

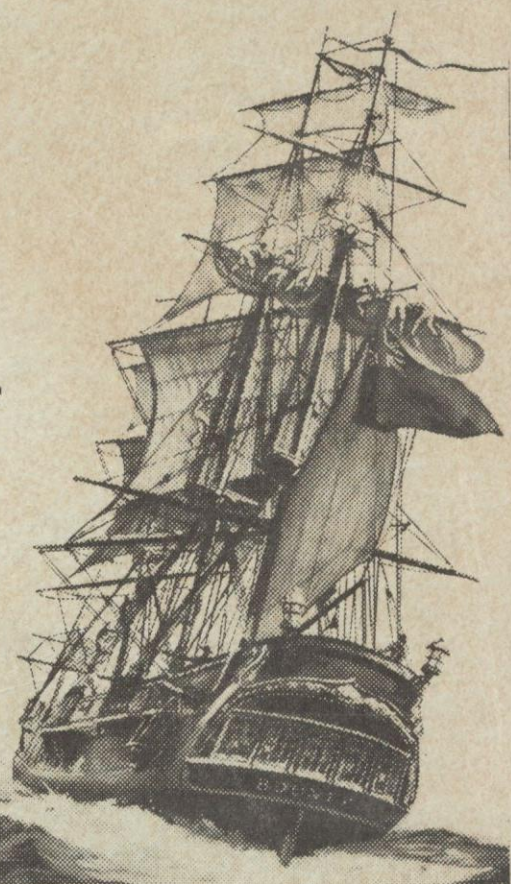
ESCAPE

a network radio log

ESCAPE

YOUR NAME IS HARPER, YOUR FIRST
~~MATE~~OF THE SOUTH SEAS SCOONER
CALLED THE "EVENING STAR" AND
YOUR WRITING AN ACCOUNT OF THE
THINGS THAT MAY NEVER COME TO
LIGHT BECAUSE YOUR NOT LIKELY
TO LIVE ANOTHER 24 HOURS.

LOG OF THE EVENING STAR
MARCH 14, 1948



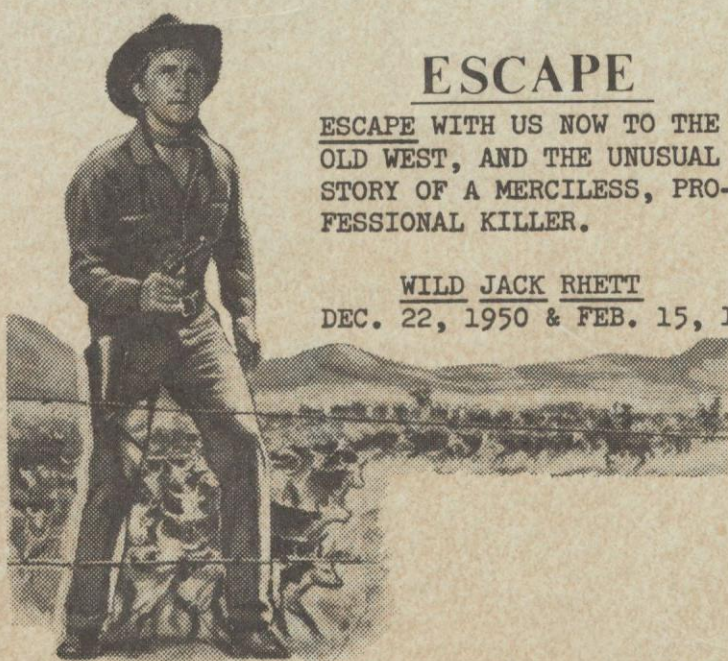
compiled and written
by

R. G. BRIGBT

ESCAPE

ESCAPE WITH US NOW TO THE
OLD WEST, AND THE UNUSUAL
STORY OF A MERCILESS, PRO-
FESSIONAL KILLER.

WILD JACK RHETT
DEC. 22, 1950 & FEB. 15, 1953



A GOLDEN RADIO LIBRARY



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revised edition

1974

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For research help, I am greatly indebted to Randy Eidemiller of Costa Mesa, California, Jay Hickerson, of Orange, Connecticut, Joel Bellman of Claremont, California, William Hennessey of St. Louis, Missouri, and Ray Stanich of Brooklyn, New York. Without the help of these five people this log would not have been possible.

Particular acknowledgement must also go to Stan Falk of San Francisco, California, David Siegel of Ticonderoga, New York, and others to numerous to mention that helped me to build my Escape library. Putting this log together wouldn't have been much fun without these programs.

Assembling this log and collecting the shows are one thing, but what good would the log be if its existence wasn't made known to collectors throughout the country. Of course some copies of the previous two editions were distributed by word of mouth, but most of the credit for making people aware of this booklet must go to John Gilliland of KSFO in San Francisco, and Jay Hickerson, publisher of "Hello Again". I always knew when John mentioned the Escape log on his radio show. The letters started pouring in from all over the San Francisco area. "Hello Again", well if Jay says send for one, most of the old time radio collectos in the country send. Thanks guys.

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INTRODUCTION

Tired of the everyday grind?
Ever dream of a life of romantic adventure?
Want to get away from it all?
We offer you Escape

Escape designed to free you from the four walls of today for half an hour of high adventure.

The above words spoken on many of the Escape broadcasts by William Conrad and the music of the Moussorgsky's "Night on Bald Mountain" opened the CBS program.

Escape first came to radio on Monday, July 7, 1947 with a story titled "The Man Who Would Be King", and broadcast its last show, "Heart of Kali" on September 25, 1954. At this time it was replaced by a new CBS program "Gunsmoke". Prior to "The Man Who Would Be King" there was an audition program aired on March 21, 1947 titled "Dead of Night".

The series ran seven years and three months, presenting 222 broadcasts.

The reason so few programs were done in such a long period of time was that most Escape runs were short. However, the program did have three long runs. The first was October 1, 1947 to September 19, 1948, a full year. The next long run was from July 7, 1949 to August 26, 1950 and the last was October 19, 1952 to October 11, 1953. During these runs Escape would change days of the week periodically. It must also be noted that there is confusion to some broadcast dates because the series was done on different days of the week in different areas of the country.

Music for Escape was provided at various times by Keith Stevens, Wilbur Hatch, Ivan Ditmar, Del Castillio, Sy Hurer, and Eddie Sunsteader.

Most programs were sustained except for a short time in 1950 when Ritchfield Gas and Oil sponsored. One other program was sponsored by the 1950 Ford.

Escape did not use big name actors as was common-place on radio at that time. They relied more on a good story then on a personality. Some of the actors that appeared on the series many times, did later become quite well known, however, Jack Webb did several programs. Frank Lovejoy and Van Heflin appeared quite often as did Vincent Price. William Conrad, of course, was almost a regular. It may be interesting to note that the cast of radio's "Gunsmoke" was comprised of actors that had previously appeared on Escape many times. Conrad played Marshal Dillion, Parley Bear played Chester and Howard McNear was Doc.

I believe this log is as correct as anything of this type can be. This being the case there were 191 different stories done on Escape in their 222 broadcasts. Where second broadcasts, third broadcasts and so on are noted by the titles, a slightly different version of the same story was done with different actors.

I sincerely hope that you all enjoy this booklet and find it a help with your collection of old radio programs. It includes a synopsis on all but seven of the stories done on the series.

R. G. Bright
314 N. Seventh St.
Wyoming, IL.
61491

THE ARTICLES

WHEN the script for CBS's "Escape" called for the sound of a horde of rats attacking a lighthouse, squealing, clawing at the windows, gnawing through a trap door and boarding a ship, it would seem almost enough to stump even a veteran radio soundman. "Escape's" two veteran soundmen, Bill Gould and Cliff Thorsness, admit that creating this effect was certainly about their toughest challenge. Radio-TV Life considered their work on it deserving of a Distinguished Achievement Award.

"It was a tough show to work out

Rats!

Was the Effect Called for in One Memorable "Escape" Episode. This and Other Realistic Noises Created by "Escape's" Soundmen Rated Radio-TV Life Award and This Backstage Story



A PERFECTIONIST, William N. Robson, producer of "Escape," checks sound realism being created by show's effects men Bill Gould and Cliff Thorsness, assisted by Ross Murray. (CBS-Braslaff photo.)

the sound on," the technicians acknowledged when we cornered them for a behind-scenes discussion, "because none of the effects called for were straight, legitimate ones. They couldn't be found in any sound library—and CBS has the finest. We had sound recordings of individual rats, but none of them in quantity nor doing the things this script called for them to be doing. So we had to start strictly from scratch."

Working under the supervision of Al Span, head of CBS' Sound Department, Thorsness and Gould set about manufacturing the realistic noises of a rat attack.

Three full days of preparation were required, including one day of special recording. To create the noise of rats in great quantity, the soundmen combined recordings of mice, birds, pigs and monkeys, playing them back at diverse r.p.m. speeds. They recorded for four solid hours, employing ten turntables.

Janitor's Broom

To create the sound of rats clawing at the windows, a big round stiff brush (off the studio janitor's giant sweeping broom) was hit upon as the most effective prop. The noise of the brush being swept across actual glass, amplified through a contact mike (the "throat mike" such as was used by Army pilots during the war), produced the desired effect.

For the sound of the rats gnawing

through a wooden trap door, berry boxes were crunched, not as customarily in the hand, but in the soundmen's mouths, because the actual noise made by the contact of wood against teeth made the difference between an unconvincing sound and a startlingly real one.

For the sound of the rats' teeth working on the metal parts of the trap door, tin cans were used and again a contact mike was employed.

The soundmen reported that one of the most difficult effects to create for the show was the noise of the rats as they clung to the revolving beacon atop the lighthouse. For this, the volume of the rats' squealing was increased, then faded out, to produce the realism of their closeness as they were swung toward the hearer.

Another of the more difficult effects, according to the two technicians, came about when the script had one of the rats breaking away from the pack, calling for the noise of a single rat to be heard effectively against the combined squealings and clawings of the horde.

The final difficult effect called for was the sound of the rodents vacating the lighthouse to scamper aboard a boat.

Another reason the show was particularly challenging, the two sound-effects men declared, was the fact that "Escape's" producer, William N.

Robson, is a strong perfectionist. "An effect might sound very satisfactory," they clarified, "but with Robson, it had to sound really real."

"We were pleased," they admitted, "when Harry Bartell, one of the actors, told us we'd made the rats real enough to smell them."

Lost Appetite

Billy Gould laughed. "They became real enough to me—I actually found myself not able to eat."

"Escape's" rats, however, weren't the first eerie effect which Gould and Thorsness have been called upon to produce.

"Remember," smiled Billy, ready to spoil his appetite again, "Arch Oboler's man-eating spider on 'Lights Out'?"

"And," supplied Cliff, with a weak grin, "the attack of the ants on 'Escape's' broadcast of 'Leiningen vs. the Ants!'"

Thorsness also recalled working on the Norman Corwin production which starred sound, entitled "The Anatomy of Sound."

"That one wasn't easy," he remembered. "It was a narration built around all the ordinary sounds one hears throughout a day. It was a problem of producing simple sounds in a natural way yet making the listener very aware of them."

In addition to "Escape," Thorsness works sound on such other drama shows as "Family Hour" and "Philip Marlowe," and has created effects in the past for Norman Corwin, Orson Welles, "Man Called X," "Big



YOU WOULD SCARCELY RECOGNIZE this debonair, cultured, genial gentleman as the same William Conrad who depicts the surly scoundrel on the air. Happiest among the rare flowers of his exotic garden, Conrad is shown fondling a night-blooming sarcophagus. (Forney photos.)

(Facious Bill Conrad, whose accompanying article should be read with tongue stuffed well in cheek, is a retiring, self-effacing young man who is married, lives in Westwood, owns his own plane, likes music (especially classical) and loves to trout-fish. His dad was a motion-picture exhibitor in Bellflower, where Bill first was bitten by the thespian bug. He hung around KFOX, then at KMPC; eventually went into the Army, AFPS and back into radio. His first big movie part was in "The Killers," followed by "Arch of Triumph," "Body and Soul," "Sorry, Wrong Number," and "Joan of Lorraine." He's air-emoted on "Scarlet Queen," "Johnny Modero," "Count of Monte Cristo," and is currently heard with Dick Powell on "The Front Page.")

THAT THIS article is in print is evidence that Radio Life magazine is in accord with my conviction that many (other) fan magazines have given the public misleading impressions of actors and other entertainers. All sirens have to be home-loving wives in private life; all comedians are glum, serious-minded businessmen at heart; and the much-divorced leading man is really a shy little boy spending his nights at Ciro's in search of a sweet,

domestic little girl who will smother him with motherly understanding.

