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Bad Memories—The Bagman [Stories]—The Bagman's Story—Balao—Banquo's Chair—The Baron's Room—The Bat—BATH FESTIVAL STORIES BY CANDLELIGHT—BBC Christmas Ghost Story Programmes—BBC Haunted House Broadcast—BBC MYSTERY PLAYHOUSE—The Beast with Five Fingers—The Beckoning Fair One—The Beetle Hunter—Behind the Door—Bela Lugosi [Radio Appearances]—The Bell Witch of Tennessee—La Belle Dame sans Merci—The Bells—Benighted/The Old Dark House—Berenice—BEYOND MIDNIGHT—Beyond the Beyond—Beyond the Wall of Sleep—THE BIG CHILL—The Birds—The Birthright—BITTER BREVITIES—THE BLACK BOOK—THE BLACK CASTLE—The Black Cat—BLACK CAT MYSTERIES—THE BLACK CHAPEL (1936)—THE BLACK CHAPEL (1943)—THE BLACK DEATH—The Black Dog of Hergest—THE BLACK MASS—The Black Minute—The Black Mirror—The Black Monk—BLACK NIGHT—Black Vengeance—BLOOD LINES—The Blue Penguin—The Blue Sphere—BLUENOSE GHOSTS—The Boarded Window—The Body Snatchers—The Book of the Demon of Darkness—Borley Rectory Programmes—Born of Man and Woman—The Bottle Imp—The Bride's Chamber—The Bronze Venus—Brother Theodore—LA BRUJA—LE BUREAU DE L'ETRANGE—Burial Service—Burn, Witch, Burn—Bury the Dead.

BAD MEMORIES

[RADIO-SCRIPT]

Yada yada yada.

ORIGINATION: Radio 4, London (BBC).

[NOTE: "A Sweet Talk Production for BBC Radio 4... Recorded...at Stanmer House in Brighton."]

DURATION: January 7, 2011.

PERSONNEL: Lucinda Mason Brown (recording engineer), David Chilton (recording engineer, sound design), Karen Rose (producer), Julian Simpson (scriptwriter, director)

CAST: Anthony Calf (Jonathan Blake), Jana Carpenter (Imogen Blake), Rupert Graves (Jim Marquez), Steven Mackintosh (Phillip Gibson), Imogen McCurdy (Mary Marston), Rohan Nijhawan (Boy 1), Ted Powell (Boy 2), Oscar Richardson (Matthew Blake), Nicola Walker (Rachel Weir).

EXTANT RECORDING: Yes.

[CHRONOLOGY]

FRIDAY PLAY (RADIO 7, LONDON—BBC)

[Friday—9:00-

January 7, 2011

"Bad Memories"

[RADIO 4 NEWSLETTER: "...A supernatural thriller: a couple and their son disappear from their home and six years later five bodies are unearthed in the cellar..."]

[BBC RADIO PROGRAMMES: "...In 2004, a successful architect and his family mysteriously disappear from their home. Six years later five bodies are found in the cellar of their house. They are identified as Jonathan and Imogen Blake and their son, Matthew; Philip Gibson, who was on the missing person's register and a woman, identity unknown. Forensics determine that not only were they murdered, but the time of death was 1926. Can audio files found with the bodies solve the mystery?..."]

THE BAD SEED

[STAGE-PLAY]

(3AR, MELBOURNE)

[Sunday—8:00- PM]

June 5, 1960

“Bad Seed”

[MELBOURNE AGE: “...Maxwell Anderson’s controversial play—based on William March’s macabre novel about an evil child... Drama depicting the agony of a mother who continues to love her daughter although she knows that the child has killed to achieve her aims...”]

THE BAGMAN [STORIES]

[RADIO-SCRIPTS]

Stories scripted by the husband-wife writing team of Ruth Parks and D’Arcy Niland...

[*The Drums Go Bang* (1956)] [arriving a week early to work at a station outside Gilla Gilla] “We didn’t know it then, but it was that combination of circumstances which set us on the road to radio. It was the beginning of a career in sound.”

“By the light of the hurricane lanterns the cookhouse was a lonely, eerie place, a stimulus to the imagination... In this atmosphere we conceived the idea of a series of ghost stories, but quickly saw their greater suitability for the medium of radio.

“We had no knowledge at all of the technique of radio writing, so we just put the dialogue down baldly. The sound effects were minutely detailed and mostly impossible: brush of leaves on window-pane, man turning somersault, billycan being removed from the fire.

“The first play was called *The Beast*, and at the conclusion of it Tiger was nearly frightened to death and peopled the short distance between the kitchen and her little wooden hut with terrifying lurkers. So was born the series *Night Tales of a Bagman*. Our first notion was to try them on commercial stations, and we saw ourselves churning out hundreds of episodes, for each of which, we imagined in our ignorance, we would be paid at least ten guineas.

“But after an impersonal scrutiny of the four plays we had written our spirits dropped sickeningly. They were not right. The suspense had mysteriously vanished from them. The tension with which they had originally bristled was no more.

“But why?

“‘We’ll just have to work more on them,’ said Tiger.

“‘Sure,’ replied Evans. ‘But in what way? Why don’t they jell? What’s missing? Can you tell me?’”

“She couldn’t. But still we were convinced that somewhere in those little ghost plays was the germ of a radio feature.

“‘They’ll keep,’ said Evans. ‘Some day we’ll know enough to tell at a glance where we went wrong with them, I hope,’ he added cautiously.” [pp. 63-64]

“...lanky swagman who had got himself a job as piece-picker. He was a true track-man, his life mated to the sun and wind and the endless roads... There was no end to the stories this man could tell... He had a unique narrative style, rough and ready, but vivid and biblically expressive.”

“Evans had often reflected on the ghost plays and wondered what it was that they lacked. Now he had an idea.”

“‘Get busy and take those ghost plays out of mothballs. I think I’ve got the gimmick. We’ll use a bagman narrator to tie them up. He introduces the programme of four plays, and then each story separately. He also winds up each one in narrative. Get the idea?’

“‘It sounds fine. But what about the bagman?’

“‘Oh, I’ve got him. He sleeps on the floor next door to us.’”

“‘I’ll knock out the narrative bits for the bagman and post them down to you. See if you can type them out and bung off the series to the A.B.C.’” [pp.85-87]

“Every word that fell from his mouth was a jewel. He was absolutely the pattern of the narrator in our Bagman radio plays.” [p. 94]

“[letter to Ruth] ‘A bloke named Leslie Rees has written from the A.B.C. to say he likes the Bagman Plays, all except one, and if we replace it he’ll accept them. The one he doesn’t like is The

Beast. Remember how it scared you? Well, it doesn't scare him. Together they will make a hour-length show. We've hit it, kid." [p.101]

"The time was drawing near for the A.B.C. to produce our Bagman Plays. It seemed very long since we had written them, and they had receded into an impersonal place in our lives. We had no radio, and on the broadcast night we went over to Uncle Looshus' little room to listen in.

"We listened with agony. We had never heard anything so stiff, so amateurish, so completely unreal... on the way home all we could say to each other was that the plays showed some promise and maybe if we slugged away at it we'd learn to write effective dialogue.

"Yet one paper gave those plays the honours of the week. Another said they were minor classics of the Australian outback, and had opened new ground in radio. They have been repeated innumerable times on National and State broadcasts, overseas and on shortwave." [pp.117-118]

"Then one day a letter from the A.B.C. fell through the slot in the door. It was from the Federal Director of Drama, F. D. Clewlow... Not only was he going to repeat the *Night Tales of a Bagman*, but he wanted us to write another lot." [p. 143]

"...at the Municipal Library...we came across a collection of plays by the crack American scripter Arch Oboler... We were fascinated...by his ability and the clarity of his methods...

"Arch Oboler, though he never knew it, taught us more about radio writing than he could have dreamed.

"We worked hard and nervously on the second Bagman plays, feeling that this was a consolidation of our big chance. The plays were again successful, excellently produced and acted, the sound effects and voice levels being so well done that we knew the A.B.C. had got more out of the scripts than we had put into them. The surest sign of the Bagman's success was that, after this third airing, he began to have his imitators on the commercial stations." [p. 145]

[IAN GRIEVE] According to Ruth Park in her Autobiography (Book 2 – Fishing in the Styx) There were 6 Bagman series commencing with the first – *Night Tales of the Bagman*. The ABC said there was a splendid response to their first Adult dramatic effort *Night Tales of the Bagman* and that the ABC was going to repeat them, and would like some more ghost stories in the same format. Getting the ideas for the ghost stories was no problem. Ruth recalled old bush stories her Father had told her and D'Arcy suddenly remembered goose-pimpled evenings when he and the other tikes listened to the Irish stories of Grandma Niland. Years later the stories were also broadcast on the BBC and some of the 15 minute scripts were converted into television programs in other languages.

The format was simple. A Bagman or wanderer sitting beside a campfire with his friends, telling ghost stories of the countryside.

[RESEARCH] D'Arcy's story "The Web" was anthologized in 1977 in the Hamlin collection The Best Horror Stories. Lynn Picknett

"Gramps moves in with his daughter's family. They accept the blind old man from the first, but he has to work on the boy, Joe, who's remote, wary until he learns of the old man's aversion to spiders and cash signs flow before his eyes. Will he live long enough to win a Young Businessman of the Year award?"

[CHRONOLOGY]

(2FC, SYDNEY—ABC)

[Saturday—8:00-9:00 PM]

April 10, 1943

"Night Tales of a Bagman"

[MELBOURNE ARGUS: "...Tales of a Night Bagman [sic], play by R. Park and B. Niland..."]

["...Characters: The Bagman; Stan Bennett; Bunny MacFarlane; An Echo; Old Bill; Mr. Creighton; Mrs. Creighton; Tom Murray; Thompson; Harry Grosvenor; Joe, his son, etc..."]

SCRIPT: D'Arcy Niland, Ruth Park.

PERSONNEL: Charles Wheeler (producer).

CAST: John Bedouin, Alfred Bristowe, Vivian Edwards, Athol Fleming, George Hewlett (The Bagman), Rosalind Kennadale, Hal Lashwood, Fred McDonald, Les Warton.

[OG-NOTE: In June of '43 a photograph of George Hewlett was published in the *Kilmore Free Press* with the caption: "Versatile Radio Man... actor, story-reader and

film reviewer in A.B.C. programmes.”]

n.d.

[??????]

“**Night Tales of a Bagman**,’ produced by Charles Wheeler from the A.B.C. Sydney studios last Saturday night provided an entertaining hour’s listening. The tales are told by ‘The Bagman’ (George Hewlett) to his cronies, and concern queer stories he has heard in his travels in the Australian back country. Here is a jolly good mystery feature with a genuine Australian atmosphere. The tales are linked together effectively with the use of ‘Waltzing Matilda’ as theme song.”

WEDNESDAY PLAY (2FC, SYDNEY—ABC)

[Wednesday—8:00-9:00 PM]

March 8, 1944

“The Bagman on the Wallaby”

[HOBART MERCURY: “...by Ruth Park and D’Arcy Niland...”]

[OG-NOTE: The script for this program is archived in the Fryer Library of the University of Queensland. It is catalogued under the title *The Bagman on the Wallaby: Australian Stories of the Weird and Uncanny*. Authorship is credited to both Ruth Park and D’Arcy Niland. The individual stories are cited by title: “The Man with Two Shadows,” “The Swamp,” “The Green Lizard” and “The Phantom Shearer.”]

MAY 1, 1944:

[*Portland Guardian*—“Stars of the Air—‘Ruth Park—Newest Children’s Writer’”]

“Newest and most prolific of writers for the A.B.C. Children’s Session is Ruth Park, a New Zealand journalist who, before her marriage to Darcy Niland, well-known short-story writer and radio playwright, was children’s editor and special reporter for the ‘Auckland Star.’

“...In her odd moments she writes stories for adults, some of which have been published in the A.B.C. Weekly. Others have found their way into American anthologies. Her second series of ghost plays, ‘**Night Tales of a Bagman**,’ will shortly be broadcast through National stations.

“Asked how she manages to find time to write so much, as well as to look after her six-months’ old baby daughter, Miss Park replied: ‘Oh, my husband and I pop the baby into bed at six o’clock and then we are pretty well free until she wakes up at six in the morning. That gives us about twelve hours. We do most of our writing at night. When we collaborate on a play...one of us dictates and the other one types. Then we switch over. Of course, we have terrific arguments about the development of our characters; in fact, that is the only thing we ever do argue about...”

TUESDAY PLAY (3LO, MELBOURNE—ABC)

[Tuesday—8:00-9:00 PM]

August 8, 1944

“Night Tales of a Bagman”

PERSONNEL: Douglas Kelly (narrator).

(7ZR, HOBART)

[Tuesday—8:00-9:00 PM]

August 22, 1944

“Night Tales of a Bagman”

(3AR, MELBOURNE)

[Thursday—8:00-9:15 PM]

Dec. 14, 1944

“The Bagman Tells Another”

[MELBOURNE ARGUS: “...Four Creepy Tales of Australian Outback...”]

[OG-NOTE: The script for this program is archived in the Fryer Library of the University of Queensland. Authorship is credited to both Ruth Park and D’Arcy Niland. The individual stories are cited by title: “The Miners,” “The Call,” “The Face,” and “The Joss House.”]

(3AR, MELBOURNE)

[Saturday—3:00-4:00 PM]

February 10, 1945

“The Bagman on the Wallaby”

[MELBOURNE ARGUS: “...tales of the Australian bush...”]

[“...Australian stories of the weird and uncanny...”]

PERSONNEL: Ian Maxwell (producer).

(3LO, MELBOURNE)

[Tuesday—8:00-9:00 PM]

February 20, 1945

“The Bagman Tells Another”

[MELBOURNE ARGUS: “...Four Creepy Tales of the Australian Outback, by Ruth Park and D’Arcy Niland...”]

(7ZR, HOBART)

[Tuesday—8:00-9:00 PM]

March 6, 1945

“The Bagman Tells Another”

(3AR, MELBOURNE)

[Saturday—3:00-4:00 PM]

April 28, 1945

“The Bagman Tells Another”

(7ZL, HOBART—ABC)

[Thursday—8:00-9:00 PM]

July 26, 1945

“The Bagman Camps Again”

(7ZR, HOBART—ABC)

[Tuesday—8:00-9:00 PM]

May 14, 1946

“Night Tales of a Bagman”

(3AR, MELBOURNE)

[Thursday—8:00-9:00 PM]

July 11, 1946

“The Bagman Swings His Billy”

(5CL, ADELAIDE—ABC)

[Friday—9:00-10:00 PM]

June 6, 1947

“The Bagman Tells Another”

[ADELAIDE ADVERTISER: “...Four creepy tales of the Australian outback...will be presented...”]

(4QG, BRISBANE—ABC)

[Friday—10:30-11:00 PM]

October 17, 1947

“The Bagman Camps Again”

[BRISBANE COURIER-MAIL: “...Play by D’Arcy Niland...”]

(4QN, TOWNSVILLE—ABC)

[Friday—9:30-10:30 PM]

November 28, 1947

“The Bagman on the Wallaby”

SATURDAY PLAY (3AR, MELBOURNE)

[Saturday—9:00-10:00 PM]

May 1, 1948

“The Bagman Takes It Easy”

[**OG-NOTE:** The script for this program is archived in the Fryer Library of the University of Queensland. Authorship is credited to both Ruth Park and D’Arcy Niland. The individual stories are cited by title: “The Vanishing Man,” “The Women at the Nine-Mile,” “The Clock,” and “The Gum-Climbers.”]

RADIO REPERTORY (5DR, DARWIN)

[Sunday—7:00-8:00 PM]

June 27, 1948

“The Bagman Takes It Easy”

[DARWIN NORTHERN STANDARD: “...by Ruth Parke [sic]...”]

(3AR, MELBOURNE)

[Saturday—8:00-9:15 PM]

September 25, 1948

“The Bagman’s Best”

(5AN, ADELAIDE)

[Saturday—9:00-10:00 PM]

October 9, 1948

“The Bagman’s Best”

[ADELAIDE ADVERTISER: “... ‘The Bagman’s Nest [sic]’...”]

(5AD, ADELAIDE)

[Friday—8:45-9:45 PM]

October 28, 1948

“The Bagman Swings His Billy”

PERSONNEL: Stafford Dyson (producer).

(7ZL, HOBART—ABC)

[Friday—9:15-10:15 PM]

April 14, 1950

“The Bagman on the Wallaby”

June 23, 1950

“The Bagman Camps Again”

(5CL, ADELAIDE—ABC)

[Sunday—3:40-4:45 PM]

July 9, 1950

“The Bagman on the Wallaby”

[ADELAIDE ADVERTISER: “...Stafford Dyson will produce the Australian play, ‘The Bagman on the Wallaby’...”]

(7ZL, HOBART—ABC INTERSTATE)

[Friday—9:15-10:15 PM]

July 21, 1950

“The Bagman Swings His Billy”

MATINEE (5CL, ADELAIDE)

[Sunday—3:40-4:45 PM]

July 23, 1950

“The Bagman Camps Again”

(7ZL, HOBART—ABC INTERSTATE)

[Friday—9:15-10:15 PM]

October 20, 1950

“The Bagman Takes It Easy”

(2FC, SYDNEY—ABC)

[Saturday—8:00-9:00 PM]

April 24, 1954

“The Bagman Camps Again”

(5AN, ADELAIDE)

[Saturday—9:00-10:00 PM]

May 15, 1954

“The Bagman Camps Again”

(7NT, HOBART)

[Tuesday—7:15-8:15 PM]

June 1, 1954

“The Bagman Camps Again”

SEPTEMBER 10, 1954:

[Townsville Daily Bulletin—“Open Road” by Bob Bloodwood]

“...whilst on the subject of swagmen, I’ve met hundreds in my time, and there were some pretty queer coves amongst them, but until a radio station put over that play ‘The Bagman Camps Again’ the other night I’ll be hanged if I ever

heard one with an Oxford accent. It literally made my blood boil to see genuine swagmen lampooned like that...”

TALES OF A BAGMAN (ABC)

[Monday—

December 16, 1957

[AUSTRALIAN OTR DATABASE: “15m... First broadcast... Kelly Douglas (narrator)...”]



Ruth Park

D'Arcy Niland

THE BAGMAN'S STORY

[SHORT-STORY]

This short story by Charles Dickens is about a talking chair, a talking chair that actually talks to someone. Kind of a ghost story...

[CHRONOLOGY]

WE KNOW A STORY (WONS, HARTFORD)

[???day—10:00-10:15 PM]

July 3, 1948

“The Bagman's Story”

[RADIOGOLDINDEX: “The announcer's last name is ‘Brooks.’ The disc is apparently dated July 3, 1948; possibly the recording date.”]

CAST: Guy Hedlund, Betty Kelly.

EXTANT RECORDING

[**OG-NOTE:** This recording is apparently not in circulation among collectors, but is held in the David Goldin collection.]

(BBC)

Circa 1963

“The Bagman's Story”

BALAOO

[NOVEL]

Gaston Leroux novel—his second most-filmed after *The Phantom of the Opera*.

[CHRONOLOGY]

BALAOO (FRANCE CULTURE, PARIS)

[Monday-Friday—

May 29, 1989 [EP. 1]

May 30, 1989 [EP. 2]

May 31, 1989 [EP. 3]

June 1, 1989 [EP. 4]

June 2, 1989 [EP. 5]

June 5, 1989 [EP. 6]

June 6, 1989 [EP. 7]

June 7, 1989
June 8, 1989
June 9, 1989

[EP. 8]
[EP. 9]
[EP. 10]

PERSONNEL: Philippe Derrez (scriptwriter), Claude Roland-Manuel (director).
CAST: Christian Alers (Cosme de Meyrentin, juge d'instruction), Jenny Alpha (Gertrude), Nadia Barentin (Barbe Vautrin), Florence Blot (Mme. Valentin), Serge Blumental (Borel), S. Boulanger (Mme. Mure), Roger Bret (Darbois), Pascale Caemerbeke (Pascaline), Roger Carel (Jules Martial, le maire), Marguerite Cassan (Mme. Sagnier), Andre Chaumeau (Blondel), Yvonne Clech (Mme. Roubion), Roger Crouzet (le caporal Brisard), Pierre Decazes (Hubert Vautrin), Aristide Demonico (Simeon Vautrin), Philippe Derrez (le prefet), Yves Fabrice (le lieutenant), Bertrand Farge (le commandant Terrenoire), Ginette Franck (Mme. Godfroy), O. Guilbert (Clarisse), Gaetan Jor (docteur Honorat), Catherine Laborde (Madeline de Saint-Aubin), Eric Legrand (Patrice de Saint-Aubin), Lisette Lemaire (Mlle. Franchet), Jacques Maire, J. Menaud (Noel), Bernard Musson (Poussin, greffier), Henri Poirier (M. Roubion), Lita Recio (mere Toussaint), Martine Regnier (Zoe Vautrin), Rene Renot (Coriolis de Saint-Aubin), Jacques Seiler (Elie Vautrin), Jean-Jacques Steen, Jean-Paul Tamaris, Gilles Warga (Valentin), Andre Weber (Michel Gaulard).



Gaston Leroux

BANQUO'S CHAIR

[RADIO-SCRIPT; STAGE-PLAY]

Rupert Croft-Cooke's story of a ghostly trap set for a murderer had its first incarnation in 1926 as a radio play entitled "The Telegram." The author subsequently offered it as a stage play in 1930. In 1945 it was made by Republic Pictures into the film *Fatal Witness* and in 1956 was offered on the television series *Alfred Hitchcock Presents* as one of a handful of that series' episodes directed by the Master of Suspense himself.

Croft-Cooke: series of South American travel talks between 1925 and 1927. March 11, 1927: play "In the Tunnel," 5IT, Birmingham, played by the Station Players."

[Play synopsis] "The scene is a bare room, furnished in the Victorian manner, in a large but rather decayed house on Sydenham Hill... This play has a very exciting story—one of supernatural value. It seems that in a certain house an old woman was murdered exactly one year from the date of the opening scene of the play. Everyone knew that her nephew had murdered her, but he had had one of those 'air-tight' alibis which the police had been unable to break down. Consequently when brought up before the court the young man had been acquitted. Sir William Brent, who is very much interested in the case, plans to wring a confession from the nephew by a very singular plan. By having an actress (a Miss Dacklethorpe, a friend of his) impersonate the aunt who had been murdered, he planned to frighten Bedford, the nephew, into a confession. Exactly what the outcome is when Bedford sees the ghost of his aunt walk into the room and the strangely significant incident at the end of the play will all be revealed in 'Banquo's Chair'."

(Croft-Cooke laid another one of his murder stories in Sydenham—the 1939 "Sergeant Beef" novel *Case Without a Conclusion*, in which he describes the neighborhood as a gloomy place of "faded grandeur.")

[CHRONOLOGY]

'GHOST' PROGRAMME (2LO, LONDON)

[Wednesday—10:15-11:00 PM]

May 26, 1926

"The Telegram"

[THE TIMES: "...a short play written specially for broadcasting... Sir William Brent is sitting by the fire in the dining-room of Ridgewood, a large house in an out-of-the-way suburb. Dinner is laid for four persons. Long comes in to announce the arrival of Mr. Gandy and Mr. Stone..."]

SCRIPT: Rupert Croft-Cooke (scriptwriter).

PERSONNEL: Howard Rose (producer).

CAST: Adrian Byrne (Robert Stone, a friend of Sir William's), Reginald Dance (Long, the butler), Michael Hogan (John Bedford, the nephew), J. C. Lawrence (Sergeant Campbell), Henry Oscar (Sir William Brent, a retired chief of police), Bryan Powley (Mr. Harold Gandy, a well known novelist).

DON'T LISTEN TO THIS (MIDLAND REGIONAL PROGRAMME—BBC)

[Saturday—9:20-10:00 PM]

October 13, 1934

"Anniversary" / "Retrospect"

["...by Rupert Croft-Cooke..."]

THREE SHORT PLAYS (MIDLAND PROGRAMME—BBC)

[Wednesday—8:40-9:40 PM]

June 17, 1936

"Five at the George" / Object All Sublime" / "Anniversary"

PERSONNEL: Howard Rose (producer).

CAST: Godfrey Baseley, John Bentley, Alfred Butler, Percy Dewey, Denis Folwell, William Hughes, John Lang, Aubrey Standing, Stuart Vinden.

THE GHOST ROOM (CRCM, MONTREAL)

[Thursday—10:00-10:30 PM]

September 16, 1937

"Anniversary Night"

SUSPENSE (KNX, HOLLYWOOD—CBS)

[Tuesday—6:30-7:00 PM]

June 1, 1943

"Banquo's Chair"

[BERKELEY DAILY GAZETTE: "...When a Scotland Yard detective, Donald Crisp, gives a dinner party at a murdered woman's home and includes among his guests the suspected murderer, anything can happen, and does, on 'The Extra Chair'..."]

SCRIPT: Sigmund Miller.

PERSONNEL: Ted Bliss (director), Lud Gluskin (music conductor), Joseph Kearns (voice of "The Man in Black"), Lucien Moraweck (composer), William Spier (producer).

CAST: Hans Conried, Donald Crisp, John Loder, Ian Wolfe.

[OG-NOTE: Announced at the end of the previous week's broadcast as "The Extra Guest".]

THE WORLD'S GREATEST STORIES (WMAQ, CHICAGO—NBC)

[Saturday—10:15-10:30 PM]

October 2, 1943

"Banquo's Chair"

["...Nelson Olmsted, radio story teller, will celebrate the third network anniversary of his 'World's Greatest Stories' program by telling a tale he has been seeking permission to use since a little after his network debut in 1940..."]

SUSPENSE (KNX, HOLLYWOOD—CBS)

[Thursday—5:00-5:30 PM]

August 3, 1944

"Banquo's Chair"

[LIMA NEWS: "...Ghosts, make-believe ghosts and real murders provide

an eerie half hour of radio entertainment, when Screen Actors Donald Crisp and John Loder co-star... The plot deals with a Scotland Yard detective who tries to wring a confession from a murder suspect by confronting him with the 'ghost' of his victim. Unexpected developments force changes in the detective's plan, in a strange climax..."

SCRIPT: Sigmund Miller.

PERSONNEL: Lud Gluskin (music conductor), Joseph Kearns (announcer), Lucien Moraweck (composer), William Spier (producer-director).

CAST: Hans Conried, Donald Crisp, John Loder, Jane Morgan, Ian Wolfe.

SENSATION (THE LIGHT PROGRAMME, LONDON—BBC)

[Tuesday—9:30-10:00 PM]

September 10, 1946

"Banquo's Chair"

[OG-NOTE: Croft-Cooke's story "Peter the Painter" was originally scheduled.]

THE PHILIP MORRIS PLAYHOUSE (WCBS, NEW YORK—CBS)

[Friday—10:00-10:30 PM]

March 25, 1949

"Banquo's Chair"

["...presents Claude Rains as a retired Scotland Yard inspector who seeks to crack a case on his own..."]

CAST: Claude Rains, et al.

SUSPENSE (KNX, HOLLYWOOD—CBS)

[Thursday—8:00-8:30 PM]

March 9, 1950

"Banquo's Chair"

SCRIPT: Sigmund Miller.

PERSONNEL: Rene Garriguenc (composer), Lud Gluskin (music conductor), Norman Macdonnell (director).

CAST: Hans Conried, James Mason, et al.

SLEEP NO MORE (WNBC, NEW YORK)

[Wednesday—9:30-9:55 PM]

February 6, 1957

"Banquo's Chair" / "The Coward"

PERSONNEL: Nelson Olmsted (narrator).



Rupert Croft-Cooke

THE BARON'S ROOM

[RADIO-SCRIPT]

[BBC Title Card] "A girl and her father buy an old Norman Tower supposedly haunted by the ghost of a wicked baron. She sleeps in the room where the baron used to conduct his unholy experiments on women, children and animals. She has a recurring dream that someone is about to enter her room; one night her father hears her scream, rushes to her door, but it is just being

closed, and he hears the heavy bolts being shot home on the other side.”

[CHRONOLOGY]

TWO PLAYS (HOME SERVICE—BBC)

[Wednesday—10:00-10:30 PM]

April 24, 1940 “Twice in a Lifetime” / “**The Baron’s Room**”
[“...a macabre episode for broadcasting by Norman Edwards...”]
SCRIPT: Norman Edwards.
PERSONNEL: Val Gielgud (producer).
CAST: Malcolm Keen, et al.

(PROGRAMME FOR THE FORCES—BBC)

[Friday—9:20-9:35 PM]

May 31, 1940 “**The Baron’s Room**”

(PROGRAMME FOR THE FORCES—BBC)

[Friday—7:15-7:30 PM]

October 3, 1941 “**The Baron’s Room**”

MYSTERY PLAYHOUSE (THE LIGHT PROGRAMME, LONDON—BBC)

[Wednesday—9:00-10:00 PM]

August 7, 1946 “Over My Dead Body” / “**The Baron’s Room**”
PERSONNEL: Martyn C. Webster (producer).

BASIL KIRKE

[RADIO-TALKS]

Basil Kirke was the manager of 6WF in Perth, West Australia, and, in the early days, a frequent speaker on his station on a variety of topics, from “The Bega Firewalkers of Figi” (January 20, 1930) to “Bottling of Our Australian Bush Perfume” (February 6, 1930).

[YOUTUBE] “Basil Kirke was the Western Australian State Manager of the Australian Broadcasting Company from 1929 to 1932 and then the WA State Manager of the Australian Broadcasting Commission from 1932 to 1936 and 1952 to 1958. He lobbied tirelessly for the new offices and studios that were built in Adelaide Terrace and extended through to Terrace Drive, in Perth. At the time the new buildings were considered the most modern broadcasting facilities in Australia. The Perth studio complex referred to in this video was built in 1958, on the former site of Rose Hill House, at 191 Adelaide Terrace. ABC radio moved to the new facilities in 1959, whilst work continued on the television building on the lower part of the site, facing Terrace Road.”

(6WF, PERTH)

[Tuesday—9:37-9:50 PM]

December 17, 1929 “**Strange Tales of Ghosts and Haunted Places**”
[WESTERN MAIL: “...by Basil Kirke...”]

[Tuesday—10:20-10:59 PM]

January 21, 1930 “**Ghost Stories**”
[WESTERN MAIL: “...Talk by Basil Kirke...”]

[Monday—9:52-10:12 PM]

February 3, 1930 “**Stories of Ghosts and Haunted Places**”

[Friday—10:10-10:30 PM]

February 7, 1930 [PERTH SUNDAY TIMES: “...Ghost stories by Basil Kirke...”]

[Saturday—10:08-10:56 PM]

May 3, 1930 “**Ghosts and Haunted Places**”

[Saturday—10:30-10:50 PM]

August 2, 1930 “**Ghosts and Haunted Places**”

[Monday—10:15-10:35 PM]

March 9, 1931 “**Ghosts and Haunted Places**”

THE BAT

[STAGE-PLAY]

The play by Mary Roberts Rinehart and Avery Hopwood premiered on Broadway on August 23, 1920 and had recently completed its run of 867 performances at the time of this broadcast. CHECK THIS: None of the actors appearing in the broadcast were from the original stage cast.

ORIGINATION: WOR, New York City, New York; 2FC, Sydney (ABC).

DURATION: November 20, 1922 (WOR); March 2, 1934 (2FC).

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

[CHRONOLOGY]

(WOR, NEW YORK)

[Monday—6:30- PM]

November 20, 1922

“Scene from ‘The Bat’”

CAST: Ursula Ellsworth, Robert Gleckler, Arthur J. O’Keefe, Norma Phillips, Julia Stuart.

(2FC, SYDNEY)

[Friday— PM]

March 2, 1934

“The Bat”

[“...a mystery play...”]

[SUBJECT FOR FURTHER RESEARCH]

BATS IN THE BELFRY (KTAB, San Francisco)—Cited in the 1937/38 edition of the *Variety Radio Directory*; two broadcast dates, at least, are confirmed—March 28 and April 4, 1934—but the slant of the show remains unknown. Judging from the slangy levity of the title, this could have been either a horror/mystery series or a zany comedy program in the manner of Raymond Knight’s *Cuckoo Hour* or Brad Browne’s *Nit Wits*. I suspect the latter to be true.

BATH FESTIVAL STORIES BY CANDLELIGHT

[RADIO-SUBSERIES]

“...a series of supernatural tales commissioned by Radio 4 for last year’s Bath Literature Festival...”

AFTERNOON READING—“BATH FESTIVAL STORIES BY CANDLELIGHT” (RADIO 4, LONDON—BBC)

[Tuesday—3:30-3:48 PM]

March 2, 2010

“Stowmont”

[**BBC RADIO 4:** “...An 18th century story about a man and the architect he employs, who are forced to shelter for the night from a snow storm in the house they have resolved to pull down and replace. In spite of their rationalism, and beyond their comprehension, the past asserts itself over their will...”]

SCRIPT: Sadie Jones (story).

PERSONNEL: Christine Hall (producer), John Telfer (reader).

EXTANT RECORDING

[Wednesday—3:30-3:48 PM]

March 3, 2010

“The Ghost Writer”

[**BBC RADIO 4:** “...Justin Vest, critically-acclaimed but poorly-selling novelist, is staying temporarily in the home of the late, wildly successful, very pink and fluffy writer Arabella Fysshie. At first glance they don’t have much in common—for a start, he’s alive and she isn’t—but Arabella has some unfinished business with the world...”]

