

Bogart and Bacall Tribute

Part 1: To Have and Have Not

Written and produced by

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Re-Imagined Radio
Season 13, Episode 07

Final draft

Bogart and Bacall Tribute

Part 1: To Have and Have Not

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Season 13, Episode 07
Final Draft

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Synopsis

Re-Imagined Radio offers this "Bogart and Bacall Tribute." It's the first of two parts. In Part 1 we focus on the 1946 *Lux Radio Theatre* adaptation of *To Have and Have Not*, a 1943 motion picture by Howard Hawks starring Humphrey Bogart and Lauren Bacall. The couple reprise their roles for this radio adaptation. Part 2 samples from *Bold Venture*, a short-lived radio series undertaken by Bogart and Bacall.

Credits

"To Have and Have Not." *Lux Radio Theatre*. Oct. 14, 1946. Episode #541. Starring Humphrey Bogart and Lauren Bacall. Available at Internet Archive, https://archive.org/details/OTRR_Lux_Radio_Theater_Singles

Color Code

Yellow highlighted text = sound effect(s), either pre-recorded or created for episode. Pre-recorded audio is used as content in this episode.

~~Magenta highlighted text with strike through~~ = text deleted for episode timing

MUSIC = pre-recorded

MUSIC = bespoke, created for this episode

COLD OPEN

SFX: SAMPLES FROM "TO HAVE AND HAVE NOT"

LAUREN BACALL You know, Steve, you're not very hard to figure. Only at times. Most of the time I know exactly what you're going to say. The other times . . . The other times you're just a stinker . . . You know, you don't have to act with me, Steve. You don't have to say anything and you don't have to do anything. Not a thing. Oh, maybe just whistle. You know how to whistle, don't 'cha Steve? You just put your lips together and blow.

(SFX: DOOR CLOSSES)

HUMPHREY BOGART You just put your lips together and . . .

SFX: WOLF WHISTLE.

THEME AND ANNOUNCER

MUSIC: RIR THEME

ANNOUNCER Welcome to Re-Imagined Radio, a program about sound-based storytelling. With each episode we explore how dialogue, sound effects, and music can engage your listening imagination and promote storytelling. Here to tell you about THIS episode is John Barber, producer and host.

HOST OPEN

HOST

Thank you, Rylan. Hello everyone. Welcome to Re-Imagined Radio. This episode is called "Bogart and Bacall Tribute." It's the first of two parts. We're focusing here on the 1946 *Lux Radio Theatre* adaptation of *To Have and Have Not*, a 1943 motion picture by Howard Hawks starring Humphrey Bogart and Lauren Bacall.

To Have and Have Not is a great success. Bogart and Bacall become a Hollywood power couple.

In 1946, Bogart and Bacall collaborate on a *Lux Radio Theatre* adaptation of their movie. This leads to a new radio series, *Bold Venture*, which is the focus of Part 2 of our Bogart and Bacall tribute.

For more information, and to follow along with the episode script, visit our website, [reimaginedradio dot fm](http://reimaginedradio.fm).

Thank you for listening as Re-Imagined Radio presents "Bogart and Bacall Tribute, Part 1: To Have and Have Not".

MUSIC: FOR TRANSITION

HOST

To Have and Have Not, the movie and radio adaptation, begins as a short novel published by American writer Ernest Hemingway, in 1937.

~~Hemingway positions the wealthy yacht owners visiting Key West, Florida, during the 1930s as the "Haves" and the local residents as the "Have Nots."~~

~~His commentary on Key West and Cuba during the Depression is influenced by Marxist ideology to which he is exposed through his involvement with the Spanish Civil War, and may contribute to the novel's mixed reception.~~

A handful of Hollywood writers, including newly-arrived author William Faulkner, turn Hemingway's novel into a movie script that follows the framework of *Casablanca*, Bogart's 1942 motion picture.

Then Lux Radio Theatre calls. For the weekly program, producers contract motion picture actors to voice roles from their current movies in front of live audiences.

On the twelfth anniversary of Lux Radio Theatre, October 14, 1942, Bogart and Bacall are onstage, ready to reprise their roles of "Steve" and "Slim."

Lux Radio Theatre host, (1945-1952), William Keighley, sets the scene.

MUSIC: FOR TRANSITION

ACT #1, HARRY MEETS MARIE

MUSIC: FOR SCENE OPENING

WILLIAM KEIGHLEY In 1940, following the fall of France, the rule of the new Vichy government stretched to a group of islands due east and south of the tip of Florida. The French West Indies. Among them, the island of Martinique. It's early evening. At the little town on the Martinique coast, a boat has just come into port . . .

SFX: IDLING BOAT MOTOR

HARRY MORGAN All right, Eddie, tie her up.

EDDIE That's what I'm doing, Harry. Tyin' 'er up good.

HARRY Well, Mr. Johnson, wanna go out again in the morning?

JOHNSON No, I'm fed up with this kind of fishing.

HARRY Yeah, I can see how you would be. You hook a couple of marlin that any good fisherman would give his life to tie in when you lose them both.

EDDIE (FROM THE BOW OF THE BOAT) Yeah, Mr. Johnson, you're just unlucky.

HARRY Shut up, Eddie. Uh, about my bill. Sixteen days. Plus the rod and reel you lost overboard.

JOHNSON The fishing tackles your risk.

HARRY Not when you lose it the way you did.

JOHNSON I paid for the rate of it every day.

HARRY How about if you hired a car and ran it over a cliff, you'd have to pay for it?

JOHNSON Well, that's entirely different.

EDDIE Not if you was in it. That's a good one, eh Harry?

HARRY That's a good one, Eddie.

JOHNSON Now look, I'm not trying to . . .

HARRY You lost that gear through carelessness. It cost me 275 bucks. And that's 16 days, that's thirty five a day, that's a total of eight hundred and thirty five bucks . . .

JOHNSON I'll . . . I'll go to the bank in the morning.

HARRY I was figuring you'd pay me off tonight.

JOHNSON I don't keep cash like that at the hotel.

HARRY Okay.

JOHNSON Well, let's go up and have a drink. Well, why not?

MUSIC: FOR TRANSITION, DUCKS AND CONTINUES UNDER THE FOLLOWING.

CROSS FADE TO . . .

SFX: INTERIOR. HOTEL BAR, GENERAL
WALLAH

GERARD Well Monsieur, what luck today?

HARRY Not so good, Frenchy.

JOHNSON Couple of bourbons straight.

HARRY What are you doing behind the bar,
Frenchy?

GERARD Ohh, a small hotel like this, Harry, the
proprietor does a little bit of
everything. So, ahh, the fish would not
bite, eh? Maybe tomorrow you do better.

JOHNSON Not me. I'm through. This is my last
day.

GERARD Oh, that's too bad, eh?

HARRY Yeah.

JOHNSON Well, here's to you. Ahh, I'm gonna wash
up. Oh, that bill was eight hundred and,
uh . . .

HARRY Eight hundred and thirty-five bucks.

JOHNSON Yeah, eight thirty-five.

HARRY Oh, Johnson . . .

JOHNSON Yeah?

HARRY What time tomorrow morning?

JOHNSON Oh, uh, after the bank opens, around ten-thirty.

HARRY I'll be waiting.

GERARD Harry, you are free after today. No more fishing parties?

HARRY Why?

GERARD There are some people who want to hire your boat.

HARRY No, not a chance.

GERARD They only want it for one night, Harry. It pay well.

HARRY I can't afford to get mixed up in politics.

GERARD I would not speak it if it were not important.

HARRY Better not speak it at all. Company's coming.

GERARD Company? Oh, good evening, mademoiselle.

MARIE Anybody got a match?

HARRY Oh, yeah. Here's a match.

SFX: MATCH STRIKE

MARIE Thanks.

HARRY Hey, who's that?

GERARD She came in on the afternoon plane.