The distorted conception people sometimes have of actors is illustrated in the letter I recently received from one of my thousands of constant admirers, Mrs. Selma Riboflavin, a sleazy, dowdy little housewife of West Van Nuys. Selma writes in a painful scrawl:

Dear Mr. Conrad:

I have heard you on the radio playing those awful gangsters both domestic and foreign, and I have also seen you in the movies, namely "The Killers," where you shot down that nice Burt Lancaster without the courtesy of knocking on the door or him saying come in. And I think you are just grand. My husband says you are just an actor and are not really like the parts you play. Is this true, or is my husband wrong like about everything else?

Sincerely,

Selma Riboflavin

Well, Mrs. Riboflavin, I am delighted to inform you that your husband is inexcusably ignorant. It is the custom of professional bad-men of the radio and screen to affect an air of culture and refinement when not working. You are always reading of movie gangsters and werewolves who take off their makeup and rush home to a little house in San Fernando Valley, where, surrounded by a wife and children (none of them with two heads), they engage in raising orchids or repairing dolls and kites for the neighbors' brats.

None of that sentimental claptrap for me.

Let us face it. I have an evil, repulsive disposition that is reflected

(continued on page 9)

How Mean Can You Be?

By Bill Conrad

PAUSING IN A ROMP with "Cuddles," his pet prehistoric short-faced bear, Conrad poses to illustrate the vast strides made in evolution during the past few thousand years. Prehistoric short-faced Conrad is the one wearing the wrist watch. "Cuddles" sustained a few minor scratches in the friendly scuffle.

HOBBYIST TO THE CORE, Conrad is constantly adding to his private aviary of bizarre and colorful birds. Accustomed to patronizing only the best establishments, Conrad is at the Coral Reef Bird Shop at the Farmers Market. That's a banana-billed toucan in his pocket.

UNDER CONRAD'S bulky, lethargic exterior are an alert mind and a sympathetic nature. Here he is planning to relieve a passing shopper of her heavy bundles. With everyone trying to be good and honest today, the field is wide open for heels, says Conrad.



ESCAPE

CBS's "Escape" series is consistently good, but ever once in a while comes up with some show so excellent in every respect we feel called upon to remind you again of the gripping entertainment found during this half hour.

Such a show was November 15th's "Three Skeleton Keys," the narration-carried tale of three men of disparate character brought together in horror by the tragedy visited on their lighthouse home. Responsibility of the three sea-lovers was, of course, to keep the beam atop their ocean home alive as warning to ships that shoals lay near. One ship, at first believed to be a derelict, ignored this warning and weaved closer and closer to the dangerous rocks around the lighthouse. The three dwellers were horrified to discover the aimless ship covered with huge brown hungry rats. As the ship crashed the shoals, the invincible horde swarmed over the glass lighthouse. The story followed the fight of the three men to prevent the animals' entry into their stronghold; the progressive insanity of one of the dwellers; and the dying of the light atop the glass spire. With the dying of the light came salvation to the story's principals, for an unguided ship touched the shoals. Invasion of the rats on the new vessel was made hideously clear, not by noises, but by the sudden choking off of sound emanating from the stranded vessel.

Possibly the most frightening part of the show was the wind-up which found the only member of the besieged trio [one was dead, one insane] safely housed and working a different lighthouse. His musings that "somewhere out on the ocean there floats a little banana boat inhabited only by rats" left the distinct impression that at any moment he again would hear the bumping and banging of a crashed derelict from which the brown horde would pour onto his lighthouse....

Aside from the excellent narration by Ted Reed on this James Poe adaptation from the George Toudouze original "Three Skeleton Keys," the show was a soundman's triumph. Three soundmen worked for twenty-four hours perfecting the noise of a rat horde. Finally the simultaneous playing of recorded monkey, mice and bird voices resulted in the proper effect. During that long rehearsal the sound men also discovered that their own gnawing on ordinary match boxes lent a reality nothing else would to the sound of rats gnawing wood. For the sound of rodent feet upon glass, the crew furiously worked their own fingernails against etched glass.

Reprinted from a November 25, 1949 radio magazine

AUTHOR'S NOTE: This was the first of three times that "Three Skeleton Keys" **WAS** **HOME** on Escape. Four months later it was broadcast a second time (March 17, 1950) and then again on August 9, 1953. On this first show the three lighthouse keepers were portrayed by Elliott Reed, Bill Conrad, and Harry Bartell. It was directed by William Robson.

Three Skeleton Key

How Mean Can You Be?

in my face, body and mannerisms. One of my greatest ambitions in life is to find out where Boris Karloff lives, so that I can trample through his collection of rare and magnificent orchids. You ordinary people have no idea of the satisfaction I would derive from seeing Karloff sobbing over a mangled odontoglossum alboburpurea.

Often I get letters from ambitious young people asking for suggestions on how to act nasty.

My advice is: *Be nasty!*

Practically everyone these days is trying so hard to give the impression of being honest, sincere and kindly. That leaves the field wide open for us unmitigated heels. In every radio show or movie there is ONE hero. But he has to fight against at least three or four crooks so he can prove how noble he is. There is a shortage of convincing crooks or "hoods." That's where I come in.

Should you find me convincing in the role of a racketeer, I ask no praise for my acting ability. The credit is due to you, the listener, for detecting and appreciating the sincerity of my performance. I firmly believe that an actor, to be honest with his public, must have had some first-hand, real-life experience at playing the type of character he attempts to portray.

I get myself in the proper frame of mind for a villainous role by devising contemptible little atrocities with which to plague my mother-in-law. These are particularly devilish in view of the fact that my mother-in-law is rather a pleasant, kind-hearted woman. Her naive belief in the goodness of people makes her an easy victim of my diabolic schemes. When she gets a telegram asking her to drive a hundred miles through the cold and rain to be at the bedside of a sick relative, she hastens to comply, never thinking that the message may be phony.

A few months ago, when I was suffering from a bad cold, she came tiptoeing into my room to see that the bedclothes had not slipped off. Pretending to mistake her for a burglar in the darkened room, I seized a revolver and fired several shots at her. The memory of her screams still invokes a reminiscent chuckle. The gun contained only blank cartridges, naturally—I didn't want to risk marring some etchings I have on the wall.

Not long ago some children in the neighborhood were having a birthday party on the lawn. A masked horseman, brandishing a huge sword, galloped through the terrified children and disappeared down the street, leaving the cake a tragic ruin. At the rumor that the perpetrator of that escapade is a certain heavy-set radio actor, I casually shrug my

shoulders and mix myself a giant malt.

Permit me to scotch as utterly false the rumor that I was seen on Olympic Boulevard, taking The Whistler's little three-year-old son to nursery school. This is a malicious lie, created by my enemies to discredit me. Some people will even stoop to slandering a little child in order to gain their nefarious ends. Actually the little fellow was merely showing me where to find a nest of black widow spiders, which I required for a gift I was preparing for a friend.

The well-balanced individual must have his hobby, and I am no exception. On Sundays you will find me in my garden, trimming the poison ivy, watering the deadly nightshade and cultivating the rare South American plants that yield the curari poison with which to dip the arrows I shoot at the neighbors' chickens.

From time to time I pause at my herpetorium to outstare a cobra. This affords valuable practice for polite encounters with other actors.

Friends often tell me with a chuckle, "Conrad, if nightclub proprietors had to depend upon your patronage, they'd all go broke." Smilingly I admit the truth of that statement, for I find my greatest pleasures in my home.

Sitting in my living room before a roaring fire, I puff my pipe and listen to the homey sounds issuing from the kitchen, where my wife—clanking her chains contentedly—bastes an entire ox roasting in the oven.

Occasionally I am taunted by acquaintances who ask, "If you're so fiendish, how come you once played the part of a cop on 'Johnny Modero'?"

At the mention of this, a flush starts at my collar, but stops when it reaches my checkbook. It is true that I played "Inspector Warcheck" on "Johnny Modero." But in my defense I will submit that, even if "Warcheck" was on the side of law and order, at least personally he was a very disagreeable and unpleasant fellow.

"But," some of you may say, "if this Conrad is really such a despicable character, how does he manage to keep working with all those nice law-abiding radio and movie people in Hollywood?"

The answer is simple. I can be magnificently charming when the need arises. Fortunately, it has not yet arisen.

Rats!

Town," "Hollywood Star Time," and "Blondie."

Gould is soundman on "Escape," "Johnny Dollar," the Joan Davis show and "Our Miss Brooks," and previously worked "Suspense," "The Whistler," Fletcher Markle's "Ford Theater," the Jack Kirkwood series, and the Jimmy Durante and Jack Kirkwood programs.

Both Gould and Thorsness have been with the CBS sound department for more than 10 years.

Prior to this, Thorsness was manager of L.A.'s downtown Orpheum Theater, and Gould was a show-business veteran, having worked in vaudeville and tent shows since the age of seven.

Gould's goal is to produce and direct variety shows for television. Thorsness aspires to the production end of radio dramatic presentations.

As a perfect "tag" for this story dealing with their creation of realistic radio "rats," Cliff then made a grinning confession.

"I can't stand mice—when it comes to taking a mouse out of a trap, I make my wife do it."

THE LOG

ESCAPE

1947

DEAD OF NIGHT (Audition show of March 21, 1947)

The story of a dummy with a wooden head, and wooden arms, and even a wooden heart who served a master until a day this master heard him say "I've had enough of you. I don't need you any more." Adapted by the CBS Division of Program Writing from the Universal motion picture.

THE FIRST REGULARLY SCHEDULED BROADCAST OF THE SERIES ESCAPE WAS DONE ON JULY 7, 1947, A MONDAY EVENING. IT RAN FOR SEVEN WEEKS AS A SUMMER REPLACEMENT FOR SUSPENSE.

MAN WHO WOULD BE KING (July 7, 1947)

You are making your painful way over the great Indian desert alone and dying of thirst while behind you, pursuing you, are the fanatical Caffears who once bowed to you as king and now call for your life. Written by Rudyard Kipling.

OPERATION FLEUR DE LYS (July 14, 1947)

Escape tonight to occupied France and the underground of World War 2. Written by William N. Robson.

DIAMONDS AS BIG AS THE RITZ (July 21, 1947)

A fabulous diamond as big as the Ritz Hotel and the steps taken to protect it from the basis of this story. A man visiting a school chum in the west is taken by a devious route to an isolated chateau where they find evidence of great wealth, such as, chinchilla carpets and diamond lawns. Written by F. Scott Fitzgerald.

TYPHOON (July 28, 1947)

Tonight we Escape to the China Seas, told in the words of a certain "Mr. Joos", chief mate of the China coast steamer, Non Chang. Written by Joseph Conrad.

SIRE DE MALETROIT'S DOOR (August 4, 1947)

Central figure in the story is Denis de Beaulieu, French cavalier who enters the home of Monsieur de Maletroit to escape from a military patrol. He is mistaken for another French soldier and given two hours in which to make up his mind whether to marry Blanche de Maletroit's niece or lose his head. Written by Robert Louis Stevenson.

RING OF TOTH (THOTH) (August 11, 1947)

We Escape to ancient Egypt and the land of the Pharohs for a strange tale that bridges thousands of years. Written by Sir Arthur Conan Doyle.

FOURTH MAN, THE (August 18, 1947)

Three men Escape from an island prison in the South Pacific and travel for days on a raft. They are near starvation and dehydrated but their guide remains healthy. They try to discover his secret. Written by John Russell.

OCTOBER 1, 1947 TO SEPTEMBER 19, 1948. THIS STARTS ONE OF THE LONGER RUNS OF ESCAPE. FORTY NINE BROADCASTS IN FIFTY TWO WEEKS. A FULL YEARS RUN. DURING THIS TIME THE PROGRAM WAS ON THREE DIFFERENT NIGHTS OF THE WEEK. FROM OCTOBER 1st TO DECEMBER 31, 1947 IT WAS HEARD ON WEDNESDAY EVENINGS.

MOST DANGEROUS GAME, THE (October 1, 1947)

You are alone and unarmed in the hell of the Carribean jungle, you are being trailed by a pack of fiercely hungrey dogs, and a mad hunter armed for the kill a man hunter who believes that you, a human being, are the most dangerous game. Written by Ruchard Connell.

RUN OF THE YELLOW MAIL (October 8, 1947)

Your sitting at the throttle of a speeding locomotive, screaming around the curves of a mountain gorge, racing against time, with death at your shoulder. You the engineer of the "Yellow Mail". Written by Martin Stone.

SHIPMENT OF MUTE FATE (October 15, 1947)

You are groping your way slowly through the dark hole in a ship at sea moving carefully step by step searching intently for something you dread to find because you know that this ship carries a cargo of death. Written by Marvin Stone.