SCRIPT: Amanda Craig.

PERSONNEL: Christine Hall (producer), John Telfer (reader).

EXTANT RECORDING

[Thursday—3:30-3:48 PM]

March 4, 2010

“The Whisper”

[BBC RADIO 4: “...Rachel is a burden to her neighbours, but she carries her own burden too...”]

SCRIPT: Diana Evans (story).

PERSONNEL: Syan Blake (reader), Christine Hall (producer).

EXTANT RECORDING

BBC CHRISTMAS GHOST STORIES

[SHORT-STORIES, FOLKLORE, OR RADIO-SCRIPTS]

The English ghost story tradition was represented in early programming on the BBC not so much by anything like a regular series but by a number of special programs throughout the Twenties and Thirties.

The earliest known radio broadcast of ghost stories was a pre-Christmas quarter-hour, emanating from the BBC studios in Birmingham in 1923 and featuring Mr. John Hingeley as storyteller. This was followed later in the evening by the enactment of scenes from Dickens’ *A Christmas Carol* by Percy Edgar, soon to be a key figure in the production of the first radio fantasy series at the Birmingham station.

[“On Ghost Stories,” *The Times*, December 8, 1925] “At this season of the year, when winter is come in earnest and his own fireside makes a strong claim even upon the least domesticated of men, there is a tendency to revive, in favour of ghosts and goblins, the old practice of story-telling, or at least of story-reading, which is otherwise so greatly fallen into decay... one of the best of winter’s traditions... the reading aloud of ghost stories is too good an entertainment to perish of modesty or self-consciousness. Its shared excitement, the feeling it gives of harmonious adventure, of ‘common thrill,’ shuts out the world for an hour or two as nothing else shuts it out.”

In 1926 “*Ghost*” Programme was a one-shot which certainly had a strong kernel of an idea for a regular series which has never really been followed up on—a horror-variety hour, if you will, featuring musical numbers, storytelling and dramatic sketches, all in the vein of the spectral and macabre.

E. F. Benson (reader—1928, *The Confessions of Charles Linkworth*), Arthur Bird (scriptwriter—1927, *Hate*), Jan Bussell (producer—1936, *The Ghost of Grassington*), John Cheatle (producer—1938, *Madam, Will You Walk?*), Diana Dale (scriptwriter—1936, *The Ghost of Grassington*), Major C. Eagle-Bott (storyteller—1927, *A Ghost Story*), Dorothy Eaves (scriptwriter—1930, *Phantomimes*), John Hingeley (storyteller—1923, *Ghost Stories*), Ernest Longstaffe (producer—1938, *The Pig and Whistle*), Father John O’Connor (commentator—1937, *It Might Happen to You*), D. E. Ormerod (producer—1932, *The Spectral Dog*), Ruth Wynn Owen (scriptwriter—1937, *It Might Happen to You*), Charles Penrose (scriptwriter—1938, *The Pig and Whistle*), Walter Pitchford (programme arranger—1935, *Ghosts at the Priory*), Owen Reed (producer—1935, *Ghosts at the Priory*), Howard Rose (scriptwriter—1932, “Q”), Professor A. Hamilton Thompson (speaker—1927, *Medieval Ghost Stories*), C. Whitaker-Wilson (scriptwriter—1938, *Madam, Will You Walk?*).

CAST [“THE TELEGRAM,” 1926]: Adrian Byrne (Robert Stone), Reginald Dance (Long), Michael Hogan (John Bedford), J. C. Lawrence (Sergeant Campbell), Henry Oscar (Sir William Brent), Bryan Powley (Harold Gandy).

CAST [“GHOULIES AND GHOSTIES,” 1927]: G. Lynch Clarke, Marion Foreman, Daniel Roberts, Vera Shipton, Susie Stevens.

CAST [“HATE,” 1927]: Stephen Campbell (Bill Carfax), Pauline Carr (Lady Carfax), John Evered (Brandon Carfax), Derek Lessingham (Thompson, the butler), Molly Seymour (Joan Allingham), Charles Stapylton (Sir Henry Carfax / Roger Carfax).

CAST [“THE GHOST OF GLASTONBURY TUNNEL,” NOTTINGHAM, 1928] Ronald Cheeseman (Mr. Spencer), Margaret Gulford (Mrs. Taunton), Frank Leaver (The Rev. Frederick Driver), Edward Murray (Colonel Charles Taunton), Nora Porter (Mrs. Lammele).

CAST [“THE GHOST OF GLASTONBURY TUNNEL,” PLYMOUTH, 1928] Stephen Campbell

(The Rev. Frederick Driver), Pauline Carr (Mrs. Lammele), Molly Seymour (Mrs. Taunton), Charles Stapylton (Colonel Charles Taunton), Douglas Watt (Mr. Spencer).

CAST ["PHANTOMIME," 1930]: Richard Barron, Mary Cardew, Glyn Eastman, Elsie Eaves, Sidney Evans, Nan Porter, John Rorke.

CAST ["Q," 1932]: Ralph Truman, Osmund Willson.

CAST ["THE SPECTRAL DOG," 1932]: A. G. Mitcheson, F. A. Nichols, Ernest Retlaw, J. Edward Roberts, G. B. Smith, James Stephenson, H. R. Williams.

CAST [1936, "The Ghost of Grassington"]: Ian Baldwin (John Burnop), F. A. Bean, F. J. O. Coddington, Frank Crosland, James Harrison, E. Parsons (Dr. Petty), I. R. Phillips, C. B. Pulman (Joe Weekes), Philip Robinson, H. C. Rycroft (Tom Lee), Roni Vine (Jane Lee), Mary Wilkinson.

CAST ["MADAM, WILL YOU WALK?" 1938]: Franklyn Bellamy, George Bellamy, A. Bromley-Davenport, G. F. Campbell Browne, Laidman Browne, Gordon McLeod, Leslie Perrins, Spencer Trevor, C. Whitaker-Wilson, Gladys Young.

CAST [1938, *The Pig and Whistle*]: Sidney Burchall (Jimmy Larkin), George Ellis (Jeremiah Jones, the landlord), Miriam Ferris (Rosie Jones, the landlady), Charles Penrose (Jolly Old Garge/P.C. Evergreen), John Rorke ('Erb, Rosie's Cockney cousin), Charles Wreford (Old Granfer), Gladys Young (Widow Throstle).

[CHRONOLOGY]

MR. JOHN HINGELEY (BIRMINGHAM)

[Saturday—7:45-8:00 PM]

December 22, 1923 **"Ghost Stories"**

A. J. ALAN (2LO, LONDON)

[Friday—10:30-10:40 PM]

December 26, 1924

[THE TIMES: "...Christmas Ghost Story..."]

(5IT, BIRMINGHAM)

[Wednesday—9:20-9:40 PM]

December 23, 1925 **"The Haunted Castle"**

[THE TIMES: "...Mr. George Ockement..."]

A. J. ALAN (2LO, LONDON)

[Friday—9:35-10:00 PM]

December 25, 1925 **"The Diver"**

KATE LOVELL (6LV, LIVERPOOL)

[Saturday—4:00-4:15 PM]

December 11, 1926 **"A True Ghost Story"**

(2BE, BELFAST)

[Wednesday—8:00-9:30 PM]

December 22, 1926 **"The Vindictive Staircase"**

[THE TIMES: "...a ghost story set to music by Edgar L. Bainton for Chorus and Orchestra...words by Wilfrid Wilson Gibbons..."]

(5PY, PLYMOUTH)

[Friday—4:00-4:15 PM]

December 24, 1926 **"My Christmas Ghosts"**

[THE TIMES: "...H. C. L. Johns..."]

A. J. ALAN (2LO, LONDON)

[Friday—8:25-9:00 PM]

December 24, 1926 **"My Adventure in Norfolk"**

(2LS, LEEDS-BRADFORD)

(Saturday—5:00-5:15 PM)

December 25, 1926

“Haunted Houses”

[THE TIMES: “...read by the author, ‘Petronius’...”]

(5WA, CARDIFF)

[Monday—4:45-5:00 PM]

December 27, 1926

“Laying a Ghost”

[THE TIMES: “...Mary Manston...”]

A. J. ALAN (2LO, LONDON)

[Wednesday—10:35-11:00 PM]

December 21, 1927

“The Visitors’ Book”

(6LV, LIVERPOOL)

[Wednesday—7:45-9:00 PM]

December 22, 1927

“The Ghost of Jerry Bundler”

[THE TIMES: “...a play by W. W. Jacobs and Charles Rock, played by the Liverpool Radio Players...”]

(5GB, DAVENTRY)

[Thursday—8:00-9:00 PM]

December 22, 1927

“Phantom Hoofs”

[THE TIMES: “...a play by David Hawkes, with Gladys Joiner, Ethel Malpas, and Wortley Allen...”]

(2BD, ABERDEEN)

[Thursday—9:50-10:35 PM]

December 22, 1927

“Out of the Shadows”

[THE TIMES: “...a psychic mystery play in one act, by David Hawkes, with Gladys Pirie, G. M. Hancock, Catherine Hollingworth, and Max Anton...”]

A GHOST STORY (6BM, BOURNEMOUTH)

[Tuesday—7:00-7:15 PM]

December 27, 1927

“The Creeping Horror on Christmas Eve”

[THE TIMES: “...Major C. Eagle-Bott...”]

(2LO, LONDON)

[Monday—10:30-11:00 PM]

December 3, 1928

“The Ghost Ship”

[THE TIMES: “...by Richard Middleton, read by V. C. Clinton Baddeley...”]

(2ZY, MANCHESTER)

[Tuesday—7:00-7:15 PM]

December 18, 1928

“Medieval Ghost Stories, from Leeds”

(5WA, CARDIFF)

[Saturday—7:00-7:15 PM]

December 22, 1928

“More Ghost Stories”

[THE TIMES: “...Miss Esylt Newbery...”]

(2LO, LONDON)

[Saturday—9:15-9:30 PM]

December 22, 1928

“Ghosts”

[THE TIMES: “...by Gerald Heard...”]

(2LO, LONDON)

[Monday—9:15-9:30 PM]

December 24, 1928 **“The Confessions of Charles Linkworth”**
[“...a ghost story by E. F. Benson, specially adapted for broadcasting and read by the author...”]

A. J. ALAN (2LO, LONDON)

[Monday—10:35-10:50 PM]

December 31, 1928 **“A Surprise Item”**

(5WA, CARDIFF)

[Tuesday—6:00-6:15 PM]

December 24, 1929 **“Welsh Ghost Stories”**

(2LO, LONDON)

[Tuesday—7:00-7:45 PM]

December 24, 1929 **“The Haunted Hour”**

[THE TIMES: “...Mr. E. F. Benson, Mr. W. W. Jacobs, and Mr. Desmond McCarthy will tell ghost stories...”]

(2ZY, MANCHESTER)

[Tuesday—7:45-8:30 PM]

December 24, 1929 **“In a Haunted Room”**

[THE TIMES: “...L. Du Garde Peach...”]

A. J. ALAN (2LO, LONDON)

[Thursday—10:15-10:30 PM]

December 26, 1929 **“17:45”**

OG-NOTE: This story was reprinted in *Best of A. J. Alan* (1954) under the title “The White Bungalow.”]

(CARDIFF, WEST REGIONAL)

[Tuesday—7:45-9:00 PM]

December 2, 1930 **“Phantomime”**

[THE TIMES: “...a ghostly programme, by Dorothy Eaves...with music by the West Regional Trio...”]

A. J. ALAN (LONDON REGIONAL PROGRAMME)

[Tuesday—8:30-9:00 PM]

December 2, 1930 **“The Well”**

(NATIONAL)

[Wednesday—10:30-11:00 PM]

December 24, 1930 **“And Afterwards”**

[THE TIMES: “...a Creepy Interlude by Lady Cynthia Asquith, Mr. Felix Aylmer, and Captain Robert A. L. Hartman...”]

THE CHILDRENS HOUR (MIDLAND REGIONAL PROGRAMME)

[Tuesday—5:15-6:00 PM]

December 22, 1931 **“The Ghost of Widdecombe Manor”**

[THE TIMES: “...a story, by Mildred Forster...”]

(MIDLAND REGIONAL PROGRAMME)

[Tuesday—5:15-6:00 PM]

January 5, 1932 **“The Worm of Spindlestonheugh”**

[THE TIMES: “...a play founded on a Northumberland Legend, by Sybil Clarke...”]

ETC., ETC. (MIDLAND REGIONAL PROGRAMME)

[Friday—9:15-10:15 PM]

December 23, 1932

“The Man Who Married a Skeleton”

[THE TIMES: “...R. Crompton Rhodes reading one of his own short stories...”]

(NATIONAL)

[Sunday—10:00-10:30 PM]

December 25, 1932

“Thurnley Abbey”

[THE TIMES: “...a ghost story by Mr. Perceval Landon, read by Mr. Franklyn Dyall...”]

(MIDLAND REGIONAL)

[Thursday-10:05-10:35 PM]

January 5, 1933

“The House of Desolation”

[THE TIMES: “...a ghost story, written and told by Alan Griff...”]

(WEST REGIONAL)

[Thursday—8:00-8:15 PM]

December 28, 1933

“Sweet Chariot”

[THE TIMES: “...A Devonshire ghost story, by Molly O’Fogerty Chapman...”]

(WEST REGIONAL PROGRAMME)

[Monday—8:45-9:15 PM]

December 24, 1934

“A Hair-raising Drama”

[THE TIMES: “...by Brinley Jones...”]

A CHRISTMAS PARTY (NATIONAL PROGRAMME)

[Tuesday—7:30-9:30 PM]

December 25, 1934

“The Visitors’ Book”

[THE TIMES: “...Comedians; dance music; ghost stories; chorus songs; charades and musical games; all kinds of happy-go-lucky entertainment... At some stage of the proceedings someone will tell a ghost story...”]

(NATIONAL PROGRAMME)

[Friday—10:00-10:45 PM]

December 28, 1934

“The Cart of Death”

[THE TIMES: “...adapted and translated by Marianne Helweg from the story of Selma Lagerlof, produced by M. H. Allen, with Roy Emerton, Gladys Young, Marne Maitland, Janet Taylor, Gwendolen Evans, John Cheatle, Mary O’Farrell, Wallace Evenett, Edward Craven, Ruth Anderson, Winifred Evens...”]

A.J. ALAN (EMPIRE SHORTWAVE SERVICE)

[Tuesday—10:00-10:15 AM]

December 24, 1935

“The Visitors’ Book”

[KINGSTON ?????: “...a creepy story, by A.J. Alan, told by the Author.” Broadcast on Empire Transmission—5.]

(NORTHERN PROGRAMME)

[Wednesday—9:15-10:00 PM]

December 22, 1937

“Guineas for a Ghost”

[THE TIMES: “...a frivolous affair written by Maurice Horspool... The ghost is tenant of an old mansion to which a descendant of the family has returned. One of the scenes is laid in a county court, which is rather an unusual place to be taken in a ghost story, and here the author springs

his final surprise. The producer will be Edward Wilkinson...”]

(NORTHERN PROGRAMME)

[Friday—8:00-8:30 PM]

December 24, 1937 **“Out of the Ordinary”**

[THE TIMES: “...Two stories that some people would say are about ghosts...”]

THE PIG AND WHISTLE (REGIONAL)

[Friday—8:10-8:40 PM]

December 23, 1938 **“Bob Evergreen’s Christmas Ghost Story”**

[THE TIMES: “...Even the Pig and Whistle will go ghostly when P. C. Evergreen tells a ghost story...”]

(NORTHERN SERVICE)

[Tuesday—7:30-7:40 PM]

December 27, 1938 **“The Little Ghost”**

[THE TIMES: “...a short story by James R. Gregson...”]

THREE STORIES BY ALGERNON BLACKWOOD (HOME SERVICE)

[Monday—12:30-1:00 PM]

December 25, 1939 **“Transition” / ? / ?**

(HOME SERVICE)

[Tuesday—6:45-7:05 PM]

December 24, 1940 **“King’s Evidence”**

OTHER GHOST STORY BROADCASTS NOT OTHERWISE COVERED IN THIS BOOK:

(6LV, LIVERPOOL)

[Friday—9:05-9:30 PM]

Aug. 28, 1925 **“In the Library”** (by W. W. Jacobs and H. C. Sargeant)

“GHOST” PROGRAMME (2LO, LONDON)

[Wednesday—10:15-11:00 PM]

May 26, 1926 **“The Telegram” / “The Judge’s House”**

[Listed in the *Times* as “Wireless Orchestra—Prelude, ‘The Spectre’s Bride’ (Dvorak). ‘The Telegram,’ play by Rupert Croft-Cooke. Orchestra—‘A Haunted Place’ (Schumann); ‘Valse Triste’ (Sibelius). ‘The Judge’s House,’ a reading from ‘Dracula’s Guest and Other Weird Stories,’ by Bram Stoker. Orchestra—‘Danse Macabre’ (Saint-Saens)”]

(2LO, LONDON)

[Monday—7:25-7:45 PM]

April 18, 1927 **“The Haunted Gallery”**

[“...Mr. Louis Golding will read a short story...”]

VARIETY PROGRAMME (5WA, CARDIFF)

[Monday—7:45-9:00 PM]

Oct. 31, 1927 **"Ghoulies and Ghosties"**
["...a Fantasy in one scene..."]

(5PY, PLYMOUTH)

[Tuesday—6:00-6:30 PM]

Nov. 15, 1927 **"Hate"**
["...Here is a play that might be described as a modern tale of old-fashioned ghosts. You must imagine the ancestors of Sir Henry Carfax, 'good haters all,' and the old Georgian tragedy re-enacted every midnight..."]

(2BE, BELFAST)

[Monday—9:45-9:57 PM]

Jan. 16, 1928 **"The Vindictive Staircase"**
["...a ghost story set to music by Edgar L. Bainton for Chorus and Orchestra..."]

(6ST, STOKE-ON-TRENT)

[Tuesday—7:00-7:15 PM]

Feb. 14, 1928 **"Ghosts, Seen and Imagined"**
["...by Colin Sherlocke..."]

(5NG, NOTTINGHAM)

[Tuesday—7:45-9:00]

Feb. 28, 1928 **"The Ghost of Glastonbury Tunnel"** (by Geoffrey Bevan)
["...The action takes place in a first-class compartment of the Newmarket Express..."]
[Broadcast with "Sea Silence—A Play of Terror on the High Seas" by Edwin Lewis.]

(5PY, PLYMOUTH)

[Tuesday—6:00-6:30 PM]

March 13, 1928 **"The Ghost of Glastonbury Tunnel"**
["...Ghosts have on many occasions proved useful to disguise even more sinister revelations, and none more applicable to the theory than 'The Ghost of Glastonbury Tunnel.' We hope, then, that our play this evening will be a timely warning to listeners who experience a desire to travel on the Lowmarket Express..."]

(5WA, CARDIFF)

[Saturday—7:00-7:15 PM]

April 14, 1928 **"More Ghosts, and other Uncanny Happenings"**
["...Esylt Newbery..."]

(2BE, BELFAST)

[Wednesday—5:00-5:15 PM]

Sep. 5, 1928 **“Uncanny Tales of Ancient
Ulster”**
[“...Clifford Carter...”]

(2EH, EDINBURGH)

[Saturday—7:00-7:15 PM]

Aug. 17, 1929 **“Ancient and Modern Ghosts”**
[“...Mr. J. W. Berries...”]

MR. LEWIS SPENCE (EDINBURGH)

[Tuesday—7:00-7:30 PM]

Aug. 5, 1930 **“Maister Mudie”**
[“...Reading from an Eerie Short
Story...”]

VARIETY PROGRAMME (LONDON REGIONAL)

[Monday—8:00-9:00 PM]

Jan. 25, 1932 **“Q”** (by Stephen Leacock)
[“...a psychic story of the
supernatural...”]

(NORTH REGIONAL PROGRAMME)

[Tuesday—7:30-8:00 PM]

July 5, 1932 **“The Spectral Dog”**
[“...a story of the Isle of Man, by
Leslie W. A. Baily...”]

INQUIRY INTO THE UNKNOWN (NATIONAL PROGRAMME, LONDON)

[Friday—9:20-9:35 PM]

March 2, 1934 **“Ghosts and Haunted Houses”**
[“...by Sir Ernest Bennett...”]

(NORTHERN IRELAND PROGRAMME, BELFAST)

[Wednesday—7:45-8:30 PM]

Oct. 31, 1934 **“The Ghost of Gillhall”**
[“...a tale of Old Ireland, retold and
dramatized for broadcasting by
Patrick Riddell; produced by Lance
Sieveking...”]

(MIDLAND REGIONAL)

[Saturday—7:45-8:30 PM]

March 9, 1935 **“Ghosts at the Priory”**
[“...an assortment of weird
experiences told around the fireside
and relayed from a Haunted House;
programme arranged by Walter
Pitchford; produced by Owen
Reed...”]

THREE SHORT PLAYS (NEWCASTLE)

[Friday—7:50-8:45 PM]

March 29, 1935 **“The Diet” / “Just Off
Piccadilly” / “Geordie’s
Wooing”**

[“...played by Newcastle Radio
Players; produced by Jan Bussell... s
Ghost Play, by James Parish...”]

NORTHERN FESTIVAL OF ONE-ACT PLAYS (NORTHERN)

[Saturday—9:30-9:55 PM]

April 11, 1936 **“Five at the George”**
[“...A Ghost Play by Stuart Ready;
produced by Jan Bussell...”]

(NORTH PROGRAMME, YORKSHIRE)

[Thursday—9:05-10:00 PM]

Nov. 19, 1936 **“The Ghost of Grassington”**
[“...The action takes place in 1776 and
1779 in the valley of the Wharfe. Here,
on a secluded road between
Grassington and Kilnsey, stands Grass
Wood, where, at times, a ghost is said
to walk—the ghost of an apothecary
who was foully done to death...”]

IT MIGHT HAPPEN TO YOU (NORTHERN PROGRAMME)

[???day—8:45-9:00 PM]

Nov. 8, 1937 **“The Haunted House”**
[“...by Ruth Wynn Owen; comments
by Father John O’Connor...”]

HAUNTED HOUSES (STAGSHAW)

[Friday—8:00-8:15 PM]

Nov. 26, 1937 **“Angrove Hall, Great Ayton”**
(by J. Fairfax-Blakeborough)

(NATIONAL PROGRAMME, LONDON)

[Friday—10:40-11:00 PM]

Feb. 11, 1938 **“The Disappearance of Ghosts”**
[“...A talk by Humphrey Jennings...
He is to trace how ghosts, treated by
Greek and Elizabethan writers, and
even as late as the nineteenth century
as real phenomena, are now treated
with skepticism...”]

(EMPIRE PROGRAMME, LONDON)

[Wednesday—6:15- PM]

Aug. 17, 1938 **“Ghost in Little Haddam”**

(WALES)

[Friday—6:40-7:00 PM]

Feb. 10, 1939 **“Eerie Stories: Margaret
Jenkins”**

(NORTHERN IRELAND PROGRAMME, BELFAST)

[Friday—8:30-9:10 PM]

June 2, 1939 **“Ghosts of Belfast”**
[“...a programme by N. C. Hunter...”]

NORTHERN PROGRAMME)

[Wednesday—7:05-7:20 PM]

Aug. 16, 1939 **"The Knocking on the Window Pane"**

["...a Story about a Ghost, written and told by Harry Buckle..."]

(HOME SERVICE)

[Monday—10:00-10:25 PM]

April 1, 1940 **"Five at the George"**

["...A play by Stuart Ready, produced by Edward Wilkinson..."]

[Tuesday—11:00-11:15 PM]

May 7, 1940 **"Proof"**

["...listeners are to hear a ghost story by Mr. Richard Hearne..."]

(PROGRAMME FOR THE FORCES)

[Wednesday—9:20-9:35 PM]

May 15, 1940 **"Proof"**

["...A ghost story, by Richard Hearne; produced by M. H. Allen..."]

BBC HAUNTED HOUSE BROADCAST

[SPECIAL-PROGRAM]

[Harry Price, *Most Haunted House...*] "For special cases, as in my broadcast from the 'haunted manor' at Meopham, Kent, I use an electric signaling instrument which automatically reveals to the investigator (who has no need to leave his base-room) a movement of any object in any part of the house, or a change in temperature in the 'controlled' rooms." [*This set-up is illustrated in *Fifty Years of Psychical Research*, London, 1939.]

[Price] "The British Broadcasting Corporation is nothing if not enterprising, and the Department of Outside Broadcasts is always the first to investigate the possibilities of radiating anything of a topical nature, if interesting enough to the general public. It will be remembered that I broadcast from the 'haunted house' at Meopham on March 10, 1936, when the ghost-hunting technique employed was very successfully relayed. Mr. S. J. de Lotbiniere was in charge of the transmission."

["Trailing a Ghost: Microphones in a Haunted House," *The Times*, March 10, 1936] "A old manor house which is reputed to be haunted is to be the scene of a broadcast experiment tonight. Some of the abnormal manifestations which the B.B.C. and Mr. Harry Price, honorary secretary of the London University Council for Psychical Research, hope to describe and record for listeners are the muffled footsteps which legend says are frequently heard in various parts of the house; eerie winds of unknown origin which sweep through the lower storey; and the sudden and mysterious opening of doors, especially the door of the wine cellar. Listeners, however, may be warned not to expect too much of manifestations of this kind which might, no doubt, be more convincingly provided by the sound department of the B.B.C. The first part of the broadcast, which will be heard by National listeners from 8 to 8:20, will be devoted to a full account of the preparations made earlier in the day by Mr. Price and the B.B.C. to trail the ghost. At the end of this description listeners will be invited to tune in at the traditional witching hour. If they are in readiness at 11:45 they may presumably expect equal punctuality on the part of the ghost."

["Radio Balks Ghosts." *Palm Beach Post* (April 1, 1936)] "In English Kent there stands a manor house which is said to be occupied by one or more ghosts. Certain persons have heard these ghosts walking around and conversing, or one ghost talking to itself, or kicking up a racket of some kind.

"Many persons convinced themselves of the truthfulness of the ghost's cavorting at night. The story was a good one. So the British Broadcasting company a few nights ago attempted to

broadcast this ghost.

"The floors of the house were covered with powdered chalk that the footprints might stand out. There was a recording thermometer to gauge changes in temperature—believing one declaring that the house grew oppressively warm while the ghost was carrying on. Sensitive instruments were placed thickly about to pick up the least sound.

"Unfortunately, the ghost refused to put in appearance, to take advantage of this opportunity to prove existence. At midnight the big broadcasting company had to admit failure to trap the shade.

"Various persons immediately came forward with various reasons why the ghost didn't show up, the most pertinent, perhaps, being that the regulations for broadcasting in England requires a script to be presented to the broadcasting company in advance. No successful spook would stoop to such a rule.

"The London Times jubilates because the experiment failed. It believes that if listeners had heard the ghost say, 'Good evening, everybody,' many would have expired in their chairs while others would have accused the broadcasting company of a colossal fraud.

"The Manchester Guardian merely finds that nothing is proved by the failure except that the spook is not a departed publicity agent."

["Ghost-Like Silence." *Detroit News* (ca. January 9, 1937)] "A few days ago the British Broadcasting corporation attempted to broadcast a ghost. A haunted manor house in Kent was supplied with microphones, the floor was covered with powdered chalk to record ghostly footprints, thermometer was ready to record changes in temperature produced by the spooks, and a large unseen audience was informed, as darkness fell, of all the preparatory steps. Unfortunately, the shade failed to take advantage of this opportunity, and on shutting down at midnight the BBC had to admit its nonsuccess. Various reasons for the ghost's nonappearance were given by various people, the most pertinent one being that the spook was familiar with the regulation requiring a script to be presented to the BBC in advance.

"The London Times is glad the experiment failed: it believes that if the listeners had heard the ghost say, 'Good evening, everybody,' many people would have died in their chairs, while others would have accused the BBC of perpetrating a colossal fraud.

"The Manchester Guardian, however, believes that the test proved nothing except that the ghost is not a departed publicity agent."

[CHRONOLOGY]

(NATIONAL PROGRAMME—BBC)

[Tuesday—8:00-8:20 PM]

March 10, 1936

"Haunted House"

["...A scientific investigation by Harry Price and F. H. Grisewood into the alleged haunting of an old manor house. The investigators set the scene and describe their preparations, from the house itself..."]

[Tuesday—11:45 PM-12:00 MIDNIGHT]

March 10, 1936

"Haunted House, Part 2"

["...The investigators report on their evening's vigil, from the house itself..."]

BBC MYSTERY PLAYHOUSE

[RADIO-SERIES]

American re-broadcasts of shows that had originally appeared on the BBC series *Appointment with Fear* and *Mystery Playhouse*. The first story was "The Diary of William Carpenter," starring James Mason and Flora Robson.

[*The Billboard*, July 19, 1947] "A series of mystery shows starring top English names, produced by British Broadcasting Corporation (BBC), was lined up this week by WINS as replacement for its *Trans-Atlantic Quiz* series. Titled *BBC Mystery Playhouse*, the new series kicks off next Saturday (19), 8:30-9 p.m., with James Mason and Flora Robson starring in *The Diary of William Carpenter*.

"Presentations to follow in the series, which will last until October, include Sir Cedric Hardwicke playing Sherlock Holmes in *The Adventure of the Speckled Band*, H. G. Wells' *The Late Mr.*

Elvesham, and three adaptations by mystery writer John Dickson Carr.”

[*The New York Times*, August 3, 1947] “It is a series which demonstrates that in radio, as well as in the films, the English know their way about in the world of chills and thrills every bit as well as we do, if not a great deal better.”

ORIGINATION: WINS, New York City, New York (electrical transcriptions).

DURATION: July 19–October 11, 1947.

PERSONNEL: John Dickson Carr (scriptwriter), Martyn C. Webster (producer).

CASTS: Sir Cedric Hardwicke, James Mason, Flora Robson, et al.

[CHRONOLOGY]

BBC MYSTERY PLAYHOUSE (WINS, NEW YORK)

[*Saturday—8:30–9:00 PM*]

July 19, 1947	“The Diary of William Carpenter”
July 26, 1947	“The Adventure of the Speckled Band”
August 2, 1947	“The Late Mr. Elvesham”
August 9, 1947	“He Wasn’t Superstitious”
August 16, 1947	“The Case of the Five Canaries”
August 23, 1947	“Confession”
August 30, 1947	
September 6, 1947	“The Late Mr. Elvesham”
September 13, 1947	“Vampire Tower”
September 20, 1947	“The Case”
September 27, 1947	“The Clock Strikes Eight”
October 4, 1947	“The Clock Strikes Eight”
October 11, 1947	

THE BEAST WITH FIVE FINGERS

[**SHORT-STORY**]

W. F. Harvey’s tale of a disembodied living hand...

Although an accredited physician, he was a semi-invalid most of his life.

[CRONOLOGY]

HORROR, INC. (WJZ, NEW YORK)

[*Tuesday—7:15–7:30 PM*]

February 23, 1943 “The Beast with Five Fingers”

THE MAN IN BLACK (THE LIGHT PROGRAMME, LONDON)

[*Monday—8:30–9:00 PM*]

March 14, 1949 “The Beast with Five Fingers”

VANCOUVER THEATRE (C???, VANCOUVER)

[

December 28, 1959 “The Beast with Five Fingers”

SCRIPT: Ian Thorne.

PERSONNEL: Neil Sutherland (producer).

FEAR ON FOUR (RADIO 4, LONDON)

[

??? ??, 198? “The Beast with Five Fingers”

THE BECKONING FAIR ONE

[**SHORT-STORY**]

Based on the story by Oliver Onions...

MOLLE MYSTERY THEATRE (WEAF, NEW YORK—NBC)

[
???? ??, 1945

“The Beckoning Fair One”
CAST: Berry Kroeger, et al.

THE BEETLE HUNTER

[SHORT-STORY]

A story by Sir Arthur Conan Doyle, originally published in the June 1898 issue of *The Strand*...

[CHRONOLOGY]

THIRTY-MINUTE THEATRE (THE LIGHT PROGRAMME, LONDON)

[Tuesday—9:00-9:30 PM]

October 14, 1958

“The Beetle Hunter”

CAST: Frank Duncan, David March, Molly Rankin, James Thomason, Lockwood West.

(HOME SERVICE)

[Saturday—11:00-11:30 PM]

October 18, 1958

“The Beetle Hunter”

THE CBS RADIO MYSTERY THEATER (WRVR, NEW YORK)

[???day—10:07-11:00 PM]

October 18, 1978

“Never Answer an Advertisement”

[“...Richard Brooke, a struggling young doctor in need of money, reads that a law firm is looking for the services of a robust medical man with a background in entomology. Because he had once collected beetles and is strong physically, Dr. Brooke applies and is hired for 100 pounds a day. But not until he is taken to a remote country estate and faces a homicidal maniac does the doctor realize that he has made a very serious mistake...”]

SCRIPT: James Agate, Jr. (adapted from the story “The Beetle Hunter” by Sir Arthur Conan Doyle).

PERSONNEL: Himan Brown (producer-director).