HARRY Ehh. Well, about my boat. I know what your sympathies are, and it's all right for you, but I don't want any part of it.

GERARD They are coming here tonight, Harry, to talk to you.

HARRY Well, I'd get word to them. They'd be wasting their time.

GERARD Oh, I am sorry.

HARRY Yeah, me too.

MUSIC: UP AND OUT

(PAUSE)

SFX: INTERIOR. HOTEL BAR, GENERAL WALLAH.

GERARD Harry, Harry, I've been looking all over for you.

HARRY What's going on, Frenchy?

GERARD Those men wanted to see you. I was unable to reach them.

HARRY Well, tell 'em when they get here.

GERARD It is dangerous for them to come here at all, but to come here for nothing. Oh, you don't even listen.

HARRY Well, I'm looking at my client, Mr. Johnson. What's that dame doing with Johnson?

GERARD Dame?

HARRY The one who was out of matches.

GERARD Oh, oh, she's been with Johnson all evening. Her name is Browning, Marie Browning. Oh, she's leaving.

HARRY Yeah, so am I.

SFX: MUSIC FADES OUT. INTERIOR, FOOTSTEPS ON WOODEN FLOOR OF HOTEL HALLWAY

HARRY How are ya?

MARIE Who? . . . Oh, hello.

HARRY Going someplace?

MARIE Just to my room, if you don't mind.

HARRY Oh, I don't mind, but mine's much closer. It's right here.

MARIE Say, mister, what's got into you?

HARRY Come on, let's have it.

MARIE Have what?

HARRY Johnson's wallet. I want that wallet, Slim.

MARIE I'd rather you wouldn't call me Slim. You see, Steve, I'm a little too skinny to take it kindly.

HARRY Ahh, quit the baby talk and hand it over.

MARIE I didn't know you were a hotel detective.

HARRY Johnson's my client.

MARIE He didn't speak so well of you.

HARRY Well, he's still my client.

MARIE Here.

HARRY That's more like it. Johnson owes me money. Now, you ought to pick on somebody to steal from who doesn't owe me money.

MARIE He dropped his wallet, and I picked it up.

HARRY And you were gonna give it back to him.

MARIE No. No, I wasn't. I don't like him.

HARRY Well, that's a pretty good reason.

MARIE Besides, I need boat fare to get out of Martinique.

HARRY That's another good reason.

MARIE Well, what's in it?

HARRY Sixty bucks? A plane ticket? And
fourteen hundred dollars in Traveler's
Cheques!

MARIE Did you expect more?

HARRY That bird owed me 835 bucks, and he said
he'd have to go back to the bank
tomorrow and all the time he's got a
ticket and a plane leaving at daylight.

MARIE Then I've done you a favor.

HARRY That's right. I'm entitled to something.
What do you think is fair, 50-50?

SFX: INTERIOR. HOTEL ROOM DOOR
OPENS.

MARIE Welllll, company.

GERARD Please, Harry, I told him what you said,
but they insisted on . . .

BEAUCLAIR It is not Gerard's fault, Mr. Morgan. I
am Jean Beauclair. Come in, boys. Close
the door.

HARRY I told Gerard I wasn't interested.

VOICE Wait a minute. This girl.

MARIE I better go.

HARRY No, stick around. It's all right to talk
in front of you. Isn't it, Slim?

MARIE Go ahead. I don't mind.

BEAUCLAIR We'll give you twenty five hundred francs. We'd offer you more, but we haven't got it.

HARRY Sorry, my boat's not available.

VOICE I thought all Americans were friendly to our side, Monsieur Morgan.

HARRY Well, there's a rumor they put fellas on Devil's Island for doing what you're doing. I'm not that friendly to everybody.

EDDIE (FROM OUTSIDE THE HOTEL ROOM, IN THE HALLWAY) Hey, Harry?

BEAUCLAIR Who's that?

HARRY Relax. In here, Eddie.

SFX: HOTEL ROOM DOOR OPENS.

EDDIE Hiya, Harry. Say, I wanted to talk to you about the . . . Hey, who are these guys? I saw them hanging around the dock after you left.

BEAUCLAIR For one who drinks, you have a good memory.

EDDIE Drinking don't bother my memory. If it did, I wouldn't drink. Forget how good it was. Say, was you ever bit by a dead bee?

BEAUCLAIR I have no memory of ever being bitten by any kind of bee.

MARIE Were you, Eddie? Was I? Say, you're all right. You know, you gotta be careful of dead bees if you go around bare footed . . . Because if you step on 'em, they sting you just as bad as it they's alive. I bet I've been bit a hundred times that way.

MARIE Why don't you bite them back?

EDDIE That's what Harry always says. But I ain't got no stinger.

BEAUCLAIR Please, must we listen to this?

HARRY All right, Eddie. What do you want?

EDDIE Oh, say, Harry, could you let me have a couple of . . .

HARRY Here.

SFX: INTERIOR. DOOR OPENS.

EDDIE (WALKING OUT THE DOOR) You're all right Harry. Well that's all.

SFX: INTERIOR. DOOR CLOSSES.

HARRY NOW Look, Beauclair. I don't care who runs France or Martinique or who wants to run it. You'll have to get somebody else's boat.

BEAUCLAIR You're leaving?

HARRY Yeah. Make yourselves at home.

MARIE Good night, gentlemen.

HARRY Sorry, Beauclair, but I got a client waiting downstairs. Come on, Slim. I want to see Johnson's face when you hand him back his wallet.

MUSIC: FOR SCENE CHANGE

MARIE Well, there he is, still sitting at the same table.

JOHNSON Hey, where ya been? I've been lookin' all over for you. You're a fine one, Morgan, running off with my girl.

HARRY She's got something she wants to give you, Mr. Johnson. Go ahead, Slim. Hand it over.

JOHNSON That's my . . . my wallet.

HARRY Yeah.

JOHNSON Where'd you get this?

MARIE I stole it.

JOHNSON Stole it? And just what are you going to do about it?

HARRY The question is, what are YOU gonna do about it? Maybe you'd better look it over.

JOHNSON Oh, uh, it's all right, I'm sure.

HARRY Oh, you better be sure the plane ticket's still there.

BEAUCLAIR (COMING UP) Goodbye, Mr. Morgan.

HARRY You're not staying, huh?

BEAUCLAIR No, we're not staying.

HARRY Excuse the interruption Mr. Johnson.

JOHNSON Now, look, I was going to pay you off.

HARRY Sure, you were going to sign some of those travelers checks, weren't you?

JOHNSON I wouldn't skip out on you.

HARRY Yeah, well, here's a pen. Start signing.

JOHNSON Ahh, Eight hundred and thirty-five.

HARRY Eight hundred and thirty-five.

SFX: FROM THE STREET OUTSIDE THE BAR. POLICE WHISTLE

POLICE Arrestez vous. Arrestez vous.

JOHNSON What's that? What's going on there?

HARRY Police.

MARIE Look, Steve. Those men who were just in your room, they're after them.

HARRY Pipe down baby and duck.

SFX: MULTIPLE GUNSHOTS FROM OUTSIDE THE BAR, CROSSFADE TO . . .

MUSIC: FOR DRAMATIC TENSION

GERARD Harry, he's . . . he's dead. Mr. Johnson is dead.

HARRY That's right, Frenchy. A stray bullet. Couldn't write any faster than he could duck. How do you feel, Slim?

MARIE Oh, I'm fine, Steve. Just fine.

HARRY Ahh, a minute and those Traveler's Cheques would have been good.

MARIE Has it struck you it might be an idea to get out of here?

GERARD Oh, it is no use. The Police are coming back.

HARRY They were after your friends, huh, Beauclair?

GERARD Yes.

LT. COYO You, Gerard! Stay where you are!

GERARD Remember, you know nothing.

HARRY They're not regular cops.

GERARD No, Securite Nationale.

HARRY Gestapo?

GERARD Yes, yes, quiet, now, quiet.