FALL OF THE HOUSE OF USHER (October 22, 1947)

You are the friend of a man living in death, confident of a ghoul witness to a nameless terror, you are a guest in the "House of Usher". Written by Edgar Allen Poe.

POLLACK AND THE PARRAH MAN (October 29, 1947)

You are the victim of the Parrah Man, pursuid from the west coast of Africa to the west end of London by a dead man's head which grins at you upside down. Written by H. G. Wells.

EVENING PRIMROSE (November 5, 1947)

A fantastic and eirie tale of the night dwellers of a large department store. Written by John Collier.

YOUNG MAN WITH THE CREAMED TARTS (SUICIDE CLUB) (November 12, 1947)

You are seated around a green felt table with a dozen desperate men waiting for the turn of a card, if its the eight of spades you will be next, and you desperatley desire the impossible Escape. Written by Robert Louis Stevenson.

CASTING THE RUINS (November 19, 1947)

Tonight we Escape to London, and a world made strange and terrifying by the workings of an ancient barbaric curse. Written by Montague R. James.

COUNTRY OF THE BLIND (November 26, 1947)

A member of a mountain climbing expedition falls off a 10,000 ft. cliff to certain death, but by some miracle he survives and later returns to tell a fantastic story. Written by H. G. Wells.

TABOO (December 3, 1947)

You are alone in the dark forest and behind you, somewhere is the werewold waiting to drink your blood, and you desperately desire the impossible, to Escape. Written by Geoffrey Household.

OCCURANCE AT OWL CREEK BRIDGE (December 10, 1947)

A man stood upon a railroad bridge in northern Alabama, looking down through the ties at the swift waters forty feet below, the mans hands were tied behind his back, the wrists bound with a cord, a rope closely encircled his neck. It was attached to a stout cross member above his head and for him there was no Escape. Written by Ambrose Bierce.

WILD ORANGES (December 17, 1947)

Trapped in the darkness of a mansion, a man is stalked by a mad killer. ~~Written~~ by Joseph Mergenheimer.

BACK FOR CHRISTMAS (December 24, 1947)

You are trapped in the dark cellar of your home. Beside you is the murdered body of your wife, and above at the front door are your friends looking for you, tracking you down and cutting off your Escape. Written by John Collier.

CONFESSION (December 31, 1947)

You are lost in the London fog, exhausted and frantic, unsure of the figures looming around you, are they real or creatures of your fear and behind you pursuing you, intent on killing you, lersks a murderer from whom you must Escape. Written by Algernon Blackwood.



FALL OF THE HOUSE OF USHER

YOU ARE THE FRIEND OF A MAN LIVING IN DEATH, CONFIDENT OF A GHOUL WITNESS TO A NAMELESS TERROR, YOU ARE A GUEST IN THE "HOUSE OF USHER".

WRITTEN BY EDGAR ALLEN
POE AND BROADCAST
OCTOBER 22, 1947 ON
ESCAPE.

1948

THE NEXT FOUR BROADCASTS, JANUARY 7, 1948 TO JANUARY 31, 1948 HAD ESCAPE ON THURSDAYS IN SOME AREAS, AND ON THE FOLLOWING SATURDAY IN OTHER AREAS. SATURDAY DATES ARE USED.

SECOND CLASS PASSENGER (January 10, 1948)

You are trapped in the native quarter of Moson Beak with the police closing in on you, while at your feet lie two dead men, and standing beside you is a sultry girl who offers you Escape. Written by Percival Gibbons.

LEININGEN VERSUS THE ANTS (January 17, 1948)

You are isolated on a remote plantation in the Amazon jungle, and an immense army of ravenous ants is closing in on you. Swarming in to eat you alive, a deadly black army from which there is no Escape. Written by Carl Stehpenson.

PAPA BENJAMIN (January 24, 1948)

You are groping down a dark alley way in the French Quarter of New Orleans driven by terror, hounded by the curse of the Papaloy, a curse from which there is no Escape. Written by William Irish.

THREE GOOD WITNESSES (January 31, 1948)

You are speeding through the Turkish night on the Torris Express, you are alone and unarmed, and somewhere on the train is a calm killer from whom you must Escape. Written by Harold Lamb.

ON FEBRUARY 1, 1948, AND UNTIL MARCH 21 ESCAPE ONCE AGAIN CHANGED DAYS. IN SOME AREAS IT WAS BROADCAST ON SUNDAYS, AND IN OTHERS ON THE FOLLOWING SATURDAY. SUNDAY DATES ARE USED.

VANISHING LADY (February 1, 1948)

Tonight we Escape to pre-war Paris and the terrifying story of a young English girl who is the victim of a gigantic conspiracy of silence. Written by Alexander Woolcott.

SNAKE DOCTOR (February 8, 1948)

Backwoodsman Jake Morner distrusts the "Snake Doctor" who lives near him, so he decides to do away with him. Written by Irvin S. Cobb.

ANCIENT SORCERIES (February 15, 1948)

You are alone in a remote village on the Welsh border, surrounded by silent townspeople who are watching, and waiting for you to decide to loose your soul. Written by Algernon Blackwood.

HOW LOVE CAME TO PROFESSOR GUILDEA (February 22, 1948)

You are alone in your book-lined study listening to the idiot gibbering of a parrot, and beside you, carressing you is an invisible thing, a loathsome thing from which you must Escape. Written by Robert Hichens.

THE GROVE OF ASHTAROTH (February 29, 1948)

You are standing at the edge of an enchanted grove, lured by a soft carressing voice inviting you to distruction. You have nearly sold your soul to an ancient goddess from which you must Escape. Written by John Buchanan.

JIMMY GOGGLES THE GOD (March 7, 1948)

You are diving for pearls anchored off the shore of a tropical island and all that lies between you and certain death from savage natives is your diving suit. Written by H. G. Wells.

LOG OF THE EVENING STAR (March 14, 1948)

Your name is Harper, your first mate of the South Seas schooner called the "Evening Star" and your writing an account of the things that may never come to light because your not likely to live another 24 hours. Written by Alfred Noyes.

MISFORTUNE'S ISLE (March 21, 1948)

You are aboard a Chinese junk run aground off the Coast of Buerneo and paddling towards you are the canoes of the deadly Diac headhunters, your powder is wet and your throat is dry because for you there is no Escape. Written by Richard Matthew Hallet.

FROM MARCH 28, 1948 UNTIL THE END OF THIS RUN, SEPTEMBER 19, 1948 ESCAPE WAS BROADCAST IN ALL AREAS OF THE COUNTRY ON SUNDAY.

SHIPMENT OF MUTE FATE (March 28, 1948)

See October 15, 1947 for story information.

ACTION (April 4, 1948)

You are hanging by your fingertips on the sheer face of an ice cliff suspended 2,000 feet above instant death with your strength running out and with no chance for Escape. Written by C. E. Montague.

BRUTE, THE (April 11, 1948)

You are in mid ocean aboard a jinxed ship. Already three men have died and you know that some malignant force is aimed at you and you can not Escape.
Written by Joseph Conrad.

DRUMS OF FORE AND AFT (April 18, 1948)

You are deep in the remote hill country of Afgan face to face with the fierce Patham warriors, trapped into a hopeless fight for which there seems no Escape.
Written by Rudyard Kipling.

FOURTH MAN, THE (April 25, 1948) second broadcast
See August 18, 1947 for story information.

JOHN JOCK TODD (May 2, 1948)

You are groping in the night of the African jungle, trapped on the warf of a crocidile infested river, fighting for your life against a ruthless giant from whom you must Escape. Written by Robert Simpson.

TIME MACHINE (May 9, 1948)

Escape with us now to the year 100,080 and a world where beauty and terror live side by side. Written by H.G. Wells.

MATCH, THE (May 16, 1948)

You are fighting your way through a frozen wilderness, torn by the icy blast of an Artic blizzard and driving you on towards certain death is a man with a gun from whom you cannot Escape. Written by James Oliver Ourwood

LEININGEN VERSUS THE ANTS (May 23, 1948) second broadcast
See January 17, 1948 for story information.

NO PROGRAM BROADCAST ON **MAY 30, 1948.**

BEAU GESTE (June 6, 1948)

You are stoutedly stalking into a silent forest fortrace, walking into what you know maybe a trap. Around you stand a legion of dead men and over you an unseen menice hangs in the African night. Written by Percival Wren.

NO PROGRAM BROADCAST ON JUNE 13, 1948.

COUNTRY OF THE BLIND (June 20, 1948) second broadcast
See November 26, 1947 for story information.

NO PROGRAM BROADCAST ON JUNE 27, 1948.

TOOTH FOR PAUL REVERE (July 4, 1948)

You are spearing a rabid horse through the darken streets, trapped between two hostile armies, with a bit of magic in your pocket, and the American Revolution in the balance. Written by Stephen Vincent Benet.

SHE (July 11, 1948)

You are deep in a mountanous cavern surrounded by a horde of menacing natives from a lost civilization, held at the mercy of the most beautiful woman in the world the terrible queen called She. Written by W. Rider Haggard.

HAVOC (HABIT) (July 18, 1948)

You are clinging precariously to a diving, pitching long boat lashed by mountainous seas in the center of a hurricane, and at the helm driving you on is a man bent on revenge, and willing to kill for it. Written by F.R. Buckley.

MAN WHO WOULD BE KING (July 25, 1948)

See July 7, 1947 for story information.

NO PROGRAM BROADCAST ON AUGUST 1, 1948.

NO PROGRAM BROADCAST ON AUGUST 8, 1948.

THE FUGITIVE (August 15, 1948)

You are trapped in the dark streets of an old French town with two remaining avenues of Escape. The workshop of a fearsome knife-maker or the arms of a beautiful but deadly woman. Written by Vincent Starrett.

S S San Pedro (August 22, 1948)

You are trapped aboard a ill fated ocean liner, captained by a dying man, while a mysterious passenger haunting you, menacing you, seems intent on sending you to destruction. Written by James Gould Cozzens.

DIAMONDS AS BIG AS THE RITZ (August 29, 1948) second broadcast

See July 21, 1947 for story information.

DREAM OF ARMAGEDDON (September 5, 1948)

From the very beginning the dream was quite vivid and real, much more real than the dull world of business that moved by day. Written by H. G. Wells.

EVENING PRIMROSE (September 12, 1948) second broadcast

See November 5, 1947 for story information.

MAN WHO COULD WORK MIRACLES (September 19, 1948)

Escape with us now to a placid English village, and the company of an equally placid little man who one day shook the world. Written by H. G. Wells.

1949

THE NEXT ELEVEN BROADCASTS FROM FEBRUARY 12 TO APRIL 23 WERE DONE ON SATURDAY EVENING.

THE LOST SPECIAL (February 12, 1949)

You are speeding through the English country-side, the fast express train rocking beneath you feet and you know somewhere in the dark ahead of you, a band of men are planning the destruction of the train, are planning the moment of your death. Written by Sir Arthur Conan Doyle.

ORIENT EXPRESS (February 19, 1949)

You are aboard the Orient Express rushing through the European night, bound for Istanbul, and in your compartment with you, a gun pointed at your head, a small mysterious stranger is about to take your life. Written by Graham Greene.

RED WINE (February 26, 1949)

Tonight we Escape to a border jungle and a tantalizing search for a murderer. Written by Lawrence Blochman.

CONQUERER'S ISLE (March 5, 1949)

During World War II a Navy plane is forced down in uncharted waters. The crew finds the island inhabited by English speaking men, but soon learn that these men are planning to take over the world. Written by Nelson Bond.

HE WHO RIDES THE TIGER (Mar 12, 1949)

No information available at this time.

FINGER OF DOOM (March 19, 1949)

You are drifting silently through the dark empty rooms of an apartment, panic gripping your heart, terror at your heels, for the girl you love who was with you a moment ago has disappeared, has vanished, gone into thin air. Written by Cornell Woolrich.

ADAPTIVE ULTIMATE (March 26, 1949)

You are standing outside a room, horror gripping you, before your eyes seen through the window the most beautiful girl in the world is about to die, because of you. Written by John Jessel.

CONFIDENTIAL AGENT (April 2, 1949)

You are trapped in a dark empty house a girl lying dead at your feet, and surrounding you, closing in on you are the band of killers, deadly enemies of your country and yourself, and their intent on murdering you. Written by Graham Greene.

WHEN THE MAN COMES, FOLLOW HIM (April 9, 1949)

You are standing in a lonely canyon in the shadows of superstition mountain, while facing you, tempers ragged, guns drawn, are three men who at your first move toward the hidden treasure, will kill you. Written by Ralph Bates.

GENERAL DIED AT DAWN, THE (April 16, 1949)

You are standing on the rolling deck of a pirate junk in the China seas, and facing you is the sinister figure of the most feared man in the Orient, a General who has just doomed you to death. Written by Charles Booth.

