



CABIN B-13—THE CABARET OF DOCTOR CALIGARI—Les Cabinet du Docteur Caligari—The Cabinet of Dr. Caligari (1938)—The Cabinet of Dr. Caligari (1973)—THE CABINET OF DR. FRITZ—The Call of Cthulhu (1990)—The Call of Cthulhu (2008)—Canon Alberic's Scrapbook—The Canterville Ghost—Captain Murderer—The Captain of the Pole-Star—LA CARA OCULTA—Carmilla—The Cart of Death—Case History—The Case of Charles Dexter Ward—EL CASERON DEL VAMPIRO—The Cask of Amontillado—Casting the Runes—The Castle of Otranto—CASTLES AND THEIR GHOSTS—The Cat and the Canary—Cat Wife—THE CAT'S CLAW—The Celestial Omnibus—CHAMBER OF HORRORS—Channel Dredger—Chapel of Skins—Charles Frederick Lindsley—Chicken Heart—CHICKEN SKIN—The Children of Green Knowe—Children of the Corn—The Children of Witchwood—CHILLERS—Chloe—Christabel—Christina—CHRISTINA—Christmas Eve—CHRISTMAS SPIRITS—CHRISTOPHER LEE'S FIRESIDE TALES—The Church by the Sea—City of the Hidden Eyes—The City of Unspeakable Fear—Clement Doesn't Live Here Anymore—Cloudbreak—The Coffin-Maker—The Cold Embrace—THE COLUMBIA DRAMATIC GUILD—Come Beck'ning Ghost—Comedy of Terrors—The Compensation House—The Cone—Confession—Confessions of an English Opium-Eater—The Conjure Drum—The Conjuror—Cool Air—The Cooneen Ghost—Count Magnus—Crazytown—THE CREAKING DOOR (1958)—THE CREAKING DOOR (1964)—The Creation of Dr. Mallaire—CREEPS BY NIGHT (1937)—CREEPS BY NIGHT (1944)—The Crossing—THE CROUPIER—CUENTOS DE BRUJAS—CUENTOS MACABROS—Cult Vampires—CURIOUS, IF TRUE

CABIN B-13

[RADIO-SERIES]

A summer series based on the radio plays of John Dickson Carr.

Arnold Moss as Dr. Fabian, "ship's doctor on a luxury liner."

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

DURATION: December 27, 1947; July 5, 1948-January 2, 1949.

PERSONNEL: Alfredo Antoniti (composer, conductor), John Dickson Carr (scriptwriter), John Dietz (director), Arnold Moss (narrator).

CASTS: Naomi Campbell, Peter Cappell, Cliff Carpenter, Joseph Curtin, Alan Hewitt, Rod Hendrickson, Mary Patten, William Podmore, et al.

EXTANT RECORDINGS: "A Razor in Fleet Street" (7/5/48), "The Bride Vanishes" (12/12/48), "The Sleep of Death" (12/26/48).

[CHRONOLOGY]

CABIN B-13 (WCBS, NEW YORK—CBS)

[Saturday—8:00-8:30 PM]

December 27, 1947

[“...The second in a special series of mystery dramas...”]

[Monday—8:30-9:00 PM]

July 5, 1948

“A Razor in Fleet Street”

EXTANT RECORDING

July 12, 1948

“The Man Who Couldn't Be Photographed”

July 19, 1948

“Death Has Four Faces”

July 26, 1948

“The Blindfolded Knife Thrower”

August 2, 1948

“No Useless Coffin”

August 9, 1948

“The Nine Black Reasons”

August 16, 1948	"The Count of Monte Carlo"
August 23, 1948	"Below Suspicion"
<i>[Tuesday—10:00-10:30 PM]</i>	
August 31, 1948	"The Power of Darkness"
September 7, 1948	"The Footprint in the Sky"
September 14, 1948	"The Man with the Iron Chest"
 <i>[Sunday—8:30-9:00 PM]</i>	
October 3, 1948	"The Street of the Seven Daggers"
October 10, 1948	"The Dancer from Stamboul"
October 17, 1948	"Death in the Desert"
October 24, 1948	"The Island of Coffins"
<i>[Sunday—10:30-11:00 PM]</i>	
October 31, 1948	"The Man Who Couldn't Be Photographed"
November 7, 1948	"The Most Respectable Murder"
	["...murder in a sealed room..."]
November 14, 1948	"The Case of the Bronze Lamp"
November 21, 1948	"Lair of the Devil Fish"
November 28, 1948	"The Dead Man's Knock"
December 5, 1948	"The Man with Two Heads"
December 12, 1948	"The Bride Vanishes"
	EXTANT RECORDING
December 19, 1948	"Till Death Do Us Part"
December 26, 1948	"The Sleep of Death"
	EXTANT RECORDING
January 2, 1949	"The Dancer from Stamboul"

THE CABARET OF DOCTOR CALIGARI

[RADIO-SERIES]

Bizarre British series from the early Nineties centering around the mysterious Dr. Caligari who is apparently the brimstone boy himself, meting out appropriate torment to transgressors of humanity. Labeled as "six plays of the sick and sinister," ...

Research: Summer 1989 "rock & roll party" theater production by Alan Gilbey and Alan Ellis. John Glentoran played Dr. Byron Caligari: "This was a real show, a wild rock & roll party based on the idea of those old Amicus films where a group of people end up stranded somewhere and are forced to relive episodes from the past (future?) with horrific endings, only to discover at the end of the film that Peter Cushing (for it is almost always he) is...DEATH! Filtered through writer Alan Gilbey's warped mind, what emerged was this extravaganza—four of the nastiest types that inhabited London at the time (late 80s)—the vandal, the yuppie, the DJ and the Tory politician—were invited (gold-edged invitations) to a tent where Dr. Caligari sets the process in motion. Absurd special effects [and] over-the-top performances...carried the thing along to the game-show finale where the audience could decide whether to 'free 'em or fry 'em.' Among the delightful 'come-uppances'—the vandal drowns in his own urine (in a lift—where else), the yuppie has her filofax stolen and is forced to become a puppet enacting whatever the thief writes into it, the DJ's telephone call-in show goes disastrously wrong when a succession of callers from his past reveal all, and the Tory politician (fresh from cutting the Health Service) ends up as a victim of his own 'cuts'.... Special mention must be made of my three lovely assistants, Snuff, Anthrax and Verucca."

"Comedian's Moon" was described by Joseph Ares-Berziga as "a rather stingingly accurate parody of the late Eighties route to fame (a three minute spot on a rubbish late night show for a vicious stand-up)..."

ORIGINATION: Radio 5, London (BBC).

DURATION: November 7-December 12, 1991.

PERSONNEL: Alan Ellis (music), Anne Edyvean (producer), Alan Gilbey (scriptwriter), Lee Hurst (jokes for "Comedian's Moon"), Sylvester McCoy (voice of "Snuff"), Victoria Wicks (voice of "Anthrax"), John Woodvine (voice of "Doctor Caligari").

CASTS: Eric Allan, Adjoa Andoh, Andrew Bailey, Alan Barker, Alex Barker, Gerald Denny, Terence Edmond,

Sharon Henry, Ronald Herdman, Joanna Mays, Cassie McFarlane, David McInnie, Charles Millon, Kerry Shale, John Shrapnel, Clarence Smith, Mark Straker, Richard Tate, Stephen Tompkinson, Roger Watkins, Jane Whittenshaw.

EXTANT RECORDINGS: The complete series of six broadcasts.

[CHRONOLOGY]

THE CABARET OF DOCTOR CALIGARI (RADIO 5, LONDON—BBC)

[Thursday—9:30-10:00 PM]

November 7, 1991 **“A World in Your Ear”**

November 14, 1991 **“Comedian’s Moon”**

[“...Kevin Scorch is an alternative comic on the rise, but will he become the thing he hates?... Dr. Caligari welcomes Kevin, who has to perform before an audience of the unloving—after being shot...”]

November 21, 1991 **“The Conversion”**

November 28, 1991 **“The Teenage Psycho Chainsaw Bimbos”**

[“...Video nasties get their own back...”]

December 5, 1991 **“The Homeless That Ate London”**

[“...London is in crisis as a people-eating Blob is let loose and starts to rampage...”]

December 12, 1991 **“The Body Politic”**

[“...the true meaning of ‘NHS cuts’...”]

LES CABINET DU DOCTEUR CALIGARI

[MOTION-PICTURE; STAGE-PLAY]

The fantastical Expressionism of *Caligari* would seem at odds with the naturalistic cruelty of the *Grand Guignol*, but...

By odd coincidence, later that same month (on April 23) Radio-Paris broadcast its own production of the story, *Les Cabinet du Docteur Caligari*, based on the Grand Guignol play by Andre de Lorde and Henri Bauche which was first performed at the legendary horror theater in 1925.

Described as a “hallucination” and performed at the Theatre du Grand-Guignol in 1925, directed by Camille Choisy. It was newly produced in 1951 with sets by the renowned scenic director and multimedia producer Jacques Polieri.

[Radio Mysteres] “One can date the appearance of fantastic A radio A the end April 1938, when was diffusee on Radio Paris one evening which carried like titrates “the fantastic waves” and during which were given two radiophonic parts concerned with the fantastic kind. In premiere left, it is tired part of Andre de Lorde and Henri Bauche the Cabinet of Doctor Caligari, according to the celebre film of Robert Wiene, chief of work of the German expressionnism, which was donnee, followed of an adaptation, in second part, news of E.T.A. Hoffmann, the Strange musician, with Jean d' Yd in the principal role.”

[Andre de Lorde, 1927] “Five years after, the marquis de Puysegur decouvre the artificial sleepwalking, which, from the “Serapions” to “Doctor Caligari,” will provide to the authors so much ‘sensational cas’.”

[CHRONOLOGY]

(RADIO-PARIS, PARIS)

[Saturday—8:30-9:10 PM]

April 23, 1938 **“Les Cabinet du Docteur Caligari”**

[“...Play after the Meyer film (de Lorde-Bauche)...”]

LES ONDES FANTASTIQUES (RADIO-PARIS, PARIS)

[Saturday—

April 30, 1938 **“Le Cabinet du docteur Caligari” / “L’Etrang musician”**

[SUBJECT FOR FURTHER RESEARCH]

THE CABINET OF DR. CALIGARI—Olaf Brill of the “Internet Source Book for Early German Film” lists

a 1935 American radio adaptation of the classic German Expressionist film. Nothing further is known.

THE CABINET OF DR. CALIGARI

[MOTION-PICTURE]

[*Times*] “The grim story had to be presented by sound alone instead of by pictures, and it says much for the production that a good deal of the atmosphere of the original was preserved. It was, if anything, more frightening than the film, possibly because the cubist scenery could not be suggested, and the whole vivid mad nightmare became more real in consequence.

“The treatment of the story was brilliantly successful : Mr. Farquharson as Dr. Caligari was evil personified, but it is doubtful if the end was clear to those who did not know the story of the film.”

[Horace Richards, *Radio Times*] “Did you listen to Felix Felton’s recent production of *The Cabinet of Dr. Caligari*? And did you shiver appropriately? I’m afraid that many of us who remember this grim essay in the macabre as a film—with Werner Krauss and Conrad Veidt—were somewhat disappointed.

“It was not that the production was not thoroughly interesting and worthwhile. It was simply that throughout I had a sensation of something missing; and that which was missing was mainly an eerie chill. Even the highspot when the cabinet was opened lacked the malignant gruesomeness that was achieved on the screen.”

[CHRONOLOGY]

THE EXPERIMENTAL HOUR (NATIONAL PROGRAMME, LONDON—BBC)

[*Tuesday—10:15-11:00 PM*]

April 12, 1938

“The Cabinet of Dr. Caligari”

[“...The dramatic experiment to be made to-night is the turning of the first of all the horror films into a radio play...”]

SCRIPT: T. E. Mayer, Duncan Melvin (adapted from the 1919 film *Das Kabinett des Dr. Caligari*, scripted by Carl Mayer and HJ).

PERSONNEL: Felix Felton (producer).

CAST: Kenneth Ball (Alan), Robert Farquharson (Dr. Caligari), Thea Holme (Jane), Geoffrey Keen (Francis), Harold Scott (Dr. Sonov), William Trent (Caesare).

[**RADIO TIMES:** “...Also circus men, doctors, mental patients, etc., played by Bryan Powley, A. Harding Steerman, Frank Thornton-Bassett, Renee de Vaux...”]

THE CABINET OF DR. CALIGARI

[RADIO-SCRIPT]

The original 1919 film *The Cabinet Of Dr. Caligari* has itself been adapted for radio at least four times, twice in 1938 for French radio and for the BBC series *The Experimental Hour*, in the 1970s by the Chicago Radio Theatre, and in 1998 by Yuri Rasovsky.

The Cabinet of Dr. Caligari. Based on the silent film. National Radio Theater. 1973, 1975. Hollywood Theater of the Ear. Revised 1998.

By Jeff Davis - November 7, 2004

“The Cabinet of Dr. Caligari,” by Yuri Rasovsky (Blackstone Audiobooks; one hour; one cassette, \$14.95. Also available on one CD; \$15 or as a download from www.audible.com; \$7.95; full cast recording.)

Yuri Rasovsky may not be a household name, but within the industry of theater and audio theater, he is the most honored “audio dramatist” in the U.S. He has won two Peabody Awards, a Grammy Award, two Corporation for Public Broadcasting Awards, two Audio Publisher’s Association Audie Awards, and the list goes on. He is also a contributing editor of *Audiofile* magazine. So you can imagine that when such a talent (or “genius,” by which he is often referred) gets a hold of a classic art film, the end result should be nothing short of magnificent.

“The Cabinet of Dr. Caligari” is inspired by the historically artistic silent film produced in Germany in 1919. When it was released internationally it was billed as ‘Europe’s greatest contribution to modern picture art’ and it remains one of cinema’s landmarks. What Rasovsky has

done with the it is to maintain the macabre story of murder and intrigue and present it in the style of the old radio plays of the 1930s and 1940s, complete with a Foley Sound Effects Artist.

The story focuses on the main character, a grad student named Franz, expertly portrayed by John De Lancie, best known as Q on Star Trek. It begins with him recounting the time when a string of murders occurred in his village during the annual carnival. At that time a mysterious hypnotist, Dr. Caligari (Tony Jay) arrived with a somnambulist, Cesare (Lorna Raver—who is quite reminiscent of Peter Lorre). This man, “who is everywhere and nowhere at the same time,” only awakened from his suspended state at Caligari’s request. When so awakened, Cesare would predict the future. Franz’s friend Karl (Robertson Dean) could not resist and asked for a prediction. Surprisingly, Cesare envisioned Karl soon dead. When this prediction came true the very next day, naturally Dr. Caligari and Cesare were suspected. Several others also ended up murdered and paranoia soon took over the small town. Rasovsky’s version is slightly different than the original story, but it does contain the one, or you may even say two, unexpected twists at the end. The writing and performances are reminiscent of the classics. The often witty, intelligent dialogue is delivered with precision from these talented actors. The style seems evocative of Oscar Wilde, had he written mysteries. Why? Because Rasovsky plays upon the weaknesses of those who seem to have everything - those with status, love, and happiness. Even they are susceptible of losing it all ... including their sanity. One of our esteemed characters describes his disturbed soul as “a predator crouched in the shadows of my being.” Franz, whose best friend is murdered, never gives up in his determination to prove Caligari is the villain, even if it drives him over the edge. There are just a few flaws in this production. There are times when a number of characters speak nearly on top of themselves, which makes it hard to determine who is speaking. Also, the character of the Sargeant (James Otis) seems a little too cartoonish, and so stands out amongst the more incisive performances of the other characters. One performance that is particularly enjoyable is that of Frau Bittle. Hers is a small role but well performed. Sadly, she doesn’t get credit on the package, so the actress remains anonymous.

As you know, it is a horror film from Germany about a sideshow mesmerist who may or may not be a homicidal maniac. When I started on the radio play, I had seen the film only once and that perhaps three years earlier. I wrote the first draft in one all-night session, fleshing out the characters from the schematic hints in the original and creating a milieu for the action from my memory of the small German town I had spent a year in during the ‘60s, and what I knew of the culture of *fin de siecle* Europe. The scenes laid themselves out all by themselves. In fact, the whole thing wrote itself.

I made no attempt to approximate sonically the expressionism -- the skewed sets and turgid stylization -- of the original. For one thing, radio drama is inherently expressionistic, and for another, as I said, the whole thing wrote itself. Perhaps because I was performing in *Mourning Becomes Electra* at the time, the dialogue came out very O’Neill. However, as I honed the dialogue, it grew increasingly reminiscent of the symbolist poets who were inspired by Poe -- particularly Rainer Marie Rilke (1875-1926). Somehow this seemed appropriate. In fact, the more Rilke I put in it, the spookier it got.

I first put my mind to this property in 1972. Since then, I have intermittently pulled out the script for tweaking until finally in October 1997, a cast headlined by John de Lancie (Q of *Star Trek*), Jane Carr of *Dear John* fame and Kaitlin Hopkins of *Another World* recorded it.

The radio play is inspired by the film, rather than adapted from it. It is a separate artistic (I hope) work, just as Joyce’s *Ulysses* is separate from Homer’s *Odyssey*. Still, after subsequent viewings of the original 1919 silent, I am struck with how much of it ended up in the audio version -- a tribute to its evocative power. Silent film makes good audio -- if you can make people see in the way that the movie makes people hear.

" . . . a hair-raising romp faithful to old-style radio, a 3-D aural experience stuffed with clapping horses, weird carnival music, creaking doors and a solid cast headlined by Star Trek alumnus John de Lancie. Among the best moments are the weird sotto voce mutterings of Cesare, the pale undead creature at the heart of the cryptic story. One can easily imagine the somnambulist's dire predictions falling from faintly vibrating powder-blue lips."

The Austin American Statesman Winner: Independent Publishers Award – Audio for best "direct to audio" production of 1998

[Program information]

ORIGINATION: The Hollywood Theater of the Ear, Hollywood, California.

DURATION: Produced in 1997 and released in 1998.

PERSONNEL: Yuri Rasovsky (scriptwriter, producer, director).

CAST: Jane Carr (Frau Biidl), John de Lancie (Franz), Robertson Dean (Karl), Ed Gilbert (Weiss), Kaitlin Hopkins (Anna), Tony Jay (Dr. Caligari), James Otis (The Sergeant), Lorna Raver (Cesare).

EXTANT RECORDINGS:

By Jeff Davis - *November 7, 2004*

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THE CABINET OF DR. FRITZ

[RADIO-SERIES]

A series produced by the ZBS Foundation. Originally titled *Out Of The Blue* (when still in production). [Reference Pacifica 1981 interview with Tom Lopez: “...discusses the experimental binaural recording of an upcoming horror series ‘Out of the Blue’... Includes pilot sample of the binaural recording for the horror series.”]

“1984—‘The Cabinet of Dr. Fritz,’ a series of horror stories recorded in Kunstkopf binaural sound (three-dimensional sound) is broadcast on 260 stations, as well as in Canada and Australia. ‘The Mist’ by Stephen King, a 90-minute program that is part of this series, is aired on NPR and the CBC as a Halloween special. This is the first Kunstkopf binaural, digital production to be aired via satellite in the U.S. ‘Aura’ by Carlos Fuentes, another story in the series, wins the Corporation for Public Broadcasting award.”

In 1984 “Aura” was awarded the NPR prize for best dramatic production of the year.

Of “Sticks,” Gordon “Scifi Guy” Payton wrote, “I consider it to be the single most horrifying audio drama ever done.”

Tom Lopez: “‘Sticks’ was produced separately, then put into that series. The Cabinet was a bunch of stories along the horrific—slightly, to some extent. They varied in length. ‘The Mist’ was three and a half hours, ‘Mumbo Jumbo’ was six, and some were fifteen minutes and others were half an hour.”

ORIGINATION: ZBS Foundation, Fort Edward, New York.

DURATION: Released in 1984. Various broadcasts around the USA. Presented on Canadian radio as a substitute series for *The Vanishing Point* between May 31 and September 27, 1985.

PERSONNEL: Bobby Bielecki (engineer), Tim Clark (music), Thomas Lopez (scriptwriter, producer), Bill Raymond (director).

CASTS: Laura Esterman, Steven Keats, Bill Raymond, et al.

EXTANT RECORDINGS: “The Mist,” “Aura,” “The Bleeding Man,” “Saturday Night At The White Woman Watching Hole,” “Sticks.”

[CHRONOLOGY]

THE CABINET OF DR. FRITZ (CBC BROADCASTS)

[

May 31, 1985 “The Mist” [Part 1] (Stephen King)

June 7, 1985 “The Mist” [Part 2]

June 14, 1985 “The Mist” [Part 3]

June 21, 1985 “Aura” [Part 1] (Carlos Fuentes)

June 28, 1985 “Aura” [Part 2]

July 5, 1985 “The Bleeding Man”

July 12, 1985 “Saturday Night at the White Woman Watching Hole”

July 19, 1985 “Sticks” (Karl Edward Wagner)

[“...An abandoned farmhouse is surrounded by sculptures of twisted sticks in the forms of bizarre crucifixes and unearthly shapes. A stone burial chamber, and evidence of human sacrifice, indicate that a prehistoric cult once lived there...and it soon becomes clear that they still do...”]

July 26, 1985 “Mumbo Jumbo” [Part 1] (Ishmael Reed)

August 2, 1985 “Mumbo Jumbo” [Part 2]

August 9, 1985 “Mumbo Jumbo” [Part 3]

August 16, 1985 “Mumbo Jumbo” [Part 4]

August 23, 1985 “Mumbo Jumbo” [Part 5]

August 30, 1985 “Mumbo Jumbo” [Part 6]

September 6, 1985 “The Taj Express: The Blackmailer”

September 13, 1985 “The Taj Express: “Hungry Stones” ??????”

September 20, 1985 “The Taj Express: Lost Directions”

September 27, 1985 “The Taj Express: The Initiation”

THE CALL OF CTHULHU

[SHORT-STORY]

A keystone work in the output of H. P. Lovecraft, *The Call of Cthulu* has...

[Gerald W. Page] “I did the first Lovecraft ARTC ever did, which was The Call of Cthulhu. I would not have done if I had reread it before I agreed. Tom Fuller, the founder of ARTC who died not too long ago, called me up and said, “ARTC is going to start performing at Dragon-Con.” Previously, they had had a radio series for which I had given The Happy Man . They had performed The Happy Man on the radio, and it had been a good script for them, so they wondered if I could do the script for The Call of Cthulhu. Naturally I said, yes.

“So, I put it off until finally the deadline was getting close. I pulled the story out and reread it and quickly realized it had no suitable dramatic structure for radio. If you remember the way the story is built, it is three separate incidents that only add up together when they are taken side-by-side. They’re totally unrelated; they don’t involve the same characters. The narrator finally comes

across newspaper clipping describing the other two events and realizes that this all fits together. There's really no character involved in all of that.

"All of a sudden, I've got to figure out how to make it work. So, I just threw words at it. I added some characters that allowed me to bring in some things and to, incidentally, make use of a few actors. There are no female characters in the story, so I introduce one. I can't remember her last name, but Joyce, an older woman, was working with ARTC, and she was just an absolutely magnificent actress, and I wanted her in there, so I created a role for her. Anyway, I sent it to them, and they respond with this long silence. Doug Kaye told me a few months ago that when they rehearsed, they cut like hell. It was the worst script I ever did; it was just awful.

"Finally, Dragon-Con comes around. This is the first performance of ARTC at Dragon-Con, which has since become a regular annual event. They go in there, and this thing is performed. I just sat there, kind of excited but kind of nervous too, because I know it is not my finest hour. And, when they called me up on stage afterwards, I got a standing ovation from the crowd.

"The only thing I can say is that Lovecraft is very good for his adapters, because there's no way that script would have stood up without the force of that story. It didn't hurt that we had a pretty good cast, either. I remember that Doug Kaye was in it. Tom Fuller. I think Bill Jackson, but I'm not sure. ARTC had a very good group. They still do.

"That was the only Lovecraft they let me get close to. If I had given it to them three months earlier, they would have thrown that one away. I'm convinced that the only reason I got the story is because Tom read the story and said, "I'm not tackling this!"

THE CALL OF CTHULHU

[RADIO-SCRIPT]

Information on Werner Ihlenfeld: "Werner was involved with Community Radio Station 92 THE FM where he hosted a weekly programme, and from 1990-1994 was the President and Programme Co-ordinator, Broadcast Regulations and Marketing Supervisor and the Secretary. Werner's primary experience includes: Enzian Folk Dance Group from 1981-1988; production for *Deadmen on Holiday: Metro Primitive Myths*; Recital of New Australian and American works; director and performer in the radio drama, *The Call of Cthulu* by H. P. Lovecraft."

WERNER IHLENFELD - Foundation Director

Co-founder of IHOS, Werner was primarily responsible for project management, production logistics, sponsorship and support from the corporate sector and community groups until 2004. Werner operates Flaming Eye Productions, a special effects and pyrotechnical company. Werner has served on numerous boards including the German Australia Club and the executive committee of 92FM community radio.

Flaming Eye Productions

64 Liverpool St

7000 Hobart TAS

Phone: (03) 6231 2219

[CHRONOLOGY]

(COMMUNITY RADIO STATION 92FM, HOBART)

[Monday— PM]

August 20, 1990

"The Call of Cthulhu"

PERSONNEL: Werner Ihlenfeld (director).

CAST: Werner Ihlenfeld, et al.

EXTANT RECORDING

THE CALL OF CTHULHU

[SHORT-STORY]

The most recent radio dramatization of *The Call of Cthulhu* came from WRMC in Champlain Valley, Vermont.

[CHRONOLOGY]

THE MIDDLEBURY RADIO THEATER OF THRILLS AND SUSPENSE (WRMC,

CHAMPLAIN VALLEY

[Saturday—7:00- PM]

February 23, 2008

“The Call of Cthulhu” / “New Tales from Kafka City” / “Hearing Test”
/ “5”

SCRIPT: Stefan Claypool.

CAST: Mio Igarashi, Andrew McDonald, Noah Mease.

EXTANT RECORDING

[OG-NOTE: Recordings of the show are available at the website.]

CANDLELIGHT TALES

[RADIO-SERIES]

“Classic old yarns of legend and mystery that many thought were long forgotten. Light a candle and settle in for a delightfully spooky encounter.”

ORIGINATION: The Colonial Radio Theater on the Air.

DURATION: Recorded in 1996.

PERSONNEL: Jeffrey Gage (music), Jerry Robbins (scriptwriter).

CASTS: Adrienne Adler, Justin Billard, Lincoln Clark, Jeffrey Gage, Bill Hammond, Paul O’Shaughnessy, Frederick Rice, Gene Risher, Quent Risher, Jerry Robbins, Deborah Roy, Joe Sgroi, Dan Williams.

EXTANT RECORDINGS: “The Devil’s Bargain,” “The Lady in Black,” “Minot’s Light,” “The Storm Breeder.”

CANON ALBERIC’S SCRAPBOOK

[SHORT-STORY]

The lead story from *Ghost Stories of an Antiquary*, M. R. James’ first collection of tales originally spun to rapt students around a Yuletide fire.

[Richard Holmes, “Of ghosts and King’s,” *The Times*, November 23, 1974] “Dons, of course, had strange quirks of humour in those days... Montague James’s ghost stories fitted into all these categories of cloister recreation...

“...the sudden and unexpected occasion of their advent, at an October meeting of the Chitchat Society, in 1893, a rather prosaic institution dedicated to ‘the promotion of rational conversation’ and habituated to nothing wilder than dissertations on church portals or Breton ballads. The minute still exists: the 601st meeting, eleven members present, and ‘Mr. James read Two Ghost Stories.’ There were serious scholars in attendance: Walter Headlam, and Dr. Waldstein of the Fitzwilliam Museum (where James was to follow as director); yet no explanation of this aberration is forthcoming.

“We know only that the first story was *Canon Alberic’s Scrapbook*, one of the most horribly violent and deliberately autobiographical of them all: in it, a travelling antiquarian, clearly identified with James, is set upon one lonely night in his *auberge* bedroom by a fiend whose picture he has just discovered in a priceless folio of medieval manuscripts.”

In addition to radio versions of the story itself, there have also been several broadcasts of Kaikhosru Sorabji’s 1941 piano opus, St. Bertrand de Comminges “He was Laughing in the Tower,” which was the second of two pieces inspired by James’s stories.

[Jonathan Powell] “Sorabji wrote two pieces based on ghost stories by Montague Rhodes James, the academic and expert on early manuscripts and Christian apocrypha. The first of these compositions — *Quaere reliqua hujus materiei inter secretiora* — was based on James’s story *Count Magnus* and was written in 1940. A year later, Sorabji provided this piece with a companion — *St Bertrand de Comminges “He was Laughing in the Tower”* — suggested by James’s *Canon Alberic’s Scrapbook*. The subtitle refers to a line from the story: “A few remarks passed between father and daughter, of which Dennistoun only caught these words, said by the sacristan, ‘He was laughing in the church’, words which were answered only by a look of terror from the girl”. The story is set in the Pyrenean town of St Bertrand de Comminges, and exemplifies the most effective elements of James’s style with its ironic but generous portrait of the English academic abroad finding himself out of his depth dealing with the supernatural. Sorabji’s music, while not strictly programmatic, mirrors James’s depictions of the supernatural with its strong sense of atmosphere, employment of shock tactics and the palpable sensation of climax towards the end.”

10/06/1987 Yonty Solomon (piano)
BBC Radio 3, London, UK [B] 09/08/1992 Michael Habermann (piano) [x]
Radio Bremen, Bremen, Germany [+B]
Hauptabteilung E-Musik, Redaktion Neue Musik 15/10/1992 Yonty Solomon (piano)
BBC Radio 3, London, UK [R]
“Sacred and Profane” programme 11/09/2003 Michael Habermann (piano)
CKCU, Ottawa, Canada [+B]

[CHRONOLOGY]

TALES OF THE SUPERNATURAL (CJRC, WINNIPEG)

[Wednesday—10:30-11:00 PM]

Circa 1940 “Canon Alberic’s Scrapbook”

THE LATE BOOK—“GHOST STORIES” (RADIO 4, LONDON)

[Monday-Friday—12:30-12:48 AM]

December 29, 1997 “Canon Alberic’s Scrapbook”

[“...A collector of antiquities encounters a hideous demonic figure in his hotel room. But did he really see it?...”]