LT. COYO What happened to this man on the floor?

GERARD A stray bullet, monsieur. His name is Johnson, an American.

LT. COYO Unfortunate. Take him away. Your attention, everyone. There is no cause for alarm. Inspector Renaud is only interested in those persons who have violated regulations. Monsieur Gérard.

GERARD Ahh, Yes?

LT. COYO Headquarters. For questioning. And you?

HARRY Not nice to point, Lieutenant. The name's Morgan.

LT. COYO Shut up. You, mademoiselle.

MARIE Say, Steve, was you ever bit by a dead bee?

LT. COYO You will come with us at once.

MUSIC: DRAMATIC, FOR TRANSITION

INSPECTOR RENARD Now, then, you were saying, Monsieur Morgan, you did not know those men?

HARRY That's right, Inspector.

INSPECTOR RENARD What was your connection with the dead man, Monsieur Johnson?

HARRY He chartered my boat.

INSPECTOR RENARD But he was leaving Martinique in the morning, eh? Ah, his wallet here. There is no money in it, only Travelers' Cheques.

HARRY Well, there was some money in it. Sixty bucks, I took it.

INSPECTOR Why?

RENARD

HARRY Because he owed me over eight hundred.

INSPECTOR You will surrender it, please?

RENARD

HARRY Oh, wait a minute.

INSPECTOR And your passport? Do not be concerned.

RENARD If your claim is just, it will be returned. That is all at the moment. Mademoiselle?

MARIE Yes?

INSPECTOR Mary Browning. American, age 22. How long have you been in the city?

RENARD

MARIE I arrived by plane this afternoon.

INSPECTOR Residence?

RENARD

MARIE Hotel Marquis.

INSPECTOR Where did you come from?

RENARD

MARIE Trinidad.

INSPECTOR Alone?

RENARD

MARIE Yes.

INSPECTOR Why did you get off here?

RENARD

MARIE To buy a new hat.

INSPECTOR Why?

RENARD

MARIE To buy a new . . .

SFX: RENARD SLAPS MARIE'S FACE

MARIE . . . hat. Read the label. Maybe you'll believe me then.

INSPECTOR I never doubted you. It is your tone

RENARD that is objectionable. I will ask you again.

MARIE Because I didn't have money enough to go further.

INSPECTOR Where were you when the shooting

RENARD occurred?

MARIE I was in . . .

HARRY (JUMPING IN) You don't have to answer that stuff.

INSPECTOR Shut up, you!

RENARD

HARRY Don't answer.

INSPECTOR I told you to shut up!

RENARD

HARRY Go ahead, slap me.

INSPECTOR Monsieur Morgan, we wish merely to get

RENARD to the bottom of this affair.

HARRY Well, you'll never do it by slapping people around. It's bad luck.

INSPECTOR We shall see. If we need to question you further, you will be at the hotel?
RENARD

HARRY Well, you've got my dough and my passport. I'm stuck.

INSPECTOR By the way, what are your sympathies?
RENARD

HARRY Minding my own business.

INSPECTOR May I suggest that . . .
RENARD

HARRY I don't need any advice about continuing to do it either. Let's go, Slim.

MUSIC: FOR SCENE TRANSITION.

CROSSFADE TO . . .

SFX: EXTERIOR. FOOTSTEPS ON STREET.

BOAT WHISTLES IN BACKGROUND.

HARRY Oh, how do you feel?

MARIE I'm breathing fresh air again, but I don't understand all this. What's it about, Steve?

HARRY Well, you see that character Renard works for Vichy. Ya, ya know what that is?

MARIE Yeah, something you put in a drink, isn't it?

HARRY Yeah. That's, ahh . . . close enough. Well, the other fellas, the ones they were shooting at in the hotel, they're Free French. Most of the people on the island are, but they haven't been able to do much about it.

MARIE You know, I could use a drink.

HARRY Well, there's a cafe across the street. But . . . Uh-oh. I forgot. No dough, those guys cleaned me out, remember?

MARIE Maybe I can do something about that. Another Mr. Johnson maybe. Oh, uh, any objections?

HARRY Well, if you're that thirsty, go ahead.

MARIE You don't mind.

HARRY I'll wait out here. If I get tired, I'll be back at the hotel.

MARIE You're not sore, are you?

HARRY Oh, why should I be?

MARIE (GOING OFF) I won't be long.

MUSIC: FOR SCENE CHANGE AND
TRANSITION. CROSSFADE TO . . .

SFX: INTERIOR. KNOCK ON HOTEL DOOR

HARRY Come in.

MARIE You didn't wait for me very long, did you?

HARRY

No.

MARIE

You're sore, aren't you?

HARRY

Why should I be sore?

MARIE

Oh, I didn't behave very well, did I?

HARRY

Heh, did all right. I see you got a bottle.

MARIE

There was a Naval officer. I asked for a bottle, and he gave it to me.

HARRY

Just like that?

MARIE

Yeah. He was feeling good. But you're not.

HARRY

Now, look, I don't give a . . .

MARIE

I know, I know. You don't give a hoot what I do. But when I do it you get sore. After all, you told me to, you know.

HARRY

I told you?

MARIE

Well, you said go ahead, didn't you?

HARRY

Yeah, that's right. I guess I did.

MARIE

Would you rather I wouldn't do things like that?

HARRY

Oh, why ask me?

MARIE

I'd like to know.

HARRY Of all the screwy . . .

MARIE All right, I won't do it anymore.

HARRY Now, look, I didn't say . . .

MARIE I know you didn't. Don't worry. I know what I'm doing.

HARRY Yeah, well, as long as you do, sit down. How long you been away from home?

MARIE This is about the time for it, isn't it? The story of my life.

HARRY I got a pretty fair idea already.

MARIE Who told you?

HARRY You did. That slap you took from Renard, you hardly blinked an eye. It takes practice to be able to do that.

MARIE The next time I get slapped, I'll be sure to do something about it.

SFX: INTERIOR. HOTEL DOOR OPENS.

HARRY Hey, you forgot your bottle.

MARIE I don't want it.

HARRY Who's sore now?

MARIE I am.

SFX: INTERIOR. HOTEL ROOM DOOR CLOSSES.

SFX: INTERIOR. FOOTSTEPS ON HOTEL
WOODEN FLOOR.

SFX: INTERIOR. KNOCKING ON HOTEL
DOOR.

MARIE Who is it?

HARRY It's me.

MARIE The door is unlocked.

HARRY Here's your bottle.

MARIE I said I didn't want it.

HARRY You are sore, aren't you? I asked you a question and you didn't answer me. I said you're sore, aren't you?

MARIE Look. I'm tired. I'd like to get some sleep.

HARRY What's made you so mad?

MARIE I've been mad ever since I met you.

HARRY Most people are.

MARIE One look and you made up your mind just what you wanted to think about me.

HARRY Well, go ahead. Keep going.

MARIE You don't know me at all, Steve. It doesn't work, Steve. I brought that bottle up here to make you feel cheap, and that didn't work either. Instead, I'm the one who feels cheap, and I . . .

I've never felt that way before. I wanted to . . . Well, I thought that . . . Get out of here, will you, before I make a complete fool of myself.

HARRY How long have you been away from home Slim?

MARIE None of . . . Oh, about six months.

HARRY Going back?

MARIE How?

HARRY Well, what are you going to do here?

MARIE I don't know. Get a job, maybe.

HARRY Jobs are hard to get. (PAUSE) Hmm . . . Nice perfume.

MARIE Remind you of somebody, Steve?

HARRY No, this is a brand new one to me. Would you go back if you could?

MARIE I'd walk, if weren't for all that walk. Good night, Steve.

HARRY Good night. Quit worrying. You'll get back all right.

SFX: INTERIOR. KNOCK ON HOTEL DOOR.

MARIE Could I see you for a minute?

HARRY What the . . . Oh, all right. Open the door.