GREAT IMPERSONATION, THE (April 23, 1949)

It is September of 1939, the Germans are about to march into Poland, and you are standing in an English manorhouse with a complete list of Nazi agents in your possession, while facing you are three people with guns drawn to get that list, who would gladly kill you. Written By E. Phillips Oppenheim.

THE NEXT EIGHT WEEKS FROM JULY 7 TO AUGUST 25 ESCAPE WAS ON THURSDAY EVENING REPLACING SUSPENSE. ALL EIGHT OF THE PROGRAMS WERE REBORADCASTS.

FOURTH MAN, THE (July 7, 1949) third broadcast

See August 18, 1947 for story information.

DRUMS OF FORE AND AFT (July 14, 1949) second broadcast

See April 18, 1948 for story information.

ACTION (July 21, 1949) second broadcast

See April 4, 1948 for story information.

SECOND CLASS PASSENGER (July 28, 1949) second broadcast

See January 10, 1948 for story information.

LEININGEN VS. THE ANTS (August 4, 1949) third broadcast

See January 17, 1948 for story information.

RED WINE (August 11, 1949) second broadcast

See February 26, 1949 for story information.

SNAKE DOCTOR (August 18, 1949) second broadcast

See February 8, 1948 for story information.

EVENING PRIMROSE (August 25, 1949) third broadcast

See November 5, 1947 for story information.

THE NEXT TWO ESCAPE PROGRAMS SEPTEMBER 21 AND SEPTEMBER 28 WERE BROADCAST ON A WEDNESDAY EVENING.

FORTUNE OF VARGAS (September 21, 1949)

You are camped in the dry mountains of Mexico, a hundred yards from the treasure of buried gold, a girl is sitting across the fire with a gun, and somewhere out in the night a horseman waits like the girl, for you to make just one mistake. Written by Geoffrey Household.

WILD ORANGES (September 28, 1949) second broadcast
See December 17, 1947 for story information.

FROM OCTOBER 8 TO OCTOBER 29 THE NEXT FOUR BROADCASTS WERE ON SATURDAY EVENING.

PRIMITIVE, THE (October 8, 1949)

You are following a man whom you must kill into the bleak wastes of a tiny island at the bottom of the world and you know that one of you can never Escape. Written by John Russell.

SURE THING, THE (October 15, 1949)

The bank draft read: "Payable to the bearer-\$2,000,000". It was a sure thing it had fallen smack into the doctor's lap. Joseph, Felix, and Stephanie were dead. There were no witnesses, and besides, he had committed no crime. But, greed kept him from reading the bank draft in its true light, "Payable to the bearer-Death?" Written by John & Gwen Bagni.

NIGHT IN HAVANA (October 22, 1949)

Tonight we Escape to the waterfront of Havana and to an underworld where men live and sometimes die by a strange code of their own. Written by Burnham Crater.

BLUE WALL, THE (October 29, 1949)

You are tortuously worming your way inch by inch through a narrow pipe deep under the ground, unable to turn back, not knowing what lies ahead, possibly death or Escape. Written by William Corcoran..

FROM NOVEMBER 1, 1949 TO FEBRUARY 28, 1950 ESCAPE WAS BROADCAST ON A TUESDAY EVENING.

FLOOD ON THE GOODWIN (November 1, 1949)

You are adrift in a small boat somewhere in the English channel, the fog laying heavy on the moving waters, while in the dark ahead of you moving through the wa- town night towards you is the threat of death from which there is no Escape. Written by David Bevins.

PLUNDER OF THE SUN (November 8, 1949)

A man lives by his wits, accepts a job that brings him in contact with a beautiful woman, terrible danger, and a buried treasure of the Incas. Written by David Dodge.

THREE SKELETON KEY (November 15, 1949)

You are imprisoned in a lonely lighthouse off the steaming jungle coast line of French Guinea. Your comrades, a maniac, and a coward. Your captors, an army of giant hunger maddened rats. Written by George Toudouse.

MARACAS (November 22, 1949)

Tonight we Escape to a murderous conflict of greed, and passion aboard a coast wise tramp steamer headed for Central America. Written by John and Gwen Bagni.

LETTER FROM JASON (November 29, 1949)

We Escape to the Island Palota in the South Seas and the exciting tale of the most exciting bargain ever made. Written by George Wert.

COMMAND (December 6, 1949)

Tonight we Escape to the prairie West of the Platt River, and to the fighting U. S. Calvery of the old west. Written by James Warner Bellak.

BORDER TOWN (December 13, 1949)

It all started on a bus just outside of Dallas, everything concerned with the trip, as well as Evan's life was second rate. The man next to him on the bus is arrested as a counterfeiter, then he stops in El Paso, a border town, and discovers a wad of bills in his coat pocket. Written by John & Gwen Bagni.

FIGURE A DAME (December 20, 1949)

Tonight we Escape to a train headed for Calcutta and an exciting tale of the most sought after emerald in the world. Written by Richard Sales.

SEEDS OF GREED (December 27, 1949)

You are on a small ship off the coast of Buerno in the waters beneath you lies a fortune in pearls, and at your side stands a man from who's murderess greed there is no Escape. Written by Freyd A. Nelson.

1950

PISTOL, THE (January 3, 1950)

Tonight we Escape to an early California gold camp, and an exciting tale of frontier revenge. Written by Les Crutchfield.

VANISHING LADY (January 10, 1950) second broadcast See February 1, 1948 for story information.

SURE THING, THE (January 17, 1950) second broadcast See October 15, 1949 for story information. This broadcast was sponsored by the 1950 Ford.

TREASURE, INC. (January 24, 1950)

You are trapped with a lovely, but dangerous woman on your own island of paradise. Trapped by over-powering greed for a huge buried treasure, and from the woman, and the greed there is no Escape. Written by John & Gwen Bagni.

PRESENT TENSE (January 31, 1950)

Tonight we Escape into the mind of a man who has been sentenced to die, a man who attempts to refuse the bitter fate society has opposed on him. Written by James Poe.

OUTER LIMIT, THE (February 7, 1950)

Major Bill Westfall is testing the new BJX-1 rocket in outer space. Suddenly, he meets "something". He returns to Earth much later than he intended and attempts to prevent further atomic testing under threat of Earth's destruction. Written by Graham Doar.

TWO IF BY SEA (February 14, 1950)

William Sutherland marries a famous Russian State ballerian, however, the State will not permit Maria to leave, and forces Sutherland out of the country, a plot to kidnap Maria and spear her out of the country is hatched. Written by Roger Bax.

RED MARK, THE (February 21, 1950)

Tonight we Escape to the prison isle of New Caladonia and to the murderous conflict between one of the prisoners and monstrous Monsieur DeNeur, official executioner. Written by John Russell.

MAN WHO WON THE WAR (February 28, 1950)

The place, the coast of Flanders in October 1914. The story, a man chosen by a strange destiny to win the first World War. Written by Robert Buckner.

FROM MARCH 10, 1950 UNTIL AUGUST 25, 1950 ESCAPE WAS HEARD ON FRIDAY EVENINGS.
THE PROGRAMS WERE SPONSORED BY THE RICHFIELD OIL COMPANIES.

PORT ROYAL (March 10, 1950)

You are standing on the floor of the sea in the middle of the sunken city of Port Royal with its fabulous chest of treasure just waiting to be hauled to the surface, but your life depends on the ship above you where the treachery of your partners have left you with no Escape. Written by Lt. Harry Rieseberg.

THREE SKELETON KEY (March 17, 1950) second broadcast

See November 15, 1949 for story information.

DANGER AT MATECUMBE (March 24, 1950)

You are hitch-hiking through Florida, a man and a woman offer you a ride, and than a job that puts your life in danger, for you there is no Escape. Written by John & Gwen Bagni.

GREEN SPLOTCHES (March 31, 1950)

You are the prisoner of Mr. Three from the land of One. You are being driven like an animal towards a giant space ship from which you know there can be no Escape. Written by T. S. Stribling.

AMBASSADOR OF POKER (April 7, 1950)

Tonight we Escape to the interior of China, and the story of a gentlemen gambler from Virginia, matching wits with the murderess war lord whose word can mean life or death. Written by Achmed Abdulla.

GOLDEN SNAKE (April 14, 1950)

A man and woman dare defy the curse of the ancient priest of Mia, to find a hidden jungle shrine and millions in jewels and gold in Ugatan. Written by Les Crutchfield.

SHANGHAI DOCUMENT (April 21, 1950)

Tonight we Escape to the interior of China, and the journey of terror down the Yangsea River from Chunking to Shanghai. Written by John & Gwen Bagni.

SOMETHING FOR NOTHING (April 28, 1950)

Tonight we Escape to a small town on the California coast, behind whose scenes exists a world of terror, blackmail, and death. Written by H. V. Dixon.

MAN WHO STOLE THE BIBLE (May 5, 1950)

Tonight we Escape to New Orleans during Marte Grae, behind the gaiety of which lies a nightmare world of terror and death. Written by John & Gwen Bagni.

RIM OF TERROR (May 12, 1950)

Tonight we Escape to the Nevada desert and the story of a foreign spy who sought to renounce the left arm, and become once again an American citizen. Written by Hildegard Terlhet.

PASS TO BERLIN (May 19, 1950)

Tonight we Escape to Berlin and the story of an occupation GI trying desperately to break through a web of death that is being spun around him. Written by Morton Fine & David Friedkin.

COMMAND (May 26, 1950) second broadcast

See December 6, 1949 for story information.

MARS IS HEAVEN (June 2, 1950)

Tonight we Escape to a gigantic rocket ship about to be shot into space on mans first voyage to Mars. Written by Ray Bradbury.

BIG SPONGE, THE (June 9, 1950)

You are standing on the floor of the ocean pronging up a fortune in sponges, but moving closer and closer towards you his huge spone hook raised to rip open your diving suit is a man from whom there is no Escape. Written by John & Gwen Bagni.

SERENADE FOR A COBRA (June 16, 1950)

We Escape to India with the story of an ex-army pilot caught up in murderess intrigue. Written by Joel Murcott.

SUNDOWN (June 23, 1950)

Tonight we Escape to the old west and the story of a boy who never owned any thing but a gun. Written by Joel Murcott.

BLOODBATH (June 30, 1950)

Tonight we Escape to the jungles of S. America, and a seething tale of terror and violence. Written by James Poe.

SHIPMENT OF MUTE FATE (July 7, 1950) third broadcast

See October 15, 1947 for story information.

SHARK BAIT (July 14, 1950)

Tonight we Escape to a chartered fishing boat in the waters off the little central country of Nicaragua, and the story of violence and terror that suddenly developed there. Written by Antony Ellis.

YELLOW WAKE (July 21, 1950)

Tonight we Escape to an old time whaling ship in the Pacifin, and the story of the desperation and murderess violence of the men who sailed her. Written by Bud Nelson.

POISON (July 28, 1950)

You are in India lying in bed at night when suddenly a Crate, the most deadliest poisonous snake in the world, crawls into bed with you, the slightest movement will bring you to a horrible death from which there is not Escape. Written by Ronald Dahl.

TWO CAME BACK (August 4, 1950)

You are lost in the head-hunting territory of New Guinea, fighting your way through the swamps in search for gold, with you is a giant brute of a man and his beautiful wife who doean't care which of you is killed or who kills him and from whose evil treachery there is no Escape. Written by Jules Archer.

RED FOREST (August 11, 1950)

You are lost in the wildest mountains of Idaho, surrounded by a raging forest fire which is swiftly bringing a horrible death closer and closer to you, a death from which there is no Escape. Written by Antony Ellis.

FOOTPRINT, THE (August 18, 1950)

You and three other men are crossing a Mexican desert after finding a fortune in rubies in a Chinese pagoda, but you are being followed and for you there can be no Escape. Written by Gouverneur Morris.

CROSSING PARIS (August 25, 1950)

Tonight we Escape with a most unusual story of suspense and terror in occupied Paris. Written by Marcel Ayme.

THE NEXT PROGRAM ONLY WAS DONE ON SATURDAY EVENING.

YOUR GRANDFATHER'S NECKTIE (August 26, 1950)

No information available at this time.

ESCAPE WAS NEXT HEARD ON OCTOBER 1, 1950, AND RAN UNTIL JANUARY 19, 1951 ON SUNDAY EVENING OR IN SOME AREAS, THE FOLLOWING FRIDAY. FRIDAYS DATES ARE USED.

ROULETTE (October 6, 1950)

Escape with us now to a train, rushing through a European night, and a beautiful woman who demands your help. Written by Antony Ellis.