SCRIPT: Paul Kent (adapter).

PERSONNEL: Paul Kent (producer), Benjamin Whitrow (narrator).

EXTANT RECORDING

THE CANTERVILLE GHOST

[SHORT-STORY]

Oscar Wilde’s whimsical ghost story...

[CHRONOLOGY]

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

[Friday—8:00-8:30 PM]

August 4, 1933 “The Canterville Ghost”

(MUHLACKER, STUTTGART)

[Friday—7:10-8:30 PM]

October 26, 1934 “The Canterville Ghost”

(VIENNA)

[Tuesday—9:10-10:10 PM]

September 14, 1937 “The Canterville Ghost”

[THE TIMES: “...Play (Oscar Wilde), arranged Hugin...”]

THE KATE SMITH HOUR (WABC, NEW YORK—CBS)

[Friday—

May 9, 1941

“The Canterville Ghost”

[“...an American family defies the Ghost of a Scottish castle...”]

CAST: Henry Hull, et al.

YARNS FOR YANKS (ARMED FORCES RADIO SERVICE)

Circa 1942

“The Canterville Ghost”

PERSONNEL: Basil Rathbone (narrator).

THE HOUSE OF MYSTERY (WOR, NEW YORK—MBS)

[Sunday—4:00-4:30 PM]

December 29, 1946 “The Canterville Ghost”

HOLLYWOOD’S OPEN HOUSE (KERMIT-RAYMOND CORP. TRANSCRIPTION SERIES)

Circa 1946

“The Canterville Ghost”

CAST: Stu Erwin, Edith Fellows, Guy Kibbee.

WINNIPEG DRAMA (WINNIPEG)

[

May 5, 1947

“The Canterville Ghost”

SCRIPT: Douglas Haskins.

PERSONNEL: Archie MacCorkindale (producer).

M-G-M THEATRE (

[

January 25, 1950

“The Canterville Ghost”

CAST: Charles Laughton, et al.

PRAIRIE PLAYHOUSE (C??, WINNIPEG)

[

July 7, 1955

“The Canterville Ghost”

SCRIPT: Douglas Haskins.

PERSONNEL: Gustaf Kristjanson (producer).

FOUR’S COMPANY (TORONTO)

[

June 24, 1961

“The Canterville Ghost”

SCRIPT: Alan Rossiter King.

PERSONNEL: John Reeves (producer).

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

[???day—10:07-11:00 PM]

July 15, 1974

“The Canterville Ghost”

[“...The ghost of Sir Simon de Canterville, who, after 400 years is but a ghost of his former self, goes into a towering rage when an American business tycoon, who has brought the Canterville castle to America stone by stone, refuses to be frightened by the antique spook and even threatens to tear the castle down again stone by stone...”]

SCRIPT: George Lowther.

PERSONNEL: Himan Brown (producer-director).

CAST: Mildred Clinton (Lady Eleanore), Bob Dryden (Hiram Otis), Arnold Moss (Sir Simon), William Redfield (Geoff Canterville), Marian Seldes (Virginia).

(WORLD SERVICE—BBC)

[Monday—12:15-12:45 PM]

December 22, 1980

“The Canterville Ghost”

CHRISTMAS SPIRITS (RADIO 4, LONDON)

[???day—2:02-3:30 PM]

January 1, 1993

“The Canterville Ghost”

RADIO TALES (NATIONAL PUBLIC RADIO)

[

July 3, 2001

“The Canterville Ghost”

CAPTAIN GRIMSHAW’S CARGO

[RADIO-SERIAL]

“Mystery story of the sea by Samuel B. Dickson...a drama of storms, mutiny and rum-runners.”

Redone in 1932 as *Mad Cargo*.

ORIGINATION: KTAB, Oakland, California.

DURATION: April 13-[May 25], 1931.
PERSONNEL: Samuel B. Dickson (scriptwriter).
CAST: Helen Dean (Mrs. Lorrimer), et al.

[CHRONOLOGY]

CAPTAIN GRIMSHAW'S CARGO (KTAB, OAKLAND)

[Monday—8:00-8:30 PM]

April 13, 1931 **[PART 1]**

April 20, 1931 **[PART 2]**

April 27, 1931 **[PART 3]**

[“...revealing the cargo's true nature, with terrible adventure for the Lorrimers...”]

[Monday—8:30-9:00 PM]

May 4, 1931 **[PART 4]**

[“...Moggs, the cook, seizes the ship...”]

May 11, 1931 **[PART 5]**

May 18, 1931 **[PART 6]**

[Monday—9:00-9:30 PM]

May 25, 1931 **[PART 7]**

[“...Moggs, the ship's cook, commits his last folly...”]

CAPTAIN MURDERER

[SHORT-STORY]

[*Radio Times*, November 11, 1938] “A record number of ‘fades’ is expected when Olive Shapley produces *Captain Murderer*, an essay in the macabre based by G. Dewi Roberts on a story by Charles Dickens, with unlimited Effects, on November 25.”

[*Radio Times*, November 18, 1938] “Here is a radio adaptation of a Dickens short story about a Bluebeard who made a habit of cutting up and making pies of his fair brides. These pies he afterwards ate.

“Norman Fulton, who has composed the incidental music for this programme, is a member of the BBC North Regional staff.

“*Captain Murderer* will give Olive Shapley an unusually busy time at the dramatic control panel, for it is the sort of play that is full of all kinds of effects, musical and otherwise, to be faded up and down behind the actors' lines.”

[CHRONOLOGY]

(NORTHERN PROGRAMME, NEWCASTLE—BBC)

[Friday—8:00-8:30 PM]

November 25, 1938 **“Captain Murderer”**

[RADIO TIMES: “...Here is a radio adaptation of a Dickens short story about a Bluebeard who made a habit of cutting up and making pies of his fair brides. These pies he afterwards ate...”]

SCRIPT: G. Dewi Roberts (adapted from the story by Charles Dickens).

PERSONNEL: Norman Fulton (music), Olive Shapley (producer).

THE CAPTAIN OF THE POLE-STAR

[SHORT-STORY]

Story by Sir Arthur Conan Doyle, first published in 1890...

[CHRONOLOGY]

THE CBS RADIO MYSTERY THEATER (WRVR, NEW YORK)

[???day—10:07-11:00 PM]

October 6, 1978 **“The Captain of the Pole-Star”**

[“...John Ray, a young medic, signs on as doctor of the Polestar, a whaling ship. He is warned that the voyage will be dangerous and that the ship's captain, David Cragie, is so temperamental that he allows no

one in the cabin, not even the steward. Now, after six weeks of searching for whales in the Arctic, Dr. Ray and the crew are terrified by the strange noises emanating from the captain's quarters and by the ice that is closing in around them..."

SCRIPT: Murray Burnett.

PERSONNEL: Himan Brown (producer-director).

CAST: Court Benson (Captain Cragie), Earl Hammond (Bruce), Paul Hecht (Dr. John Ray), Joan Shay (Flora).

EXTANT RECORDING

CAPTAIN POST, CRIME SPECIALIST

[RADIO-SERIAL]

Despite the title and the opening lead-in which suggests a story more of gangs and organized crime, this serial is in actuality the earliest of one of Morse's thematic constants: a decaying family in a decaying house.

Morse: "In 'Captain Post, Crime Specialist' we used the hair-raising sound of a siren rising and falling behind the slow movement of ocean waves. These waves, the announcer told the audience, in a mysterious whisper, were the waves of crime that were sweeping over the country leaving in their blood-wake atrocious deeds too terrible even to be whispered."

"One of my peculiar wishes was to have a detective hero of my very own. Thus Captain Carter Post came into being, in the serial 'Captain Post, Crime Specialist.' In the beginning, about all I had was the name. Week by week, I pounded out the episodes just in time to get them into the hands of the producer for the week's show. And as each episode appeared, the plot developed stronger and stronger until, about the seventh episode, the producer and I had a REAL show on our hands. From then on it was easy sledding, and I sailed into the last three episodes for as smashing a climax as you could ask for."

"Waves of crime again disturb the nimble mind of Captain Post, who will recount another series of adventures for KYA listeners..."

Elements of this script were later incorporated by Morse into his I Love a Mystery serial "Hollywood Cherry" (also known as "The Thing That Cries in the Night").

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

DURATION: December 5, 1930-February 6, 1931 (KGO); August 17-October 19, 1932 (KYA).

PERSONNEL: Richard LeGrand (director—1932, KYA), Carlton E. Morse (scriptwriter; director—1930, KGO).

CAST [1930, KGO]: Bernice Berwin (Laura Worth), Bobbe Dean (Anna May Worth), Dorothy Desmond (Betty Von Loughner), Bert Horton (John Worth), Thomas Kelly (William Worth), Richard LeGrand (Captain Carter Post), Rollon Parker (Fritz Zeigler), Michael Raffetto (Dr. Ernest Qoon), Victor Rodman (Commissioner Gifford), Barton Yarborough (Sergeant Jack Long).

EXTANT RECORDINGS: None.

[CHRONOLOGY]

CAPTAIN POST, CRIME SPECIALIST (KGO, SAN FRANCISCO—NBC-PACIFIC COAST RED)

[Friday—10:00-10:30 PM]

December 5, 1930

[PART 1] "Murder by Phone"

["...Preliminary to the action of the play, listeners will be told of a series of seemingly natural deaths befalling a group of people. A link ties each of these deaths together—one that leads relatives to believe that a murderer is at work... Captain Post is called to investigate a series of telephone calls in which young John Worth, wealthy San Francisco resident, has been told that he is to be murdered at a certain time. In spite of the protection given him at the appointed hour, the young man is murdered in a mysterious manner that gives the story a startling and baffling climax..."]

December 12, 1930

[PART 2] "The Phantom with the Knife"

["...Tonight's story tells of another crime being laid at the door of the

- same murderer. A young girl is being subjected to a series of small flesh wounds inflicted by a phantom knifer. The horror of discovering a new wound is gradually driving her insane. Captain Post gets on the case and another battle of wits with the criminal is the result...”]
- December 19, 1930 **[PART 3] “A New Kind of Murder”**
[“...Betty von Loughner attempts suicide after a series of knife slashings plays upon her fear of blood until she is driven to the point of self-destruction. The next victim of the murderer is the French maid in the household...”]
- December 26, 1930 **[PART 4] “Dead Men Don’t Talk”**
[“...The latest murder in the Worth household points the finger of suspicion at Professor Ernst Qoon, a friend of the Worth family, and reveals the mysterious telephone call that caused a death in the first episode. Captain Post has drawn a net around the Worth house and is gradually subjecting each of its members to a severe grilling in an attempt to trap the murderer... Fritz Ziegler, laboratory assistant of Professor Qoon, is murdered as he is about to tell Captain Post the name of the murderer...”]
- [Friday—9:30-10:00 PM]*
January 2, 1931 **[PART 5] “Murder in Triplicate”**
[“...Three members of the Worth household have been murdered by a mysterious psychological killer. As a result, Ernst Qoon, professor of psycho-physics, has been taken into custody by Captain Post. The last words of Fritz Zeigler, his young student assistant, who was mysteriously killed, seemed to have pinned the series of crimes to the scientist. Startling developments after he has been locked up prove conclusively that he has been wrongly accused... Qoon expresses the theory that the killer is ‘not only a bangup murderer, but a supreme egoist as well.’ Qoon, discovering that two of the deaths were due to the administering of a poison which he had prepared from a secret formula, lays a trap for the murderer. He puts a box of matches, coated with the poison, on the mantelpiece, hoping the killer will attempt to get possession of it. When his back is turned the matches disappear. They are subsequently found in Laura Worth’s handkerchief...”]
- January 9, 1931 **[PART 6] “The Match Murder”**
[“...At the insistence of Police Commissioner Gifford, a reconstruction is staged of one of the crimes that Captain Post is investigating... All members of the Worth household are forced to repeat as accurately as possible their actions just previous to the killing of Annette, the French maid...”]
- January 16, 1931 **[PART 7] “Something About Gifford”**
[“...Sergeant Jack Long, who cleared up the mystery of the City of the Dead, enters the Worth case in tonight’s episode. He is called into the case after Commissioner of Police Gifford is hurled out of the second story window of the Worth residence... Gifford’s death is the fifth murder that has occurred in the Worth place within thirty-six hours... At the close of the episode, Anna May Worth screams and faints, and when the others go to her assistance, they discover that William Worth, her husband, has disappeared from the group...”]
- January 23, 1931 **[PART 8] “The Murderer’s Game”**
January 30, 1931 **[PART 9] “The Stage Set for Murder”**
[“...Betty, whose wrists were slashed in an earlier episode, meets her death in tonight’s chapter... Betty either throws herself down a flight of stairs or is thrown. A letter supposedly left by Betty, indicated suicide and placed the guilt of the murders in the Worth household on Ernst Qoon... The name of the actual murderer, the motive for the crimes, and the rest of the mysteries connected with the story will be revealed in the

February 6, 1931

final episode next Friday night..."]

[PART 10] "The End of the Trail"

["Betty was revealed last night as the perpetrator of the crimes that Captain Post had been investigating in the Worth household. Betty, it seems, had been suffering from a martyr complex. She was in love with Qoon and had laid her plans carefully so that she could revenge herself upon the entire Worth household. She had fastened a pistol in place at the head of the stairs and attached a thread to it, intending to inflict a slight wound in her arm to give the impression that her life had been threatened. Through a miscalculation she received the bullet full in the arm. The shock and the force of the bullet's impact caused her to lose her balance and topple down the stairs..."]

CAPTAIN POST, CRIME SPECIALIST (KYA, SAN FRANCISCO)

[Wednesday—9:15-9:45 PM]

August 17, 1932

[PART 1] "Murder by Telephone"

August 24, 1932

[PART 2] "The Monster with the Knife"

August 31, 1932

[PART 3] "A New Kind of Murder"

September 7, 1932

[PART 4] "Dead Men Don't Talk"

September 14, 1932

[PART 5] "Murder in Triplicate"

September 21, 1932

[PART 6] "The Match Murder"

September 28, 1932

[PART 7] "Something About Gifford"

October 5, 1932

[PART 8] "The Murderer's Game"

October 12, 1932

[PART 9] "The Stage Set for Murder"

October 19, 1932

[PART 10] "The End of the Trail"

LA CARA OCULTA

[RADIO-SERIES]

"The local transmitter of Radio Almagro employee of the Council of Education and Culture of the City has summoned the Contest of Short Story of Mystery and Terror...The idea to organize this contest arose as a result of the emission within the local transmitter Almagro from the program 'The Dark Side', wireless space directed by Romo Conde, and who includes different aspects from the mystery and the world paranormal."

ORIGINATION: Onda Almagro 107.7.

DURATION: 2005.

PERSONNEL: Romo Conde (director).

EXTANT RECORDINGS: Unknown.

CARMILLA

[SHORT-STORY]

"Miss Fletcher will be remembered by Columbia network fans for her delightful whimsy, 'My Client, Curley,' story of a caterpillar who danced like a cobra whenever anyone played 'Yes Sir, That's My Baby.'"

"Earle McGill, author of 'Radio Directing,' says the production is a challenge to the art of hiding the real plot until the climax. 'Carmilla' McGill says, "is the story of a personality so disarming that the most delicate nuances of character have to be guarded, so that when the awful truth becomes known, the shock will be sudden—and the reaction correspondingly quick. Otherwise we'll all have insomnia."

[Northern Ireland Drama] "Sheridan Le Fanu's classic novella Carmilla was published in the 1872 ghost story collection 'In a Glass Darkly', since when its influence can be traced on everything from Bram Stoker's novel 'Dracula' to Dreyer's 1920s film 'Vampyr' and Hammer's lurid 1970s film 'The Vampire Lovers'. Le Fanu's original is far more than a vampire story, however, offering a love story plausible in its complexity, a subtle psychological study of individuals at the mercy of the unknown, and an elegant chiller all in one."

EXTANT RECORDINGS: “Carmilla” (*The CBS Radio Mystery Theatre*, July 31, 1975), “Carmilla” (*Nightfall*, 11/20/81).

[CHRONOLOGY]

THE COLUMBIA WORKSHOP (WABC, NEW YORK—CBS)

[Sunday—

July 28, 1940

“Carmilla”

[“...‘Columbia Workshop’ audiences are in for the spine-tingling surprise of their lives—plus an understandable desire to lock all the doors and windows—when Director Earle McGill presents Lucille Fletcher’s modernization of Sheridan Le Fanu’s ‘Carmilla’...”]

SCRIPT: Lucille Fletcher.

PERSONNEL: Earl McGill (director).

CAST: Peter Cappel (Tony), Jean Colbert, Maurice Franklin (Reverend Witherspoon), William Johnstone (Dodge), Jeanette Nolan (Carmilla), Neal O’Malley, Effie Palmer, Joan Tetzl (Helen Dodge), Gladys Thornton (Mrs. Wood), Tom Tully.

EXTANT RECORDING

UNUSUAL PEOPLE (WEVD, NEW YORK)

[Tuesday—10:30-11:00 PM]

March 6, 1945

“Carmilla”

SCRIPT: Lucille Fletcher.

PERSONNEL: Jack Curtis (announcer), Edward Ludlum (producer-director).

CAST: Michael Blair, Harriet Burke, Marion Chancer, Sterling Cheseldine, Helen Thomas (Carmilla).

THE HALL OF FANTASY (WGN, CHICAGO)

[Monday—9:00-9:30 PM]

July 3, 1950

“The Tomb of Carmilla”

HALLOWEEN DRAMA (WFUV, NEW YORK)

[Thursday—8:00- PM]

October 31, 1957

“Carmilla”

[“...front the Gothic tale by Sheridan Le Fanu about a mysterious girl, a moldering castle on the Rhine and manifestations of ancient evils...”]

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

[???day—10:07-11:00 PM]

July 31, 1975

“Carmilla”

[“...Nineteen-year-old Laura Stanton, living with her father in an isolated Austrian mansion, is delighted when one of the victims of a carriage accident, 19-year-old Carmilla, agrees to stay with them. They become very close friends until Laura learns who—and what—Carmilla really is...”]

SCRIPT: Ian Martin.

PERSONNEL: Himan Brown (producer-director).

CAST: Court Benson (Dr. Zulig), Staats Cotsworth (Mr. Stanton), Martha Greenhouse (Contessa), Mercedes McCambridge (Laura Stanton), Marian Seldes (Carmilla).

EXTANT RECORDING

SEARS RADIO THEATER (

[Wednesday—
March 7, 1979

“Carmilla”

SCRIPT: Brainard Duffield.

PERSONNEL: Elliott Lewis (producer), Fletcher Markle (director), Vincent Price (host, narrator).

CAST: Antoinette Bower, Ann Gibson, Anne Seymour, Olan Soule, et al.

EXTANT RECORDING

NIGHTFALL (TORONTO—CBC)

[Friday—7:30-8:00 PM]

November 20, 1981

“Carmilla”

[“...Vampire classic delves into the psychology of friendship between two girls...”]

SCRIPT: John Douglas, Graham Pomeroy.

PERSONNEL: Bill Howell (producer).

CAST: Eve Crawford, Douglas Campbell, Maureen Fitzgerald, Dorothy Ann Haug, Martha Henry, Eric House, Douglas Rain.

EXTANT RECORDING

AFTERNOON PLAY (RADIO 4, LONDON—BBC)

[???day—

June 5, 2003

“Carmilla”

SCRIPT: Don McCamphill.

PERSONNEL: Lawrence Jackson.

CAST: Brana Bajic (Carmilla), Kenneth Cranham (General Spielsdorf), Anne-Marie Duff (Laura), Celia Imrie (Madame Perrodon), Jacqueline Pearce (The Duchess), David Warner (Father).

[Sources]

“Spine Tinger Booked on Air Sunday Night.” *Mason City Globe-Gazette* (July 27, 1940).

THE CART OF DEATH

[NOVEL]

[*Encyclopedia of Fantasy*] “In *Korkarlen* (1912; translated by W. F. Harvey as *Thy Soul Shall Bear Witness!* 1921 UK) she portrays the emissary of Death who on a New Year’s Eve comes driving his old cart into a small town to collect the spirits of the dead.”

The novel has been filmed thrice, first in Sweden in 1921 by Victor Sjöström (this version is variously known as *The Phantom Carriage*, *The Stroke of Midnight*, and *Thy Soul Shall Bear Witness*), and later by Julien Duvivier (*La charrette fantôme*, 1939) and Arne Mattsson (1958).

“...she called it ‘my Christmas Carol’, recognising her debt to Dickens. Sjöström directs himself as a drunken reprobate given the chance on New Year’s Eve to change his life instead of being condemned to drive a horse-drawn hearse. This moving, innovative picture, which Bergman watched every year...” *Thy Soul Shall Bear Witness* was a primary influence on the gothicisms of Ingmar Bergman.

“David Holm is angry and destitute, a disabled unemployed glass blower with a wife and two children. He gets drunk in the bad parts of town with his friends Georges, Pierre, and others. It’s New Year’s eve, and Georges tells of the legend that Death has a phantom cart that the dying can hear rolling towards them, and whosoever dies New Year’s midnight must take Death’s job on the cart for the coming year. Georges is so frightened of dying at midnight that he gets lost, falls off a roof, and dies. David finds shelter from the cold at a brand new Salvation Army shelter, where pretty young Sister Edith greets him as the blessed first visitor. She hopes to reform the rough David, and she makes him promise to return to her in a year. David leaves angrily, and in the coming months Edith tracks him down to learn more about his hostile life, including how he beats his wife and starts fights in the bars. By the next winter, David resents his promise to visit Edith, and he goes to a graveyard where he is killed in a fight. Georges rides up in the cart of Death, wishing to teach David regret. As phantoms they visit David’s wife, who is about to poison herself and the children. David is horrified, but then Georges takes David to Sister Edith, who is dying

from the flu. David begs another chance, and Georges agrees to keep Death's job another year so David can return to rescue his family. With Sister Edith's ghost by his side, David sheds tears for the first time, and his wife takes him back in time.

"The appearances of Death with the transparent cart are subsequently all the more haunting, especially when Death calls spirits to rise from their bodies with the command "Prisoner, come out of your Prison".

[CHRONOLOGY]

(NATIONAL PROGRAMME, LONDON—BBC)

[Friday—10:00-10:45 PM]

December 28, 1934

"The Cart of Death"

SCRIPT: Marianne Helweg (translator, scriptwriter).

PERSONNEL: M. H. Allen (producer).

CAST: Ruth Anderson, John Cheate, Edward Craven, Roy Emerton, Gwendolen Evans, Winifred Evans, Wallace Evenett, Marne Maitland, Mary O'Farrell, Janet Taylor, Gladys Young.

CASE HISTORY

[RADIO-SCRIPT]

Original drama by Milton Geiger was the fifth broadcast of *The Columbia Workshop*.

"Simulated conditions approached reality somewhat more closely than was anticipated during the rehearsal of last week's CBS Columbia Workshop experimental drama. The scene was laid in a hospital where oxygen was being administered in an effort to revive an unconscious aviator. Normally, a tank of compressed air is employed for such sound effects, but at rehearsal time only a tank of oxygen was available. The oxygen was allowed to escape on one side of the microphone while Kenneth Delmar breathed heavily as would a man in a coma. All at once, to the bewilderment of director Irving Reis, Delmar began missing cues and blinking. Investigation showed that Delmar was literally over-stimulated from breathing the escaping gas."

[CHRONOLOGY]

THE COLUMBIA WORKSHOP (WABC, NEW YORK—CBS)

[Saturday—

August 15, 1936

"Case History"

SCRIPT: Milton Geiger.

PERSONNEL: Irving Reis (director).

CAST: Kenneth Delmar (Rivers), Edwin Jerome, et al.

EXTANT RECORDING

THE CASE OF CHARLES DEXTER WARD

[NOVEL]

"The famous story from the pen of the cult horror author HP Lovecraft (1890-1937) as a complex, atmospheric drama, dubbing as part of the award-winning series of horror Cabinet.

"The young Charles Dexter Ward disappears on 13 April trace from the mental hospital by Dr. Waite on the island of Conanicut. His family doctor Dr. Marinus B. Willett - a good friend of his parents - can look back on the very strange case of insanity, apparently from the employment of the young man with his own family history comes ...

"The conduct of Charles Dexter Ward makes his parents more and more of the mental health of her son doubts. Finally, the atmosphere in the stately mansion, so poisoned, that they are almost happy about the excerpt from Charles is. As a new tenure, he has chosen a bungalow, located in the vicinity of the possession of his ancestor Joseph Curwen is located. Curwen stood in the 18th Century suspected, a powerful warlock to be ..."

[Program information]

ORIGINATION: Titania Medien, Berlin.

DURATION: Released on April 15, 2008.

PERSONNEL: Marc Gruppe (scriptwriter, director).

CAST: Hans-Werner Bussinger, Julien Haggège, Andreas Mannkopff, Ernst Meincke, Cornelia Meinhardt, Torsten Michaelis, Michael Pan, Frank Schaff, David Turba.

EXTANT RECORDINGS: Available directly from Titania Medien or through Amazon.de.

[CHRONOLOGY]

GRUSSELKABINETT (TITANIA MEDIEN, BERLIN)

Circa 2008

“Der Fall Charles Dexter Ward”

EL CASERON DEL VAMPIRO

[RADIO-SERIAL]

Cited in *Los Andes On Line* article. “Mabel Roman, occulta bajo el seudonimo de Claudio Malbran: Madre Negra (1950) y El Caseron del Vampiro.”

Mabel Roman: “Good, then despues him taste as much the layer, that Ubriaco said to me: -;Esta layer is beautiful! iQue I can do with her... And me ocurrio: - For a vampire... Everything thought about function of the layer; because the things are born asi sometimes. And escribi the big rambling house of the vampire. I queria not to make a vampire common; he was a man who in a fire undergoes very important burns in the face, is hidden with one chewed of normal face, that one takes off in the full moon-lits night, and then becomes vampire and monster. But it does not know its condition, is a good man. Single that when there is Full Moon, grows the eyeteeth, discovers their burned face to him; that is, everything a fright. He was very graceful, because ademas when I escribia tapeworm fear. It was with my maquina, and the baby giving returned around. It watched my hijita, and me decia, is one vergüenza to be scared, because she always worries to me that it was not scared of anything. Then it watched it, she sonreia, and it gave value me; the value never knew that it gave me. I worked like actress ademas; towards the fiancée of the vampire. Since the author, the creator of Frankenstein, is a woman, pense, good I, can create a vampire, are so many, that one but... but mio is going to be good. And this personage, in I complete act, when he discovers that that being who kills people is the same one, one makes ataud and he sacrifices his life. It is a very special vampire. The romance with their continuous fiancée in the other world, is happy in but alia; where everything is pure, where each thing this in its place.

Altavista Babelfish translated the title as *Big Rambling House of the Vampire*.

[CHRONOLOGY]

EL CASERON DEL VAMPIRO (MENDOZA, PERU)

Circa 1950s

SCRIPT: Mabel Roman (pseudonym of Claudio Malbran).

THE CASK OF AMONTILLADO

[SHORT-STORY]

Edgar Allan Poe story, one of his more adaptable to the dramatic medium...

[Norman Kraeft, *The Garfieldian*, December 26, 1946] “On the dramatic front, chilling and sinister Sydney Greenstreet uncorks a cask of horror in a dramatization of Poe’s *The Cask of Amontillado* (Decca, DA-479). In all honesty, though, we must confess that Poe’s narrative still gives us a bigger bang than do the dramatic versions. By overworking horror, the cast has turned the basement scene into a rather ludicrous Hollywood chase, rather than retaining Poe’s subtle and horrible psychological tension.”

[November 18, 1931] “‘The Cask of Amontillado,’ Edgar Allen Poe’s weird [sic] story, will be ‘radio dramatized’ tonight by the Eno Crime Club... The tale deals with a terrible revenge...”

[Program log]

ORIGINATION: Various.

DURATION: Various.

PERSONNEL: Himan Brown (producer-director—1975, *CBS Radio Mystery Theater*), Georgia Fifield (director—1933, KNX), Nick Fisher (scriptwriter—1982, *Thirty-Minute Theatre*), George

Lowthar (scriptwriter—1975, *CBS Radio Mystery Theatre*), Helen Norris (scriptwriter—1933, KNX), Yuri Rasovsky (scriptwriter, director—1975, *National Radio Theater*).

CAST [1933, KNX]: Stuart Buchanan, John Coates, Georgia Fifiield, Gale Gordon.

CAST [1937, *Sunday Night Party*]: Claude Rains, et al.

CAST [1945, *Molle Mystery Theatre*]: Berry Kroeger, et al.

CAST [1982, *Thirty-Minute Theatre*]: Geoffrey Collins, Miranda Forbes, David March.

EXTANT RECORDINGS:

[CHRONOLOGY]

POE'S TALES (WBZ, BOSTON)

[Friday—8:30-9:00 PM]

July 15, 1932 **"The Cask of Amontillado"**

SHORT STORIES FROM LIFE (KHJ, LOS ANGELES)

[Sunday—2:30-3:00 PM]

July 24, 1932 **"The Cask of Amontillado"**
["...Prof. Lindsley..."]

(KNX, HOLLYWOOD)

[Wednesday—8:30-9:00 PM]

March 8, 1933 **"An Excellent Jest"**
["...The play is a dramatization by Helen Norris of Edgar Allan Poe's story, 'The Cask of Amontillado'..."]

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

[Thursday—8:30-9:00 PM]

July 20, 1933 **"The Cask of Amontillado"**

[Sunday—10:30-11:00 PM]

November 19, 1934 **"The Cask of Amontillado"**
["...The CBS Dramatic Guild is repeating Edgar Allen Poe's thriller..."]

