KNIGHTS WITHOUT ARMOR
A STUDY OF RADIO THRILLER HEROES AND FORMULAS

THESIS FOR THE DEGREE OF M. A.
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WILLIAM EYRE LEE

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ABSTRACT

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By

William Eyre Lee

The purpose of this thesis is to examine the episodic radio thriller drama with continuing characters as a form of popular art. Selected series are examined, with special attention given to setting, secondary characters, hero, and theme.

Each series is analyzed for the purpose of determining its use of conventions and inventions. The data on which this thesis is based consists of recordings of selected radio thriller drama series. The content of individual programs is quoted extensively to support assertions and conclusions made in the thesis.

One major conclusion reached in this thesis is that within this genre elements such as plot, character, setting, and theme are formulaic, and the formulas of different series are often similar or identical. This thesis also demonstrates that from the 1930s to the 1950s more complex radio series began to emerge.

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William Eyre Lee

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PREFACE

Radio, "the most pervasive and the most profound cultural influence of the thirties" in America, has been left relatively untouched by scholars in the field of popular culture.[1] Of all the forms of popular art, radio series are among the most neglected by serious critics and scholars.

Within the broad category of radio series exist several genres. Some of these genres, such as the daytime serial drama, are highly conventional, while others, such as the experimental drama, are less conventional. Examination of various series within a conventional genre reveals that elements such as plot, character, style and theme are similar and often identical among different series. This thesis examines one of the most conventional and abundant radio genres that existed in the golden age of American network radio, the thriller drama.

The category of thriller drama includes series as seemingly different as "The Lone Ranger" and "Lights Out." Although these two series might appear different, they actually have several characteristics in common. The following elements included in Charlene Hext's definition characterize all thriller dramas:

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1. They are presented in recognizable dramatic form.
2. The subject matter deals with crime or with the supernatural or with situations inspiring terror or horror.
3. They provide the element of suspense in marked degree.
4. They are broadcast over the facilities of one of the four national radio networks during the evening hours or on a Sunday afternoon.[2]

The purpose of this study is to analyze the formulaic nature of selected episodic radio thriller dramas. The series examined in this study are all classified as thriller dramas in Harrison B. Summers' A Thirty-Year History of Programs Carried on the National Radio Networks in the United States, 1926-1956.[3] The category of thriller drama includes a diverse assortment of chapter plays, episodic series with continuing narrators but characters which change from program to program, and episodic series with continuing characters. For the purpose of limiting this study I chose to analyze only those episodic series with continuing characters. This eliminated the serials (such as "I Love a Mystery") and the episodic series with a continuing narrator and non-continuous characters (such as "Inner Sanctum"). Both types of series are important types of thriller dramas and actually form sub-groups within the genre, as does the episodic series with continuing characters.

One of the problems confronting a scholar who attempts to examine radio series is the lack of accurate references. There is a plethora of books like Mary Jane Higby's Tune In Tomorrow, Irving Settel's A Pictorial History of Radio, or

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Jim Harmon's The Great Radio Heroes, which provide superficial information of minimal value to the scholar. Works like these are largely anecdotal and are designed to be entertaining.[4] The Big Broadcast by Frank Buxton and Bill Owen is an attempt to provide an accurate reference work and is a step in the right direction.[5] However, the book is incomplete in many instances and contains some errors. Harrison Summers' A Thirty-Year History of Programs Carried on the National Radio Networks in the United States, 1926-1956 is perhaps the most valuable reference publication in this area. Unfortunately, it contains some mistakes and inconsistencies which diminish the value of the work.

Scholarly studies of radio series or genres are conspicuously absent in the literature of radio. Two valuable works, however, are David Parker's A Descriptive Analysis of the Lone Ranger as a Form of Popular Art, and Raymond Stedman's The Serials.[6] Parker's work is a detailed study of the creation and growth of "The Lone Ranger." Stedman's work covers film, radio, and television serials and is a serious description and survey of this genre. Hopefully, these works will generate others of their kind.

Another problem the scholar faces when examining radio genres or series is the limited availability of scripts and recordings. Radio is perhaps the most ephemeral of the popular arts. For this reason it is hard to locate collections which are complete enough to allow either a survey of a genre or a detailed examination of a series. The

collection of "One Man's Family" scripts at the State Historical Society of Wisconsin is an exception, as is the CBS World War II collection at the University of Washington. The limited body of thriller dramas available for perusal has restricted this study. Some series which were particularly distinctive and popular are not included in this study because they were either unavailable or were not available in sufficient quantity. Despite this limitation, however, there is enough material generally available to warrant research in this field.

In studying the thriller, probably the first thing one notices is that many series are nearly identical and seem to be modeled after the same prototype. In fact, many of the series I initially considered were so similar to other series that I chose to focus on those which I felt were most representative. There were so many similar thriller dramas that an attempt to deal with all of them would have been extremely repetitious. In addition, each series was chosen because it represented a significant development in the evolution of the genre. As a result of all these considerations, this study does not attempt to survey all episodic series with continuing characters, but instead analyzes, in detail, only a few.

This study is the first to analyze the formulaic nature of thrillers, and specifically their inventions and conventions. Pauline Kael states that "the art of the critic is to transmit his knowledge of and enthusiasm for art to

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others."[7] I hope that my enthusiasm for these series will be transmitted to the reader, and that this study will generate future research.

The thriller drama can be fascinating or dull. The broad range of its quality provokes ambivalent feelings toward the genre. Though there are exceptions which rise above the average, most thriller dramas are neither subtle, nor sophisticated, nor imaginative. John Crosby, former radio critic for the New York Times, stated,

> Nothing resists criticism so strenuously as radio. A radio columnist is forced to be literate about the illiterate, witty about the witless, coherent about the incoherent. It isn't always possible. My drawers are stuffed with notes about programs which are neither bad enough nor good enough to warrant comment of any sort. They hover . . . in a sort of nether world of mediocrity and defy you to compose so much as a single rational sentence about them.[8]

The bulk of existing thrillers, and most of the series which comprise this study, are part of Crosby's "nether world of mediocrity," neither particularly bad nor good.

I would like to express my appreciation to Professor Russel Nye, Professor Robert Ferguson, Pamela Engelbrecht, and Dr. Maurice Crane. I am particularly grateful to Professor Arthur Weld, who gave me great assistance and encouragement in undertaking this project. I am also deeply indebted to my wife, Nancy, for her patience, time, and advice.

CHAPTER I

INTRODUCTION

"The masses like comic books, Betty Grable, broad comedy, simple drama--it's fast, vulgar, simple, fundamental."

--A CBS Vice-President[1]

In a preview of the 1932-33 radio season, the New York Times stated, "As the curtain rises on another season, drama fills the air. The radio sketch is now riding the crest of popularity with the mystery drama in the ascendency."[2] This was only the beginning of a genre that at its peak in the 1950-51 season would have a combined total of fifty-two thriller drama series broadcast weekly by the four networks.[3]

The first network thriller series was presented during the 1928-29 season on NBC Red and was entitled "Empire Builders." During the 1929-30 season, "Empire Builders" was carried by NBC Blue, and CBS carried "Forty Fathom Trawlers" and "True Detective Mysteries." At this time network programming consisted largely of musical variety, light music, and concert music series. Dramatic programs represented only a small portion of network programming. There were, however, indications that the public wanted more radio

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drama. George Engles, then Program Director of NBC, stated at the beginning of the 1930-31 season, "The dramatic age in radio is at hand. . . ." Engles also stated, "The public is exhibiting an increasing interest" in radio drama; he believed that within one year drama series would be as popular as music series.[4]

From the small number of dramatic series broadcast by the networks in the late 1920s, radio drama grew increasingly popular and abundant throughout the 1930s. The networks began to broadcast various dramatic genres, and although the thriller did not achieve its great abundance until the late 1940s, throughout the 1930s some thriller series were among the most popular of all radio series.

The thriller drama was a commercial creation, a popular art which was the "product of modern technology and its new techniques for duplicating and multiplying materials . . . along with more efficient methods of production and distribution."[5] Russel Nye defines popular art forms as those which are "generally dispersed and approved," which "express the taste and understanding of the majority and which are free of control, in content and execution, from minority standards of correctness."[6]

The essential circumstance which led to the rise of popular art, according to Nye, was the tremendous population growth of the nineteenth century. Subsequently, people were concentrated

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> into cohesive urban or near-urban units with common social, economic and cultural characteristics. The result was the creation of a huge market for entertainment, with identifiable desires and responses.[7]

Clement Greenberg believes that in addition to the urbanization of Western Europe and America, the establishment of "universal literacy" created a demand for the popular arts. Prior to the existence of literate urban masses, the consumption of formal culture

> as distinguished from folk culture, had been among those who, in addition to being able to read and write, could command the leisure and comfort that always goes hand in hand with cultivation of some sort. . . . But with the introduction of universal literacy, the ability to read and write became almost a minor skill like driving a car, and it no longer served to distinguish an individual's cultural inclinations since it was no longer the exclusive concomitant of refined tastes.[8]

The once illiterate urban masses were now ready for some form of entertainment which would correspond to their new capability. They were divorced from their roots but had not acquired an appreciation for the city's sophisticated cultural entertainment. The result was pressure for entertainment forms to fill their demands. These people formed the "huge market" to which Nye refers.

Of the popular arts of the early twentieth century, radio was perhaps the most accessible. Not only was illiteracy no longer an obstacle, but anyone, no matter what his economic status, could receive a radio program on a cheap crystal set. During the 1920s the influence of radio became

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widespread. By 1929, even though 78 percent of the population of the United States had yearly family incomes of less than $3,000,[9] twelve million families had radio sets which cost around $100.[10] Radio sets, along with automobiles, became symbols of the "decade of confident mass production. . . ."[11]

Even during the Depression radio continued its growth in both programming and receiver sales. The "great numbers of people . . . sitting at home trying to keep warm,"[12] took advantage of the inexpensive living room entertainment that radio provided. Thus, radio experienced phenomenal growth and exerted great influence in the 1930s. By 1939 the average price of a radio set had dropped to about $50, and twenty-eight million families had one. Radio then reached 85 percent of the population, and its audience extended beyond urban centers into rural areas.[13]

The bulk of the series of radio's golden age were aimed at the visceral level of middle and lower-class taste. Dwight MacDonald asserts that when individuals are organized (or as he states, "disorganized") as part of a mass, they tend to lose their identity. A mass society, he states,

> is so undifferentiated and loosely structured that its atoms, in so far as human values go, tend to cohere only along the line of the least common denominator; its morality sinks to that of its most brutal and primitive members, its taste to that of the least sensitive and most ignorant.[14]

Thus, a popular art form (such as radio) intended for mass

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consumption must not express those things which only the most sensitive individuals might understand. Rather, the popular art must be accessible to the "least sensitive" and must be, not the avant-garde, but the "rear-guard."[15]

MacDonald further asserted that "since Mass Culture is not an art form but a manufactured commodity, it tends downward, toward cheapness and to standardization of production."[16] This standardization or repetition of a "nerveless routine," as MacDonald calls it, became an integral aspect of the production of a radio series. Gilbert Seldes states that

> the sameness of Jack Benny's program week after week or the action in "Young Widder Brown" day after day is a necessity imposed on them by the impossibility of creating something new every day or every week.[17]

The need for standardization in radio series resulted in the use of formulas. John Crosby stated in 1948 that each of the radio drama genres had its "own fixed and unchanging formula." He stated, "Once the formula is established, the product becomes as uniform as a Ford car."[18] The use of formulas was not limited to the dramatic genres; virtually all genres of radio series used formulas. The result was that different series within a genre, whether the genre was musical variety or comedy drama, bore marked resemblance to one another.