MARIE

Here's that bottle again.

HARRY

Yeah, that bottle's getting to be quite a problem, isn't it? Well, you want a drink?

MARIE

No.

HARRY

I thought you were so tired.

MARIE

I am. But you gave me something to think about. You said you might be able to help me.

HARRY

That's right.

MARIE

You're going to take that job with those men Frenchy brought up here?

HARRY

Yeah, if I could find what's left of them, but don't get the idea I'd take that job just to help you. I need money, too.

MARIE

Wait a minute. Here, can you use this?

HARRY

Oh, now, that's great. She carries her dough in her shoe, and I thought you said you were broke. Oh, you're awful good, Slim. I'd walk home if it weren't for all that water.

MARIE

Who is the girl, Steve?

HARRY

Who is what girl?

MARIE

The one who left you with such a high opinion of women. You think I lied to you about this money, don't you? Well,

there's thirty two dollars here. Not enough for boat fair or any other kind of fair. But you can have it if you want it.

HARRY I'm sorry. I still say you're awful good, and I wouldn't . . .

MARIE I know. You wouldn't take anything from anyone. You know, Steve . . . you're not very hard to figure. Only at times. Most of the time, I know exactly what you're going to say. The other times . . . The other times you're just a stinker.

HARRY What'd you kiss me for?

MARIE I've been wondering whether I'd like it.

HARRY What's the decision?

MARIE I don't know yet.

HARRY Do you know now?

MARIE Well, that was better. Uh, you're sure you won't change your mind about the money?

HARRY Uh-huh.

MARIE The money belongs to me, and so do my lips. I don't see any difference.

HARRY Oh, I do.

MARIE Okay. You know, you don't have to act with me, Steve. You don't have to say

anything and you don't have to do anything. Not a thing. Oh, maybe just whistle. You know how to whistle, don't 'cha Steve? You just put your lips together and blow.

(SFX: INTERIOR. HOTEL DOOR CLOSSES.)

HARRY You just put your lips together and . . .

SFX: WOLF WHISTLE.

SFX: AUDIENCE APPLAUSE UP

HARRY (LAUGHS AS APPLAUSE AND MUSIC COME UP)

MUSIC: UP FOR ENDING

THE FUSEBOX BREAK

HOST This is John Barber. Thank you for listening to Re-Imagined Radio. I'd like to take a moment just now and tell you about "The Fusebox Show." If you're concerned with the state of current events and news, "The Fusebox Show" is definitely for you.

Produced by Marc Rose, Milt Kanen, Jeff Pollard, and Regina Carol, each episode features unique conversation and commentary. Here's a sample.

SFX: THE FUSEBOX SHOW TEASER

MUSIC: FUSEBOX THEME, FADE UNDER AND OUT FOR THE FOLLOWING

HOST "The Fusebox Show" is also available as podcasts. Learn more at thefuseboxshow dot com.

**MUSIC: RIR THEME, FADE UNDER AND
OUT FOR THE FOLLOWING**

HOST You're listening to Re-Imagined Radio. Our episode is "Bogart and Bacall Tribute," the first of two parts. We're focusing on the 1946 Lux Radio Theatre adaptation of *To Have and Have Not*, a 1943 motion picture by Howard Hawks starring Humphrey Bogart and Lauren Bacall.

So far, Bogart, as Harry Morgan, and Bacall, as Marie Browning, have had their "meet cute." They've established nicknames for each other. Bogart is "Steve" and Bacall is "Slim."

These are the same nicknames film director Howard Hawks and his wife Nancy Keith call each other. Keith sees Bacall's photograph on the cover of *Harper's Bazaar* and tells "Steve" he should hire Bacall for his motion picture.

He does. Bogart and Bacall meet on the movie set. Sparks fly, both onscreen and off as the pair start a scandalous affair. Bogart is married. Bacall is a 18-year-old model. After she turns 19, she changes her name from Betty Perske to a variation of her mother's maiden name "Bacal." After the movie, and Bogart's divorce, Bogart and Bacall

marry and remain married until Bogart's death in 1957.

The movie is well received, primarily for the chemistry between Bogart and Bacall. Bogart is already an American motion picture icon. Bacall is new, fresh, and with a voice and on-screen personality to match Bogart's. Together, they sizzle. On the twelfth anniversary of Lux Radio Theatre they reprise their roles of "Steve" and "Slim" and wow the audience once again. Let's listen now to Act 2 of "To Have and Have Not," starring Humphrey Bogart and Lauren Bacall.

ACT #2, HARRY AIDS FRENCH
UNDERGROUND

MUSIC: FOR TRANSITION

WILLIAM KEILEY Since escaping the Vichy police, Jean Beauclair of the French Underground has been hiding out on the outskirts of town, a bullet wound in his leg. It's early morning now and Beauclair has two visitors, Gerard, the hotel provider, and Harry Morgan.

BEAUCLAIR Last night, Mr. Morgan, you definitely refused to have anything to do with us. Why have you changed your mind?

HARRY I need the money. Last night I didn't. What's the job?

BEAUCLAIR You will take your boat to Anguilla, about three kilometers from the point.

HARRY The cove and little jetty?

BEAUCLAIR You know it then?

HARRY Yeah.

BEAUCLAIR You will go at night. When you're off the jetty, flash a light. It will be answered. There will be two people to take aboard. I know the name of only one, Paul De Bursac.

HARRY How about landing them back here?

GERARD Oh, not here. You know Cape St. Pierre, Harry?

HARRY Uh-huh.

GERARD I will have a rowboat and we'll meet you there offshore.

HARRY Okay, I'll leave around noon. With luck and no patrol boats, I'll be back at St. Pierre a little after midnight. Oh, I won't be carrying lights, Frenchy, so keep your eyes open.

BEAUCLAIR If it weren't for this leg of mine . . . I'm glad you're on our side, Morgan.

HARRY I'm not. I'm getting paid. Oh, uh, I'd like my money now.

BEAUCLAIR There, that envelope.

HARRY Thanks. How is the leg?

BEAUCLAIR Please, I'd feel better if you were on your way.

HARRY All right, good luck.

BEAUCLAIR You need the luck now. You and De Bursac. Oh, that girl, Harry. The one you call Slim.

HARRY She's leaving Martinique on the afternoon plane. We can both forget about her.

MUSIC: FOR TRANSITION

MARIE Morning, Steve. Have some breakfast?

HARRY I had mine two hours ago.

MARIE What have you been doing?

HARRY Arranging so you could get in the afternoon plane. Can you make it?

MARIE Sure.

HARRY Frenchy here'll see you get the ticket.

GERARD Gladly, if you wish.

MARIE You took that job, didn't you?

HARRY Yeah. I figured this way you wouldn't get your feet wet.

MARIE You want me to go, Steve?

HARRY Yes. I want you to go.

MARIE Okay.

HARRY Uh, help her get on that plane, will you, Frenchy?

GERARD Ehh . . .I will . . .

HARRY Well, I've got to get down at the dock. I probably won't see you again. If I ever do get up your way, I'll...

MARIE Yes, do that. I'll leave my address with Frenchy.

HARRY Yeah. Maybe I'll know how to whistle by then.

MARIE So long, Mr. Morgan. Well, it was nice while it lasted.

GERARD Perhaps it is better this way, Miss Browning. A strange man. Very strange.

MARIE Yeah.

MUSIC: FOR TRANSITION

CROSSFADE TO . . .

SFX: IDLING BOAT MOTOR, BOAT CABIN DOOR OPENS

HARRY Come out of there, come on out of there before I . . . Eddie!

EDDIE Put down the gun, Harry, it's just me.

HARRY Well, how'd you get aboard? I thought I told ya . . .

EDDIE I sneaked on at the dock while you was working on the engines.

HARRY Well, if I thought you could swim, I'd dump you overboard.

EDDIE You're an old joker, Harry. You and me's gotta stick together when there's trouble.