December 2, 1934 **"The Cask of Amontillado"**

(WAAF, CHICAGO)

[Sunday—3:30-3:45 PM]

December 16, 1934 **"The Cask of Amontillado"**

THE KPRC DRAMATIC PLAYERS (KPRC, HOUSTON)

[Saturday—9:00-9:30 PM]

January 5, 1935 **"The Cask of Amontillado"**

(WBZ, BOSTON)

[Wednesday—11:30 PM-12:00 MIDNIGHT]

January 16, 1935 **"The Cask of Amontillado"**

THE MYSTERY PLAYERS (KYA, SAN FRANCISCO)

[

March 2, 1935 **"The Cask of Amontillado"**

ADVENTURES IN LITERATURE (KNX, HOLLYWOOD)

[

April 28, 1935 **"The Cask of Amontillado"**

(NORTHERN IRELAND—BBC)

[Saturday—7:30-8:00 PM]

September 28, 1935 **"The Cask of Amontillado"**

[“...read by Raymond Glendinning...”]

THE BLACK CHAPEL (KNX, HOLLYWOOD)

[Saturday—11:45 PM-12:00 MIDNIGHT]

November 28, 1936 **“The Revenge of Fortunato”**
[“...a spine-chilling tale of Italy’s catacombs...”]

POE’S TALES (WFIL, PHILADELPHIA)

[Tuesday—10:30-11:00 PM]

March 23, 1937 **“The Cask of Amontillado”**

SUNDAY NIGHT PARTY (WEAF, NEW YORK—NBC-RED)

[Sunday—10:00-11:00 PM]

July 18, 1937 **“The Cask of Amontillado”**

BLACK NIGHT (WBAP, FORT WORTH)

[Friday—10:30-11:00 PM]

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...”]

N.T.S.T.C. PROGRAM (WFAA, DALLAS)

[

February 11, 1939 **“The Cask of Amontillado”**

ONCE UPON A MIDNIGHT (KFI, LOS ANGELES)

[Monday—9:00-9:30 PM]

April 8, 1940 **“The Cask of Amontillado”**

(WILL, URBANA)

[Tuesday—

September 1, 1942 **“The Cask of Amontillado”**

THE KATE SMITH HOUR (WABC, NEW YORK—CBS)

[Friday—8:00-8:30 PM]

January 8, 1943 **“The Cask of Amontillado”**
[“...Kate Smith will present the first of her new half hour Variety programs when she has as her guest artist deep-voiced Peter Lorre, bogey man of the screen... Lorre, the man with the sepulchral voice, will be starred in a radio adaptation of Edgar Allen Poe’s famous story. It tells the diabolical plot of a man who lures a supposed friend into a wine cellar, secretly intent on murder...”]

STORIES BY OLMSTED (WMAQ, CHICAGO—NBC-RED)

[Tuesday—10:45-11:00 PM]

April 13, 1943 **“The Cask of Amontillado”**

THE WEIRD CIRCLE (NBC DISC SERIES)

Circa 1944

“The Cask of Amontillado”

MOLLE MYSTERY THEATRE (WEAF, NEW YORK—NBC)

[

April 24, 1945 **“The Cask of Amontillado”**

MY FAVORITE STORY (KNX, HOLLYWOOD)

[Saturday—5:15-5:30 PM]

January 19, 1946 **“The Cask of Amontillado”**

TALES OF THE SUPERNATURAL (WWDC, WASHINGTON)

[Sunday—11:30-11:45 PM]

January 20, 1946 **“The Cask of Amontillado”**

APPOINTMENT WITH FEAR (HOME SERVICE, LONDON—BBC)

[Tuesday—9:30-10:00 PM]

April 9, 1946 **“The Cask of Amontillado”**

THE HALL OF FANTASY (KALL, SALT LAKE CITY)

[Sunday—8:30-9:00 PM]

February 23, 1947 **“The Cask of Amontillado”**

(KSMO, SAN MATEO)

[Monday—11:15-11:30 AM]

January 5, 1948 **“The Cask of Amontillado”**

(WWGC, GETTYSBURG)

[Thursday—9:00-9:30 PM]

October 7, 1948 **“The Cask of Amontillado”**

THE NBC UNIVERSITY THEATER (WEAF, NEW YORK—NBC)

[Sunday—3:30-4:30 PM]

March 6, 1949 **“Noseology” / “The Cask of Amontillado” / “The Fall of the House of Usher”**
[“...the Univesity Theater will present a departure from its usual plan of dramatizing novels, and will present three of Edgar Allen Poe’s short stories... Joseph Schildkraut of film and stage prominence will be the narrator...”]

THE HALL OF FANTASY (WGN, CHICAGO)

[Saturday—2:30-3:00 PM]

December 10, 1949 **“The Cask of Amontillado”**

(WCFM, WASHINGTON, D.C.)

[Thursday—9:30-10:00 PM]

March 2, 1950 **“The Tell-Tale Heart” / “The Cask of Amontillado”**
[“...Dramatization by local students...”]

THE HALL OF FANTASY (WGN, CHICAGO)

[Monday—8:00-8:30 PM]

May 1, 1950 **“The Cask of Amontillado”**

[Monday—7:30-8:00 PM]

January 19, 1953 **“The Cask of Amontillado”**

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

[Thursday—7:30-7:55 PM]

April 19, 1957 **“The Cask of Amontillado”**

PLAYHOUSE OF WORLD FAMOUS AUTHORS (ARTRANS, SYDNEY)

Circa 1960s **“The Cask of Amontillado”**

EXPERIMENT IN STEREOPHONY (NETWORK THREE, LONDON—BBC)

[Saturday—10:15-11:15 AM]

March 11, 1961

“The Cask of Amontillado”

OMAR SHAPLI READS EDGAR ALLAN POE (WRVR, NEW YORK)

[Tuesday-Friday—11:30 PM-12:00 MIDNIGHT]

June 3, 1966

“The Cask of Amontillado”

THE CBS RADIO MYSTERY THEATRE (WRVR, NEW YORK)

[???day—10:07-11:00 PM]

January 12, 1975

“The Cask of Amontillado”

[“...Fortunato Bellini, to whom vineyard owner Arno Montresor is deeply in debt, demands from Montresor a cask of Amontillado wine and payment of his debt. Montresor, who has borne a thousand insults from Bellini as best he is able, can find no Amontillado, nor can he pay what he owes the heartless creditor...”]

CAST: Robert Dryden (Fortunato Bellini), Leon Janney (Inspector Murdero), Richard Kiley (Arno Montresor), Roberta Maxwell (Isabella), Francis Sternhagen (Margarita).

NATIONAL RADIO THEATER

Circa 1975

“The Cask of Amontillado”

HALLOWEEN HORRORTHON WITH JOHN CARRADINE (DISC SERIES ON KPAC, PORT ARTHUR)

[Sunday—6:30-7:00 PM]

October 30, 1977

“The Cask of Amontillado”

THIRTY-MINUTE THEATRE (RADIO 4, LONDON)

[Saturday—2:05-2:35 PM]

December 4, 1982

“The Cask of Amontillado”

A BOOK AT BEDTIME (RADIO 4, LONDON)

[Tuesday—11:00-11:15 PM]

December 1, 1983

“Three Stories by Edgar Allan Poe—[2] The Cask of Amontillado”

EDGAR ALLAN POE’S GOTHIC TALES (RADIO 2, LONDON)

[Thursday—11:45 PM-12:00 MIDNIGHT]

December 25, 2003

“The Cask of Amontillado”

CASTING THE RUNES

[SHORT-STORY]

Famous story by Montague Rhodes James, filmed in 1957 as *Night of the Demon...*

[CHRONOLOGY]

ESCAPE (KNX, HOLLYWOOD—CBS)

[

??? ??, 1948

“Casting the Runes”

THE CASTLE OF OTRANTO

[NOVEL]

The 17?? novel by Horace Walpole which kicked off the Gothic movement in British literature was adapted for radio in 1996 by award-winning dramatist Michelene Wandor.

“Walpole wrote *The Castle of Otranto* between June and August of 1764. He tried to pass it off as an actual translation, from the original Italian, of a medieval text written by ‘Onuphrio Muralto’. The first edition of five hundred copies soon sold out, and Walpole admitted, in the second edition, published the following year, that the work was his own. The book has rarely, if ever, been out of print since. *The Castle of Otranto* is often called the first Gothic novel. It contains almost all the classic elements: a foreign setting, walking skeleton, haunted castle, long-lost child identified by his birthmark, ominous threats and events leading to a dénouement that seems unavoidable because it is the logical conclusion of all the converging, providential actions in the plot. *The Castle of Otranto* wonderfully combines the inner turmoil of a most demonic villain — one can almost see the toasting-fork tail under his fine clothes — a valiant hero, whose strength lies in his innocent willingness to go along with his fate; ineffectual, well-meaning friars, a psychic hermit and virtuous maidens. All the internal struggles are played out against the most dramatic landscape of snaking dungeon passages, lightning-struck battlements, thick woods and huge supernatural coats of armor waving giant black plumes at castle windows. The inner and outer aspects of the story are so perfectly matched that it is hard to know which is having most effect and driving the plot. There is, for the listener, a satisfying inevitability that gathers force as the story unrolls, that comes from being caught up in something much larger than the mere mortal. This illuminates the action as dramatically as lightning hits the castle, and makes it as fresh and thrilling today as when it was first devised. The Gothic novel has been extensively parodied. Here is the real thing — larger-than-life emotions that have a power and intensity overwhelmingly their own. Notes by Lesley Young”

[CHRONOLOGY]

(RADIO 4, LONDON—BBC)

[

Circa 1997

“The Castle of Otranto”

SCRIPT: Michelene Wandor (adapted from the novel by Horace Walpole).

PERSONNEL: Andy Roberts (music), Chris Wallis (director).

CAST: David Burke (Father Jerome), Susanah Corbet (Matilda), Alfonsia Emanuelle (Hippolyte), David Fleisham (Federico), Sylvestra Le Touzel (Isobella), Gerrard Murphy (Prince Manfred), Catherine Pampridge (Bianca), Patrick Robinson (Theodore), Robert Wheelan (Iago).

(RADIO 4, LONDON—BBC)

[Tuesday—11:30-

March 16, 2010

“A Guided Tour of the Castle of Otranto”

[BBC RADIO: “...With echoing dungeons, sighing ghosts, terrified virgins and a giant helmet falling from the sky, Rory McGrath guides us round first gothic castle in English fiction...”]

[J. F. WAKEFIELD AT AUSTENONLY.COM: “...This is a fun semi-serious look at Horace Walpole’s Gothick novel *The Castle of Otranto*, written anonymously in 1764 and the first of the Gothick novels, setting the tone for the whole genre... I really enjoyed the approach of Rory McGrath and found it a fascinating journey around the ‘Castle’ itself, which was partly based on Walpole’s home at Strawberry Hill and many other places including colleges in Cambridge...”]

PERSONNEL: Rory McGrath (host).

CASTLES AND THEIR GHOSTS

[RADIO-SERIES]

[*Decatur Evening Herald*, 10/23/27] “...the series of stories which Wirtz [sic] W. Barnitz is relating to National Broadcasting Company Red Network listeners under the general title ‘Castles and Their Ghosts’...”

“Wirt Barnitz, editor of *Nomad Magazine*...”

Originally scheduled to have begun on Tuesday, June 14.

[*New Oxford Item*, June 16, 1927] “Wirt W. Barnitz, native Hanoverian, traveler, editor and lecturer, began a series of stories by radio on Tuesday evening... The first of this series of talks, which will be related by Mr. Barnitz during the summer months through the New York station, was entitled ‘Castles and their Ghosts’.”

[*Zanesville Signal*, June 26, 1927] “He will be heard in one of these interesting narratives on one Sunday evening each month... The unusual stories which he relates will be woven about many of the famous romantic castles of Europe which Mr. Barnitz has visited. Much of the history of each old stronghold will find its way into the narrative. Mr. Barnitz is believed to be one of the originators of the radio short story form of literature and began his work with this sort of material in the early days of broadcasting. His stories are related in a particularly noteworthy free and easy manner.”

[Program information]

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

DURATION: June 26-[October 23], 1927.

PERSONNEL: Wirt W. Barnitz (storyteller).

EXTANT RECORDINGS: None.

[Program log]

CASTLES AND THEIR GHOSTS (WEAF, NEW YORK—NBC-RED)

[*Tuesday—7:45-8:00 PM*]

June 14, 1927

[*Sunday—8:45-10:00 PM*]

June 26, 1927

July 31, 1927

“Castles on the Rhine and Their Ghosts”

August 21, 1927

“Medieval Castles and Their Ghosts”

[*Sunday—10:15-10:30 PM*]

October 23, 1927

“The Ghost of Blarney Castle”

“...The next ghost to step forth will be of Celtic variety... An ancient Irish spectre has resided for centuries in the Blarney Castle, it has been said, making the old pile at night no place for those of timid heart. Barnitz will relate the experience of an encounter with this venerable ghost at a time when it was most palpably visible...”]

[Sources]

PERIODICALS: *Decatur Herald*.

THE CAT AND THE CANARY

[STAGE-PLAY]

As a play John Willard’s thriller was one of the biggest successes of the 1920s. As a film Paul Leni’s 1927 adaptation is considered an authentic precursor of Universal’s horror cycle of the Thirties. But as a radio play it’s hardly been on the map, with only two adaptations discovered to date.

[CHRONOLOGY]

MOLLE MYSTERY THEATRE (WEAF, NEW YORK—NBC)

[*Tuesday--*

March 7, 1944

“The Cat and the Canary”

[*BERKELEY DAILY GAZETTE*: “...A mysterious will read at midnight, 20 years after the author’s death in a haunted house, will be the theme of ‘Cat and the Canary’...”]

SATURDAY NIGHT THEATRE (HOME SERVICE, LONDON—BBC)

[Saturday—9:15-10:45 PM]

February 26, 1955

“The Cat and the Canary”

[“...Nottingham Playhouse Company in John Willard’s melodrama...”]

SCRIPT: Victor Menzies (adapted from the stage play by John Willard).

PERSONNEL: Victor Menzies (producer).

CAT WIFE

[RADIO-SCRIPT]

One of the most famous of Arch Oboler’s *Lights Out* scripts—and one of the few recordings to survive from the original Chicago run of the show.

[1938, press release] “To start things off Karloff will do a revival of ‘Cat Wife,’ a favorite horror drama of the Lights Out listeners. It seems they wrote in and wanted him to do the piece, as full of shivers as anything that Lights Out has presented.”

[*Capital Times*, June 14, 1939] “Betty Winkler can’t avoid being a cat. As title role player in ‘Cat Wife’ more than a year ago, she turned out a stellar dramatic performance in the Lights Out drama. Tonight, over WIBA at 10:30, Betty Winkler will turn into a cat again when she becomes the voice of the black-pelted, green-eyed alley cat that stalks across Robert Gerson Powers’ Lights Out horror plot to participate in a ghastly murder climax.”

[*Circleville Herald*, September 12, 1940] “Girl Alone star, Betty Winkler, will fly to the coast for her guest shot on the Arch Oboler series, staying there only long enough for the rehearsal and broadcast. Vehicle will be ‘The Cat Wife,’ which she did with Boris Karloff two years ago.”

[*Hammond Times*, November 13, 1940, Paul K. Damai] “Incidentally we just received a letter from Arch which reads in part: ‘...on the Cat Wife show I personally asked for a middle commercial simply because I felt there was such danger of the drama becoming so real to children listening, that it would be wise to take a deep breath in the middle and say ‘Look, folks—this is all in fun.’”

PERSONNEL: Arch Oboler (scriptwriter; director—1940, 1943).

[CHRONOLOGY]

LIGHTS OUT (WMAQ, CHICAGO—NBC-RED)

[Wednesday—11:30 PM-12:00 MIDNIGHT]

June 17, 1936

“Cat Wife”

CAST: Betty Winkler, et al.

February 17, 1937

“Cat Wife”

CAST [1937, *Lights Out*]: Betty Winkler, et al.

April 6, 1938

“Cat Wife”

[“...It is the story of a neurotic wife, played by Betty Winkler, who drives her husband, Karloff, to the point of insanity... Miss Winkler created the Cat Wife role and appeared in both previous presentations...”]

CAST [1938, *Lights Out*]: Boris Karloff, Betty Winkler (Linda), et al.

EXTANT RECORDING

EVERYMAN’S THEATRE (

[

October 18, 1940

“Cat Wife”

[“...Arch Oboler has written an Everyman Theater play for Betty Winkler, Chicago serial actress who has carved an enviable radio career for herself since he wrote some of his early scripts for her. This one concerns psychological twists appropriate to the approaching Halloween...”]

CAST [1940, *Everyman’s Theatre*]: Raymond Edward Johnson, Betty Winkler (Linda).

EXTANT RECORDING

YOUNG IDEAS (KNX, HOLLYWOOD—CBS)

[Sunday—1:00-1:30 PM]

August 24, 1941

“Cat Wife”

[CHARLESTON DAILY MAIL: “...‘Cat Wife,’ an original radio drama by Arch Oboler, is presented by the junior staff of KNX, the Columbia station in Hollywood, today at 4 on WCHS. The production is directed by Bob Guggenheim, young contact man at CBS, and the cast includes tour guides, clerks, stenographers and page boys. Oboler is guest producer, supervising the work of the various junior staff members. ‘Cat Wife’ concludes the series of radio dramas broadcast under the program title, ‘Young Ideas’.”

LIGHTS OUT (WABC, NEW YORK)

[Tuesday--????]

January 19, 1943

“Cat Wife”

[“WILL COME FROM THE LOCAL CBS STUDIO”—NYC]

[NOTE: The 1943 performance of “Cat Wife” is available under the title of “Alley Cat” in a syndicated package released by Oboler in the early 1970s as *The Devil and Mr. O.*]

THE DEVIL’S PLAYHOUSE (WTOP, WASHINGTON)

[Sunday—11:05-11:30 PM]

October 15, 1944

“Cat Wife”

THE CAT’S CLAW

[STAGE-PLAY]

Listing in *New York Times*...

[Program information]

ORIGINATION: WEVD, New York City, New York.

DURATION: October 1, 1930

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

[Program log]

(WEVD, NEW YORK)

[Wednesday—2:45-3:00 PM]

October 1, 1930

“The Cat’s Claw”

THE CAT’S CLAW

[STAGE-PLAY; RADIO-SERIES]

“Ed Van Riper (no relation to Kay) has turned out a new mystery serial, ‘The Cat’s Claw,’ which makes its debut at the ‘ghostly hour’ of 11:45 p.m. over KMTR. Adapted from the stage play of the same name which was produced on the New York stage, the air production guarantees a certain amount of shivers and shudders.”

[LAT, 4-5-36] “The sixth and final episode of the mystery serial, ‘The Cat’s Claw,’ will be offered over KMTR at 11:45 p.m. However, the same group of players will continue to present a complete mystery story each Sunday evening at the same time.”

[KMPC] This quarter-hour KMPC series had three distinct runs in relatively quick succession between the end of 1937 and the beginning of 1939. It possibly could be considered a forerunner to the Beverly Hills station's version of *The Hermit's Cave*, which started in 1940, a year after *The Cat's Claw* went off the air. The possibility also exists that it could have been a re-broadcast of an earlier series of the same name which ran in 1936-37 on KMTR (and, later, KFAC) and was written by Ed Van Riper.

In all likelihood it was a straight-forward mystery series rather than horror, but some of the story titles suggest a creepy edginess to the proceedings: "House of No Doors" (11/7/38), "Through Dead Man's Eyes" (11/14/38), "White Lady of the Tower" (1/2/39), and "House of Mad Laughter" (1/9/39).

ORIGINATION: KMTR, Hollywood, California (first series); KFAC, Los Angeles, California (second series); KGER, Long Beach, California (third series); KMPC, Beverly Hills, California (fourth series).

DURATION: March 1-May 31, 1936 (KMTR); July 9, 1936-February 6, 1937 (KFAC); March 10-November 23, 1937 (KGER); December 11, 1937-January 16, 1939 (KMPC).

PERSONNEL: Ed Van Riper (scriptwriter, producer).

EXTANT RECORDINGS: None.

[CHRONOLOGY]

THE CAT'S CLAW (KMTR, HOLLYWOOD)

[Sunday—11:45 PM-12:00 MIDNIGHT]

March 1, 1936	"The Cat's Claw" [PART 1]
March 8, 1936	"The Cat's Claw" [PART 2]
March 15, 1936	"The Cat's Claw" [PART 3]
March 22, 1936	"The Cat's Claw" [PART 4]
March 29, 1936	"The Cat's Claw" [PART 5]
April 5, 1936	"The Cat's Claw" [PART 6]
April 12, 1936	
April 19, 1936	
April 26, 1936	
May 3, 1936	
May 10, 1936	
May 17, 1936	
May 24, 1936	
May 31, 1936	

THE CAT'S CLAW (KFAC, LOS ANGELES)

[Thursday—11:45 PM-12:00 MIDNIGHT]

July 9, 1936	
July 16, 1936	
July 23, 1936	
July 30, 1936	
August 6, 1936	
August 13, 1936	
August 20, 1936	
August 27, 1936	
September 3, 1936	
September 10, 1936	
September 17, 1936	
September 24, 1936	
October 1, 1936	
October 8, 1936	
October 15, 1936	
October 22, 1936	
October 29, 1936	
November 5, 1936	
November 12, 1936	
November 19, 1936	"Message from the Dead"
November 26, 1936	
December 3, 1936	
December 10, 1936	

[Saturday—9:30-9:45 PM]

January 30, 1937
February 6, 1937

“Voice from the Dead”

[“...It’s a cheery little piece about a man who appears to tell his heirs how his money should be spent...”]

THE CAT’S CLAW (KGER, LONG BEACH)

[Wednesday—10:30-10:45 PM]

March 10, 1937
March 17, 1937

March 31, 1937

[Wednesday—10:15-10:30 PM]

April 7, 1937 **“Murder in 819”**

April 14, 1937

April 21, 1937

[Wednesday—10:30-10:45 PM]

April 28, 1937

May 5, 1937

May 12, 1937

May 19, 1937

[Tuesday—9:30-9:45 PM]

June 1, 1937

June 8, 1937

“House of Mad Shrieks”

[“...the story of how three servants plot the death of their mistress by driving her insane...”]

“The Haunted Tea Room”

June 15, 1937

June 22, 1937

June 29, 1937

July 6, 1937

July 13, 1937

July 20, 1937

July 27, 1937

August 3, 1937

August 10, 1937

August 17, 1937

[Tuesday—9:35-9:45 PM]

August 24, 1937

August 31, 1937

September 7, 1937

September 14, 1937

September 21, 1937

September 28, 1937

October 5, 1937

October 12, 1937

October 19, 1937

October 26, 1937

[Tuesday—10:05-10:20 PM]

November 2, 1937

November 9, 1937

November 16, 1937

November 23, 1937

THE CAT’S CLAW (KMPC, BEVERLY HILLS)

[Saturday—11:45 PM-12:00 MIDNIGHT]

December 11, 1937

December 18, 1937

December 25, 1937

January 1, 1938
January 8, 1938
January 15, 1938
January 22, 1938
January 29, 1938
February 5, 1938
February 12, 1938
February 19, 1938
Feb. 26, 1938
March 5, 1938
March 12, 1938
March 19, 1938
March 26, 1938
April 2, 1938
April 23, 1938
April 30, 1938
May 7, 1938
May 14, 1938
May 21, 1938

[Monday—10:15-10:30 PM]

June 13, 1938
June 20, 1938
June 27, 1938

“Ghost of the Waning Moon”
[“...a story of an eccentric inventor...”]

July 4, 1938
July 11, 1938
July 18, 1938
July 25, 1938

“Clue of the Flying Fish”

[Monday—10:45-11:00 PM]

August 22, 1938
August 29, 1938
September 5, 1938
September 12, 1938
September 19, 1938
September 26, 1938

“Bullets of Mercy”

“Clue of the Orange Lantern”
[“...a woman detective breaks up a spy ring...”]

October 3, 1938
October 10, 1938
October 17, 1938
October 24, 1938
October 31, 1938
November 7, 1938

“House of No Doors”
[“...A young couple will outwit a gang of kidnappers...”]
“Thru Dead Man’s Eyes”

November 14, 1938
November 21, 1938
November 28, 1938
December 5, 1938
December 12, 1938
December 19, 1938
December 26, 1938

January 2, 1939
January 9, 1939
January 16, 1939

“White Lady of the Tower”
“House of Mad Laughter”

[Sources]

PERIODICALS: *Los Angeles Times*, *Hollywood Citizen-News*.

THE CELESTIAL OMNIBUS

[SHORT-STORY]

Heavily anthologized story by E. M. Forster...

[Digitaldeli] “Legendary English author E.M. Forster originally published CBS Workshop's 81st program, *The Celestial Omnibus*, in 1947. The story of a boy's ride on 'the stagecoach to Heaven' Dee Englebach's evocative score beautifully frames the production. Written in a Peter Pan frame, suspension of disbelief lies at the core of the story. E.M. Forster's seductive tale makes it far easier to join young Jamie in his own charming odyssey of suspended disbelief.”

[CHRONOLOGY]

MYSTERY AND IMAGINATION (HOME SERVICE, LONDON—BBC)

[Thursday—9:30-10:00 PM]

November 8, 1945

“**The Celestial Omnibus**”

SCRIPT: Leonard Cottrell.

PERSONNEL: Wilfrid Grantham (producer).

THURSDAY PLAYHOUSE (CBW, MANITOBA—CBC)

[Thursday—7:00-7:30 PM]

June 25, 1953

“**The Celestial Omnibus**”

THE CBS RADIO WORKSHOP (WCBS, NEW YORK—CBS)

[

August 18, 1957

“**The Celestial Omnibus**”

PERSONNEL: Dee Englebach (composer),

CAST: Peter Lazer, Mercer McLeod, Greg Morton, Diedre Owen, Carol Teitel, Luis Van Rooten, Lee Vines, Bill Woodson.

EXTANT RECORDING

CHAMBER OF HORRORS

[RADIO-SERIES]

[Paul K. Damai, *Hammond Times*, March 16, 1938] “WWAE Program Director Del Obert sez: Watch out for our Saturday night Jamboree at 11, followed by Adela Kay's Chamber of Horrors at 11:45. The latter is better than Lights Out, but then who am I to say? Mlle. Mimi Kay is basing her intimidations on the Wax Crimes she saw in Mme. Tussaud's as a chee-yild.”

[PROGRAM INFORMATION]

ORIGINATION: WWAE, Hammond, Indiana.

DURATION: [March 12-April 23], 1938.

PERSONNEL: Adela Kay (scriptwriter).

EXTANT RECORDINGS: None.

[PROGRAM LOG]

CHAMBER OF HORRORS (WWAE, HAMMOND)

[Saturday—11:45 PM-12:00 MIDNIGHT]

March 12, 1938

March 19, 1938

March 26, 1938

April 2, 1938

April 9, 1938

[Saturday—12:00 MIDNIGHT-12:30 AM]

April 16, 1938

[Saturday—12:03-12:33 AM]

April 23, 1938

CHANNEL DREDGER

[RADIO-SCRIPT]

An episode of the Australian series *Short Stories of the Air*...

[*Wireless Weekly*] “There is nothing quite so eerie as the sound of fog-horns coming from one cannot see where, and there is nothing so blood-chilling as being aboard a boat feeling its way through the blanket of a heavy fog. Add to the fog and the fog-horns a ghostly barge and you have a story that leaves you thinking pretty seriously. When such a story as ‘Channel Dredger’ is written for radio, sound effects become all important, and knowing the excellence of the sound effects in previous ‘Short Stories of the Air,’ listeners to ‘Channel Dredger’...can be assured of an eerie and thrilling experience.”

[CHRONOLOGY]

SHORT STORIES OF THE AIR (2GB, SYDNEY)

[Wednesday—9:15-9:30 PM]

December 11, 1935

“**Channel Dredger**”

[“...a fog-horn and a ghost ship will contrive to send cold shivers down your back...”]

CHAPEL OF SKINS

[RADIO-SCRIPT]

[BBC RADIO 4: “High in the hills of the Welsh Marches, a remote crossroads is marked by a telephone kiosk and an old stone chapel. It is a mysterious and beautiful place, steeped in history because of the ancient tracks which cross here like the centre of a compass. North, south, east, west: each direction is a ‘way’; a path or opening affording passage from one place to another. Along each way of travel comes a way of being; a voice telling a story. Each story is set in a different time but arrives in the same place. These voices have very different histories but are drawn by necessity to the mystical yet sinister Chapel of Skins which reflects the beauty and harshness of Nature at this crossroads. The drama becomes intense as each character must tell their stories to the listener before the chapel bell tolls midnight on the twelfth day of the twelfth month of the twelfth year. Only at that moment will the chapel door open in a bizarre midnight ritual and the lost souls find sanctuary. So, the Chapel is a way too, a gateway affording passage from one place to another. If they fail to tell their stories, the fate of these restless figures, these voices in the landscape, is to wander the hills for another hundred years...”]

AFTERNOON DRAMA (RADIO-4, LONDON—BBC)

[Tuesday—2:15-3:00 PM]

January 22, 2013

“**Chapel of Skins**”

[BBC RADIO 4: “Recorded high up in the Shropshire hills of the Welsh Marches, and inspired by a living landscape and its history, the Chapel of Skins is a fictional story about a ghostly meeting of ways...”]

PERSONNEL: Sarah Blunt (producer, director), Paul Evans (scriptwriter, narrator), Chris Watson (wildlife sound recordist).

CAST: Ben Crowe (Anchor), Paul Evans (Phone Box), Liza Sadovy (Trebrodier), Alex Tregear (Quabbs).

CHARLES FREDERICK LINDSLEY

[RADIO-READINGS]

[CHRONOLOGY]

SHORT STORIES FROM LIFE (KHJ, LOS ANGELES)

[Sunday—2:30-3:00 PM]

July 24, 1932

“**The Cask of Amontillado**”

[“...Prof. Lindsley...”]