The constant repetition of a formula and the resulting predictability are essential to the "effectiveness of

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popular art. . . ." The formula leads to

> the fulfillment of expectation, the pleasant shock of recognition of the known, verification of the experience already familiar--as in the detective story, the Western, the popular song, the Edgar Guest poem.[19]

Thus, while the avant-garde is an exploration of the new and unfamiliar, popular art repeats familiar experiences; the avant-garde arts lead to discovery, while the popular arts lead to reaffirmation.

The popular arts are reaffirming and reassuring because they deal with values and attitudes which are not only familiar to, but approved by the majority of the audience. The avant-garde can break out of the "constraints of convention,"[20] but the popular artist must confirm "the experience of the majority."[21] The success of the popular artist "is measured by his skill and effectiveness in operating within the boundaries of the majority will and the requirements of mass media."[22] The avant-garde artist can criticize his society, but the popular artist cannot risk alienating his audience. Instead of criticizing, the popular artist must "uphold the prevailing taboos and the persistent myths and stereotypes of society."[23]

Clearly then, popular art can make few demands on its audience.[24] It is presented to the audience in a predigested form. As Abraham Kaplan states, the formula provides a schematization so that "what is put before us is not the substance of the text but a reader's digest."[25]

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Greenberg states,

> Where Picasso paints cause, Repin paints effect. Repin predigests art for the spectator and spares him effort, provides him with a short cut to the pleasure of art that detours what is necessarily difficult in genuine art.[26]

Kaplan believes that what is essentially unaesthetic about popular art is precisely this short cut or predigestion. Popular art "does not invite or even permit the sustained effort necessary to the creation of an artistic form. But it provides us with an illusion of achievement while in fact we remain passive."[27]

Within the popular arts, certain forms are clearly related; for example, the thriller drama is closely related to pulp fiction and comics. Similar philosophies actuate even forms which are not apparently related, such as thriller drama and popular music. Each form of popular art is designed to be a commercial success, and each form draws heavily on a "reservoir of accumulated experience."[28] In each of the popular arts the artist works within certain restrictions. These restrictions provide that expression must be simple (easily accessible), and reflect the values held by the majority of the audience. The popular art form must, to fulfill its purpose, create mass response and not only pay the cost of the medium, but also bring a profit.

Formulas were an integral aspect of popular art long before radio began.[29] The tendency among the popular arts

has been for new forms to borrow and adapt successful formulas from existing forms. For example, the dime novel was "absorbed by the comics, the movies, the magazines, and finally by paperbacks, radio, and television. . . ."[30] Another example of this was the movie serial, which "simply put the old melodramas and dime novels on film. . . ."[31] Radio followed an established practice when it transferred "those staple materials that had supported popular art for generations"[32] and reworked them so that they were consonant with the particular qualities of the medium. Various radio genres, either through assimilation or emulation, used what had been effective in other media. This is most noticeable in the thriller drama genre, which borrowed very heavily from comics, pulps, and detective novels. Ken Crossen wrote in 1945 that of the thirty-one detective programs then on the air, twelve of the detectives had originally appeared in books.[33] John Crosby wrote in 1948, "The typical radio drama has been borrowed from the movies, the theater, or a popular novel, has been on the air for years, and has been worn threadbare by repetition."[34]

John Cawelti defines formula as "a conventional system for structuring cultural products."[35] He asserts that within all cultural products there is a mixture of conventional and inventional elements. Conventions "are elements which are known to both the creator and his audience beforehand--they consist of things like favorite plots, stereotyped

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characters, accepted ideas. . . ."[36] Northrop Frye states that "the problem of convention is the problem of how art can be communicable. . . ."[37] Inventions are those elements which "are uniquely imagined by the creator such as new kinds of characters, ideas, or linguistic forms."[38] Cawelti suggests that it is difficult "to distinguish in every case between conventions and inventions because many elements lie somewhere along a continuum between the two poles."[39] Both elements are essential to the use of formulas in the popular arts.

Conventions represent "familiar shared images and meanings and they assert an ongoing continuity of values. . . ."[40] Conventions embody familiar values and experiences and become vehicles for a particular meaning or effect. Through constant repetition conventions become both familiar and easily recognizable.[41] M. C. Bradbrook writes in Elizabethan Tragedy that the familiarity of a convention enables the artist "to limit and simplify his material. . . ."[42] When the audience is familiar with certain conventions the artist does not have to explain or give much attention to these elements. The conventions guide reactions along a fixed path, and "the emotions that come into being are not expressed" by the artist's materials. Instead, they "are associated with them."[43] Thus, in the more simple Westerns, for example, a black hat designates the outlaw, and the artist does not have to describe this

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character as an outlaw. The audience immediately recognizes the symbol and associates it with its familiar meaning.

A generic formula provides certain conventions which must be followed. For example, a detective story must always have a character who solves a crime. The Western is restricted to a particular time, setting, and group of characters.[44] The conventions of the generic formula are treated in a particular fashion to produce the formula of the individual work. A work will be considered a Western, for example, if the conventions of the Western formula are maintained in the formula used for the production of that work.

Cawelti states that "there is a great variety of situations and plots that can be made into Westerns so long as the basic conventions of setting and character relations are maintained."[45] This variety is also reflected in the detective genre. The conventions of the detective story "have been fairly constant in the century-long history of the genre, amid all the variations of setting and technique."[46]

Because of conventions, one approaches a popular art form with "very definite expectations and originality is to be welcomed only in the degree that it intensifies the expected experience without fundamentally altering it."[47] Inventions can be included in a popular art production, but certain essential generic conventions must be retained. The tendency in the popular arts has not been toward the

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creation of inventional works. Instead, the more inventive popular art productions mix only a few inventions with those conventions that are prescribed by the genre. Perhaps the most common practice in the popular arts is the imaginative reworking of conventions, rather than the creation of inventions.[48]

Because conventions are based on certain experiences, values, and attitudes, and because these are dynamic, the conventions will change. Stuart Hall and Paddy Whannel wrote that dramatic conventions "arise and lose their power from one age to another. . . ."[49] The dramatic conventions "of any given period are fundamentally related to the structure of feeling in that period."[50] Because the conventions are modified, the formula will also reflect this change. Cawelti writes that a formula evolves and changes;

> one important reason for the continued use of a formula is its very ability to change and develop in response to the changing interests of audiences. A formula that cannot be adapted like this will tend to disappear.[51]

Nevertheless, the change is never so revolutionary as to make the genre unrecognizable.

Many generic formulas have great longevity because they perform deep-rooted social and psychological functions. They are able to change and yet retain their essential attributes. Generic formulas which are popular for only a short period of time reflect only transitory attitudes.

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When these attitudes are no longer held by society, the formula becomes obsolete. The same principles apply also to the particular formula of any work.

The formula of a genre might change because "artists tend to imitate their predecessors in a slightly more sophisticated way. . . ."[52] Nye writes,

> A brief glance at the almost unbelievable banalities and ineptitudes of early movies, radio, television, fiction, or popular theater, in comparison with today's products makes it abundantly clear that contemporary popular artists have developed tremendous technical skill, and that their sophistication and subtleties of performance are much greater than those of their predecessors.[53]

The series examined in this study will bear out the truth of this statement. An overview of all the series examined reveals an evolution from highly naive series like "The Shadow" and "The Lone Ranger" to more complex series like "Gunsmoke" or "Have Gun, Will Travel."

In the evolution of the thriller drama from the naive to the more complex there is also movement from the highly conventional to the more inventive. These terms--naive, complex, conventional, and inventive--are relative and therefore refer here only to radio thriller drama. For example, "The Adventures of Sam Spade" is inventive when compared with other radio detective series, yet when compared with a work like Nabokov's Pale Fire, it can hardly be called inventive. Statements regarding the inventiveness or conventionality of radio series will refer only to other

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radio series in this study. In general, all evaluative statements about the series analyzed will be considered relative only to other series in this study unless otherwise indicated.

"The Lone Ranger" is a starting point for this study and is clearly the most conventional of all the series examined. Even though "The Lone Ranger" borrowed conventions from other media, it is not within the scope of this work to trace the origins of its conventions. This likewise applies to inventions or conventions appearing in any of the series examined, since some of these may have been taken from other media.

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CHAPTER II

THE ROMANTIC HERO

"We aim to lead our readers away from the complexities of civilization into a world of simple feeling and direct emotion."