CAST: John Beal (John Faraday), Court Benson (Hugh Faraday), Russell Horton (Dr. Richard Brooke), Evelyn Juster (Sarah Brooke).

EXTANT RECORDING

BEHIND THE DOOR

[RADIO-SCRIPT]

[BBC Title Cards] “Thriller about man who persuades three friends to stay a night in a haunted room and makes them promise not to open a certain door. They spend an eerie night and each has a great urge to open the door. In the morning their friend explains it was hoax and opens the door to show—and there finds a dead man.”

“The unoccupied home of the Forresters.”

Further research needed: “The Unquiet Ones” by Sewell; August 6, 1938; Saturday—10:30-11:00; Northern Ireland Programme; “a play about the adventures of two Englishmen traveling in Ireland.” Also: “Fog” by Sewell & Mageean; Home Service; December 16, 1943; Thursday—9:40-10:10. Also: “Dead Reckoning” by Sewell; March 27, 1948; HS; Saturday—4:00-4:45.

[CHRONOLOGY]

(NATIONAL PROGRAMME, LONDON—TRANSMITTED FROM EMPIRE PROGRAMME)

[Tuesday—12:15-12:40 PM]

October 18, 1938

“Behind the Door”

SCRIPT: James R. Mageean, J. S. N. Sewell.

PERSONNEL: Howard Rose (producer).

CAST: Donald Craig, Peter Martin, Patrick O'Neill, Horace Underwood.

(PROGRAMME FOR THE FORCES)

[Friday—8:35-9:00 PM]

May 24, 1940

“**Behind the Door**”

PLAYS (HOME SERVICE, LONDON)

[Wednesday—3:30-4:00 PM]

July 25, 1951

“The Old Man” / “**Behind the Door**”

BELA LUGOSI

[RADIO APPEARANCES]

Movie masters of menace such as Boris Karloff, Peter Lorre and Basil Rathbone also had successful radio careers (and their own series), and all of them used the broadcast medium as a means of garnishing their fame and broadening their appeal. Bela Lugosi, on the other hand, never was able to marshall his early appearances on the air into anything like steady work. Was it the language barrier or his stated antipathy for the medium, or just sheer bad luck?

The Lugosi radio dossier is filled with might-have-beens, announcements and auditions of series that never made it to the air. To wit:

UP correspondent Alexander Kahn reported in his “Hollywood Roundup” column of March 14, 1939 that “Lugosi is making 37 transcriptions for a radio mystery serial in which he is starred.”

Hollywood reporter Jimmy Fidler announced in his column of October 3, 1940 that “Bela Lugosi’s been offered the spotlight for a new series of radio chillers.”

[Bridgeport Post, November 19, 1947] “Bela Lugosi and comedienne Ann Thomas are readying a comedy mystery series.”

[Rhodes reports that Lugosi was hired “to headline the cast of a new play, *Three Indelicate Ladies*, in April 1947. A trio of women find themselves in the detective business, with Lugosi playing an Irishman named Francis O’Rourke... closed within a month of its opening. Hopes of getting to Broadway died.” Check Variety review.

[Rhodes] “In 1932, Lugosi participated in an international broadcast linking the Americas, Europe, and Japan as part of a celebration for the Olympic Games; he spoke in Hungarian on the widely-publicized program.”

1944 was a busy and unsettled year for Bela Lugosi.

[Rhodes] “...there was that successful *Arsenic in Saratoga Springs*, New York in 1947. Saratoga Springs, where he also guest-starred on one television program, two radio shows, and was then driven to Schenectady for yet another radio show.”

[Rhodes] “In 1950, Allen Funt included Lugosi in a stunt to scare a woman on his *Candid Microphone*; listeners heard her banter with Lugosi, but it took the press to describe what radio couldn’t show; the LA Times claimed she ‘clutched her throat protectively’ when it was revealed who Lugosi was.” [Walter Ames, “Movie Writer Likes Video, Film War to Weather; Bela Lugosi Fails ‘Candid’ Stunt,” *Los Angeles Times*, August 7, 1950, p. 22]

[Rhodes] In April [1954], Wood was trying to cook up a possible Lugosi radio show called *The Terror*. He sent Lugosi one script with the promise twelve more would follow. ‘Since it is radio, the scripts will be read, so you will not have to worry about memorizing them—just be familiar with them.’”

[CHRONOLOGY]

STARDOM OF BROADWAY (WJZ, NEW YORK)

[Friday—3:30-4:00 PM]

March 30, 1928 “**Dracula**”

SEEING SOUTHERN CALIFORNIA (KHJ, LOS ANGELES)

[Friday—4:45-5:15 PM]

March 27, 1931

[“...**Bella** [sic] **Lugosi**, creator of the role of Count Dracula... Lugosi will tell about human vampires...”]

LOS ANGELES BREAKFAST CLUB (KFWB, HOLLYWOOD)

[Wednesday—8:00-9:30 AM]

September 30, 1931

[“...As the cat begins scratching at the back door, KFWB tunes in the Breakfast Club frolic... Raymond Hatton, Edmund Breese, **Bela Lugosi**, J. Farrell MacDonald, Ian MacClaren—topping it off with Harold Grayson and his Hotel Roosevelt Orchestra in latest song hits...”]

GEORGE TAYLOR’S BRIDGE HOUR (KJBS, SAN FRANCISCO)

[Thursday—3:30-4:00 PM]

April 21, 1932

INTERNATIONAL OLYMPIC SPECIAL (KHJ, LOS ANGELES)

[Sunday—12:30-1:30 PM]

May 22, 1932

[“...Will Rogers, Dolores del Rio, Marlene Dietrich, Claudette Colbert, Tom Mix, Elissa Landi, Maureen O’Sullivan, Stan Laurel, Oliver Hardy, Jean Hersholt, **Bela Lugosi** and other movie stars... Radio history will be made at 12:30 o’clock this afternoon when a special Olympic broadcast from Los Angeles will go over the entire Columbia coast to coast network and on short waves for Europe and South America. A host of movie stars will extend invitations to their respective countries to attend the Olympic games in Los Angeles this summer...”]

THE FLEISCHMANN HOUR (WEAF, NEW YORK)

[Thursday—8:00-9:00 PM]

October 12, 1933

[“...Scene from ‘Murder at the Vanities’, with **Bela Lugosi** and Minnie Dupree...”]

THE THEATRE PRESENTS (WEAF, NEW YORK)

[Friday—12:15-1:00 AM]

November 17, 1933

“**Murder at the Vanities**”

[“...presents the ensemble from ‘Murder at the Vanities,’ and members of its cast including James Rennie, Minnie Dupree, Naomi Ray, Olga Baclanova and **Bela Lugosi**...”]

THE SHELL SHOW (KHJ, LOS ANGELES)

[Monday—8:00-9:00 PM]

April 30, 1934

[“...**Bela Lugosi**, Hungarian actor, is scheduled to be the guest star in a dramatic sketch...”]

MOVIE CLUB (WHN, NEW YORK)

[Friday—8:00-9:00 PM]

July 5, 1935

[“...**Bela Lugosi**, Guest...”]

WOMEN’S MAGAZINE OF THE AIR (KFI, LOS ANGELES)

[Tuesday—3:00-4:00 PM]

March 30, 1937

[“...Janet Baird interviews **Bella** [sic] (Bad Mans) **Lugosi**...”]

SEEIN’ STARS IN HOLLYWOOD (KECA, LOS ANGELES)

[Sunday—4:30-5:00 PM]

March 13, 1938

[“...Oz Nelson presents Feg Murray who in turn presents Boris Karloff

and **Bela Lugosi**, who in turn scare the wits out of Harriet Hilliard...”]

GEORGE JESSEL AND HIS CELEBRITIES (KHJ, LOS ANGELES)

[Friday—9:30-10:00 PM]

October 13, 1939

[“...**Bela Lugosi**, the movie horror man, makes an appropriate guest on George Jessel’s ‘Celebrity Program’...”]

TUESDAY NIGHT PARTY (KNX, HOLLYWOOD)

[Tuesday—9:00-9:30 PM]

October 17, 1939

[“...**Bela Lugosi**, completing his extended run on the Little Theater screen [?] in ‘The Old Dark House,’ joins strong man Charles Atlas and Mary Martin on Walter O’Keefe’ Tuesday Night Party... A horror sketch to end all horror sketches is promised when Lugosi, the super-Frankenstein of the movies, and Atlas, will be prominent in the O’Keefe version of a blood-curdler...”]

TEXACO STAR THEATRE (KNX, HOLLYWOOD)

[Wednesday—6:00-7:00 PM]

November 15, 1939 “**Dracula of Sunnybrook Farm**”

KAY KYSER’S COLLEGE OF MUSICAL KNOWLEDGE (KHJ, LOS ANGELES)

[Wednesday—6:00-7:00 PM]

September 25, 1940

[“...Boris Karloff, **Bela Lugosi** and Peter Lorre, three of the most famous of the screen’s bogey men, will be guests of Kay Kyser on his college of musical knowledge program...for which they will serve as judges...”]

PLAY BROADCAST (WGN, CHICAGO)

[Friday—8:30-9:00 PM]

May 2, 1941

[“...with Quiz-master Bill Anson and his impersonations; Dorothy Roberts and Marvin Mueller, character actors; June Baker, home economist; Announcer Guy Savage, and the W-G-N Dance orchestra, directed by Harold Stokes... **Bela Lugosi**, professional boogie man of stage and screen, who is appearing at the Oriental theater, will take part in the program...”]

THREE RING TIME (KECA, LOS ANGELES)

[Friday—9:00-9:30 PM; broadcast to East Coast 5:30-6:00 PM]

March 6, 1942

[“...with Milton Berle, Shirley Ross, and Bob Crosby’s orchestra. Guests: **Bela Lugosi** and Peter Lorre...”]

TEXACO STAR THEATRE (

[

??? ??, 1943

Fred Allen show

SUSPENSE (KNX, HOLLYWOOD)

[Tuesday—6:30-7:00]

February 2, 1943

“**The Doctor Prescribed Death**”

[Originally announced under the title “The Boomerang”]

WILLIAM S. GAILMORE

[Sunday—

Apr. 23, 1944

THE KATE SMITH HOUR (WABC, NEW YORK)

[Friday—

May 5, 1944

[“...Kate Smith observes her 13th anniversary on the air, and on CBS, with a special broadcast... Ted Collins has signed **Bela Lugosi** as program guest, and Kate sings 4 songs which she did on her first broadcast in 1931. Lugosi, famed ‘Dracula’ of the movies, is heard in an original dramatic sketch...”]

MUSICAL AUTOGRAPHS (WJZ, NEW YORK)

[Saturday—10:00-10:30 PM]

May 20, 1944

[“...The heartfelt relief of moviegoers will greet the announcement by Guy Lombardo that the ‘musical autograph,’ or favorite tune, of **Bela Lugosi**, specialist in macabre film roles, is ‘I’ll Walk Alone.’ Guy and His Royal Canadians will play it for Bela during the WJZ broadcast...”]

MYSTERY HOUSE (NBC TRANSCRIPTION SERVICE, HOLLYWOOD)

Circa July 1944 “**The Thirsty Death**”

COUNTY FAIR (KECA, LOS ANGELES)

[Tuesday—7:30-8:00 PM]

July 31, 1945

[“...Woman’n Half by **Bela Lugosi** on Radio Fair...”]

THE RUDY VALLEE SHOW (

[Tuesday—

October 22, 1946

“**The Pre-fabricated Woman**”

COMMAND PERFORMANCE (AFRS)

November 10, 1946

“**Superman**”

With Bob Hope, Paulette Goddard, Bela Lugosi

[**RADIO GOLDINDEX**: “Bela Lugosi appears as the mad scientist Bikini with Sterling Holloway as his assistant Atoll...”]

ELLERY QUEEN (

[Wednesday—7:30-8:00 PM]

March 19, 1947 “The Specialist in Cops”

[“...**Bela Lugosi** is guest detective...”]

QUICK AS A FLASH (WOR, NEW YORK)

[Sunday—

May 18, 1947

[“...**Bela Lugosi**, famous vampire and bogey-man of the ‘arts’ cooks up a whodunit for the contestants on ‘Quick as a Flash,’ emceed by Ken Roberts...”]

THE ABBOTT AND COSTELLO SHOW (KECA, LOS ANGELES)

[Wednesday—8:00-8:30 PM]

May 5, 1948

[**RADIOGOLDINDEX**: “Lou becomes mayor of Encino and has to investigate the spooky house owned by guest **Bela Lugosi** (who has some trouble reading his lines)...”]

THE MARTHA DEANE PROGRAM (WOR, NEW YORK)

[Monday—10:15-11:00 AM]

August 9, 1948

[“...Guests—Everett R. Smith and **Bela Lugosi**...”]

VARIETY (WCBS, NEW YORK)

[Monday—6:30-6:45 PM]

November 22, 1948

[“...Herb Schirner; Raymond Scott Quintet; Guest—**Bela Lugosi**...”]

TALES OF FATIMA (KNX, HOLLYWOOD)

[Saturday—6:30-7:00 PM]

September 10, 1949

“**The Man in the Shadows**”

CRIME DOES NOT PAY (MGM DISC SERIES ON WMGM, NEW YORK)

[Monday—7:30-8:00 PM]

December 12, 1949

“**Gasoline Cocktail**”

CANDID MICROPHONE (KNX, HOLLYWOOD)

[Tuesday—6:30-7:00 PM]

June 27, 1950

[“...**Bela Lugosi**, Guest...”]

(RECORDING MADE AT WCAX, BURLINGTON)

Circa July 1950 “**The Cask of Amontillado**”

THE BUDDY ROGERS SHOW (WOR, NEW YORK)

[Wednesday—3:00-3:30 PM]

January 3, 1951

[“...**Bela Lugosi**, Guest...”]

THE BETTY CROCKER MAGAZINE OF THE AIR (KECA, LOS ANGELES)

[Monday—10:55-11:15 PM]

January 29, 1951

[“...**Bela Lugosi** discarded a Dracula outfit for a kitchen apron... Mr. Lugosi told his air audience of several Hungarian delicacies—also of how he and Mrs. Lugosi, now celebrating their 18th anniversary, first met...”]

Radio programs about Lugosi:

THE FRIDAY PLAY (RADIO 4, EDINBURGH)

[Friday—9:00-?? PM]

November 9, 2001

“**There Are Such Things**”

[“...written and performed by Edinburgh Fringe veterans Steven McNicoll and Mark McDonnell...based on the fluctuating career of the Hungarian-born actor Bela Lugosi... Focusing on Lugosi and his well-documented struggle to escape from the role that had typecast him, the play went on to receive the Hamilton Deane award for best dramatic presentation from the Dracula Society in 2002...”]

THE BELL WITCH OF TENNESSEE

[LEGEND]

Retelling of an early American legend...

[CHRONOLOGY]

(WSM, NASHVILLE)

[

June 1, 1937

“**The Bell Witch of Tennessee**”

HIDDEN HISTORY (WJZ, NEW YORK—NBC-BLUE)

[Sunday—

September 14, 1941

“The Legend of the Bell Witch”

[YOUNGSTOWN VINDICATOR: “...concerns the ghost of the Widow Batts, who was haunting old John Bell because he had cheated her out of her Tennessee mountain farm... The tale has been taken from American folk stories collected by the Library of Congress and adapted for radio by Bernard Victor Dryer...”]

LA BELLE DAME SANS MERCI

[NARRATIVE-POEM; MUSICAL-MELODRAM]

Poem by John Keats set to music by Bernard Herrmann...

MERMELSTEIN, DAVID. “More To This Composer Than Meets the Eye.” *The New York Times* (February 11, 2001).

On Thursday evening at the Ethical Culture Society, the Eos Orchestra, conducted by Jonathan Sheffer, will perform “Melodram: La Belle Dame Sans Merci,” an experimental work for radio...

But with the Depression in full swing, he, like many another artist, needed money. Radio, still in its experimental infancy, seemed a good fit. The wisdom of the match became apparent when Herrmann, at 23, composed music to accompany the broadcast of a Keats poem, “La Belle Dame Sans Merci.” The score initiated Herrmann’s career as a commercial composer, even if he himself didn’t realize it.

“Steven C. Smith, the author of “A Heart at Fire’s Center,” a 1991 biography of Herrmann, says that the “Belle Dame Sans Merci” music has not been performed since the mid-1930’s. Mr. Sheffer, while including it in the concert for its historical significance, also argues for its musical value. “It’s a precursor to the full flowering of Herrmann’s style in film,” Mr. Sheffer said. “You hear the emphasis on atmospheres and extreme chromatic harmonies, unusual seventh chords, etc. The music is like the underscoring of an imagined dialogue scene.”

[Alex Goldstein, Herrmann Society]

It was followed by Herrmann’s Melodram: La Belle Dame Sans Merci, with text by John Keats, read by actor Michael Wager. Prior to the performance, a recording of the introduction to the original (1934) radio broadcast was played. (I presume so - the program notes do not mention, or verify, the source). Much was made by the CBS radio announcer of the experimental nature of the piece, and the relationship of the microphone, the speaking voice, and the orchestra.

If these relationships were of importance, they were considerably diminished by the mode of presentation. Mr. Wager’s voice was enhanced by the microphone; the orchestra was not. Sound balance must have been crucial to Herrmann’s conception, and I don’t think it was successful here. I was also expecting more of an interplay between music and the spoken word - Walton’s music under Olivier’s Shakespearean soliloquies comes to mind as a high achievement in this art - but Herrmann must have been thinking of an “overall” mood, and in this respect he succeeds.

Herrmann was hired as an assistant to Johnny Green, who conducted, composed, and arranged music for a CBS radio program titled “Music in the Modern Manner.” His first important opportunity came when he composed incidental music for the dramatic reading of a Keats poem, “La Belle Dame Sans Merci.” After that, he was asked to write music for both Green’s show and for two other programs. He also conducted rehearsals of CBS musicians, including Benny Goodman and Artie Shaw.

PERSONNEL: Bernard Herrmann (composer, conductor), David Ross (reader).

EXTANT RECORDINGS: “Melodrams” (*The Columbia Workshop*, 5/14/38).

[CHRONOLOGY]

IN THE MODERN MANNER (WABC, NEW YORK—CBS)

[Friday—9:00-9:30 PM]

September 21, 1934

“La Belle Dame sans Merci”

PERSONNEL: Bernard Herrmann (composer), David Ross (reader).

THE COLUMBIA WORKSHOP (WABC, NEW YORK—CBS)

[

May 14, 1938

“Melodrams”

PERSONNEL: Bernard Herrmann (composer), David Ross (reader).

EXTANT RECORDING

[Links]

[\[audio\]](#) *La Belle Dame sans Merci*, from “Melodrams” (*The Columbia Workshop*, 1938).

[Sources]

MERMELSTEIN, DAVID. “More To This Composer Than Meets the Eye.” *The New York Times* (February 11, 2001).

SMITH, STEVEN C. A Heart at Fire’s Center

THE BELLS

[SHORT-STORY; STAGE-PLAY]

“The Bells was first produced at the Royal theater, London, November 25, 1871, and performed at that theater for 151 consecutive nights.”

[CHRONOLOGY]

THE WGY PLAYERS (WGY, SCHENECTADY)

[Saturday—8:15-10:30 PM]

December 13, 1924

“The Bells”

[“...The acting version of the late Sir Henry Irving will be used in this production... Act I—Time: December 24, 1833. Place: Interior of a village inn in Alsace, Christmas eve. (The inn is the residence of Mathias, the burgomaster.) Selection, ‘The Merry Widow’ (Lehar), orchestra. Act II—Time: The morning of December 26, 1833. Place: Best room in the burgomaster’s inn. Selection, ‘Valse Orientale’ (Joyce), orchestra. Act III—Time: December 26, 1833—night. Place: Bedroom in the inn. Selection, ‘The Governor’ (Geibel), orchestra...”]

MR. BRANSBY WILLIAMS (2LO, LONDON)

[Friday—10:15-10:45 PM]

August 28, 1925

“The Dream Scene from ‘The Bells’”

THE PACIFIC RADIO PLAYERS (KLX, OAKLAND)

[Friday—8:00-9:45 PM]

September 11, 1925

“The Bells”

[“...Made famous by the late famous actor, Henry Irving, the play concerns itself with an intensely dramatic episode in the lives of the several characters. Under the direction of Etta Wilson Coleman the ‘lines’ have been especially adapted to radio presentation. Many rehearsals have been found necessary to more adequately fit the play to the microphone...”]

PERSONNEL: Etta Wilson Coleman (director).

CAST: Caryl Coleman (President of the court), Etta Wilson Coleman (Catherine), Leo Cunningham (Christian), Everett Gordon (Mathias), Elizabeth Hugus (Sozel), Rudolph Koslich (Hans), Dalton Rixon (Notary of the court), Madeliene Sulik (Annette), Loran Thornton (Father Walter), Frank Young (Dr. Zimmer).

THE KLX RADIO PLAYERS (KLX, OAKLAND)

[Wednesday—9:00-10:00 PM]

May 25, 1927

“The Bells”

CAST: Everett Gordon (Mathias, burgomaster), James Ingersoll (Dr. Zimmer, a physician), Ethel Johns (Catherine, the burgomaster’s wife), Rudolph Koslich (Hans, a forest ranger / Mesmerist), Carlyle Partridge (Christian, French quartermaster), Harriette Romaine (Sozel, servant at the inn), Harry Uridge (Clerk of the court / Notary), Rose Wood (Annette, the burgomaster’s daughter), Wilmot Wood (Father Walter, the village parson / President of the court).

(WAAM, NEWARK)

[Wednesday—9:00-9:30 PM]

June 22, 1927

“The Bells”

HANK SIMMONS’ SHOW BOAT (WABC, NEW YORK)

[Saturday—10:00-11:00 PM]

June 13, 1931

“The Bells, or The Polish Jew”

[“...A three-act murder mystery revived from the old classics... Hank Simmons, in the role of Mathias, heads a role [*sic*] of ten players...”]

CAST: Hank Simmons (Mathias), Happy Jack Lewis (Christian), Joe Carroll (Hans), De Witt Schuyler (Father Walter), F. Miller (The Doctor), George Morris (The Mesmerist), Ben Franklin (The Judge), Leo Spelvin (The Clerk of the Court), Lettie Simmons (Catherine), Maybelle (Annette), Jane McGrew (Sozel).

THE RADIO GUILD (WJZ, NEW YORK)

[Friday—4:15-5:15 PM]

July 29, 1932

“The Bells”

(3LO, MELBOURNE)

[Wednesday—9:00- PM]

September 14, 1932

“The Bells”

THE GEORGE EDWARDS PLAYERS (2UE, SYDNEY)

[

January 15, 1933

“The Bells”

THE RADIO GUILD (WJZ, NEW YORK)

[Monday—3:00-4:00 PM]

May 8, 1933

“The Bells”

[“...‘The Bells’ tells the story of the ravages of a guilty conscience following the murder, on a wintry road, of an innocent man. The bells of the victim’s sleigh continue to haunt his murderer until they finally drive him to his death...”]

CAST: Peggy Allenby, Richard Gordon (Mathias), Florence Malone, Charles Webster.

STARS IN THEIR COURSES (NATIONAL PROGRAMME, LONDON)

[Saturday—9:20-9:45 PM]

May 27, 1933

“Sir John Martin Harvey”

PERSONNEL: James Agate (speaker), Sir John Martin Harvey (speaker).

OG-NOTE: A recording of Sir John Martin Harvey’s 1933 appearance on *Stars in Their Courses* exists in the British National Archives; a portion of it was broadcast on *The Archive Hour* in 200?.]

THE GEORGE EDWARDS SUNDAY PLAYERS (2GB, SYDNEY)

[

July 2, 1933

“The Bells”

(CFR, PARIS)

[???day—

November 16, 1933 **"The Polish Jew"**

GREAT PLAYS IN HALF AN HOUR (2UW, SYDNEY)

[

February 21, 1934

"The Bells"

CAST: Mayne Linton, Nancye Stewart, et al.

THE RADIO GUILD (WJZ, NEW YORK)

[Monday—3:00-4:00 PM

December 10, 1934

"The Bells"

[PHILADELPHIA INQUIRER: "... 'The Bells,' an adaptation by Leopold Lewis of 'The Polish Jew,' by Erckmann-Chatrian, will be the Radio Guild presentation... The play made memorable in dramatic history by the late Sir Henry Irving, tells the story of Mathias, a burgomaster, haunted by the consciousness of an undiscovered murder that he had committed..."]

GREAT MOMENTS IN GREAT PLAYS (WOL, WASHINGTON D.C.)

[Monday—8:30-9:00 PM]

August 19, 1935

"The Bells"

["...The Willard Players are going on the air with a series of 'Great Moments in Great Plays'... Robert Pitkin will be starred. Directing will be J. Forney Reese. A brief narrative will introduce each 'moment' pointing out how the scene contributed to the success of the play from which it is taken. 'The Bells,' one of the most gripping of 'horror plays,' will be used for the inauguration..."]

THE FLEISCHMANN HOUR (KFI, LOS ANGELES)

[Thursday—5:00-6:00 PM

February 6, 1936

"The Bells"

CAST: Boris Karloff, et al.

EXTANT RECORDING

[OG-NOTE: An archival recording of this broadcast exists in the NBC Radio Collection at the Library of Congress.]

TERROR BY NIGHT (WABC, NEW YORK)

[Sunday—10:30-11:00 PM]

March 22, 1936

"The Bells"

CAST: Ray Collins, Martha Scott, Orson Welles, et al.

SARA LANGMAN'S PLAYS (KFWB, HOLLYWOOD)

[Friday—9:00-9:30 PM]

November 19, 1937

"The Bells" [PART 1]

November 26, 1937

"The Bells" [PART 2]

["...The final episode of Sara Langman's 'The Bells' is offered this evening... This is the gory Sir Henry Irving plaster of a bygone day, with Norman Fields as the inn-keeper who murders a Jewish peddler and then suffers the strictures of an active conscience..."]

(GSD, DAVENTRY)

[Monday—7:00-7:30 PM]

April 4, 1938

"Henry Irving: Man and Player"

["...Even to generations too young to remember the great days of Irving and Ellen Terry at the Lyceum Theatre in London, there is a glamour about the actor's name, and his 'Hamlet' and 'Mathias' in The Bells, have passed into theatrical history. The broadcast, which has been devised by Ernest Short and produced by John Richmond, will include the story of these two performances, but no attempt will be made to impersonate

Irving in the characters...”]

THE RADIO GUILD (WJZ, NEW YORK)

[Friday—3:00-4:00 PM]

May 13, 1938

“The Bells, or, The Murder of the Polish Jew”

PERSONNEL: Joseph Bell (director), Joseph Hawty (music), Robert Waldrop (announcer, narrator).

CAST: Vivian Barry (Sozell), George Gaul (The Mesmerist), Richard Gordon (The Judge of the Court), Percy Helton (The Clerk of the Court), Junius Matthews (The Doctor), John McGovern (Christian), Beatrice Miller (Catherine), Harry Neville (Father Walter), Kay Phillips (Annette), William Shelley (Hans), Charles Webster (Matthias).

EXTANT RECORDING

EVERYMAN’S THEATRE—“IMMORTAL DRAMAS” (CKY, WINNIPEG)

[Wednesday—10:00-10:30 PM]

June 7, 1939

“The Bells”

[“...a new series directed by Sheila Mariyatt of the CBC Western Regional staff, with a cast headed by **Mercer McLeod**, popular Winnipeg player. The opening broadcast will be the Erckmann-Chatrian play, made famous by Sir Henry Irving. The moving drama of the Irving interpretation has been retained in the radio version...”]

SCRIPT: Gerald Rowan.

GREAT TALES OF IMAGINATION (CBM, MONTREAL)

[Monday—9:00-9:30 PM]

August 11, 1947

“The Bells”

SCRIPT: Gerald Rowan.

PERSONNEL: Rupert Caplan (producer).

WINNIPEG DRAMA (CBW, WINNIPEG)

[Thursday—10:30-11:00 PM]

December 21, 1950

“The Bells”

[“...It concerns the burgomaster of an Alsace village, who is obsessed by fear because of a murder he committed five years previously...”]

SCRIPT: Gerald Rowan.

(GREENWICH OVERSEAS SERVICE—BBC)

[Sunday—3:15-3:45 PM]

August 18, 1957

“The Bells”

SCRIPT: H. A. L. Craig.

PERSONNEL: R. D. Smith (producer).

[Wednesday—10:30-11:00 AM]

August 21, 1957

“The Bells”

(HOME SERVICE, LONDON—BBC)

[Friday—8:00-9:00 PM]

August 12, 1966

“The Bells”

SCRIPT: R. D. Smith.

PERSONNEL: R. D. Smith (producer).

BENIGHTED / THE OLD DARK HOUSE

[NOVEL; MOTION-PICTURE]

“...a play adapted from the novel of Mr. J. B. Priestley.”

[*Manchester Guardian*, Dec. 4, 1937] “...to-night from the Regional... Dafydd Gruffydd, who has done much good dramatic work in the last few months for the Welsh Regional. The play has a

Welsh setting, the scene being 'somewhere in the mountains.' Gruffydd will also be the producer, and he has a strong cast which includes Norman Shelley and Barbara Powell."

[Times review of the movie] "A number of persons are accidentally assembled on a stormy night in an old house in Wales. It is the sort of house, as the style in which it is furnished makes very clear, in which one expects to find a pyromaniac locked in an upper chamber, an incredibly old and obviously wicked baronet dying in the best bedroom, and a dumb and drunken butler..."

[William K. Everson] "Priestley's original novel was rather uneven; he was generally much more at home with his 'social', semi-political books and plays—or with his simple, regional comedies of manners... Elements of both schools of writing seem to be forced into *Benighted*, and get in the way of the melodrama too often. The one major difference between novel and film was that Priestley killed off his hero, Penderell, whereas indications in the film that this might have been a last minute decision."

[Kevin Hagopian] "An allegory in social criticism, Priestley's book concerned a group of travelers who must unwillingly spend a night together in a strange Welsh home. There, in too-close quarters, the classes collide, and the self-confidence of wealth and station wear thin. It was a notably English story, and for Whale...the confrontation between rich, poor, and in-between was one which was the essential truth of English society."

[CHRONOLOGY]

(WESTERN PROGRAMME—BBC)

[Friday—8:20-9:40 PM]

January 1, 1937

"Benighted"

SCRIPT: Dafydd Gruffydd.

PERSONNEL: Dafydd Gruffydd (producer).

(WELSH PROGRAMME—BBC)

[Saturday—8:00-9:10 PM]

December 4, 1937

"Benighted"

SCRIPT: Dafydd Gruffydd.

PERSONNEL: Dafydd Gruffydd (producer).

CAST: Barbara Powell, Norman Shelley, et al.

(WELSH HOME SERVICE—BBC)

[Thursday—9:30-10:40 PM]

December 5, 1946

"Benighted"

LUX RADIO THEATRE (SPRINGBOK, JOHANNESBURG)

[Monday—8:00-9:00 PM]

May 1, 1950

"The Old Dark House"

BERENICE

[SHORT-STORY]

Early Poe story with a particularly gruesome ending...

"1835: Poe's "Berenice," a tale of the fear one man has of his cousin/wife-to-be's teeth once she ostensibly has become a ghost, is published in the Southern Literary Messenger, where Poe would later serve as editor. Poe scholars say that the impetus for the story—which begins with the cheery "Misery is manifold. The wretchedness of earth is multiform."—came from a Baltimore Saturday Visitor [sic] news account of grave robbers exhuming tombs to extract teeth to be sold to dentists."

[CHRONOLOGY]

THE KPRC DRAMATIC PLAYERS (KPRC, HOUSTON)

[Monday—10:15-10:45 PM]

January 21, 1935

"Berenice"

PERSONNEL: Sylvester Gross (director).

BLACK NIGHT (WBAP, FORT WORTH)

[Monday—11:00-11:30 PM]

April 25, 1938

“Berenice”

[“...Perhaps the most gruesome and least known of Edgar Allan Poe’s horror tales...”]

ONCE UPON A MIDNIGHT (KFI, LOS ANGELES)

[Wednesday—9:00-9:30 PM]

May 1, 1940

“Berenice”

[“...designated by its author as ‘the most unusual story of a man ever told on the face of the earth.’ It tells of an unfortunate English gentleman whose body is inhabited at times by the soul of Ageus, ancient Greek maniac who was put to death after he had been convicted of wholesale murder...”]

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

[???day—10:07-11:00 PM]

January 9, 1975

“Berenice”

[“...It was Berenice’s smile that attracted Ernest Montresor. He married her but now, a year later, he has grown to hate her—her sensuous smile has become an ugly sneer. And, besides, he has fallen in love with her younger sister, Contance. Montresor can’t wait for Berenice, who is seriously ill, to die. She does, but on her deathbed she swears to Montresor that her smile will haunt him forever and eventually drive him to near insanity...”]

SCRIPT: George Lowther.

PERSONNEL: Himan Brown (producer-director).

CAST: Joan Banks (Berenice), Roberta Maxwell (Constance), Norman Rose (Anthony Lamb), Michael Tolin (Montresor).

