen??ton) / **“La Morte”** (by Guy de Maupassant) / **“Des Bettelweib von Locarno”** (by Kleist) / **“The Raven”** (by Edgar Allan Poe) / **“Der Kleine Hilvelmann”** (by Storm)

(Frankfurt)

[Monday—10:45- PM]

Sep. 30, 1929 **“Ghosts, Real and Imitation”**

(Königswusterhausen, Berlin)

[Monday—8:00- PM]

Oct. 21, 1929 **"Ghost Programme"**

(KONIGS WUSTERHAUSEN, BERLIN)

[Sunday—12:45-1:10 PM]

Dec. 6, 1931 **"Three Ghost Stories"**

(BRESLAU)

[Sunday—5:00-5:45 PM]

Dec. 6, 1931 **"Ghost Stories and Winter Tales"**

(MUHLACKER, STUTTGART)

[Wednesday—10:45-11:10 PM]

July 6, 1932 **"A Humorous Ghost Story"**

(KONIGS WUSTERHAUSEN, BERLIN)

[Saturday—8:00-9:00 PM]

April 1, 1933

["...A Humorous Ghost Play (Ernst Keienburg...)"]

(MUNICH)

[Monday—7:50-8:35 PM]

Nov. 20, 1933 **"In der Kunkelstub'n"**

["...Tales of Witches, Spirits and Ghosts—and a Short Ghost Play, Die Teufelsnacht..."]

(MUHLACKER, STUTTGART)

[Monday—10:45-11:30 PM]

Dec. 25, 1933 **"The Ghost in the Music Shop"**

["...Sketch (Carl Struve)..."]

(VIENNA)

[Tuesday—7:50-8:20 PM]

Feb. 6, 1934 **"Ghost Stories"**

(FRANKFURT)

[Monday—7:50-8:30 PM]

Feb. 26, 1934 **"Horror Knocks at Peter Holl's Door"**

(DEUTSCHLANDSENDER, BERLIN)

[Monday—4:20-4:40 PM]

March 19, 1934 **"Hair-Raisers"**

(MUHLACKER, STUTTGART)

[Wednesday—6:00-6:25 PM]

May 16, 1934 **“The Ghost on the Roof”**

[“...Radio Play (Kasten)...”]

(BERLIN)

Circa 1934 **“Geister, Ganger und Gesichte”**

(COLOGNE)

[Thursday—9:30-10:15 PM]

Jan. 3, 1935 **“When Ghosts Walk!”**

[“...Twelfth Night Play (Petry)...”]

(MUNICH)

[Monday—9:15-10:00 AM]

March 18, 1935 **“Ghost Play”**

(BEROMUNSTER)

[Tuesday—9:45-10:15 PM]

July 2, 1935 **“Horror Knocks at Allen Dale’s Door”**

(KONIGSBERG)

[Monday—6:40-7:00 PM]

Sep. 9, 1935 **“Ghost Stories”**

(BRUSSELS)

[Saturday—8:45-9:30 PM]

April 3, 1937 **“A Strange Story”**

[“...Thriller (Dutermé)...”]

(LEIPZIG)

[Monday—10:20-11:20 PM]

April 26, 1937 **“Ghosts from the Classics”**

[“...Sequence of Literature and Music (Wanninger)...”]

(HEILSBERG, KONIGSBERG)

[Friday—10:20-11:00 PM]

Oct. 15, 1937 **“The Midnight Ghost”** (Bartels)

(DEUTSCHLANDSENDER, BERLIN)

[Friday—2:40-3:00 PM]

Nov. 19, 1937 **“Ghosts!”**

[“...Scene (Popp)...”]

(VIENNA)

[Thursday—7:25-8:30 PM]

Jan. 6, 1938 **"A Ghost in the Bar"**
["...Fantasy (Jeft)..."]

(VIENNA)

[Sunday—4:55-6:00 PM]

Jan. 16, 1938 **"Ghosts, Fairies and Fabulous
Monsters"**

(DJD, BERLIN)

[Friday—7:30-8:00 PM]

May 20, 1938 **"Ghost Stories"**

(HEILSBERG, KONIGSBERG)

[Monday—9:15-10:00 PM]

July 4, 1938 **"The Lightning-Conductor"**
["...Gruesome Tales of Storms and
Floods and Superstitions (arr.
Bartels)..."]

(KALUNDBORG)

[Tuesday—10:00-10:20 PM]

Feb. 14, 1939 **"Ghost Story"**

**THE EVE OF FRIDAY THE THIRTEENTH
[RADIO-SCRIPT]**

Charles Tazewell scripted...