--Editor, Ranch Romances[1]

One of the best known products of American popular culture is "The Lone Ranger." By the twentieth anniversary of the series, January 30, 1953, 3,128 separate episodes had been broadcast, and by 1953 the series was being broadcast by 249 radio stations coast to coast. The audience was then estimated to be twelve million per week.[2] The producers of the series, Trendle-Campbell-Meurer, Inc., stated that after twenty years of the series the Lone Ranger was "a character who now ranks in fame with Robin Hood and King Arthur of the Round Table--and whose adventures have enriched the library of Americana."[3]

The series was created out of economic necessity and was designed to be a commercial success. George W. Trendle had purchased WXYZ in Detroit, Michigan in 1929 and in 1932 decided to dissolve the station's affiliation with CBS. The station then needed to replace the network programming with its own productions. Trendle had run a chain of motion

picture theatres prior to his purchase of WXYZ, and through the cinema he saw the success and potential of the Western. He had also been an avid, lifelong fan of Western pulp fiction. He admitted that he most directly based his original conception of the character who was to become the Lone Ranger on the film "The Mark of Zorro." He stated, "I wanted an unknown lawman, perhaps a Texas Ranger."[4]

During the fall of 1932, Trendle and his staff began the creation of "The Lone Ranger." They established the following guidelines:

> This leading character must be . . . a realistic, serious and sober-minded man with a righteous purpose--one who would serve as an example of good living and clean speech. He must not possess or attempt to imitate any particular voice or lingual characteristics, except those of good English.
>
> Moreover, the hero must be a man of mystery--one who for some reason chose to conceal his identity. He must be motivated by a burning desire to help the builders of the West and do it, not for personal credit or gain, but purely for love of country. It might be implied that the 'Lone' operator who rode on the side of right and justice was at one time a Texas Ranger.[5]

Fran Striker was hired to write the series, but his first conception of the main character differed from Trendle's. Striker saw the Lone Ranger as a happy-go-lucky cowboy who, rather than fighting outlaws, laughed and sang with them. After several script revisions, Trendle sent the following instructions to Striker:

> The Lone Ranger must never shoot to kill.
> The Lone Ranger must uphold with his life

> the sanctity of womanhood, marriage and the home. Action, more action. Watch the logic. Don't become far-fetched. Be fair towards all racial and religious groups. The business of the silver horse shoes and silver bullets is good stuff. Keep it in. Pure English--good grammar when the Lone Ranger speaks.[6]

Striker found at first that the situations in which the Lone Ranger could be involved were so restricted that writing scripts was difficult. But once the conception of "The Lone Ranger" was complete, he felt that it was easy to follow the formula.

Trendle believed that the series should be didactic as well as entertaining. He hoped that the Lone Ranger would teach "the real meaning of the word, Democracy."[7] In a scripted interview which the producers prepared, the creed of the Lone Ranger was presented for children:

> Lone Ranger: Be true to yourself. When you do that you'll be true to your God, your home and your country. Be clean personally, clean in sports and play and clean in your thoughts. Be honest in everything you do. . . .[8]

In a similar interview that was intended for adults, the purpose of the series was presented:

> Lone Ranger: The main purpose was to contribute to Americana by showing as accurately as possible the hardships that were endured by the pioneers who went into the West and the courage and determination that enabled them to overcome these hardships.

Anncr: Is the character taken from one of the early lawmen?

Lone Ranger: No, the character is a composite of all men who stood for law and order. If children respect the Lone Ranger, they will respect the law and the rights of other people. Also they will respect anyone in authority.[9]

"The Lone Ranger" made its debut on January 30, 1933 and was an immediate success. It was then "frozen," and its format remained substantially the same throughout the life of the series. The characters also were placed in what Frye calls "refrigerated deathlessness," remaining substantially the same throughout the series.[10] Because these elements remained unchanged and because a new script was needed three times a week for more than twenty years, there was a great deal of standardization and stereotyping. Standardization facilitated the easy construction of a program, and thus Fran Striker was able to claim, "I'll never run out of plots."[11] He explained his formula in the following manner:

(1) Establish a character.
(2) Give him a problem he can't solve.
(3) Explain why he can't solve it.
(4) The Lone Ranger learns about the problem and mixes in.
(5) The bad guy finds out that the Lone Ranger has become involved, and sets a trap for him.
(6) The Lone Ranger outfights or outwits the bad guy.
(7) The Lone Ranger solves the situation.
(8) All's well that ends well.[12]

Stereotyped characters were an essential aspect of this formula. Striker stated,

> If we deal with stereotyped characters the audience knows them and what to expect of them. This saves a lot of script time which can be used to develop the plot and build suspense. Rarely do we have a complicated personality or a surprise switch in character.[13]

There was a standard way of establishing whether a character was good or bad. Striker stated,

> When you get your "good" character, give him something to make people like him. . . . And the villain has got to be as "bad" as the other guy is "good." We don't have time to show why he's bad. . . . So what you do is open the show with "Scar" throwing a baby out the window or beating his horse. Something so people will immediately see that he's bad.[14]

Striker felt that his writing of "The Lone Ranger" was guided by the same principles as those which guided pulp fiction, "action, suspense, danger, action, mystery, action, action."[15] He felt that "The Lone Ranger," like the pulps, was a formula story in which "the good guy always wins and the bad guy always loses."[16] Pulp stories which were similar to "The Lone Ranger" were "mass production items, written to a rather rigid formula, never realistic, never disturbing, never disappointing."[17]

Harold Hersey, who spent thirty years as a pulp editor, discussed three essential qualities which he believed a professional pulp writer needed. The first was facility, "the ability to turn out quantities of material day in and day out, which also required rigid self-discipline." In

1939 Striker wrote 156 "Lone Ranger" scripts, 365 "Lone Ranger" cartoon strips, 12 "Lone Ranger" novels, 104 "Green Hornet" scripts, and 52 "Ned Jordan, Secret Agent" scripts. To do this he worked fourteen hours a day and was paid one third of a cent per word.

The second quality Hersey mentioned was consistency. According to Hersey, pulp editors "wanted the same product done in the same way time and again." All "Lone Ranger" programs are overtly similar.

Hersey's third quality was limited inventiveness. The writer could "vary the standard plot elements a bit, but never enough to disturb the reader's expectations." One can always anticipate the outcome of a "Lone Ranger" program. The listeners of "The Lone Ranger," like the readers of pulp magazines, "did not like to be surprised too much, for much of the pleasure came from anticipating correctly."[18]

A thriller drama which had very close ties to pulp magazines was "The Shadow." Like "The Lone Ranger," "The Shadow" had a long life and appeared in comics, big little books, toys, games, pulps, "and all the other paraphernalia associated with a commercially created folk-myth idol."[19]

While the creation of "The Lone Ranger" was clearly calculated, the origin of "The Shadow" was fortuitous. In the 1930-31 season CBS broadcast "Detective Story." This series derived its name from Street and Smith's Detective Story magazine, and the series was a dramatization of the

stories which appeared in the magazine.[20] The series was narrated by The Shadow, who spoke in a weird voice. In this series The Shadow was only a narrator and did not participate in the dramas. His distinctive voice appealed to the audience and attracted a great deal of fan mail. Street and Smith then began The Shadow magazine, and the title of the radio series was also changed to "The Shadow."[21] Both used The Shadow as the main character.

In the 1932-33 season the New York Times referred to The Shadow as "the mystery voice of the air. . . ." This series of "tales of the strange, the weird and the macabre . . ." dealt with "baffling occurrences in all parts of the world . . ." and revolved "around the sinister presence of The Shadow, whose identity remains unknown."[22]

"The Shadow" radio series diverged from The Shadow magazine. While the pulp Shadow used many disguises, most commonly assuming the identity of either Kent Allard or Lamont Cranston, the radio Shadow was always Lamont Cranston. In the pulps, The Shadow was an explorer-aviator-adventurer "whose powers were transferred from the ancient Tibetan master Ten T'ze and whose identity as the Avenger is known to only two Inca Indians sworn to eternal secrecy."[23] The radio Shadow was more of a man about town who had only one confidant, Margo Lane. Also, the radio Shadow hypnotized men so that they could not see him and did not use the "thundering automatic's blasting red-tipped flame," which

the pulp Shadow found necessary to employ.[24] The radio Shadow's method of operation, his ability to make himself invisible, was especially suited to the nonvisual medium.

"The Green Hornet's" origins differ from those of "The Lone Ranger" and "The Shadow." Its derivation from "The Lone Ranger" is the clearest example of a series arising from an earlier prototype. Both series were produced by Trendle-Campbell-Meurer, Inc. at WXYZ, and both were written primarily by Fran Striker. The stock company of actors used in "The Lone Ranger" was used in "The Green Hornet." Also, "The Lone Ranger" was directed by James Jewell and Charles Livingstone, as was "The Green Hornet."

The parallels between the two series are striking. Both featured exciting classical themes, similar opening announcements ("The Green Hornet Strikes Again" and "The Lone Ranger Rides Again") and similar characters. The Lone Ranger and the Green Hornet were both wealthy, they each wore masks, each had a sidekick, and each used superior transportation. Neither ever killed, and each fought crime outside of formal law enforcement agencies. Trendle was so deliberate in his patterning of the two programs that the two heroes were even relatives; the Lone Ranger had a nephew named Dan Reid, and Dan Reid's son was Britt Reid, the Green Hornet. In contrast to the Lone Ranger, the Green Hornet was the pursued as well as the pursuer, and he had a double identity.

"The Green Hornet" was clearly "The Lone Ranger" transplanted into the twentieth century. Britt Reid, "daring young publisher," assumes the disguise of the Green Hornet to hunt "the biggest of all game, public enemies that even the G-men cannot reach." These public enemies attempt to destroy "our America," and Reid "matches wits" with them, "risking his life that criminals and enemy spies will feel the weight of the law by the sting of the Green Hornet!" Trendle designed "The Green Hornet" with the same purpose he used to design "The Lone Ranger"--to be entertaining and to have a message. The similarity of the messages of both programs is obvious in "The Law and Order Round Table," a feature of "The Green Hornet" announced in "The Smuggler Signs His Name":

> Anncr: Your forum of discussion on vicious rackets, the clever men behind them who victimize you and your neighbors, and what he /the Green Hornet/ thinks you can do to remedy the situation. It's a feature for you and every high-minded citizen in this great country of ours.[25]

Both programs advocated punishing transgressors of the law of the land and represented patriotism as a virtue.

The Lone Ranger

Radio, as Nye states, "could never impart the powerful sense of place and time, as film and fiction could, that the Western needed."[26] In "The Lone Ranger,"[27] the setting is

rarely described in detail. For example, towns are never given a detailed description. Instead, the action occurs in a bar or a store, with no presentation of how these places look or sound. Similarly, the wilderness is rarely described. Instead, the listener is told only that the action takes place near an abandoned mine, a ghost town, etc. There is no attempt to portray the landscape. Only in "Kimberly Badlands" is a brief description of the landscape presented. The narrator tells us that the town of Kimberly straddled the railroad tracks. On the north were "arid badlands." On the south "trees grew thick in a well watered valley." Yet even this is a sparse description.

Though "The Lone Ranger" is set in the West, the most striking aspect of its setting is the conspicuous absence of the cattle culture. In the programs examined there are only three minor references to anything related to cattle. In "The Sheriff's Wife" a gang of outlaws robs Mort Powell's ranch house. In "The Gambler," the Lone Ranger goes into town disguised as a rancher, and in "The Wilson Brothers" he disguises himself as a wrangler. There are no references to cattle drives, feed yards, railheads, etc. Instead, the action occurs in and around small frontier towns.