EXTANT RECORDING

HORROR HOUSE (ATLANTA)

Circa 1993

“The Imp of the Perverse”

[“...Adapted from Edgar Allan Poe’s eponymic ‘Imp’ and his ‘Berenice’ by Prometheus Award-winner Brad Linaweaver, this twisted gem deals with guilt, obsession, and long teeth...”]

EXTANT RECORDING

HISTORIAS (RNE, MADRID)

[

April 11, 1999

“Berenice” / “La mascara de la muerte roja”

BEYOND MIDNIGHT

[RADIO-SERIES]

This South African series was produced by Michael McCabe as an immediate follow-up to his science-fiction program *SF 68*, which ran for 33 weeks from March 1 to October 18 of 1968.

“Most of the cast were the same in both series... At a later stage he was also allowed to try his hand with stories of mystery and suspense in the series “Suspense” and later “Hitchcock’s Half Hour”.

“Many sources in the old time radio community list 45 to 46 episodes of this series in their catalogues. The major problem with this series is the episode titles. Collectors tended to give their own episode titles to this series. With the exception of 7 episodes, which might still be found we can now list the original episode titles and broadcast dates for this series. It would appear that the majority of the episodes in circulation worldwide originated from the South African collector John Wright, who sent these recorded reel to reel tapes to a friend in the United States. The SABC

Transcription Service released 5 episodes for broadcast on International radio stations. The transcription discs are as follows. 1) SABC LT14526/8 "The Visitors", 2) SABC LT14527/5 "A Time for Thunder", 3) SABC LT14529/4 "The Picture", 4) SABC LT14522 "The Tangled Way", 5) SABC LT14523 "The Room". In 2006, Neil Gesson, a avid Springbok Radio fan donated several hundred reel to reel tapes of Springbok Radio programmes that he recorded since about 1955 to this society. In this collection of reels a total of 71 episodes of "Beyond Midnight" were recorded and also logged by him. For many months his logs were compared to the official Springbok Radio logs, Neil's log was spot on. Neil sadly passed away in 2006, but left behind many recorded programmes from Springbok Radio, that in most cases are programmes that would have been lost forever. This society and South Africa owe him hugely for his efforts. This series has been scheduled for digital restoration and upon completion, a set will be donated to the SABC Sound Archive in Johannesburg for National Preservation.

"We have tried various ways in trying to match the known episode titles with the official episode titles, but after many moons and many hours we decided to make available these logs for collectors and interested parties. In brackets are the episode titles given by collectors.

"If any other collectors match up any of the titles we could not, please be so kind as to contact us so that we can keep this log updated.

"The list of episodes logged and currently in holding with the Springbok Radio Preservation Society of South Africa Sound Archive is as follows"

ORIGINATION: Springbok Radio, Johannesburg (SABC).

DURATION: October 25, 1968-April 24, 1970.

PERSONNEL: Michael McCabe (scriptwriter, producer), Denis Smith (announcer).

CASTS: Marjorie Gordon, Michael McCabe, Hal Orlandini, Denis Smith, et al.

SPONSOR: BioTex Cleaning Solution, Grandpa Headache Powders.

EXTANT RECORDINGS: "The Room" (11/1/68), "Don't Joke in the Morgue" (1/10/69), "The Man Who Sold His Soul" (3/14/69), "Take Your Partners" (9/5/69), "Cataclysm," "Dear Ghost," "The Death Wish," "An Eye for an Eye," "Fortieth Birthday," "The Great Fellini," "The Green Vase," "The Happy Return," "Harry," "The Honeymoon," "The House at Brickenbottom," "The Insects," "The Janissaries of Emilion," "Let Me See Your Face," "The Locked Room," "Madeira Wine," "A Man Called Hobard," "The Marble Room," "The Monkey's Paw," "Mrs. Smiff," "My Daddy Had No Gun," "October 31st," "The Party," "The Phantom Coach," "The Picture," "The Sailor's Rest," "The Sheriff's Wife," "The Shooting of Stoney," "Short Circuit," "The Signal Man," "A Smile To Drive You Mad," "Something Haunts This House," "Something on His Mind," "Tangled Way," "Terror Killed the Laughter," "Their Dreams Were Shattered," "The Thing in Cabin 105," "Time for Thunder," "Under the Han Tree," "The Visitors," "The Visits," "The Waxwork," "Whatever Became of Rupert Orange," "The Yellow Dressing Gown."

[NOTE: Story titles were not always announced on the actual broadcasts. Some of the titles listed above are suggested titles assigned by American OTR collectors. "The Waxwork" is listed in some dealers' catalogs as "A Night in the Murderers' Den." "The Signal Man" is sometimes listed as "Hello Below There."]

[CHRONOLOGY]

BEYOND MIDNIGHT (SPRINGBOK RADIO, JOHANNESBURG)

[Friday—9:30-10:00 PM]

October 25, 1968

November 1, 1968 **"The Room"**

November 8, 1968

November 15, 1968

November 22, 1968

November 29, 1968

December 6, 1968

December 13, 1968

December 20, 1968

December 27, 1968

January 3, 1969

January 10, 1969 **"Don't Joke in the Morgue"**

January 17, 1969

January 24, 1969

January 31, 1969

February 7, 1969

February 14, 1969
February 21, 1969
February 28, 1969
March 7, 1969
March 14, 1969 **“The Man Who Sold His Soul”**
March 21, 1969
March 28, 1969

April 11, 1969
April 18, 1969
April 25, 1969
May 2, 1969
May 9, 1969
May 16, 1969
May 23, 1969
May 30, 1969
June 6, 1969
June 13, 1969
June 20, 1969
June 27, 1969
July 4, 1969
July 11, 1969
July 18, 1969
July 25, 1969
August 1, 1969
August 8, 1969
August 15, 1969
August 22, 1969
August 29, 1969
September 5, 1969
September 12, 1969
September 19, 1969
September 26, 1969
October 3, 1969
October 10, 1969
October 17, 1969
October 24, 1969
October 31, 1969
November 7, 1969
November 14, 1969
November 21, 1969
November 28, 1969
December 5, 1969
December 12, 1969
December 19, 1969
December 26, 1969
January 2, 1970
January 9, 1970
January 16, 1970
January 23, 1970
January 30, 1970
February 6, 1970
February 13, 1970
February 20, 1970
February 27, 1970
March 6, 1970
March 13, 1970

“Take Your Partners”

“October 31st” (?)

March 20, 1970
March 27, 1970
April 3, 1970
April 10, 1970
April 17, 1970
April 24, 1970

Dates needed for the following titles:

“Cataclysm”
“Dear Ghost”
“The Death Wish”
“An Eye for an Eye”
“Fortieth Birthday”
“The Great Fellini”
“The Green Vase”
“The Happy Return”
“The Janissaries of Emilion” (by Basil Copper)
“Let Me See Your Face”
“The Locked Room”
“Madeira Wine”
“The Marble Room”
“Mrs. Smiff”
“My Daddy Had No Gun”
“October 31st”
“The Party”
“The Sailor’s Rest”
“The Sheriff’s Wife”
“The Signal Man”
“Something on His Mind”
“Tangled Way”
“Terror Killed the Laughter”
“Their Dreams Were Shattered”
“The Thing in Cabin 105” (The Upper Berth)
“Time for Thunder”
“The Visitors”
“The Visits”

“Official” log compiled by society:

November 1, 1968	“ The Marble Knights ” (Edith Nesbit; “Man-Size in Marble; “October 31st”)
November 8, 1968	“ The Paxton’s House ” (“The House at Brickett Bottom”
November 15, 1968	“ The Monkey’s Paw ” (W. W. Jacobs)
November 22, 1968	“ The Phantom Coach ” (Amelia B. Edwards)
November 29, 1968	“ Spider-Phobia ”
December 6, 1968	“ The Late Mr Elsham ” (prob. H. G. Wells, “The Late Mr. Elvesham”)
December 13, 1968	“ Harry ”
December 20, 1968	“ A Beautiful Viper ”
December 27, 1968	“ Smee ” (A. M. Burrage)
January 3, 1969	“ Short Circuit ”
January 10, 1969	“ No-Name Baby ”
January 17, 1969	“ The Honeymooners ” (“Honeymoon”)
January 24, 1969	“ Lanceford House ”
January 31, 1969	“ A Night in the Waxworks ”(A. M. Burrage, “The Waxwork”;

February 7, 1969	"A Night in Murders Den")
February 14, 1969	"Vulture People"
February 21, 1969	"The Phantom Groom"
	"Insect Man"
	("The Insects")
February 28, 1969	"All at Sea"
March 7, 1969	"Eloise's Whereabouts"
March 14, 1969	"The Dream"
March 21, 1969	"The House Was a Sphinx"
March 28, 1969	"The Train"
April 4, 1969	
April 11, 1969	"The Evil Face"
	(poss. "Let Me See Your Face")
April 18, 1969	"A True Ghost Story"
April 25, 1969	"The Wedding"
May 2, 1969	"Yarrow"
May 9, 1969	"Hobart"
	("A Man Called Hobard")
May 16, 1969	
May 23, 1969	"Little Happenthatch"
May 30, 1969	"Borneo"
June 6, 1969	"The Yellow Room"
June 13, 1969	"Arsenic"
June 20, 1969	"Sir Derminic's Bargain"
	(prob. J. Sheridan le Fanu, "Sir Dominick's Bargain")
June 27, 1969	"The House"
July 4, 1969	"Sammy"
July 11, 1969	"The Paul Henry Expedition"
	("A Smile to Drive You Mad")
July 18, 1969	"The Jokester"
	(poss. "Don't Joke in the Morgue")
July 25, 1969	"Under the Hull Tree"
	("Under the Haw Tree")
August 1, 1969	"The Crystal Ball"
	("The Yellow Dressing Gown")
August 8, 1969	"Mrs. Taber's Killer"
August 15, 1969	"Fellini the Great"
	("The Great Fellini")
August 22, 1969	"The Happy Return"
August 29, 1969	"Take Your Partners"
September 5, 1969	"The Werewolf"
September 12, 1969	
September 19, 1969	"Radiation"
September 26, 1969	"Turning to Marble"
October 3, 1969	"A Man's Worth"
October 10, 1969	"Something Haunts This House"
October 17, 1969	"White Revised"
October 24, 1969	"Storybook Man"
October 31, 1969	"Uninvited Face"
November 7, 1969	"The Cigarette Case"
November 14, 1969	"Mexican Mario"
November 21, 1969	"The Voice"
November 28, 1969	"Rendezvous"
December 5, 1969	"Watches by the Dead"
December 12, 1969	"The Manor House"
December 19, 1969	"Cliffs of Bembridge"
December 26, 1969	"The Door in the Wall"

January 2, 1970	"Sarah"
January 9, 1970	"Rupert Orange" ("What Happened to Rupert Orange?")
January 16, 1970	"The Thirteenth Elephant"
January 23, 1970	"The Bonanza"
January 30, 1970	
February 6, 1970	
February 13, 1970	"The Visitors"
February 20, 1970	"The 56 G's"
February 27, 1970	"The Picture"
March 6, 1970	"Impala"
March 13, 1970	"The Incomplete Corpse"
March 20, 1970	"Arthur's Return"
March 27, 1970	
April 3, 1970	
April 10, 1970	"Mr. McGraw and his Victim" ("McGraw shoots Stony")
April 17, 1970	"An Evil Memory of Julia Wright"
April 24, 1970	"The Specialty of the House" (prob. Stanley Ellin)

List Compiled by The Springbok Radio Preservation Society of South Africa. December, 2006

BEYOND THE BEYOND

[RADIO-SCRIPT]

“...a story of supernatural happenings...”

[CHRONOLOGY]

THE FEDERAL THEATER OF THE AIR (KFWB, HOLLYWOOD)

[Saturday—8:00-8:30 PM]

April 30, 1938 **"Beyond the Beyond"**
 ["...a story of supernatural happenings..."]

BEYOND THE WALL OF SLEEP

[SHORT-STORY]

Effective reading of the short story by H. P. Lovecraft on the *Mind Webs* program.

[Program information]

[CHRONOLOGY]

MIND WEBS (WBAI, NEW YORK)

[April 16, 1983 **“Beyond the Wall of Sleep”**

[SUBJECT FOR FURTHER RESEARCH]

LA BIBLIOTECA MISTERIOSA (LOH, Buenos Aires)—[From DIAS DE RADIO] “En el ciclo La biblioteca misteriosa de Radio Bernotti se destaca como Hugo Fontana, quien anos despues seria el cantante Hugo del Carril.” Circa 1932.

THE BIG CHILL

[RADIO-SERIES]

Short story series dealing with the sinister and the supernatural...

"Specially commissioned stories exploring the darker side of life..."

[CHRONOLOGY]

AFTERNOON READING—"THE BIG CHILL" (RADIO 4, LONDON—BBC)

[Monday thru Friday—3:30-3:45 PM]

October 29, 2007

“Conning Mrs. Vinterberg”

[“...Mr. Roper arrives in Copenhagen by night to buy a Qing dynasty vase from a certain Mrs. Vinterberg. To his cost, he finds that she collects rather more than antiques...”]

SCRIPT: Heidi Amsinck.

PERSONNEL: Tim McInnerny (reader).

EXTANT RECORDING

October 30, 2007

“Blood in Stone”

[“...John Smith sets off through the woods at night in search of the haunted house he grew up in, equipped with matches and cans of petrol...”]

SCRIPT: Frances Fyfield.

PERSONNEL: Nicholas Gleaves (reader).

EXTANT RECORDING

October 31, 2007

“The Sofa”

[“...When Nathan inherits an old Chesterfield sofa from his mother, his first thought is to throw it out. But his friend points out that you can’t discard your history—however grim...”]

SCRIPT: Salley Vickers.

PERSONNEL: Paul Rhys (reader).

EXTANT RECORDING

November 1, 2007

“This Is How”

[“...When Patrick Oxtoby is sent down for murder, one of the first things he learns in prison is that you don’t get to choose your cellmate...”]

SCRIPT: M. J. Hyland.

PERSONNEL: Paul Brennen (reader).

EXTANT RECORDING

November 2, 2007

“The Lost Child”

[“...A couple hear a baby crying on their child monitor. Unfortunately, it’s not their baby. A cry for help or a call from beyond the grave? Inspector Devlin investigates...”]

SCRIPT: Brian McGilloway.

PERSONNEL: Lloyd Hutchinson (reader).

EXTANT RECORDING

THE BIRDS

[SHORT-STORY]

Famous short story by Daphne du Maurier...

[CHRONOLOGY]

LUX RADIO THEATRE (KNX, HOLLYWOOD—CBS)

[

??? ??, 1953

“The Birds”

ESCAPE (KNX, HOLLYWOOD—CBS)

[

??? ??, 1954

“The Birds”

PACIFIC PLAYHOUSE (C??, VANCOUVER—CBC)

[

December 6, 1957

“The Birds”

SCRIPT: Ian Thorne (adapted from the short story by Daphne du Maurier).

PERSONNEL: Gerald Newman (producer).

THE SATURDAY PLAY (RADIO 4, LONDON—BBC)

[Saturday—

May 26, 2007

“The Birds”

THE BIRTHRIGHT

[SHORT-STORY]

Short story by Hilda Hughes, dramatized for Felix Felton's *Macabre* series on the BBC.

"The mood changes from the sentimental in the first story to humour (in Saki), and to sheer terror in the third."

[BBC Title Cards] "Martin is a clairvoyant. Father strongly disapproves—dies leaving everything to other son Michael. Martin tells story of nightmare in which father has told him to look in family Bible—a will is found bequeathing equally to Michael and Martin. Martin dies after nightmare in which the ghost of his father accuses him of forgery."

PERSONNEL: Eric Anderson (narrator), Felix Felton (producer).

CAST: Ruth Anderson, Charles Mason, Lewis Shaw, Norman Shelley.

[CHRONOLOGY]

MACABRE (NATIONAL PROGRAMME, LONDON—BBC)

[Saturday—10:00-10:45 PM]

February 9, 1935

"Mansions" / "The Open Window" / "**The Birthright**"

["...three uncanny stories overheard at the fireside... The third story is said to be terrifying, grim and sinister..."]

MACABRE (REGIONAL PROGRAMME, LONDON)

[Saturday—8:35-9:20 PM]

October 26, 1935

"Mansions" / "The Open Window" / "**The Birthright**"

BITTER BREVITIES

[RADIO-SERIES]

If more were known about the *Bitter Brevities* series, it might be possible to characterize Halbert Tatlock as the "A. J. Alan of Scotland."

[*Radio Times*, November 4, 1938, p. 58] "Halbert Tatlock has been broadcasting eerie stories under the general title 'Bitter Brevities' for several winters. He writes all these stories himself, and for the creation of atmosphere relies not only on his fine voice, but also on appropriate music and effects."

[CHRONOLOGY]

BITTER BREVITIES (SCOTTISH REGIONAL PROGRAMME, EDINBURGH—BBC)

[Wednesday—10:00-10:15 PM]

August 22, 1934

SCRIPT: Halbert Tatlock.

PERSONNEL: Halbert Tatlock (storyteller).

[Saturday—7:40-8:00 PM]

January 4, 1936

[Thursday—10:00-10:20 PM]

April 9, 1936

[Friday—8:40-9:00 PM]

July 17, 1936

[Wednesday—8:00-8:15 PM]

October 21, 1936

[Saturday—6:45-7:00 PM]

December 26, 1936

[Tuesday—8:00-8:10 PM]
April 27, 1937

[Wednesday—8:05-8:20 PM]
November 9, 1938

[Thursday—8:20-8:35 PM]
December 1, 1938

[Thursday—9:05-9:20 PM]
December 22, 1938

BITTER BREVITIES (NATIONAL PROGRAMME)

[Tuesday—3:15-3:30 PM]
January 10, 1939 “The Hospitable Husband” [PGM. 5]

[Tuesday—4:10-4:25 PM]
January 24, 1939 “From the Dead” [PGM. 6]

BITTER BREVITIES (REGIONAL PROGRAMME)

[Thursday—12:15-12:30 PM]
February 2, 1939 “Portrait of a Lady” [PRM. 7]

BITTER BREVITIES (SCOTTISH PROGRAMME)

[Friday—9:45-10:00 PM]
February 3, 1939 “Portrait of a Lady”

[Monday—12:45-1:00 PM]
February 20, 1939 “Morag’s Husband”

BITTER BREVITIES (SCOTTISH PROGRAMME)

[Saturday—9:00-9:15 PM]
February 25, 1939 “Morag’s Husband”

BITTER BREVITIES (REGIONAL PROGRAMME)

[Tuesday—4:10-4:25 PM]
March 7, 1939 “Cowardice” [PGM. 9]

BITTER BREVITIES (SCOTTISH PROGRAMME)

[Wednesday—8:00-8:15 PM]
March 8, 1939 “Cowardice”

[Tuesday—7:55-8:10 PM]
March 14, 1939 “The Wide Open Eyes” [PGM. 10]

BITTER BREVITIES (REGIONAL PROGRAMME)

[Friday—3:30-3:45 PM]
March 17, 1939 “The Wide-Open Eyes”

BITTER BREVITIES (NATIONAL PROGRAMME)

[Wednesday—3:45-4:00 PM]
April 5, 1939 “Dealing in Futures” [PGM. 11]

BITTER BREVITIES (SCOTTISH PROGRAMME)

[Thursday—9:30-9:45 PM]
April 6, 1939 “Dealing in Futures”

[Saturday—10:15-10:30 PM]
August 12, 1939

BITTER BREVITIES (PROGRAMME FOR THE FORCES)

[Wednesday—8:00-8:10 PM]
June 12, 1940

[Wednesday—7:40-7:50 PM]
May 21, 1941 **“In the Red Light”**

[Thursday—7:00-7:10 PM]
June 5, 1941 **“Hangman’s Tomb”**

THE BLACK BOOK

[RADIO-SERIES]

“Come with me down the long corridor...through the shadows...to the secluded study of the famous teller of tales.”

Paul Frees played the Man in Black in this series which lasted three weeks.

“On November 2, 1951 Paul rehearsed an audition show for CBS called *The Perfect Crime*. ‘This is The Man in Black. A year ago tonight, an innocent man was murdered in a small New England village.’ Clyde Ross, the narrator (Frees again), had told his story of killing his rich Sexton friend to The Man in Black just before he was executed. Like *The Player*, all voices were done by Frees, though it read more like a short story.

“*The Man in Black* (later *The Black Book*) audition show was done the following year on February 2nd. ‘The Price of the Head’ by John Russell began with the dramatic opening: ‘Come with me down the long corridor. Through the shadows. To the secluded study of the famous—teller of tales.’ As the door opens, a voice like Disneyland’s Ghost Host bids you, ‘Welcome. I—am the Man in Black.’ He sits surrounded by a fantastic collection of books containing the great unusual stories of the world, from which he takes each week’s episode. The premiere show, also starring John Dehner, was more action-oriented, less narrative than *The Perfect Crime*.

“I have another story to tell you today,’ speaks the playfully confidential Frees in the opening moment of Nelson Bond’s “On Schedule” on *The Black Book*. “This one is about a crime in which nature, not man, trapped a murderer. Do you want to hear it?’ Trumpets herald the sinister music, at which point the announcer says, “Now, starring Paul Frees as your teller of tales, another story from The Black Book.’ It was the story of an employee who, having been caught embezzling \$300, is given a chance to steal a much larger amount with the help of his crooked boss. When the employee is caught and offered a lighter sentence to give state’s evidence, the employer knows he has to kill him. He rehearses the killing many times, but is undone when sudden light shows him killing in the dark train car. Unfortunately, the employer had only rehearsed the dark deed while traveling on night trains; he did not expect sudden daylight to show from an air shaft as they traveled through the tunnel. Frees narrated and portrayed the murderous boss, who would get the chair for this crime. John Dehner was on hand to play the thieving employee.”

ORIGINATION: KNX, Hollywood, California (CBS).

DURATION: February 17-March 2, 1952.

PERSONNEL: Clarence Cassell (announcer), Paul Frees (voice of “The Man in Black”), Norman Macdonnell (director), Leith Stevens (music).

CASTS: John Dehner, Paul Frees.

EXTANT RECORDINGS: The complete series, plus two audition recordings.

[CHRONOLOGY]

THE BLACK BOOK (KNX, HOLLYWOOD—CBS)

[Sunday—1:15-1:30 PM]
February 17, 1952 **“On Schedule”**
February 24, 1952 **“My Favorite Corpse”**

March 2, 1952

“The Vagabond Murder”

THE BLACK CASTLE

[RADIO-SERIES]

“Come, follow me, please, for again we visit the wizard who dwells yonder in the great hall.”

Although clearly derivative from the West Coast program *The Black Chapel*, this WOR series nevertheless managed to up-the-ante on its predecessor by serving as a tour-de-force for versatile New York radio actor Don Douglas, who supplied all the voices in each story as well as the cracked cacklings of the Wizard of the Castle and his pet raven Diablo.

[*St. Petersburg Times*, August 15, 1943—“Around the Dial” by Sylvia Norman] “...a one-man show ghost series, featuring Don Douglas, who takes the part of all of the characters appearing in the stories...”]

[Roy Sullivan, *Miami Daily News*] “This is a one-man ghost show, enacted by Don Douglas. Maybe this is so frightening that Don can’t find actors to help him out. Maybe he just wants to take all the parts to show he can.”

[Bob Francis, *The Billboard*] “This comparative newcomer to the designed-for-thrill lists differs from competitors in that all spine-icing is soloed by Don Douglas. Douglas makes the announcements, builds the horror pattern as the wizard of *Black Castle*, and finally switches to each part called for in the latter’s ensuing, chiller-diller yarn.

“One-man dramas obviously offer presentation difficulties not experienced in shows using a cast of actors. Speed of *Castle* is checked here and there by over-lengthy interpolations to explain scene changes. This may have been particularly acute in show caught (Sept. 11). The yarn about an invisible murderer, based on an idea much better developed by a fellow named Wells, was as tenuous as its menace. Probably a hard nut for the producer-director, W. Keys Perrin, to crack.

“Except for the fact that he is inclined to ham the wizard, making the role often seem more silly than awesome, Douglas puts on a good 15 minutes. His vocal changes are sharp and clear, and his characterizations come over effectively. With better material and tempo the stretch can throw as good a punch as any of the current hair-raisers.”

[*The Billboard*, Jan. 22, 1944] “In line with Tiny Ruffner’s policy of building WOR’s daytime listening audience, Don Douglas’s *Black Castle*, one man show chiller which has been airing Tuesday and Thursday nights, will go on Monday thru Friday at 2:45-3 p.m., starting January 31. The eve shots will continue for at least two weeks and if reaction is favorable, they will be dropped in favor of five a week daytime slot. This means that Douglas will do seven shows a week for awhile. Reversing the usual trend, if show clicks, daytime will be the reward.”

[*Broadcasting*, March 27, 1944] “WOR New York on April 3 starts a weekly quarter-hour *Consumer Quiz* program. Studio audience will be quizzed on various products and when unable to answer, will be given the facts from a bulletin supplied by the U. S. Testing Co., New York, which tests fabrics and other products for quality. *Consumer Quiz* will form part of a ‘WOR Matinee’ including the two next pro shows, *The Black Castle* and *Songs by Sunny Skylar*, with the audience invited to remain and view the entire performance.”

For an early-evening show the series was surprisingly heavy on physical horror, as evidenced by elements in the two surviving broadcasts.

ORIGINATION: WOR, New York City, New York (MBS).

DURATION: August 7-September 18, 1943 (Saturday afternoon series), September 25-November 13, 1943 (Saturday evening series), November 16, 1943-March 16, 1944 (Tuesday-Thursday evening series), January 31-June 22, 1944 (Monday through Friday daytime series).

PERSONNEL: Don Douglas (all voices), Arthur Henley (scriptwriter), W. Keys Perrin (producer-director), Lillian Schoen (scriptwriter).

EXTANT RECORDINGS: “Jungle Death” (9/25/43), “Escape to Death” (12/16/43).

[CHRONOLOGY]

THE BLACK CASTLE (WOR, NEW YORK—MBS)

[*Saturday—3:00-3:15 PM*]

August 7, 1943

August 14, 1943

August 21, 1943
August 28, 1943
September 4, 1943
September 11, 1943

[“...about an invisible murderer...”]

September 18, 1943
[Saturday—7:15-7:30 PM]

September 25, 1943 **“Jungle Death”**
 EXTANT RECORDING

October 2, 1943
October 9, 1943
October 16, 1943
October 23, 1943
October 30, 1943
November 6, 1943
November 13, 1943
[Tuesday & Thursday—8:00-8:15 PM]

November 16, 1943
November 18, 1943
November 25, 1943
[Saturday—7:15-7:30 PM]
November 27, 1943
[Tuesday & Thursday—8:00-8:15 PM]

November 30, 1943
December 2, 1943
December 7, 1943
December 9, 1943
December 14, 1943
December 16, 1943 **“Escape to Death”**
 EXTANT RECORDING

December 21, 1943
December 23, 1943
December 28, 1943
December 30, 1943
January 4, 1944
January 11, 1944
January 13, 1944
January 18, 1944
January 20, 1944
January 25, 1944
January 27, 1944
February 1, 1944
February 3, 1944
February 8, 1944
February 10, 1944
February 15, 1944
February 17, 1944
February 22, 1944
February 24, 1944
February 29, 1944
March 2, 1944
March 7, 1944
March 9, 1944
March 14, 1944
March 16, 1944

THE BLACK CASTLE (1944 AFTERNOON SERIES)

[Monday thru Friday—3:00-3:15 PM]

January 31, 1944
February 1, 1944
February 2, 1944
February 3, 1944
February 4, 1944
February 7-11, 1944
February 14-18, 1944
February 21-25, 1944
February 28, 1944
February 29, 1944
March 1-3, 1944
March 6-10, 1944
March 13-17, 1944
March 20-24, 1944
March 27-31, 1944
April 3-7, 1944
April 10-14, 1944
April 17-21, 1944
April 24-28, 1944
May 1-5, 1944
May 8-12, 1944
May 15-19, 1944
May 22-26, 1944
May 29-31, 1944
June 1-2, 1944
June 5-9, 1944
June 12-16, 1944
June 19-22, 1944

THE BLACK CAT

[SHORT-STORY]

Edgar Allan Poe horror tale...

[CHRONOLOGY]

BE SQUARE TO YOUR MOTOR (WBBM, CHICAGO)

[Sunday—9:30-10:00 PM]

May 11, 1930

“The Black Cat”

PERSONNEL: David Owen (director).

CAST: Vinton Haworth, Betty McLean, David Owen, Irene Wicker.

KPO DRAMA GUILD—“EDGAR ALLAN POE SERIES” (KPO, SAN FRANCISCO)

[Monday—10:30-11:00 PM]

June 22, 1931

“The Black Cat”

THE KPRC DRAMATIC PLAYERS (KPRC, HOUSTON)

[Friday—11:30 PM-12:00 MIDNIGHT]

November 23, 1934

“The Black Cat”

GEORGE EDWARDS SUNDAY PLAYS (2GB, SYDNEY)

[Sunday—

October 6, 1935 “The Black Cat”

SARA LANGMAN’S SUMMER SERIES (KFWB, HOLLYWOOD)

[Tuesday—8:00-8:30 PM]

June 30, 1936

“The Black Cat”

THE BLACK CHAPEL (KNX, HOLLYWOOD)

[Monday—11:45 PM-12:00 MIDNIGHT]

April 12, 1937 **“The Black Cat”**

BLACK NIGHT (WBAP, FORT WORTH)

[Monday—11:00-11:30 PM]

December 20, 1937 **“The Black Cat”**

KFOR RADIO GUILD (KFOR, LINCOLN)

[Monday—9:30-10:00 PM]

November 21, 1938 **“The Black Cat”**

[“...The KFOR Radio Guild will present an adaptation of Poe’s murder mystery... The production is in charge of James Fox and will be given in an unusual style...”]

TALES FROM POE (WAIM, ANDERSON)

[Wednesday—9:00-9:15 PM]

February 15, 1939 **“The Black Cat”**

(DLS, BERLIN)

Circa 1939

“Die schwarze Katze”

SCRIPT: Peter Huchel.

PERSONNEL: Herbert C. Gunther (director).

HORROR, INC. (WJZ, NEW YORK)

[Tuesday—7:15-7:30 PM]

February 16, 1943 **“The Black Cat”**

MOLLE MYSTERY THEATRE (WEAF, NEW YORK)

[Tuesday—

November 16, 1943 **“The Black Cat”**

MYSTERY IN THE AIR (KFI, LOS ANGELES)

[Thursday—6:00-6:30 PM]

September 18, 1947 **“The Black Cat”**

STORY TIME (WOL, WASHINGTON)

[Monday-Friday—11:00-11:15 AM]

October 7, 1947 **“The Black Cat”**

RADIO WORKSHOP (WIBA, MADISON)

[Saturday—4:30-5:00 PM]

July 24, 1948 **“The Black Cat”**

[“...with Eugene Van Hekle, Carol Cowan, Robert Bloomer; music by Jane Band, Francesca Schumacher, Larry Kelliher...”]

THE HALL OF FANTASY (WGN, CHICAGO)

[Saturday—2:30-3:00 PM]

February 11, 1950 **“The Black Cat”**

ABC MYSTERY TIME—“MYSTERY CLASSICS” (WABC, NEW YORK)

[Thursday—7:30-7:55 PM]

September 16, 1957 **“The Black Cat”**

[“...Hector Chevigny’s adaptation of a story about a man obsessed by aelurophobia.”]

VANCOUVER THEATRE (VANCOUVER—CBC)

[Monday—

November 9, 1959

“The Black Cat and Mr. Valdemar”

SCRIPT: Ian Thorne.

PERSONNEL: Neil Sutherland (producer).

PLAYHOUSE OF WORLD FAMOUS AUTHORS (ARTRANS, SYDNEY)

Circa 1960s

“The Black Tom Cat”

(KPFA, BERKELEY)

[Friday—11:00-11:30 PM]

January 23, 1970

“Poe: The Black Cat”

[“...Richard Spore reads the Poe classic...”]

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

[???day—10:07-11:00 PM]

April 1, 1974

“The Black Cat”

[“...Philip Sterling is determined to love his rich, ugly wife because if he can't, he knows he's going to kill her for her money. He knows all of this because when he looked into the eyes of his wife's black cat, Pluto, he saw himself in a courtroom being sentenced by the judge for the crime...”]

SCRIPT: Sam Dann.

PERSONNEL: Himan Brown (producer-director).

CAST: Robert Dryden (Fenris), Joe Di Santis (Bruce), Evelyn Juster (Gwen), Norman Rose (Philip Sterling), Marian Seldes (Sylvia).

CHRISTOPHER LEE'S FIRESIDE TALES (RADIO 2, LONDON)

[Sunday—11:45 PM-12:00 MIDNIGHT]

December 26, 2004

“The Black Cat”

BLACK CAT MYSTERIES

[RADIO-SERIES]

Cited in the 1938/39 edition of *Variety Radio Directory*. It was possibly a homegrown rival to WJR's *The Hermit's Cave*, but the story titles would seem to peg it as a mystery series rather than an exercise in horror. The only cast member indicated in the Detroit newspapers was that old theatrical anonymity moniker "George Spelvin," who was identified as the voice of the Black Cat.

ORIGINATION: WMBC, Detroit, Michigan.

DURATION: May 5-June 26, 1937.