HARRY How do you know there's trouble?

EDDIE You can't fool me. Say, where are we going?

HARRY Eddie, what would you do if somebody took a shot at you?

EDDIE Took a shot at me? With a gun? Who's going to shoot at me?

HARRY Well, if you're lucky, nobody.

EDDIE Harry, where are we going?

HARRY I'll tell you when the time comes. Oh, uh, put on a sweater, it's gettin' cold.

EDDIE Say, what's going on? What's all the darn guns for? Two rifles and, ah . . .

HARRY In case we run into a shark or something.

EDDIE Hey, what do you mean, or something?

HARRY We're going on a job. Can you shoot one of those things?

EDDIE Anybody knows how to handle a rifle. All you gotta do is work the lever and pull the trigger. What do I gotta work a gun for?

HARRY I just wondered if you could.

HARRY Sometimes you act so stupid, Harry. Sometimes . . . Is it gonna be that bad?

HARRY It all depends.

EDDIE That's why you didn't want to carry me. You was afraid I'd get hurt. You was thinking of me. What are you laughing at?

HARRY I was just wondering whether you're going to hold together or not.

EDDIE I'm a good man, Harry. You know I am.

HARRY Yeah, well, we're going to pick up a couple of guys, Eddie. Now take this gun and get aft. If there's any trouble, start shooting, but don't shoot me.

EDDIE Yeah, but supposing something happens to you. What do I do then?

HARRY How do I know? You invited yourself on this trip. We'll make our connection in about 30 minutes.

MUSIC: FOR TRANSITION

SFX: EXTERIOR. SHORELINE. IDLING

BOAT MOTOR

HARRY No.

DE BURSAC I don't understand.

HARRY I don't understand what kind of a war you guys are fightin', lugging your wives around with you.

HELENE You're being paid for this.

HARRY That's what I said.

HELENE Then I suggest you stop talking and get us to Martinique.

HARRY That's just where we're going, sister.

MUSIC: FOR DRAMATIC TRANSITION

SFX: IDLING BOAT MOTOR

EDDIE We'll hit the cape pretty soon, Harry. You want I should stow the rifles? I said you want me, I should stow . . .

HARRY Shut up.

EDDIE There you go again. I asked a . . .

HARRY Turn the motors off.

EDDIE Huh?

HARRY Turn 'em off.

SFX: IDLING BOAT MOTOR DIES

HARRY See anything? You hear anything?

EDDIE No.

HARRY Listen, there's a ship out there.

EDDIE Patrol boat.

HARRY Take the wheel, Eddie.

DE BURSAC Why did you shut off your radio?

HARRY Keep quiet.

HELENE What is it?

EDDIE It is a patrol boat, ain't it?

HARRY Give me that gun.

EDDIE You can't fight them guys.

HARRY Oh, what's the matter, Eddie? This is where you ought to be telling me how good you are.

EDDIE Well I can do it, what do you want me to do?

DE BURSAC What does this mean, Monsieur Morgan?

HARRY You and your wife get down on the deck. and stay there.

DE BURSAC You try to resist them with a rifle?

HELENE They've got a searchlight. They see us.

HARRY Get down on the deck. You save France, I'm gonna save my boat.

PATROL BOAT Stand by! Stand by or we'll fire!

EDDIE Harry, get their searchlight! Shoot it out!

HARRY Well, I can try anyway.

SFX: RIFLE SHOTS

EDDIE You've got it, Harry! You want me to shoot too?

HARRY Stay on that wheel. Full speed, Eddie. All she's got. Hurry!

SFX: BOAT MOTOR UP FULL, FROM THE PATROL BOAT, MACHINE GUN FIRE

HELENE Oh! They're shooting at us!

DE BURSAC Don't shoot! Don't shoot!

HARRY Save your breath, mister.

DE BURSAC They'll run us down, they'll sink us.

HARRY Yeah, they might. That's a chance we'll have to take. Get down, down.

SFX: MORE MACHINE GUN FIRE FROM PATROL BOAT

DE BURSAC Oh!

HELENE Paul!

EDDIE Got him, huh?

HARRY Yeah.

EDDIE He should've laid down.

HARRY Well he's down now.

HELENE Do something. Please, do something.

HARRY I am, lady. I'm gettin' us out of here.

MUSIC: FOR SCENE CHANGE

EDDIE We're comin' in on the cape, Harry

HARRY Yeah. Take over for a while and . . .
watch for Frenchy's boat . . . Well,
how's your husband?

HELENE Please, help me get him on the seat.

HARRY Ah, we'll leave him where is his. It's
just his arm. 'Sides, I don't want him
bleeding all over my cushion.

HELENE How can you be so heartless?

HARRY That's something I ask myself at least
once a day. Well, we'll be picking up
Gerard any minute. He'll take care of
both of you.

HELENE Where will he take us?

HARRY I don't know.

EDDIE There he is, Harry!

HARRY Okay, slow down and watch the drift.

EDDIE Can't I get a drink now? Just one?

HARRY Sorry, Eddie. I need one worse than you do.

MUSIC: FOR DRAMATIC TRANSITION

CROSSFADE TO . . .

SFX: INTERIOR. KNOCKING ON HOTEL ROOM DOOR

HARRY Yeah?

MARIE Hello, Steve.

HARRY Ah . . . that all you've got to say? Now what's the idea, Slim? What happened to that plane?

MARIE I missed it.

HARRY Why? Didn't you like the accommodations, or didn't you . . .

MARIE I just decided to stay.

HARRY Well, now look, I've been . . .

MARIE Well . . .

HARRY I . . . I've been to a lot of trouble to get you out of here, and . . .

MARIE That's why I didn't go. Not sore, are you?

HARRY I'd be all right if I had any dough, but . . .

MARIE I got a refund on the ticket. Here.

HARRY Oh, that's going to help a lot.

MARIE I'll be all right, Steve. I've got a job. Frenchy seems to think I can sing.

HARRY Well, it's his place.

MARIE Sometimes you make me so mad, I could . . .

GERARD Harry . . .

HARRY You could what?

GERARD Harry . . . Harry. I need your help. De Bursac's badly wounded.

HARRY Well, the bullet hit the gunwale first and was practically spent. All you gotta do is get somebody to take it out.

GERARD We don't dare call a doctor. You could . . .

HARRY Me? I'm hotter than any doctor right now. Don't you think they recognize my boat? All I gotta do is walk out of here.

GERARD You don't have to go out of here. De Bursac is in the cellar.

HARRY Oh, why didn't you put 'em in a goldfish bowl in the lobby?

GERARD We had to do something. They're watching every road out of town.

HARRY Well, Slim, you see what you got yourself into, sticking around here?

MARIE I'm ready to leave any time you are.

GERARD Oh, Harry! Please . . .

HARRY Not a chance.

GERARD Ah, uhh, Harry, my wife tells me your bill is overdue. 6,356 francs.

HARRY Ohhh

GERARD We will be glad to dismiss the bill if you will do this for us.

HARRY You'll throw her bill in too, Slim's?

GERARD Yes, hers too.

HARRY Uh-huh. Okay, you'll find a medical kit inside, Slim. Bring it down to the cellar.

MARIE Sure.

HARRY And bring some boiling water, too.

HELENE Get away from him. You're not touch my husband.

HARRY It's all right with me.

GERARD Oh, Harry, please. She's not herself.

HARRY Now, look, lady, yes, I can't get a doctor without giving the whole show away.

HELENE I won't let you do it.

HARRY He's not badly hurt. He's unconscious because he's . . .

SFX: INTERIOR. CELLAR DOOR OPENS.

HARRY Oh, come in, Slim.

MARIE Hello.

HARRY Miss Browning, this is Madame De Bursac.

HELENE Who are you?

MARIE Nobody, just another volunteer. What'll I do with this water, Steve?

HARRY Drop these instruments in it. You'd better get out of here, Mrs. De Bursac. You're not like this.