SLEEPING DRAUGHT, A (October 13, 1950)

Escape with us now to a ship on the high seas, and a cargo of mutinous criminals. Written by Weston Martyr.

POWER OF HAMMER (October 20, 1950)

Escape with us now to a puppet kingdom in the heart of the Belgian Congo, and a man who challenged that kingdom because of a dream. Written by Gil Doud and Antony Ellis.

TUNE MACHINE (October 27, 1950) second broadcast

See May 9, 1948 for story information.

SEVEN HOURS TO FREEDOM (November 3, 1950)

Escape with us now to a small fishing boat off the California coast and a night of terror and death at the hands of a brilliant madman. Written by Bud Nelson.

EARTH ABIDES (November 10 and November 17) one hour two part show
A plague spreads over the entire Earth, killing all but a very few human beings. The few survivors start life anew with the year one. A one hour two part show written by George Stewart.

JOURNEY INTO FEAR (November 24, 1950)
Escape with us now to Istanbul, the nerve center of Balcan intrigue and violence, and the story of a man caught in a fatal web of the most cold blooded political organization on earth. Written by Eric Ambler.

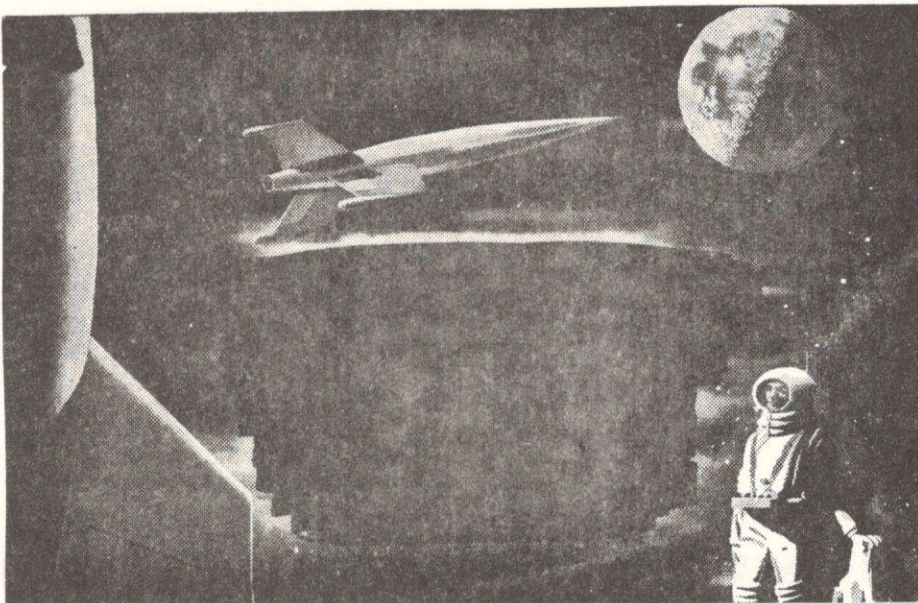
FUNERAL FIRES (December 1, 1950)
Escape with us now to Malaya, where a doctor and a beautiful woman are faced with the horrors of plague, and the bloody hulloicost of a native revolt. Written by Charles Israel.

THIS SIDE OF NOWHERE (December 8, 1950)
The story of a man, a girl, an air plane, and a quarter of a million dollars in Northern Mexico. Written by Antony Ellis.

PASS TO BALI, A (December 15, 1950)
Escape with us now to a small freighter in the China seas, and a sinister traveler who brings destruction to ship and crew alike. Written by Ellis St. John.

WILD JACK RHETT (December 22, 1950)
Escape with us now to the old west, and the unusual story of a merciless, professional killer. Written by Ernest Haycox.

CAVE, THE (December 29, 1950)
In the spirit of the Christmas season, and its magic effect on all men Escape brings you a charming fantasy about a small boy who discovered a delightful new world, and lived forever after in its enchantment. Written by Antony Ellis.



MARS IS HEAVEN

TONIGHT WE ESCAPE TO A GIGANTIC ROCKET SHIP ABOUT TO BE SHOT INTO SPACE ON MANS FIRST VOYAGE TO MARS.

WRITTEN BY RAY
BRADBURY AND
BROADCAST JUNE
2, 1950 ON
ESCAPE.

1951

MAN WHO COULD WORK MIRACLES (January 5, 1951) ~~Second~~ broadcast
See September 19, 1948 for story information.

CONQUEST (January 12, 1951)

Escape with us now to the wind swept peaks of Mount Everest, and a man who sacrificed everything to climb it. Written by Leonard Lee.

BULLET FOR MR. SMITH (January 19, 1951)

Escape with us to Western Europe, and the story of a futile attempt to save a beautiful girl from the clutches of a most cold blooded political organization on earth. Written by Antony Ellis.

THE NEXT TWO BROADCASTS, FEBRUARY 11 AND FEBRUARY 18 WERE BROADCAST ON SUNDAY EVENINGS IN ALL AREAS.

KILLER MINE (February 11, 1951)

Escape to England and the story of a hard rock miner trapped in a deserted mine beneath the icy waters off the Cornish Coast. Written by Hammond Innes.

FOLLOWER, THE (February 18, 1951)

Escape with us now to Mexico City and the story of a man caught up in a terrifying web of murderous intrigue. Written by Patrick Quentin.

FROM JULY 11, 1951 UNTIL AUGUST 22, 1951, SEVEN WEEKS ESCAPE WAS BROADCAST ON WEDNESDAY EVENING.

ISLAND, THE (July 11, 1951)

Escape with us now to the Western Pacific and the story of a man trapped by the terror of an other mans insane dream. Written by Millard Kaufman.

MACAO (July 18, 1951)

Escape with us now to most evil city in the Orient, and the story of a beautiful scrupulous woman who ruled it. Written by Herb Purdum.

EARTHMEN, THE (July 25, 1951)

Escape with us now to the outer limits of space, and the terrifying experience of the four men who penetrated it on a voyage to Mars. Written by Ray Bradbury.

GLADIATOR, THE (August 1, 1951)

Escape with us to an island off the Northwest Coast of Africa, and the story of a man whose quest for happiness was blocked by a giant, a madman, and a beautiful girl. Written by Millard Kaufman.

UP PERISCOPE (August 8, 1951)

Escape with us now to the Yellow Sea, and the story of a man who fought the entire Japanese Navy with an ancient submarine and an untrained crew. Written by Alec Hudson.

ROUGH SHOOT, A (August 15, 1951)

Escape with us to England and the story of an innocent man caught up in a murderous web of international intrigue. Written by Geoffrey Household.

SILENT HORROR, THE (August 22, 1951)

The story of a man, a watch, a native tribe, and a beautiful girl. Written by Hugh Cave.



UP PERISCOPE

ESCAPE WITH US NOW TO THE YELLOW SEA,
AND THE STORY OF A MAN WHO FOUGHT
THE ENTIRE JAPANESE NAVY WITH AN
ANCIENT SUBMARINE AND AN UNTRAINED
CREW.

WRITTEN BY ALEC HUDSON
AND BROADCAST AUGUST 8,
1951 ON ESCAPE.

1952

UNTIL NOW ESCAPE HAD BEEN OFF THE AIR FOR ONE YEAR AND TWO MONTHS. ON OCTOBER 19, 1952 IT CAME BACK FOR A ONE YEAR RUN BEING BROADCAST ON SUNDAY EVENINGS UNTIL OCTOBER 11, 1953.

PRICE OF THE HEAD, THE (October 19, 1952)

You are adrift in a native canou somewhere off the Solomon Island. Ahead of you lay the unknown terror of native savagry, and closing in on you is a white man, who's gun boat will smash you to the bottom of the sea. Written by John Russell.

ROBERT OF HUNTINGTON (October 26, 1952)

You are hiding in the middle of a great forest, quiet as a shadow, while closing in on you, hunting you down like an animal is a silent archer who will kill you with an arrow through the heart. Written by Antony Ellis.

RUNNING MAN, THE (November 2, 1952)

No information available at this time.

RETURN, THE (November 9, 1952)

You are standing at the entrance of a walled Arab town while behind you slowly through the night are the shuffling footsteps of a blind beggar who will lead you into a harrowing world of darkness and terror. Written by Herb Perdum.

LOUP-GARON, THE (November 16, 1952)

You are hiding, crouched waist deep in the murky waters of the Louisiana bayou, while closing in on you, coming towards you through the night is a lusty mob wcreaming for your life. Written by William Groug.

TRANSPORT TO TERROR (November 23, 1952)

No information available at this time.

PAGOSA (November 30, 1952)

No information available at this time.

NO PROGRAM BROADCAST ON DECEMBER 7, 1952.

FOUR WENT HOME (December 14, 1952)

No information available at this time.

MAN WHO LIKED DICKENS, THE (December 21, 1952)

You are crawling across a jungle savana, your body flaming with fever, while behind you lies certain death and ahead the endless tortures of perpetual imprisonment. Written by Evelyn Walls.

NIGHTMARE IN THE SUN (December 28, 1952)

You are standing in a Mexican bull-ring, your body racked with fear, while in front of you the terrible horns of a huge fighting bull are waiting, and all around you the crowd is demanding you come closer with death. Written by Anthony Barrett.

1953

DANGEROUS MAN (January 4, 1953)

No information available at this time.

CONQUERER'S ISLE (January 11, 1953)

See March 5, 1949 for story information.

A MATTER OF CONSCIENCE (January 18, 1953)

You are in the intercourt of a Ballinese Temple pleading for peace with a high priest. While the rest of the natives, taking up their swords are preparing for war against a handful of whites whom you represent. Written by Antony Ellis.

DIARY OF A MADMAN, THE (January 25, 1953)

You are staggering across the blazing Sierra, your body charred by the sun, where somewhere ahead of you lying in wait for you is a tribe of natives waiting to either make you their king or kill you. Written by Les Crutchfield.

STUDY IN WAX, A (February 1, 1953)

You are trapped in a snow bound cavern in Canada, the temperature slowly dropping, while across the table from you, his eyes starring on you in your only companion, a madman, waiting for his chance to kill you. Written by Antony Ellis.

JETSANA (February 8, 1953)

You are crotched in the center of a barren room, the heat of the tropics knumbing your brain, your bare hand bleeding and torn, while facing you his gaint hands reaching for you is the brute of a man whose whole life depends upon killing you. Written by John Russell.

WILD JACK RHETT (February 15, 1953) second broadcast

See December 22, 1950 for story information.

I SAW MYSELF RUNNING (February 22, 1953)

You are standing in inky blackness looking up a long flight of stairs, at the top which there is something unbelievably terrifying, and out of the moving shadows behind you, coming closer to you is the shadowy figure of something that could only come from a nightmare. Written by Antony Ellis.

TRAMP, THE (March 1, 1953)

You are standing on the bridge of a tramp steamer, a ship captain sailing through the vast emptiness of the ocean, while on deck below you the crew, a gang of cut-throats and murderers, are waiting for a signal that will give them your ship, and bring you your death. Written by Antony Ellis.

ISLAND, THE (March 8, 1953) second braodcast

See July 11, 1951 for story information.

MAN WITH THE STEEL TEETH (march 15, 1953)

You are standing in a darkened room in the heart of Russia's dread Lukiocon Prison, your mind tortured into blankness while across the desk from you happily smiling at you is the chief of Russia's Secret Police who intends to drive you to insanity or to death. Written by John Dehner.

PRESSURE (March 22, 1953)

Destined for a desk job after three fruitless missions, Lt. Commdr. Daniel Hall inadvertently cripples his sub, only to find a Jap destroyer closing in for the kill. Written by Chan Lee.

INVADER, THE (March 29, 1953)

Albert Tanner is a failing chemistry teacher and amateur radio operator. He soon gets the chance of his life, however, when he makes contact with an alien spaceship and decides to guide it in for a landing. Written by Michael Grey.

SLEEPING DRAUGHT, A (April 5, 1953) second broadcast

See October 6, 1950 for story information.

CLASSIFIED SECRET (April 12, 1953)

You are traveling east on a cross country bus, while among your fellow passengers seemingly innocent and friendly a man and a woman who plan to destroy you a 150,000,000 of your fellow countrymen. Written by Antony Ellis.

EL GUITARERO (April 19, 1953)

You are in a Mexican canteena listening to a man speak his hate for you in word and music, while somewhere in jeopardy without your knowledge and beyond your reach is the one you love who may lose her life for the man who sits across the table hating you is the only one that can save her. Written by E. Jack Neuman.

DERELICT, THE (April 26, 1953)

You are aboard a dead ship drifting aimlessly in the endless reaches of the Indian Ocean, while the three men who are your companions are aware of your innermost thoughts, are making their own plans for the division of treasure which because you are a woman can mean life or death for you all. Written by Larry Rowan.