PERSONNEL: Etheridge Gilliam (director), "George Spelvin" (voice of "The Black Cat")

[CHRONOLOGY]

THE RADIO LITTLE THEATER—“BLACK CAT MYSTERIES” (WMBC, DETROIT)

[Wednesday—10:30-10:45 PM]

May 5, 1937

May 12, 1937

“The Affair of Barker Homestead”

May 19, 1937

May 26, 1937

“The Midnight Deception”

June 2, 1937

“The Sleeping Car Mystery”

[Saturday—7:15-7:45 PM]

June 19, 1937

“The Affair of the Human Statue”

June 26, 1937

“The Case of the Arabian Ruby”

THE BLACK CHAPEL

[RADIO-SERIES]

"It is a quarter of an hour until midnight...the time when, each Friday night, we visit the Black Chapel..."

A fifteen-minute series broadcast always at "a quarter of an hour until midnight" and featuring the sinister intonations of Ted Osborne, who also was a regular on the Los Angeles version of *The Witch's Tale* and would later (in 1940) play Edgar Allan Poe on KECA's *Once Upon A Midnight*.

Created by KNX continuity director Hector Chevigny (1904-1965), who was born Hector Chevigny de la Chevrotiere in Missoula, Montana. After graduating from Gonzaga University in ???????, he...

In addition to Chevigny, two other alumnae of Seattle radio were involved with the show. Organist Ivan Ditmars and announcer Art Gilmore...

Osborne was a multi-talented radio professional, functioning equally well in front of the microphone and behind the scenes. His work as a radio writer led to his hiring by Walt Disney. Mickey-stripper Floyd Gottfredson remembered Osborne's work in his department: "Ted Osborne and Dick Creedon were writers on a comedy-variety radio show that ran on KHJ... Walt brought the two fellows out from this radio show to develop a Mickey Mouse radio show. They produced some shows, but it didn't last very long. When the radio show failed, Walt had to find something else for Ted and Dick to do. So, he gave me Ted Osborne to write the comic strip material... Ted Osborne was my first regular writer... So, from that time on, Ted and I worked together..."

"Disney assigned Ted Osborne to the Mickey strips to help Gottfredson in 1933 ('Pluto and the Dogcatcher')." "Merrill de Maris at that time was in the Story Department, so he traded them. [Walt] took Osborne up to story and sent de Maris won to me. After three or four months, something like that, he became unhappy with Osborne in Story, and was now becoming impressed with what de Maris was doing on the comic strips, so he traded again. I was never consulted on these things. Walt would just call and inform me that he was making the switch. Finally, in late '37 or early '38, Walt made the last change and sent de Maris back to me and took Osborne back into Story. De Maris was a very talented writer, but Osborne was sort of mechanical. He had a tremendous gag file, but he did everything by formula. So, I had to make a decision, and decided to keep de Maris. Osborne left the Studio then..."

[*Fresno Bee*, October 3, 1931] "Tonight's program of the Merrymakers...is Ted Osborne's farewell gesture in the manufacturing of comedy for this popular Saturday evening feature. Osborne is to become associated with Walt Disney in the preparation of the Mickey Mouse cartoon comedies." [1945] "Ted Osborne, who appears weekly in character parts for 'Mystery Theater,' estimates that he's appeared on every single program on the air; sounds impossible..."

"Wasn't that a funny story?" the Voice would often quip at the grisly conclusion of his tale. "Playwrights...know the necessity for comedy in horror or mystery plays," Chevigny expanded on the topic. "Audiences can endure only so much of the gruesome; unless the comedy relief is provided and skillfully timed in the writing of the play, audiences will start laughing at the horror which they no longer can endure."

Gradually the show built up a loyal following and the occasional favorable press comment. In April of 1938, when Boris Karloff was guest-starring on Chicago's *Lights Out* program, William Moyes, the acerbic radio reviewer for *The Oregonian*, deemed his appearances a yawny flop by comparison with the creepiness of Ted Osborne. "Boruss," declared Moyes, "never once sounded half as scary as the CBS chapel narrator."

Several theaters in the San Francisco Bay area offered what they advertised as the "Black Chapel Club," which was a piping-in to the theater the show at 11:45 on Friday nights. The Oaks in Berkeley, the Franklin in Oakland...

[*Oakland Tribune*, February 23, 1939—"Franklin Horror Film Proves Hit"] "That the famed screen monster, Frankenstein's creation, is still a box office magnet is being amply proven at the Franklin this week, where all through the holiday, standees attested to the pull of the 'Son of Frankenstein'..."

"...A special event Friday night only at the late show will be the addition of the radio shudder broadcast, 'Black Chapel'..."

[*Reno Evening Gazette*, October 21, 1939] "...nearly two hundred students of the University of Nevada presented the annual Wolves' Frolic, homecoming musical show... Sundowners, good

fellowship group, produced a take-off on the radio program 'The Black Chapel' and promised next year to tell the public about the 'mystery of the missing Nevada gymnasium'.

Considering its ultimate permutations in the multi-national context—how it was transposed to Mexican radio, and the character of the Crazy Monk ultimately became an authentic icon of Mexican popular culture—*The Black Chapel* may be seen to have had probably the most unique history of any radio horror program and also—arguably—have been the most influential of any series in the genre—even more so than *The Witch's Tale* or *Lights Out* or *Inner Sanctum*.

ORIGINATION: KNX, Hollywood, California (CBS Coast).

DURATION: October 11-November 1, 1936 (Sunday series), November 7-December 26, 1936 (Saturday series), January 4-July 19, 1937 (Monday series), July 22, 1937-September 29, 1938 (Thursday series), October 7, 1938-July 21, 1939 (Friday series).

PERSONNEL: Hector Chevigny (scriptwriter, 1936-1937), Ivan Ditmars (organist), Art Gilmore (announcer), Roderick Ainsworth Mays (scriptwriter, 1938-1939), Ted Osborne ("Voice of the Black Chapel" aka "The Priest of the Black Chapel" aka "The Black Priest" aka "The Mad Monk"), Carlos del Prado (scriptwriter, 1937).

EXTANT RECORDINGS: "The Mystery of the Crawling Terror" (3/15/37), "The Mahogany Coffin" (1/6/39).

[CHRONOLOGY]

THE BLACK CHAPEL (KNX, HOLLYWOOD—CBS COAST)

[Sunday—11:45 PM-12:00 MIDNIGHT]

October 11, 1936 **"The Death of Hubert Condon"**

October 18, 1936

["...The Voice of the Black Chapel will tell why the hair of John O'Connor turned white over night..."]

October 25, 1936 **"The Beast Face in the Mirror"**

November 1, 1936

[Saturday—11:45 PM-12:00 MIDNIGHT]

November 7, 1936

November 14, 1936

November 21, 1936

November 28, 1936

"The Mask [sic] of the Red Death"

"The Revenge of Fortunato"

["...a spine-chilling tale of Italy's catacombs..."]

December 5, 1936

December 12, 1936

December 19, 1936

December 26, 1936

[Monday—11:45 PM-12:00 MIDNIGHT]

January 4, 1937

January 11, 1937

January 18, 1937

"The Horrible Fate of an Inveterate Punster"

["...Puns come more or less under the head of pun-ishable offences according to pundits... And when a play story is based upon a play on words, its practically a major crime, say members of the Society for the Suppression of Puns. The punster gets his tonight...but the author escapes unscathed. The pun theme will be aired in the 'Black Chapel' spot, and will come punning its way out of the loudspeaker at a quarter to midnight..."]

January 25, 1937

February 1, 1937

February 8, 1937

February 15, 1937

February 22, 1937

March 1, 1937

March 8, 1937

"The Mystery of the Dissection Room"

"Death on the Treadmill"

"The Case of the Voo-doo Drums"

"The Tell-Tale Heart"

"The Case of the Egyptian Sarcophagus"

["...story of a fraternity banquet..."]

[“...An Indian about to die tells an old mining prospector about buried treasure, supposedly left behind by Franciscan monks forced to leave their mission. The miner, overcome by greed, goes in search of the

	treasure...”]
September 2, 1937	[“...the theft of a valuable emerald in Tibet...”]
September 9, 1937	“The Strange Case of Sister Filomena”
September 16, 1937	“Dr. Roumanoff’s Marvelous Microbe”
	[“...a Russian phrenologist and his unique method of revenge”]
September 23, 1937	“The Mystery of the Black Lagoon”
September 30, 1937	“The Strange Case of Abigail Norton”
	[“...A brother and sister, both unmarried, are left the property of their mother. If a hint of insanity develops in one, the other is to have the entire estate. Greed enters into the situation...”]
October 7, 1937	“The Reincarnation of Vilma Bordoni”
	[“...the story of a plastic surgeon whose mind is crazed by the loss of his young wife, killed in an accident...”]
October 14, 1937	“The Strange Case of the Mad Alchemist”
October 21, 1937	“The Strange Case of the Seven Dead Cats”
October 28, 1937	“The Mystery of the Voice from the Dead”
	[“...a story of two brothers and a dead uncle...”]
November 4, 1937	“The Mystery of the Black Sepulcher”
	[“...the story of a chap who stole bodies for medical students to dissect...”]
November 11, 1937	“The Horrible Case of Dame Weatherbee’s Curse”
	[“...Dame Weatherbee, who causes a great deal of unhappiness, is the central figure in the horror tale...”]
November 18, 1937	“The Horrible Case of the Seven Floating Bodies”
November 25, 1937	“The Strange Case of the Vampire Bats”
December 2, 1937	“The Strange Case of Esmeralda Taylor”
	[“...the story of a normal girl who becomes a haunted, neurotic woman...”]
December 9, 1937	“The Strange Case of the Evil Eye”
December 16, 1937	“The Horrible Case of Anthony Graves”
December 23, 1937	“The Case of the Living Dead”
	[“...Zombies, a witch doctor, an avaricious Frenchman, and his young partner...”]
December 30, 1937	“The Horrible Case of the Head Without a Body”
January 6, 1938	[“...Spreading a heavy layer of horror over the air, the Voice of the Black Chapel moans its way through another delightful tale designed to send us to bed with pleasant dreams. His story concerns a medical professor who harbored a nice plot to decapitate a human being and keep the living head on a pedestal...”]
January 13, 1938	“The Case of the Madman’s Formula”
January 20, 1938	“The Weird Case of the Werewolf Killings”
January 27, 1938	“The Gruesome Case of the Murderous Mechanic”
February 3, 1938	“The Ghastly Case of the Shipwrecked Scientist”
	[“...It is the tale of what greed will do to a person...”]
February 10, 1938	“The Terrifying Case of the Plague-Ridden Village”
February 17, 1938	“The Strange Case of the Partners-in-Crime”
February 24, 1938	“The Horrible Case of the Cat and the Bride”
March 3, 1938	“The Horrible Case of the Cat and the Bride”
March 10, 1938	“The Eerie Case of the Fisherman’s Dream”
March 17, 1938	“The Weird Case of the Parisian Music Lover”
March 24, 1938	“The Mysterious Case of Black Magic”
March 31, 1938	[“...story of a scorned suitor who seeks the services of an old woman, reputed to be a witch, to cast an evil spell over the girl who did not return his affections...”]

April 7, 1938	"The Gruesome Case of the Jaguar's Eyes"
April 14, 1938	"The Uncanny Case of the Lost Indian Treasure"
April 21, 1938	"The Case of the Castle of Murdered Men"
April 28, 1938	"Six Dead Men on a Treadmill"
May 5, 1938	"The Macabre Case of the Two Old Friends"
May 12, 1938	"The Ghastly Case of the Forbidden City"
May 19, 1938	"The Horrible Case of Gila Monster Hill"
May 26, 1938	"The Fearful Case of the Trapper's Ghost"
June 2, 1938	"The Horrible Case of the Climax of Discord"
June 9, 1938	"The Gruesome Case of the Three Brothers"
June 16, 1938	"The Weird Case of the White Witch Doctor" ["...the story of a white physician who became a witch doctor of a tribe of blacks in Africa..."]
June 23, 1938	"The Grisly Case of Ebenezer's Children"
June 30, 1938	"The Terrifying Case of Murder on Lonely Lake"
July 7, 1938	"The Diabolic Case of the Devil's Point Pirates"
July 14, 1938	"The Horrible Case of the Man without a Memory" ["...the story of an amnesia victim who awakens in a grave and remembers nothing of his past life..."]
July 21, 1938	"The Grotesque Case of the Man Who Couldn't Be Killed"
July 28, 1938	"The Macabre Case of the Seven of Spades" ["...When Charles Ormay arrives at the home of a boyhood friend he sees a knife sticking through a card, the seven of spades, on a dining room table, a broken window and a curtain on the floor. What follows these discoveries will be related by the Voice of the Black Chapel..."]
August 4, 1938	"The Mysterious Case of the Ghost of Hangman's Gulch"
August 11, 1938	"The Ghastly Case of the Man Who Wasn't Dead"
August 18, 1938	"The Sardonic Case of the Twin Sisters" ["...The Voice of the Black Chapel continues to keep dialers up late to get a nightcap of horror before turning in for a 'turn and toss' rest between the sheets... The story tells of murder, a twisted mind avid for power and a serpent ring with an emerald eye..."]
August 25, 1938	"The Mystifying Case of Jonathan Gray"
September 1, 1938	"The Gruesome Case of the Suicide Pact" ["...what happened when an Oriental maid kept a tryst with a plotter with whom she had made a suicide pact to jump into a flaming volcano..."]
September 8, 1938	"The Fantastic Case of the Whistling Parrot" ["...a story of a college professor and his insane wife..."]
September 15, 1938	"The Incredible Case of the Living Head"
September 22, 1938	"The Dismal Case of the Deserted Monastery" ["...about a man who was afraid of death so worked and searched to find the key to eternal life..."]
September 29, 1938	"The Case of Even Money on Murder" ["...It is the story of an author and his friend who are bored with life."]
<i>[Friday—11:45 PM-12:00 MIDNIGHT]</i>	
October 7, 1938	"The Uncanny Case of the Third Murder" ["...concerned with two sons who seek to avenge the death of their father who had been falsely accused and shot for betraying his country."]
October 14, 1938	"The Gruesome Case of the Wolf Man" [Announced as "The Wolf Hunter." "...It is a story of primitive life on the Siberian Steppes..."]
October 21, 1938	"The Hideous Case of the White Dungeon" ["...a horror tale of a son who wants to control his father's estate without any advice from his older brother..."]
October 28, 1938	"The Gruesome Case of the Hallowe'en Joke" ["...concerned with an old man who attempts to get revenge for a disappointment in love 40 years before..."]

November 4, 1938
November 11, 1938
November 18, 1938
November 25, 1938
December 2, 1938
December 9, 1938
December 16, 1938
December 23, 1938
December 30, 1938
January 6, 1939

January 13, 1939
January 20, 1939
January 27, 1939
February 3, 1939
February 10, 1939
February 17, 1939
February 24, 1939

March 3, 1939
March 10, 1939
March 17, 1939
March 24, 1939
March 31, 1939
April 7, 1939
April 14, 1939

April 21, 1939
April 28, 1939
May 5, 1939
May 12, 1939
May 19, 1939
May 26, 1939
June 2, 1939
June 9, 1939
June 16, 1939
June 23, 1939

June 30, 1939
July 7, 1939
July 14, 1939
July 21, 1939

“The Weird Case of the Parisian Music Lover”
“The Strange Case of Elias Wick”
“The Mysterious Case of the Man in Gray”
“The Ghastly Case of the Criminal in Command”
“The Weird Case of the Maniacal Doctor Means”
“The Weird Case of the Unexpected Guest”
“The Hideous Tale of the Malevolent Butler”
“The Tale of Four Dinner Guests and a Murderer”
“The Death Song Murder”
“The Mahogany Coffin”

EXTANT RECORDING

“The Sinister Tale of the Strange Bequest”
“The Direful Tale of the Midnight Listeners”
“The Gruesome Case of the Beautiful Witch”
“The Horrible Case of the Hounded Cripple”
“The Rockabye Baby Murder”
“The Strange Case of Sylvester Black”
“The Remarkable Case of the Surgeon’s Hands”
[“...a famous surgeon whose hands are lost in an accident...”]
“The Strange Case of the Unknown Fingerprints”
“The Horrible Case of Anthony Wolfe”
“The Sinister Case of the Forest of Death”
“The Eerie Case of the Midnight Séance”
“The Macabre Case of the April Fools Joke”
“The Tale the Dead Man Told”
“The Fearful Case of the Black Point Spectre”
[“...Story of a ghost ship that visits the bleak coasts of Labrador and Newfoundland each spring...”]
“The Horrible Case of the Man Who Sold His Corpse”
“The Uncanny Case of Jeremy James”
“The Strange Hypnosis of Dr. Davidson”
“The Uncanny Case of the Black Cat”
“The Gruesome Tale of the Sinking Death”
“The Gruesome Case of the Mad Scientist”
“The Uncanny Case of the Iron Maiden”
“The Weird Mystery of the Catacombs”
“The Gruesome Case of the Grinning Corpse”
“The Sinister Case of Mr. Vorhees”
[“...a tale of murder in a darkened skyscraper at midnight...”]
“The Gruesome Mystery of the House on the Hill”
“The Sinister Case of Leviticus Pettigrew”
“The Uncanny Case of the Black Crow”
“The Tale of the Monastery Crypt”

[Sources]

PERIODICALS: *Los Angeles Times*, *Hollywood Citizen-News*, *Seattle Post-Intelligencer*, *San Jose Mercury Herald*.

THE BLACK CHAPEL

[RADIO-SERIES]

Was this a revival of the 1930s series, or a new series merely using the same name?

[CHRONOLOGY]

THE BLACK CHAPEL (KMTR, LOS ANGELES)

[Sunday—6:30-7:00 PM]

January 17, 1943

January 24, 1943
January 31, 1943
[Sunday—9:00-9:30 PM]
February 7, 1943
February 14, 1943
February 21, 1943
February 28, 1943
March 7, 1943
March 14, 1943
March 21, 1943
March 28, 1943
April 4, 1943
April 11, 1943

April 25, 1943
May 2, 1943
[Sunday—9:00-9:15 PM]
May 9, 1943
May 16, 1943
May 23, 1943
May 30, 1943
June 6, 1943
June 13, 1943
June 20, 1943

July 4, 1943
July 11, 1943
[Sunday—9:00-9:30 PM]
July 18, 1943
July 25, 1943
August 1, 1943
August 8, 1943
August 15, 1943
August 22, 1943
August 29, 1943
[Sunday—6:00-6:30 PM]
September 5, 1943
September 12, 1943
September 19, 1943
September 26, 1943
October 3, 1943

[Saturday—6:30-7:00 PM]
February 10, 1945
February 17, 1945
February 24, 1945
March 3, 1945
March 10, 1945

BLACK DIARY (KMTR, LOS ANGELES)

[Saturday—6:30-7:00 PM]
March 24, 1945

HOTEL HORROR (KMTR, LOS ANGELES)

[Saturday—6:30-7:00 PM]
March 31, 1945
April 7, 1945

[Saturday—9:30-10:00 PM]

April 14, 1945

April 21, 1945

April 28, 1945

[Sources]

PERIODICALS: *Los Angeles Times*.

THE BLACK DEATH

[RADIO-SERIAL]

This serialized story penned by Eric Howlett was broadcast on WJR in the weeks immediately preceding the premiere of Howlett's famous horror series, *The Hermit's Cave*. A press release described the plot as dealing with "a mad man's diabolic scheme to rid the earth of its present type of inhabitants and replace them with men of his own creation."

ORIGINATION: WJR, Detroit, Michigan.

DURATION: May 21-June 11, 1935.

PERSONNEL: Eric Howlett (scriptwriter), Charles Penman (director).

[CHRONOLOGY]

THE BLACK DEATH (WJR, DETROIT)

[Tuesday—10:45-11:15 PM]

May 21, 1935 [EP. 1]

May 28, 1935 [EP. 2]

June 4, 1935 [EP. 3]

June 11, 1935 [EP. 4]

THE BLACK DOG OF HERGEST

[RADIO-SCRIPT]

Every shire and county in England has its share of local legends and spectral spottings, but the folklore surrounding the Black Dog of Hergest (pronounced "ar-gyst") has acquired a special place in the nation's folklore due to its being claimed by many sources as the inspiration for Sir Arthur Conan Doyle's *The Hound of the Baskervilles*.

[*Herefordshire Gazetteer*] "Near Kington in NE Herefordshire, a long rugged ridge famous in local folklore for its legendary Black Dog, generally believed to be the shape-shifted form of 16th Century local thug, Black Vaughan. The Black Dog of Hergest is also believed to have been the proto-type for the Hound of the Baskervilles as Conan Doyle is known to have stayed at nearby Hergest Hall shortly before he wrote the novel. To meet the Black Dog was locally regarded as an omen of death. (Hergest is pronounced as "Argist" with a hard 'g'.)"

[BBC Wales] "Was Arthur Conan Doyle inspired to write his famous novel after staying at Baskerville Hall in Clyro, Hay-on-Wye? Some say 'The Hound of the Baskervilles' is based on the local legend of 'The Black Dog of Hergest' which Doyle heard while staying in Clyro. The book itself is set on Dartmoor."

[*The Independent*, August 25, 1989] "A mysterious animal is running amok near the village from which Sir Arthur Conan Doyle got his inspiration for his story 'The Hound of the Baskervilles', writes David Thomas. Dozens of sheep have had their throats ripped out on farmland a few miles from Powys village Clyro... Conan Doyle wrote the 'Hound of the Baskervilles', which he set in Dartmoor, after hearing the tale of 'The Black Dog of Hergest' while staying twelve miles from Clyro. Pamela Harnsworth, Landlady of the 'Baskerville Arms Inn,' Clyro said, 'At least two people have seen it. It's bigger than a fox and dark in color. Many think it's a large dog.' Traces of the animal, such as a footprint, have not been found... A Dyfed-Powys Police spokesman said, 'As unlikely as it seems something appears to be going on out there.'"

[Bob Bibby, Walking the Offa's Dyke Path] "Conan Doyle himself said that the idea for the Baskerville hound came from a golfing trip he made to Cromer in Norfolk with a friend. When a storm drove them indoors, the friend entertained Doyle with tales of a phantom dog called Black

Shuck, which allegedly haunted the local countryside.

“...there is a legend in Kington about Thomas ‘Black’ Vaughan of Hergest whose ghost allegedly tormented the inhabitants of the town... Black Vaughan’s dog allegedly continued to haunt the territory its master had once operated in. And it is this Black Dog of Hergest which Conan Doyle was told about when he was staying at nearby Clyro Court with one Thomas Baskerville, whose family had lived there for centuries.

It is also likely that Doyle was familiar with W. S. Symonds’ 1881 historical novel *Malvern Chase* and its ninth chapter—co-titled “The Shadow Hound”—in which the Yorkist narrator visits “Black” Vaughan at the Grange at Hargest and passes a harrowing night in a chamber haunted by the Black Dog.

“I could not have been asleep above a quarter of an hour when I was awakened by something moving at the foot of my bed, and, starting up, I saw the figure of an enormous black boar-hound with glaring eyes and a most savage expression, making as if he were about to spring upon the bed... ..eyes which flamed like torches... I was about to shout for aid, when gradually the form of the animal faded away...

“I related to him [Robin] my adventures, when he exclaimed, ‘By heavens! Then you have seen the black dog of Hergest!’ In reply to my inquiries as to what he referred to, he said that it was a strange tale and appertained to an ancestor of the Vaughans, adding that the house must have been full of guests to overflowing before the host of Hergest would have put a guest to sleep in the chamber of the ‘shadow hound!’”

[Jennifer Westwood] “Black Dogs commonly haunt lanes, footpaths, bridges, crossroads and gateways—all points of transition, from ancient times held to be weak spots in the fabric dividing the mortal world from the supernatural.”

[CHRONOLOGY]

(MIDLAND REGIONAL PROGRAMME—BBC)

[Monday—8:00-8:45 PM]

October 22, 1934

“The Black Dog of Hergest”

[“...a dramatization of a Herefordshire folk-tale...”]

SCRIPT: Helen Enoch.

PERSONNEL: Martyn C. Webster (producer).

CAST: Godfrey Baseley, John Bentley, Hilda Birch, Alfred Butler, Helen Enoch, Denis Folwell, Mabel France, Gladys Joiner, John Lang, Nita Valerie.

[Monday—8:15-9:00 PM]

January 7, 1935

“The Black Dog of Hergest”

BLACK FEAR

[RADIO-SERIAL]

“It is about voodooism in the African jungle; so it ought to be mysterious enough for Friday the 13th.”

Produced by radio’s original dramatic company at WGY in Schenectady.

[Information about Reed’s stage play *Drums of Death*]: The living-room of the Bailey home, a half-ruined mansion on a desolate stretch of the Atlantic coast. Characters: Celeste, an octoroon servant; Sheldon Harley, in charge of the Bailey property; Jules, a Haitian negro; Mrs. Oakley, the housekeeper; Mrs. Gillette, Mr. Bailey’s sister; Eugenia Bowles, a distant relative; Amelia Gillette, Mrs. Gillette’s granddaughter; Newton Cooper, the county sheriff; Doctor Cameron, a midnight visitor; Paula Bailey, Mr. Bailey’s granddaughter.

Harley, describing Bailey: “For twenty years, he lived as a savage in the jungles of Africa. He rose to a position of power in his tribe—became a wizard or a medicine man... His mind has been breaking slowly for months. And when Thompson came...a deadly enemy of Mr. Bailey’s. It was to hide from Thompson that Mr. Bailey came to this lonely spot and lived like a hermit... Mr. Bailey, because of the belief these natives had in him, had been given a stone—a stone they considered magic. A great many people—for a variety of reasons, would like to have that stone. This man Thompson is the most desperately determined of all the hunters of it. Mr. Bailey’s last years have been a wild flight from the vengeance of Thompson. But Thompson found him at last! He came to

the door in the dead of night. Thompson didn't enter, but he gave Jules a message. 'Tell Bailey that Thompson has come for the stone.' After receiving the message, Mr. Bailey dropped out of sight. What became of this Thompson? He's over in the swamp. And I have a suspicion he is the man who brought you to this house with the telegrams."

Paula: "Mr. Harley spoke of Thompson being over in the swamp. He is not alone. He has with him, under his command, a band of negro criminals and cut-throats, the vilest dregs of the West Indies. It is their intention to enter this house some time before morning. Those men were brought here by grandfather's worst enemy, Thompson. This house has been guarded day and night by grandfather's servants. They're in the cellar, in the attic, lurking in the hallways, watching for Thompson and his men.

Doctor: Sounds like we are in the center of a miniature war.

Mrs Gillette: And we hurried to my brother's deathbed, to be with him in his last moments—and find this!

Celeste [in trance]: "I see—water! Black water—smooth—lak glass. Woman sleeps—and walks—wiz ze candlelight. Body float—long tam dead!

Paula: She saw a man—long time dead—floating in black smooth water. At that moment, the room went dark, and I saw a white shape standing here.

Paula: What terrible devices my grandfather constructed to protect that stone!

Harley: At time, his ingenuity has had me gasping. For years, he has been turning this old mansion into a ghastly labyrinth, for the sole purpose of exterminating this man Thompson, should he ever come.

Harley: Thompson either knew he was dead, or he wanted to have some relatives on hand, in case he was fortunate enough to kill your grandfather. To take the stone? By the superstition of these ignorant savages, the stone may not be removed from the body of a dead wizard, save by a blood relative.. I wouldn't dare take the stone from Mr. Bailey's body myself, not with his servants looking on.

Paula: But Thompson—he would dare!

Harley: No, I doubt it. Evidently, he's in the same fix. That's why you are here.

Paula: But Mr. Harley, if grandfather has been in the water for three days, I couldn't bear to look upon him!

Doctor: According to her (Mrs. Gillette), she came into this room, looking for Miss Bailey. She turned and saw a dark figure all of eight feet tall back of that table. In one hand this giant held a knife. And in the other, something which glowed.

Cooper: I looked out th' attic window, an' whadda yuh suppose I seen? I saw a woman all bundled up, head to foot, carryin' a lantern. An' she was goin' toward th' pond down here. An' back o' her was two more women an' a man! They was follerin'—some distance back. By jings, it was a ghastly sight! They was walkin' slow-like, jest as if they was goin' tuh their doom!

Oakley: I saw a man killed in there, years ago—a negro. He tried to open the cabinet. There's an awful thing inside that cabinet—Devil's Breath. Some terrible thing from Africa! The negroes here on the place know all about it. If you breathe it once, you die instantly. His body became just like stone! He died on his feet! The grip of his hands on the cabinet held him up. They had to pry him loose.

Doctor: Thompson has had the house surrounded for some time.

Mrs. G: They're closing in on us?

Doctor: No, it's the other way round. Men are coming out of the house, evidently with the intention of forcing the issue.

Eugenia: Why don't somebody telephone to town for help?

Doctor: I imagine the town is satisfied to let these negroes fight it out among themselves.

Celeste: Celeste like yo' to remembaire she do eet for Jules.

Paula: What is all this, Celeste? What have you been up to?

Celeste: Look at heem. Yo' zink mebbe he ees one animal lak ze ox!

Paula: Why, no, of course not!

Celeste: Long tam ago in Haiti, he haf wife an' babees! A man come once to Haiti, white man. He makes plenty trouble. He shoot—stab—keel—Jules lose ze wife an' babees.

Paula: Oh, Jules! that was too bad!

Jules: Some day, missie, Ah pays back!

Harley: I told you Mr. Bailey spent twenty years among the savages in Africa. He did it in the employ of a certain government which has large colonies there. When the chance offered, Mr. Bailey left Africa, carrying with him a certain stone. He was ordered to take it out of the country and protect it. A year ago, he was ordered to get the stone ready to return to Africa. Before Mr. Bailey could get himself ready to go back, this man Thompson showed up. If he can destroy the stone, a certain European government stands ready to pay him a small fortune. It is a magic stone, used in the ceremonials of a very troublesome African tribe.

Harley may open the curtains to show Dr. Cameron “dead,” standing with hands grasping open doors of cabinet.

Variant title listing: *Dark Fear* (newspaper radio logs).

ORIGINATION: WGY, Schenectady, New York; KOA, Denver, Colorado; WGR, Buffalo, New York.

DURATION: July 6-September 7, 1928 (WGY); January 16-March 13, 1930 (KOA); August 3-September 28, 1931 (WGR).

PERSONNEL: Howard Reed (scriptwriter), Frank Oliver (director—1928, WGY).

CAST [1931, WGR]: Caroline N. Toepfer, et al.

EXTANT RECORDINGS: None.

[CHRONOLOGY]

BLACK FEAR (WGY, SCHENECTADY)

[Friday—7:30-8:00 PM]

July 6, 1928	[1]
July 13, 1928	[2]
July 20, 1928	[3]
July 27, 1928	[4]
August 3, 1928	[5]
August 10, 1928	[6]
August 17, 1928	[7]
August 24, 1928	[8]
August 31, 1928	[9]
September 7, 1928	[10]

BLACK FEAR (KOA, DENVER)

[Thursday—9:00-9:30 PM]

January 16, 1930	[1]
January 23, 1930	[2]
January 30, 1930	[3]
February	[4]
February	[5]

[Thursday—10:00-10:30 PM]

February 13, 1930	[6]
February 20, 1930	[7]
February 27, 1930	[8]
March 6, 1930	[9]
March 13, 1930	[10]

BLACK FEAR (WGR, BUFFALO)

[Monday—9:30-10:00 PM]

August 3, 1931	[1]
August 10, 1931	[2]
August 17, 1931	[3]
August 24, 1931	[4]
August 31, 1931	[5]
September 7, 1931	[6]
[September 14—pre-empted by political talk]	
September 21, 1931	[7]
September 28, 1931	[8]

[Sources]

PERIODICALS: *Buffalo Evening News*.

THE BLACK GHOST

[RADIO-SERIAL]

More a Western than a mystery, this 1934 transcription serial centers nevertheless around the mysterious figure of the Black Ghost. Lead roles are played by Carl Kroenke (who also starred in the MacGregor-Solie serial *The Shadow*) and Barton Yarborough (later “Doc Long” of *I Love a Mystery*).

ORIGINATION: MacGregor & Solie, San Francisco, California (electrical transcription).

DURATION: First released in 1934.

PERSONNEL: Unknown.

CAST: Carl Kroenke, Barton Yarborough, et al.

EXTANT RECORDINGS: Chapters 1, 2.

BLACK MAGIC

[RADIO-SERIAL]

[*Oakland Tribune*, May 29, 1931—KGO, 8:30-9:00—BLACK MAGIC, written by L. Scott Perkins—Harold Dana as Colonel “Simba Bob” Knox narrates “his strange tale of the pit of black magic which he found by accident in the Mt. Kenya district in East Africa...”

[*Los Angeles Times*, June 12, 1931—KFI, 8:30-9:00—“For the Friday night playgoers, KFI at 8:30 is to bring the Adventures of Kenya Bill and his companions. This episode, the fourth in ‘The Pit of Black Magic Series,’ is to deal with their reaching a path leading to the hidden pit.”

[*Broadcasting*, February 1, 1933: “McGregor and Solie, San Francisco transcription producers, are recording a mystery serial called ‘Black Magic’ for syndication to broadcasters. The series was originally given two years ago over Pacific coast NBC hook-up under caption of ‘Kenya Bill’ for S. and W. Coffee Co.”