"The Lone Ranger" is set, like all Westerns,

> at that point when savagery and lawlessness are in decline before the advancing wave of law and order, but are still strong enough to pose a local and momentarily significant challenge.[28]

In "The Lone Ranger" the town represents the advance of civilization into the "lawless frontier." These towns contain symbols of civilization like the bank in "The Goldmine," the store in "The Gambler," the courthouse in "The Wilson Brothers," the doctors in "The Gambler," and the lawyers in "The Hal and Ruth Creston Story." The town and its surroundings have not reached a level of civilization at which the town can control the criminal element. Local law enforcement is ineffective, and only the Lone Ranger, "who rode the length and breadth of seven states in the cause of justice," can maintain order.

Predominantly, the action occurs outside town, with brief excursions into the town. For example, in each of the programs examined, the Lone Ranger and Tonto are camped outside a town. In "The Gambler," "The Sheriff's Wife," and "The Gold Mine" Tonto goes into a town for supplies and learns of situations which require the intervention of the Lone Ranger. In "The Wilson Brothers" the Lone Ranger goes into town to be sure that two criminals have been convicted. While in town he learns that they have escaped. In "Kimberly Badlands" and "The Hal and Ruth Creston Story" Tonto and the Lone Ranger observe events which occur outside town but which are related to the town.

Only in "The Gambler" and "The Sheriff's Wife" does a large portion of the action occur in a town. In most of the programs, the plot originates in a town and then moves to

the wilderness. For example, in "The Gold Mine" a bank is robbed, and the pursuit of the criminals and their capture take place outside town. In "The Wilson Brothers" two criminals are tried at a courthouse in a small town, they escape from prison, and their pursuit and capture take place outside the town.

The setting of these programs in various parts of the wilderness demonstrates that the Lone Ranger has mobility to match that of the outlaws. He is not restricted to a certain town but is free to roam throughout the West. He can handle himself in the wilderness, as well as in a town. In both the town and the wilderness, the Lone Ranger is superior to the local law enforcement officials.

The characters in "The Lone Ranger" are like those in a Horatio Alger story; ". . . they lack subtlety" but "have the virtue of clarity."[29] In "The Lone Ranger" there is no neutrality or gradation of good or evil. Characters are either good or evil, and this opposition always terminates in the capitulation of the criminal and the triumph of virtue.

It is easy to ascertain the nature of a character by the sympathetic or unsympathetic treatment he receives. Such treatment generally consists of either positive or negative commentary by either the announcer or another character. Also, a character's own actions or words clearly indicate whether he is good or bad. These techniques are

combined within a program, as shown in the following example.

"The Wilson Brothers" opens with the announcer's description of the two Wilson brothers, who "for years . . . had laughed at the law and carried on their march of crime." After they have been sentenced to twenty years at hard labor for armed robbery and attempted murder, they state:

> Bob: Twenty years! No jail will hold us that long!
> Don: That's right. We'll get out of jail, Judge Holcomb, and when we do, we'll get you and every member of the jury.

With the aid of an accomplice, the Wilsons escape from prison. The Lone Ranger, who had gone into town because he "wanted to be sure that those crooks were convicted," learns of the escape, returns to camp, and tells Tonto. The following dialogue occurs:

> Tonto: You mean them crooks free again?
> Lone Ranger: Yes, they've escaped. They killed a guard and they've sworn to kill Judge Holcomb and every member of the jury.
> Tonto: Holcomb good judge.
> Lone Ranger: He'll be a dead judge unless we find the Wilson Brothers very soon.

In this example the roles of the characters are clear. The announcer describes the Wilsons as veteran criminals, the Wilsons reinforce this description by breaking out of jail and threatening the lives of Judge Holcomb and the jury, and the Lone Ranger's and Tonto's comments further emphasize

their criminal temperament. In contrast, we are told that Judge Holcomb is good, and it is imperative that his life be saved. Throughout "The Lone Ranger" characters consistently act in accordance with the manner in which they are described. The product of these techniques is extremely stereotyped characters.

The categorization of a character by another character is one of the most prevalent forms of stereotyping in "The Lone Ranger." In "The Gambler," a doctor's wife refers to the gambler who has threatened her husband as "a cold, calculating gambler." Tonto later states, "Me not like gambler. Him have mean look." The Lone Ranger passes judgement by stating, "Stockton could do without a gambler like Barry. It can't do without Dr. Lowell." In "The Gold Mine," the Lone Ranger and his nephew, Dan, stereotype the bank robber Spike Ross:

Lone Ranger: He's a notorious killer who'll take a chance at anything if there're big stakes involved.
Dan: He sure is tough-looking in that picture.
Lone Ranger: Spike Ross is just as tough as he looks, Dan.

Names and vocal quality also contribute to the stereotyping of a character. Bad characters have names like Wolf Korby, Spike Ross, Squint, and Jug. Good characters have names like Tom Richards, Doug Lowell, Hal Creston and Judge Holcomb. The bad characters generally have rough voices and use poor English. Good characters have pleasant voices, and

although they are largely inarticulate, they use better grammar than the criminals. (Tonto, a master of many Indian languages, somehow never was able to grasp English grammar.) Above all the other characters stands the proper and rather stiff English of the Lone Ranger. In a fight the following exchange occurs:

> Judd: You all right mister?
> Lone Ranger: I shall be as soon as I take care of this fellow Rusty. (Ugh-Blow)[30]

Because of the stereotyping of characters in "The Lone Ranger," characters in different programs are virtually interchangeable. The villains and good characters of one program are nearly identical to their counterparts in another program.

The villains in "The Lone Ranger" are all apparently ruthless. However, when confronted by the Lone Ranger, their cowardice is exposed. For example, in "The Wilson Brothers" Bart Henley suggests a plan to the Wilsons whereby they can kill Judge Holcomb:

> Bart: Now all you have to do is light the fuse to a keg of blasting powder and drop it on the tracks just ahead of the train. The train'll be blown off the ledge.
> Bob: Uh huh.
> Bart: Judge Holcomb will be on that train, and so will a lot of others. Many of 'em will be carrying considerable cash. They'd all be killed. River's shallow, you'll have plenty of time to make your way down to it and go through the pockets and bags of the people who are on the train.

Later Bart purposefully lies to the Lone Ranger to trick him and Tonto into boarding the train. When the Lone Ranger finally understands their trick, he confronts Bart, whom he reduces to a weakling:

> Lone Ranger: Talk! Talk, I said! (sound of a fight and a few blows) Will you talk?
> Bart: Don't hit me, don't hit me again! I'll talk.

The more ruthless the criminal, the more powerful the Lone Ranger appears when he forces the criminal to submit.

Later in "The Wilson Brothers" the Lone Ranger confronts the Wilson Brothers, who attempt to shoot him. Both of their shots go wild, while the Lone Ranger shoots one in the shoulder and the other in the arm. They are immediately reduced to blithering idiots and beg the Lone Ranger to save them from an impending explosion. The Lone Ranger's strength is contrasted with their weakness when he saves them:

> Anncr: Watching the outlaws carefully, the Lone Ranger grabbed the short stub of fuse. It burned his fingers. He ignored the pain and pulled the fuse out of the keg.

The good characters in "The Lone Ranger" are at the mercy of the criminals and are unable to deal with them without the aid of the Lone Ranger. In both "The Sheriff's Wife" and "The Gambler" good characters face moral dilemmas which they are unable to solve alone. However, the intervention of the Lone Ranger and his manipulation or influence

make it possible for the character to make the correct decision. In "The Gambler" Dr. Lowell hesitates to perform an operation because of a threat to his life. When the Lone Ranger commands, "Get your medical kit and come on! Every minute counts!" the doctor consents to operate. Later he hesitates again, and the Lone Ranger urges, "His life is in your hands, Dr. Lowell." Dr. Lowell replies, "All right, I'll do it." Later when Dr. Lowell walks down a deserted street, certain to face his enemy, he gains "courage thinking of the tall stranger, [the Lone Ranger] . . . the courage to face an issue now."

These characters possess positive attributes, but they are forced to rely on the resourcefulness and protection of the Lone Ranger. In all of the programs, the local law enforcement officials are unable to control the criminal element within their society. In both "The Wilson Brothers" and "The Gold Mine" the local sheriff and posse fail to capture the criminals, but the Lone Ranger and Tonto succeed in tracking them down and turning them over to the local officials. Thus, the Lone Ranger represents an external force which is able to restore order in a society which cannot do so itself.

The criminals symbolize "The violence, brutality, and ignorance which civilized society seeks to control and eliminate, , . ."[31] The good characters are their polar opposites and are unable to match the physical prowess of

the criminals. In simple terms, these programs all present an opposition between order and chaos, and the restoration of order depends upon the Lone Ranger.

Cawelti defines the Western hero as "the figure who resolves the conflict between pioneers and savages. Because there is a considerable range of complexity in the definition of the conflict, there is also considerable range in the characterization of the hero."[32] The conflict in "The Lone Ranger" is simple, and therefore so is the Lone Ranger. He does not have internal conflicts or ambiguous feelings. Rather, it is always clear what his motives and actions will be. He never deliberates or hesitates; his responses are always quick because he never questions what he must do.

The Lone Ranger's resourcefulness is not limited to physical prowess. In "The Sheriff's Wife" he manipulates criminals, and in "The Gambler" he demonstrates his knowledge of medicine. He is physically and mentally superior to the criminals he subdues, but he is definitely not omnipotent. In "The Wilson Brothers" the Lone Ranger notices three dirty plates and three dirty cups in the cabin where Bart Henley has been hiding the Wilsons. He accepts Bart's explanation that he does not like to do dishes, but that afternoon on the trail, the following exchange takes place:

Tonto: You got plenty on mind, Kemo Sabe?
Lone Ranger: Yes I have, Tonto. I've had something on my mind ever since I left that shack where Bart is living, but I don't know what it is.

Tonto: Ugh. What you mean?
Lone Ranger: Hard to explain, I saw something in that shack.
Tonto: Hmm, you see blasting powder.
Lone Ranger: That's easily accounted for. Bart is doing some mining.
Tonto: You see plenty dirty dish. . . .
Lone Ranger: Bart accounted for those too. Oh, there's something else.