LILI AND THE COLONEL (May 3, 1953)

You are the attending guard deep in the forest of Africa, while around you closing in on you are the dreaded mau mau, who if you relax your guard will kill you. Written by John Dehner.

THE VESSEL OF WRATH (May 10, 1953)

You are on a paradise island, living in happiness and freedom, and the woman who loathes you for what you are, is planning to take away your freedom and forever put an end to your happy life. Written by Somerset Maugham.

NORTH OF POLARIS (May 17, 1953)

A group of astronauts lands on a war-blackened planet. There, they find remnants of a human civilization which speaks their language. Yet, the planet seems to be controlled by rats. Written by Charles Smith.

BLUE HOTEL, THE (May 24, 1953)

You are in the old west and spoiling for a fight. You find your fight and win, only to learn that you yourself are soon to die. Written by Steven Crane.

GOOD THING, A (May 31, 1953)

You are in the heart of the Phillipine jungle searching out an Igaroot village whose people are practiced in savagery and headhunting, while your civilized companion is making his plans to see that the first head that will be taken is your own. Written by Kathleen Hite.

VOYAGE OF SINBAD, THE (June 7, 1953)

The fantastic story of the Voyage of Sinbad. Sinbad, a man who was buried alive with his dead wife can find no Escape. Written by Antony Ellis.

CLEAR FOR ACTION (June 14, 1953)

You are in command of a ship sailing with sealed orders, into an ocean filled with danger while the enemy you seek is lying in wait for the moment when they will close in and strike leaving you no Escape. Written by Antony Ellis.

FAR-AWAY ISLAND, THE (June 21, 1953)

You are running from an unseen enemy, frightened and alone, living from day to day, while your pursuer, unrelenting and murderous, is gaining on you ready to trap you in a place from which there is no Escape. Written by Charles Smith.

ONE EIGHTH APACHE (June 28, 1953)

You are alone with a murderer, a man who has killed your brother and against whom you have sworn revenge, while unknown to you, your enemy is plotting his own move which, if it succeeds, will mean defeat for you and an end from which there is no Escape. Written by Peter B. Kyne.

SOURCE OF IRRITATION, A (July 5, 1953)

During World War II you are working in the fields of your farm in France. A german plane crashes and you are taken prisoner. For you there can be no Escape. Written by Stacy Aumonier.

OUT STATION, THE (July 12, 1953)

You are in the suffocating depths of the jungle, listening to the words of your companion, while the native people seemingly friendly, and quiet are awaiting the moment to strike, when they do it will mean a fate from which there is no Escape. Written by Somerset Maugham.

OPEN BOAT, THE (July 19, 1953)

Time-1897. Place-the open sea. The captain, oiler, cook and correspondent from the "Commodore" are adrift. This is all the information available at this time. Written by Stephen Crane.

NOTEBOOK, THE (July 26, 1953)

You are in a wild and dangerous country riding to stake your claim, while the man who follows you, without conscience or fear, is waiting for the moment when he will stop you with a bullet in the heart. Written by William J. Ratcliff.

RED FOREST, THE (August 2, 1953) second broadcast
See August 11, 1950 for story information.

THREE SKELETON KEY (August 9, 1953) third broadcast
See November 15, 1949 for story information.

13 th TRUCK, THE (August 16, 1953)
You are 100 miles from your own lines waiting for the enemy who will lead you to your destination while with every moment the danger to you and your men becomes more acute for if you are discovered the only road of Escape will be death. Written by Capt. Douglas A. Smith.

MAN FROM TOMORROW, THE (August 23, 1953)
An Air Force pilot is picked for an experimental program to physically condition and to develop him into a "Superman". Written by Irving Reis.

GAME, THE (August 30, 1953)
Two bored teen-agers pay a deadly game of Russian Roulette. For one there can be no Escape. Written by Antony Ellis.

TRAIN FROM OLBIEFELDE (September 6, 1953)
No information available at this time.

ABOMINABLE SNOWMAN, THE (September 13, 1953)
You are high on the frozen slopes of a great mountain, terrified and caught in a blizzard, while the thing for which you've been hunting has suddenly become the hunter, and if it finds you then for you and your companions there can be no Escape. Written by Antony Ellis.

LOG, THE (September 20, 1953)
You are a passenger on a submarine making its last peaceful voyage across the sea, while unknown to you, the Captain has a plan which if it succeeds, will mean for you, and the entire crew a fate from which there can be no Escape. Written by Marrienne Moore & Francis Rosenwald.

UNTOUCHABLE, THE (September 27, 1953)
You are walking the streets of an Indian city...terrifying and sweltering streets, while the man you fear has already made his mark on you, a mark from which there can be no Escape. Written by James Leal Henderson.

ZERO HOUR (October 4, 1953)
You are in your house surrounded by all that is secure and normal, while outside your children are playing a new and wonderful game. Written by Ray Bradbury.

ELEMENTALS (October 11, 1953)
You are together in the room, you and the one you love the objects of an experiment. While the man who has dared you to under-go these tests is waiting for the moment when you break, and in your defeat find that there is no Escape. Written by Stephen Vincent Benet.

1954

FROM MARCH 11, 1954 UNTIL JULY 1, 1954 ESCAPE WAS ON THURSDAY EVENINGS.

BIRD OF PARADISE (March 11, 1954)

You are on an island in the South Pacific, a fortune within your reach, yet standing between you and freedom, keeping you a captive and a slave is a giant of a man and the most beautiful woman you have ever seen. Written by John Russell.

VIOLENT NIGHT (March 18, 1954)

A man runs to save his life from the Dictator of a revolutionary torn country. With him, as a hostage, the Dictator's daughter. Written by Les Crutchfield.

SECOND SHOT, THE (March 25, 1954)

Two men stand in a forest clearing, one must die. Written by Alexander Dumas.

RETURN (April 1, 1954) second broadcast
See November 9, 1952 for story information.

SCARLET PLAGUE, THE (April 8, 1954)

You are alone in a world of decay, desolation looking down on what was once a great city, while coming slowly to meet you, her hands stretched out in greeting to you, the beautiful girl whose very existence may be the cause of your death. Written by Jack London.

AFFAIR AT MANDRAKE (April 15, 1954)

You are standing in the bedroom of an English Inn, the sound of the revoulrly coming faintly up the stairs while in the shadows across the room from you, the gun in his hand already aimed at you, is an enemy agent whose success depends upon your death. Written by Ben Wright.

No program broadcast on April 22, 1954.

No program broadcast on Arpil 29, 1954.

ADVERSARY, THE (May 6, 1954)

You are groping your way through the belly of a sunken ship, a fortune in pearls to keep for yourself, while above on a ship that tends you, working the pump that sends air to you, is an adversary that includes the taking of your pearls and your life. Written by John Russell.

No program broadcast on May 13, 1954.

No program broadcast on May 20, 1954.

No program broadcast on May 27, 1954.

AN ORDINARY MAN (June 3, 1954)

You are running through the alleys of a Mediterranean village, the blackness of the Italian night confusing you, while somewhere in the dark behind you, coming closer as they search for you, are a man and a beautiful woman who mean to take your life. Written by Kathleen Hite.

BONSCOLINA & THE FISHERMAN (June 10, 1954)

You are lost in the trackless wild of the Irish moor. Your only companion a beautiful gypsy woman, and you know that somewhere in the dark behind you, searching every foot of ground for you, is the giant of a man who plans to take your girl, and at the same time take your life. Written by John Dehner.

BLOODWATERS (June 17, 1954)

You are drifting along the muddy reaches of the South America river, your diving gear in readiness, the air-pumps going, but you know in the merky depths below you, waiting in the slime for you, is a mortal enemy from whom there is no Escape. Written by Antohny Barrett.

JUDGEMENT DAY AT CRIPPLED DEER (June 24, 1954)

You are one of four people trapped in an isolated trading post, somewhere in the Yukon territory, the blizzard outside making Escape impossible, and you know before the spring thaws release you, before you can leave this cabin behind you, one of your companions, by consent of the others will be killed. Written by Les Crutchfield.

DARK WALL, THE (July 1, 1954)

You are standing alone in a mountain village somewhere in the country of Andoore. The high creagges of the pavements trapping the last of the daylight, and you know that in one of the stone houses facing you, behind one of the doors that is closed against you is a beautiful woman who you must find before she meets her death. Written by Kathleen Hite.

FROM JULY 10, 1954 UNTIL ESCAPE WENT OFF THE AIR ON SEPTEMBER 25, 1954 IT WAS BROADCAST ON SATURDAY EVENINGS.

BIRDS, THE (July 10, 1954)

You are in a farm house on the Southern coast of England. The autumn countryside around you is desolate and bleak, and you know, outside, patiently waiting in the dusk is an enemy from whom there is no Escape. Written by Daphne du Maurier.

EYE OF EVIL (July 17, 1954)

You are stanging in a moonlit clearing somewhere in the Burmese jungle. The ruins of an ancient temple at your back, while gliding silently across the grass before you, a knife in her hand half pointing at you, is the beautiful, yet deadly high priestess of the cult you have just profaned, the exotic girl who must now take your life. Written by Kathleen Hite.

FLOOD ON THE GOODWIN (July 24, 1954) second broadcast
See November 1, 1949 for story information.

NIGHT OF THE GUNS (July 31, 1954)

You and your friend have a catch and are sailing the Carribean. When you arrive in Port a Prince a man comes to you and asks for the cargo you have brought in, a cargo you don't have. Written by Morton Fine and David Friedkin.

PRICE OF THE HEAD, THE (August 7, 1954) second broadcast
See October 19, 1952 for story information.

COWARD, THE (August 14, 1954)

There is a fortune in the cabin of an airplane crashed on an island somewhere in the Carribean, and only you know where it is. By your side sailing the channels is a smiling killer with a knife from whom there is no Escape. Written by E. Jack Neuman.

TWO AND TWO MAKE FOUR (August 21, 1954)

You are running over the god locked cliffs of Dover, by your side a girl who believes you are a madman, and between you, bent on destroying you, a man who's terrible secret you stumbled upon, and from whom there is no Escape. Written by Walter Newman.

KING OF OANATO, THE (August 28, 1954)

You are on a catch sailing the Corral Seas, makeing your way through the crooked channels toward an island of black pearls, while on the shore waiting for you to land is the man who has sworn your death, and from whom there is no Escape. Written by Robert Tallman.

BOILING SEA, THE (September 4, 1954)

You are somewhere in the Pacific out of Laite in the Phillipines charting a course of South by South East, when out of the deep of the sea a new colcano is born, and your ship is caught in the middle of it from which there is no Escape. Written by Vincent McCue.

NIGHTMARE (CARNIVAL IN VIENNES) September 11, 1954)

You are stranded with a carnival just this side of the Iron Curtain, when out of nowhere a fortune is within your grasp, writing a number on a roulette wheel hundreds of feet high, while at your shoulder, laughing at you, a killer clown from whom there is no Escape. Written by Morton Fine and David Friedkin.

TARGET, THE (September 18, 1954)

You stare down from the hieghts of your plane and your brain keeps whispering its Matuaguara, that's all it is, just an island 300 miles off the coast of Chili, but both you and the beautiful girl beside you know its more than that. It's the last stop, the last time around, a death trap from which there is no Escape. Written by Anthony Barrett.

HEART OF KALI (September 25, 1954)

A serviceman returns to the U. S. While in a tavern he tells the bartender about "The Heart of Kali", a ruby the size of a hangranade, which is in the temple in Inida, and jus there for the taking, but he needs money to re turn to India to steal it. Written by Ross Murray.

THIS WAS THE LAST ESCAPE SHOW TO BE BROADCAST, BEING REPLACED THE FOLLOWING WEEK BY "GUNSMOKE".

THE SCRIPT

May 24, 1953

ESCAPE

"The Blue Hotel"

by

E. Jack Neuman

MUSIC: INTRODUCTION AND OUT:

BLANC: The Palce Hotel's the first thing you see when you come into Fort Romper, Nebraska. It's painted blue. You'd expect it to be brown or red or dark green like all the other buildings stuck out there in the middle of that prairie, but the man who built it decided on blue, and blue it was, at least when I was there. Now the color isn't so important but what happened there is important. (SLOWLY, SIMPLY, POSITIVELY) It's important to you and me and any man who ever wondered about the upsidedownness of creation, about right and wrong in a mad, crazy world. You see, a coward looking for courage. And do you know what happened to him? (BEAT) He died. (MUSIC, PUNTUATE AND SETTLE BEHIND) There were five of us in on it. One of them was a big cowboy who's real name was Bill. Another was a gambler who didn't have any name at all. Then there was Pat Scully and his son, Johnny - - they ran the hotel. And last there was me. I'm a little man. My name's Blanc. They call me the Easterner.