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

DURATION: September 12, 1935; March 12, 1936.

[NOTE: Although these shows were broadcast after midnight and therefore fell actually on the 13th, they are listed as broadcasts of the 12th because they were technically part of WABC's Thursday broadcasting schedule.]

PERSONNEL: Charles Tazewell (scriptwriter).

CAST: William Johnstone, Ethel Remey, Orson Welles, et al.

EXTANT RECORDINGS: None.

(WABC, NEW YORK)

[Thursday—

September 12, 1935 **"The Eve of Friday the Thirteenth"**

[Thursday—

March 12, 1936 **"The Eve of Friday the Thirteenth"**

**EVENING CALL
[RADIO-SCRIPT]**

An original script by Dwight Weist, performed on the NBC Radio Guild...

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

DURATION: August 10, 1940.
PERSONNEL: Dwight Weist (scriptwriter).
EXTANT RECORDINGS: None.

THE RADIO GUILD (WJZ, NEW YORK)

[Saturday—8:00-8:30 PM]

August 10, 1940 “**Evening Call**”

EVENING PRIMROSE

[SHORT-STORY]

John Collier’s classic horror story...

The original source story for “Evening Primrose” was first published in 1940. It can be found in the John Collier collection *Fancies and Goodnights* [Doubleday & Co., 1951].

ORIGINATION: Various.

DURATION: *Various*.

PERSONNEL: Alexander Courage (music conductor—1949, *Escape*), John Dunkel (scriptwriter—1949, *Escape*), Norman Macdonnell (director—1949, *Escape*), John Pritchett (host, reader—2007, *An Hour of Short Stories*)

CAST [8/25/49, *Escape*]: Harry Bartell, Lois Corbett, Georgia Ellis, Wilms Herbert, Vivi Janis, Ruth Perrott, Ben Wright.

EXTANT RECORDINGS: “Evening Primrose (*Escape*, 8/25/49),

MYSTERY AND IMAGINATION (HOME SERVICE, LONDON)

[Thursday—9:30-10:00 PM]

Jan. 3, 1946 “**Evening Primrose**”

Escape. November 5, 1947. CBS net. “Evening Primrose”. Sustaining. A fascinating adventure with a strange assortment of characters who live inside New York’s department stores. Great radio! The script was subsequently used on *Escape* on September 12, 1948 (see cat. #65849) and on August 25, 1949 (see cat. #24294). Pat Lowery, Elliott Lewis, Paul Frees, John Collier (author), William N. Robson (producer, director), John Dunkel (adaptor).

Escape. September 12, 1948. CBS net. “Evening Primrose”. Sustaining. A fascinating adventure with a strange assortment of characters who live inside New York’s department stores. Great radio! The script was used previously on “*Escape*” on November 5, 1947 (see cat. #65835) and subsequently on August 25, 1949 (see cat. #24296). Norman Macdonnell (producer, director), Ivan Ditmars (special music), William Conrad, Constance Cavendish, Jeff Corey, John Collier (author), John Dunkel (adaptor), Roy Rowan (announcer), Harry Bartell, Lillian Buyeff, Kay Miller, Irene Tedrow.

ESCAPE (KNX, HOLLYWOOD)

[Thursday—

July 28, 1949 **"Evening Primrose"**

["...This is the eerie yarn of a poet who decides to live in a department store and finds a whole community already in occupation. His plans to escape the weird community are thwarted by the Dark Men, nocturnal policemen who live in undertaking parlors..."]

Escape. August 25, 1949. CBS net. "Evening Primrose". Sustaining. A fascinating adventure with a strange assortment of characters who live inside New York's department stores! Great radio! The script was used on the program previously on November 5, 1947 (see cat. #65835) and on September 12, 1948 (see cat. #65849). Ben Wright, Bob Lemond (announcer), Georgia Ellis, Harry Bartell, John Collier (author), John Dunkel (adaptor), Lois Corbett, Norman Macdonnell (producer, director), Ruth Perrott, Alexander Courage (music conductor), Vivi Janis, Wilms Herbert.

THE BLACK MASS (KPFA, BERKELEY)

[Saturday—

??? ??, 196? **"Evening Primrose"**

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

[Sunday—1:00-2:00 PM]

Dec. 9, 2007 **"Evening Primrose"** / "The American's Tale"

(BBC RADIO 7)

[Friday—6:30-7:00 PM]

Oct. 10, 2008 **"Evening Primrose"**

A darkly surreal story by John Collier about a bizarre community of people who have opted out of society .