CHICKEN HEART

[**RADIO-SCRIPT**]

[“Science Finds that Our Bones Die Last of All.” *The American Weekly* (March 27, 1927).] “On

January 14, 1912, only about fifteen years ago, Dr. Alexis Carrel, of the Rockefeller Institute for Medical Research, cut out with a tiny knife a small bit of the heart of a young chick, recently killed. This bit of tissue he transferred to a warmed culture solution containing chemicals put together to reproduce as nearly as might be possible, the nutrient value of the blood of the living bird. In Dr. Carrel's laboratory in New York City that fifteen-year-old bit of chicken heart is still alive, and lusty. Motion pictures were made a year or so ago, showing its growth and life. Many scientific societies throughout the world have seen these motion pictures. Not a few of the world's scientific men have seen the actual growing cells themselves in Dr. Carrel's incubator.

The parent chick has been dead for fifteen years. Even if the animal had been allowed to live after giving up its bit of heart tissue to science, it would have passed away naturally long ago, for chickens do not usually live to be within sight of the fifteen-year mark. Meantime, the bit of heart in the solution has been not only living but growing.

It doubles its size, Dr. Carrel reports, every day. It must be trimmed at frequent intervals in order to keep it within a manageable size. So far as any one can predict, that bit of chicken heart, will continue to grow forever, if Dr. Carrel and his successors continue to give it the warmth and care and nutrient solution which it needs. There is no reason to doubt that it can be immortal.

[“Immortal Flesh.” *Massillon Evening Independent* (January 21, 1933).]

Strange thoughts are aroused by that piece of chicken heart which Dr. Alexis Carrel of the Rockefeller Institute cut from an embryo 21 years ago and placed in a solution which provided nourishment. The solution was kept fresh,

and the bit of muscle grew. It grew so steadily that before long the scientist had to trim it to keep it from outgrowing its containing vessel. It has been trimmed hundreds of times since; otherwise it might have outgrown the laboratory. An inspection the other day showed it as healthy as ever.

The tiny heart from which the specimen was cut had started to beat when the operation was performed. The infinitesimal bit of flesh cut from it continued its contracting movement. It has been contracting regularly ever since, just as it would if it had remained a part of the living chicken. But the chicken itself would have died long since. The sample cut from it, scientists say, could live forever if its nourishment were continued.

Why this apparent immortality for a part of a living organism when the whole is mortal? Dr. Carrel has concluded that the cause lies in the brain. All the other cells and tissues of the body, it seems, can multiply and replace themselves except those of the brain. This as a price we pay for brains.

In a way, however, all flesh is immortal. If, as many evolutionists think, all life on earth has developed from one primordial cell, or a few such cells, then the life of those cells has continued, through millions of bodies, enduring, growing and differentiating for perhaps a billion years

[*Helena Independent-Record*, October 2, 1946—"Famed Chicken Heart Dies After Long, Artificial Existence"] "The Herald Tribune says that Dr. Alexis Carrel's sliver of embryonic chicken heart tissue is dead at the age of 34.

"Doctor Carrel began his experiment January 17, 1912, at the Rockefeller Institute, by placing a piece of heart in a test tube and feeding it chicken plasma and chicken embryo extract to prove that tissue could be kept alive artificially. Every 48 hours the tissue doubled in size and every week it had to be pruned, washed and transplanted to a new culture medium but Doctor Carrel was able to make his point at the end of a year or so, the Herald Tribune says.

"In 1940, Doctor Carrel put responsibility for its sustenance on Dr. Albert H. Eberling, at the Lederle laboratories, Pearl River, N. Y., who nurtured the heart until May of this year when he retired and the heart, according to the Herald Tribune, was discarded."

The "chicken heart" was given a new lease on life in the Sixties when it became a staple of Bill Cosby's stand-up routines.

[Program information]

ORIGINATION: Various.

DURATION: Various.

PERSONNEL: Arch Oboler (scriptwriter; director—1943).

EXTANT RECORDINGS: None.

[NOTE: A ten-minute condensation exists as part of an LP record released by Oboler in 1964 entitled *Drop Dead!*. Another performance of this condensed version also circulates among collectors, apparently from the same source that created the ersatz *Hermit's Cave* episode "Dark House."]

[Program log]

LIGHTS OUT (WMAQ, CHICAGO)

[Wednesday—11:30 PM-12:00 MIDNIGHT]

March 10, 1937 "**Chicken Heart**"

["...The story originates from the fact that a bit of tissue from a chicken heart at the Rockefeller Institute in New York has for years been rapidly growing. In the drama the heart grows at a progressively increasing rate until the very existence of humanity is threatened by this great throbbing mass of flesh..."]

February 23, 1938

"**Chicken Heart**"

["...the story of the heart of a chicken which had been given an independent existence by a great scientist, will be repeated at listeners' request..."]

LIGHTS OUT (KNX, HOLLYWOOD)

[Tuesday—8:00-8:30 PM (repeated 11:30-12:00)]

November 24, 1942

"**Chicken Heart**"

["...based on experiments of Dr. Alexis Carrel, who kept a chicken heart alive in a glass container..."]

[SAN ANTONIO LIGHT: "...The dead and unsung chicken whose famous heart continues to beat in a glass case in New York's most esteemed research institute could not possibly have foreseen that some day it would be the inspiration for a 'Lights Out' tale. There, in its lonely case, the heart, minus the chicken that originally housed it, has been quietly pulsating these last two decades, astounding scientists and laymen alike, minding its own business, until Arch Oboler decided to make a radio script out of it..."]

THE GOTHAM RADIO PLAYERS (WBAI, NEW YORK)

[

???????? ??, 199?

"**Chicken Heart**"

CHICKEN SKIN

[RADIO-SERIES]

"Between this world and the next hangs a paperthin curtain which sometimes blows gently up, giving us glimpses into the realm of spirits. We all try to peer through the curtain, wondering what awaits us when we pass into the darkness called death. Join us tonight as we seek to step

beyond the curtain, to explore the mysteries we all face as mortals in this brief moment called life. Welcome to an evening of Chicken Skin."

"The supernatural runs deep in Hawaii," writes Kathy Durham in *The Mining Company Guide To Honolulu*, and no one knew this better than Glen Grant (19??-2003), a folklorist and storyteller who collected accounts of spectral sightings and visitations around the islands for over twenty-five years. "Everyone thinks of Hawaii as simply a resort destination. I want to make people realize the richness of the culture and the folklore." To this end, he published several books on the topic, organized ghost tours in Honolulu, and maintained a regular schedule as a live performance artist at a large Honolulu emporium.

In 1996 Grant and fellow folklorist James Grant Benton started up the radio show *Chicken Skin*, a unique mixture of storytelling, dramatizations, and listener call-ins. Listeners phoned in to ask questions or to relate personal encounters with the supernormal. The plays aired by the group of performers that comprised the Chicken Skin Theater were billed as "the only original radio drama in Hawaii."

[*Honolulu Advertiser*, January 25, 2002—"Supernatural shop becomes a gathering spot for offbeat" by Derek Paiva] "On the last Sunday evening of each month, Grant does his KCCN 1420 AM Chicken Skin Radio Show live from The Haunt, allowing patrons to serve sound effects duty for storytelling, or as commentators for International Supernatural News Network, a look at the week's stranger supernatural happenings around the world."

Jill Staas, Grant's former business partner: "Glen was just so talented, so brilliant, and he used all he had. He could write, he could tell a story, he was mesmerizing and he was open and giving with all of his talents."

ORIGINATION: KCCN, Honolulu, Hawaii.

DURATION: July 7, 1996-???? ??, 2003.

PERSONNEL: James Grant Benton (host, narrator), Glen Grant (host, storyteller), Brother Noland (theme song), Jill Staas (producer).

EXTANT RECORDINGS: Recordings of all broadcasts exist, but are not currently available for purchase. An interview with Glen Grant can be heard on the April 1997 Dreamland program entitled "Ghostly Encounters on Supernatural Hawaii," which can be ordered at the Art Bell web site (www.artbell.com). Grant himself also had two cassettes available of his ghostly storytelling, as well as an audio archives at the Chicken Skin website (www.chicken-skin.com/CSRadio.html).

THE CHILDREN OF GREEN KNOWE

[NOVEL]

GP: "A boy on Christmas vacation visits his very old grandmother and meets two ghost children and a malevolent ghost from the garden who wishes him harm." A three-part story, with the final part followed by the documentary *The House at Green Knowes*, "a documentary about the author, Lucy Boston, who wrote the award-winning series of books based on a creepy manor known as Green Knowe."

ORIGINATION: BBC.

DURATION: December 18-20, 1999.

PERSONNEL:

EXTANT RECORDINGS: The entire series.

CHILDREN OF THE CORN

[NOVELETTE]

Three-part BBC serial based on the novelette by Stephen King.

"Stephen King's *Children of the Corn* struck fear into the hearts of cinema-goers when it was released as a film in the 1980s, and still enjoys cult status today.

"A husband and wife are on holiday in an attempt to save their marriage. They come across the town of Gatlin which is surrounded by rows and rows of golden corn. Could they put the bad events of the past (including a murder they need to report) behind them or have they just stepped into their worst nightmare?"

[CHRONOLOGY]

CHILDREN OF THE CORN (RADIO 7, LONDON—BBC)

[Sunday—6:00-6:30 PM]

- | | |
|----------------|--|
| March 13, 2005 | [PART 1]
[“...A husband and wife stumble across a strange religious sect...”] |
| March 20, 2005 | [PART 2]
[“...Vicky and Burt stop in Gatlin to report a crime. The town seems deserted until Burt makes an alarming discovery in the church...”] |
| March 27, 2005 | [PART 3]
[“...Stephen King’s horror story reaches its terrifying climax when Burt comes face to face with He Who Walks Behind the Rows...”] |

THE CHILDREN OF WITCHWOOD

[RADIO-SERIAL]

“Wally K. Daly’s Children of Witchwood is another drama specially commissioned for BBC 7 (weekdays from Monday 3rd January at 6pm and midnight). Jackie Lamont, a student at a local college, goes missing in mysterious circumstances. Is it the work of the eerie Cranford family or are there other, more malevolent, forces at work?”

ORIGINATION: Radio 7, Birmingham (BBC).

DURATION: January 3-7, 2005.

PERSONNEL: Wally K. Daly (scriptwriter), Jenny Stephens (director).

CAST: Wendy Baxter, Michael Cochrane, Emily Chennery.

EXTANT RECORDINGS: The entire series of five episodes.

[CHRONOLOGY]

THE CHILDREN OF WITCHWOOD (RADIO 7, BIRMINGHAM—BBC)

[Monday-Friday—6:00-6:30 PM]

- | | |
|-----------------|---|
| January 3, 2005 | [PART 1]
[“...A student at a local college goes missing. Is it the work of the eerie Cranford family or are more malevolent forces at work?...”] |
| January 4, 2005 | [PART 2]
[“...Jackie Lamont has now, just as mysteriously, re-appeared. She seems to have somehow been given special telepathic powers...”] |
| January 5, 2005 | [PART 3]
[“...The Cranford family have a carefully guarded secret—their surviving descendants possess incredible supernatural powers...”] |
| January 6, 2005 | [PART 4]
[“...Is there a connection between the six children that were burnt as witches in the 17th Century and Jackie Lamont’s disappearance?...”] |
| January 7, 2005 | [PART 5]
[“...Jackie’s extraordinary telepathic powers attract the evil attentions of the eerie Cranford family...”] |

CHILLERS

[RADIO-SERIES]

Short BBC series.

[Program information]

ORIGINATION: Radio 7

DURATION: January 24-February 14, 2002.

PERSONNEL: Mike Walker (scriptwriter—“Who Goes There?”).

CASTS:

EXTANT RECORDINGS:

[Program log]

CHILLERS (RADIO ?,)

[????]

January 24, 2002	"Who Goes There?" (John W. Campbell)
January 31, 2002	"I Have No Mouth, and I Must Scream" (Harlan Ellison)
February 7, 2002	"Delta Sly Honey" (Lucius Shepard)
February 14, 2002	"Corona" (Samuel R. Delaney)

CHLOE

[MOTION-PICTURE]

"During its day on the NBC Southeastern Revue, WSUN, St. Petersburg, Fla., scored what it calls a 'scoop' in broadcasting several scenes from 'Chloe,' a film being made on location in a suburb of St. Petersburg by a Hollywood company headed by Marshall Nielan, directing Olive Borden, Molly O'Dea and others." [*Broadcasting*, June 15, 1933]

Around this time Georgette Harvey was getting typecast in this sort of role. In the 1931 Broadway play *Savage Rhythm* (co-authored by Norman Foster) she played one of a group of conjur-women who gather together to call back a dead woman's soul from the beyond so that she can identify her killer. And she was at it again in 1934's *Dance With Your Gods*, a dark melodrama set in superstition-ridden New Orleans and featuring in supporting roles Rex Ingram and a very young Lena Horne. Harvey was cast as old Mother Bouche, a legendary sorceress who, it was claimed, "has the power to put a voodoo curse on practically anybody." During a tense scene in a house in the swamps she works her magic, transferring the soul of a recently executed murderer into the body of a living being, a young white woman who will be forced to commit acts of evil.

[CHRONOLOGY]

SOUTHEASTERN REVUE—"CHLOE" (WSUN, ST. PETERSBURG—NBC-BLUE)

[Thursday—3:30-4:00 PM]

May 25, 1933

"Chloe"

[ST. PETERSBURG TIMES: "...There will be a five-minute skit from the motion picture 'Chloe' being made on Weedon's Island... George Henninger, WSUN music director, will direct a 20-piece orchestra featuring 'Chloe' music..."]

PERSONNEL: Carl Fritz (announcer), George Henninger (music director), Louis J. Link (announcer), Marshall Neilan (guest speaker).

CAST: Olive Borden (Chloe), Jess Cavin (Hill), Georgette Harvey (Old Mandy), Reed Howes (Wade Carson), Richard Huey (Ben), Frank Joyner (Colonel Gordon), Philip Ober (Jim), Molly O'Day (Joyce), Gus Smith (Mose).

CHRISTABEL

[NARRATIVE POEM]

Readings of the poem by Samuel Taylor Coleridge...

[CHRONOLOGY]

(THIRD PROGRAMME, LONDON—BBC)

[Monday—11:00-11:35 PM]

July 4, 1949

"Christabel"

[Sunday—10:05-10:40 PM]

July 10, 1949

"Christabel"

[RADIO TIMES: "...Read by Rachel Gurney... Production by Frank Hauser... (The recorded broadcast of July 4)... (Rachel Gurney is appearing at the Westminster Theatre, London, in the play 'Black Chiffon')..."]

[Saturday—9:45-10:20 PM]

February 20, 1960

“Christabel”

[THE TIMES: “...Reading of Coleridge’s ‘Christabel’...”]

CHRISTINA

[NOVEL]

“*Christina*, adapte d’un roman de Mircea Eliade, *Mademoiselle Christina*, est une histoire de vampire qui se deroule en 1935 en Roumainie dans une grande maison de la plaine valque et qui beute de facon tres intrigante: Simina, la seconde fille de la maitresse de maison, ne cesse de parler au present de sa tante Christina, qu’elle n’a pas pu connaitre, car cette derniere est morte depuis longtemps!”

“In the same year Eliade was appointed associate professor in the faculty of letters at Bucharest University. In 1934 he married Nina Mares; she died of cancer in 1944. After publishing DOMNISOARA CHRISTINA (1936) Eliade was accused of pornography and dismissed from his office for a short time. The protagonist in the novel, based on Rumanian folk stories, was a *strigoi*, a ghost or vampire. The story dealt with the meaning of erotic life and death in human life.”

“The Rumanian historian Mircea Eliade, with its Miss. Cristina realizes one splendid connubio between vampirico folklore and novel; young died woman is the history of love of one gives beyond vent' years and become vampiro: Egor shook, but it was not more a spasimo than terror, but the eagerness of all the its body, its struggersi delirious in the wait of the supreme pleasure. Its meat was unravelled driven crazy, because the voluttà the soffocava, humiliated it. The mouth of Christina had the sapore of the dream fruits, the taste of every forbidden, cursed drunkness. In the most diabolic imaginations of love stillava much poison, much dew. Between the arms of Christina Egor it felt the joys more fills up, joined to one celestial dissipation, one complete fusion and total. Incesto, crime, madness. Lover, sister, angel... All he collected himself and he stirred himself close to that heated meat and however without life... (Mircea Eliade, *Miss. Christina*, Jaka Book, 1984, p. 175).

“It was his first fantastic novel, after he had already drawn attention for social-critical works such as *Huliganii* (Hooligan) in 1935 and with his first religio-historical studies. Conditions in *Huliganii* the lack of perspectives of the young intellectual ones in a still to a large extent backward country in the center of the action, then wanted to work on Eliade with *Domnisoara Christina* an element from the folklore evenly that country, i.e. the Vampir. But in the course of the work from the history of the love of a young woman short simple in the reason and, who is since their death a Vampir, to one living person a novel divided on several levels, that into a banal everyday life world foreigner and uncanny one to break in leaves established second, stranger and in the familiar world. The minute of this novel fell into a phase, in which itself Eliade intensively with the Indian philosophy busy and which introduced the end of its early, essentially literary activity fixed on Romania.”

1935, *Domnisoara Christina*. Paris: L’Herne 1978. (French introduction by Eliade, 1978.). RR pp.1045-1052. In *Mystic Stories: The Sacred and Profane*. Tr. Ana Cartianu, edited by Kurt Treptow. Classics of Romanian Literature Series, Vol. II. Boulder: East European Monographs, 1992.

Eliade, Mircea. "Miss Christina" In: *Mystic Stories*. Romania: Editura Minerva, East European Monographs. Distributed in the US by Columbia University Press, 1993.

Abstract: Translated into English by Ana Cartianu.

A slow moving, but lovely and atmospheric story incorporating a great deal Romanian vampire lore.

Eliade did not write the script for the radio serial, but did the following year (1981) write the libretto for an opera by Romanian composer Serban Nichifor based on the novel. In 1992 a film made for Romanian television, directed by Viorel Sergovici, greatly diluted the disturbing erotic elements of the original novel. [YouTube viewers] “The movie was made for television, and it is not very spectacular. Eliade's novel is more passionate, more terrifying and mysterious. Simina is 9 years old, and she is acting like a sado-maso prodigy child. They choose here an older actress because it was easier to make the delicate shootings.”

Sent Vintilescu Valentina Nicola din 30 noiembrie 2006, 17:35 30 November 2006, 17:35
Domnisoara Christina Miss Christina

"Miss Christina, an erotic fantasy novel, published in 1936, increasing from Romanian folklore: a ghost story, in a world fallen prey to curse, which saves a young one, killing the second time strigoiul with an iron drug implanted in the heart. In Mircea Eliade's novel, which is trying absolutului achieving woman-Miss Christina, who, on the other shore, try adventure with destiny Egor representing land-life point of muritorilor.Pe to exercise evil influence, negatively affecting his Egor, adventure shipwreck.

At the mansion of Moscu of Delta Plain, extraordinary things happen, like death overnight of cattle lost, the servants; Simina, the little girl is behaving like a witch, Sanda, big girl and Mrs. Moscu states have weird, guests arriving at the hall: Egor painter. Sanda, the daughter of a Mrs Moscu, a student in Bucharest, is in love with Egor, to which the mansion and invited her mother-vaduva.Conacul but was haunted by the ghost, Miss Christina, sister of Mrs Moscu, killed during Rascoalei in 1907.

"After dinner, Egor and Nazarie, while I talk in his room Egor feel the presence of a ghost that wander without vazut.Intr be a time of great horror that I try both, sorbira glasses of cognac for not was easy:

"To feel like someone is approaching and you are ready to listen, someone you do not see him, but we feel this beating in the blood and recognize flashes in your eye ..."

Simina, which had a special force, as Egor insisted be left singur.Asa held a second meeting of the two, this time Christine room, room in which there is a splendid picture of the famous painting by Egor Mirea.Pictorul falls prey to the erotic passion Miss defending him again in the dream, sleep becomes a nightmare and that all who appear in her dream Christina dominate.

This first meeting specifies shades semnificative.Christina refusing itself as a ghost and try people in the world back on a path of love normale.Dorintele women are a woman, but remains suspended between Christina and steam meats, uncertain form, hallucinating. Simina Contain art seduction is as violent as her master, she becomes even Christina into a variant subsistence.

Refusing love, Egor transa.Dupa what comes out of the blood found in the wound clocoteste Christina, Egor confirm their belief that she is dead and no rupture occurs before that Miss Christina rosteasca to a curse: "I will seek a life without find me! You will die younger, resulting in grave this strand of hair ... "

Wake of the hallucination, Egor lamp upside down, producing a large fire at manor. He breaks portrait Christine, one located on Simina infirm and the basement according to popular tradition, stick a plow in the body of Christina, the obsession with a voice that him shout "Egor! Egor"

Sanda dies slowly, and especially nurse lady Moscu finally fall in nebunie.Totul break time back runs, people begin to behave like in 1907, involved the same winds of distress, despair and powerless rage.

The final victory, the hero sacrificing himself insusi.Singur curse with nostalgia and Christine, who already hard, Egor muritorul remains that losing a beat.

ORIGINATION: France Culture, Paris.

DURATION: June 9-20, 1980 (10 episodes).

PERSONNEL: Jean-Pierre Colas (director), Miron Niculescu (scriptwriter).

CAST: Clement Bairam, Pascale de Boysson, Berthe Chernel, Jacqueline Danno, Rosine Favey, Yves Peneau, Laurent Terzieff, Jean Topart.

EXTANT RECORDINGS: Unknown.

[CHRONOLOGY]

CHRISTINA (FRANCE CULTURE, PARIS)

[Monday-Friday—

June 9, 1980	[1]
June 10, 1980	[2]
June 11, 1980	[3]
June 12, 1980	[4]
June 13, 1980	[5]

June 16, 1980	[6]
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June 17, 1980	[7]
June 18, 1980	[8]
June 19, 1980	[9]
June 20, 1980	[10]

CHRISTMAS EVE

[SHORT-STORY]

RADIO 4: "Festive comic drama by Imison Award-winner Adam Beeson, based on a short story by Nikolai Gogol."

AFTERNOON PLAY (RADIO 4, LONDON—BBC)

[Wednesday—2:15-3:00 PM]

December 24, 2008 **"Christmas Eve"**

[BBC RADIO 4: "...As the snow falls on Christmas Eve in the Ukrainian village of Dikanka, the local witch is in league with a devil to steal the moon and the stars. Meanwhile, the witch's son goes on a magical night flight to St. Petersburg to borrow a pair of shoes from Catherine the Great..."]

SCRIPT: Adam Beeson (adapted from the story by Nikolai Gogol).

PERSONNEL: Bruce Young (producer/director).

CAST: Dave Anderson (Gogol), Juliet Cadzow (Solokha), Paul Thomas Hickey (Devil), Crawford Logan (The Mayor), Mark McDonnell (Chub), Steven McNicol (Vakula), Lucy Paterson (Oksana), Ralph Riach (Deacon).

EXTANT RECORDING

CHRISTMAS SPIRITS

[RADIO-SERIES]

A compendium of a number of stories which had been originally presented by the BBC over the space of several Yuletides.

[CHRONOLOGY]

CHRISTMAS SPIRITS (RADIO 4, LONDON—BBC)

[???day—2:30-3:15 PM]

December 20, 1992 **"The Haunted Man and the Ghost's Bargain"**

["...Charles Dickens' last Christmas story vividly portrays the character of Redlaw, a man tormented by his past..."]

SCRIPT: Jill Brooke.

PERSONNEL: Kay Patrick (producer).

CAST: Maxine Audley, Michael Barnes, Timothy Bateson, Rikki Belsham, Timothy Carlton, Winston Eade, Stuart Heath, Ronald Herdman, Geoffrey Kenton, Dilys Laye, John Moffatt, Andrew Wincott.

EXTANT RECORDING

[???day—2:02-3:00 PM]

December 24, 1992 **"The Lintel"** (Albert Welling)

["...A 'perfect' Christmas is interrupted..."]

Albert Welling (scriptwriter—"The Lintel"),

Jane Morgan (producer—"The Lintel"),

CAST ["THE LINTEL"]: Marian Diamond, Steve Hodson, Federay Holmes, Jeremy Spriggs.

[The BBC Programme Catalogue website cites "A Christmas Carol" as broadcast on Radio 2.]

[???day—9:02-10:00 PM]

December 25, 1992 **"A Christmas Carol"**

P. Whitaker (producer—"A Christmas Carol").

EXTANT RECORDING

[???day---7:50-8:35 PM]

December 26, 1992 **"After Supper Ghost Stories"** (Jerome K. Jerome)

[“...Christmas Eve 1891. In Laburnum Grove Tooting, Aunt Maria’s lobsters are not the only frights on the menu...”]

David Blount (producer—“After Supper Ghost Stories”),

CAST [“AFTER SUPPER GHOST STORIES”]: Philip Anthony, John Baddeley, Roger Hammond, David Holt, Dinsdale Landen, Geoffrey Matthews, Linda Polan, Jonathan Tafler.

EXTANT RECORDING

[???day—2:02-3:30 PM]

December 28, 1992 “**The Exorcism**” (Don Taylor)

[“...Two well-off couples spend Christmas in a remote cottage. Everything is set for ‘the great festival of the belly,’ but a series of strange events undermine the festivities...”]

Don Taylor (scriptwriter—“The Exorcism”),

J. Mortimer (producer—“The Exorcism”),

CAST [“THE EXORCISM”]: Susan Fleetwood, Kenneth Haigh, Sara Kestelman, Peter Penry-Jones, Norman Rodway.

EXTANT RECORDING

December 29, 1992 “**Blithe Spirit**” (Noel Coward)

EXTANT RECORDING

December 30, 1992 “**Jonas**” (J. C. W. Brook)

[“...Two couples innocently play with a ouija board and find themselves drawn into an unnerving relationship with Jonas, who has been dead for nearly a hundred years...”]

J. C. W. Brook (scriptwriter—“Jonas”),

Ian Cotterell (producer—“Jonas”),

CAST [“JONAS”]: [1975 cast] Carole Boyd, Anna Cropper, Julian Holloway, David March, John Rye, Prunella Scales.

EXTANT RECORDING

January 1, 1993 ??? “**The Canterville Ghost**” (Oscar Wilde)

EXTANT RECORDING

[???day—2:02-3:30 PM]

January 1, 1993 “**The Turn of the Screw**” (Henry James)

John Tydeman (scriptwriter—“The Turn of the Screw”),

Wilfredo Acosta (composer—“The Turn of the Screw”), Glyn Dearman (producer—“The Turn of the Screw”),

CAST [“THE TURN OF THE SCREW”]: Jonathan Adams, Charlotte Attenborough, Michael Barnes, John Church, Sam Crane, Sara Derrick, Rosemary Leach.

EXTANT RECORDING

CHRISTOPHER LEE’S FIRESIDE TALES

[RADIO-SERIES]

“Christopher Lee reads five classic tales of the supernatural by various authors.”

“Christopher Lee, connoisseur of the supernatural, invites listeners to draw up a chair by the fireside to hear his selection of chilling tales.

ORIGINATION: Radio 2, London (BBC)

DURATION: December 26-30, 2004.

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

EXTANT RECORDINGS: The entire series of five stories.

[CHRONOLOGY]

CHRISTOPHER LEE’S FIRESIDE TALES (RADIO 2, LONDON—BBC)

[Sunday-Thursday—11:45 PM-12:00 MIDNIGHT]

December 26, 2004 “**The Black Cat**”

[“...A chilling tale of murder, cat-swinging and feline retribution...”]

SCRIPT: (from the story by Edgar Allan Poe).

December 27, 2004 “**The Man of Science**”

- [“...A piquant tale of revenge in which a doctor is hunted from beyond the grave and meets more than his match in a pile of old bones...”]
 SCRIPT: (from the story by Jerome K. Jerome).
 December 28, 2004 **"John Charrington's Wedding"**
 [“...”“Alive or dead, I mean to be married on Thursday!’ But no rice is thrown and only the funeral bell tolls at this wedding from hell...”]
 SCRIPT: (from the story by E. A. Nesbit).
 December 29, 2004 **"The Man and the Snake"**
 [“...A man scoffs while reading about a serpent with hypnotic powers in an old scientific tome...”]
 SCRIPT: (from the story by Ambrose Bierce).
 December 30, 2004 **"The Monkey's Paw"** (W. W. Jacobs)
 [“...A sinister talisman from a far-off land brings death, misery and untold horror to a dear old couple in an isolated cottage...”]
 SCRIPT: (from the story by W. W. Jacobs).

THE CHURCH BY THE SEA

[**RADIO-SCRIPT**]

Subject for further research; play by Hugh Stewart; repeated on *Mystery and Imagination*.

[**CHRONOLOGY**]

(NATIONAL PROGRAMME, LONDON—BBC)

[*Saturday—7:30-8:00 PM*]

June 24, 1939

"The Church by the Sea"

SCRIPT: Hugh Stewart.

PERSONNEL: B. W. Cave-Browne-Cave (producer).

CAST: Peggy Bryan, Hubert Gregg, Gladys Young.

RADIO THEATRE (OVERSEAS SERVICE—BBC)

[*Monday—11:30 PM-12:00 MIDNIGHT*]

September 6, 1943

"The Church by the Sea"

MYSTERY AND IMAGINATION (HOME SERVICE, LONDON—BBC)

[*Thursday—9:30-10:00 PM*]

December 6, 1945

"The Church by the Sea"

THE CITY OF THE DEAD

[**RADIO-SERIAL**]

“Spooky, weird detective stories are becoming quite popular with the radio audience. It sets the hair a-tingle like no amount of reading matter can. ‘The City of the Dead,’ just started over NBC’s Pacific coast network, is just that type of story.”

The third Carlton Morse mystery serial and the first one written solely by him.

“The mournful tolling of a church bell in an old cemetery will introduce listeners to one of the weirdest radio thrillers yet...”

In 1944-45 Morse produced a 52-episode transcription series entitled *Adventures by Morse*. For 40 of these episodes he revamped four of his ten-chapter serials from the 1930-1931 era: *The City of the Dead*, *Dead Men Prowl*, *The Dragon in the Sun* (which became "The Land of the Living Dead"), and *The Return of Captain Post* (which became "The Cobra King Strikes Back").]

ORIGINATION: KGO, San Francisco, California.

DURATION: September 26-November 28, 1930.

PERSONNEL: Carlton E. Morse (scriptwriter), L. Scott Perkins (director).