Later at the evening meal Tonto asks,

Tonto: You still try to remember what you see?
Lone Ranger: Yes Tonto. Bart lied to me. I'm sure of it. I saw something that contradicts the story he told. I have a feeling that it was in his house that I saw it. Wish I could put my finger on it.

Finally, that night while riding, the Lone Ranger realizes that the three dirty dishes and cups mean that Bart has been hiding the Wilson brothers. Here, the Lone Ranger's fallibility appears calculated for the sole purpose of creating suspense by providing the audience with knowledge that the Lone Ranger lacks.

In each program, the criminals must submit to the Lone Ranger before being turned over to the law. In most instances the Lone Ranger turns the criminals over to the local sheriff for prosecution. However, in "The Gambler" the Lone Ranger, in addition to operating outside the law, also acts as judge. He decides not to turn a criminal in to the local sheriff for attempted murder because, "I think you've learned your lesson."

The Lone Ranger's dominant characteristic is his

self-righteous moral superiority. In "The Gambler" Jim Barry, who has threatened to kill Dr. Lowell if he ever operates again, is indignant when Dr. Lowell operates on him. The Lone Ranger tells Barry, "Your wife died because of your stubborn pigheadedness. . . . Now no one can be blamed for that but yourself. Now get that through your head and come to your senses!" Immediately heeding this reprimand, Barry apologizes to Dr. Lowell for making his life miserable for the last few years and for attempting to kill him. No other character in the series begins to possess the moral superiority of the Lone Ranger. In "The Sheriff's Wife" the Lone Ranger turns $3,000 of reward money over to the Sheriff to pay for his wife's operation, and the Sheriff states, "There ain't a fella I know of that'd do a thing like that, except one, and that's the Lone Ranger."

In a series as simplistic as "The Lone Ranger" it is imperative that Tonto, the sidekick, be in complete unanimity with the Lone Ranger. Tonto only gathers information (generally by going to town for supplies), reports it to the Lone Ranger, and then follows the Lone Ranger's plan of action. Tonto never suggests a plan of action, nor does he ever disagree with the Lone Ranger. He is a secondary character who serves primarily to engage the Lone Ranger in dialogue which is essential to the development of the plot.

Tonto also possesses some of the attributes of the Lone Ranger, as shown in this excerpt from "Kimberly Badlands":

> Anncr: Tonto somehow mustered the strength to gain his feet. He clung desperately to the pommel of his saddle. He rested for a moment, then placed one foot in a stirrup. Searing pain stabbed through his back, but he gritted his teeth and mounted.

Tonto's admiration for the Lone Ranger reflects those qualities which the creators of the series intended that the Lone Ranger project. Tonto encapsulates these qualities at the end of "The Hal and Ruth Creston Story":

> Tonto: Him heap plenty fine man, plenty loyal to friends, to country.

The dominant theme in "The Lone Ranger" is the triumph of good over evil and the exaltation of the virtues held by the good characters. Predominant among these virtues is hard work. Characters who attempt to acquire material wealth through dishonest methods are always punished. "The Sheriff's Wife" opens with the following pronouncement:

> Anncr: When the Western United States were first opened to settlers, the promise of easy wealth brought both honest men and criminals to the new territory. Both found that wealth could only be purchased by hard work. The criminals returned to their old habits.

The pioneer virtue is best expressed by Hal Creston, who, after travelling from Kansas to California and discovering that his inherited mine has given out, exclaims, "By golly, we came here to settle in Stone Ridge and that's what we'll do." Of course, in the end the hard work of Hal and all

other good characters is rewarded, while the criminals are punished.

The Shadow

"The Shadow" is set in an urban environment contemporary with the time the series was on the air.[33] The action occurs basically in two types of urban locations, chic locations (the opera house, the mayor's residence, an art gallery) and decaying areas of the city (a tea room, a taxidermist's shop, a run-down house near the waterfront). Crimes occur in both locations, and The Shadow moves freely in each. This range of locations emphasizes The Shadow's versatility. He is accustomed to the opera but is also familiar with the waterfront.

These settings are extremes, and so are the crimes that occur in them. In "Murders in Wax" the lives of prominent people (the Mayor, the District Attorney, and the Police Commissioner) are threatened by a political rival. In "Murder Underground" a series of murders occurs in a rat-infested vault on the waterfront. These are sensational crimes, partly because they deal with extreme elements of society. In "The Shadow" the crime against the average, middle class citizen is ignored.

The setting of a program can be restricted to one type of location or it can combine both types. In "The Tenor with the Broken Voice" the action occurs predominantly in

the opera house, with secondary action in Lamont's penthouse and the police commissioner's office. In "Murder Underground" the action occurs in and around a run-down house on the waterfront. In "Death is an Art" both types of locations are used. The program opens on the docks and progresses to an art gallery.

In both "The Shadow" and "The Lone Ranger" the sense of location is limited. In "The Lone Ranger" one rarely hears the sounds of the environment, a campfire crackling, crickets, or a piano in a bar. One hears more of the environment in "The Shadow," but this is inconsistent. Within a program there may be no sense of location in one scene, while in another the location may be strongly conveyed.

The antagonists in "The Shadow" are presented without any redeeming characteristics. "Murder Underground" features a greedy woman who kills for nickels. Her son is a hardened criminal with plans for expanding his theft racket. "The House of Horror" features a professor who plans to transfer the strength of a gorilla to women:

> These women will be possessed of a superhuman strength and cunning. At my bidding they will rob, pillage and even murder (sinister laugh). If my experiment turns out as I believe it will, we will perform many hundreds of transformations. Who knows? Perhaps, perhaps I say, we might even rule the world.

Later the professor turns on his assistant, whom he suspects

of having betrayed him:

Professor: I have a way of dealing with those who betray my trust.
Madame Santo: Professor! Professor! Put down that knife!

"The Tenor with the Broken Voice" features an antagonist who drops sand bags on people and attempts to burn down the opera house and then blow it up. After stabbing the night watchman he exclaims, "Now no one can stand in my path!" Prior to the discovery of the criminal, The Shadow refers to him as a "murderous madman" and leaves no doubt about the criminal's viciousness:

> The person who started this reign of terror will never stop until he is brought to justice. . . . The burning, blistering hate that motivates him would force him to strike again and again. . . .

In "The Shadow" as in "The Lone Ranger" dialogue is used extensively for stereotyping the characters. "Murder Underground" opens with an old woman and her son discussing how he will heist a shipment of silks. The dialogue establishes that he has hijacked shipments before. When the son discovers that his mother has a boarder, this exchange takes place:

Son: You're planning to drop that guy through the hole you got in the back wall and make him bust open the machines and hand you up the nickels. And then leave 'im for the rats.
Mother: Now look here, Son. . . .
Son: That's what ya done with the last guy.
Mother: He's just a boarder, Son.

> Son: Look, I'm running a million dollar business here, see. A million dollar business in hijacked goods. And you're gonna spoil the whole thing for a measly handful of nickels.

Occasionally, but not so frequently as in "The Lone Ranger," a character stereotypes another character by making a negative or positive comment about that character. For example, in "Murder Underground" Margo refers to the old lady as an "old crow."

Unlike the antagonists in "The Lone Ranger," who are generally turned over to the local sheriff for prosecution, the antagonists in "The Shadow" programs analyzed each meet their doom before the law can punish them. This generally happens through an ironic twist whereby they become victims of their own schemes. For example, in "Murder Underground" the criminals attempt to escape from The Shadow, and the mother falls into the vault filled with rats. The son attempts to pull her out and falls in too. In "The House of Horror," the professor and his assistant are killed by their gorilla.

Each program opens with the announcer's description of The Shadow. In fact, in this series this is the only time a character is described by the announcer:

> Anncr: The Shadow, Lamont Cranston, a man of wealth, a student of science, and a master of other people's minds, devotes his life to righting wrongs, protecting the innocent, and punishing the guilty. Cranston is known to the Underworld as The Shadow, never seen,

> only heard. His true identity is known only to his constant friend and aid, Margo Lane.

This description contains all of the essential attributes of The Shadow.

The Shadow is first and foremost an untiring guardian of law and order. In "The Tenor with the Broken Voice," when the opera house is beset by disasters, The Shadow confidently states, "As regards these calamities, you have my word as The Shadow that I will not rest until I have solved this mystery of the opera." In "The Tenor with the Broken Voice," when a tragedy occurs, this dialogue takes place:

> Lamont: This is no time to think, Margo. I'm going to investigate.
> Margo: Oh, Lamont, can The Shadow never rest?
> Lamont: Not as long as crime and outrage never rest.

Cranston's devotion to righting wrongs seems to border on obsession. His unflinching commitment to justice contributes to his superiority over others.

As a "man of wealth" Lamont Cranston is extremely influential. In "Murder Underground" a policeman recognizes Cranston, constantly refers to him as sir, and follows his orders unquestioningly. After the discovery of a corpse, Cranston asks the officer, "Did you get word through to the Commissioner that I wanted to have Magoney's death investigated?" In "Death is an Art" the point is made that

Cranston knows the owner of a prominent gallery.

Another attribute that contributes to Cranston's superiority is his uncanny ability to detect crime and to foresee the recurrence of a particular type of crime. In "Death is an Art" Lamont and Margo attend an exhibition of some extraordinarily life-like sculpture. Lamont recognizes one and states, "I have a strong suspicion that's not really a statue of Pencil John. I believe that is Pencil John." In "Murder Underground" Lamont senses a connection between the old woman and some deaths. This leads him to a gang of river pirates. In "Murders in Wax" after one murder, Lamont suspects that there may be more and queries,

> Doesn't it strike you that the substitution of the girl's body at the wax works in such a spectacular fashion may have some deeper significance than the mere bizarre effect?

He then deduces that this was only the first in a series of "vengeful murders." After a tragedy at the opera in "The Tenor with the Broken Voice," Lamont and Margo have the following exchange:

> Lamont: But Margo, I'm not quite sure that we've seen the end of that tragedy.
> Margo: Why, what do you mean, Lamont?
> Lamont: Well, just that a great tragedy invariably has repercussions. You might liken it to throwing a stone in a quiet pond. There's never just one ripple, but a wave of them.

Lamont's ability to piece evidence together is inextricably tied to his superiority over the police. Each of the

programs analyzed focuses on a crime or series of crimes which the police are unable to either detect, prevent or solve. "This is definitely a case for The Shadow," Commissioner Weston invariably exclaims. In each program, The Shadow is successful in solving the crime, removing the threat and restoring order to society. Prior to The Shadow's intervention, the police are incapable of keeping order in society.