HELENE I'll be all right.

HARRY Then hold this can of chloroform. If he comes to while I'm probing, pour some on this cotton and give him a whif. Uh, don't open it until I tell you to.

HELENE His arm. Look at it. How can you . . .

SFX: SHE FAINTS AND FALLS TO THE FLOOR.

HARRY Oh, fine, fine, she's out.

MARIE Like a light.

GERARD Madame, madame.

HARRY No, no, let her alone, Frenchy. Slim, any chloroform left?

MARIE Some, enough maybe.

HARRY All right, fan those fumes away or we'll all be out. Hey, hey, wait a minute, not towards her . . . Well, keep your fingers crossed.

MUSIC: FOR PASSAGE OF TIME

HARRY Let's have that dressing, Frenchy.

GERARD Ah, here, Harry, here.

MARIE Bandages?

HARRY Ahh, you and Frenchy can do that. Adhesive tape in the box. I'm afraid the patient's going to recover. . . . Well, I'd better get Nursie up off the floor. She might catch cold.

GERARD Oh, she's all right. Just fainted.

HARRY (EFFORT) I've got her.

MARIE What are you trying to do, guess her weight?

HARRY Oh, she's heftier than you think.

MARIE Maybe you'd better just look after her husband.

HARRY He's not gonna run out on me.

MARIE Neither is she.

HARRY Yeah, when you're finished, go upstairs and get some sleep and thanks for your help.

MARIE I'd rather stay here.

HARRY You heard me.

SFX: HURRIED STEPS AWAY.

HARRY Oh, for the love of . . .

SFX: DOOR SLAMS SHUT.

HARRY Now what did I do?

GERARD You know Harry, before I told Miss Browning you are a very strange man. Now I tell you, she is a very strange girl.

HARRY Yeah.

GERARD Funny. That is what she said. Yeah.

MUSIC: FOR SCENE CHANGE

HARRY How do you feel now?

HELENE Very stupid. I'm not in the habit of fainting.

HARRY Ah . . . Your husband's okay, I just put him to sleep again with a pill.

HELENE I . . . I'll stay here with him.

HARRY Tell me, why did you tag along on a trip like this?

HELENE I wanted to be with him.

HARRY That's no reason.

HELENE I was also told to come. They said no man was much good if he left someone behind for the Nazis to find and hold.

HARRY Mm-hmm. Well, that makes sense.

HELENE I told them I'd be no good, that I was afraid. I've made Paul that way, too. Now he's afraid.

HARRY Well, he didn't invent it.

HELENE Invent what?

HARRY Being afraid.

HELENE Thank you, Mr. Morgan. Mr. Morgan, I...

HELENE You're not gonna faint again, are you?

HELENE No. I'm just having a hard time trying to say something.

HARRY Oh, I won't bite you.

HELENE I'm sorry for the way I behaved.

HARRY You're just sorry you made a fool of yourself.

HELENE You don't make me angry when you say that. I don't think I'll ever be angry again with anything you say.

HARRY Another screwy dame. Now, how can you .
 . .

MARIE Hello. I hate to break this up, but I
 thought you'd want something to eat.

HELENE Thank you.

MARIE How's the patient, Doctor, or haven't
 you looked lately?

HARRY He'll be all right.

MARIE I hope you have everything you need
 here, Mrs. De Bursac. The eggs may be a
 little hard-boiled, but . . .

HELENE Oh, they're fine. I like them that way.

MARIE You're lucky, isn't she?

HARRY Well, I'm going up and get some sleep.
 If you need me, tell Gerard.

MUSIC: FOR SCENE TRANSITION

MARIE I followed you up here, Steve, do you
 mind.

HARRY Ahh . . . Suit yourself.

MARIE Thanks.

HARRY For what?

MARIE I'd like a match.

HARRY Here.

MARIE Now I need a cigarette.

HARRY Help yourself.

MARIE Thank you. Steve, aren't you hungry?

HARRY No.

MARIE Let me help you take your shoes off.

HARRY I'll take my own shoes off. All I want to do is get some sleep.

MARIE Then I'll fix you a nice hot bath. You'll sleep better.

HARRY Look, Junior, I'm not hungry. I'll take my own shoes off and I don't want a nice hot bath.

MARIE You mean there's nothing I can do?

HARRY Uh-huh. You can get out.

MARIE You know, Mr. Morgan, you don't make me angry when you say that. I don't think I'll ever be angry again at anything you say. How am I doing, Steve? Does it work a second time?

HARRY Ahh . . . Look. You wanna do something for me don't you.

MARIE Yes

HARRY Okay, then, try this. Walk around me.

MARIE Hhum?

HARRY No go ahead. Walk around me.

MARIE I don't get it.

HARRY You find anything?

MARIE (LAUGHS) No . . . No, Steve, there are not strings tied to you . . . Not yet.

HARRY What'd ya mean, "Not Yet"? . . . Come 'ere.

MARIE Uhmm . . . I like that. Except, ahh, except for the beard. Why don't you shave, Steve, and we'll try it again some time.

SFX: INTERIOR. KNOCK AT HOTEL ROOM DOOR, THEN IT OPENS.

GERARD (COMING IN) Harry . . . Harry.

HARRY Yeah, Frenchy.

GERARD (AGGITATED) Inspector Renard . . . he's here. You better come right down.

HARRY Oh no! Not now, Frenchy, I've gotta shave.

GERARD He's got your man. He's got Eddie!

HARRY He's got . . . Eddie!

GERARD Yes. He's giving him whisky. He's asking questions.

HARRY Well, I'll be right down then . . . No Slim, I've got no strings. Only a rope right around my neck.

MUSIC: UP FOR DRAMATIC ACT CHANGE

~~NARRATOR It's a few moments later. In the corner of the hotel bar, Harry Morgan finds Inspector Renard and Lieutenant Coyo of the Secret Police. Seated between them is Eddie.~~

CAPT. RENARD We are buying your friend a drink, Captain Morgan.

LT. COYO We find Mr. Eddie very entertaining when he drinks.

EDDIE You hear that, Harry? He called me mister.

HARRY Well, what were you boys talking about?

EDDIE Yeah, I was telling him about the big marlin you and me hooked onto last night.

HARRY Oh, yeah.

EDDIE That fish was so big. Me and Harry could hardly budge 'im.

HARRY Yeah, that's right.

EDDIE Must have weighed a thousand pounds.

LT. COYO Every time he takes a drink, the fish grows larger.

HARRY Judging from what's . . . what's left in this bottle, he must have started with a mackerel.

INSPECTOR And how did you finally manage to land
RENARD such a great fish?

HARRY Oh, didn't Eddie tell you? We didn't land him. We ran into a German submarine.

INSPECTOR A German submarine?
RENARD

HARRY Well, whatever it was, it opened fire on us. I didn't stick around to find out.

INSPECTOR I do not think anybody could give you
RENARD more logical explanation for refusing to obey the challenge of our patrol boat.

HARRY Patrol boat? Oh so that's what it was. Now Eddie kept saying it was a patrol boat but I wouldn't believe him.

INSPECTOR Now we get down to business, aye Morgan.
RENARD What about your passengers last night?

HARRY What passengers?

LT. COYO The ones you bought over from Anguilla? Would five hundred dollars refresh your memory?

HARRY Oh, my memory's pretty good. For instance, I can remember you're the guy who lifted my passport and all my cash.

INSPECTOR And if your passport, and the money were
RENARD returned?

HARRY Including the 835 dollars Johnson owed
me?

INSPECTOR Why not? Now, where are they, your
RENARD passengers?

HARRY Well, if these people are as important
as you seem to think they are, they're
going to be pretty hard for me to find.

INSPECTOR For a man of your resourcefulness? Not
RENARD too difficult. Think it over, let me
know, Morgan. Come along, Coyo.