George Rand played Kenya Bill in San Francisco (and also “The Old Ranger” in the West Coast version of *Death Valley Days*.)

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

DURATION: May 22-June ??, 1931.

PERSONNEL: L. Scott Perkins (scriptwriter, producer).

CAST: Harold Dana (Colonel “Simba Bob” Knox), Tom Hutchinson (Jim Carlisle), Thomas Kelly, George Rand (Kenya Bill), Ann Sawyer (Jane Worthington), Fred Thomas.

SPONSOR: S. and W. Coffee Co.

EXTANT RECORDINGS: None.

THE ADVENTURES OF KENYA BILL—“BLACK MAGIC” (KGO, SAN FRANCISCO)

[*Friday—8:30-9:00 PM*]

May 22, 1931

[EP. 1]

[“...a Kenya Bill adventure... This story is based on fact. It tells of a girl, the first white woman to enter the Kenya Hills district, and gives details of her disastrous adventure with the Black Magic of the tribes...”]

May 29, 1931

[EP. 2]

[“...Colonel ‘Simba Bob’ Knox will continue his tale of the pit of black magic which he found in the Mt. Kenya district in East Africa...”]

June 5, 1931

[EP. 3]

[“...The third episode will tell the price Will Worthington paid for his disloyalty to his wife, Jane, and Keats, of the finding of a hidden passage that may lead to the storehouse of treasure in ivory and will reveal the discovery made by Simba Bob, Kenya Bill and Tom Keats in the lower end of the pit of Black Magic...”]

June 12, 1931

[EP. 4]

June 19, 1931

[“...Kenya Bill and his companions receive a mysterious message from the past... Jane Worthington, Bob Swale, Tom Keats and Kenya Bill will tread softly and walk warily for they are to enter into the hidden recesses leading to the center of the pit...”]

[EP. 5]

[“...In this fifth episode new plans are afoot to capture Kurze, a leading character, in a desperate effort to recover the valuable Twin Diamonds of Ugadii...but Eli, a half-breed Arabian son of Hassan, the Muni chieftain, forms an alliance which makes success seem remote.”]

BLACK MAGIC

[RADIO-SERIAL]

Found in the radio listings of the San Francisco Examiner. No information about the plot or characters. Listed as presented by the March Players.

[CHRONOLOGY]

BLACK MAGIC (KTAB, SAN FRANCISCO)

[Saturday—10:15-10:45 PM]

May 13, 1933 [EP. 1]

May 20, 1933 [EP. 2]

[Wednesday—8:00-8:30 PM]

May 24, 1933 [EP. 3]

May 31, 1933 [EP. 4]

June 7, 1933 [EP. 5]

June 14, 1933 [EP. 6]

June 21, 1933 [EP. 7]

June 28, 1933 [EP. 8]

BLACK MAGIC

[RADIO-SERIAL]

Listed in HC-N as a presentation of the “March Players.”

BLACK MAGIC (KMPC, BEVERLY HILLS)

[Saturday—9:00-9:30 PM]

August 5, 1933 [EP. 1]

August 12, 1933 [EP. 2]

August 19, 1933 [EP. 3]

August 26, 1933 [EP. 4]

September 2, 1933 [EP. 5]

September 9, 1933 [EP. 6]

September 16, 1933 [EP. 7]

BLACK MAGIC

[*Hollywood Citizen-News*, September 24, 1933] “KMTR at 8 broadcasts the first episode of ‘Black Magic,’ a mystery serial by Hazel Lindoft. The cast of 8 is headed by Ursula March, formerly associated with KTAB, San Francisco.”

Billed as “a story of India.”

ORIGINATION: KMTR, Los Angeles, California.

DURATION: September 24-[October 21], 1933.

PERSONNEL: Hazel Lindoft (scriptwriter), Ursula March (director).

CAST: Ursula March, et al.

EXTANT RECORDINGS: None.

BLACK MAGIC (KMTR, LOS ANGELES)

[Sunday—8:00-8:30 PM]

Sep. 24, 1933

Oct. 1, 1933

Oct. 8, 1933

Oct. 15, 1933

Oct. 22, 1933

Oct. 29, 1933

Nov. 5, 1933

Nov. 12, 1933

Nov. 19, 1933

Nov. 26, 1933

Dec. 3, 1933

BLACK MAGIC

This series ran on Chicago station WIND in 1936. It was first listed as a "mystery sketch" and later described as "eerie stories dramatized." It is uncertain whether this was a WIND original or whether it might be the 1935 MacGregor-Solie transcription serial, of which two episodes survive. (Or possibly four, since the author has acquired a transcription disc with Episodes 17 and 18, but has not had the opportunity to listen to them yet.)

[*Broadcasting*, February 1, 1933: "McGregor and Solie, San Francisco transcription producers, are recording a mystery serial called 'Black Magic' for syndication to broadcasters. The series was originally given two years ago over Pacific coast NBC hook-up under caption of 'Kenya Bill' for S. and W. Coffee Co."

[BIG QUESTION: Did MacGregor record one BLACK MAGIC serial in 1933 that was based on the Kenya Bill story, and then record another BLACK MAGIC serial in 1935 that had nothing to do with Kenya Bill or the Pit of Black Magic?]

[*Broadcasting*, December 1, 1935: "MacGregor & Solie Inc., San Francisco transcription producers, is recording a 15-minute, 156-episode mystery drama, *Black Magic*, written by James De Ball, former continuity writer of KYA, that city."

[*San Francisco Examiner*, May 16, 1937: "Dorothy Scott, attractive blonde microphone thespian, formerly associated with the C.P. MacGregor transcription studios... When the studios moved from San Francisco to Hollywood last year, Miss Scott went along to complete a long contract as the lead in two transcription programs, 'Black Magic' and 'Cub Reporter.' Her versatility became apparent when she played the role of a serious-minded heiress in one and a scatter-brained comedienne in the other. As Maryellen in 'Black Magic' she moves through many a swift episode of mystery, her footsteps dogged by the wily charlatan, Sandram Khan..."

George Rand played Kenya Bill in San Francisco (and also "The Old Ranger" in the West Coast version of *Death Valley Days*.)

ORIGINATION: MacGregor & Solie Inc., San Francisco, California (electrical transcriptions).

DURATION: Recorded in 1933 and 1935.

[Broadcast dates of [March 17-June 27], 1936, indicate the program's run on WIND, Chicago.]

PERSONNEL: Unknown.

CAST: Walter Paterson, Dorothy Scott (Maryellen).

EXTANT RECORDINGS: Episodes 2, 3, 17, and 18 of the MacGregor-Sollie series.

BLACK MAGIC (MACGREGOR-SOLIE)

[1]

[2]

[3] "The Serpent of the Nile"

["...Who is the Serpent of the Nile?

Sandram Khan and his Black Magic
are prime suspects..."]

[4]

["...Sandram Khan and a
demonstration of evil arts in his
cabin..."]

[5]

[6]

THE BLACK MASS

[RADIO-SERIES]

"Ah, there you are on the outer fringes...Come into the inner circle of the Black Mass."

It would not be overstatement to characterize Erik Bauersfeld as "the father of modern radio drama." No one has toiled more vigorously in the perpetuation and the revitalization of the art form.

Erik Bauersfeld can genuinely be considered the "father of modern radio drama" for his ground-breaking work at KFKA in Berkley in the 1960s. His literature-based horror series ***The Black Mass*** reinvented the genre with new production and editing techniques while tackling everything from the terrors of Poe and Lovecraft to works of psychological and spiritual *malais* by authors such as Kafka, Tolstoi and Camus.

Erik Bauersfeld brought his tremendous talents as a narrator to this highly literary series of the Pacifica network.

[John Whiting] "Black Mass was born in 1963, the brain-child of Jack Nessel, who was the Drama & Literature Director at KPFA in Berkeley, the first voluntarily listener-sponsored non-commercial FM station in the world. (The BBC was compulsorily supported by a government-imposed license system.) Jack suggested the idea to Erik Bauersfeld, who taught aesthetics and philosophy at the California School of Fine Art, and had recently begun to do readings of classic and modern literature for the station. Erik was not wildly enthusiastic, but thought that it might be interesting to search out some of the best stories of the

supernatural by first-rate authors who did not normally write within that genre. Obligation soon became obsession.

"I was the station's Production Director at the time and had already produced some rather elaborate radio dramas. Jack, already a friend before he joined the station, was aware of my childhood fondness for horror stories and suggested that I collaborate with Erik. Thus was born one of the most fruitful creative relationships in my life and, to this day, one of my closest friendships.

"A working pattern quickly evolved which thenceforth never varied. Erik would edit the stories to a workable length and, as resources permitted, adapt the dialog to a dramatic format. I would then record him reading the text in the studio, with or without other actors, and he would take the tapes away to edit, which he did himself, often piecing them together word by word from almost infinite retakes.

"Once the text was assembled, we would reserve a night in the main studio to put the program together with music and sound effects. Sometimes these were plotted in advance in great detail, sometimes not. Usually I would have a chance to hear the voice track before the production session.

"Because of extreme demands on studio time, each adaptation was begun in the early evening, after the news had gone out, and carried on until it was completed, usually some time in the wee small hours. The most remarkable aspect of this collaboration was that we soon discovered that, when it came to radio production, we had a single brain between us. When Erik made a suggestion, I immediately saw that it was the obvious way to proceed; when I suggested a sonic framework, Erik would declare that it was exactly what he had had in mind. At the end of the session, we always left the studio with a tape which either of us would have been glad to put his exclusive name to. The happiest moments of all were between about 2 and 4 a.m., when we retired to Eric's apartment in the Berkeley hills and quietly drank our way into oblivion on Erik's excellent Tanqueray-based gimlets, knowing in our hearts that we had produced yet another masterpiece.

"Half a lifetime later, having spent years working with multi-track recorders, I'm convinced that the character of those productions owed much to the fact that we had only four mono Ampexes and two transcription turntables to work with. Long sequences which could not be edited together had to be assembled live as we went along, with sequences of cues spliced together on several machines ready to be dropped in as needed. Nor did we have the crews of technicians which were available to the BBC and the networks - if it couldn't be done with two pairs of hands, we had to think of something else. Such disciplines are perhaps analogous to the constraints placed upon the composer of a string quartet, and an indication of why this austere genre has always been held in such high esteem.

"One thing that Erik and I were agreed on was that the text was sacred: no story was to be altered in plot, in substance, or in diction. We were convinced that "too close to the original" was a compliment, not a criticism. One great freedom which this gave us was that our radio dramas were allowed to move seamlessly from dialog to monologue, in and out of the head of the narrator. To this day I have rarely heard text treated with such freedom and flexibility: the conventions of radio, television and film all demand that dialog be created out of nothing to convey inner realities which become stilted and superficial as soon as they are

forced into the straightjacket of conversation.

"This discipline led to what I still believe to be one of the best radio dramatic productions I've ever heard: Gogol's "Diary of a Madman". The action takes place entirely inside the head of the protagonist, slipping back and forth between inner monologue and a sequence of dialogues which may themselves be mere inventions. To compound the paradox, Erik split the schizophrenic personality of the narrator between two actors - himself and Bernard Mayes - so that monologue became dialogue and dialogue monologue. Like the narrator, immersed in fantasy, you were never quite certain where you were.

"Winding like vines around these fragments was a musical sound track assembled by Charles Shere, KPFA's Music Director. (Charles went on to become not only a fine composer, but also the author of important books on several of America's most interesting composers, as well as a director of Chez Pannise, Berkeley's great restaurant.) Long before "sampling", this music was a closely interwoven tapestry of fragments from familiar and half-familiar compositions, echoing the confused eclecticism of the narrator's own brain."

Four stories came from the 1959 anthology, *The Pan Book of Horror Stories*: Nigel Kneale's "Oh, Mirror, Mirror," Bram Stoker's "The Squaw," Anthony Vercoe's "Flies," and Alan Wykes' "Nightmare." ("Flies" is described: "A starving tramp breaks into a vacant Elizabethan house in Holborn, and is transported back in time to the height of the Great Plague.

Variant dates appear in various logs of this series, due in large part to confusion between the original KPFA broadcasts and the KPFK repeats.

The KPFK repeats were sometimes broadcast under the title *The Grand Guignol of the Air*.

KPFK Saturday, August 28, 1965? 10:10 THE BOARDED WINDOW: Grand Guignol of the Air returns with this production of Ambrose Bierce's chiller.

"KPFK: Sunday, March 15 10:15 BLACK MASS: Beginning this loathsome ritual on a bi-weekly basis in conformance with FCC rules of balanced programming. Erik Bauersfeld conducts the service consisting of cautionary tales, lore and occasional formulae. Today: Evening Primrose by John Collier. This series is produced by Jack Nessel; technical production by Fred Seiden. both of KPFA."

[Program information]

ORIGINATION: KPFA, Berkeley, California (Pacifica Radio)

DURATION: October 26 1963-January 27, 1968.

PERSONNEL: Erik Bauersfeld (adaptor, director, host), Jack Nessel (production supervisor), Fred Seiden (technical production), John Whiting (technical production), Peter Winkler (music—"The Haunted House").

CASTS: Erik Bauersfeld, Jan Dawson, Pat Franklyn, Michael C. Gwynne, Larry Madin, Bernard Mayes, Donald Page, Marian Winch, et al.

EXTANT RECORDINGS: "All Hallows" (10/26/63), "Evening Primrose" (11/??/63), "The Flies" (12/7/63), "The Ash Tree" (12/21/63), "An Evening's Entertainment" (4/4/64), "The Rats in the Walls" (7/18/64), "The Squaw" (8/14/65), "The Dream of a Ridiculous Man" (7/23/66), "Oil of Dog" (10/1/66), "The Country Doctor" (10/1/66), "The Legend of the Island of Falles" (1/28/67), "The Judgment," "The Renegade," "Bartleby the Schrivener," "MS. Found in a

Bottle" / "The Man of the Crowd," "The Boarded Window" / "The Haunted House," "Oh Mirror Mirror" / "Oil of Dog," "The Jolly Corner," "Esme" / "Sheeta and Cusiba," "The Feeder," "The Imp of the Perverse" / "The Tell-Tale Heart," "Proof Positive" / "The Witch of the Willows," "The Outsider," "The Diary of a Madman," "Atrophy," "The Moonlit Road," "The Death of Halpin Frazer," "A Predicament," "Nightmare," "Tales by Lord Dunsany: Lobster Salad / The Workman / How the Enemy Came to Tiunrana / The Dream of King Karna-Vootra / Charon."

[NOTE: Previously it had been thought that all of the *Black Mass* broadcasts were circulating among collectors, but now it appears that at least one is not available. This is the November 27, 1965 adaptation of "Lazarus" by Leonid Andreyev.]

[Program log]

THE BLACK MASS (KPFA, BERKELEY)

[Saturday—11:35 PM-12:20 AM]

October 26, 1963 **"All Hallows"**

["...Not witchcraft, but fiction. Erik Bauersfeld, with technical assistance by John Whiting, reads Walter de la Mare's 'All Hallows,' an account of a cathedral possessed by demonic forces..."]

[Saturday—11:30 PM-]

November 9, 1963 **"Evening Primrose"** (John Collier)

[Saturday—12:05 AM-]

November 23, 1963

[Saturday—12:00 MIDNIGHT-]

December 7, 1963 **"The Flies"** (Anthony Vercoe)

[Saturday—11:45 PM-12:25 AM]

December 21, 1963 **"The Ash Tree"**

["...M. R. James' 'The Ash Tree,' adapted and performed by Erik

Bauersfeld, with Marian Winch as Mrs. Chiddock..."]

[Saturday—11:55 PM-12:20 AM]

January 4, 1964 **"The Squaw"**

["...Grand Guignol radio, based on a short story by Bram Stoker, and performed by Erik Bauersfeld and Jan Dawson..."]

[Saturday—11:45 PM-]

January 18, 1964 **"Nightmare"**

["...by Alan Wykes..."]

[Saturday—12:00 MIDNIGHT-12:45 AM]

February 1, 1964 **“Six Tales by Lord Dunsany: Lobster Salad / The Workman / The Charm Against Thirst / How the Enemy Came To Thlunrana / The Dream of King Karna-Vootra / Charon”**

[“...Six Tales by Lord Dunsany is performed by Erik Bauersfeld and Bernard Mayes in a production by John Whiting...”]

[Saturday—11:45 PM-]

February 15, 1964 **“The Boarded Window” / “Oh Mirror, Mirror”** (Nigel Kneale)

[Saturday—11:30 PM-12:00 MIDNIGHT]

February 29, 1964 **“All Hallows”**

[Saturday—12:00 MIDNIGHT-12:30 AM]

March 14, 1964 **“Oil of Dog”**

April 4, 1964 **“An Evening’s Entertainment”** (M. R. James)

[Saturday—12:00 MIDNIGHT-12:45 AM]

April 11, 1964 **“Lights Out, Everyone”**

[This was not a regular *Black Mass* program, but a playing of the Capitol record album *Drop Dead!*, produced by Arch Oboler and featuring horror vignettes and shortened versions of two of his original scripts for *Lights Out*.]

[Saturday—12:00 MIDNIGHT-12:30 AM]

April 25, 1964

[Saturday—11:00-11:30 PM]

May 9, 1964

[Saturday—11:15-11:45 PM]

May 23, 1964 **“The Death of Halpin Frayser”** (Ambrose Bierce)

[Saturday—11:00-11:30 PM]

June 6, 1964 **“Proof Positive”** (Graham Greene)

[Saturday—11:30 PM-]

June 20, 1964 **“A Predicament” / “The Tell-Tale Heart”**

[Saturday—12:00 MIDNIGHT-]

July 4, 1964 **“Disillusionment”** (Thomas Mann) / **“The Feeder”** (Carl Linder)

[Saturday—11:30 PM-]

July 18, 1964 **“The Rats in the Walls”** (H.P. Lovecraft)

August 1, 1964 “MS Found in a Bottle” / “The Imp of the Perverse”

August 15, 1964 **“A Country Doctor”** (Franz Kafka)

August 29, 1964
[Repeat broadcast; title unknown.]

September 12, 1964 “Esme” / “The Witch of the Willows”
[“...Saki’s Esme and Lord Dunsany’s The Witch of the Willows with Bernard Mayes and Pat Franklyn, adapted by Eric Bauersfeld...”]

September 26, 1964

October 10, 1964 **“Atrophy”**
[“...adapted from a story by J. Anthony West, with Bernard Mayes as George and Pat Franklyn as Marjory. Technical production by Fred Seiden...”]

[Saturday—11:15 PM-]
October 31, 1964 **“An Evening’s Entertainment”**
[“...adapted by Erik Bauersfeld, with Pat Franklyn, Arlene Sagan, Marian Winch, Bernard Mayes, Don lePage, and Frank Laverd. Technical production by John Whiting...”]

[Saturday—11:30 PM-]
November 7, 1964 **“Renegade”**
[“...Erik Bauersfeld in a virtuoso performance of Albert Camus’ story about a missionary driven mad by the natives he was sent to convert...”]

November 21, 1964 **“The Jolly Corner”**
[“...Another Grand Guignol radio play, adapted by Erik Bauersfeld from the short story by Henry James...”]

December 5, 1964

December 19, 1964 **“Diary of a Madman”**
[“...Adapted by Erik Bauersfeld from the short story by Nikolai Gogol. Performed by Bauersfeld, Bernard Mayes, and Pat Franklyn, with technical production by John Whiting, and music prepared by Charles Shere...”]

January 2, 1965

January 16, 1965

January 30, 1965

February 13, 1965

February 27, 1965

March 13, 1965

March 27, 1965

April 10, 1965

April 24, 1965

May 8, 1965

May 22, 1965

June 5, 1965

June 19, 1965

July 3, 1965

July 17, 1965

July 31, 1965 **“The Rats in the Walls”**

August 14, 1965 **“The Squaw”**

August 28, 1965

September 11, 1965

[Saturday—11:15 PM-]
September 25, 1965

[Saturday—11:30 PM-]
October 2, 1965

October 16, 1965

October 30, 1965

[Saturday—11:00 PM-]

November 27, 1965 **“Lazarus”**
(adapted by Howard Kerr from the short story by Leonid
Andreyev)

February 19, 1966

April 16, 1966

June 11, 1966

June 25, 1966

July 23, 1966 **“The Dream of a Ridiculous Man”** (Fyodor Dostoevsky)

October 1, 1966 **“Oil of Dog”** (Ambrose Bierce) / **“The Country Doctor”**
(Franz Kafka)

November 12, 1966

[Saturday—11:30 PM-]
January 28, 1967 **“The Legend of the Island of Falles”** (Betty Sandbrook)

February 25, 1967

April 29, 1967

May 27, 1967

[Saturday—11:00-PM-12:00 MIDNIGHT]
June 24, 1967

[Saturday—11:15 PM-12:15 AM]
July 29, 1967

[Saturday—11:00 PM-12:00 MIDNIGHT]
September 30, 1967

October 28, 1967

[Saturday—11:30 PM-12:15 AM]
November 25, 1967

[Saturday—11:45 PM-12:15 AM]
December 30, 1967

[Saturday—11:30 PM-12:00 MIDNIGHT]
January 27, 1968

OLD RADIO THEATRE (KPFA, BERKELEY)

[Friday—10:00-11:00 PM]

July 20, 1973

“The Black Mass”

[“...host Bud Cary welcomes *The Black Mass* and its producer, Erik Bauersfeld, to spend an hour discussing this series. We will hear selections from ‘The Flies,’ ‘The Rats in the Walls,’ ‘A Predicament,’ ‘The Diary of a Madman,’ and ‘The Dream of a Ridiculous Man’...”]

SOMETHING’S HAPPENING! (KPFK, LOS ANGELES)

[Monday—12:00 MIDNIGHT- AM]

January 26, 1981

“The Haunter of the Dark”

[“...by H. P. Lovecraft... Erik Bauersfeld presents a special ‘Black Mass’ made especially for this program...”]

Extant shows without known broadcast dates:

“Bartleby, the Shrivener” (Herman Melville)

“The Boarded Window” (Ambrose Bierce) / **“A Haunted House”** (Virginia Woolf)

“Candaules, Commissioner” (Daniel C. Jerrold, adapted from the writings of Herodotus and Plato)

“Esme” (Saki) (7/29/64???)

“The Imp of the Perverse” (Edgar Allan Poe)

“The Judgment” (Franz Kafka)

“The Man of the Crowd” / **“Ms. Found in a Bottle”** (Edgar Allan Poe)

“The Moonlit Road” (Ambrose Bierce)

“The Outsider” (H. P. Lovecraft) (11/20/68???)

“Proof Positive” (Graham Greene)

“Shiddah and Kusiba” (Isaac Bashevis Singer)

(10/16/63???)

“Witch of the Willows” (Lord Dunsany)

THE BLACK MINUTE

[RADIO-SCRIPT]

[BBC title card] “Thriller about medium who is stabbed in the throat during séance. Supernatural causes are suspected but Dr. Gideon Fell eventually proves that he has been murdered by perfectly natural ones.”

[Program information]

ORIGINATION: Various.

DURATION: February 13, 1940; et al.

PERSONNEL: Ted Bliss (director—1943, *Suspense*), John Dickson Carr (scriptwriter), John Cheatle (producer—1940, 1941), Wilbur Hatch (musical

conductor—1943, *Suspense*), Lucien Moraweck (composer—1943, *Suspense*), William Spier (producer—1943, *Suspense*).

CAST [1940]: Vivienne Chatterton, D. A. Clarke-Smith, Valentine Dyll, Thea Holme, Gordon McLeod, Geoffrey Wincott.

CAST [1943, *Suspense*]: Wendy Barrie, Joseph Kearns (?), Peter Lorre, George Zucco.

EXTANT RECORDINGS: “Moment of Darkness” (4/20/43).

[Program log]

(HOME SERVICE)

[Tuesday—8:20-9:00 PM]

February 13, 1940 **“The Black Minute”**

(HOME SERVICE)

[Saturday—9:35-10:15 PM]

October 18, 1941 **“The Black Minute”**

SUSPENSE (KNX, HOLLYWOOD)

[

April 20, 1943 **“Moment of Darkness”**

THE BLACK MIRROR

[SHORT-STORY]

An adaptation of a Jean Ray story on French radio...

[Program information]

ORIGINATION:

DURATION:

PERSONNEL:

EXTANT RECORDINGS: Unknown.

[Program log]

?????? (

[

??? ??, 19?? **“Le mirror noir”**

THE BLACK MONK

[SHORT-STORY]

Story by Anton Chekhov...

STORY TIME—“FIVE SHORT STORIES BY ANTON CHEKHOV” (RADIO 4, LONDON—BBC)

[Thursday—4:45-5:00 PM]

July 30, 1981 **“The Black Monk”**

[RADIO TIMES: “...A sinister figure haunts the mind of the scholar Kovrin...”]

SCRIPT: Jessie Coulson (translator).
PERSONNEL: Simon Cadell (reader).

WOMEN'S HOUR DRAMA—"ABOUT LOVE" (RADIO 4, LONDON—BBC)

[Tuesday—10:45-11:00 PM]

January 26, 2010

"The Black Monk"

[BBC RADIO 4: "...In celebration of the 150th anniversary of Anton Chekhov's birth, Michael Pennington plays the great Russian writer presenting a series of his short stories on the subject of marriage, dramatised by Martyn Wade... A haunting story of love, obsession and the supernatural... A Unique production for BBC Radio 4..."]

SCRIPT: Martyn Wade.

PERSONNEL: Philip Franks (director), Jane Morgan (director).

CAST: Nicholas Boulton (Kovrin), Jasper Britton (The Black Monk), Michael Pennington (Chekhov), Philip Voss (Yegor), Zoe Waites (Tanya).

EXTANT RECORDING

BLACK NIGHT

[RADIO-SERIES]

"Our main objective was to scare the goosebumps out of the folks, and so eerie scripts, gruesome sound effects, and awesome music bridges was the order of the day—or night, to be exact."

Growing out of a series of Edgar Allan Poe dramatizations which Nelson Olmsted had done for Austin station KNOW, *Black Night* ran for two successful seasons on WBAP in Fort Worth. The principal scriptwriter for the first season was Virginia Wiltten, who at first did her own adaptations of Poe and then later shifted to original stories.

[Liner notes for Sleep No More album] "Now that I think of it, we had a sort of Golden Age of Drama down in Austin, Texas, during those depressed middle thirties. There was the Curtain Club of the University of Texas and Austin's Little Theatre, and working between them were such aspirants as Zachary Scott, Elaine Anderson Scott, Eli Wallach, Walter Cronkite, Brooks West and Alma Holloway, whom I had sense enough to marry. Most of them came on to New York, fought the actor's battle, and made it one way or another. I stayed behind with the security of a radio announcer's job. By the time I moved to WBAP, in Fort Worth, this security was pulling, and the announcer's life seemed endlessly sterile. What to do about it? Dramatic shows cost money and there were no budgets. The cheapest drama for radio I could think of was good literature, read aloud. Especially the work of that great dramatist who never wrote a play -- Edgar Allan Poe. WBAP gave me some time with which to experiment."

Olmsted came to WBAP in the fall of 1937. "Soon after I joined the staff," he recalled, "I was made assistant production manager and started working on some ideas developed at KNOW. The first was a dramatic series called *Black Night*, which ran 52 shows in two seasons. This was started out as an Edgar Allan Poe series of plays, but later developed into original material. I produced, helped write, and played the leads in these shows, and the station was so well pleased with the results that they allowed us the use of the 16-piece staff orchestra and arranger for special interludes and arranged to have the program sent over the other stations of the Texas Quality Network, which is the leading regional network of the southwest."

Don Gillis: "A very long time ago (in 1937 to be exact), Nelson Olmsted...was a staff announcer at radio station WBAP in Fort Worth. At this same time I was a member of the studio orchestra and the staff arranger. When he asked me to prepare a score as background for his reading of Poe's 'The Raven,' I accepted and the work was premiered by Gene Baugh and the WBAP staff orchestra on Poe's birthday. I later revised the score for full orchestra and it had its first performance by Dr. Frank Black on a series called 'New American Music,' for which future colleagues of mine, Samuel Chotzinoff and Ben Grauer, were co-hosts. The work has had innumerable performances. The taped performance you will hear was recorded at a broadcast by the NBC Orchestra in Chicago with Nelson Olmsted as narrator and Dr. Leroy Shields conducting."

In his unpublished autobiography Don Gillis recalled his work on the series: "One of the shows I wrote for was a midnight mystery-thriller called *Black Night*. It starred Nelson Olmsted and our main objective was to scare the goosebumps out of the folks, and so eerie scripts, gruesome sound effects, and awesome music bridges was the order of the day—or night, to be exact. I remember one particularly hideous episode in which the victim was supposed to leap to his death from a high cliff—and the music cue was written to catch the spirit of the agonized cry of the poor unfortunate feller as he plunged to his squashy death. It took a rather subtle blend of effect and in our limited studio space (working without an echo chamber) our Mr. Olmsted had to run from the studio with an ear-piercing screech and into the musician's room next door. After several rehearsals in which the producer kept crying for more volume from Nelson, he determined to give his all—and in a great frenzy of vocalics, he ran from the studio like a mad man—only to be met at the door of the musician's room by a thoroughly horrified fiddle player who was convinced that the whole place had gone berserk."

The second season of *Black Night* ended prematurely in February of 1939, but by then Olmsted had already launched the format which would be his special *forte* in the decades ahead—that of readings of literature and fiction, which had its origin in the WBAP series *The World's Greatest Short Stories*, which premiered on January ? of that year. The influence of *Black Night* carried over into Olmsted's narration of "The Tell-Tale Heart," "What Was It?," "The Case of M. Valdemar," and "The Fall of the House of Usher."

[Program information]

ORIGINATION: WBAP, Fort Worth, Texas (TQN).

DURATION: November 5, 1937-June 20, 1938 (first series), October 31, 1938-February 27, 1939 (second series).

PERSONNEL: Gene Baugh (musical director), Ken Douglass (director), Don Gillis (musical arranger), Douglass Morrow Kenyon (production manager), Marjorie Luethi (scriptwriter), Nelson Olmsted (producer, scriptwriter), Morris Steinberg (composer), Virginia Wiltten (scriptwriter), Dorothy Compere Woodfin (director), A. M. "Woody" Woodford (sound effects, production manager).

[NOTE: Ken Douglass and Douglass Morrow Kenyon were probably the same person.]

CASTS: Graydon Lamar Ausmus, John Bremond, Alfred Bryant, Mary Estelle

Collins, David Compton, June Harrison, Florene Helm, Harry Hoxworth, Valerie Marsh, Miriam Moore, Nelson Olmsted, Florene Pearman, Gene Reynolds, Clarice Sandin, Johnny Sullivan, Virginia Wiltten.

EXTANT RECORDINGS: None.

[NOTE: In the April 11, 1938 issue of the *Fort Worth Star-Telegram* it was reported that “recordings of many of the Black Night plays are being made.” What happened to these recordings is not known at this time. Texans, check your attics!]

[Program log]

BLACK NIGHT (WBAP, FORT WORTH)

[Friday—10:30-11:00 PM]

November 5, 1937 **“The Tell-Tale Heart”**

November 12, 1937 **“The Cask of Amontillado”**

[“...The scene is laid in Rome at the height of the Carnival season. Suspecting his beautiful wife of infidelity with an Italian fortune seeker, an American husband takes revenge in a way that only a writer like Poe could imagine. The decaying bones of the dead Christians buried in the catacombs beneath a river serve the revengeful husband for a wine cellar and it is there that he supposedly has stored the cask of rare old Amontillado...”]

November 19, 1937 **“The Fall of the House of Usher”**

[“...The plot concerns an almost unbelievable incident in the lives of two Oxford graduates, Roderick and Edward. Roderick sends his former schoolmate a plea for aid and the unsuspecting Edward journeys to the weird, swampy locale where the House of Usher is located. The ghastly situation that confronts Usher’s guest and the hideous climax are guaranteed to make even the most devoted followers of Frankenstein perform an intricate castanet arrangement with their knee caps...”]

[Monday—11:00-11:30 PM]

November 22, 1937 **“The Pit and the Pendulum”**

[“...concerns a young man’s experience at the hands of torturers in the late Sixteenth Century...”]

November 29, 1937 **“The Murders in the Rue Morgue”**

December 6, 1937 **“The Mystery of Marie Roget”**

December 13, 1937 **“The Masque of the Red Death”**

December 20, 1937 **“The Black Cat”**

December 27, 1937 **“White Rendezvous”**

January 3, 1938 **“Another Year”**

[“...The plot concerns the effect of a guilty conscience upon an evil-doer. A breath-taking climax is attained as the bells ring out the old year...”]