The police are shown to be inferior to The Shadow in essentially two ways. The first involves The Shadow's solving a baffling crime without any assistance from the police. For example, in "The House of Horror" a debutante's disappearance has completely baffled the police. The Shadow investigates and discovers the girl and the mad professor's plot. In "Murder Underground" a series of murders and thefts along the waterfront have the police baffled. Though every "cop" is "combing the neighborhood," only The Shadow is able to locate both the river pirates and the murderer.

When The Shadow does work with the police, they assume a subservient posture and generally act under his direction. Any disagreement with The Shadow is voiced by Commissioner Weston and inevitably results in Weston's capitulation. For example, in "Murders In Wax" The Shadow tells Commissioner Weston that he suspects that a murder was only the first in a series. He also suggests a means whereby the police can prevent the other murders. Weston then states, "Now see

here Shadow, don't try to tell me how to run my department." When the District Attorney disappears, The Shadow suspects murder and suggests that the police look for him where the first body was found. Only when the police locate the D.A.'s body, does Commissioner Weston agree to follow The Shadow's plan. The Shadow captures the criminals, and Commissioner Weston states:

> Weston: I want to thank you heartily for this night's work.
> Shadow: I seek no credit, Commissioner.

In "The Tenor with the Broken Voice," The Shadow tells Weston, "There's catastrophe in the cards tonight. You can prevent it if you follow my instructions." Weston refuses to follow The Shadow's suggestion, and that night a fire occurs at the opera. Before the fire, the voice of The Shadow shouts instructions to clear the stage and to bring down the asbestos curtain. Commissioner Weston then shouts, "Pay no attention to that man!" The Shadow replies, "Possibly the citizens of this city have more faith in me than the Commissioner has." The audience voices its support for The Shadow, and the asbestos curtain is lowered, preventing the subsequent fire from spreading through the opera house. The next day Weston reluctantly admits that The Shadow has never failed him and that this case is one for The Shadow. The Shadow then gives the Commissioner instructions and tells him, "You must do as I say." After apprehending the criminal (with only minor help from the police), The Shadow states,

> Ladies and gentlemen, this is the last of the opera murders. The stone has sunk at last to the bottom of the pond and the ripples are ended. The curse of this opera and the dangers attached to its performance are ended. The people of this city may again enjoy the beauty of the music drama without fear of death.

In each of these programs it is clear that the police are incapable of preserving order, and it is only through The Shadow that order is maintained. The Shadow resembles the Lone Ranger in his ability to restore order in a society that cannot do so itself.

Unlike the Lone Ranger, The Shadow remains aloof from the criminals because he lets them bring about their own destruction, rather than turning them over to the police. In "The House of Horror" The Shadow sets the professor and his assistant against each other and watches impartially when they are killed by a gorilla. Only when the gorilla threatens Margo Lane does The Shadow directly interfere:

> Margo: Lamont! Lamont! He'll turn on us next!
> Shadow: Yes. Fortunately I'm prepared.
> Margo: Oh! He's coming toward me!
> Shadow: Don't move Margo! No you don't big boy! (sound of shots)

In "Murder Underground" the antagonists attempt to escape from The Shadow, and the mother falls into the vault filled with rats. The son attempts to pull her out and falls in also while The Shadow stands by. This method of resolution is a much quicker and more direct form of punishment than normal channels of justice. In fact, even Commissioner

Weston agrees with this method. In "Murders In Wax," after the antagonists die, Weston states, "Well, perhaps that's for the best."

Cranston's transformation into The Shadow does not entail a major shift in character; The Shadow is really just an invisible Cranston with a more mysterious voice. Both characters have the same intense passion for eliminating crime. Margo Lane freely refers to Lamont as The Shadow and to The Shadow as Lamont. Cranston assumes the disguise of The Shadow only when it is necessary. For example, Cranston investigates a series of deaths in "Murder Underground." After being placed in a vault full of rats, he becomes The Shadow. Another example occurs in "Murders in Wax." Cranston goes to a prison, and because he exposed the graft-ridden conditions a few years earlier, he must become The Shadow to get past the guards. Thus, the Cranston-Shadow combination does not involve a drastic change of identity like the transformation of the mild-mannered Clark Kent into Superman. Rather, Cranston is dedicated to fighting crime, and his disguise as The Shadow is just one of the methods he uses.

The secondary characters in "The Shadow" exist primarily to reveal something about the Cranston-Shadow character. Margo Lane, the "friend and aid," is really quite vacuous and generally is placed in a predicament from which The Shadow rescues her. Like Tonto, Margo is in complete

unanimity with the hero of the program. She follows Lamont's instructions without hesitation and neither questions him nor makes suggestions. Like Tonto, she helps further the plot by engaging Lamont in dialogue. Commissioner Weston exists to demonstrate the incompetence of the police, contrasted with The Shadow's capabilities. Weston appears to always be making the wrong decisions, and his refusal to follow The Shadow's advice always results in catastrophe.

The theme of "The Shadow" is stated succinctly at the end of each program:

> The weed of crime bears bitter fruit.
> Crime does not pay. The Shadow knows!

In "The Shadow" the fruit of crime always poisons the criminal.

The Green Hornet

Like "The Shadow," "The Green Hornet" is set in an urban environment that is contemporary with the time the series was on the air.[34] However, unlike the action in "The Shadow," the action in "The Green Hornet" spans the whole urban environment. The treatment of setting in "The Green Hornet" follows the treatment of setting in its prototype, "The Lone Ranger;" as in "The Lone Ranger" descriptions of setting are generally absent.

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becomes secondary to the need for his intervention somewhere. Similarly, in "The Green Hornet" the location is subordinate to the need, somewhere in the city, for the intervention of the Green Hornet.

The undeveloped law enforcement in the West of the 1870s required the Lone Ranger's assistance. The contrastingly complex law enforcement procedures of the twentieth century urban setting require the assistance of the Green Hornet. In this setting legal restraints like constitutional rights and provisions for the admissability of evidence hamper the swift administration of justice. Because of these restraints, the police are unable to solve or prevent certain crimes, and only the Green Hornet, using extralegal methods, can do so.

The police restrictions and the necessity for the intervention of the Green Hornet are dominant characteristics of each of the "Green Hornet" programs analyzed. For example, in "The Smuggler Signs His Name" a customs inspector suspects a smuggling racket. A reporter asks him, "Well, what are you going to do?" Because of diplomatic immunity the inspector replies, "Me? I can't do a thing!" "The Ghost Who Talked Too Much" is about a medium who has wealthy widows invest in worthless stock. Though the police have had complaints about this operation, "the law can't prove a thing!" In "Pretenders to the Throne" Britt Reid gives the raison d'etre of the Green Hornet: "If the police

are hamstrung and can't end this gang war by legal means, then the Green Hornet will try his own methods to do it!" Unlike "The Shadow," in which constitutional rights or due process are never mentioned, "The Green Hornet" presents these as a threatening limitation to twentieth century law enforcement. In "Pretenders to the Throne" when it is suggested that the police solve a crime problem quickly by bashing in some heads, the police commissioner states, "You can't beat up people, even suspected criminals, simply because you think they may do something. They have rights, and they have the lawyers who know how to insure those rights."

Like "The Lone Ranger" and "The Shadow," "The Green Hornet" portrays a clear opposition between the protagonist and the antagonists. However, "The Green Hornet" also includes a diverse cast of secondary characters. Many of these characters are associated with Reid's newspaper, The Daily Sentinel, and the most distinctive of these characters is Michael Axford, an Irish reporter. Axford's accent makes him distinctive ("That's the car of the Green Harnet"), but he is also the subject of ridicule by other characters. In "The Smuggler Signs His Name," Axford and Snead, another reporter, go to the customs house. Snead asks Axford if he knows what the customs office is:

> Axford: The customs office is where, ah, (pause) it's where, um, eh, well,

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golly, it's where the customs inspectors hang out.
Snead: Surprise. You do know something.
Axford: And if that ain't the answer I ain't (pause). . . . Holy crow, you mean I hit it right?

Snead then tells Axford that customs is where people make their declarations:

Axford: Declarations of Independence?
Snead: No, you sap!

This injection of humor and caricature is totally alien to the pompous seriousness of "The Lone Ranger."[35]

The dominant trait of the antagonists in "The Green Hornet" is greed, or the desire to accumulate wealth and power by illegal methods. For example, in "The Ghost Who Talked Too Much," a medium has wealthy widows invest in worthless stock, bringing him and his partner fantastic profits. In "The Smuggler Signs His Name" a foreign diplomat runs a smuggling ring which illegally imports lace handkerchiefs. In "Bullets and Bluff" a corrupt political machine, defeated in a recent election, attempts to remain in power by blackmailing the newly elected mayor. "Pretenders to the Throne" features a gang war backed by crooked politicians. All of these antagonists are virtually identical due to stereotyping. They are presented without any redeeming qualities, and each antagonist is immediately identifiable. "The Green Hornet" uses the same techniques for describing characters as does "The Lone Ranger," and its characters are as simple and as polarized as those in "The

Lone Ranger."

The same untiring devotion to order and the same sense of mission that are evident in the Lone Ranger are evident in the Green Hornet. Like the Lone Ranger, the Green Hornet never questions what he must do; his responses are quick and easily anticipated. The Green Hornet, however, depends much more on mental acumen than the Lone Ranger. His skill lies not in overpowering criminals physically, but in manipulating them into situations in which the police can capture them.

Two outstanding qualities distinguish the Green Hornet from the Lone Ranger. First, unlike the Lone Ranger, the Green Hornet is generally considered a criminal by law enforcement agents. Secondly, unlike the Lone Ranger, the Green Hornet has a dual identity which makes him slightly more complex.

In addition to pursuing criminals, the Green Hornet is also pursued by the police. Because of his mask, the Lone Ranger is often suspected of being a criminal, but by the end of each program his virtue is clearly established. However, at the end of "The Green Hornet" programs, the Hornet continues to be sought as a criminal. For example, at the beginning of "Bullets and Bluff" a character states, "The Green Hornet is the biggest crook that ever ran loose." At the conclusion, the police are still looking for the Green Hornet, and Axford tells Britt Reid that if only the Hornet

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had been captured there would be no loose ends in this tale of corruption.