SOUND: ANTICIPATE....WAY OFF IN B.G.TRAINS PULLING AWAY

FROM STATION...CLANG BELLS ETC. ..ON CUE, DOOR SLAM...

STOMPING OF FEET, ETC.

SCULLY: (UP) Johnny. Johnny.

SOUND: STEPS FADE ON QUICKLY

Johnny: (FADE ON) Yeah, Pa...?

SCULLY: Take these gentlemen's bags up to their rooms.

SOUND: WITH THE BAG

JOHNNY: (GRUNTING WITH LOAD....FADES) Right away, Pa.

SCULLY: My son Johnny, men. (BLUSTERING) Now then just peel right off there and make yourselves to home....oh....uh...(DIGS) ...here's the key to your room, Mr. Blanc. Through that door -

BLANC: Thanks, Mr. Scully.

SCULLY: And yours, sir. Right next to him.

COWBOY: (DRAWLS) Yas suh, thanks mighty.

SCULLY: And here's yours. (POINTING) A' top a' the stairs.

SWEDE: (STIFFLY) Why?

SCULLY: Eh?

SWEDE: The others are on this floor near the stove. Why am I up above?

SCULLY: (GOOD NATUREDLY) Oh there's a good big stove up there, too. Keep it going all night. You won't be cold.

SOUND JANGLE KEY

SWEDE: Thank you.

SCULLY: (FADES) I'll go help Johnny with them bags. Be back in a few minutes.

SOUND: ANTICIPATE...STEPS AWAY...EVENTUALLY DOOR CLOSES OFF...

WIND HOWLS OUTSIDE

COWBOY: (EXTENDING HAND) My name's Bill, everybody calls me Cowboy, I heard him call you Mr. Blanc.

BLANC: Nice to meet you, Bill.

COWBOY: I'm going out to work on a ranch near the Dakota line. Punching cows.

BLANC: On my way to the West Coast myself.

COWBOY: (UP) How about you, stranger?

SWEDE: (BEAT...STIFFLY) I am a tailor. I am from New York City.

COWBOY: Tailoring, huh? Now that's a mighty interesting line a work for a man to get into. Tailored in New York City, did you Mister?

SWEDE: I work there fourteen years.

COWBOY: First trip west?

SWEDE: It is my first time away from New York. (BEAT) I have heard that some of these Western communities are dangerous.

COWBOY: (CHUCKLES GOOD NATUREDLY) Not any more'n any place else. You ain't scared a'getting killed, are you, stranger?

SWEDE: (ABRUPTLY) Excuse me, please. I think I go to my room now.

SOUND: STEPS FADE QUICKLY - ASCEND STAIRS OPEN AND SLAM DOOR OFF

COWBOY: (A LITTLE TAKEN...BEAT) Queer one. Humph. What do you reckon he is, Mr. Blanc, A Swede?

BLANC: I'd say so.

COWBOY: Not a very friendly critter, is he?

MUSIC: BRIDGE AND UNDER

BLANC: After dinner when we were all settled around the stove, the Swede stood near the window, watching the storm outside - silent and away from everybody. By this time we all wondered what ailed him.

SOUND: ANTICIPATE...HOWLING WIND OUTSIDE...ESTABLISH WELL

COWBOY: (BREAKS THE SILENCE) How about some cards?

JOHNNY: Swell idea.

BLANC: All right with me.

COWBOY: (UP) Hey, you, stranger - how about it? Wanna play some cards?

SWEDE: (SL. OFF...LAUGHS NERVOUSLY) Why not.

TOGETHER:(AD LIB SETTling)

SOUND: PULL CHAIRS FOREWARD..SCRAPE ETC...

JOHNNY: High man deals.

SOUND: RIFFLE CARDS...SPREAD THEM OUT

BLANC: (BEAT) Two of spades.

JOHNNY: You next.

SWEDE: (BEAT) I have a five of hearts.

COWBOY: (BEAT) Well, I'll be danged.

SOUND: SLAP CARD TO BOARD

JOHNNY: Four of spades...I got a...ten of spades.

COWBOY: You deal, Johnny.

SOUND: RUFFLE CARDS...SHUFFLE...ETC.

COWBOY: Here we go.

SOUND: THE RHYTHMIC TAP - TAP AS JOHNNY DEALS CARDS UNDER:

ALL: THEN ALL AD LIB GAME OF CARDS SORT OF MUMBLING UNDER

BLANC: (CUE) When the Swede sat down it was though he expected to be assaulted. He would break out in that nervous laugh every few minutes. At first it bothered us all but after a while everybody got interested in the game and forgot about the manners of the Swede.

SOUND: SLAP A CARD TO TABLE

COWBOY: Ten....

SOUND: ANOTHER CARD

COWBOY: (TRIUMPHANT) And King.

BLANC: You sure had 'em that time.

ALL: (AD LIB AFTER - GAME SIGHS AND MOANS)

SOUND: START TO SHUFFLE CARDS

SWEDE: (BEAT) I suppose there have been a good many men killed in this room.

JOHNNY: (CREDULOUSLY) What are you talking about, Mister?

SWEDE: (A SMALL BLATANT LAUGH...FLASE COURAGE) Oh, you know what I mean all right.

JOHNNY: I'm a liar if I do.

SOUND: SETS CARDS ON TABLE

COWBOY: (SERIOUSLY) What's wrong with you Mister?

SWEDE: (TO BLANC) They say they don't know what I mean?

BLANC: (BEAT...THEN IMPASSIVELY) I don't understand you either.

SWEDE: (TREMBLING) Oh...I see you're all against me, I see --

COWBOY: What're you getting at anyhow?

SWEDE: (SPINGING UP) I don't want to fight? I don't want to fight?

COWBOY: Well, who thought you did, Mister? How

SOUND: DOOR OPENS SUDDENLY OFF...

SWEDE: (UP) These men are going to kill me?

SCULLY: (OFF) Kill you.

SOUND: SLAMS DOOR...STPES ON SWIFTLY

SCULLY: (FADE ON) Kill you. What are you talking about, Mister?

SOUND: STOPS STEPS

SCULLY: (STERNLY) What is this, Johnny?

JOHNNY: I don't know, Pa. He's crazy, I guess.

SWEDE: Oh I know, I know what'll happen. I know I won't get out of here alive.

COWBOY: Well, I'm doggoned, if that don't beat all.

SCULLY: (FLARES AT HIS SON) You been troubling this man, Johnny?

JOHNNY: (PLEADS) Pa, I ain't done nothin' to him.

SCULLY: (TO SWEDE) If anybody has troubled you I'll take care of him. This is my house, you are under my roof, and I will not allow any peaceable man to be troubled here. All of you understand that?

SWEDE: Never mind, Mr. Scully; never mind. (FADES) I will go away, I do not wish to be killed.

SOUND: STEPS AWAY...UP STAIRS OFF

SCULLY: (CALLING AFTER HIM) Now wait, just a min --

SOUND: OFF...DOOR OPENS AND SLAMS

SCULLY: Mr. Blanc, will you please tell me what these boys has been doin'?

BLANC: (EARNESTLY) I didn't see anything wrong at all, Mr. Scully.

SCULLY: (BEAT) I'll get to the bottom of this.

SOUND: WHEELS AND STRIDES AWAY...DISAPPEARS ASCENDING STAIRS

JOHNNY: (CUE...SIGHS) That's the doggondest Swede I ever sae. What do you think makes him act that way.

BLANC: I don't know, but it seems to me this man has been reading some dime novel and he thinks he's right in the middle of it -- the shooting and stabbing and all.

COWBOY: (SCANDALIZED) This is only Nebrasker. Wait 'til he gits out West.

BLANC: (LAUGHS) It isn't different there even -- not in these days.

JOHNNY: Well, it's awful funny.

MUSIC: IN, UNDER

BLANC: Johnny, and the Cowboy, and I took our places by the stove, wondering what might be going on upstairs between Scully and the Swede. Outside the storm was still howling and wailing around the hotel. After a while we stopped talking and just listened to it. Then

(OFF...THE SWEDE'S SHRILL LAUGH, JOINED BY SCULLY'S)

COWBOY: (LOW, WHISPER) Well I'll be danged.

JOHNNY: (LOW) What do you suppose he said to him?

BLANC: I have no idea.

SOUND: OFF...STEPS APPROACHING, DESCENDING STAIRS

(THE SWEDE AND SCULLY FADE ON STILL LAUGHING)

SCULLY: (FADING ON) Come now, move up and give us a chance at the stove.

SOUND: SCRAPE SOME CHAIRS

SCULLY: (SUDDENLY TESTY AGAIN) Johnny, you hear you Pa?

JOHNNY: (SULLENLY) Yeah.

SCULLY: (SNAPS) Come on. Get over there.

JOHNNY: (BELLIGERENTLY) Plenty of room on the other side of the stove.

SWEDE: Let the boy sit where he likes.

SCULLY: All right, all right.

SOUND: SCRAPE CHAIRS...SEAT THEM

SWEDE: (SCORNFULLY) Mr. Scully showed me a picture of his youngest daughter. Carrie. She is very nice child...for this part of the country. (PAUSE) I was also rewarded with a history of the Scully family since settling here. A very....ignominious event in my opinion. (LAUGHS SHRILLY)

JOHNNY: What's funny?

SWEDE: All of it...everything...the entire thing?

JOHNNY: Pa, this Swede's just carrying on like he owned this place now and I ---

SCULLY: (SNAPS) Shut up, Johnny.

SWEDE: (STOPS LAUGHTER ABRUPTLY) I am thirsty.

SCULLY: I'll get you drink of water.

SWEDE: No.

SOUND: SCRAPE CHAIR

SOUND: STEPS AWAY...OUT OF SIGHT

SCULLY: (LOW WHISPER) It was only that he was from the East, and he thought this was a tough place. That's all. He's all right now.

JOHNNY: (GRUMBLES) Well, he may be all right now, but I don't see it. Other time he was scared, but now he's too fresh.

SCULLY: (FLAMING) What do I keep here? Huh? What do I keep? I'll tell you. I keep a hotel. A hotel, do you mind? A guest under my roof has sacred privileges. Not one word shall he hear that would prejudice him in favor of going away. I'll not have it.

SOUND: POUND TABLE WITH FIST

SCULLY: There's no place in this here town where they can say they ever took in a guest of mine because he was afraid to stay here, am I right?

COWBOY: (QUIETLY) Yes, Mr. Scully, I think you're right.

BLANC: (BEAT) Yes, Mr. Scully, I think you're right.

SCULLY: Well, Johnny?

JOHNNY: I got nothing to say, Pa.

MUSIC: BRIDGE OMINOSO...THEN TO BACKGROUND

BLANC: Everyone knew it was working up to something -- we didn't know what. When the Swede came back he fizzed like a firewheel. He'd look from one to the other -- hating us and putting questions to us as fast as he could think of them. Johnny Scully hated right back.

SOUND: HOWLING WIND OUTSIDE

SWEDE: (SHRILL LAUGHTER QUIETS) Let's try the cards again, huh? Mr. Scully?

SCULLY: I don't think --

SWEDE: Come on, Mr. Scully, you want your guest to be happy. Don't you. You, man, going to Dakota ---

COWBOY: If the others want to, I'll play, Mister.

SWEDE: And the quiet, watchful, Mr. Blanc?

BLANC: (shrugs) I'll play.

CARDS ARE SWIFTLY DEALT...COLLECTED...LOOKED AT.

SCULLY: Jack.

COWBOY: Ten.

BLANC: And Queen.

SWEDE: Ace.

JOHNNY: (TRIUMPHANTLY) I've got one, too. (SOUND: CARD DOWN) Ace.

SWEDE: (POINTEDLY) Very lucky.

SCULLY: My turn again...uh...six.

SOUND: CARD DOWN

MUSIC: SNEAK DEFTLY, BUILDING UNDER:

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COWBOY: Seven of hearts.

BLANC: I've got another Queen.

COWBOY: (MUTTERS) Good boy.

SWEDE: A King this time.

JOHNNY: Weep, boys, I've got one more Ace.

SWEDE: You are cheating.

SOUND: TWO SECOND BEAT...THEN SUDDEN MOVEMENT ON JOHNNY'S PART, OVERTURN CARD TABLE --AD LIB SLIGHT SCUFFLING

SCULLY: (ROARS, STRAINING) Stop now. Stop I say. Stop now -- I won't allow no man to say I cheated. If he says I cheated he's a dirty liar.

COWBOY: (STRAINING TO HOLD SWEDE) Now, quit now, do you hear me.

SWEDE: (YELLS, STRAINING) He did cheat. I saw him. I saw him. I saw him.