January 10, 1938 **“The Vampire of San Blas”**

[“...Two men become lost in the Panama jungles and

	encounter red ants, mosquitoes, jungle drums and Miriam Moore as the Vampire..."]
January 17, 1938	
January 24, 1938	
January 31, 1938	<p>"Avalanche"</p> <p>["...The story is woven around the power of a certain dying woman's curse and its effect on two evil-doers who escaped the law but failed to flee an unknown power. A realistic avalanche, created especially for the drama by Woody Woodford of WBAP's sound effects department, rushes the drama to its crashing climax..."]</p>
February 7, 1938	<p>["...the locale...is Kirkmichael, Ireland. There, amid the crumbling ruins of an old abbey the characters will experience the supernatural. Several sophisticated moderns dare the wrath of the unknown and are wrapped in the mantle of despair..."]</p>
February 14, 1938	<p>"Branded Lady"</p> <p>["...the story of a jealous husband and the revenge he visited on his wife and her innocent companion."]</p>
February 21, 1938	<p>"Hangman's Heyday"</p> <p>["...The plot concerns a maniacal murderer who lures his victims to a country place, then proceeds to strangle them. His clever manner of arranging the crimes to appear as suicides guarantees his own safety for a while, but an unseen power proves his undoing and retribution is swift..."]</p>
February 28, 1938	
March 7, 1938	<p>"Towers of Terror"</p> <p>["...There's a wicked villain eaten by rats for a climax..."]</p>
March 14, 1938	"The Siren of the Swamp"
March 21, 1938	
March 28, 1938	<p>"Heart of Steel"</p> <p>["...a young scientist creates a robot man, but the monster, because of his newly-acquired 'heart', falls in love with the scientist's girlfriend. When he realizes that his love is not returned, he goes on a rampage..."]</p>
April 4, 1938	<p>"The Phantom of Pirate's Cay"</p> <p>["...It's all about buried treasures on an island in the Caribbean Sea. A treasure was buried on the island, a curse placed on all who sought it. Two men dared to break the spell. What happened to them makes up the story..."]</p>
April 11, 1938	<p>"The Snake Dance"</p> <p>["...another one of those gruesome thrillers... It concerns the ability of a strange Indian to cast a hypnotic spell over his victims and turn them into reptiles.."]</p>
April 18, 1938	<p>"Well of Oblivion"</p> <p>["...The ancient triangle and the wife's revenge provides the</p>

April 25, 1938	theme.”] “ Berenice ” [“...Perhaps the most gruesome and least known of Edgar Allen Poe’s horror tales...”] “ The Raven ”
May 2, 1938	
May 9, 1938	
May 16, 1938	
May 23, 1938	
May 30, 1938	
June 6, 1938	
June 13, 1938	“ The Masque of the Red Death ”
June 20, 1938	
October 31, 1938	
November 21, 1938	
November 28, 1938	
December 5, 1938	
December 12, 1938	
December 19, 1938	
January 2, 1939	“ Mad Mary’s Children ”
January 9, 1939	“ Creatures of the Mist ”
January 23, 1939	“ Fear ”
January 30, 1939	“ Chained to a Test Tube ”
February 6, 1939	“ The Death Watch ”
February 13, 1939	
February 20, 1939	
February 27, 1939	

[Sources]

PERIODICALS: *Fort Worth Star-Telegram*, *Variety*.

THE BLACK SPIDER

Further research needed; have documented later broadcast in 1937.

ORIGINATION: Somewhere in Australia.

DURATION: October 28-??? ??, 1935.

[The Australian OTR Database cites this earlier broadcast.]

PERSONNEL: Unknown.

CAST [1935]: George Blackshaw, George Blunt, Brian Bridges, William Lloyd, Kathleen Moody, Ron Steyne, John Storr.

EXTANT RECORDINGS: None.

THE BLACK SPIDER

A serial presented on Australian radio in 1937. It ran on Sunday, Tuesday and Thursday evenings from 6:30 to 6:45. On Tuesdays and Thursday it was preceded

by two other serials, *Freddo the Frog* and *Singing Wheels*.

ORIGINATION: 2NZ, Inverell, New South Wales.

DURATION: [August 29-September 2], 1937.

PERSONNEL: Unknown.

CAST [1937]: "...the 2NZ Dramatic Players..."

EXTANT RECORDINGS: None.

BLACK VENGEANCE

[RADIO-SCRIPT]

"Introduced with 'inward trepidation' and with a warning to the nervous, the elderly, the invalid, and even to those living alone..."

[BBC title card] "A century before, Sir George Fellowes' grandfather interfered with black magic practised by negro slaves on his West Indian settlement. The sudden appearance of a black man in Sir George's house makes him realise that after all this time they still mean to have their vengeance and he eventually dies of terror."

This "tale of fear" was, as far as can be determined, the sole radio play written by Mrs. St. Loe Strachey, widow of the late editor of *The ???*, lifelong advocate of children's welfare, and the author of several novels and memoirs.

[*Manchester Guardian*, September 4, 1935] "Mr. Peter Creswell, the producer, should have plenty of opportunities for proving the elasticity of the microphone tonight."

[K. H., *Manchester Guardian*, September 5, 1935] "It is a pity from the dramatic point of view that the conscience of the B.B.C. dictates these solemn warnings, for they have the effect of bracing the listener's nerves before the play begins, and instead of horror creeping upon him as the story proceeds the nerves slowly relax. Prepared for the worst in horror and terror, he finds invariably that the worst is by no means as bad as he had anticipated, and by the end of the play he is feeling quite pleased with the way he has faced the ordeal."

"'Black Vengeance' was an interesting play, and produced from the actors some fine studies of fear, varying from uneasiness to terror, but in the Yorkshire sequence the author's purpose was defeated by the use of sound effects in what should have been an eerie and frightening silence. The drums which were supposed to be heard by one man—and he referred to them only obliquely,—and to others were a mere vibration, were altogether too loud and real. When the alleged silence was lifted and the natural sounds of the country could be heard effects once more were responsible for a relaxing of tension; the twitter of birds, the cuckoo's note, and the barking of dogs, though doubtless accurate recordings, had an artificial and even faintly comical sound. Left in the hands of the actors, without so many effects, the play would have been far more telling."

[Program information]

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

DURATION: September 4-5, 1935.

PERSONNEL: Peter Creswell (producer), Mrs. St. Loe Strachey (scriptwriter).

CAST: Lindesay Baxter, Nigel Clarke, Malcolm Graeme, Carleton Hobbs, Ethel Lodge, Charles Maunsell, Cyril Nash, Leon Quartermaine, George Sanders, Philip Thornton, D. A. Ward

EXTANT RECORDINGS: None.

[Program log]

(NATIONAL PROGRAMME, LONDON)

[Wednesday—8:00-8:50 PM]

September 4, 1935 “**Black Vengeance**”

[“...described as a ‘tale of fear’... Mrs. St. Loe Strachey, who has written it for Broadcasting, has based it, we are told, ‘on the dark mysteries of Voodoo, the occult power that the oppressed slaves

of the West Indies brought with them from Africa as their sole weapon against their tyrants... The black man’s vengeance pursues the great- grandson of a planter who got involved with Voodoo more than 100 years ago. The action starts in London, travels to Yorkshire, and then flashes back to the shadows of a sugar plantation in the West Indies over a hundred years ago before returning to Yorkshire...”]

(REGIONAL PROGRAMME, LONDON)

[Thursday—9:10-10:00 PM]

September 5, 1935 “**Black Vengeance**”

BLOOD LINES

[RADIO-SERIES]

“A series of dark and gripping collection of Science Fiction, Fantasy and Horror readings which showcases new and emerging short story writers.”

[BBC release] “The launch-highlight of the series is a brand new story written especially for the 7th Dimension by award-winning author, Susanna Clarke (*Jonathan Strange and Mr Norrell*, *Ladies of Grace*, *Adieu*).

"During this two week series, listen out for intriguing conversations with mythical beasts; haunting tales of lost souls; dystopian visions of a future that’s just around the corner and demonic goings-on in internet chat rooms.

“*Blood Lines* will be broadcast on BBC7 in the 7th Dimension slot between Monday 26th February and Friday 9th March, 2007 at 6.30 p.m.”

[Program information]

ORIGINATION: Radio 7, London (BBC).

DURATION: February 26-March 9, 2007.

PERSONNEL: Rachel Bavide (reader—“A Lasting Impression”), Alexandra Bayliss (writer—“A Lasting Impression”), Jasmin Callan (reader—“Father’s Day”), Susannah Clarke (writer—“The Dweller in High Places”), Sam Dale (reader—“ID”), Sarah Dobbs (writer—“Ghost in the Mechanic”), Ian Dudley (writer—“Father’s Day”), Phil Emery (writer—“ID”), Anthony Glennon (reader—

“Conviction”), Georgina Haden (reader—“The Dweller in High Places”), Gemma Jenkins (producer), Christine Kavanagh (reader—The Quick and the Dead”), Clare Lawrence (reader—“Ghost in the Mechanic”), Catherine Mant (writer—“Expecting”), Fiona McFarlane (writer—“Elegy Underground”), Nick Moulton (writer—“The Quick and the Dead”), Emma Noakes (reader—“Expecting”), Kate Scott (writer—“Conviction”), Adam Sims (reader—“Cthul-You”), Bethan Walker (reader—“Elegy Underground”), Damien G. Walter (writer—“Cthul-You”).

EXTANT RECORDINGS: The complete series is available on BBC Radio Audiobooks.

[Program log]

BLOOD LINES (RADIO 7, LONDON)

[Monday through Friday—6:30-6:45 PM]

February 26, 2007 **“The Dweller in High Places”**

[“...Across the water, the Napoleonic Wars rage but a young girl discovers a danger much closer to home when she encounters a mysterious visitor from Ancient Greece who has taken up residence in the attic of her London boarding school...”]

February 27, 2007 **“Ghost in the Mechanic”**

[“...A tragic accident atop Cherrybrook Hill leaves car-mechanic, Mickey-Joe, devastated. Unable to face up to his guilt he retreats into a world of rituals and habits as a way of keeping his emotions in check. When his dog dies during a dust storm, the memories come flooding back and Mickey-Joe finally goes to meet the ghost that calls out to him from the top of Cherrybrook Hill...”]

February 28, 2007 **“ID”**

[“...Terror grips a man as he regains consciousness and discovers he’s lost his identity card. He’s lying in a deserted alleyway in the middle of a city with no memory of who he is. His only clue is a name and address on a scrap of paper in his pocket. He sets out to find this person, all the time consumed by a fear that unless he tracks down his card, his very life is in danger...”]

March 1, 2007 **“Conviction”**

[“...The UK in the near future. The population is divided into the privileged that live in a sanitised perfect environment and the workers who live in polluted shanty towns, performing the menial jobs that sustain the lifestyles of the privileged. A runner, uneasy about his so-called ‘perfect’ existence, likes to escape from his world and each day run through these off-limit shanty towns. When, on his run, he encounters a young boy scarred from polluted water, he’s forced to confront what is wrong with his way of life...”]

March 2, 2007 **“Expecting”**

[“...Pregnant and abandoned by her boyfriend, a young

woman moves into a semi-derelict Georgian house in Whitechapel to house sit for friends. She starts hearing running feet and a baby crying and becomes obsessed with finding out whether in the past, a baby has died in the house. All she can think about is finding a way to stop the crying. Out of desperation, she triggers off a series of events that puts her own baby at risk...”]

March 5, 2007

“Cthul-You”

[“...An occultist signs up to the website ‘Cthul-You’ in the hope of meeting like-minded people. This is a demonic version of ‘My Space’ where instead of attracting fellow humans, the desired outcome is to attract demons. Just who exactly is ‘Mark’ who answers this lonely occultist’s call and what plans does he have for his new devotee?...”]

March 6, 2007

“The Quick and the Dead”

[“...The setting is Victorian London and a scientist has just discovered how to keep death at bay. The dead are brought to the Asylum of the Deceased where they are resurrected. An illicit romance begins to blossom between one of the new inmates and a young doctor. The plight of being brought back to life and forced to live in limbo is explored in all its complexity...”]

March 7, 2007

“Elegy Underground”

[“...Angels arrive on Earth with an important message to impart, only to find that no-one knows who they are and what they represent. The world is greatly changed and humankind’s collective memory is failing. Death is no longer officially recognized, forcing it to go underground—travelling cemeteries arrive in the middle of the night to take away the dead and a thriving market in illegal elegy smuggling has emerged. Lachrimae Bird, circus performer and chief elegy writer, is the only one to remember angels and she wonders why they chosen to make their presence felt now...”]

March 8, 2007

“A Lasting Impression”

[“...In a last-ditch attempt to save their relationship a young woman persuades her boyfriend to come on holiday with her to Canada. Things get off to a bad start—they have a terrible row as soon as they book into the hotel. He storms off and she is left to contemplate her disastrous love life. Suddenly the ghostly apparition of a woman with half a face missing appears in the room. She has a chilling message for the young tourist...”]

March 9, 2007

“Father’s Day”

[“...The UK in the near future. This is a forbidding place where individuality is frowned upon and in extreme cases punished. Following the death of her mother, a young

woman becomes estranged from her father. He unquestioningly embraces the new world order, whereas she remains stubbornly defiant, only just living on the right side of the law. He even undergoes a medical procedure to cut her out of his life. The daughter comes home one night to be greeted by a sinister official calling him "Truth." It would seem any hope of reconciliation between father and daughter is fading fast..."]

THE BLUE PENGUIN

[RADIO-SCRIPT]

Early BBC drama, first broadcast in 1926...

[*Buffalo Courier-Express*, November 16, 1930] "Entitled The Blue Penguin, the initial playlet of the series depicts a page from the history of an old inn of that name. Two brothers loved the same girl—and on this particular night, with a storm at its height, the one whose love was unrequited has returned for vengeance. The sign falling and a death does occur, but the drama has a surprise ending."

[Program information]

ORIGINATION: 5 NO, Newcastle (BBC); et al.

DURATION: November 24, 1926; et al.

PERSONNEL: Herbert Rice (director—1930, WGR), Harold Simpson (scriptwriter), Geoffrey Tempest (scriptwriter).

CAST [1926, 1927]: "...played by the London Radio Repertory Players."

CAST [1930, WGR]: Fred Dampier, Ethel Hinton, Herbert Rice, William Tracey.

EXTANT RECORDINGS: None.

[Program log]

(5NO, NEWCASTLE)

[Wednesday—8:30-8:55 PM]

November 24, 1926 "The Blue Penguin"

(2ZY, MANCHESTER)

[Tuesday—8:30-8:55 PM]

December 7, 1926 "The Blue Penguin"

(2BD, ABERDEEN)

[Monday—8:00-8:22 PM]

January 10, 1927 "The Blue Penguin"

(6BM, BOURNEMOUTH)

[Monday—8:00-8:22 PM]

January 17, 1927 "The Blue Penguin"

(5SC, GLASGOW)

[Thursday—8:00-8:22 PM]

January 27, 1927 **“The Blue Penguin”**

[Monday—8:30-9:00 PM]

March 7, 1927 **“The Blue Penguin”**

(2RN, DUBLIN)

[Tuesday—10:00-10:30 PM]

October 16, 1928 **“The Blue Penguin”**

[“...Sketch by the Dublin Repertory Company...”]

(WGR, BUFFALO)

[Thursday—9:30-10:00 PM]

November 20, 1930 **“The Blue Penguin”**

[“...A superstition that clung about the historic inns of England—that the falling of the sign outside the hostelry foreboded a death—is woven into the first of fifteen typically British radio dramas which will become a Thursday night event...”]

THE BLUE PHANTOM

A WMBC production that for a time ran directly opposite both WJR’s *The Hermit’s Cave* and WXYZ’s *The Green Hornet*.

ORIGINATION: WMBC, Detroit, Michigan.

DURATION: Circa 1936.

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

THE BLUE PHANTOM (WMBC, DETROIT)

[Sunday—10:30-11:00 PM]

March 22, 1936 **“A Night at Wang Loos”**

[“...Another episode in ‘The Phantom’...”]

March 29, 1936

April 5, 1936 **“Graveyard Plot”**

[“...another episode in the ‘Phantom’...”]

April 12, 1936

April 19, 1936

April 26, 1936 **“The Return of Martin**

Winthrop”

[Now listed as ‘The Blue Phantom’]

[Tuesday—10:15-10:30 PM]

July 7, 1936

THE BLUE SPHERE

[STAGE-PLAY; RADIO-SCRIPT]

This obscure one-act play by American novelist Theodore Dreiser was first published in the December 1914 issue of *The Smart Set*, followed in 1916 by a hardcover appearance in Dreiser's *Plays of the Natural and Supernatural*.

"In *Plays of the Natural and Supernatural* by Theodore Dreiser, written in 1916 before the 'psychological religion' was so widely accepted, the author...assumes that many spirits and forces whisper into the ears of human beings, causing them to be wicked, heedless of ethical and moral responsibility, and to commit crimes. The early Dreiser sees the same grim landscape as he later would depict in *Sister Carrie*, but in the plays he sees this landscape animated by phantasmagoric forces and creatures. There is even a malevolent spirit form he describes as 'the Blue Sphere'...[that] leads a disabled child toward the railroad tracks and an 'accidental' suicide."

"...of a female shadow who employs a magical blue sphere to tempt a deformed..."

[H. L. Mencken] "All five plays 'of the supernatural' follow a single plan. In the foreground, as it were, we see a sordid drama played out on the human plane, and in the background (or in the empyrean above, as you choose) we see the operation of the god-like imbecilities which sway and flay us all. The technical trick is well managed. It would be easy for such four-dimensional pieces to fall into burlesque, but in at least two cases, to wit, in 'The Blue Sphere' and 'In the Dark,' they go off with an air."

[Margaret Tjader, *Theodore Dreiser: A New Dimension* (1965)] "...psychic phenomena had always seemed real to him as when he had gone to séances, and played with Ouidja boards, or glimpsed the strange, horrible faces he said he saw sometimes around his bed at night."

Billed as "It was presented over a German radio station last June... Verse for 'The Blue Sphere' was adapted by Mr. Dreiser from his book of 'Plays of the Natural and Supernatural'."

"Theodore Dreiser's play, 'The Blue Sphere,' which he has set to verse and music, will be presented for the first time in America in this form... It was last presented over a German radio station last June."

[*Cleveland Plain Dealer*] "The cast will include Margaret Mower, whose last appearance on Broadway was in 'The Vikings'..."

[*Pittsburgh Press*] "The first American production of a drama which Theodore Dreiser wrote especially for radio will be the highspot of the [CBS] show tonight. 'The Blue Sphere' is founded on one of Mr. Dreiser's recent short stories [sic] and he is said to have insisted on making the adaptation himself in order that he might avail himself of the advantages of the radio which is peculiarly fitted to his symbolical realistic theme. 'The Blue Sphere' has had but one other presentation, in Hamburg, Germany, a few months ago."

"Any work by Mr. Dreiser is interesting at this time because of the prominent

part he occupies as an exponent of realism in the current controversy on Humanism. His best known works include 'Sister Carrie,' 'The Genius' and 'An American Tragedy.'"

[Dorothy Scarborough, *The Supernatural in Modern English Fiction*, 1917] "He gives curious twists to the unearthly, as in *The Blue Sphere*, where a shadow and a fast mail are among the *dramatis personae*, typifying the fate idea of the old drama. The shadow lures a child monstrosity out on to the railroad track, after he has caused the elders to leave the gate open, and the train, made very human, kills the child."

[Keith Newlin and Frederic E. Rusch, *The Collected Plays of Theodore Dreiser*, 2000] "It is not Dreiser's realistic plays, however, but his supernatural plays that have had the most influence on subsequent playwrights... Thornton Wilder was reportedly influenced by Dreiser's expressionistic depiction of synchronous movement. Richard Gladstone, who knew Wilder well, suggests that *The Blue Sphere* in particular provided Wilder with a method for depicting 'scenes of continuous and even simultaneous action' that Wilder would employ so masterfully in *Our Town*."

[Program information]

ORIGINATION: ha, Hamburg; WABC, New York City, New York (CBS).

DURATION: June 12, 1929 (ha); June 4, 1930 (WABC).

PERSONNEL: Georgia Backus (director—1930, *The Voice of Columbia*), Howard Barlow (musical conductor—1930, *The Voice of Columbia*), Hans Bodenstedt (translator—1929), Theodore Dreiser (scriptwriter), Hermann Erdlen (music—1929), Lina Goldschmidt (translator—1929).

CAST [1930, *The Voice of Columbia*]: Jack MacBryde (Galloway), Margaret Mower (Mrs. Delavan), Gertrude Riley (Mrs. Minturn), Anthony Stanford (Peterson), Harry Swan (The Conductor), Louis Veda (The Shadow), Graham Velsey (Delavan).

EXTANT RECORDINGS: None.

[Program log]

(HA, HAMBURG)

[Wednesday—8:00-9:00 PM]

June 12, 1929

"Die blaue Kugel"

[*The Times*: "Theodor Dreisser Programme—songs and poems; 'The Blue Ball,' play..."]

THE VOICE OF COLUMBIA (WABC, NEW YORK)

[Wednesday—10:00-11:00 PM]

June 4, 1930

"The Blue Sphere"

["...Theodore Dreiser's play 'The Blue Sphere,' which he has set to verse and music, will be presented for the first time in America in this form..."]

BLUENOSE GHOSTS

[RADIO-SERIES]

"I have attempted to show you how extensive our belief is and how often it is wrapped up with the sea that surrounds us... [T]he supernatural in Nova Scotia is not a subject talked about for the sole purpose of entertainment but...is a part of our way of life."

Based on the 1957 book by Helen Creighton, *Bluenose Ghosts* recounted supposedly true tales of spectral visitations and ghostly curses which had circulated for generations among the seafaring folk of Nova Scotia.

[Program information]

ORIGINATION: CBA, Halifax, Nova Scotia (CBC Eastern Network).

[NOTE: The program was broadcast jointly by CBA, CBH and CBI.]

DURATION: April 10-June 19, 1959.

[NOTE: An additional script, "The Purple Wings of Fear," which was also adapted from the Creighton book, aired on September 25 as part of the regular *Halifax Theatre* series.]

PERSONNEL: Helen Creighton (script consultant), Douglas Fraser (scriptwriter), Barbara Grantmyre (scriptwriter), Kay Hill (scriptwriter), John Hobday (producer), A. H. Matheson (scriptwriter).

EXTANT RECORDINGS: None.

[Program log]

BLUENOSE GHOSTS (CBA, HALIFAX)

[Friday—9:00-9:30 PM]

April 10, 1959	"The Captain Who Heard Things"
April 17, 1959	"Murder at Marion Bridge"
April 24, 1959	"The Far Off Scream"
May 1, 1959	"A Guinea for the Night"
May 8, 1959	"The Phantom Crew"
May 15, 1959	"Skeleton in the House"
May 22, 1959	"The Beast with Burning Eyes"
May 29, 1959	"The Haunted Bed"
June 5, 1959	"Heads in a Bucket"
June 12, 1959	"The Grey Lady of Granville"
June 19, 1959	"The Smiler with the Knife"

HALIFAX THEATRE (CBA, HALIFAX)

[Friday—9:00-9:30 PM]

September 25, 1959 "The Purple Wings of Fear"

THE BOARDED WINDOW

[SHORT-STORY]

Short story by Ambrose Bierce...

[Program information]

ORIGINATION:

DURATION:

PERSONNEL: Erik Bauersfeld (narrator—*The Black Mass*), John Pritchett (host, reader—2007, *An Hour of Short Stories*).

EXTANT RECORDINGS: “The Boarded Window” (*The Black Mass*), “The Boarded Window” (*An Hour of Short Stories*, 4/15/07).

[Program log]

THE BLACK MASS (KPFA, BERKELEY)

[Saturday—

??? ??, 196?

“The Boarded Window”

RADIO TALES (NATIONAL PUBLIC RADIO)

[

April 3, 2001

“The Boarded Window”

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

[Sunday—1:00-2:00 PM]

April 15, 2007

“A Dangerous Guy Indeed” / “The Fiery Wooing of Mordred”
/ “The Boarded Window”

THE BODY SNATCHERS

[SHORT-STORY]

The Robert Louis Stevenson story...

[Program information]

ORIGINATION: Various.

DURATION: August 31, 1933; et al.

PERSONNEL: Himan Brown (producer-director—1974, *CBS Radio Mystery Theater*), Bill Howell (producer—1980, *Nightfall*), Dudley Knight (reader—1978, *The Graveyard Shift*), Ian Martin (scriptwriter—1974, *CBS Radio Mystery Theatre*), Nelson Olmsted (narrator—1940, 1942, *Story-Dramas*), Frank W. McEnaney (scriptwriter—1980, *Nightfall*).

CAST [1974, *CBS Radio Mystery Theatre*]: Ralph Bell, Court Benson, Howard Da Silva, Patricia Elliot, Ken Harvey.

CAST [1980, *Nightfall*]: Robert Christie (Dr. Knox), Richard Donat (Burke), Graham Haley (Wolf McFarland), Eric House (Grey), Sean Mulcahy (Hare), Neil Munro (Fettis), Wendy Thatcher (Jane Galbraith), Michael Wincott (Richardson).

EXTANT RECORDINGS: “The Body Snatchers” (*Nightfall*, 8/29/80).

[Program log]

THE COLUMBIA DRAMATIC GUILD (WABC, NEW YORK)

[Thursday—8:30-9:00 PM]

August 31, 1933 **“The Body Snatcher”**

STORY-DRAMAS (WENR, CHICAGO)

[Wednesday—9:00-915 PM]

December 18, 1940 **“The Body Snatchers”**

[“...Robert Louis Stevenson’s story of a group of medical students who work their way through school by digging up newly-buried bodies and selling them to the school, will be Nelson Olmsted’s vehicle during his Story-Dramas broadcast...”]

STORY-DRAMAS (WMAQ, CHICAGO)

[Saturday—10:15-10:30 PM]

May 9, 1942 **“The Body Snatchers”**

SLEEP NO MORE (WRCA, NEW YORK)

Circa 1960 **“The Body Snatchers”**

THE CBS RADIO MYSTERY THEATRE (WRVR, NEW YORK)

[???day—10:07-11:00 PM]

December 5, 1974 **“The Body Snatchers”**

[“ ...Told by a medical student that he can get an education as a doctor if he has a strong enough stomach and does what he is told, young Cameron Fergus finds himself involved in the procurement of cadavers for research. His job is to pay off the grave robbers and to make sure there is a constant supply, even if it means murder. Gulled and lulled into a life of crime, he can find no way out—except in alcohol...”]

CAST: Ralph Bell (Wolfe MacFarlane), Court Benson (Harry), Howard Da Silva (Cameron Fergus), Patricia Elliott (Jeannie), Kenneth Harvey (Digger).

THE GRAVEYARD SHIFT (KPFK, LOS ANGELES)

Circa 1978 **“The Body Snatchers”**

NIGHTFALL (CBC TORONTO)

[Friday—7:30-8:00 PM]

August 29, 1980 **“The Body Snatchers”**

TERREURS, MERVEILLES ET FRISONS D’AUTREFOIS (FRANCE CULTURE, PARIS)

[???

June 8, 1982 **“Le Voleur de cadavers”**

THE RED ROOM (RADIO ?, LONDON)

[

December 28, 2000 **“The Body Snatchers”**

THE BOOK OF THE DEMON OF DARKNESS

[RADIO-SCRIPT]

Four years later Hugh Lester's name came up again in conjunction with radio horror when a script of his was announced for the KGER (Long Beach) series *The Federal Theater of the Air*. Entitled "The Book of the Demon of Darkness," it was publicized as "a horror story by Hugh Lester [which] reveals what happens when a medical doctor and a mystic marvel match wits at the death bed of a prominent man."

Lester's radio work remains a subject needing further research breakthrough.

ACT Manitoba Script Library: "Michael Erle or the Maniac Lover" and "Foggerty's Fairy—Radio Play—Adapted by Hugh Lester"

[Program information]

ORIGINATION: KGER, Long Beach, California.

DURATION: August 24, 1938.

PERSONNEL: Hugh Lester (scriptwriter).

EXTANT RECORDINGS: None.

[Program log]

THE FEDERAL THEATER OF THE AIR (KGER, LONG BEACH)

[

August 24, 1938

"The Book of the Demon of Darkness"

["...a horror story by Hugh Lester...reveals what happens when a medical doctor and a mystic marvel match wits at the death bed of a prominent man..."]

BORLEY RECTORY PROGRAMMES

[SPECIAL-PROGRAMMES]

[Harry Price, *Most Haunted House...*] "Mr. [S. J.] de Lotbiniere was also interested in Borley Rectory and wished to visit the place. Of course I agreed... We arrived at Borley on the afternoon of July 21, 1937, at 4 o'clock... I think it was Mr. de Lotbiniere who said 'If they want to impress us, let them do something *now*.' Before he had finished speaking, the 'crack' was heard. Mr. de Lotbiniere, in his report, suggests 'contraction,' but that was impossible. It was a sharp, hard knock—twice.... On December 14, 1937, Mr. de Lotbiniere, Mr. John Snagge and Mr. Home again visited the Rectory, but 'things seemed so quiet and uneventful that we decided to return to London.' On January 8, 1938, Mr. W. S. Hammond, a member of the staff of the B.B.C., visited the Rectory... 'Another unproductive tour of the house...we heard a door being closed...the sound of a door being gently closed...A rather unpleasant odour was noticed in Room 5... The same kind of smell was afterwards noticed in the Blue Room...the sound of a door closing

again...' Another party from the B.B.C. visited Borley Rectory on Friday, February 18, 1938...C. Gordon Glover... 'Mrs. Lloyd Williams suddenly tensed...she declared that she had distinctly seen 'a round, dark object.' This night, she said, have been a short, stooping figure. It appeared to move from the tree closest to the Rectory to the central fir-tree at which spot it vanished...We have since, as you know, ascertained that this 'Nun,' when seen, has always been observed at this particular spot... While standing outside the Chapel, my wife declares that she heard a door downstairs quietly close. It was a dead still afternoon, and all doors and windows were shut... While in the scullery Mrs. Lloyd Williams said she heard in the passage outside 'six quick, young footsteps.' My wife and I were standing in the doorway of the Chapel, when both of us heard coming from downstairs a dull, heavy thud followed by a short shuffle... The next B.B.C. observer to visit the Rectory was Mr. M. Savage, an electrical engineer, of the Television Service, Alexandra Palace. The date was Saturday, March 12, 1938... Mr. Savage again visited Borley Rectory on May 7, 1938, just before my tenancy expired... And so end the investigations by the various members of the British Broadcasting Corporation."

[Price] "November 1, 1938. Price broadcast story of Borley Rectory and, through it, became acquainted with its new owner, Captain Gregson.

[Price] "April 15, 1939. Captain Gregson broadcast in 'In Town To-night,' and related his strange experiences."

[BBC Title Cards] *More Things in Heaven and Earth*. "The Borley Rectory Mystery." (Radio 4, October 11, 1973). "...in his monstrous best-seller, 'The Most Haunted House in England,' he concocted such a grandiose imbroglio of haunting that its very size cried out for demolition. After Harry Price's death in 1951 his fraudulent (though possibly self-fraudulent) researches were exposed as such."

["England's Most Haunted House Commits Suicide," San Antonio Light, April 4, 1939] "The Borley Rectory, of Suffolk, known as the most haunted house in England, has just been destroyed by a fire which some think quite as mysterious as the ghostly visitations which have driven out all tenants, even clergymen, and baffled the most careful scientific investigations during the last ten years.

"Only last December The American Weekly published a double-page report by Dr. Harry Price...on this haunted rectory.

"Not only had he and other trained men applied every available scientific test from time to time over a decade, but Dr. Price actually rented the place for 12 months in order to disprove or dispossess the spooks, and the spooks finally won.

"I have investigated alleged haunted houses in many parts of the world and have had some thrilling adventures,' he said, 'but the affair of the Suffolk rectory is the best-authenticated and documented record in any case book.'

[DESCRIPTIONS OF MANIFESTATIONS]: "The Smiths' first shock was to find in a closet a skull, supposed to have belonged to a young woman. The rector buried it in the churchyard with proper ceremony, but next night it was back again... The nun ghost kept peering in through a window until Mrs. Smith finally had it bricked up. At night there were ghostly footsteps, whispers and cries throughout the house. Books and other objects were thrown at them, keys jumped out of locks, lamps and candles were extinguished by unseen hands, and

bells, attached to wires in the old-fashioned system, rang at all hours. The wires were disconnected but still they rang, sometimes when the terrified Smiths were looking right at them. They appealed to Dr. Price for help... In the Blue Room, a large bedroom, the Professor begged the disembodied entities, if any were there, to cease their manifestations... The Professor then asked if Lionel Martin, son of the first occupant of the rectory, was present. A decided rap on the back of a large mirror signified 'Yes.'

"For three hours," wrote Professor Price, 'we questioned whatever it was that was rapping out answers...

"To keep from going mad, Mr. and Mrs. Smith left and were followed by the Rev. Mr. B. Morrison, with his wife Marianne and a daughter of 12. The same sort of things happened to the new occupants, with a few novelties such as the 'cold spot' in one of the halls where they got a sudden chill in passing... Mrs. Morrison...found strange incoherent messages asking for help, some addressed to her and written with a pencil on the walls of empty locked rooms. As his predecessor had done Mr. Morrison appealed to Professor Price who then paid his second visit to the rectory. The first night one of the entities received him by hurling a quart wine bottle at him, missing him by a few inches. His chauffeur saw a black hand creep over the door of the kitchen, where he was smoking a pipe, but it was not there when he tried to seize it. Again Dr. Price was completely baffled.