The Green Hornet uses the police's suspicion of him to help them capture criminals. In each program, the Hornet cunningly manipulates events so that the police, while pursuing him, stumble upon evidence which will enable them to convict the criminals. For example, in "The Ghost Who Talked Too Much" the Green Hornet causes a criminal to suspect his partner. Consequently, the two criminals argue over the details of their operation, and the Green Hornet secretly records their conversation. The police arrive, expecting to find only the Green Hornet, but they find the two criminals and the recording. The police say that the record will be admissible in court, and "for once in his life the Green Hornet's done a good turn for the police department." In this instance the police recognize the contribution of the Green Hornet, but they usually suspect that he is tied in with the criminals and want to capture him. At a typical conclusion a newsboy shouts, "Extra, Extra, Police Capture Criminals, Hornet Still on the Loose!"

Although the Reid-Hornet character leads a double life, he is opposed to crime no matter which identity he assumes. Like Cranston, Reid, the young, urbane and wealthy newspaper publisher, is also a crusader against crime. In "The Smuggler Signs His Name" Reid's editor states, "Reid, can't you turn anyplace without running into a racket of some kind?"

Reid, seemingly resigned to the fact that his fight against crime is an untiring one, states, "I'm afraid not. . . ." The editor says, "Everyplace you look somebody is raking in the chips." Reid responds, "And doing it by stacking the cards." In "Bullets and Bluff" Reid uses The Daily Sentinel to discredit a corrupt political machine, and to back an honest candidate. When the candidate faces blackmail by the machine, Reid states, "I know what my dad would tell you to do. He'd tell you that you have the backing of The Daily Sentinel because you are a fighter. He'd say, 'Fight to the finish.' We'll stick with you."

Like Lamont Cranston, Britt Reid disguises himself to fight crime. However, unlike The Shadow, who dispassionately watches the antagonists meet their doom, the Green Hornet always arranges things so that the antagonists are captured by the police and then punished. Typically, the Green Hornet uses a gas gun to subdue the criminals (similar to the Lone Ranger, who never shoots to kill) until the police arrive and find the unconscious criminals and the incriminating evidence which the Hornet has procured.

The Green Hornet possesses the Lone Ranger's superiority to criminals. In "Pretenders to the Throne" the announcer states, "The mobsters fell to the floor unconscious. Their few shots went wild, landing nowhere near the Green Hornet." It is easy to imagine this line in a "Lone Ranger" program, with only the names altered.

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The Green Hornet is also superior to the local police. He constantly evades their traps, and it is only through their pursuit of him that they capture criminals, complete with evidence which he has obtained. Their pursuit of him is also totally dependent on information which he provides. For example, in "The Ghost Who Talked Too Much" the police receive an anonymous telephone call (from the Green Hornet) telling them where they can find the Green Hornet. At this location they find the criminals. In "The Smuggler Signs His Name" the police receive an anonymous call (again from the Green Hornet) telling them where they can find the Green Hornet. Again, at this location they discover a smuggling ring. The Green Hornet manipulates the criminals, obtains evidence, and then literally hands it to the police.

The function of Reid's valet, Kato, is identical to that of Tonto. Kato's knowledge of chemistry and other skills makes him more advanced than Tonto, yet the two characters are similar in their compatibility with their masters and their settings. Kato's knowledge of chemistry is entirely appropriate and useful in a twentieth century setting, while Tonto's skill at tracking is appropriate and useful in a nineteenth century setting. Both characters engage the protagonist in dialogue, and each follows his master unquestioningly. The following lines spoken by Tonto and Kato demonstrate how similar they are:

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Tonto: You got plenty on mind, Kemo Sabe?
Kato: What you think of, Mr. Britt?

The theme of "The Green Hornet" is identical to that of "The Lone Ranger" with the exception that the virtue of hard work is not extolled. In "The Lone Ranger" a character has a problem he cannot solve. Through persistence and the intervention of the Lone Ranger, the problem is solved, and the character goes on to financial success. In "The Green Hornet" society, rather than a single character, has a problem which its law enforcement agents cannot solve. Because there is no single character or group of characters who can be rewarded, there is no exaltation of the value of hard work. Instead, the focus is on the punishment of criminals and the betterment of society by eliminating crime. The rewarding of an individual for his hard work is absent in the twentieth century setting of "The Green Hornet," in which the individual is overshadowed by the complexity of urban society.

In his discussion of fictional modes, Frye states that fiction may be classified by the hero's power of action. Of the romantic hero he says,

> If superior in degree to other men and to his environment, the hero is the typical hero of romance, whose actions are marvelous but who is himself identified as a human being. The hero of romance moves in a world in which the ordinary laws of nature are slightly suspended: prodigies of courage and endurance, unnatural to us, are natural to him, and enchanted weapons . . . violate no rule of probability once the postulates of romance have been established.[36]

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Each of the heroes discussed in this chapter fits Frye's definition. They are "superior in degree," and yet they are also human. They are more powerful and resourceful than common men but not so superior that they appear to be divine. Their world is recognizable, yet they transcend "slightly" the "ordinary laws of nature. . . ."

Perhaps the most important aspect of each of these series is the opposition between good and evil. Frye states that the "central form of romance is dialectical: everything is focused on a conflict between the hero and his enemy. . . ."[37] The characters in these series follow this structure; they are either good or bad, either for the hero or against him. The consequence of this structure is "that subtlety and complexity are not much favored."[38]

Parker made some observations about "The Lone Ranger" that are true for "The Shadow" and "The Green Hornet." He stated that based on the characters, action, and theme of "The Lone Ranger," the listener may preceive that

> the world is two-valued; people are either good or bad. Conduct is either right or wrong. . . . Legal law enforcement is clumsy and ineffective. . . . Apprehend the criminal and you solve the crime problem. . . . If one's cause is righteous one may determine one's own conduct without reference to legal authority.[39]

All of the series presented in this chapter are alike in their presentation of polar values, inefficient law enforcement, and superior heroes who transcend established authority.

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CHAPTER III

THE DETECTIVE

"The private eye is admittedly an exaggeration--a fantasy. But at least he's an exaggeration of the possible."

--Raymond Chandler[1]

On Monday, October 20, 1930 the first detective series with continuing characters premiered on WEAF, New York. "The Adventures of Sherlock Holmes" inaugurated a type of thriller series that eventually dominated the thriller genre in the 1940s.[2]

The peak popularity of the radio detective in the 1940s followed the popularity of pulp and novel detectives in the 1930s. The 1930s were clearly an era of successful detective stories. One quarter of the new novels published in the 1930s were mysteries featuring a detective. In the mid-1930s there were also two hundred pulps. Many of these featured detectives, with the "hard-boiled dick" predominant.

The detective series is an excellent example of radio's appropriation of material which had been successful in other media. Many of the radio detectives originally appeared in print and, as Nye states, "Practically every detective in

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popular fiction showed up on the air. . . ."[3] Even those detectives who were created for radio were often obviously patterned after a prototype who had first appeared in print.

In the transition to radio, popular detectives (Sam Spade, for example) were radically changed. The result was that "readers . . . would be hard put to recognize their favorites after the face-lifting routine of radio."[4] This "face-lifting routine" consisted of removing any offensive habits (such as Sherlock Holmes' use of cocaine) and generally cleaning the detective up. The radio detective series were similar to pulp detective stories in the sense that they were "mass production items, written to a rather rigid formula, never realistic, never disturbing, never disappointing."[5]

Although the detective story is a nineteenth century creation, "its antecedents lie deep in antiquity."[6] Howard Haycraft states:

> Puzzle stories, mystery stories, crime stories, and stories of deduction and analysis have existed since the earliest times--and the detective story is closely related to them all. Yet the detective story itself is purely a development of the modern age.[7]

Obviously there could not be a detective story until there were detectives, and these did not appear until the nineteenth century.

Poe's three stories "The Murders in the Rue Morgue" (1841), "The Mystery of Marie Roget" (1842-43), and "The

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Purloined Letter" (1845) are generally agreed to be the first detective stories. Robert Lowndes states, "Even if some of the elements [of the detective story] can be traced back to writers predating Poe, he was the first to put them all together. . . ."[8] J. R. Christopher states that "the inspiration for the genre was Poe's, and a large number of the traditions lead back to him."[9] Nye concurs and states that Poe created "a form of fiction so classically complete that the principles he established still to a large extent govern it."[10]

Poe's detective, Dupin, "The brilliant, eccentric amateur . . . , solves by rational analysis a crime that baffled the police" and "explains it to a puzzled friend who records it for the reader."[11] With Dupin, Poe established a pattern which the next great practioner of the form, Sir Arthur Conan Doyle, followed in the creation of Sherlock Holmes. Doyle modified Poe's style and formula somewhat, but he was still deeply indebted to Poe. For example, in Doyle's "The Adventure of the Speckled Band," "the atmosphere of the story was completely Doyle's. . . . The type of problem, however, (essentially a locked room story), was originally of Poe's design."[12] Haycraft states, "Aside from his masterly creation of character, little real originality or inventiveness can be claimed for Doyle."[13]

Following the popularity of the Sherlock Holmes stories in the late 1880s and early 1890s, there was "a veritable

epidemic of detective stories."[14] At the turn of the century "the rules . . . were well set, conventions agreed upon, the basic Poe-Doyle pattern accepted by author and reader without argument. A number of skillful practitioners continued doing (and some did it better) what others had done, finding no reason to change the formula."[15]

The conventions established in the Poe-Doyle formula included "the detective-figure, the brilliantly logical, highly individualized amateur, . . . the blundering police, the admiringly obtuse friend, and the almost equally brilliant criminal adversary."[16] The crime

> existed to be solved; the approach of both writer and reader to crime (as Dupin and Holmes showed) was detached, neutral, removed. Whatever the crime (even murder, the worst one), the point was that it disturbed and threatened social order and security. The detective's function, in which the reader shared, was to set the balance right again by solving the crime and repairing the intrusion.[17]

The greatest modification of this formula occurred in the late 1920s and early 1930s with a group of writers who wrote for Black Mask, a pulp magazine. Black Mask, a Warner publication established in 1920, became "the Ace of Aces, the goal of all pulp writers was Black Mask. The elite of the elite were the Black Mask writers."[18] Under the direction of Joseph T. Shaw, who became editor in 1926, Black Mask began departing from the Poe-Doyle pattern. Publishing Carroll John Daly's "Race Williams" stories and Dashiell

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Hammett's "Continental Op" stories, Black Mask was soon recognized as the leader of the "hard-boiled dick" school of detective fiction.