[NOTE: "Evening Primrose" was originally announced to be performed by Peter Lorre on his Mystery in the Air program on July 31, 1947, but was replaced by "

THE EVIL EYE

[RADIO-SCRIPT]

[*Circleville Daily Herald*, January 27, 1938] "Both Boris Karloff and Charlie McCarthy have a new experience next Sunday, January 30, when they meet. Boris has never tried to scare a ventriloquist's dummy before and Charlie McCarthy has

never come within ten miles of trying to scare Boris Karloff. In fact it's still far from settled just how close to Karloff, Edgar Bergen will be able to get Charlie...

Karloff also plays the leading part in a dramatic sketch with Don Ameche."

[*Wisconsin State Journal*, February 10, 1938] "Nobody can say that Harry Saz, NBC Hollywood sound man, hasn't his heart in radio these days. The heartbeats which listeners heard when Boris Karloff and Don Ameche dramatized Edgar Allen Poe's 'The Telltale Heart' were the McCoy. With a hand mike clamped against his chest, Saz sat in another studio while NBC engineers faded in his heartbeats at the proper time. Producers auditioned several hearts, but Saz's seemed to give out the loudest throb."

[Homer Canfield, *San Mateo Times*, February 4, 1938] "Karloff didn't scare McCarthy nearly as much as he did Senator Herring of Iowa. The Iowan has demanded a script of the broadcast as a perfect example of what children shouldn't be allowed to hear over the air."

[February 3, 1938] "Protesting against radio horror scenes during children's broadcasts, Senator Clyde L. Herring, D., Ia., today asked for a script of Boris Karloff's recital of Edgar Allen Poe's 'Evil Eye' on a National Broadcasting Company network last Sunday night."

"The fact that the poem [sic] is a classic does not make it satisfactory for broadcasting on a 'children's hour' program," Herring said. 'It is all right for the book to be on the shelf to be read when anyone desires, but I don't think it should be broadcast just before children go to bed.'"

[Renwicke Carey, *San Antonio Light*, March 6, 1938] "Boris Karloff was so effective in 'The Tell-Tale Heart' that he was given a five-week contract to portray original horror stories by Arch Oboler at the Lights Out broadcasts."

ORIGINATION: KFI, Los Angeles, California (NBC-RED).

DURATION: January 30, 1938.

PERSONNEL: Dwight Cooke (producer), Shirley Ward (scriptwriter).

CAST: Don Ameche, Boris Karloff.

EXTANT RECORDINGS: Yes, in the Library of Congress.

THE CHASE AND SANBORN HOUR (KFI, LOS ANGELES)

[*Sunday*—8:00-9:00 PM]

Jan. 30, 1938 "The Evil Eye"

AN EXERCISE IN HORROR

[RADIO-SCRIPT]

[press release] "...described by Arch Oboler as 'a peculiar comedy'..."

ORIGINATION: K???, Los Angeles, California (MBS).

DURATION: May 24, 1945.

PERSONNEL: Arch Oboler (scriptwriter, :director).

EXTANT RECORDINGS: Yes.

ARCH OBOLER'S PLAYS (K???, LOS ANGELES)

[*Thursday*—

May 24, 1945 "An Exercise in Horror"

["...With the famous Hollywood

portrayer of villains, Peter Lorre, in the lead, 'An Exercise in Horror' will base its theme upon the horror-men of our time, from Boris Karloff to the late Adolph Hitler..."]

EXIT

[STAGE-PLAY; SHORT-STORY]

Based on a one-act play by his brother Harry, "Exit" was rewritten as a short story for the BBC by J. Jefferson Farjeon.

No trace of this broadcast has been found in the *Times*, but on October 20, 1938 was listed "In Reverse," a short story by J. Jefferson Farjeon." It ran from 1:00 to 1:20.

"A short story about a group of people at a dinner party, including a newlywed couple. At the end of the evening they all undertake some ritual that will make one of them disappear, and never have existed. None of them believe it will occur, and so they all play along. At the end of the ritual they don't believe anything has changed, however we learn that from a newlywed couple, the wife has disappeared and the man is a bachelor - never been married."

"It's about a group of people in a hotel in the mountains who play a party game. The person who suggests the game says he can make one of the group of hotel guests disappear. They turn the lights off and the game starts. It's a bit like hypnosis with the person who suggested the game describing the sensations that the person who is to disappear will feel (a strange fluttering in the throat etc.). the lights are turned back on and everyone laughs and says, 'Well, I didn't disappear, etc.' but it becomes apparent that the young woman who was with her husband at the beginning of the story is now a single woman. No one has any recollection of her husband's existence so he has, in fact, disappeared."