CAST: Bernice Berwin (Phyllis Carroll), Thomas Kelly (Jimmy Parker), George Rand (Dr. Tooner), Fred Thomas ("Mayor" Josiah Long/"Old Clawfoot"), Barton Yarborough (Sergeant Jack Long).

SPONSOR: Utah Fuel Company (Castle Gate Coal—KSL, Salt Lake City).

EXTANT RECORDINGS: None.

[Program log]

THE CITY OF THE DEAD (KGO, SAN FRANCISCO—NBC-PACIFIC COAST)

[Friday—10:00-10:30 PM]

- September 26, 1930 **[PART 1] “The Old Haunted Church”**
[“...It is harvest Friday—‘the night when almost anything can happen’—and a full moon is shining whitely into the cemetery whose caretaker, Joshua Long, calls himself ‘Mayor of the City of the Dead,’ as the drama opens. A boy and a girl in their early twenties, escaping from an auto hold-up, seek refuge in the deserted cemetery. A quaint old retired doctor, all of whose patients are buried in the ‘City of the Dead,’ and who comes to ‘visit with them’ frequently, is one of the characters tangled in the gruesome web of murder and horror which holds Phyllis and Jim, the girl and boy, virtual prisoners in the city of ancient tombs...”]
- October 3, 1930 **[PART 2] “I’ve Dug Up Something Ghastly”**
[“...Following a series of strange events, the ‘mayor’s’ son, a young police detective, arrives on the scene to investigate. No one is allowed to leave the scene, he declares, until the mystery is solved. When he and Jim discover a grave which has been tampered with, they stumble upon a gruesome find that implicates the boy and girl in a murder...”]
- October 10, 1930 **[PART 3] “The Body That Walked Off”**
[“...Further developments in tonight’s episode confirm the presence of a definite menace in the graveyard... Jack Long is strangled by the mystery killer...”]
- October 17, 1930 **[PART 4] “Old Clawfoot Again”**
[“...The murder mystery grows deeper and more strange incidents take place, binding still tighter the principal characters of the play in a net of terror... Jimmy Parker and his girl friend, Phyllis, are still being held prisoners in the abandoned graveyard, while Sergeant Jack Long attempts to untangle the mystery of several murders, grave robberings and other gruesome happenings. Three bodies are found in an old cabin. Before they can be removed for identification someone sets the cabin on fire. A visit to the old church discloses the hiding place of the claw-footed man who has been leading the sergeant and the others a merry chase among the gravestones during the past episodes. Phyllis is stabbed in the back, but it is only a flesh wound. Everyone, including Phyllis, suspects Parker...”]
- October 24, 1930 **[PART 5] “The Skeleton Walked In”**
[“...The curtain rises tonight upon the group as they are seeking to unveil the causes behind the stabbing of Phyllis. Jimmy suddenly discloses the real reason of their presence in the cemetery... It is learned that Jimmy and Phyllis are in the old graveyard to find half a million dollars worth of black pearls, willed to Phyllis by her grandfather, Dr. Theodore Arnold. Suspicion shifts temporarily from Phyllis and Jimmy to the old doctor and the mayor of the City of the Dead as the ‘mayor’s’ son, Detective Jack Long, continues his investigations...”]
- October 31, 1930 **[PART 6] “The Ghoul in the Grave”**
[“...A little group of persons held virtually prisoners in a deserted church yard where a creeping terror threatens the lives of all of them—this is the situation upon which the curtain rises tonight... The sixth episode of this bloodcurdling mystery serial is filled with new horrors and new mysteries. The phantom church-bell whose tolling prefaces each strange and terrifying incident in the cemetery appears in a new light in this episode and the problem of where its strange sound emanates is partially explained...”]
- November 7, 1930 **[PART 7] “Sergeant Long Vanishes”**
[“...Whoever the Clawfoot phantom is, his sympathies seem to be with

- Phyllis Carol...Although he broke into the cottage of 'Mayor' Long of the City of the Dead, he did not harm her... Subsequently it is learned that he has left a huge black pearl for her... The disappearance of Sergeant Jack Long and the suspicious actions of the Sergeant's father 'Mayor' Long add another touch of mystery to the episode..."]
- November 14, 1930 **[PART 8] "The Kidnapping of Clawfoot"**
 ["...Young Parker accuses 'Mayor' Long of having something to do with the mysterious happenings... On his side, 'Mayor' Long accuses Parker of killing Sergeant Jack Long... The stolen skeleton is returned to the mayor's cottage, and the 'Clawfoot Phantom' is kidnapped..."]
- November 21, 1930 **[PART 9] "The Trail of the Phantom Church Bell"**
 ["...Jimmy Parker and 'Doc' Tuner go down into the abandoned graveyard after hearing the church bell ring in the daytime... They go to the old abandoned church and Jimmy falls through the rotting flooring and lands in the basement. He discovers that the bell is hanging in the basement a few inches clear of the floor. He also finds a man bound and gagged in the basement. The prisoner had been lashing out with his feet and striking the bell in the hope of calling someone to his rescue. Just as Jimmy and 'Doc' Tuner are preparing to carry the bound man back to the cottage, they hear the shrill of the police whistle which Jimmy had left with Phyllis in the cottage..."]
- November 28, 1930 **[PART 10] "Where the Pearls Were Hidden"**
 ["...The Clawfoot Phantom is in reality Robert, the son of Theodore Arnold... Arnold had buried the pearls originally in the City of the Dead and had later deposited them in a safe deposit box in a San Francisco bank... Subsequently, due to an attack of amnesia he lost all memory of digging up the pearls and putting them in the bank... The secret of Clawfoot's footprints is revealed to be a pair of moccasins made from the skin off the feet of a claw-footed animal..."]

THE CITY OF THE DEAD

[RADIO-SERIAL EPISODE]

When is a radio serial not a radio serial?...

[*Middletown Times Herald*, April 7, 1933—"Cruising the Dial with Raymond J. Dulye"] "A new page was written in the history of Orange County amateur dramatics Sunday night when a group from the Middletown Players Club under direction of Dr. Stanley N. Holt, sent delicious chills and shivers up and down the vertebrae of WGNV's audience with a splendid presentation of *The Haunted Church*, an episode of a radio drama labeled *The City of the Dead*.

"The players were Beverly Stowell as Phyllis, O. S. Hathaway 'Jr as Dr. Tooner, William Broadhead as Mayor Long, and William Hutt as Jlmie. Their voices registered like sunshine in Alaska as they swept the chill-thriller to a successful climax. And judging from the numerous comments of gratified fans, they clicked topside for sheer entertainment value. Okay and well done sez everybody, and let's have more of it, please. A shiny, new plaudit to Doc Holt and each member of the cast.

"Sound effects had much to do with the success of the drama—and a big handshake is extended to Dick Whitlock and Bob Austell for their proficiency, in manipulating gadgets and gee-gaws (made of rope, oatmeal boxes, bit of metal and wood, etc.) so as to reproduce most cleverly the noises of clanking chains, walling winds, tolling bells, creaking beams and stairways, and all the other sounds one would expect to hear in a haunted church.

"All well done, m'lads, and you're the envy of every dramatic society within the sight of the Shawangunks."

[Program information]

ORIGINATION: WGNV, Middletown, New York.

DURATION: April 2, 1933.

PERSONNEL: Bob Austell (sound-effects), Dr. Stanley N. Holt (director), Carlton E. Morse (scriptwriter), Dick Whitlock (sound-effects).
CAST: William Broadhead (Mayor Long), O. S. Hathaway Jr. (Dr. Tooner), William Hutt (Jimmie), Beverly Stowell (Phyllis).
EXTANT RECORDINGS: None.

[Program log]

THE MIDDLETOWN PLAYERS CLUB (WGNV, MIDDLETOWN)

[Sunday—10:30-11:00 PM]

April 2, 1933

“The City of the Dead—[1] The Haunted Church”

CITY OF THE HIDDEN EYES

[RADIO-SERIAL]

“For what dreaded purpose did the tentacles of the Invaders snatch man after man from Life?

LEVENE, PHILIP & MORRISSEY, J.L. City of the Hidden Eyes (WDL, 1960.)

“Unearthly creatures begin appearing in the darkness, snatching human victims for some nefarious purposes of their own, originating in an underground kingdom.”

“The earth seems completely investigated, we do not know at all, what takes place one hundred, thousands or fünftausend meters under the ground. Those few needle passes, which were down-brought as complicated drillings, hardly count. Strange incidents begin however to worry Scotland Yard. A well-known scientist disappears, a strange head emerges and the urban drinking water becomes ungenießbar. Alarm tendency in London. Special agent Dr. Gauge is set on the mysterious incidents. And now begins the series of exciting incidents, which no more does not tear off.”

[Program information]

ORIGINATION: Light Programme, London (BBC).

DURATION: April 27-June 15, 1959.

PERSONNEL: Philip Levene (scriptwriter).

EXTANT RECORDINGS: Listed by the V as a “lost play.”

[Program log]

CITY OF THE HIDDEN EYES (LIGHT PROGRAMME, LONDON)

[Monday—7:30-8:00 PM]

April 27, 1959 [1]

May 4, 1959 [2]

May 11, 1959 [3]

May 18, 1959 [4]

May 25, 1959 [5]

June 1, 1959 [6]

June 8, 1959 [7]

June 15, 1959 [8]

THE CITY OF UNSPEAKABLE FEAR

[NOVEL]

Often labeled “the European Lovecraft,” Jean Ray is practically unknown in the United States

Better known in Latin America; there was even a Mexican comic book in the 1960s which depicted his life and work.

Jean-Pierre Mocky's "Cite de l'Indicible Peur" ("City of Unspeakable Fear," 1964).

Sigma Triggs, a former policeman, a man without delicacy and without malice, just settle for retirement in a small provincial town of England, Ingersham, populated by a gallery of old maids, artisans, merchants and bon vivants. Là, notre brave homme va entendre... There, our brave men will hear ... puis vivre, toutes sortes d'histoires effrayantes. then living, all kinds of scary stories. Meurtres à la hache, noyés, mains qui s'animent, mannequins de cire prenant vie... Murder with

an ax, drowned, hands come alive, taking wax mannequins life ...

Comme souvent chez Jean Ray, le cours du récit a plus de saveur que l'explication finale (car il y en a une !). As often in Jean Ray, the course of the story has more flavor than the final explanation (because there is one!). Ce roman est l'occasion de conter toute une série d'histoires de fantôme « anglaises », très classiques et gothiques dans leur forme comme dans leur fond. This novel is an opportunity to tell a series of ghost stories of "English" very classical and Gothic in form and in their substance. Les histoires sont situées en Angleterre, pays de fantômes, mais l'Angleterre de Jean Ray a de fortes ressemblances avec sa Flandre natale, l'auteur glissant même de nombreux clins d'oeil au lecteur en ce sens. The stories are located in England, a country of ghosts, but the England of Jean Ray has strong similarities with his native Flanders, the author of numerous rolling winks to the reader in that direction.

Racontées par quelqu'un d'autres, ces histoires seraient de peu d'intérêt. Told by someone else, these stories would be of little interest. Mais l'oncle Jean les dit à sa façon, pleine de rondeurs, d'un vocabulaire riche et savoureux, parfumé comme une bonne bière belge, et on se laisse prendre, bercer, par les chroniques d'Ingersham. But Uncle John told her the way, full of curves, a rich vocabulary and delicious, fragrant as a good Belgian beer, and it can be taken, lulled by the chronic Ingersham.

Back Cover

Roman policier ou roman d'épouvante ? Thriller or horror novel? Les criminels de Jean Ray dans La cité de l'indicible peur, l'un de ses chefs-d'œuvre, ne sont pas des êtres de chair, mais des monstres issus des profondeurs infernales. Criminals Jean Ray in The City of unspeakable fear, one of his masterpieces, are not beings of flesh, but the monsters from the depths of hell. Tantôt c'est un mannequin mû par des forces démoniaques, connu sous le nom de « Percy-l'horrible-meurtrière-à-la-hache », tantôt c'est le « Bull », monstre à tête de taureau qui erre sur la lande maudite d'Ingersham, cette petite cité écrasée sous un soleil de plomb, où règne la Grande Peur ancestrale... Sometimes it is a model driven by demonic forces, known as "Percy l'horrible-deadly-to the-ax", sometimes it is the "Bull", headed monster bull wandering on the cursed land of Inger-ham, this small town crushed under a blazing sun, which was the ancestral Great Fear ... Jean Ray, le maître de l'irrationnel, auteur d'un roman policier dont l'intrigue même donne lieu à une enquête rigoureusement logique ! Jean Ray, the master of the irrational, the author of a novel whose plot also gives rise to a rigorous logic! Pourquoi pas ? Why not? Jean Ray est aussi l'auteur des Aventures de Harry Dickson, ce détective surnommé le Sherlock Holmes américain et qui est au prises avec des sociétés secrètes sentant le souffre, des confréries de vampires et de loups-garous, de repoussantes déités mythologiques réincarnées...Telle est aussi l'atmosphère très « Jean Ray », où baigne la cité de l'indicible peur, ici encore il tire les ficelles de ses fantoches macabres et laisse se déployer les fastes de l'épouvante. Jean Ray is also the author of Adventures of Harry Dickson, the detective Sherlock Holmes called the U.S. and is made with secret societies feel the suffering of the brotherhoods of vampires and werewolves, mythological deities of repulsive reincarnated .. This is also the atmosphere very "Jean Ray", which bathes the city of the unspeakable fear, yet here he is pulling the strings of his puppets and macabre allowed to deploy the annals of horror.

Né en 1887, Jean Raymond Jean Marie De Kremer est mort à Gand en 1964. Born in 1887, Jean Raymond Jean Marie De Kremer died in Ghent in 1964. Déjà célèbre en Belgique et dans les Pays Bas, bien avant la Seconde Guerre Mondiale, sous le nom de John Flanders (il avait publié une œuvre importante, dont plusieurs romans parfois en français, mais surtout en néerlandais), ce n'est que beaucoup plus tard que la renommée lui vint en France sous le nom de Jean Ray. Already famous in Belgium and the Netherlands before the Second World War, under the name John Flanders (he had published an important work, including several novels, sometimes in french, but mostly in Dutch), it is that many later than the reputation he came to France under the name Jean Ray. On notera parmi ses grandes œuvres publiées sous ce nom Malpertuis, La cité de l'indicible peur, La croisière des ombres, Les contes du whisky, Les Derniers contes de Canterbury, Le livre des fantômes, Le carrousel des maléfices et les aventures de Harry Dickson. It is noted among his major works published under that name Malpertuis, The city of unspeakable fear, cruise shadows, Tales of whiskey, the latest tales of Canterbury, The book of ghosts, evil spells of the carousel and the adventures of Harry Dickson. Jean Ray est l'un des rares écrivains de langue française et, à plus forte raison néerlandaise, à pouvoir être comparé aux maîtres anglo-saxons de l'aventure et du fantastique qui ont d'ailleurs accueilli de son vivant

quatre de ses contes dans la célèbre revue américaine Word Tales. Jean Ray is one of the few English writers rt, especially Dutch, can be compared to Anglo-Saxon masters of adventure and fantasy that have hosted four of his lifetime in his tales the famous American magazine Word Tales.

"City of Fear the unspeakable is one of three novels written by Jean Ray under his pen name of French, with the masterpiece that" Malpertuis ", surely one of the pillars of the fantasy literature of the twentieth century, and "Saint Judas-of-the-night", he cursed novel and is under pressure as did Ray delivered a truncated version but exciting (I will return to opportunity and modestly - after leading specialists on Rayen-this work).

"Roman policier ou roman d'épouvante ?", tel est le sous-titre des 2 éditions parues chez Marabout(2 couvertures différentes). "Roman policeman or horror novel?" Is the subtitle of 2 editions published by Marabout (2 different covers). En fait, il ya des deux, et ce diable de Jean Ray s'est amusé(peut-être aussi pour des raisons alimentaires de polygraphe confronté aux rigueurs de l'occupation allemande dans les années 1940 ?) à recycler en vrac : des personnages et une aventure du cycle des "Harry Dickson" dûs à sa plume, un récit de son double flamand "John Flanders" : "Les contes de ma mère l'oye", et des noms de bourgades et de rivières ou de lieux. In fact, there are two, the devil and Jean Ray was amused (perhaps also for reasons of food polygraph faced the rigors of the German occupation in the 1940s?) To recycle in bulk: characters and an adventure cycle "Harry Dickson" due to his pen, an account of his double Flanders John Flanders ":" Les contes de ma mère l'oye ", and names of towns and rivers and places.

Quoiqu'il en soit, "La cité" est un de mes livres de chevet, par sa peinture des faits et gestes, et surtout des non-dits d'une petite localité de province, qu'elle soit anglaise, belge, française... Anyway, "The city is one of my bedside books, for his painting of the facts and gestures, and especially not said a small provincial town, whether English, Belgian, French. .. C'est ce qui fait la force de ce roman, où bien des choses sont esquissées et laissées à la sagacité du lecteur. That's the strength of this novel, where many things are outlined and left to the sagacity of the reader.

Qu'importe que l' "exorcisme" de la Grande Peur d'Ingersham nous ramène à une solution " terre-à-terre", il nous restera toujours les "Ils" de l'Angleterre passée, le fantôme de la Mairie, et la fabuleuse prose de Jean Ray pour nous faire rêver !... Never mind that the "exorcism" of the Great Fear of Ingersham brings us to a solution "to earth", we will always remain the "They" of England past, the ghost of the City Council, and the wonderful prose of Jean Ray to make us dream ...

Terence Sidney Triggs, his police state, was a great guy as sweet as a lamb. Gaffeur-né, il passa de la circulation à la rédaction de tous les rapports et courriers administratifs car il devait causer moins de K-tastrophes avec une plume à la main que s'il était resté sur le terrain à jouer les virtuoses du sifflet. Blunderer born, he spent driving on the drafting of all administrative reports and letters because it would cause less than K disasters with a pen in his hand as if he had remained on the ground to play the virtuoso whistling. (1) (1)

Avant de prendre sa retraite, il connut cependant deux aventures qui ne furent pas sans retentissement sur ce qui promettait pourtant d'être une longue période de repos et de bienheureuse oisiveté. Before retiring, he knew, however, two adventures were not without impact on what promised to be yet a long period of rest and blessed idleness. Tout d'abord, il identifia un assassin sous les traits d'un simple ivrogne conduit au poste, et par la suite il sauva la vie d'un de ses supérieurs agressé par un faussaire qui parvint à prendre la fuite et s'évapora dans la nature. First, he identified a murderer in the guise of a simple drunk led to the post, and then he saved the life of one of his superiors attacked by a forger who managed to escape and evaporate into nature.

A l'âge de 55 ans, il quitta Londres pour s'installer dans une maison de la coquette bourgade d'Ingersham ; espérant vivre en ermite - ou presque -, il réalisa vite que sa tranquillité allait être mise à rude épreuve : impossible de jouir d'une totale quiétude lorsque l'on habite dans une toute petite ville où les commérages vont bon train, ce qui permet au fait le plus anodin d'être rapidement monté en épingle. At age 55, he left London to settle in a house in the quaint village of Ingersham; hoping to live as a hermit - or almost - he quickly realized that his peace was to be put to the test: Can not enjoy total tranquility when you live in a small town where gossip is rife, which allows the most trivial to be quickly mounted pin.

De plus, son arrivée coïncida avec maints événements plus étranges et inquiétants les uns que les

autres : disparitions, meurtres en série, monstres qui erraient sur la lande et attaquaient les imprudents qui s'aventuraient dehors à la tombée la nuit ... Moreover, his arrival coincided with many strange events and more disturbing than the other: disappearances, serial murders, monsters that roamed the land and attacked the unwary who ventured out to the dark night ...

~~~~~ Et maintenant ? ~~~~~ And now? ~~~~~

Sous ses airs de petit paradis, Ingersham serait-elle autre chose qu'une petite ville où il ne se passe jamais rien ? In its air of paradise, Ingersham would be something other than a small town where it nothing ever happens? Notre brave Triggs, promu superintendant de Scotland Yard par la rumeur alors qu'il n'a jamais été qu'un policier balourd, va-t-il devoir reprendre du service afin d'élucider ces affaires sombres et mystérieuses ? Our brave Triggs, promoted to superintendent of Scotland Yard by the rumor when he was never a police unbalance, will he have to return to duty in order to clarify these matters dark and mysterious? Un simple être humain sera-t-il de taille à lutter contre l'inexplicable ? A single human being will it be big enough to fight against the inexplicable?

~~~~~ Alors ? ~~~~~ So? ~~~~~

☼~☼ Généralités ☼~☼ General ☼ ~ ☼ ☼ ~ ☼

Ayant déjà goûté au style Jean Ray par le biais d'un recueil de nouvelles passablement « flippantes », je me suis lancée avec intérêt et plaisir dans ce roman étonnant dont la fin est véritablement ... ahurissante. Having already tasted style Jean Ray through a collection of fairly "Flipper", I started with interest and pleasure in this astonishing novel whose end is truly amazing Ici encore, cet auteur machiavélique embobine son lecteur en un tournemain : dans un récit tout ce qu'il ya de plus banal, l'impossible vient subitement s'incruster et la sauce vire au lugubre de manière très soudaine avant qu'on ait eu le temps de dire ouf. Again, this author Machiavellian bamboozle the reader in a jiffy: in a story all that is more commonplace, the impossible has suddenly stays and the sauce turns gloomy so very suddenly before we had the time to say ouf. Les innombrables détails semés çà et là (la nourriture, le décor, les habitudes et manies des uns et des autres ...) disparaissent, le cadre rassurant d'un petit train-train quotidien vole brusquement en éclats et le surnaturel distille la peur petit à petit ... The innumerable details scattered here and there (food, decor, habits and mannerisms of each other ...) disappear, the reassuring framework of a small daily humdrum suddenly fly apart and the supernatural distille fear gradually small ...

☼~☼ Pourquoi j'ai aimé ☼~☼ ☼ ~ ☼ Why I loved ☼ ~ ☼

Tout comme les nouvelles fantastiques du « Grand Nocturne » et des « Cercles de l'épouvante », les héros de Jean Ray sont de petites gens, des personnes insignifiantes voire incolores, vivant fréquemment de façon plutôt modeste et s'accrochant à des petits riens. Like the new fantasy of the "Great Night" and "Circles of horror", the hero of Jean Ray are little people, insignificant people even colorless, often living in rather modest and clinging to the little things . Dans le hameau d'Ingersham, tout droit sorti d'une image d'Epinal, l'existence de chacun semble vouée à la morosité, jusqu'au jour où une peur sans nom s'abat sur la ville. In the hamlet of Ingersham, straight out of an image d'Epinal, that everyone seems doomed to the gloom, until the day a nameless fear is sweeping the city. Méfiez-vous cependant, même les personnes qui vous semblent inoffensives peuvent parfois K-cher de vilains secrets ... Beware, however, even those that seem harmless may sometimes K-dear naughty secrets ...

Bien que nous ayons affaire ici à un roman qui se lit d'une seule traite, il faut bien avouer que l'auteur parvient à renouer avec l'esprit des nouvelles : lorsque notre bon ST Triggs passe une soirée en compagnie de ses amis (ce qui suppose évidemment un bon repas bien ... arrosé !), ces dignes messieurs tout émoustillés par les faits inexplicables qui s'abattent sur la ville ne sont pas les derniers à se lancer dans des récits à vous faire dresser les cheveux sur la tête ... A plusieurs reprises, j'ai bien cru être en face d'un livre façon « Vache qui rit » : sur la boîte de fromage, la

vache a une paire de boucles d'oreilles qui est une boîte de fromage ... sur laquelle la vache a une paire de boucles d'oreilles qui est elle aussi une boîte de fromage ... et ainsi de suite. Although we dealing here with a novel to read in one go, we must admit that the author manages to revive the spirit of the new, when our good ST Triggs spent a night with his friends (which obviously implies a good meal ... well watered!), all these worthy gentlemen émoustillés inexplicable by the facts that affect the city are not the last to engage in stories to make you hair on your head ... On several occasions I have thought being in front of a book a "Laughing Cow" on the box of cheese, the cow has a pair of earrings is a box of cheese ... on which the cow a pair of earrings is also a box of cheese ... and so on. Bref, quittons notre vache et revenons à nos moutons (heu, à nos chers administrés d'Ingersham !), nous sommes ici en présence d'histoires dans l'histoire, et si cet aspect « poupées russes » est un peu déconcertant, il n'en demeure pas moins plaisant car ces anecdotes parfois sinistres sont tout à fait dans le ton du reste du roman et contribuent à entretenir une atmosphère oppressante. In short, leave our cow and sheep back to our (well, our dear administered Ingersham!), We are here with stories in history, and if this "Russian doll" is a bit disconcerting, it none the less pleasant because these anecdotes sometimes claims are very much in the tone of the rest of the novel and help to maintain an oppressive atmosphere. La peur ne gagne pas que les personnages de Jean Ray, ce me semble ... Fear does not win as the characters of Jean Ray, I think ...

Objets maléfiques, puissances invisibles, vampires, revenants, démons ou êtres humains roubards, qui mène réellement la danse dans cette histoire à mi-chemin entre l'enquête policière et le roman d'épouvante ? Objects evil, invisible powers, vampires, ghosts, demons or human beings Rogue, who actually leads the dance in this story midway between the police investigation and the horror novel? Lisez ... et vous le saurez ! Read ... and you know! ;o) o)

☼≈☼ Sachez-le ☼≈☼ ☼ ≈ ☼ Know the ☼ ≈ ☼

C'est en 1964 que sort sur les écrans « La grande frousse », un film d'une durée de 90 minutes qui n'est ni plus ni moins que l'adaptation de « La Cité de l'indicible peur ». It was in 1964 that came out on screen "The big scare," a film lasting 90 minutes which is neither more nor less than the adaptation of "The City of unspeakable fear. Âprement critiqué pour avoir traité dans le style d'une comédie un sujet passablement « noir » et parce que la sortie du film a coïncidé avec la mort de Jean Ray, l'irrévérencieux Jean-Pierre Mocky modifie légèrement son œuvre qu'il rebaptise cette fois du titre du roman lui-même, et le film sort une seconde fois dans les salles de cinéma en 1972. Harshly criticized for having dealt in the style of a comedy, a topic quite "black" and because the film's release coincided with the death of Jean Ray, the irreverent Jean-Pierre Mocky slightly modifies his work which he renamed this both the title of the novel itself, and the film leaves a second time in theaters in 1972.

Enfin, j'ai déniché sur le Net des planches d'une adaptation en BD du roman de Jean Ray par Patrice Sanahuja ; il a également travaillé sur « Malpertuis », mais il semblerait que pour l'instant les deux romans fassent partie des projets inachevés du dessinateur. Finally, I found on the web boards of a comic adaptation of the novel by Jean Ray by Patrice Sanahuja and he also worked on "Malpertuis" but it seems that for the moment, the two novels are part of projects unfinished drawing. Qui sait, un jour, peut-être ? Who knows, one day, perhaps?

⌘⌘⌘⌘⌘⌘ Fiche technique ⌘⌘⌘⌘⌘⌘⌘ ⌘ ⌘ ⌘ ⌘ ⌘ ⌘ Sheet ⌘ ⌘ ⌘ ⌘ ⌘ ⌘

Auteur : Jean Ray Author: Jean Ray

Titre : « La Cité de l'indicible peur » Title: "City of the unspeakable fear"

Publication : Editeurs associés en 1943 (en Belgique) Publication: Associated Publishers in 1943 (Belgium)

Publication française : en 1985, Nouvelles éditions Oswald French publication: 1985, Nouvelles Editions Oswald

L'inspecteur Simon Triquet est à la recherche d'un faussaire évadé, Mickey le Bénédictin. Son enquête le conduit à Barges, village d'Auvergne, où il découvre le comportement bizarre des habitants. La présente d'une bête, surnommée la Bargeasque, que Saint-Urodèle aurait décapitée au Moyen Age, sèmerait la terreur dans la région... Sorti en 1964 dans une version tronquée sous

le titre «La Grande Frousse», le film a été remonté en 1972.

L'inspecteur Simon Triquet is with research d' an escaped forger, Mickey the Benedictine. Its investigation leads it to Barges, village d' Auvergne, where he discovers the odd behavior of the inhabitants. Present the d' an animal, called Bargeasque, that Saint-Urodele would have decapitated with the Middle Ages, would sow terror in the area... Left in 1964 in a version truncated under the title "the Great Fun", the film was re-installed in 1972.

CLASSIC CHILLING TALES

Oneworld Radio broadcasts of the Naxos series.

[UBC website] "Oneword Radio owns the UK's only commercial digital spoken-word license. We believe that Channel 4's tie-up with UBC in the joint ownership of Oneworld Radio is a key development in the growth of digital radio in the UK."

"We do not currently have a budget for producing new shows."

Volume 1 is read by Dermot Kerrigan and contains "The Tell-Tale Heart," "The Mark of the Beast," "Lost Hearts," "The Horla," "The Furnished Room," and "Shredni Vashtar."

ORIGINATION: Oneword Radio, London (UBC Media Group).

DURATION:

PERSONNEL: Anthony Donovan (reader), Jonathan Keeble (reader), Dermot Kerrigan (reader).

EXTANT RECORDINGS: The entire series.

CLASSIC CHILLING TALES

[Sunday-Thursday—10:00-11:00 PM]

Sep. 28, 2003 Vol 1, ep. 1

Sep. 29, 2003 Vol. 1, ep. 2

Oct. 1, 2003 Vol. 1, ep. 3; Vol. 2, ep. 1

Oct. 2, 2003 Vol. 2, ep. 2

Oct. 3, 2003 Vol. 2, ep. 3

CLEMENT DOESN'T LIVE HERE ANYMORE

[RADIO-SERIES]

"Clement never achieved much in life, but he always assumed death would be an end to the misery. When he returns as a ghost, still overweight yet even more anonymous, he discovers a whole new world of humiliation. First his home is overtaken by a polite but ambitious young couple and he is confined to the loft-space. Then they decide that they'd actually quite like a computer room."

[Program information]

ORIGINATION: Radio 4, London (BBC).

DURATION: November 9-December 14, 2005.