JOHNNY: I'll fight any man who says I cheat? Did you say I cheated?

SWEDE: (SCREAMS) Yes. Yes, you cheated. You cheated. You cheated.

SOUND: SMALL STRUGGLE STOPS AS

SCULLY: Hold it. Hold it. (BEAT) I can't put up with it any longer. I've stood this Swede as long as I can. We'll take 'em outside and let 'em fight it out.

MUSIC: SECOND ACT OVERTURE, AND OUT

SOUND: HOWLING WIND OUTSIDE

SWEDE: You'll all jump on me. I can't lick you all.

SCULLY: Now you listen to me, Mister. You'll not have to whip all of us. You'll have to whip my son, Johnny. And the man that troubles you during that time will have to do deal with me.

SWEDE: I don't believe you, I don't believe any of you.

SCULLY: Well, you can take it or leave it but it's the truth. Now just outside the door there's a flat place under the overhang. When we go out I'll leave the door open so the light'll come out from the room. Stay in the light. Got that ... Stay in the light. I don't want nobody getting lost in this kinda storm. (BEAT) You all set, boys?

COWBOY: Yup.

BLANC: Yes.

SCULLY: You, Mister?

SWEDE: Yes, but --

COWBOY: (OVERLAPS) The man told you nobody's gonna jump you. Just git on out there and fight...you been wanting to ever since you came here.

SCULLY: Leave him alone, cowboy.

SOUND: HAND ON DOOR KNOB

SCULLY: (BRISKLY) Let's go.

SOUND: OPEN DOOR ... STORM ROARS UP AROUND US:

SCULLY: (OFF ... ROARS ABOVE STORM) Now.

BEAT ... THEN GRUNTS FROM BOTH MEN AS THEY CRASH TOGETHER

COWBOY: (LETS OUT A WHOOP) Go to it, Johnny, kill him. Kill him.

SCULLY: (ROARS) Keep back.

SWEDE: (SHOUTS) I'll kill you.

SOUND: SCUFFLING IN SNOW

COWBOY: Kill him, Johnny, kill him.

MUSIC: WIPE OUT SCENE AND SETTLE UNDER:

BLANC: The fight lasted almost a half an hour. Out there on the frozen ground they rolled and pitched and struck at each other -- and fell, and rose to do it all over again. Grunting, clawing, screaming with rage and hurt, while Scully, and the Cowboy, and I watched. Sometimes there was no way to tell who was down and who was up. And I could only try to find out how it was going and long for the end -- the priceless end of the senseless thing.

SOUND: LEAK IN STORM B.G. ONE MORE

JOHNNY: (CUE ... HOWLS WITH PAIN)

BLANC: It happened when Johnny staggered backward and fell half across the open doorway ... his face a raw, pulpy sight.

COWBOY: (STRAINING) No, you don't, Mister, just wait a minute ... see if he can git up.

SCULLY: (STRAINING) Help me get him inside, Mr. Blanc ... and close the door ... Everybody in.

SOUND: THE SMALL STRUGGLE ... STOMPING OF FEET ... CLOSE DOOR

JOHNNY: (WHIMPERS WITH PAIN)

SCULLY: (TENDERLY) Johnny, Johnny me boy.

JOHNNY: (PUFFING) Pa ... Pa.

SCULLY: Johnny, can you go on with it? Johnny?

JOHNNY: (CATCHES HIS BREATH ... GULPS) Yes ... (STRUGGLING TO GET UP)

SCULLY: Wait a bit now 'til you get your wind.

COWBOY: (SL. OFF) You just keep your hands off him, Mister, 'til he gets on his feet.

SWEDE: (BREATHING HARD) I'll take care of him, alright.

BLANC: This is enough. Let it go as it stands. This is enough.

JOHNNY: (STRUGGLING TO HIS FEET) As long as I can move I'll fight him.

SOUND: STAGGERS

BLANC: Mr. Scully.

SCULLY: (SHARPLY) Let 'em be.

SOUND: EXCHANGE OF BLOWS .. GRUNTS .. ONE SOLID BLOW .. BODY CRASHES TO FLOOR:

JOHNNY: (REACTS)

SWEDE: (STANDS OVER HIM, PUFFING) I show you what kind of man you fight.

SOUND: AS SCULLY SCRAMBLES TO JOHNNY'S SIDE

SCULLY: (BROKEN VOICE ... CLOSE) Son, are you any good yet?

JOHNNY: (WORSE THAN BEFORE .. FINALLY GETS IT OUT) I ain't ... any good ... any more. (STARTS TO SOB) He was too ... too heavy for me. (GIVES WAY TO SOFT SOBBING)

SCULLY: (STRAIGHTENS) Stranger, it's all up with our side. (VIBRANT) Johnny is whipped.

MUSIC: BRIDGE & UNDER:

SOUND: HOWLING WIND OUTSIDE ROOM

BLANC: The Swede went upstairs to his room. We carried Johnny to the rear of the house where his two sisters began to work on his cut and bleeding face. They shooed us away and there was nothing to do but go back and sit around the stove once more. It was a long time before anybody talked.

COWBOY: (CUE) I'd like to fight this here Dutchman myself.

SCULLY: No, it wouldn't be right, Cowboy. It was Johnny's fight, and now we mustn't whip the man just because he's whipped Johnny.

COWBOY: Yes, that's true enough, but he better not get fresh with me when he comes back down, because I couldn't stand no more of it ...

SCULLY: You'll not say a word to him --

SOUND: OFF ... STEPS DESCENDING STAIRS ... FADE ONTO MIKE ... STOP

SWEDE: (INSOLENTLY) You want to tell me how much I owe you?

SCULLY: You owe me nothing.

SWEDE: (SMIRKS) Nothing, eh?

COWBOY: That's what he said, stranger. Nothing. And the boy's forty pounds under you, you haven't got anything to be so frisky about.

SCULLY: (INTERPOSING) Now stop. You don't owe me nothin'.

SWEDE: Humph. I guess you're right. I guess if it was any way at all, you'd owe me something. (SMIRKS ... THEN TO COWBOY, JEERINGLY) Kill him. Kill him. (LAUGHS) Kill him. (LAUGHS TO THE END) Goodby, gentlemen.

SOUND: STEPS ... OPENS DOOR ... STORM ... CLOSE IT.

SCULLY: That ... that was a pretty hard minute for me to take.

COWBOY: (ANGRILY) For any of us to take, Mr. Scully.

SCULLY: One bang on his face'd be worth a hundred dollars to me but it wouldn't be right.

COWBOY: I'd like to take that Swede. I'd like to take him and beat him into the ground.

MUSIC: BRIDGE AND UNDER:

BLANC: That's the last any of us saw of the Swede. But remember, besides Johnny and Pat Scully, the Cowboy and myself, there was another man in on what happened. The Gambler. He was playing cards in a saloon down the street that night. We heard about it later what happened when the Swede stopped in the saloon.

(NOT FAR OFF AD LIB POKER GAME COMMENTS ... LOW)

SOUND: POUR ONE

BARKEEP: (AS HE DOES SO) Pretty bad night.

SWEDE: Yeah. (GULPS HIS WHISKEY)

SOUND: GLASS BACK TO BAR ... POUR AGAIN UNDER:

SWEDE: But it's good enough for me. Here ...

SOUND: COIN TO BAR .. BEAT .. BARKEEP SCRAPES IT UP, PUSH CASH REGISTER BUTTON .. BELL .. DRAWER OPENS .. MAKE CHANGE ... CLOSE DRAWER

SWEDE: No .. (GULPS ONCE MORE, USUUAL "AH") .. no, this isn't too bad weather. It's good enough for me.

BARKEEP: So?

SWEDE: Yes. (POURING ONE MORE) I like this weather. It suits me.

BARKEEP: So?

SWEDE: Well, I guess I'll have another drink. (TAKES IT AGAIN)

SOUND: GLASS TO BAR

BARKEEP: How'd you hurt your face?

SWEDE: (BOASTING) I just beat up a man down there at Scully's Hotel.

AD LIBS STOP

GAMBLER: (AFTER A PAUSE ... QUIETLY, SL. OFF) Who'd you beat up, Mister?

SWEDE: (BLUSTERING) Johnny Scully. Son of the man who runs it. He'll know I beat him up for a long time to come. I made a good job of it, alright. They had to carry him after I finished with him. Have a drink?

GAMBLER: No, thanks. (BACK TO HIS CARDS) Your deal, Jim.

SWEDE: Well, then, why don't you have one?

BARKEEP: Not drinking these days, Mister.

SWEDE: (UP) I whipped a man tonight.

SOUND: SLAMS GLASS ON BAR
(CARD GAME STOPS)

SWEDE: I whipped a man tonight and I wanna celebrate it. I whipped him good.

SOUND: SCRAPE GLASS AND BOTTLE OFF BAR...THEY CLANK AS HE POURS AND WALKS TOWARD CARD PLAYERS:

SWEDE: Gentlemen, I want you all to have a drink.

SOUND: STOPS

SWEDE: Well?

GAMBLER: (QUIETLY) Thanks. We don't want one right now.

SWEDE: (EXPLODES) Well, it seems I can't get anybody to drink with me in this town.

BARKEEP: (AT HIS SIDE) These gentlemen are playing cards and don't want to be dis ---

SWEDE: (PULLING AWAY WITH A SNARL) Get your hands offa me. Don't try to shut me up. (AN ULTIMATUM) I want people to drink with me, and I want 'em to drink right now. Do you understand? (BEAT) You, do you understand? I asked you to drink with me because I whipped a man?

SOUND: BEAT ... LAY CARDS ON TABLE

GAMBLER: (QUIETLY) My friend, I don't know you.

SWEDE: Oh, come on and have a drink.

GAMBLER: (GENTLY) Take you hand off my shoulder, friend.

SWEDE: (EFFORT) I'll make you drink?

SOUND: SCRAPE OF CHAIR
(APPROPRIATE REACTIONS)

GAMBLER: (STRAINING) This is a knife.

SWEDE: On your feet you little squi ---OH.

SOUND: STAGGERS AROUND ... THEN CRASHES DOWN
AD LIBS OS ASTONISHMENT

SWEDE: (FROM FLOOR, WEAKLY) I ... whipped ... a man ... (EXPIRES)
(A LONG PAUSE...THEN SUDDEN FRENZIES COMMENTS..."YOU KILLED HIM"...
"HE'S DEAD....."I BETTER GET OUTTA HERE"...ETS.)

SOUND: SUDDEN MOVEMENTS...SCUFFLING OF FEET...DOOR OPENS AND SLAMS OFF.

GAMBLER: (PAUSE) Henry?

BARKEEP: (GULPS) Yeah?

GAMBLER: (QUIETLY) I'm going now. You tell 'em where to find me. I'll be home waiting for them.

SOUND: AS OF MAN PUTTING ON HEAVY OVERCOAT...SLOW STEPS TO DOOR...OPEN AND CLOSE IT

BLANC: A few months later I ran into the Cowboy up near the Dakota line. Strangely enough, in a hotel. We ate together, and then after dinner we sat down and began talking. The last thing we got around to was the Swede.

COWBOY: What happened, Mr. Blanc?

BLANC: The man who killed him got three years. It was a light sentence. Everybody was on the gambler's side back in Fort Romper.

COWBOY: If that bartender had been any good, he'd have gone in and cracked that crazy Swede over the head with a bottle in the beginning and stopped all the murderin'.

BLANC: A thousand things could have happened.

COWBOY: (BEAT) If that Swede hadn't said Johnny was cheating, he'd be alive this minute. He was an awful fool. Game played for fun, too. Not for money. I believe he was crazy.

BLANC: (POINTEDLY) The Swede might not have been killed if everything had been square...

COWBOY: (BEAT) What do you mean...if everything had been square? Why, when he said that Johnny was cheating, he acted like a jackass, and when he went in the saloon, he was just asking for trouble.

BLANC: You're a fool, cowboy, I'm a fool...all of us. Johnny was cheating in that game.

COWBOY: Cheating for fun? Ah...

BLANC: Fun or not. Johnny was cheating, and I saw him. I know it. And I refused to stand up and be a man. I let the Swede fight it out alone. And you...you did the same thing...and Scully, too. We're all in it.

COWBOY: (MUTTERS) The gambler knifed him?

BLANC: This poor gambler isn't even a noun. He's a kind of adverb. Every sin is the result of collaboration. We, five of us, collaborated in the murder of that Swede. You, I, Johnny, Scully and that gambler -- who was just a culmination, an apex of human movement, who takes the punishment now. You know it...we all know it.

COWBOY: (BEAT...THEN BLURTS) Well, I didn't do anything, did I?

BLANC: No...none of us did anything.

MUSIC: FINAL CURTAIN

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