"A 'monster, neither human nor animal,' was seen by Mrs. Morrison and touched her shoulder with an 'iron-like touch.' She also saw an apparition she believed was Lionel Martin. The bishop thought so too and declared the house unfit for use as a rectory.

"It was a hollow victory for the ghosts because it gave Dr. Price the chance to rent it. For a year he kept a committee, including 40 doctors, army officers and university men constantly working with him to solve the mystery...

"The 'spectre' continued to walk. She was seen three times one evening by an official of the British Broadcasting Company, moving along the walk at dusk. The Professor, however, did not catch sight of her.

"When Professor Price concluded his tenancy he sealed up the rectory...

" 'Most ghost stories stand or fall on the evidence of very few people,' wrote Dr. Price at the end of his report. 'But I could produce fifty reliable persons who could swear to having seen or heard, at the rectory, things which in our ignorance we are pleased to call 'supernatural'.'"

BORN OF MAN AND WOMAN

[SHORT-STORY]

Story by Richard Matheson...

[Program information]

ORIGINATION:

DURATION:

PERSONNEL: J. Willis Morrow (narrator—*Dreadful John at Midnight*), John Pritchett (host, reader—2007, *An Hour of Short Stories*)

EXTANT RECORDINGS: “Born of Man and Woman” (*Dreadful John at Midnight*), “Born of Man and Woman” (*An Hour of Short Stories*, 7/29/07).

[Program log]

DREADFUL JOHN AT MIDNIGHT (WKCR, NEW YORK)

Circa 1960s

“Born of Man and Woman”

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

[Sunday—1:00-2:00 PM]

July 29, 2007

“Rosa Blanca” / “Gooseberries” / “Absent-mindedness

in a Parish

Choir” / “Born of Man and Woman”

BORN OF THE DEAD

Elmer Pemm and his Pemm Repertory Players followed up their presentation of two weird-mystery serials, *The House of Doom* and *Skull Island*, with this chapter-play, but the exact nature of it remains a mystery. The title is certainly evocative of a supernatural thriller, but the press announcements described it as “a human interest story”...

ORIGINATION: KROW, San Francisco, California.

DURATION:

PERSONNEL:

EXTANT RECORDINGS: None.

THE PEMM REPERTORY PLAYERS—“BORN OF THE DEAD (KROW, SAN FRANCISCO)

[Friday—8:00-8:30 PM]

Jan. 6, 1933 [1]

Jan. 13, 1933 [2]

Jan. 20, 1933 [3]

Jan. 27, 1933 [4]

Feb. 3, 1933 [5]

Feb. 10, 1933 [6]

Feb. 17, 1933 [7]

Feb. 24, 1933 [8]

March 3, 1933 [9]

March 10, 1933 [10]

THE BOTTLE IMP

[SHORT-STORY]

Neither a true horror story nor even a cautionary fable, Stevenson’s yarn is an exercise in island folklore (and was the first English-language story to be translated into Samoan).

Originally published as one of three tales in *Island Nights’ Entertainment*

(1893), it was reviewed by the *Times*: "...is almost Arabian in respect of the habitat of the demon and of the general *naivete* of the story; while there is something medieval in the idea which underlies it.

"The imp looked out of the bottle, and in again, swift as a lizard; and there sat Keawe and Lopaka turned to stone. The night had quite come before either found a thought to say or voice to say it with... I declare since I have seen that little face, I cannot eat or sleep or pray till it is gone from me.' How infinitely more expressive is this silence than the most gruesome description; and what a world of meaning in, 'since I have seen that little face!'"

[Program information]

ORIGINATION: Various.

DURATION: Various.

PERSONNEL: Gordon Atkinson (scriptwriter—1958, *Drama in Sound*), Norman Bortnick (scriptwriter—1962, *Prairie Playhouse*), Himan Brown (producer-director—1974, *CBS Radio Mystery Theater*), Rupert Caplan (producer—1958, *Drama in Sound*), Alonzo Deen Cole (scriptwriter, director—1932, *The Witch's Tale*), Donald Johnson (scriptwriter—1994, BBC Scotland), Romance C. Koopman (scriptwriter—1949, *Beckley College Radio Workshop*), James MacGregor (scriptwriter—1933, BBC), Fritz Mack (scriptwriter—1933, Hilversum), Ian Martin (scriptwriter—1974, *CBS Radio Mystery Theater*), Alexander McKee (scriptwriter—1952, *Quartet With RLS*; 1953, *Thursday Playhouse*), Dolores Meyers (director—1949, KSMO), David Rintoul (narrator—1994, BBC Scotland), Lance Sieveking (producer—1933, BBC), Jo Ann Thomas (director—1947, *East by East*), Raymond Whitehouse (producer—1952, *Quartet With RLS*; 1953, *Thursday Playhouse*).

CAST [1933, BBC]: Elizabeth Addison, Beckett Bould, George Carr, Herbert de Leon, Rosalinde Fuller, Goneske Komai, Harold Scott, Alistair Sim, Philip Wade, The Waikiki Boys, Ben Welden, Geoffrey Wincott, Y. Wuriu.

CAST [1944, *Molle Mystery Theatre*]: Berry Kroeger, et al.

CAST [1947, *Favorite Story*]: Jeff Corey, Mary Jane Croft, et al.

CAST [1947, *East by East*]: Bob Bloomer, Don Brockman, John Collins, Bob Edland, Ronnie Kurth, Charles Mintz, Beth Mitchell, Marily Parrish, Pat Runstrom, Elsa Splett.

CAST [1949, KSMO]: Ted Bjolstad (Young Man), Ronnie Gargulio (Old Man), Jo Anne Hamilton (Maid), Dick Hansen (Lopaka), Tony Henning (Keawe), Don Peterson (Bo'sun), Paula Reed (Tody), Marilyn Ricks (Kokua), Alie Straub (Chang).

CAST [1949, *Beckley College Radio Workshop*]: Elsie Solonka, Paul Wassum, et al.

CAST [1951, *Radio Workshop*]: Mary Abu-Arab, Pat Brooks, Earl Dawkins, Don Dew, Mary Carol Langston, Sonny Martin, Billy McCaskell, Dotty Rogers, Jerry Rollins, Ginger Summerall, Dicky Weaver.

CAST [1953, *Colonial Players Radio Workshop*]: Claire Brandon, Roy Fox, Mr. Goldman, A. R. Hefler, Nancy Huntington, David Kearse, Hubbard Mitchie.

CAST [1994, BBC Scotland]: Ian Masters (Lopaka), Don McCorkindale (The Bosun), Tony Osoba (Keawe), Nina Wadia (Kokua), Malcolm Ward (Lawyer /

Young Man/ Chinaman), Peter Whitman (Man / Old Man).

EXTANT RECORDINGS: “The Wonderful Bottle” (*The Witch’s Tale*, 1934), “The Bottle Imp” (*Molle Mystery Theatre*, 12/12/44), “The Bottle Imp” (*Favorite Story*,)

[Program log]

THE WITCH’S TALE (WOR, NEW YORK)

[Monday—9:30-10:00 PM]

March 21, 1932 **“The Wonderful Bottle”**

(HILVERSUM)

[Saturday—4:00-4:30 PM]

April 15, 1933 **“The Bottle Imp”**
[“...Fairy Tale (Fritz Mack)...”]

(LONDON REGIONAL PROGRAMME, LONDON)

[Saturday—9:15-10:15 PM]

May 20, 1933 **“The Bottle Imp”**

(COPENHAGEN)

[Friday—8:10-8:45 PM]

June 23, 1933 **“The Bottle Imp”**

THE WITCH’S TALE (WOR, NEW YORK)

[Monday—9:00-9:30 PM]

February 18, 1935 **“The Wonderful Bottle”**

(BAROMUNSTER)

[Wednesday—9:10-9:55 PM]

July 24, 1935 **“The Bottle Imp”**
[“...Play after Robert Louis Stevenson (Mack)...”]

(PRAGUE)

[Monday—8:15-9:00 PM]

October 7, 1935 **“The Bottle Imp”**
[“...Play after Stevenson (Mack)...”]

MOLLE MYSTERY THEATRE (WEAF, NEW YORK)

[

December 12, 1944 **“The Bottle Imp”**

EAST BY EAST (WIBA, MADISON)

[Saturday—6:30-7:00 PM]

September 27, 1947 **“The Bottle Imp”**

FAVORITE STORY

[

August 21, 1948 **“The Bottle Imp”**
RadioGold says May 27, 1947

FAVORITE STORY (ZIV TRANSCRIPTION)

[
??? ??, 1949 **“The Bottle Imp”**
[“ ...selected by the old Fire Chief, Ed Wynn...”]

(KSMO, SAN MATEO)

[*???day—11:30-11:45 AM*]

April 26, 1949 **“The Bottle Imp”**
[“...the San Mateo High school radio production class
presents its weekly play...”]

THE BECKLEY COLLEGE RADIO WORKSHOP (WCFC, RALEIGH)

[*Sunday—3:30-4:00 PM*]

December 18, 1949 **“The Bottle Imp”**

RADIO WORKSHOP (FLORENCE)

[*Wednesday—8:30-9:00 PM*]

June 13, 1951 **“The Bottle Imp”**

QUARTET WITH RLS (VANCOUVER)

[
July 28, 1952 **“The Bottle Imp”**

THURSDAY PLAYHOUSE (VANCOUVER)

[
May 28, 1953 **The Bottle Imp”**

**THE COLONIAL PLAYERS RADIO WORKSHOP (WNAV,
ANNAPOLIS)**

[*Wednesday—8:00-8:30 PM*]

December 2, 1953 **“The Bottle Imp”**

DRAMA IN SOUND (MONTREAL)

[
Circa 1958 **“The Bottle Imp”**

PRAIRIE PLAYHOUSE (CBW, WINNIPEG)

[
February 6, 1962 **“The Bottle Imp”**

TWO ISLAND TALES (RADIO 4, LONDON)

[*Monday—11:30 AM-12:00 NOON*]

August 19, 1968 **“The Bottle Imp”**

THE CBS RADIO MYSTERY THEATER (WRVR. NEW YORK)

[???day—10:07-11:00 PM]

September 3, 1974 **“The Imp in the Bottle”**

[“...Upon wealthy Jasper Sheridan’s death, his nephew, Barry Holden, inherits an antique bottle containing an imp able to grant Barry any amount of money he desires. The owner must resell the bottle, however, to another before his death for less than he paid for it, or the imp will claim his soul for the devil. When the bottle goes to Barry’s former wife, whom he still loves, Barry wants to save her soul by repurchasing the bottle, but Lisha only paid a penny for it...”]

CAST: Joan Lorrying (Lisha Breedenhall), Ian Martin (Jasper), Santos Ortega (Lawyer Barnes), William Redfield (Barry Holden).

(BBC SCOTLAND)

[Tuesday—

December 6, 1994 **“The Bottle Imp”**

THE BRIDE’S CHAMBER

[RADIO-SCRIPT]

“Set in northern England during the 19th century, writers Charles Dickens and Wilkie Collins stop off at an inn in Lancaster where they hear a ghostly tale (based on a Dickens short story—“The lazy tour of two idle apprentices”).”

“When Charles Dickens and Wilkie Collins find themselves staying in an old inn in Lancaster, while on a walking tour in the north county, the famous author encounters a man dressed in black who has a story to tell which alarms him more than he could wish.”

[TES Magazine on 25 June, 2004 | By: Robin Buss] “A jolly little ghost story for the end of term, on radio - an excellent medium for haunting tales. Dickens' The Lazy Tour of Two Idle Apprentices, adapted by Michael Eaton, imagines the writer and his friend Wilkie Collins (apprentices of their mistress, Literature) on a tour to Cumberland and stopping at an inn where they hear a chilling tale. Gawn Grainger and Alan Cox play the writers; Jack Shepherd is the apparition in The Bride's Chamber.”

[Program information]

ORIGINATION: Radio 4, London (BBC).

DURATION: June 25, 2004.

PERSONNEL: Michael Eaton (scriptwriter), Sebastian Graham-Jones (director), Lucy Mangan (script editor), Nicholas Newton (producer), Mark Smith (studio manager), John Tams (music).

CAST: Alan Cox (Wilkie Collins/Young Man), Lucy Davenport (Ellen, the Bride), Lynn Farleigh (Mrs. Pinchbeck), Gawn Grainger (Charles Dickens), Andrew Neil (First Scientific Gentleman), Sean Scanlon (Second Scientific Gentleman), Jack

Shepherd (Hardman/ Man in Black), John Tams (The Landlord).

EXTANT RECORDINGS: Yes.

[Program log]

THE AFTERNOON PLAY (RADIO 4, LONDON)

[Friday—2:15-3:00 PM]

June 25, 2004

“The Bride’s Chamber”

THE BRONZE VENUS

[SHORT-STORY]

Adaptations from the story “La Venus d’Ille” by Prosper Merimee...

“A gallant young French gentleman has found, Un Antique statue on his grounds Just as she is exhumed the Yonus is stood up In the field It oeais the bemblanee of a Venus—a Venus Vlctilx—so grand and iTiperlous is she The young man Is playing tennis, and a ring on his finger tioubles him *it pi* events the piopei handling of his racket Taking o« hli i ing he sees that the hand of the statue has a beckoning linger Trat nnger he decides, is i convenient thing- to put his ring on Ho does so—blips his ling over the finger of the Venus—and laughingly says. " Now, Uiou ail my wife When the ball frame Is oi ei the young fentleman goes for his ilng A niitaele' iho maible linger Is now ho crooked that

it Is impossible to remove the ling The slatue absolutely takes on a sinister and vengeful look—and then, when he sees, that his efforts are in \aln to pull off the ting, Venub assumes lur sweettbl <j-ulbe The young man Is engaged to be maineel to a ladv he loves The incident of the i f n p r annoys him The Venus is brought to his house She is cleaned and renovated, and eveiy soil of earth has been removed fion her He novel passes through the long coirldor, where the btatue now standb on L pedestal, that lie floes not believe that the eyes of the Venus follow him

w i t h an imploring look The day of his marilage comes Then as ho passes near the statue, it tn-mblt-b on Its pedestal totters falls on h!m, and he Is killed Venus is avenged, and still the rigid maible lingerof a broken hand holds Ust to the lino;

No. 83 THE STATUE-DEMON;

by Protp«r Merimee.

M. do Peyrelioarde was grubbing; out Iho roots of a (lend olive tree in the orchard ot his home at Illo (In the Catalon region ot France) when he found a statue buried beneath the old tree. Calling his servants lie had (he statue lifted to the level of the ground. It was a life sUe bronze inugc ot Venus with silver eyes, and It evidently

dated back to the days when ancient Rome ruled France. On the statue's tatr face was a look of m** llcloug deviltry Uiat appalled the laborers. At the pedestal's base; w»s a Latin inscription: "Let those who;iove me beware!" A3 the workmen were lifting the Image it keeled over backward and fell over on one of tho laborers, breakinglls leg in such, a way as to make him lame for lite.. Accident after accident followed this mishap. Pious folk wanted the finder to have the bronze statute cast as a church

bell. Ho laughed at their superstition and declared the Venus should continue to adorn his garden. So at the edge of We' tennis court it was get up near the front door of the house.

The Bronze Enchantment.

M. de Peyrehorade had one son, • an athletic young fellow, Alphonse by name, whose engagement to a pretty girl in the neighborhood had just been announced. Alphonso was proud of his father's wealth and of his own social position in the village. So' Instead of getting an ordinary gold wedding ring for his marriage ceremony, he procured' ohfe'that was thickly set with diamonds. This ring arrived from the jeweler a day or two before the date set for the wedding and just as Alphonse was beginning a game of tennis. He put the ring on his little finger for safekeeping. But it felt tight and hurt him. So, I thought for a safe place to leave it until the end of the game, he noticed the image of Venus. He slipped the ring on the outstretched forefinger, of the statue's left hand and went on playing. Later, when he went to remove the ring, he found the statue's finger bent in such a way that the circlet would not come off. This puzzled the young man. He was quite certain that the bronze finger had not been curved like that when first he put the ring on it. His bewilderment was tinged with alarm as he tugged vainly to draw away the diamond circlet. He recalled old fables of mythology days—fables that told how mortals had unwittingly betrothed themselves to deities by placing rings on the fingers of their statues. Unable to get back the trinket and ashamed to tell what he had done, Alphonso proceeded to get very drunk and then went to bed. That night heavy steps were heard climbing the stairs and entering the room. Presently a scream of anguish rang thru the house and the same heavy steps were heard descending the stairs. Old M. de Peyrehorade rushed into his son's room, followed by a scared servant. Across the threshold, fully dressed, lay • Alphonse—stone dead, an expression of horror on his face. Beside him on the floor lay the diamond ring. Around the dead man's body was a great bruise, as tho the pressure of a mighty vise had crashed the life out of him. In the soft earth outside the house were two sets of footsteps—one going, one returning—that led to the pedestal whereon stood the cruelly smiling bronze statue of Venus. That is all—except that the heartbroken father now yielded to his good friend's entreaties and had the bronze figure cast into a bell for the church.

[Program information]

ORIGINATION: Various.

DURATION: Various.

PERSONNEL: Stephen Ker Appleby (producer—1952, *Maritime Theatre*), Norman Bortnick (scriptwriter—1961, *Prairie Playhouse*), Himan Brown (producer-director—1974, *CBS Radio Mystery Theater*), Paul Castan (scriptwriter—1935, 1936, *Tour-Eiffel*), Alonzo Deen Cole (scriptwriter, director—1931, etc.), Sam Dann (scriptwriter—1974, *CBS Radio Mystery Theatre*), Christian Gilbert (scriptwriter—1956, *Les Fantastiques*), Gustaf Kristjanson (producer—1961, *Prairie Playhouse*), Jean Low (scriptwriter—1948, *Winnipeg Drama*; 1952, *Maritime Theatre*), Archie MacCorkindale (producer—1948, *Winnipeg Drama*), Lee Marcourt (scriptwriter—1952, *Vancouver Theatre*), John

Richmond (producer—1938, BBC), Ernest Short (scriptwriter—1938, BBC), Raymond Whitehouse (1952, *Vancouver Theatre*).

CAST [1974, *CBS Radio Mystery Theatre*]: Robert Dryden, Evie Juster, Joan Lovejoy, Dan Ocko, Norman Rose.

EXTANT RECORDINGS: “The Bronze Venus” (*The Witch’s Tale*, 1934).

[Program log]

THE WITCH’S TALE (WOR, NEW YORK)

[Thursday—9:45-10:15 PM]

July 2, 1931 **“The Bronze Venus”**

[Monday—9:30-10:00 PM]

July 18, 1932 **“The Bronze Venus”**

(TOUR-EIFFEL, PARIS)

[

July 16, 1935 **“La Venus d’Ille”**

THE WITCH’S TALE (WOR, NEW YORK)

[Thursday—10:00-10:30 PM]

August 22, 1935 **“The Bronze Venus”**

(TOUR-EIFFEL, PARIS)

[

September 26, 1936 **“La Venus d’Ille”**

(NATIONAL PROGRAMME, LONDON)

[Tuesday—12:15-12:40 PM]

September 27, 1938 **“The Bronze Venus”**

[“...The bronze Venus, as readers of Merimee will remember, was dug up in a little village down in the Pyrenees; the workman who found her put his pick into her by mistake and she fell on him and broke his leg. That was a sample of her vindictive qualities. If you want to know how much more damage she did before she was melted down to make a church bell, listen to the play... Characters: Prosper Merimee, who tells the story; A Muleteer; The Mayor; The Mayoress; Alphonse, their son; Mlle. de Puygarrig, his bride...”]

WINNIPEG DRAMA (WINNIPEG)

[

August 6, 1948 **“The Venus of Ille”**

MARITIME THEATRE (HALIFAX)

[

July 14, 1952 **“The Venus of Ille”**

VANCOUVER THEATRE (VANCOUVER)

[
May 2, 1952 “The Bronze Venus”

LES FANTASTIQUES (BRUXELLES 1, BRUSSELS)

[Monday—8:55-9:25 PM]
March 5, 1956 “La Venus d’Ille”

PRAIRIE PLAYHOUSE (CBW, WINNIPEG)

[
January 13, 1961 “The Venus of Ille”

THE CBS RADIO MYSTERY THEATER (WRVR, NEW YORK)

[???day—10:07-11:00 PM]
April 30, 1974 “The Venus d’Ille”
[“...Vicomte Claude Louis de Charbert—handsome, young and owing a million-franc gambling debt—tries to save himself from his creditors by seeking the hand of the wealthiest young lady in France. But when he carelessly places his ring on the finger of an eight-foot bronze statue of Venus, the goddess demands his love—or his life...”]
CAST: Joan Banks (Heloise), Bob Dryden (Henri), Evelyn Juster (Venus), Danny Ocko (Ormonde), Norman Rose (Claude).

BROTHER THEODORE

[RADIO-APPEARANCES]

[*Pittsburgh Post-Gazette*—September 25, 1947—“Hollywood” by Hugh Dixon]
“Hollywood is soon to be treated to a new sophisticated entertainment idea—a one-man horror show. The man’s a continental, Theodore, who tells macabre stories through light and sound accompaniment. Incidentally, Jack Carson says about Theodore that when a Western Union boy brings him a telegram, Theodore opens the boy...”
[Hendersonville Times-News, May 10, 1980—“ ‘Return of the King’ on ABC Sunday’ by Bernie Harrison, Washington Star Syndicate] “...Theodore (who used to do horror readings on radio at midnight, as Brother Theodore)...”

LA BRUJA

[RADIO-SERIES]

A rival station’s counter-offering to the success of the XEQ series *El Monje Loco*; possibly this was the Mexican version of Alonzo Deen Cole’s *The Witch’s Tale*.

ORIGINATION: XEOY, Mexico, D.F. (Radio Mil).
DURATION: Circa 1940s or 50s.
PERSONNEL: Carmen Doria (voice of “La Bruja”).

LE BUREAU DE L’ETRANGE

[RADIO-SERIES]

More about this show as soon as I can translate the info in the French book on it.

ORIGINATION: Radio-Sottens, Lausanne.
DURATION: November 26, 1966-December 16, 1967.
PERSONNEL: Gerald Lucas (scriptwriter).

[CHRONOLOGY]

LE BUREAU DE L'ETRANGE (RADIO-SOTTENS, LAUSANNE)

[November 26, 1966	“Les Routes a malefices”
December 17, 1966	“La Chambre verte”
January 14, 1967	“La Malediction du pharaon”
February 18, 1967	“Le Sang du miracle”
May 6, 1967	“Les Morts ambulants”
June 17, 1967	“Les Fantomes marins” [rebroadcast on July 15]
August 19, 1967	“Mort d'un templier” [rebroadcast on October 21]
September 23, 1967	“Le Poltergeist” [rebroadcast on November 18]
December 16, 1967	“L'Hypnotiseur”

BURIAL SERVICE

[RADIO-SCRIPT]

Arch Oboler's first play for *Lights Out* created a furor among listeners and network executives.

“Oboler produced a radio play entitled ‘Burial Service’ which brought thousands of indignant telephone calls and angry letters. Oboler's play told of a girl, completely paralyzed, though possessed of all her senses, who is buried alive. Using scanty dialogue and long, suggestive pauses, he so frightened listeners that thousands said they never wanted to hear him again.”

[*Oakland Tribune*, June 10, 1936] “Herbert Hoover's speech to the convention will be broadcast at approximately 6 p. m. and you will be able to dial it locally over KPO and KGO.

“A still later bulletin says Hoover's talk is to be heard on KYA and KFRC, top, and that it may begin as early as 5:30. . . . Better tune in at the earlier hour to be on the safe side.”

A Minnesota paper announced: “HERBERT HOOVER SPEAKS TONIGHT Over All Networks at Approximately 8:30 O'CLOCK Central Standard Time TUNE IN.”

“His voice will go out on the air waves, just a few minutes after the family radios cease to give forth the voice of his arch political foe-President Roosevelt.”

“But [Roosevelt's] schedule called for a full day of appearances across the state, climaxed by a broadcast speech at Little Rock ending only a few minutes before former President Hoover's radio address from the Republican National Convention in Cleveland.”

[*Greeley Daily Tribune*] “The Republican national convention tonight devoted an hour to an old time welcome to Herbert Hoover. Appearance of Hoover touched off the first prolonged demonstration of the convention. As he stepped onto the platform wearing his usual high collar and conservative dark, gray suit, the delegates let loose in a 15 minute period of shouting and parading.

“Again when he finished the delegates got. out of hand. For 88 minutes they jammed the aisles and filled the hall with some shouts, “We want Hoover” and all sorts of side antics.

“But the former president had left almost as soon as his last word was spoken and boarded a train for New York. Chairman Snell adjourned the session at 8:08 p.m. m.s.t....”

[K. L. Ecksan, *Oakland Tribune*, June 12, 1936] “This is one of those occasions when a radio editor feels like pouring out a few vials of wrath. So bear with me while I spill at least a thimbleful of vitriol in a deserved direction.

Did you listen to that grisly ‘Lights Out’ thing Wednesday night? It was a Grand Guignol horror, except that, as far as I could tell, it was pointless, and utterly lacking in the macabre deftness of

the French school of morgue drama.

A young woman was being buried alive. She was conscious. She could hear, but could not move nor open her eyes. Horror was piled upon horror. Listeners were permitted to hear her shaping in her mind the words she was trying to say aloud. They heard a detailed word picture of the funeral obsequies for a live 'corpse,' apparently a victim of catalepsy. I prefer live talent, myself.

I am sincerely sorry for any sensitive children who may have been listening in. What burns me up is that censors will hold up their hands in holy horror if a casual 'damn' happens to slip through the mike, and then permit a ghastly thing like this to go wandering at large through the ether."

[*Oakland Tribune*, June 15, 1936] "In reply to indignant queries: No, that horror drama that followed after half an hour of Town Hall Tonight last Wednesday was NOT Fred Allen's. Fred was held down to half an hour, in case the convention wanted a portion of the time. The convention didn't come on at that time, so the 30-minute horror was piped through from the East as a fill-in."

["Horrors for Infants," *Oakland Tribune*, June 18, 1936] "Most parents watch the reading of their children, according to temperament. In the early years they can control their children's motion picture fare..."

"The one thing beyond their control is the turn of the dial in almost every living room which brings plays of sheer horror at the bed time hour to responsive but uncritical nerves.

"The youngsters who listen are unlikely to be ruined for life by an occasional word of profanity. If their home life is normal, they will merely be bewildered by the radio plays or movies that shock the censors by their unconventionality.

"But horror in the name of adventure is more serious in its effect, as our own radio editor pointed out in his recent criticism of a sweet little bedtime tale regarding a girl being buried alive. No child will go to bed in a better mood for that."

A surviving memo from network executive Sidney Strotz reports that he and his Chicago office "have received many complaints from listeners on the West Coast" and, although he mentions reading Oboler's script and agreeing it should not have been broadcast, he also says, "I think it was a mistake to feed Lights Out to the Coast for the period 8:30 to 9 Pacific Coast time. It certainly is not the type of show that should go on at such an early hour. I don't think Lights Out ever should be on earlier than 11 o'clock at night." Another June '36 NBC memo reports "getting vitriolic complaints" about the series and "particularly" during the week that "Burial Service" aired.

[*Beaver Valley Times*, May 17, 1947—"Frightening Man" by Patricia Clary] "Orson Welles and Oboler have more in common than that both write, direct and act. Both have nearly been banned from radio for being too effectively frightening. Long before Welles staged [sic] his invasion from Mars, Oboler produced a radio play entitled 'Burial Service' which brought thousands of indignant telephone calls and angry letters.

"Oboler's play told of a girl, completely paralyzed, though possessed of all her senses, who is buried alive.

"Using scanty dialogue and long, suggestive pauses, he so frightened listeners that thousands said they never wanted to hear him again."

ORIGINATION: WMAQ, Chicago, Illinois (NBC-RED).

DURATION: June 10, 1936.

PERSONNEL: Arch Oboler (scriptwriter).

[CHRONOLOGY]

LIGHTS OUT (WMAQ, CHICAGO—NBC-RED)

[Wednesday—8:30-9:00 PM]

June 10, 1936 **"Burial Service"**

[Wednesday—11:30-12:00 PM]

June 10, 1936 **"Burial Service"**

BURN, WITCH, BURN

[NOVEL]

Abraham Merritt's tale of witchcraft and living dolls first appeared in the pages of *Argosy* in 1931.

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

DURATION: Jan. 25, 1946.

PERSONNEL: Bernard Lenrow (voice of "Geoffrey Barnes"), Hank Warner (scriptwriter).

CAST: Arnold Moss, etc.

[CHRONOLOGY]

MOLLE MYSTERY THEATRE (WEA, NEW YORK—NBC)

[Friday—10:00-10:30 PM]

January 25, 1946

"Burn, Witch, Burn"

EXTANT RECORDING

BURY THE DEAD

[STAGE-PLAY]

Irwin Shaw's play was first produced...

"Set in 'the second year of the war that is to begin tomorrow night'... An outstanding Broadway success of last season and the first play by its 23-year-old author, "Bury the Dead" is a fantastic, furious antiwar drama in 18 scenes and with a cast of over 50. The play tells the story of six soldier corpses who arise from their graves, in protest against wars and what wars stand for, and refuse to be buried. Not until they have lived and have had their say about war, will they lie down. They wander over the earth, the living dead."

[George Ross, "In New York," April 28, 1936] "Out of his hate of war, his contempt for war, he has written an 80-minute drama, in blood-stained ink, in hot anger, in bitter mockery, that surpasses any pacifist play of its kind that pleads for peace among the living, lest the dead arise.

"For that is the grim and ghoulis proposition of this brief and belligerent play. Let the dead rise from the muddy cavities that swallow them gluttonously and protest their involuntary martyrdom! Let them resist the spade that digs their graves and— But visualize for yourselves, this monstrously bold fantasy of 'Bury the Dead'—.

"Soldiers wearily digging a grave for slaughtered mates came upon six cadavers, honorably discharged from this world by bullet, shell or poison gas, unready for interment, unwilling to lie down, standing mutinously upright.

"There they stand—six mutilated corpses—at the rime of the waiting, yawning hole, murmuring to the captain of the burial patrol: 'Don't bury us! We don't want to be buried!'

"They will not lie down! Nor stir from their grisly resolution. They will not heed the captain's mortal orders or the generals' commands. They will not stop their scandalous behavior to placate public opinion in America nor be buried for the War Department, Congress or the church deacons. And the dead will not be twisted into submission by the wails and woeful dirges of their women. The dead of war will not be buried by the living! In fact, the dead insist upon living.

"Visualize these imaginative circumstances and agree that the idea is so original in conception, so bold in sentiment, that it should have the making of a deeply gripping drama. Your correspondent can only report, by way of assurance, that the first audience to see it was profoundly moved, stunned by its impact and stirred by its force of eloquence...that it has been the most widely discussed drama on Broadway this season, that its author has been hailed as a dramatist of considerable power and promise.

"As for the author...this Irwin Shaw is said to be 23 years old, a resident of Brooklyn and a writer of radio comedy skits for his bread and butter."

[Dr. Alison Forsyth, University of Aberystwyth] "Irwin Shaw's 1936 play, *Bury the Dead*, has enjoyed a new lease of critical appreciation since being revisited by the anti Iraq war performance movement, Artists Against War, on the set date of 19/9/05. This movement grew out of an earlier expression of anti war feeling in the form of The Lysistrata Project (which focused on the reading/performance of the ancient play, Lysistrata by Aristophanes on a set date, 3/3/03). Although not an obvious or accredited "adaptation" of Antigone, Shaw's play is a loose but very obvious hermeneutic echo of the source text, and the myth upon which it was founded, as, in this play, the dead quite literally will not stay buried while war rages on. This theme of incomplete endings not only refers back to ongoing curse on the royal household at Thebes, but also the way in which Antigone's original complaint continues to speak to us over the centuries."

[NOTE: In the January 20, 1939 issue of *Radio Times* it was reported: “William Robson, director of the Columbia Workshop, who produced this Sunday’s recorded feature, ‘Crosstown New York’, is to visit Europe next month, and the BBC has invited him to produce a couple of shows. We have already heard two of the Columbia Workshop’s programmes, *Fall of the City* and *Job to be done*, and Robson will produce another, called *Bury the Dead*. This will be early in March...”

[CHRONOLOGY]

(WEVD, NEW YORK)

[Friday—8:30-8:45 PM]

May 15, 1936 **“Scenes from ‘Bury the Dead’”**

(CJRC, WINNIPEG)

[Monday—7:45-?:?? PM]

September 28, 1936 **“Bury the Dead”**

[“...A number of scenes from ‘Bury the Dead’ will be broadcast... L. St. George Stubbs, well known to Winnipeg as a champion of civil liberties, will be guest speaker...”]

CHICAGO REPERTORY GROUP (WCFL, CHICAGO)

[Wednesday—8:30-8:45 PM]

November 10, 1937 **“Bury the Dead”**

THE COLUMBIA WORKSHOP (WABC, NEW YORK—CBS)

[Saturday—7:30-8:00 PM]

May 28, 1938 **“Bury the Dead”**

CAST: Edward Latimer, Frank Lovejoy, Arnold Moss, et al.

[Links]

[\[audio\]](#) “Bury the Dead,” The Columbia Workshop (May 28, 1938).



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