PERSONNEL: Marc Haynes (scriptwriter), Chris Heath (scriptwriter), Chris Neill (producer).

CAST: Amanda Abbington (Georgia), Margaret Cabourn-Smith (Alexia), Paul Courtenay Hyu (Mr. Lee), Steve Furst (Andrew), David Holt (Tim/Priest), Richard Ridings (Clement).

EXTANT RECORDINGS:

[Program log]

CLEMENT DOESN'T LIVE HERE ANYMORE

[Wednesday—11:30 AM-12:00 NOON]

November 9, 2005 [1] **"The Phantom Menace"**

["...When upwardly mobile couple Georgia and Andrew are move into their new home, they find themselves less than delighted that the estate agent's promise of 'many original features' stretches to include the ghost of the house's former owner..."]

November 16, 2005 [2]

| | |
|-------------------|---------------------------|
| November 23, 2005 | [3] |
| November 30, 2005 | [4] “The Newly Departed” |
| December 7, 2005 | [5] “Channeling the Dead” |
| December 14, 2005 | [6] “Goodbye Mr. Clement” |

CLOUDBREAK

[STAGE-PLAY]

“To a poor cottage on a mountain side in Wales, come a Beggar and an Evil Spirit. It is Christmas Eve and the spirit is that of Judas searching for the last of the thirty pieces of silver for which he betrayed Christ.”

[Program information]

ORIGINATION: Wales Programme and Home Service (BBC).

DURATION: September 4, 1938 (Wales Programme); August 24, 1940 (Home Service).

PERSONNEL: Dafydd Gruffydd (adapter, producer—1938, Wales), Arwel Hughes (composer—1938, Wales), T. Rowland Hughes (adaptor, producer—1940, Home Service).

EXTANT RECORDINGS: None.

[Program log]

(WALES PROGRAMME)

[Sunday—9:50-10:30 PM]

September 4, 1938

“Cloudbreak”

[“...A play by A. O. Roberts... The characters are a Woman, a Man, a Beggar, an Evil Spirit, other Spirits... The time is late on Christmas Eve...”]

(HOME SERVICE)

[Sunday—11:30-11:50 AM]

August 24, 1940**“Cloudbreak”**

[Links]

[[text](#)] The stage play of *Cloudbreak*.

THE COBRA

[RADIO-SERIAL]

A mystery serial written by William Frederick and Sidney Northcott and produced by Buffalo station WKBW. The following year another Buffalo station, WEBR, would put on *Spawn of the Dragon* by the same authors.

[Program information]

ORIGINATION: WKBW, Buffalo, New York.

DURATION: [June 22-29], 1931.

PERSONNEL: William Frederick (scriptwriter), Sidney Northcott (scriptwriter), Herbert Rice (director).

CAST: Ester MacMillan, et al.

EXTANT RECORDINGS: None.

[Program log]

THE COBRA (WKBW, BUFFALO)

[

June 22, 1931 [1]

June 29, 1931 [2]

THE COFFIN-MAKER

[SHORT-STORY]

Also known as “The Undertaker,” this story by Alexander Pushkin was part of the collection considered the true beginning of the modern short story in Russian literature.

[Program information]

ORIGINATION: CBK, Winnipeg, Manitoba (CBC Western Network); et al.

DURATION: August 30, 1939; et al.

PERSONNEL: Robert Allen (producer—1950, *Four to the Queen*), Earle A. Birney (scriptwriter—1950, *Four to the Queen*), Gordon Burwash (scriptwriter—1939, *Everyman’s Theatre*), John Hobday (producer—1960, *Halifax Theatre*), Richard F. Stockton (scriptwriter—1960, *Halifax Theatre*).

EXTANT RECORDINGS: None.

[Program log]

EVERYMAN’S THEATRE (CBK, WINNIPEG)

[???day—9:00-9:30 PM]

August 30, 1939 “The Coffin-Maker”

FOUR TO THE QUEEN (CBC VANCOUVER)

[???day—

November 14, 1950 “A Party at the Undertaker’s”

HALIFAX THEATRE (C???, HALIFAX)

[

October 27, 1960 “The Casket Maker”

GRAVEYARD CLASSICS (WVFS, TALLAHASSEE)

[

???????? ??, 2010 “The Coffin-Maker”

THE COLD EMBRACE

[SHORT-STORY]

Ghost story by Mary Braddon...

[Program information]

ORIGINATION:

DURATION:

PERSONNEL: John Pritchett (host, reader—2007, *An Hour of Short Stories*).

EXTANT RECORDINGS:

[Program log]

THE FEMALE GHOST (RADIO 4, LONDON)

[

??? ??, 200? “The Cold Embrace”

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

[Sunday—1:00-2:00 PM]

August 31, 2008 “The Cold Embrace” / “The Thorn” / “Card Trick with Heart”

A COLLECTION OF BONES

[RADIO SERIES]

(RADIO 4 EXTRA NEWSLETTER: "...These Spooky but often thoughtful stories from Elspeth Davie were produced by David Jackson Young and first broadcast in 2002..."

(Monday—6:45-7:00 PM]

| | |
|---------------|---|
| ???? ??, 2002 | "Allergy
"Mrs. MacLean's lodger has a strange reaction to one of her favourite foods..."
READER: Edith Macarthur. |
| ???? ??, 2002 | "The Swans"
"The staff of a paint shop get a reminder of mortality."
READER: edith Macarthur. |
| ???? ??, 2002 | "A Field in Space"
"A cosmic revelation is announced."
READER: Crawford Logan. |
| ???? ??, 2002 | "A Collection of Bones"
"A man's obsessive hobby comes to an end."
READER: Crawford Logan. |
| ???? ??, 2002 | "The Eyelash"
"A diner finds something unusual in her meal."
READER: Edith Macarthur. |

THE COLUMBIA DRAMATIC GUILD

[RADIO-SERIES]

This precursor to Irving Reis' *Columbia Workshop* started out with an initial series that ran in the summer of 1933. With most (if not all) of the scripts by Charles Tazewell, it had the avowed aim to successfully adapt classics of the short story form into radio dramatizations. Although it was never announced as such, the concentration of this first series was clearly on weird and spectral fiction, with no less than eight adaptations of Poe tales, plus Kisfaludi's "The Invisible Wound" (which Alonzo Deen Cole would also dramatize on *The Witch's Tale* the following year), Washington Irving's "The Specter Bridegroom," Hawthorne's "The Devil in the Manuscript," Stevenson's "The Body Snatcher," and de Maupassant's "The Horla."

[Program information]

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

DURATION: May 14-September 28, 1933 (first series).

PERSONNEL: Knowles Entrikin (assistant director), Ferrin Fraser (scriptwriter), Henry Gauthier (sound technician), Marion R. Parsonnet (director), Charles Tazewell (scriptwriter).

CASTS: Bill Adams, Ray Collins, Kenneth Daigneau, Lorna Elliott, Stephen Fox, Adele Harrison, Garda Olsen, et al.

EXTANT RECORDINGS: None.

[NOTE: Three of the scripts that Tazewell wrote originally for this series are extant in versions done later for *The Columbia Workshop*—"The Tell-Tale Heart" (7/??/37), "The Horla" (?/??/37), and "Metzengerstein" (12/??/37).]

[Program log]

THE COLUMBIA DRAMATIC GUILD (WABC, NEW YORK)

[Sunday—9:00-9:30 PM]

| | |
|--------------|--|
| May 14, 1933 | "The Necklace" (Guy de Maupassant) |
| May 21, 1933 | " The Murders in the Rue Morgue " (Edgar Allan Poe) |
| May 28, 1933 | "A Piece of String" (Guy de Maupassant) |
| June 4, 1933 | " The Invisible Wound " (Károly Kisfaludi) |

[Sunday—8:00-8:30 PM]

| | |
|--------------------------|--|
| June 11, 1933 | "How He Got the Legion of Honor" (Guy de Maupassant) |
| June 18, 1933 | " The Tell-Tale Heart " (Edgar Allan Poe) |
| June 25, 1933 | " The Specter Bridegroom "
["...Washington Irving's ghostly story will be given in dramatized form... The strange tale of the suitor whom even death did not prevent from making an appointed visit to the home of his intended bride and her parents, has been put into effective radio form. If the children refuse to go to bed alone afterward it's your own fault..."] |
| July 2, 1933 | "The Man With the Golden Brain" (Alphonse Daudet) |
| [Thursday—8:30-9:00 PM] | |
| July 20, 1933 | " The Cask of Amontillado " (Edgar Allan Poe) |
| July 27, 1933 | "The Watch Dog" (Guy de Maupassant) |
| August 3, 1933 | " The Fall of the House of Usher " (Edgar Allan Poe) |
| August 10, 1933 | " The Devil in the Manuscript " (Nathaniel Hawthorne) |
| August 17, 1933 | " The Masque of the Red Death " (Edgar Allan Poe) |
| August 24, 1933 | "Lillie Lala" (Guy de Maupassant) |
| August 31, 1933 | " The Body Snatcher " (Robert Louis Stevenson) |
| September 7, 1933 | " The Black Cat " (Edgar Allan Poe) |
| [Thursday—9:30-10:00 PM] | |
| September 14, 1933 | " The Horla " (Guy de Maupassant)
[SAN ANTONIO LIGHT: "...The Columbia Dramatic guild has chosen for its Thursday evening presentation another horror story. This time it is Guy de Maupassant's 'The Horla,' which depicts the mental torture of a man who imagines he is under constant surveillance..."] |
| September 21, 1933 | "The Pied Piper of Hamelin"
[SAN ANTONIO LIGHT: "...Recently a precedent was broken by one or the other, we forget which, of the CBS dramatic programs, when young children were advised not to listen to that evening's dramatic offering based on a classical horror story. This evening, however, the Columbia Dramatic guild will offer a dramatization, 'The Pied Piper of Hamelin,' that is safe for children, provided Charles Tazewell, author of the script, has not taken liberties with that familiar old German legend..."]
SCRIPT: Charles Tazewell. |
| September 28, 1933 | " Metzengerstein " (Edgar Allan Poe) |

[Sources]

PERIODICALS: *New York Sun*, *Brooklyn Times Union*, *St. Louis Post-Dispatch*, *Brooklyn Daily Eagle*, *New York Herald Tribune*, *Newark Evening News*, *New York World Telegram*, *New York Evening Post*, *San Francisco Examiner*.

COME BECK'NING GHOST

[RADIO-SPECIAL]

"A feature on the classic British ghost story with contributions from practitioners of the genre. Includes extracts from various ghost stories read by Joss Ackland and Avril Clark, and a recording of Dame Margaret Rutherford reading "The Listeners" by Walter de la Mare." An installment of the *Kaleidoscope* series.

Included were extracts from works by Kingsley Amis, Susan Hill, Henry James, Walter de la Mare, M. R. James, Edward Lucas White, Clive Barker, Sheridan Le Fanu, and Robert Aickman.

[Program information]

ORIGINATION: Radio 4, London (BBC).

DURATION: December 22-, 1985.

PERSONNEL: Joss Ackland (reader), A. Byatt (speaker), Avril Clark (reader), Peter Nicholls (producer), David Punter (speaker), Margaret Rutherford (speaker), Peter Straub (speaker).

EXTANT RECORDINGS: Unknown.

[Program log]

KALEIDOSCOPE (RADIO 4, LONDON)

[Sunday—4:30-5:05 PM]

December 22, 1985

“Come Beck’ning Ghost”

[“...Peter Nicholls talks to ghost-story writers...”]

COMEDY OF TERRORS

[RADIO-SCRIPT]

(KPO, San Francisco)—Listed in the radio logs for Friday, March 24, 1933 in a 9:30-10:00 p.m. slot. (Written by Carlton Morse).

[Program information]

ORIGINATION: KGO and KPO, San Francisco, California.

DURATION: January 29, 1931; March 24, 1933.

PERSONNEL: Carlton E. Morse (scriptwriter).

EXTANT RECORDINGS: None.

[Program log]

THE STORY-TELLER (KGO, SAN FRANCISCO)

[Thursday—9:30-10:00 PM]

January 29, 1931

“Comedy of Terrors”

(KPO, SAN FRANCISCO)

[Friday—9:30-10:00 PM]

March 24, 1933

“Comedy of Terrors”

THE COMPENSATION HOUSE

[SHORT-STORY]

Story by Charles Collins, written in 1866 for Dickens’...

[Program information]

ORIGINATION:

DURATION:

PERSONNEL: Himan Brown (producer-director—1979, *CBS Radio Mystery Theater*), Elspeth Eric (scriptwriter—1979, *CBS Radio Mystery Theater*).

EXTANT RECORDINGS: “House Without Mirrors” (11/12/79, The CBS Radio Mystery Theater).

[Program log]

TALES OF THE SUPERNATURAL (

[???day—

???????? ??, 1939

“The Compensation House”

THE CBS RADIO MYSTERY THEATER (WRVR, NEW YORK)

[???day—10:07-11:00 PM]

November 11, 1979

“House Without Mirrors”

[“...A man accustomed to walking daily along a riverbank becomes intrigued by another who emerges from a house every day at the same time to gaze into the flowing river. The man, Mr. Macy, who performs this daily ritual, explains why: It is to check on his appearance, since the master of the house, whose servant he is, cannot abide mirrors. Wishing to pursue the origin of this idiosyncrasy, the questioner is advised by Macy to call at the house next door where a Dr. Garden, physician to the

man who abhors mirrors, lives. What he learns from the doctor is enough to make anyone think twice before peering into a looking glass..."]
CAST: Bob Dryden (Mr. Macy), Paul Hecht (Man), Bryna Raeburn (Maid), Norman Rose (Dr. Garden).

THE CONE

[SHORT-STORY]

Short story by H. G. Wells, a rare *contes cruel* for this author, and one of the most gruesome Guignolesque tales in the English language.

[Program information]

ORIGINATION:

DURATION:

PERSONNEL: Himan Brown (producer-director—1978, *CBS Radio Mystery Theater*), Gerald Keane (scriptwriter—1978, *CBS Radio Mystery Theater*).

EXTANT RECORDINGS: “Flash Point” (9/1/78, *CBS Radio Mystery Theater*).

[Program log]

INNER SANCTUM MYSTERIES (WJZ, NEW YORK)

[Sunday—

???????? ??, 1941 “Man of Steel”

???????? ??, 1942 “Man of Steel”

THE CBS RADIO MYSTERY THEATER (WRVR, NEW YORK)

[???day—10:07-11:00 PM

September 1, 1978 “Flash Point”

[“...Writer John Roth is sent by his editor to a Pennsylvania steel town to capture in words the ‘beauty’ of the place. While doing his research, he meets and falls in love with Sarah Horrocks, wife of the man who runs the blast furnaces. They don’t think her husband realizes what is happening until he forces Roth to take a walk with him to the steel mill’s dangerous areas where many others have had fatal accidents.

CAST: Court Benson (Mr. Horrocks), Felicia Farr (Sarah Horrocks), Kevin McCarthy (John Roth).

CONFESSION

[SHORT-STORY]

Story by Algernon Blackwood...

[CHRONOLOGY]

SHORT STORY (NATIONAL PROGRAMME)

[Saturday—8:15-8:30 PM]

June 27, 1936 “King’s Evidence”

PERSONNEL: Algernon Blackwood (storyteller).

(HOME SERVICE)

[Tuesday—6:45-7:05 PM]

December 24, 1940 “King’s Evidence”

PERSONNEL: Algernon Blackwood (storyteller).

MYSTERY AND IMAGINATION (HOME SERVICE, LONDON)

[Thursday—9:30-10:00 PM]

January 17, 1946

“Confession”

PERSONNEL: Graham Doody (narrator), Wilfrid Grantham (producer), Robert G. Newton (scriptwriter).

CAST: Robert Beattie (James O'Reilly), Howieson Culff (A Doctor), Hilda Davies, Victor Fairley, Freda Falconer, Cyril Gardiner (Dr. Henry), Stanley Groome, Mary Kenton (A Woman), Eric Lugg, Frank Partington, Molly Rankin (Nancy), Eddy Reed, Gladys Spencer.

ESCAPE (KNX, HOLLYWOOD—EAST COAST TRANSMISSION)

[Wednesday—10:30-11:00 PM]

December 31, 1947

“Confession”

[EXTANT

RECORDING]

PERSONNEL: John Dunkel (scriptwriter), William N. Robson (producer-director).

CAST: William Conrad, Ramsay Hill, Peggy Webber.

ESCAPE (KNX, HOLLYWOOD—WEST COAST TRANSMISSION)

[

January ??, 1948

“Confession”

[EXTANT

RECORDING]

(OVERSEAS PROGRAMME—ARABIC SERVICE)

[Thursday—4:15-4:30 PM]

December 26, 1974

“King’s Evidence”

PERSONNEL: Mr. Masri (reader).

THE CBS RADIO MYSTERY THEATER (WRVR, NEW YORK)

[???day—10:07-11:00 PM]

August 17, 1977

“In the Fog”

[“...Captain Terry O'Reilly is told by his doctor that he is well enough to visit some friends on Boston's Beacon Hill. Emerging from the subway, O'Reilly walks into a dense fog and meets a strange, beautiful woman. Together they grope their way to Beacon Hill. She enters a house, and when O'Reilly hears a scream he follows her in, only to find her lying on a bed, stabbed to death. He rushes away in a panic, leaving his hat in the bedroom...”]

PERSONNEL: Himan Brown (producer-director), Roy Winsor (scriptwriter).

CAST: Gordon Gould (Captain O'Reilly), Martha Greenhouse (May Collard), William Griffis (Jeff Collard), Ian Martin (Dr. Henry).

CONFESSIONS OF AN ENGLISH OPIUM-EATER

[BOOK]

Thomas DeQuincey's delving into his own addiction and subsequent hallucinations...

[Program information]

ORIGINATION: Various.

DURATION: Various.

PERSONNEL: Robert Chignell (musical director—1935, 1936, “Opium-Eater”), Paul Dehn (scriptwriter—1935, 1936, “Opium-Eater”), **Felix Felton** (scriptwriter, producer—1935, 1936, “Opium-Eater”), Cecil Ramage (reader—1933, “Dreams of an Opium-Eater”).

CAST [1935, *Opium-Eater*]: Eric Anderson, Edward Craven, Eileen Erskine, Gwendolen Evans, A. E. Filmer, Mervyn Johns, Charles Lefeaux, Gordon McLeod, **Esme Percy**, Nancy Roberts, **Surya Sena**, Robert Speaight, Philip Wade, Harcourt Williams.

CAST [1936, *Opium-Eater*]: Eric Anderson, Arthur Evans, Gwendolen Evans, Henry Hallatt, Mervyn Johns, Charles Lefeaux, Dorothy Minto, Cyril Nash, **Esme Percy**, Ronald Simpson, Dewan Sharar, Anne Twigg, Philip Wade.

EXTANT RECORDINGS: None.

[Program information]

(NATIONAL PROGRAMME, LONDON)

[Wednesday—10:30-10:35 PM]

May 22, 1933 “**Dreams of an Opium-Eater**”

(NATIONAL PROGRAMME, LONDON)

[Thursday—8:30-9:30 PM]

October 24, 1935 “**Opium-Eater**”

[“...the story of De Quincey, a radio-dramatic reconstruction from his confessions...”]

(REGIONAL PROGRAMME, LONDON)

[Tuesday—8:00-9:00 PM]

November 24, 1936 “**Opium-Eater**”

THE CONJURE DRUM

[RADIO-SCRIPT]

An original script written for Sir Cedric Hardwicke and his wife on their appearance on Rudy Vallee’s program...

Through a long and distinguished career in the theater (he was George Bernard Shaw’s fifth favorite actor—after the four Marx Brothers) and the cinema, Sir Cedric was not particularly associated with the mystery or horror genres, but is remembered by aficionados for his roles in two Universal films—as the villainous ??????? in *The Invisible Man Returns* (1940) and as Ludwig, the “other son of Frankenstein,” in *Ghost of Frankenstein* (1942)—as well as the solicitor Broughton in *The Ghoul* (1933) and the narrative voice of *The Picture of Dorian Gray* (1945) and *The War of the Worlds* (1953). On the radio he appeared in several *Inner Sanctum* broadcasts.

[Program information]

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

DURATION: April 22, 1937.

PERSONNEL: Rudy Vallee (host).

CAST: Sir Cedric Hardwicke, Lady Hardwicke, et al.

EXTANT RECORDINGS: “The Conjure Drum” (*The Royal Gelatin Program*, 4/22/37).

[Program log]

THE ROYAL GELATIN HOUR (WEAF, NEW YORK)

[Thursday—

April 22, 1937 “**The Conjure Drum**”

THE CONJURER

[STAGE-PLAY]

The Amrad Players, broadcasting from WGI, was an early radio drama group following in the success of the WGY Players in Schenectady. Mansfield Scott's play was first produced in 1919. During the 1920s several of Scott's weird-mystery novels were published, including *The Phantom Passenger*, *The Black Circle*, and *The Spider's Web*. His 1919 novel *Behind Red Curtains*, about a hypnotist who commands a man to commit murder, was filmed the following year as *One Hour Before Dawn* with H. B. Warner.

Ten days later on June 9 the Amrad Players broadcast another Scott play, *The Submarine Shell*.

[Program information]

ORIGINATION: WGI, Medford Hillside, Massachusetts.

DURATION: May 30, 1923.

PERSONNEL: "...the Amrad Players..."

EXTANT RECORDINGS: None.

[Program log]

THE AMRAD PLAYERS (WGI, Medford Hillside)

[

May 30, 1923

"The Conjuror"

COOL AIR

[SHORT-STORY]

Based on the short story by H. P. Lovecraft...

The Mark Ratcliffe show" on Radio1 FM, UK 'Joolz' narrates the story "Cool Air" in Spring 1994

Website bio: "Joolz is an experienced and valued broadcaster, having worked regularly for Radio Four (including many broadcasts for 'Woman's Hour'), and Radio One, where she was a monthly guest for three years on "The Mark Radcliffe Night Time Show"."

VIA POST: Joolz Denby, Castle Dragonbat, PO Box 162, Bradford, West Yorkshire, BD3 8PY, UK.

VIA E-MAIL: postmaster@joolz.net or direct personal e-mail to joolz@joolz.net

19 Nocturne Boulevard is a podcast audio drama anthology series. Among the episodes are several dramatized H.P. Lovecraft adaptations. These are Chillin' (a modernization of Cool Air), Within the Walls of Eryx, and The Temple. Julie also hints of several more Lovecraftian pieces in the works.

And for those who like me, were wondering, here's the hidden podcast feed for the show: <http://neohoodoo.libsyn.com/rss>

...a new series from Wheeality Productions: 19 Nocturne Boulevard, a half-hour anthology series of the fantastic, chilling, and speculative in the vein of The Twilight Zone. The series is created, produced, and written by Julie Hoverson of Wheeality Productions. You may recognize her voice from The Unspeakable and the Inhuman since she plays Dallas Lansdale, or may not since she's talented like that.

NeoHooDoo Studio will host the acclaimed series beginning in November. New episodes will be uploaded on the 10th and 20th of each month.

You will be able to hear promos for the series at the beginning and end of the next episode of The Unspeakable and the Inhuman on Monday, November 3rd.

Subscribe to the show at: <http://neohoodoo.libsyn.com/rss/nocturne>

Find show info at: <http://www.19nocturneboulevard.com>

Catch some of the previously released episodes on Season of Screams at BrokenSea Audio: <http://brokensea.com/halloween2008/>

[Program information]

ORIGINATION:

DURATION:

PERSONNEL: Joolz Denby (reader—1994, *The Mark Ratcliffe Night Time Show*), Ryan Hirst (recording—200?, *19 Nocturne Boulevard*), Julie Hoverson (editing, sound—200?, *19 Nocturne*

Boulevard), Kevin MacLeod (music—200?, *19 Nocturne Boulevard*).

CAST [200?, *19 Nocturne Boulevard*]: Krystal Baker (Amber Sorensen), Joel Harvey (Simon Strong), Julie Hoverson (Det. Phyllis Jermyn), Reynaud LeBoeuf (Det. Howard Upton).

EXTANT RECORDINGS:

[Program log]

THE MARK RATCLIFFE NIGHT TIME SHOW (RADIO 1, LONDON—BBC)

[

Circa 1994

“Cool Air”

19 NOCTURNE BOULEVARD (NEOHOODOO STUDIO)

ca. 200?

“Chillin”

[“...When eccentric recluse Simon Strong, who lives in a perpetually chilled state, vanishes (leaving some rather suspicious remains behind), his only known associate—a teenage delivery girl—is interviewed by the police...”]

THE COONEEN GHOST

[FOLK-LEGEND; RADIO-SCRIPT]

Fabled poltergeist haunting...

[*Shane Leslie's Ghost Book*, 1955] “...Sir Shane Leslie's account of the Coonian ghost in county Fermanagh, concerns the most pointless of all ghostly phenomena, a poltergeist. Its antics, dating from about 1913, were attested by three priests at different times and make a story such as Le Fanu might have imagined.”

“In 1913, Widow Murphy, her son and five daughters, lived in a mountain cottage near Brookeborough, Co Fermanagh. Their lives were plagued by a poltergeist that appeared determined to evict them from their house. Many other people witnessed the amazing events that occurred. One such visitor was the MP, Cahir Healy and another was Father Coyle from Maguiresbridge. Rapping was heard both during the night and day. One source says these rappings were sometimes to the rhythm of tunes. A couple of favourites were Boyne Water and The Soldiers Song.

Mysterious shapes appeared and disappeared and music would waft across the room. Father Coyle described seeing clothes rising and falling on an empty bed as if someone was underneath breathing. Pots and pans would suddenly fly across the kitchen.

Eventually the family were forced to flee not just because of the unsettling happenings in their home but also driven out and apparently by superstitious neighbours. The family took the boat for America but even then, to their horror, the poltergeist continued its terrible deeds in their cabin on board and even followed them to their new home in the United States. Eventually, after many years, its manifestations subsided and the family was able to rest and get on with their lives. It is said that the “Coonian Ghost” is the best-recorded and authenticated ghost in Irish History.

“Cooneen is a small town in west Fermanagh. It is more famous for it's ghost than anything else.

Back in the 1940's a family had to leave Cooneen and emigrate to America to escape the wrath of this ghost which apparently them and despite numerous holy men who exercised many exorcisms on their home the ghost refused to budge. Eventually the house had to be closed up and the windows and doorways were bricked up as was the normal apparent in such events. Whether this was to keep the supernatural in or to keep the curious and unwary out the result seemed to work OK.

As the years passed the tales of this haunting abounded. Local drama groups staged plays about it and even the BBC's Wilfred Pickles narrated it on radio and scared the wits out of his listeners.

More years passed and by now it's the 60's. The Cooneen Ghost had been forgotten about apart from a few old folk who spoke in hushed voices and turned an unusual pallor when reminded of the times this ghoulish struck dread into every living creature in the town of Cooneen. Now that was only silly superstition and who could possibly believe those silly tales of ghosts and poltergeists. Certainly not the young, brave lions of the 60's and certainly not the clever men-of-the-world showband heads.

It was 1964 or 1965 when the Skyrockets played Cooneen Carnival. I remember the carnival went on into early October, probably because the weather was fine or perhaps not to clash with a neighbouring parish. On the night we played it was warm and when we finished for the night we packed up and loaded up the band bus. Tea for the band had been arranged at the home of one of the carnival committee members and since the house was only a short way from the marquee we decided to walk.

After the meal we left the house and we were standing on the road chatting and having a smoke. One of the boys just remembered and said "Isn't this the town with the haunted house". Our conversation immediately changed to the Cooneen Ghost. Someone said he knew where the haunted house was so we decided to walk to it since it was only a few hundred yards up the road.

Now as everyone who ever played in a showband knows there was always a few hangers on who appeared with the band. These were fellows who helped carry the instruments in order to get free admission to the dance. In other words there were eight in the band and another four or five hangers on, so a fine body of twelve or thirteen brave men proceeded up the road in search of this ghostly house.

Eventually we reached the top of the narrow street which was poorly lit by a solitary, flickering, street lamp and there before us stood a large manor-like building silhouetted against a cloud covered moon. Two large pillars stood as sentries supporting a wrought iron gate which was half open as though it was inviting us in.

So this was the abode of the dreaded Cooneen Ghost. Was it really imprisoned behind those stark walls? We ventured closer. Everybody was silent. A silence only broken by whispers of "Yea it sure looks spooky" and "Couldn't you imagine bats flying around it" and other such utterances as from a Vincent Price movie. A chilly breath of air touched us causing some to shiver. Silence! One could almost hear the silence.

I remember getting a feeling of another presence apart from all of us. The only way I could describe it is, if you shut your eyes tight and hold your hand about an inch from your face. Even though you can't see it you can feel it's there. Well that's how I felt. I was scared, no, I was petrified. Nobody wanted to admit it, we were all petrified.

Then, suddenly someone started to run. Now, nobody wanted to be left behind so there was a frantic charge down that dark road. Not only did nobody want to be left behind but nobody wanted to be last in the race to the safety of our bus. Upon reaching the bus we jammed each other in the doorway trying to get in and eventually everyone was in, the door closed, we were safe.

You know how your imagination can play all sorts of tricks? Well I put it down to a trick of my imagination when I felt certain I saw the ghostly figure of a woman move in the overgrown garden in front of that house. This was just before the stampede started down the road for the bus. I never said anything at the time because as I said I thought it must have been my imagination.

Many years passed and I was back in Enniskillen on holiday. I happened to meet one of the boys from the Skyrockets. We talked about what we were doing now and soon the chat came round to the old times. We laughed at the thought of thirteen grown men running for dear life that night in Cooneen. That's when I said "You know Paddy I never told anyone this, but....." He stopped me there and said..... "So you saw her too".

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I pronounce it: KUN-yeen.

"...strangely we have a place name Cooneen — Coinín near Fivemiletown which although small became famous through what became known as The Cooneen Ghost — it is the only recorded case of a ghost following a family across running water (the atlantic ocean) that has been 'authenticated' in the history of spirituality! You'll have to check the case notes out for yourselves but apparently it's quite startling — and has never been disproved by modern science. I know the family involved still swear it to be authentic (on both sides of the atlantic) and there are many who believe them...