LT. COYO Goodbye, Mr. Eddie. See me again when
you get thirsty.

EDDIE Them guys don't think that I'm wise, do
they, Harry? They was trying to get me
drunk. They don't know me, do they?

GERARD (ENTERING) Wait, what happened?

HARRY De Bursac.

GERARD I heard you're arranging a deal. Renard
thinks you will turn them in, eh?

HARRY Well, that's what you want him to think,
isn't it?

GERARD What will happen?

HARRY Well, Renard hasn't searched this hotel
yet, has he?

GERARD No, not yet. Well, here's your answer. Renard doesn't want just De Bursac and his wife. He wants the whole set-up.

GERARD And what shall we do?

HARRY Oh, it's not we. It's you, and you can't do anything until De Bursac is strong enough to move. How about some breakfast?

GERARD Sure, sure.

MARIE I thought you didn't want any breakfast.

HARRY Oh, how are you, Slim?

MARIE I asked you before if you were hungry.

HARRY Sit down.

EDDIE Hey, you know, Harry, them guys, they were trying to find out something. What do you suppose it is? (HICCUP)

HARRY Well, you don't know?

EDDIE No, I ain't got no idea. (HICCUP)

HARRY Well, that's a good way to leave it. Say, uh, you got the hiccups.

EDDIE Have I, Harry? (HICCUP) Oh, yeah.

MARIE Don't you think you'd better take a drink of water?

HARRY (CHUCKLES)

EDDIE Water! I'm getting out of here. Don't you worry none about me, Harry.

HARRY (CHUCKLES) Yeah, well, you stay away from the police. You know, they're not going to believe that story you told 'em a second time.

EDDIE What story was that, Harry? I forgot.

HARRY Well, just ahh . . . just beat it and keep out of sight.

EDDIE Sure, Harry, sure.

MARIE Well, I'm starting work tonight, Steve.

HARRY You're a singer now, huh?

MARIE I'd be interested to know what you think. Uh, will you be there?

HARRY I don't know. Maybe.

(PAUSE FOR TIME PASSAGE)

SFX: INTERIOR. HOTEL BAR. MUSIC
FADES UP, THEN DUCKS UNDER THE
FOLLOWING.

MARIE So you decided to drop in, huh?

HARRY Yeah.

MARIE I do my song in a few minutes, like my dress?

HARRY Well, you won't have sing much in that outfit.

MARIE You know, Steve, sometimes you make me so mad.

HARRY That's why I do it. You haven't seen Eddie, have you?

MARIE Not since noon. Why?

HARRY Well, he left the boat and he hasn't come back.

MARIE Anything wrong?

HARRY Plenty. Say, don't look now, but there's a guy with the door up and following me. Keep an eye on him, will you? I'll be down in the cellar.

MARIE Give Mrs. De Bursac my love.

HARRY I'd give her my own if she had that dress on.

MARIE How is your patient?

HARRY That's what I'm going to find out.

SFX: MUSIC FADES OUT.

(PAUSE)

DE BURSAC Much better, Harry, you see?

HELENE There's been no bleeding all afternoon.

DE BURSAC I am very grateful, Monsieur, believe me.

HARRY Well, you won't need me anymore De Bursac. Ah, Frenchy I'm pulling out.

GERARD Eh? When?

HARRY Soon as I can find Eddie.

GERARD Missing?

HARRY Yeah.

DE BURSAC You wouldn't go without him?

HARRY No I don't think Eddie'd like that. Now look Frenchy, as soon as I'm gone Renard's going to turn this place upside down. You better start figuring how and where you're going to move our patient here.

DE BURSAC It would be best if my wife and I went with you.

HARRY I'm still trying to get out of the jam I got in bringing you here. Just why did you come in the first place?

DE BURSAC Did you ever hear of Pierre Villemars?

HARRY Villemars. Yeah. Hey, he was quite a guy. The Vichy got him, didn't he? Didn't they? Dead, isn't he?

DE BURSAC No, monsieur, he's not dead. He's on Devil's Island. They sent me here to get him. He's a man whom an oppressed people will believe in and follow.

HARRY How do you know I won't take it?

DE BURSAC There are many things a man will do, monsieur. But betrayal for a price is not in your make-up.

HARRY Well, good luck.

DE BURSAC I hope you find your friend.

HARRY Thanks. Well, I'll be around, Frenchy. There are a few things I want to talk to you about before I blow.

GERARD I'll be up presently.

MUSIC: FOR SCENE TRANSITION.

CROSS FADE TO . . .

SFX: INTERIOR. HOTEL BAR. MUSIC AND CROWD WALLAH.

HARRY Any sign of Eddie?

MARIE No. Your friend's still at the door.

HARRY Yeah, so I see. I've got a hunch the whole thing's gonna blow up and soon.

MARIE Any plans, Steve?

HARRY Few. We're gonna pull out of here tonight.

MARIE We?!

HARRY Yeah, as soon as I can find Eddie, and don't look so happy about it. It'll be

rough. I'm broke. If we do get out, it'll be with a couple of hundred gallons of gas and a few francs, just enough to get us to Port-au-Prince, maybe.

MARIE I've never been there.

HARRY I don't know when you'll get back home. Could be a long time.

MARIE Could be forever. Or is that what you're afraid of? I'm hard to get, Steve. All you have to do is ask me.

HARRY How long it'll take you to . . . Ah, now . . . Wait a minute . . . break it up we're being watched.

MARIE I better give Oliver another song anyway I'll see you later on

MARIE Yeah later on.

GERARD (COMING UP) Harry . . . Harry, she wants to see you, Madame De Bursac.

HARRY Now look Frenchy that's all over . . .

GERARD I just took her to your room.

HARRY You what!?

GERARD Please, Harry. She has to talk to you.

HARRY Okay. Tell Slim I'm.., ahh come to think of it, don't tell her anything.

MUSIC: FOR SCENE TRANSITION

HARRY To come up here it's too much of a chance.

HELENE I had to see you. It's about this jewelry. I'd like you to take these. They're all Paul and I have left. Save them until we can come for them.

HARRY What if they get me before I get out?

HELENE Then throw them overboard. At least they won't have them.

HARRY Well, suppose I never see you again. Then let it be a part payment for all you've done for us . . .

SFX: INTERIOR. HOTEL ROOM DOOR OPENS.

HELENE (SURPRISED) Miss Browning . . .

MARIE I keep barging in, don't I? Renard just came in, Steve. He's on his way up.

HARRY Did he see ya?

MARIE I don't think so.

HARRY All right, get in the other room. Both of you, go on, hurry.

MARIE But, suppose he . . .

SFX: INTERIOR. BATHROOM DOOR OPENING.

HARRY So do I.

HARRY All right, Slim, come on out.

SFX: INTERIOR. HOTEL BATHROOM DOOR
OPENS.

MARIE Good evening.

INSPECTOR Mademoiselle. Well, now we are all here
RENARD . . .

LT. COYO . . . except your friend, Monsieur
Eddie.

HARRY You got Eddie?

LT. COYO Yes, we've got Eddie.

HARRY What are you going to do with him?

LT. COYO Well, if you will not give us the
information we want, perhaps he will. We
We made a mistake this morning of giving
him liquor. This time we will withhold
it.

HARRY Oh, he couldn't stand that. He'd crack
wide open.

LT. COYO All of which you could prevent.

HARRY Yeah. Yeah, I could. Um, you got a
cigarette, Slim?

MARIE Here.

HARRY Thanks. Can't you make Eddie talk,
Renard?

INSPECTOR When necessary.

RENARD

HARRY Got a match, Slim?

MARIE Sorry . . . I . . . Ahh . . .

HARRY There's some over in that drawer.

INSPECTOR You could save your friend a great deal

RENARD of . . . Ahh . . . Shall we say
discomfort?

MARIE I don't see any matches, Steve.