ORIGINATION: National Programme, London (BBC).

DURATION: September 21, 1937; October 20, 1938.

PERSONNEL: Felix Aylmer (reader—1943, *The Wednesday Story*), Rupert Caplan (producer—1937, *The Ghost Room*), Carleton Hobbs (reader—1937, National Programme).

EXTANT RECORDINGS:

[The story was published in *Best Broadcasting Stories*, where it was presented under its original title, "Exit."]

THE GHOST ROOM (CRCM, MONTREAL)

[Thursday—10:00-10:30 PM]

June 24, 1937 **"Exit"**

SHORT STORY (NATIONAL PROGRAMME)

[Tuesday—8:50-9:10 PM]

Sep. 21, 1937 **"In Reverse"**

(NATIONAL PROGRAMME, LONDON)

[Thursday—1:00-1:20 PM]

Oct. 20, 1938 “**In Reverse**”

(PROGRAMME FOR THE FORCES)

[Tuesday—10:15-10:30 PM]

Aug. 11, 1942 “**Exit**”

THE WEDNESDAY STORY (PROGRAMME FOR THE FORCES)

[Wednesday—10:10-10:30 PM]

July 7, 1943 “**Exit**”

[“...written by Harry Farjeon, and adapted for broadcasting by J. Jefferson Farjeon; read by Felix Aylmer. (Previously broadcast on August 11, 1942...”]

AN EXPERIMENT IN ACOUSTICS

[RADIO-SCRIPT]

[Wireless Weekly] “Professor Strange discovered that there are secrets no man might know—and what occurred forms the basis of one of the strangest and most interesting radio dramas ever presented.”

[CRB] “A mad scientist invents an acoustical machine recording sounds from the past and in doing so frames his assistant for adultery with his wife.”

ORIGINATION: 2BL, Sydney, New South Wales; CBK, Winnipeg, Manitoba (CBC Eastern Network).

DURATION: July 19, 1939; November 29, 1939; September 13, 1945.

PERSONNEL: Max Afford (scriptwriter), Esse W. Ljungh (producer—1945, *Winnipeg Drama*), Charles Wheeler (producer—1939, 2BL).

CAST: ? (Professor Julian Strange, a Professor of Advanced Physics), ? (Albert Parkinson, His Assistant), ? (Berenice Strange, His Wife), ? (Dolly Edwards, Mrs. Strange’s Maid), ? (Roger Easterwood, Friend of Professor Strange).

EXTANT RECORDINGS: None.

(2BL, SYDNEY)

[Wednesday—8:00-8:30 PM]

July 19, 1939 “**An Experiment in Acoustics**”

EVERYMAN THEATRE (CBK, WINNIPEG)

[Wednesday—11:00-11:30 PM]

Nov. 29, 1939 “**An Experiment in Acoustics**”

WINNIPEG DRAMA (CBK, WINNIPEG)

[Thursday—7:00-7:30 PM]

Sep. 13, 1945 “**An Experiment in Acoustics**”

Afford, Max
E-2-1. An Experiment In Acoustics
Winnipeg Drama, 13 Sept. 1945
Producer: Esse W. Ljungh, Winnipeg, Eastern
Network, 30 min., 22 pp., M006937
Mf c184.
Concordia: microfilm
Drama: A mad scientist invents an acoustical
machine recording sounds from the past and in doing
so frames his assistant for adultery with his wife.

EYES OF DEATH
[RADIO-SCRIPT]

"...presented by the New 2UE Players, under the direction of Lionel Lunn."

[*Wireless Weekly*] "A dramatic thriller, with its setting in Sydney. An attractive girl falls ill and dies and, according to her wishes, she is embalmed by an Indian. Her grief-stricken fiancé, some time later, when walking down the street, comes face to face with the girl who had only been buried a few weeks previously."

After George Edwards jumped ship and went to 2GB, the Sunday night dramatics continued as the New UE Players were formed, under the direction of Lionel Lunn. In addition to "Eyes of Death," they did the occasional delving into the weird and mysterious with "The Monkey's Paw" (May 21, 1933), "The Revenge of the Ruby God" (June 18, 1933), presumably a re-titling of Lord Dunsany's "A Night at an Inn," and "The Marie Celeste (July 2, 1933).

ORIGINATION: 2UE, Sydney, New South Wales.

DURATION: August 6, 1933.

PERSONNEL: Lionel Lunn (director).

EXTANT RECORDINGS: None.

THE NEW 2UE PLAYERS (2UE, SYDNEY)

[*Sunday—8:00-9:00 PM*]

Aug. 6, 1933 **"Eyes of Death"**



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