Niall Mór

"Sir Shane's own original contribution to his collection is what he calls "the last word" on the Coonian Ghost—a Thing that troubled the peace of a house in Coonian, Ireland with rappings, rushings, snatchings, snorings and putting out of lights. Three priests were sent by the bishop to cope with it by exorcism and prayer. One reported that he felt it like an eel twisting around his wrist; another saw the bedclothes of an empty bed heaving where the chest of an occupant would

be. "Soon we could hear the heavy breathing, the gurgling in the throat . . . what country people would call 'a hard death.' " The Thing won out in the end. The haunted family eventually went off to the U.S., and "the gallant clergy, who made such constant efforts on their behalf, seem to have been the worse for it. One priest had a nervous breakdown, another spinal meningitis and the third facial paralysis."

[The Impartial Reporter, October 25, 2001, "Ghost Stories Inspire Young Artists."

Mullaghfad Crocknagrally Ghostly Trail—"A ghostly trail zigzagging through Co. Tyrone and Co. Fermanagh along river beds, country roads, through forestry and over streams... Hidden among the trees lie the ruins of the Cooneen Ghost House. In 1913 the Murphy family were plagued by a noisy and disruptive poltergeist. The family fled to America to escape but the being left with them and created havoc on the ship. But in 1915 the ghost mysteriously disappeared—maybe he was homesick.

Issue: 25-10-2001

The Impartial Reporter

Almost 90 years ago it was an invisible, terrifying presence and local people were demanding exorcisms to rid their area of its curse. This year, locals have taken the unprecedented step of giving it a discernible, concrete presence in the centre of town. The Murphy family, in whose house the infamous Coonian Ghost first appeared, will be turning in their grave, while the ghost itself will be turning in whatever restless place it now inhabits.

Funded by the South Tyrone Area Partnership through STAY, a youth led group which aims to give young people a sense of pride in their area, artists Joe Mallon and Michael Baker worked with local young people over the summer to create a sculpture commemorating the ghost that would be erected in Market Square in the town. After an intensive three week period in the art rooms of Fivemiletown High School, the sculpture was finished and unveiled in the Square last Friday.

The Coonian Ghost story is one of Ireland's best known supernatural tales. The story began in 1913 in an isolated farmhouse in the townland of Cornarusland, the home of the Murphy family which comprised a widow, her son James, and five daughters. The ghost was a poltergeist which would regularly disturb the family with a range of antisocial behaviour, smashing plates and mugs on the ground, throwing clothes around the rooms, tapping on walls and hissing hysterically, as well as snoring loudly.

When asked before the summer what aspect of local life they would like to commemorate in the form of a sculpture, the story of the ghost was a popular reply among the young people involved in the STAY project, as it was a very prominent part of their local folklore, and something which they had all learned about in school.

Michael Baker explained at the unveiling that visits to the Murphy's house, still standing but now derelict, influenced choices like the physical form of the sculpture, choices which were made by a combination of the artists and the young people. It was decided that a mosaic of clothes floating around- one of the ghost's favourite tactics, would be used to illustrate the poltergeist's presence. The clothes embedded in the sculpture were all created in the image of clothes owned by each of the young people involved, so that each participant would be represented in their creation.

Joe Mallon, speaking to the crowd gathered for the unveiling, joked that a friend had told him that with the clothes floating around on the sculpture, it was more reminiscent of Cooneen Knitwear than the Coonian Ghost. Wilfie Anderson, chairman of the Fivemiletown Community Development Association, said that it was "a pleasure" to have the sculpture in Fivemiletown, and congratulated everyone involved with the project on their hard work.

[Program information]

ORIGINATION: Northern Ireland Programme, Belfast (BBC).

DURATION: March 23, 1939; June 19, 1939.

PERSONNEL: N. C. Hunter (scriptwriter), James R. Mageean (producer).

CAST [3/23/39]: James Connolly, Theodora Dolan, Winifred Greenwood, Sheila Grogan, James Hodgon, John McDade, James McDowell, Nan McGuigan, Jack McQuoid, Charles Owens, Hubert Quinn, Geoffrey Thallon, Rosemary Thallon, Joseph Tomelty, Lucie Young.

EXTANT RECORDINGS: None.

[Program log]

(NORTHERN IRELAND PROGRAMME, BELFAST)

[Thursday—8:05-8:45 PM]

March 23, 1939 **"The Cooneen Ghost"**

["...a dramatic reconstruction of a haunting in County Fermanagh, by N. C. Hunter from material supplied by Cahir Healy..."]

[Monday—8:00-8:40 PM]

June 19, 1939 **"The Cooneen Ghost"**

THE COPPER CYLINDER

[RADIO-SERIAL]

"Sounds a bit incongruous for a man named Joy to produce murder thrillers but—this is radio! Jack Joy, music maestro at KFWB, turns to producing tonight. 'Copper Cylinder' is the name of the mystery play, and it's purported to be brimful of intriguing situations and hair-raising thrills."

[Program information]

ORIGINATION: KFWB, Hollywood, California.

DURATION: April 7-28, 1934.

PERSONNEL: Jack Joy (producer), Fran Striker (scriptwriter).

EXTANT RECORDINGS: None.

[Program log]

THE COPPER CYLINDER (KFWB, HOLLYWOOD)

[Saturday—8:30-9:00 PM]

| | |
|----------------|---|
| April 7, 1934 | [1]
["...The identity of the murderer of a powerful politician will be revealed..."] |
| April 14, 1934 | [2] |
| April 21, 1934 | [3] |
| April 28, 1934 | [4] |

COUNT MAGNUS

[SHORT-STORY]

CRAZYTOWN

[RADIO-SCRIPT]

In the wake of several significant anti-war radio plays—including Archibald MacLeish's "Air Raid" and Norman Corwin's "They Fly Through the Air"—which dealt with the bombing of civilian populations, Arch Oboler offered this twisted diatribe on the horrors of war on his NBC series. A kind of distopian Shangri-La...

[RadioGoldIndex] "Two Italian aviators crash after a bombing mission. They find themselves imprisoned in a 'crazy town.' 'In a community where all men are mad, no one is mad.'"

[*San Antonio Express*, from press release] "...concerns the hilarious escapades of two barnstorming aviators who attempt a world flight in an old plane..."

[press release] "The contemporary fantasy is to star Edmund O'Brien, who scored a success this season as Prince Hal in Maurice Evans' Broadway production of 'Henry IV.' Charlotte Manson, young and talented NBC actress, will have the leading feminine role." O'Brien returned to the microphone a month later for another Oboler play, "The Immortal Gentleman."

[Program information]

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

DURATION: May 20, 1939.

PERSONNEL: Arch Oboler (scriptwriter, director).

CAST: John Brown, Betty Caine, Charlotte Manson, Edmond O'Brien, Paul Stewart.

EXTANT RECORDINGS: Yes.

[Program log]

ARCH OBOLER'S PLAYS (WEAF, NEW YORK)

[???day—10:00-10:30 PM]

May 20, 1939

"Crazytown"

["...a stinging indictment of the present anarchic state of world affairs... The story tells of two young aviators who make a forced landing in unknown territory while returning from a successful bombing expedition against civilians of a defenseless enemy city. They soon find they have cracked up in Crazytown, a place where individual moral values have become as topsy-turvy as are international moral values in the outside world. Hate, envy and suspicion are cardinal virtues; pity, love and honor are considered unforgivable sins, while murder is the only logical way of settling a quarrel..."]

THE CREAKING DOOR

[RADIO-SERIES]

It has been asserted that this Australian series from the 1958-59 season was actually *Inner Sanctum* with a different title to avoid copyright infringement.

[Program information]

ORIGINATION: 2GB, Sydney, New South Wales (Macquarie Broadcasting Services).

DURATION: November 19, 1958-November 18, 1959.

PERSONNEL: Unknown.

EXTANT RECORDINGS: "Wish To Kill" (#11), "Madame Moonlight" (#12).

[Program log]

THE CREAKING DOOR (2GB, SYDNEY)

[?????]

November 19, 1958

November 26, 1958

December 3, 1958

December 10, 1958

December 17, 1958

December 24, 1958

December 31, 1958

January 7, 1959

January 14, 1959

January 21, 1959

January 28, 1959

February 4, 1959

February 11, 1959

February 18, 1959

February 25, 1959

March 4, 1959

March 11, 1959

March 18, 1959

March 25, 1959

April 1, 1959

April 8, 1959

April 15, 1959

April 22, 1959

"Wish To Kill"

"Madame Moonlight"

April 29, 1959
May 6, 1959
May 13, 1959
May 20, 1959
May 27, 1959
June 3, 1959
June 10, 1959
June 17, 1959
June 24, 1959
July 1, 1959
July 8, 1959
July 15, 1959
July 22, 1959
July 29, 1959
August 5, 1959
August 12, 1959
August 19, 1959
August 26, 1959
September 2, 1959
September 9, 1959
September 16, 1959
September 23, 1959
September 30, 1959
October 7, 1959
October 14, 1959
October 21, 1959
October 28, 1959
November 4, 1959
November 11, 1959
November 18, 1959

THE CREAKING DOOR

[RADIO-SERIES]

It has been erroneously stated in several sources that this South African series used scripts from *Inner Sanctum*.

[Program information]

ORIGINATION: Springbok Radio, Johannesburg (SABC).

DURATION: December 6, 1964-November 7, 1965 (first series), January 1, 1966-December 28, 1968 (second series).

PERSONNEL: Peter Broomfield (host-narrator), Michael Silver (creator, scriptwriter).

SPONSOR: State Express 3.5 Cigarettes.

EXTANT RECORDINGS: "Aged Woman," "Aunt May," "Bring Back Her Bones," "The Cards," "The Cat Woman," "Cat's Whiskers," "The Dangerous Dive," "A Day Of Truce," "Death In Your Hands," "Don't Go Down The Mine," "Don't Take My Blood," "The Dummy," "The Everloving Doll," "Face To Face," "Ghosts At Ridgeways," "The Girl, The Gold, And The Getaway," "Happier Dead," "The Haunted Hangman," "I See Ghosts," "The Imposter," "The Inn Spectre," "Isle Of Lost Souls," "Like Blood Sisters," "The Man In The Lift," "The Man In The Morgue," "Midnight Express," "Mystery Of The Mausoleum," "A Room For The Night," "Three Wishes" (11/24/68)?, "The Vagrant," "Village Of Daleside," "The White Scarf Strangler," "Who Stopped The Train," "Yesterday You Died."

[NOTE: Story titles were not announced on the actual broadcasts. Titles listed above were assigned to the individual episodes by American OTR collectors.]

THE CREATION OF DR. MALLAIRE

[RADIO-SCRIPT]

"Rudy Vallee will bring two great screen character actors to the microphone in a radio drama when the Variety Hour is broadcast from Washington, with Jean Hersholt and Peter Lorre as the headlined guest stars... Hersholt was scheduled to be on the Vallee Hour the following week but he will be heard in the drama with Lorre instead."

[Program information]

ORIGINATION: WEA, New York City, New York (NBC-RED).

DURATION: May 7, 1936.

PERSONNEL: Rudy Vallee (host).

CAST: Jean Hersholt, Peter Lorre.

EXTANT RECORDINGS: None.

[Program log]

THE FLEISCHMANN HOUR (W???, WASHINGTON)

[Thursday—8:00-9:00 PM]

May 7, 1936

"The Creation of Dr. Mallaire"

["...Hersholt and Lorre will be co-starred in a highly dramatic one-act play, presented with an unusual style of microphone technique..."]

CREEPS BY NIGHT

[RADIO-SERIES]

Found in the radio program listings of the *Portland Oregonian*; no further information is known. Nor is any likely to be known; the Portland newspapers had declared a ban on publishing radio news or columns during this period of time.

[Program information]

ORIGINATION: KXL, Portland, Oregon.

DURATION: December 16, 1937-June 1, 1939.

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

[Program log]

CREEPS BY NIGHT (KXL, PORTLAND)

[

December 16, 1937

CREEPS BY NIGHT

[RADIO-SERIES]

"This is Boris Karloff, joining with you once again for another exploration into the unknown darkness of the human mind."

After the BLUE network lost *Inner Sanctum Mysteries* to CBS in the fall of 1943, they developed this replacement series and lured Boris Karloff away from his guest slots on *Sanctum* to be the permanent host and star. Actually, they didn't have to do much luring. Karloff was now back in Hollywood after three years of performing *Arsenic and Old Lace* on Broadway and on the road. So his association with the New York-originated *Sanctum* was, for the time being, effectively ended.

Karloff was introduced as "?????", although on one broadcast a tongue-tied announcer referred to him as "the mastery of mystery."

[NOTE: is that Lurene Tuttle and Harry Bartell in "The Hunt."??]

[*Winnipeg Free Press*, June 12, 1944] "A new series of stories, taken from the book, *The World's Finest Mystery Stories*, edited by Dashiell Hammett... guest stars will include Bela Lugosi, Peter Lorre, Laird Cregar and Raymond Massey."

[*Variety*] “New York origination resulted in dropping Karloff and replacing him with ‘Dr. X,’ program’s annotator whose identity is unknown even to other members of the cast. ‘Dr. X’ gimmick is obvious attempt to build up audience interest in a narrator who has little or no public appeal when appearing under his own name.”

[Program information]

ORIGINATION: KECA, Los Angeles, California, and WJZ, New York City, New York (BLUE).

DURATION: February 15-May 9, 1944 (Los Angeles series), May 16-August 15, 1944 (New York series).

PERSONNEL: [KECA] Robert Leslie Bellem (scriptwriter, script editor), Alonzo Deen Cole (scriptwriter), Dave Drummond (director), Ruth Fenisong (scriptwriter), Boris Karloff (host), Robert Maxwell (producer), Albert Sack (musical director), Gene Wang (scriptwriter).

CASTS: Harry Bartel, Boris Karloff, Lurene Tuttle, et al.

[WJZ] Hector Chevigny (scriptwriter), Jesse Crawford (organist), Paul Creston (music composer), Robert Maxwell (producer), Ted Osborne (voice of “Doctor X”), Joseph Stopak (musical director). George ????? (announcer).

GUEST STARS: Edmund Gwenn (5/23/44), Peter Lorre (6/6/44, 6/13/44, 8/8/44), Florence Reed (6/20/44).

CASTS: Eleanor Audley, Jackson Beck, Ed Begley, Juano Hernandez, Abby Lewis, Gregory Morton, Ted Osborne, Mary Patton, Everett Sloane.

EXTANT RECORDINGS: “Those That Walk In Darkness” (4/11/44; AFRS re-broadcast on *Mystery Playhouse*, missing opening identification), “Final Reckoning” (5/2/44), “The Hunt” (5/9/44), “The Walking Dead” (5/16/44), “The Strange Burial of Alexander Jordan” (5/23/44), “The Three Sisters” (6/20/44), “The Six Who Did Not Die” (7/11/44; AFRS re-broadcast on *Mystery Playhouse*, missing opening identification).

[Program log]

CREEPS BY NIGHT (KECA, LOS ANGELES—BLUE)

[Tuesday—10:30-11:00 PM]

| | |
|-------------------|---|
| February 15, 1944 | “The Voice of Death”
[“...a widow is impelled by the voice of her deceased husband to commit several murders...”] |
| February 22, 1944 | “The Man with the Devil’s Hands”
[“... Boris Karloff , boogie-man of the stage and screen, will be starred in the role of a great musician who has no control over his hands, whether for creating beauty or causing death...”]
SCRIPT: Alonzo Deen Cole. |
| March 7, 1944 | [TITLE UNKNOWN] |
| March 14, 1944 | “Dark Destiny”
[“...deals with superstition and its power over so many credulous souls...a story of a man possessed by fear of a curse that has come down in his family from father to son...a man determined the curse shall not be passed to his son... Boris Karloff will be heard as an artist who will even kill to break the family curse.”] |
| March 21, 1944 | [TITLE UNKNOWN] |
| March 28, 1944 | “String of Pearls”
[“... Boris Karloff plays the role of a man who lives two different lives...”] |
| April 4, 1944 | “The Unwelcome Visitor”
[“...a chiller-thriller with a dash of insanity, a dab of murder, and a soupcon of mayhem... Boris Karloff will portray a maniac who escaped from a state institution...”]
SCRIPT: Robert Leslie Bellem. |
| April 11, 1944 | “Those Who Walk in Darkness”
SCRIPT: Robert Leslie Bellem. |
| | EXTANT RECORDING |
| April 18, 1944 | “The Permanent Guests” |

April 25, 1944 **SCRIPT:** (Robert Leslie Bellem)
 "Appointment With Death"
 May 2, 1944 **SCRIPT:** (Robert Leslie Bellem)
 "Final Reckoning"
 SCRIPT: (Robert Leslie Bellem)
 EXTANT RECORDING
 May 9, 1944 **"The Hunt"**
 SCRIPT: (Robert Leslie Bellem)
 EXTANT RECORDING

CREEPS BY NIGHT (WJZ, NEW YORK—BLUE)

[Tuesday—10:30-11:00 PM]

May 16, 1944 **"The Walking Dead"**
 SCRIPT: (adapted from passages in *Of Mules and Men* by Zora Neale Hurston).
 EXTANT RECORDING
 May 23, 1944 **"The Strange Burial of Alexander Jordan"** (Hector Chevigny)
 [**VARIETY:** "...It was the story of a man who is afraid of being buried alive
 after being pronounced dead because he suffers from a sickness that
 produces comatose symptoms readily diagnosed as death. He leaves
 elaborate instructions as to his burial and these instructions coupled with
 his will, which leaves his possessions to his nephew's wife, ultimately
 leads to the death of both..."]
 SCRIPT: Hector Chevigny.
 EXTANT RECORDING
 May 30, 1944 [TITLE UNKNOWN]
 June 6, 1944 [Possibly canceled due to D-Day reportage.]
 June 13, 1944 **"Big Top"**
 ["...Peter Lorre will be a trapeze artist..."]
 June 20, 1944 **"The Three Sisters"**
 ["...a woman looks beyond the grave..."]
 SCRIPT: Hector Chevigny (adapted from the story by W. W. Jacobs).
 CAST: Florence Reed, et al.

[Tuesday—11:30 PM-12:00 MIDNIGHT]

July 4, 1944 [TITLE UNKNOWN]
 July 11, 1944 **"The Six Who Never Died"**
 [**BERKELEY DAILY GAZETTE:** "...A pearl-fishing boat in the South Pacific
 will be the setting... The story will deal with a man whose greed forced
 him to stand trial before a jury of the dead..."]
 ["...The eerie proceedings will be dominated over, as usual, by the
 program's baffling narrator, the mysterious 'Dr. X'..."]
 SCRIPT: Hector Chevigny.
 July 18, 1944
 July 25, 1944
 August 1, 1944
 August 8, 1944 **"Beyond the Grave"**
 August 15, 1944

GENERAL ELECTRIC PROGRAM (WRGB-TV, SCHENECTADY)

[Thursday—8:00-10:15 PM]

September 14, 1944 **"The Tomb of Alexander Jordan"**
 [**THE BILLBOARD:** "...Mysteries seem destined to become as popular on
 the tele screen as they now are on radio if the vivid scanning of The Tomb
 of Alexander Jordan, video version of a Blue Network psychological radio
 drama, can be viewed as writing on the wall.

[Sources]

PERIODICALS: *Atlanta Constitution*, *Miami Herald*, *New York Herald Tribune*, *Hollywood Citizen-News*.

[Gallery]

WARNING!
Persons suffering from heart trouble and those
whose blood has a tendency to curdle and hair
to uncurl under the stress of great excitement
are urged NOT to listen to
Boris Karloff
in "Creeps By Night"
TONIGHT at 9:30
—and Every Tuesday Night

The station disclaim!, all responsibility for th«
health of rhosa^ho insist on hearing thii thriller

IT'S A BLUE NETWORK PROGRAM

THE CRIME IN THE HAUNTED HOUSE

[RADIO-SERIAL]

Cited in the 1938-39 edition of *Variety Radio Directory*; no further information is known.

[Program information]

ORIGINATION: CHRC, Quebec, Quebec.

DURATION: Circa 1930s.

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

THE CRIMSON FANG

[RADIO-SERIAL]

The last of the Fran Striker mystery serials, written while he was in the thick and flurry of churning out Lone Ranger episodes.

[Program information]

ORIGINATION: WXYZ, Detroit, Michigan.

DURATION. [July 24-31], 1935.

PERSONNEL: Fran Striker (scriptwriter).

EXTANT RECORDINGS: None.

[Program log]

THE CRIMSON FANG (WXYZ, DETROIT)

[Wednesday—10:00-10:30 PM]

| | |
|---------------|--|
| July 24, 1935 | [?]
[“...The Egyptian god of death and darkness, Anubis, which tradition says has the body of a man and the head of a jackal, will be the center of the plot...”] |
| July 31, 1935 | [?]
[“...Doctor Fang will display his powers by taking two G-men through the innermost chambers of his stronghold...”] |

THE CRIMSON STAR

[RADIO-SERIAL]

Further research is needed; this mystery serial followed *Jewelled Skulls* on WEBR in 1933.

[Program information]

ORIGINATION: WEBR, Buffalo, New York.

DURATION: February 12-[March 26], 1933.

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

[Program log]

THE CRIMSON STAR (WEBR, BUFFALO)

[Sunday—9:00-9:30 PM]

Feb. 12, 1933 [1]

Feb. 19, 1933 [2]

Feb. 26, 1933 [3]

March. 5, 1933 [4]

March 12, 1933 [5]

March 19, 1933 [6]

March 26, 1933 [7]

THE CRIMSON WIZARD

[RADIO-SERIAL]

“The program was to feature the adventures of Peter Quill, a hunchback who used his scientific ingenuity to defend America against a Communist spy ring.”

The Quill series was the closest that radio in the 1930s ever came toward duplicating the *uber-frenzied* doom-laden thrills of over-the-top pulp magazines such as *Operator 5* or *The Spider*.

[*Big Spring Daily Herald*, June 1, 1939] “In many a radio show, a six-foot heroine sighs while a five-foot-three hero whispers soft words of romance. The radio is funny that way. There is one program, however, ‘Peter Quill,’ that is different. The characters look as much as possible like what they are supposed to represent.

“Alice Hill, who plays the heroine, is a petite blonde. Ken Griffin, the hero, is six feet tall and weighs 175 pounds.

“The part of ‘Peter Quill’ is more difficult. Quill is supposed to be a distorted, ugly genius. Actor Hugh Studebaker is not only one of Chicago’s best actors, but a master at make-up.”

[*Time*, October 14, 1940—“Defender”] For the past year the most ingenious defender of the U. S. on the air has been an inventive wizard named Peter Quill. Against the machinations of foreign agents he has thrown the resources of a laboratory that would startle even Jules Verne. He has discovered a substance called therminite which burns at 6,000 degrees, melts all metals, renders water explosive by breaking it down into hydrogen and oxygen. He has invented a delayed-action “explosive” which explodes so gradually that it can be used on sinking submarines to expel water and chlorine. He has devised a magnetic screen so powerful that when it is struck by bombs it shatters them to fragments. Last week he was back on the air for Chicago’s WGN and other Mutual stations after a summer pause, still busy saving the U. S. from doom.

“Peter Quill is the joint creation of Bill Lee, late managing editor of the Chicago Tribune, and radio Writer-Producer-Director Blair Walliser. Originally Quill was known as The Crimson Wizard, and in the beginning neither Lee nor Walliser was certain whether their man was a menace or a hero. Last fall it was decided he ought to be a stanch American, and ever since then Walliser has held him on the patriotic line.

“Walliser’s show is distinguished from rivals by the fact that his inventions are all based, however remotely, on real discoveries. Walliser is now considering a sleep ray for Peter Quill, which will paralyze an enemy’s hypothalamus, send him off into a gentle doze.

"Small, slight, 32-year-old Walliser is a Phi Beta Kappa from Northwestern University, despite the fact that he was nearly thrown out three times before he graduated. As an editorial writer on the Daily Northwestern, he wrote a bitter editorial criticizing the library, was forthwith fired from the paper. Next he tried his hand at the Purple Parrot, Northwestern's comic sheet, turned out a parody American Mercury, with a story about prostitutes, that resulted in the Parrot's suppression. As his farewell to collegiate belles-lettres, Walliser took over the high-brow Scrawl, had that suppressed when he tried to build up circulation with an article attacking marriage.

"Walliser has written, directed and produced scripts for the past eleven years—more than 3,000 scripts, 12,000 shows. Nearly all have followed the soap-opera pattern. Just Plain Bill, Backstage Wife, The Romance of Helen Trent are among those he has directed. For three years he provided ideas for The Gumps for Sidney Smith, quit soon after Smith died. He now writes his stuff so fast he can't remember any of his sequences. After listening to three-quarters of a Peter Quill episode of last year, he admitted he had no idea how it would turn out."

PETER QUILL, THE CRIMSON WIZARD

America's Radio Hunchback Hero

by Karl H. Schadow, © 2004

(From Radio Recall, October 2004)

For one to have invented invisible lightning, a stethometer, and even an insomnia germ, this individual must have been a scientific genius or wizard. In fact, there was such a person; his name was Peter Quill. Known as The Crimson Wizard, Quill's exploits originated at WGN and were aired over the Mutual Network.

Previous research of this series has been limited because to date, no scripts or recordings have been located; and the notion that the program aired for only one season, 1940-41. A 1997 article by Bill Kiddle that appeared in Chuck Schaden's Nostalgia Digest reported that Marvin Mueller played the lead with support from Alice Hill, Ken Griffin and Olan Soule. Although the plots were bizarre, the inventions incorporated into the stories were all based upon scientific fact. This program information was gleamed from the radio columns of the Chicago Tribune, owners of WGN. An October 1940 review in TIME indicated that the program had returned to the air after a summer hiatus. It was this clue that led to the discovery of not one, but two additional seasons of the spy-thriller, melodrama.

© 1938 WGN Radio (Reprinted with permission) Above ad from 10-07-38 issue of Chicago Tribune

Readers of the Color Graphic Section of the September 25, 1938 Chicago Sunday Tribune were enticed to listen to WGN at 8:00 p.m. the following Friday for the initial installment of The Crimson Wizard. The program was to feature the adventures of Peter Quill, a hunchback who used his scientific ingenuity to defend America against a Communist spy ring, The Red Circle. A unique aspect of this series was that the events of each episode were aired "live" over the radio and "permanently recorded" in the newspaper the following Sunday. This documentation was the result of the program's creators, Robert M. Lee and Blair Walliser who were at the time, Chicago Tribune Managing Editor and WGN Program Director, respectively.

The first season ran twelve weeks and starred Hugh Studebaker, one of Chicago's radio soap opera veterans as the lead. Maida Travers played by Donna Reade was a vocalist whose singing inspired Quill to give purpose to his life. Born a frightful hunchback, Peter Quill never ventured outside his laboratory. His discovery of invisible lightning involved him in a plot against The Red Circle to recover stolen battleship plans. The blueprints were drawn by naval architect, Eric Lambert (Olan Soule). The investigation was lead by Secret Bureau Chief Allan Tyler (David Gothard). Members of The Red Circle included: Sonya Danilo (Irene Lorraine), Michael Ralov (Leslie Spears) and Comrade Petrovich (Henry Saxe). The story begins in Washington, DC with the theft of the plans. The action moves to New York and the Jersey Coast, then across the Atlantic to the British Isles. The final showdown occurs in the Mediterranean Sea with a treasonous Peter Quill on a Red Fleet battleship. How did he get there? Was he a traitor? This was all a clever ruse to deceive The Red Circle who wanted him to use his invisible lightning against the free world.

The program with the title simply, Peter Quill, resumed just a few weeks later with the second series commencing Friday, February 24, 1939. Once again, the focus was thwarting the insidious Red Circle. Hugh Studebaker continued as the lead. Quill was assisted by his friend, Sharon (Betty

Lou Gerson) to whom he confided that he had survived a terrific explosion aboard a Red Fleet vessel and was no longer a hunchback. The second season lasted twenty weeks and featured many of the same characters (and cast). Several new inventions of The Crimson Wizard were introduced and used throughout this season. The most significant of these was thermion, a substance that could generate intense heat and be incorporated into devices of various shapes and sizes. Other notable gadgetry included: silent anaesthetic pellet gun, thermoradiant condensator, electromagnetic force gun, and a delayed-action explosive. Quill's pursuit of The Red Circle took him from Coast to Coast and also to various islands off the Atlantic Seaboard. It was in Havana that Quill acquired the assistance of the romantic team of Gail Carson (Alice Hill) and Captain Roger Dorn (Ken Griffin) both members of the Secret Bureau who would continue their vigilance throughout this and the following 1940-41 season.

The third and final season which began on Sunday, October 6, 1940 featured Marvin Mueller as Peter Quill. Mueller, a talented actor was also heard during the week in various roles from Santa Claus, and the Mutual Monikers quiz show emcee, to commentator for Chicago Opera broadcasts. Quill continued his fight to destroy The Red Circle with his latest inventions: stethometer, electric bullet and a cerebroscope. Experiments with various chemicals availed him to control extreme cold and devastating fires. His travels took him to the far reaches of the African jungles where his adversaries were not only spies but black panthers.

The Chicago Sunday Tribune ended its full page Graphic Section coverage with the 1939 season. Thus, there is less information of the 1940-41 season available to OTR historians. Moreover, to compound problems, not all geographic editions of the Chicago Sunday Tribune (as well as other newspapers) included program publicity in their respective radio columns.

With each season, Peter Quill was heard on an ever-increasing number of stations. Of special note is that the program was only aired during 1941 in New York. WOR featured Peter Quill as part of its daily 3 O'Clock Playhouse. Each day, a different program was broadcast in this afternoon slot. Some of these other programs included: Lew Loyal, Mystery Hall, Ned Jordan-Secret Agent, and The Green Hornet. Produced from various Mutual outlets, they could not be aired at their original time because of scheduling conflicts at WOR. Perhaps WOR recorded Peter Quill on ETs each Sunday as it came over the wire from WGN? This is one hope that an episode maybe found in the future.