HARRY Ahh . . . There's a whole box of 'em.
Never mind. I'll get 'em. Ahh . . . How
much money did you offer me, Renard?
Eight thirty five and five hundred,
wasn't it?

INSPECTOR Except now I don't believe I will pay

RENARD anything.

HARRY Yeah. Hey, you're probably right. Eddie
will talk. He'll have to talk. There's
nothing else I can do but . . .

INSPECTOR But what?

RENARD

HARRY But this.

LT. COYO Look out! He's got the gun!

SFX: INTERIOR. HOTEL ROOM. GUN SHOT

LT. COYO Ohhh . . .

SFX: INTERIOR. HOTEL ROOM. ANOTHER
GUN SHOT

HARRY Sorry, Renard. Coyo shouldn't have shot first. When somebody shoots at you . . . You gotta shoot back. All right, Slim?

MARIE Yes, Steve.

HARRY You know, I'd forgotten all about the gun in the drawer. Thanks.

INSPECTOR Listen to me, Morgan.
RENARD

HARRY I've listened to you long enough. Now get 'em up.

INSPECTOR You forget we still have Eddie.
RENARD

HARRY So you were gonna drive Eddie nuts, picking on a poor old rummy that never . . . and slappin' girls around. That's right. Go for your gun, Renard. Your boy on the floor needs company.

GERARD No, Harry, don't, don't.

HARRY Get the gun, Frenchy.

GERARD Yes, Harry, yes.

HARRY Now get over to that couch, Renard, both of you.

GERARD But Harry . . .

HARRY Don't bother me, Frenchy. I'm getting mad. All right, Madame De Busac, come on out.

SFX: INTERIOR. HOTEL BATHROOM DOOR OPENS.

HARRY Ah, let me introduce you fellas. This is Madame De Busac. The other one's down in the cellar, her husband. Take her down, Frenchy. Get some help. When they're both ready to leave on the boat then come back here. Slim, you pack. We're shoving off as soon as we get Eddie out.

INSPECTOR And just how do you think you will get
RENARD him out?

HARRY Shut up! There's telephone in the hall, Renard. You're gonna tell someone to let Eddie out. Oh, yes, you are. One of you. 'Cause you're both gonna take a beating until someone gets on that phone. That means one of you is gonna take a beating for nothing. I don't care which one it is. But I'd like to start with you, Renard.

SFX: GUN STRIKING RENARD'S HEAD

INSPECTOR Where . . . where is the phone?
RENARD

HARRY I'll show . . . I'll show it you just as soon as you tie up your partner here.

(PAUSE)

INSPECTOR (FADING IN) Yes. Yes, you heard me. I
RENARD said you'll release him immediately.

HARRY Tell him you'll explain later.

INSPECTOR I will explain it later. Do nothing till
RENARD you hear from me. Then I will take the
responsibility. Goodbye.

SFX: INTERIOR. HOTEL HALLWAY.

TELEPHONE IS PLACED IN ITS CRADLE.

HARRY Thanks, Renard. Now, back to my room.
You've got some harbor passes to fill
out.

MUSIC: FOR SCENE TRANSITION

GERARD (FADING IN) Everything is ready, Harry.
De Bursac and madame, they're waiting.

HARRY Yeah, well, take 'em down to the wharf.
Here, these passes will get 'em through
the guards.

GERARD Where will you take them, Harry?

HARRY Well, maybe Devil's Island.

GERARD Huh? What?

HARRY Well, just a short stop to pick up your
friend Villmars. He's still there, isn't
he?

GERARD Oh, Harry, do not joke.

HARRY Well, that's what you wanted, wasn't it?

GERARD Oh, Harry, SPEAKING FRENCH

HARRY Oh, that's all right. Just . . . just don't kiss me.

GERARD Oh, now, Harry. Why . . . why are you doing this, Harry?

HARRY I don't know. Maybe because I like you . . . and maybe because I don't like them. Oh, um, you'll have to take care of those guys, Renard and his pal are in my room.

GERARD We will give you plenty of time.

HARRY If you let 'em go, they'll come back here and burn this place down.

GERARD It will be a very small fire. When Villmars comes back, we will start a bigger fire.

HARRY Okay. I'll see you at the boat, Frenchy.

MUSIC: MUSIC FOR SCENE TRANSITION

CROSS FADE TO . . .

SFX: EXTERIOR. WHARF. IDLING BOAT MOTOR.

EDDIE (COMING UP) Hey, Harry. It's me. It's Eddie. Say, how's everything been going, Harry.

HARRY Everything is all right now.

EDDIE Now I remember you! You're all right.
She can come, Harry. It's okay with me.

HARRY Thanks.

EDDIE Now, I'll have the two of you to take
care of won't I?

HARRY That's right, Eddie. Throw off that
line.

EDDIE (FROM A DISTANCE) Sure, Harry. All
clear.

SFX: EXTERIOR. WHARF. IDLING BOAT
MOTOR INCREASES.

HARRY Well, here we go, Slim.

MARIE Yes, here we go.

HARRY You don't have to act with me. That's
what you said, remember? You don't have
to say anything, and you don't have to
do anything.

SLIM Oh, maybe just whistle.

HARRY Well, I've been practicing.

MARIE Oh?

HARRY Listen . . .

SFX: EXTERIOR. BOAT WHISTLE, TWO
BLASTS.

MUSIC: BEGINS TO FADE IN UNDER THE
FOLLOWING.

HARRY Feeling happy, Slim?

MARIE What do you think?

MUSIC: FADE UP FULL

SFX: STUDIO AUDIENCE APPLAUSE

JOINS. FADE OUT APPLAUSE.

MUSIC: RIR THEME FOR BREAK

THE RIR BREAK

MUSIC: RIR THEME. ESTABLISH, THEN
FADE OUT UNDER THE FOLLOWING.

HOST This is Re-Imagined Radio, a program about sound-based storytelling. Each episode explores how Voice, Music, and Sound Effects can engage your listening imagination and promote storytelling.

SFX: RE-IMAGINED RADIO AUDIO

TRAILER

HOST More information and listening opportunities are available at our website--reimaginedradio DOT fm.

MUSIC: RIR THEME, ESTABLISH, THEN
DUCK UNDER THE FOLLOWING

HOST CREDITS

HOST Well, that's it. Humphrey Bogart and Lauren Bacall reprising for *Lux Radio Theatre* their starring roles in *To Have and Have Not*, a 1943 movie by Howard Hawks.

After this radio adaptation, in 1946, Bogart and Bacall made three more motion pictures together, and started another radio series, *Bold Venture*. They're living in Havana, Cuba, where they maintain a boat and hotel, both of which are frequented by adventurers and pirates of all stripes. That's the subject of our next episode, "Bogart and Bacall Tribute, Part 2: Bold Venture." I hope you'll join us.

MUSIC: RIR THEME, DUCKS UNDER THE FOLLOWING.

HOST

It takes a village to produce these episodes. Support for Re-Imagined Radio comes from KXRW-FM (Vancouver, Washington), KXRY-FM (Portland, Oregon), KMWV-FM (Salem, Oregon), the Electronic Literature Lab at Washington State University Vancouver, and a growing following of listeners that share their thoughts with us.

We keep information about all our episodes, as well as lots of interesting EXTRA information about radio storytelling at our website. Visit us at reimaginedradio DOT FM.

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Re-Imagined Radio acknowledges the debt we owe to previous and contemporary radio artists and we hope our curation and stewardship of their artifacts and efforts demonstrates our sincerity.

This is John Barber. Thank you for listening.

MUSIC: RIR THEME UP, THEN DUCK UNDER THE FOLLOWING

ANNOUNCER CLOSE

ANNOUNCER

This is a production of Re-Imagined Radio. To learn more, visit our website, reimagedradio (all one word, no punctuation) DOT fm.

Please join us for another episode of Re-Imagined Radio as we continue our exploration of sound-based storytelling.

MUSIC: RIR THEME UP, AND TO END.