© 1941 Hubbard Broadcasting Inc. (Reprinted with permission) Above ad from 1-6-41 issue of Minneapolis Star-Journal

Another possible opportunity to chance upon a transcription may have come as a result of the program aired on a non-Mutual station. During the first half of the 1940-41 season, listeners in the Minneapolis-St. Paul area tuned in the local Mutual outlet-WLOL on Sunday afternoons to hear Peter Quill. Starting on Monday, January 6, 1941, the program was broadcast at 6:30 p.m. over KSTP, the NBC-Red affiliate in that market. How did KSTP negotiate to air the program? Did this station record it directly from Mutual, or were ETs provided from a syndicator?

A most intriguing item is that KSTP promoted "easy-to-get" premiums associated with the program. As none of these are mentioned in any radio premium book, it's unknown if these were rings or perhaps a miniature stethometer. Were they offered on a Nation-wide basis or solely through KSTP? Was a sponsor involved?

During the first two seasons, the program was a sustainer over Mutual. By the third season, the Paul F. Beich Company was sponsoring the program promoting its Whiz Candy Bars. The ad agency handling the account was N.W. Ayer & Son, Inc. The archives of these companies may provide additional information on the premiums and other aspects of the program. Production costs of only \$800 per week were expended for each episode. This was similar to the \$850 for Inner Sanctum Mystery, but much less as compared to The Shadow (\$1,600) and Mr. District Attorney (\$2,800).

The standard OTR reference books note that the opening signature was produced by having Marvin Mueller "wail into the strings of a piano while the sostenuto pedal was held down," a most unusual effect. How were sound effects made for the invisible lightning, radiosonic compass and other inventions? The artist performing these amazing feats was Russell Raycroft who was required to work behind a screen per the orders of Director Blair Walliser. Thus, even the 600 who attended the weekly performances left the studio wondering how the unique sounds were accomplished. Moreover, the audience enjoyed the live music provided by the WGN Concert Orchestra under the direction of Henry Weber.

RADIO LOG: Peter Quill - The Crimson Wizard

Created by: Robert M. Lee & Blair Walliser; Writer/Producer/Director: Blair Walliser; Sound Effects Artist: Russell Raycroft; Music: Henry Weber Conducting WGN Concert Orchestra.

The Crimson Wizard - Season 1

September 30, 1938-December 16, 1938.

Friday 8:00-8:30 p.m. (CT)

WGN and other Midwest Mutual stations only.

CAST: Hugh Studebaker (Peter Quill), Donna Reade (Maida Travers), David Gothard (Allan Tyler), Olan Soule (Eric Lambert), Irene Lorraine (Sonya Danilo), Henry Saxe (Comrade Petrovich), Leslie Spears (Michael Raclov).

September 30, 1938 "The Crimson Wizard"

October 7, 1938 "Murder in the Dark"

October 14, 1938 "Drama at Sea"

October 21, 1938 "Atlantic Flight"

October 28, 1938 "Radio Warning"

November 4, 1938 "Peter Quill Escapes"

November 11, 1938 "Thunder Over London"

November 18, 1938 "Escape from The Reds"

November 25, 1938 "Mobilization"

December 2, 1938 "Armada of Death"

December 9, 1938 "Armageddon"

December 16, 1938 "Veil of Mystery"

Peter Quill - Season 2

February 24, 1939-July 7, 1939.

Friday 8:00-8:30 p.m. (CT)

WGN and other Midwest Mutual stations; various days and times on West Coast, Don Lee Network.

CAST: Hugh Studebaker (Peter Quill), Betty Lou Gerson (Sharon), Olan Soule (Allan Tyler), Reese Taylor (Stephen Blade), Irene Lorraine (Sonya Danilo), Henry Saxe (Comrade Petrovich), Leslie Spears (Michael Raclov), Alice Hill (Gail Carson), Ken Griffin (Captain Dorn), with Bob Barron, Clare Baum, Frank Behrens, Charles Calvert, Kay Campbell, Fran Carlon, Ken Christie, Leo Curley, Frank Dane, Patricia Dunlap, Chris Ford, Murray Forbes, Genelle Gibbs, Dolores Gillen, Stanley Gordon, Hilda Graham, Percy Hemus, Doug Hope, Barry Hopkins, John Larkin, Burr Lee, John Matthews, Don Merrifield, Bob Middleton, Marvin Mueller, Vernile Murrin, C. Henry Nathan, Herb Nelson, George Noise, William Rath, Olga Rosanova, Wally Seitz, Dan Sutter, Arthur Van Slyke, Peggy Wahl, John Walsh, Sam Wanamaker, Duke Watson, Joan Winters, Leslie Woods.

February 24, 1939 "The Return of Peter Quill"

March 3, 1939 "The Red Circle's Cruel Trap"

March 10, 1939 "The Red Circle Grasps for 10 Billion Dollars"

March 17, 1939 "Red Ghost of Washington"

March 24, 1939 "Red Dawn Over Panama"

March 31 1939 "Red Rain of Death"

April 7, 1939 "Under the Red Mask"

April 14, 1939 "The Red House of Terror"

April 21, 1939 "The Captain Conquers Death"

April 28, 1939 "The Riddle of The Red Imposter"

May 5, 1939 "Detour to Doom"

May 12, 1939 "The Revenge of The Red Circle"

May 19, 1939 "The Isle of Terror"

May 26, 1939 "Attack and Counter-Attack"

June 2, 1939 "The Phantom Ship"

June 9, 1939 "The Spy School"

June 16, 1939 "Caught in the catacombs"
June 23, 1939 "The Devil's Work"
June 30, 1939 "The Red Sunset"
July 7, 1939 "Deep Sea Death"

Peter Quill - Season 3

October 6, 1940-March 30, 1941.

Sunday 3:00-3:00 p.m. (CT)

WGN and most of the Mutual Network, sporadic coverage on East Coast. Sponsored by Paul F. Beich Company for Whiz Candy Bars. Produced by N.W. Ayer & Son, Inc. (Advertising Agency).

CAST: Marvin Mueller (Peter Quill), Alice Hill (Gail Carson), Ken Griffin (Captain Dorn), Olan Soule (Allan Tyler), Irene Lorraine (Sonya Danilo), Leslie Spears (Michael Raclov), with Louise Fitch, Jim Goss, Ann Kuper, John Walsh.

October 6, 1940 "The Thing That Couldn't Happen"

October 13, 1940 ...experiments with Uranium...

October 20, 1940 "The Child Giants"

October 27, 1940 "The Phantom of The Navy"

November 3, 1940 "The Creeping Plague"

November 10, 1940 ...use of atom-smasher...

November 17, 1940 "Flight Without Wings"

November 24, 1940 "Red Devil of Catamount Ridge"

December 1, 1940 "Sigma Ray"

December 8, 1940 Pre-empted by NFL Title Game

December 15, 1940 "The Frozen Terror"

December 22, 1940 "The River of Flame"

December 29, 1940 ...Naval base sabotage...

January 5, 1941 "A Night of Terror"

January 12, 1941 "Case of The Convivial Corpse"

January 19, 1941 "Devil's Magic"

January 26, 1941 "Death After Dark"

February 2, 1941 ...lycanthropy, werewolvary...

February 9, 1941 "An Eye for an Eye"

February 16, 1941 Title/plot unknown

February 23, 1941 Title/plot unknown

March 2, 1941 Title/plot unknown

March 9, 1941 "All Roads Lead to Madness"

March 16, 1941 "Life After Life"

March 23, 1941 Title/plot unknown

March 30, 1941 Title/plot unknown

[Program information]

ORIGINATION: WGN, Chicago, Illinois.

DURATION: September 23, 1938 (pilot episode on *Curtain Time*), September 30-December 16, 1938 (first series), February 24-July 7, 1939 (second series), October 6, 1940-March 30, 1941 (third series).

PERSONNEL: Robert M. Lee (scriptwriter), Donald Spatz (scriptwriter—pilot episode on *Curtain Time*), Blair Walliser (scriptwriter, producer, director).

CASTS: Ken Griffin (hero), Alice Hill (heroine), Irene Leben (Sonia), Donna Reade (Maida Travers), Hugh Studebaker (Peter Quill).

EXTANT RECORDINGS: None.

[Program log]

CURTAIN TIME (WGN, CHICAGO)

[Friday—9:30-10:00 PM]

September 23, 1938 **"Kovar the Wizard"**
 ["...a weird thirty minute drama written by Donald Spatz, will be presented on the W-G-N and Mutual dramatic show Curtain Time from W-G-N's audience studio... Hugh Studebaker will be starred with Margery Hannon appearing opposite him. Blair Walliser will direct the program..."]

THE CRIMSON WIZARD (WGN, CHICAGO)

[Friday—8:00-8:30 PM]

| | |
|--------------------|-------------------------------|
| September 30, 1938 | "The Crimson Wizard" |
| October 7, 1938 | "Murder in the Dark" |
| October 14, 1938 | "Drama at Sea" |
| October 21, 1938 | "Atlantic Flight" |
| October 28, 1938 | "Radio Warning" |
| November 4, 1938 | "Peter Quill Escapes" |
| November 11, 1938 | "Thunder Over London" |
| November 18, 1938 | "Escape from the Reds" |
| November 25, 1938 | "Mobilization" |
| December 2, 1938 | "Armada of Death" |
| December 9, 1938 | "Armageddon" |
| December 16, 1938 | "Veil of Mystery" |

PETER QUILL, THE CRIMSON WIZARD (WGN, CHICAGO)

[Friday—8:00-8:30 PM]

| | |
|-------------------|---|
| February 24, 1939 | "The Return of Peter Quill" |
| March 3, 1939 | "The Red Circle's Cruel Trap" |
| March 10, 1939 | "The Red Circle Grasps for 10 Billion Dollars" |
| March 17, 1939 | "The Red Ghost of Washington" |
| March 24, 1939 | "Red Dawn Over Panama" |
| March 31, 1939 | "Red Rain of Death" |
| April 7, 1939 | "Under the Red Mask" |
| April 14, 1939 | "The Red House of Terror" |
| April 21, 1939 | "The Captain Conquers Death" |
| April 28, 1939 | "The Riddle of the Red Imposter" |
| May 5, 1939 | "Detour to Doom" |
| May 12, 1939 | "The Revenge of the Red Circle" |
| May 19, 1939 | "The Isle of Terror" |
| May 26, 1939 | "Attack and Counter-Attack" |
| June 2, 1939 | "The Phantom Ship"
["...a new exciting episode in the eerie locale of Scarab Island, off the Atlantic seaboard..."] |
| June 9, 1939 | "The Spy School" |
| June 16, 1939 | "Caught in the Catacombs" |
| June 23, 1939 | "The Devil's Work" |
| June 30, 1939 | "The Red Sunset" |
| July 7, 1939 | "Deep Sea Death" |

PETER QUILL (WGN, CHICAGO)

[Sunday—3:00-3:30 PM]

| | |
|-------------------|---|
| October 6, 1940 | "The Thing That Couldn't Happen" |
| October 13, 1940 | |
| October 20, 1940 | "The Child Giants" |
| October 27, 1940 | "The Phantom of the Navy" |
| November 3, 1940 | "The Creeping Plague" |
| November 10, 1940 | |
| November 17, 1940 | "Flight Without Wings" |
| November 24, 1940 | "The Red Devil of Catamount Ridge" |

| | |
|-------------------|---|
| December 1, 1940 | "Sigma Ray" |
| December 15, 1940 | "The Frozen Terror" |
| December 22, 1940 | "The River of Flame" |
| December 29, 1940 | |
| January 5, 1941 | "A Night of Terror" |
| January 12, 1941 | "The Case of the Convivial Corpse" |
| January 19, 1941 | "Devil's Magic" |
| January 26, 1941 | "Death After Dark" |
| February 2, 1941 | |
| February 9, 1941 | "An Eye for an Eye" |
| February 16, 1941 | |
| February 23, 1941 | |
| March 2, 1941 | |
| March 9, 1941 | "All Roads Lead to Madness" |
| March 16, 1941 | "Life After Life" |
| March 23, 1941 | |
| March 30, 1941 | |

THE CROOKED HOUSE

[from *Broadcasting*, March 15, 1937: "...the Chairman of the Board of Radio Events, Inc., Georgia Backus, one of the keenest minds in radio, watches over its Editorial Department."

"The Script Library...pays tribute to Tom Devore who in order to convince the sales staff of WBNS of the possibilities of *The Crooked House*, made himself up like a corpse, doused the lights in the studio, and as the program started with the announcement, "I am Alfred Drummond, dead for eighteen years", had a baby spot light hit his face to bring an added touch of startling realism to as chilling a radio program as ever serialized."

ORIGINATION: WBNS, Columbus, Ohio.

[NOTE: The script originated from The Script Library, a division of Radio Events, Inc.]

DURATION: Ca. 1937.

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

THE CROSS-EYED PARROT

[RADIO-SERIAL]

Carlton Morse was in the vanguard of the mystery serial genre that blossomed in 1930, and no one else brought as macabre a tone to the genre as he did.

[Press release] "*The Cross-Eyed Parrot* has been performed by stock companies in all parts of the United States. Maxwell himself appeared in the juvenile lead with his own company in Oakland. He wrote the play about eight years ago. Carlton E. Morse is writing the radio adaptation in ten episodes."

[K. L. Ecksan, *Oakland Tribune*] "'The Cross-Eyed Parrot' has got us all cross-eyed trying to keep one eye on the present and the other on the future, in an effort to see what the villain is up to now, and to figure out what he's going to do next."

"Presented over the air for the first time last summer, the serial created a sensation with NBC audiences and was the forerunner of a series of mystery plays which have been written by Morse during the past year."

[Program information]

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

DURATION: May 2-July 11, 1930.

PERSONNEL: Ted Maxwell (director), Carlton E. Morse (scriptwriter).

CAST: Grace Cooper (Lisle Frawley), Will Foster (The Parrot), Barry Hopkins (Dr. Herz Von Elm), Bert Horton (Plummer Collins), Barbara Lee (Margot, the Panther Woman), Richard

LeGrand (Dr. S. Pinal Kord), Rollon Parker (Hayne Frawley), Jack Phipps (Morgan), Fred Thomas (The Laughing Maniac), Vanita d'Voir (Teja Von Elm).
EXTANT RECORDINGS: None.

[Program log]

THE CROSS-EYED PARROT (KGO, SAN FRANCISCO)

[Friday—10:00-10:30 PM]

- | | |
|---------------|---|
| May 2, 1930 | [1] "The Transplanting of Brains"
["...Its principal setting is an island belonging to the fanatical Dr. Herz Von Elm, who has a fondness for conducting experiments on human beings and animals. He holds his human captives for huge ransoms, and if they are unable to pay the money, he uses them as subjects for his gruesome scientific tests..."] |
| May 9, 1930 | [2] "Two Men and a Maid"
["...The action of this episode takes place in the home of Hayne Frawley and his sister Lisle. Plummer Collins, in love with Lisle, is an early morning visitor. The chief topic of conversation is the activities of a mysterious man who kidnaps people, blindfolds them and takes them for a boat ride to an unknown place, where they are kept in a richly furnished apartment until they pay a huge ransom. Hayne and Plummer have a theory as to the identity of the kidnapper. As the episode comes to a close, Lisle disappears..."] |
| May 16, 1930 | [3] "The Panther Girl Screams" |
| May 23, 1930 | [4] "The Laughing Maniac Escapes" |
| May 30, 1930 | [5] "The Gorilla Roars"
["...Hayne Frawley and his chum, Plummer Collins, arrive at Dr. Herz Von Elm's island in search of Hayne's sister, Lisle..."] |
| June 6, 1930 | [6] "The End of the Panther Girl" |
| June 20, 1930 | [7] "The Phantom Strikes Again"
["...This week's episode tells of another death, mysteriously foretold in a note left at Dr. Herz Von Elm's door... Morgan, who has been employed by the doctor, is murdered under puzzling circumstances. Then the doctor is discovered in an unconscious condition. And things happen fast and mysteriously..."] |
| June 27, 1930 | [8]
["...Hansen is added to the list of the slain... A message left by the mysterious killer promised him a ghastly death by strangling... The mysterious disappearance of Dr. Von elm is partially solved. He was carried away by a masked giant who wore gloves as big as baseball mitts—was carried to a cave and forced to dress the wound in the Panther Girl's shoulder. After he has finished dressing the wound, the doctor is walloped on the head..."] |
| July 4, 1930 | [9] "Strapped to the Operating Table"
["...Dr. Von Elm is still determined to transplant a human brain into the skull of a gorilla. His plan meets another setback in tonight's episode when, during the operation, the gorilla gets loose..."] |
| July 11, 1930 | [10] "The Gorilla Man Revealed"
["...The gorilla comes out from under the anaesthetic, attacks the doctor and is stabbed to death. But the doctor dies also, the gorilla's paws closed around his neck in a death grip. Margot, the doctor's wife, dies of heart trouble. Jack Henderson, Chicago medical dentist, reveals himself as the mystery man..."] |

THE CROSS-EYED PARROT

Second production of the Carlton Morse mystery serial...

ORIGINATION: WFAA, Dallas, Texas.

DURATION: June 27-August 29, 1931 (WFAA).

PERSONNEL: Carlton E. Morse (scriptwriter), Mrs. Maxwell Sholes (director).

CAST: Joe Berger, Adams Calhoun, Lena McNair, Louis Veda Quince, Blanche Rosenberg.

EXTANT RECORDINGS: None.

THE CROSS-EYED PARROT (WFAA, DALLAS)

[

June 27, 1931 [1]

THE CROSS-EYED PARROT

Third production of the Carlton Morse mystery serial...

ORIGINATION: KTAB, Oakland, California.

DURATION: July 27-September 28, 1931.

PERSONNEL: Carlton E. Morse (scriptwriter).

CAST: Will Foster (The Cross-eyed Parrot), Al Gibney, Peggy Jensen (Lisle Frawley), Alma La Marr (Margot), Robert S. Lawler (Morgan / Spinal Cord), Grant Pollock (Wain Frawley), Bob Roberts (Doctor Von Elm), Jean Wakefield (Teja Von Elm).

EXTANT RECORDINGS: None.

THE CROSS-EYED PARROT (KTAB, OAKLAND)

[Monday—9:00-9:30 PM]

July 27, 1931 [1]

Aug. 3, 1931 [2]

Aug. 10, 1931 [3] “The Panther Girl Screams”

Aug. 17, 1931 [4] “The Laughing Maniac
Escapes”

Aug. 24, 1931 [5] “The Gorilla Roars”

Aug. 31, 1931 [6]

Sep. 7, 1931 [7]

Sep. 14, 1931 [8]

Sep. 21, 1931 [9]

Sep. 28, 1931 [10]

THE CROSSING

[RADIO-SCRIPT]

An original radio play first produced in 1928 from London. Holt Marvel was the *nom de plume* of Eric Maschwitz.

[Program information]

ORIGINATION: 2LO, London (BBC), et al.

DURATION: August 7, 1928, et al.

PERSONNEL: Horace Brown (adapter—Toronto, 1937), Cyril Lister (scriptwriter), Rupert Lucas (producer—Toronto, 1937), Holt Marvell (scriptwriter), Herbert Rice (director—WMAK, 1930).

CAST [1928, 5GB]: Matthew Boulton (A Porter), Dorothy Holmes-Gore (Jane), Raymond Trafford (An Old Man), Patrick Waddington (Gerald).

CAST [1928, 2LO & 5XX]: Cecil Calvert (A Porter), Philip Cunningham (Gerald), Dorothy Holmes-Gore (Jane), Raymond Trafford (An Old Man).

CAST [1928, 2LO]: Cecil Calvert (A Porter), Dorothy Holmes-Gore (Jane), George Thirlwell (Gerald), Raymond Trafford (An Old Man).

CAST [1930, WMAK]: Fred Dampier, Lorraine Pankow, Herbert Rice.

CAST [1934]: Cathleen Cordell, George Ide, Eric Lugg, Charles Mason.

EXTANT RECORDINGS: None.

[Program log]

TWO PLAYS (5GB, DAVENTRY)

[Thursday—10:15-11:15 PM]

April 19, 1928

"The Crossing" / The Third Act of "Apples and Eve"

(2LO, LONDON & 5XX, DAVENTRY)

[Monday—10:30-11:00 PM]

July 2, 1928

"The Crossing"

["...The Continental Boat Train is due to leave the Southern Terminus in a few minutes. The platform is like a stage where passengers, porters, newsboys, guards and inspectors are playing their cheerful, bustling parts in the diurnal tragi-comedy of departure..."]

(2LO, LONDON)

[Tuesday—10:00-10:30 PM]

August 7, 1928

"The Crossing"

(5GB, DAVENTRY)

[Saturday—7:30-8:20 PM]

February 8, 1930

"Witch Wife" / **"The Crossing"**

(WMAK, BUFFALO)

[Thursday—8:30-9:00 PM]

August 21, 1930

"The Crossing"

THE ENTERTAINMENT HOUR (LONDON REGIONAL)

[Wednesday—8:00-9:00 PM]

August 15, 1934

"Round the World in Twenty-five Minutes" / **"The Crossing"** / Tune-a-Minute"

DRAMA SERIES 6 (TORONTO)

[Sunday—

April 25, 1937

"The Crossing"

THE CROUPIER

[RADIO-SERIES]

[PRESS RELEASE] "This program embodies the struggles of man against fate, the croupier. This is indeed an unusual script idea that often leaves the listener with small chills creeping up his spine. You won't want to miss this completely different type of dramatic entertainment."

[Radiogoldindex] "A rediscovery of "The Malediction Scroll" on a deserted aircraft carrier. A weird story about an ancient Roman gladiator roaming the seas as a "modern Flying Dutchman," (on an aircraft carrier?)."

[Program information]

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

DURATION: September 21-November 16, 1949.

PERSONNEL: Milton Geiger (scriptwriter, director), Rex Koury (organist), Dan O'Herlihy (announcer?)

CASTS: Margaret Brayton, Howard Culver, Paul Frees, Vincent Price (guest star in "The Roman")

EXTANT RECORDINGS: "The Roman" (9/21/49).

[Program log]

THE CROUPIER (WABC, NEW YORK)

[Wednesday—

September 21, 1949

"The Roman"

["...Vincent Price will play the role of the Ancient Roman centurion..."]

September 28, 1949
 October 5, 1949
 October 12, 1949 **"The Nightmare Man"**
 October 19, 1949
 October 26, 1949
 November 2, 1949
 November 9, 1949
 November 16, 1949

THE CRYSTAL CANE
[RADIO-SERIAL]

[*San Francisco Chronicle*, July 3, 1931] "Mystery story fans who followed the adventures of Dr. Vernon in the 'Mysterious Green Ray' serial will be able to listen in on further adventures of the doctor when Darrell Donnell's sequel 'The Crystal Cane' is produced... 'The Crystal Cane' will run for thirteen weeks with Frank Wright in the role of Dr. Vernon."

[*Oakland Tribune*, July 10, 1931] "The second episode of the current mystery story on KTAB, 'The Crystal Cane' by Darrell Donnell, will be heard this evening. The broadcast will be heard from 9 to 9:30."

[Program information]

ORIGINATION: KTAB, San Francisco, California.

DURATION: July 3-September 25, 1931.

PERSONNEL: Darrell Donnell (scriptwriter).

CAST: Frank Wright (Dr. Vernon), Sylvia Wright, et al.

SPONSOR: Kay Jewelry Company.

EXTANT RECORDINGS: None.

[Program log]

THE CRYSTAL CANE (KTAB, SAN FRANCISCO)

[*Friday—9:00-9:30 PM*]

July 3, 1931 [1]
 ["...This fantastic mystery presents Dr. Vernon in a new series of weird experiences..."]

July 10, 1931 [2]
 ["...a glimpse of justice as administered in San Francisco police courts..."]

July 17, 1931 [3] **"The Phantom Rickshaw"**
 ["...In tonight's chapter the ominous presence of the crystal cane makes itself felt in far off Singapore..."]

[*Friday—8:00-8:30 PM*]

July 24, 1931 [4]
 ["...the plot concerns the manhunt for the slayers of Harvey Granville. The action takes place in Singapore..."]

July 31, 1931 [5]
 ["...Tonight's chapter concerns sinister activities that take place aboard a private yacht bound for Egypt..."]

August 7, 1931 [6]
 ["...the action takes place in Fort Said where the searchers are trapped in an Egyptian tomb..."]

August 14, 1931 [7]
 ["...Inspector Bradley and Jeanette Novello are buried alive in the tomb of the Egyptian king, Ahmneles..."]

August 21, 1931 [8]

August 28, 1931 [9]

September 4, 1931 [10]

September 11, 1931 [11]

September 18, 1931 [12]
September 25, 1931 [13]

CUENTOS DE BRUJAS

[RADIO-SERIES]

Based on the Mexican edition of the notorious U.S. horror comic, this series of radio adaptations was part of a larger program which plugged the current numbers of a variety of *historietas* issued by publishing giant La Prensa. The *Cuentos de Brujas* stories ran once a month on the Saturday on which the new issue was released to the newsstands.

[Program information]

ORIGINATION: XEQ, Mexico, D.F.

DURATION: [May-August], 1952.

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

[Program log]

CUENTOS DE LA PRENSA—"CUENTOS DE BRUJAS" (XEQ, MEXICO, D.F.)

[Saturday—6:30-7:00 PM]

March 29, 1952

April 26, 1952 "La Venganza de la Oruga"

May 31, 1952

CUENTOS MACABROS

Found at the web-site of La Tremenda, a Spanish-language station in Houston owned by the Hispanic Broadcasting Corporation.

ORIGINATION: KLAT, Houston, Texas (HBC).

DURATION: Unknown.

PERSONNEL: Nacho Limon (host).

EXTANT RECORDINGS: Unknown.

CULT VAMPIRES

Three story readings from the BBC Cult Vampire website.

ORIGINATION: BBC 7, London (BBC).

DURATION: October 27-29, 2004.

PERSONNEL: John Ainsworth (director—"Mildew Manor"), Jamie Bamber (reader), Clare Corbett (reader), Kim Newman (narrator—"Mildew Manor").

CAST [for "Mildew Manor"]: John Ainsworth (The Dark Figure), Nick Briggs, Ian Brooker, Helen Goldwyn, Patricia Levington.

EXTANT RECORDINGS: The entire series can be heard at the website.

THE 7TH DIMENSION—"CULT VAMPIRES"

[Wednesday-Thursday-Friday—6:00-6:30 PM]

| | |
|---------------|---|
| Oct. 27, 2004 | " This Is Now " (by Michael Marshall Smith)
["...Are vampires the only thing that can suck the life out of people? Multiple-award winning author Michael Marshall Smith gives an unsettling answer..."] |
| Oct. 28, 2004 | " After the Stone Age " (by Brian Stableford) |

| | |
|---------------|--|
| Oct. 29, 2004 | <p>[“...The quest to stay young and slim could be over now that vampires are back. A new story in Brian’s long-running vampire mythology...”]</p> <p>“Half-Sick of Shadows” (by Graham Masterton)</p> <p>[“...The Lady of Shallot’s back. And she’s not happy... A group of dodgy archaeologists get more than they bargain for... The author of <i>The Manitou</i> pens a classic chiller...”]</p> |
| | <p>Not broadcast but available for listening at website:</p> <p>“Mildew Manor” (by Kim Newman)</p> <p>[“...A darkly comic gothic story from the master of pastiche, where the reader can choose how the tale ends...”]</p> |

CURIOUS, IF TRUE

[RADIO-SERIES]

This sub-series of the BBC program *Afternoon Play* dramatized five stories of mystery and the supernatural by Victorian authoress Elizabeth Gaskell.

[Program information]

ORIGINATION: Radio 4, London (BBC).

DURATION: October 19-23, 1998.

PERSONNEL: Nigel Bryant (director), Sally Hedges (scriptwriter).

CASTS: Adjoa Andoh, Sandra Berkin, Carolyn Backhouse, Janet Dale, Stella Gonet, Kathryn Hunt, Michael Lumsden, Peter Meakin, Mary Jo Randle, Elizabeth Spriggs, Angela Thorne, Kim Wall.

EXTANT RECORDINGS: The complete sub-series of 5 broadcasts.

[Program log]

AFTERNOON PLAY—“CURIOUS, IF TRUE” (RADIO 4, LONDON)

[Monday-Friday—2:15-3:00 PM]

| | |
|------------------|--|
| October 19, 1998 | <p>“The Squire’s Story”</p> <p>[“...Mr. Higgins appears every inch the gentleman. But his strange manners—not to mention a tendency to disappear—suggest a less ordinary source for his comfortable lifestyle...”]</p> |
| October 20, 1998 | <p>“The Crooked Branch”</p> <p>[“...Farmers Nathan and Hester Huntroyd shower love and money on their handsome son Benjamin. But he has ambitions above their humble station, and the result is unexpected, to say the least...”]</p> |
| October 21, 1998 | <p>“The Poor Clare”</p> <p>[“...A young lawyer investigating the heir to a substantial fortune is drawn towards a young woman haunted by a mother’s curse...”]</p> |
| October 22, 1998 | <p>“Lois the Witch”</p> <p>[“...A Warwickshire girl, newly arrived in Salem, Massachusetts, finds herself drawn into a Puritan family’s world of visions, malice and, apparently, demonic possession...”]</p> |
| October 23, 1998 | <p>“The Grey Woman”</p> <p>[“...A miller’s daughter marries a nobleman. However, this is no fairy tale but the beginning of a terrifying adventure...”]</p> |

THE CURSE OF THE RECKAVILES

[NOVEL; RADIO-SERIAL]

[*The Brooklyn Citizen*] "In 'The Curse of the Reckaviles' Masterman shows he is versatile. His latest deals not alone with mystery, but is a throwback to the Gothic romance...strongly reminiscent of Mrs. Radcliffe's 'Mysteries of Udolpho' and Walpole's 'Castle of Otranto'."

[Program information]

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

DURATION: ????, 1932.

PERSONNEL:

EXTANT RECORDINGS: None.

[Program log]

ENO CRIME CLUB (WABC, NEW YORK)

[

???? ??, 1932

"The Curse of the Reckaviles" [PART 1]

[

???? ??, 1932

"The Curse of the Reckaviles" [PART 2]



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