Shaw believed that Hammett's stories were excellent models for other writers. They contained "simplicity for the sake of clarity, plausibility, and belief." Shaw also believed that "action is meaningless unless it involves recognizable human characters in three-dimensional form."[19] He suggested to new Black Mask writers:

> Prune and cut, don't use a single word that you can do without. Read Hammett, Gardner, Nebel, Daly. Try to write like them.[20]

The Black Mask writers departed radically from the Poe-Doyle tradition in their creation of hard-boiled detectives, characters who possessed

> courage, physical strength, indestructibility, indifference to danger and death, a knightly attitude, celibacy, a measure of violence, and a sense of justice. . . ."[21]

The world these characters moved in was, as Raymond Chandler stated, "filled with the smell of fear."[22] Undoubtedly, World War I and the social conditions in the twenties and thirties had an impact on these writers. The tone and theme of the "hard-boiled dick" was certainly tied to the times.

The school broke out of the established conventions, as Chandler concisely expressed in his dedication of Five Murders:

> For Joseph Thompson Shaw with affection and respect, and in memory of the time when we

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> were trying to get murder away from the upper classes, the weekend house party and the vicar's rose-garden, and back to the people who are really good at it.[23]

Writing about the detective stories which followed the Poe-Doyle pattern, William Aydelotte stated,

> The charm of detective stories lies neither in originality nor artistic merit, though they may possess both these qualities. It consists rather in the repetition of a formula that through trial and error has been found pleasing.[24]

These stories are pleasing because they present "a view of life which is agreeable and reassuring."[25] Problems and solutions are simplified, and there is

> an ordered world obedient to fixed laws. The outcome is certain and the criminal will without fail be beaten by the detective. In this world, man has power to control his own affairs and the problems of life can be mastered by human agency.[26]

The "hard-boiled dick" moved away from this simple world of the untiring, infallible character pitted against evil, into a world of continual disorder and uncertainty. One "cannot plan for it; one can only adjust to it, and in the end it is probably enough to have taken care of yourself."[27] The Black Mask style of writing lost its popularity in the late 1930s, but because it broke with tradition, the detective story was freed from mere repetition of the Poe-Doyle formula.

The appearance of certain detectives on radio followed chronologically the appearance of their prototypes in print.

Detectives of the Poe-Doyle formula appeared first throughout the 1930s, and the "hard-boiled dicks" began to appear in the mid-1940s.

The Adventures of Sherlock Holmes

As stated earlier, Sherlock Holmes was the first detective to be presented in a series with continuing characters. Originally the series presented Doyle's stories, adapted for radio by Edith Meiser. Later, Dennis Green, Anthony Boucher, and Leslie Charteris (using the pseudonym Bruce Taylor) adapted some of Doyle's stories for some programs and completely departed from the stories for other programs.[28]

Of all the radio detective series "The Adventures of Sherlock Holmes" has the most romantic setting. The setting is removed to a radically different time and place, London in the late 1880s and 1890s. Clearly, this promotes escapism, which contributed to the series' success. Nigel Bruce, who played Watson to Basil Rathbone's Holmes, stated that the series was

> a tonic for today's stresses. . . . The London of the Nineties with its rolling cobblestones and its open landaus can be re-created in imagination almost as if the reality of bombing planes were yet to be experienced. . . . Our plays appeal to the old who remember with fondness and envy the good old days and to the young who never knew them and wish they had.[29]

There is little attempt in this series to convey a sense of setting; the listener must rely almost exclusively upon his imagination to "re-create" London in the late nineteenth century. "The Case of the Missing Submarine Plans" opens with Watson stating that fog reminds him of one of Holmes' cases, which took place in 1895. A flashback to 1895 then occurs, and the listener must create the scene himself. There are a few references in the dialogue to uniquely British things such as Parliament, Lexington Garden, and the underground, but there is no attempt to describe in detail buildings, streets, or even the famous Baker Street lodgings. Certainly the actors' accents impart a sense of the style of the time and place, but verbal descriptions or sound effects (such as carriages on cobblestone) are absent.

"The Adventures of Sherlock Holmes" presents a strong opposition between good and evil represented respectively by Sherlock Holmes and nefarious criminals like Professor Moriarty. The criminals clearly represent threats to social order, and the crimes they commit disturb that order. By solving the crime, Holmes serves a function similar to the protagonists in the previous chapter, because he restores order in society.

In the radio series Holmes is presented without many of the eccentricities which distinguished the original character. Only his less controversial characteristics such as

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his desire in "The Blue Carbuncle" to spend an evening writing a monograph entitled "An Analysis of Teethmarks on Pipe Stems with Particular Regard to Indicated Character," are presented. In comparison to the original character, the Holmes of radio is flat and dull. The radio series concentrated on Holmes' skill in observation and deduction and largely ignored any of the other attributes of the original character.

Holmes' skill in observation and deduction is displayed prominently throughout each program. From minute details he is able to reach enlightening conclusions. For example, in "The Blue Carbuncle" Holmes deduces from a letter that Moriarty is involved:

> Though it's a false hand, I'd know that characteristic M in "My Dear Whiticomb." I've seen it too often at the beginning of a signature. It's Moriarty.

In "A Scandal in Bohemia" Holmes deduces from a note where the paper on which the note is written was made, and from the construction of a sentence he deduces the nationality of the writer.

Holmes is elevated above all other characters, particularly the police. He is called upon to solve mysteries which he alone can solve. For example, in "The Case of the Missing Submarine Plans" Holmes, a private citizen, is called on to recover the government plans for a submarine which "would completely revolutionize naval warfare." This

case is of extreme importance as Mycroft Holmes points out:

> You may laugh, Sherlock, but this country won't be safe until they are recovered. . . . To recover those papers is imperative. The peace of Europe depends on it.

The gravity of a case like this one demands the most skilled detective in the country. Having been asked to solve many such cases, Holmes has acquired a reputation as the best.

Holmes also demonstrates skill in delicate situations. For example, in "A Scandal in Bohemia" a European king admits to Holmes that seeing a former female companion will be "something of an ordeal." Holmes states, "Then I suggest that you let me do the talking, Your Majesty. I think I know how to handle the lady." In "The Blue Carbuncle," Watson hands out diamonds and rubies to small children by mistake. He states, "I can't understand it. I wish Holmes were here. . . ." Holmes arrives and by giving more appropriate gifts to the children in exchange for the gems, corrects the situation without hurting the children's feelings.

The subjugation of the police to Holmes is exemplified by Holmes' relationship with Inspector La Strade. In "The Blue Carbuncle" Holmes sends for La Strade. The Inspector arrives and tells him that Scotland Yard should have been in on the case from the very first. Holmes admonishes him, "La Strade, this is no time for post-mortems." When La Strade suggests an approach to the case, Holmes disapprovingly

states, "Use a little subtlety." When Holmes gives his instructions for the apprehension of a group of Moriarty's henchmen, the following takes place:

> Holmes: Don't arrest them until you get them outside, La Strade. I don't want to frighten the children.
> La Strade: Right you are Mr. Holmes. We're ready. Just give us the word and we'll go in and get them.

The following occurs after the criminals have been apprehended:

> Holmes: La Strade, take them to Scotland Yard and prefer charges. I'll be over in a little while and give evidence.
> La Strade: Right you are, sir.

The subservience and ineptness of the police force reinforce the unique "excellence of the detective, his ability to do things nobody else can do."[30]

Most of the characters in this series are used to reveal something about Holmes. Obviously the dense Watson and the gauche La Strade only heighten Holmes' perceptiveness and gentlemanly qualities. However, the criminals reveal things about Holmes which are more important to the function of these stories. First, the criminals give Holmes the opportunity to fully demonstrate his skills. Secondly, the more cunning and skillful the criminals are, the more powerful Holmes seems when he defeats them. A brilliant adversary like Moriarty can commit a seemingly perfect crime, but Holmes is the only person who can detect the

flaws in such crimes. If the criminal seems formidable, "that simply enhances the relief we feel when he gets beaten. . . ."[31]

Holmes is almost always infallible in this series. Eventually it becomes impossible to dispute his claim, "I am Sherlock Holmes, and I know everything," because he appears so infallible. "A Scandal in Bohemia," however, shows that Holmes can err. When he attempts to obtain an incriminating photograph, Holmes is outsmarted by a woman. Watson, totally astonished, states, "Great Scot! She was much more clever than you thought, Holmes." Holmes responds, expressing admiration for her, "What a woman, Watson. What a woman! What a magnificent woman! She fooled me completely." Though his client is satisfied with the outcome of the case, someone clearly gets the better of Holmes this time. This program is, of course, an exception, and Holmes' defeat does not seriously tarnish his image.

The listener is intimately involved with the development of each case in this series because Holmes externalizes all of his questions, his deductive processes, and his conclusions. For example, in "The Case of the Missing Submarine Plans" when Holmes is presented with the case, he outlines explicitly each question which must be answered to solve the case:

> Why did Cadogan West take the papers? How did he die? How did his body reach the

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> place where it was found, and where are the missing papers?

As Holmes attempts to answer these questions he verbalizes the process he uses. He determines that Cadogan West was killed and placed on an underground railway car:

> Consider the facts: A. The curve in the tracks. The body is found at the spot where the train pitches and sways as it comes around the point. B. There's no ticket. C. There were no signs of bleeding on the line because the body had bled elsewhere.

This process continues until Holmes has trapped the criminal, whereupon he explains completely the commission of the crime:

> So you took an impression of your brother's key, opened the safe and procured the papers. Cadogan West saw you leave the building, followed you here, and you killed him.

Holmes accentuates his prominence in this way by monopolizing the entire process of solving the crime--from questions, to evidence to conclusions.

Sherlock Holmes resembles the protagonists discussed in the previous chapter in his ability to restore order. However, in the restoration of order, morality does not take precedence. Holmes' triumph is not based on moral virtues, but rather on intellectual prowess. These programs do not portray merely the conflict between good and evil. Instead, there is a contest in which the opponents are almost equally matched in intellectual ability.

The order that is threatened in "The Adventures of Sherlock Holmes" is specifically the social order of the elite. In "A Scandal in Bohemia" Holmes' client is a European king. In "The Blue Carbuncle" Holmes assists Lord Whitticomb. The importance of these clients and cases lends Holmes an air of prestige. His services are indispensible to the upper class.

Mr. Keen, Tracer of Lost Persons

Similar to "The Adventures of Sherlock Holmes," "Mr. Keen, Tracer of Lost Persons" deals with crimes directed against the upper classes. Mr. Keen, like Holmes, is called to solve crimes which disrupt and threaten the lives of the elite.[32]

This series takes place in and around New York City at a time contemporary with the broadcasting of the series. The action of each program takes place in a chic setting. For example, "The Case of Murder and the Revengeful Ghost" takes place in "a well-to-do home in the suburbs of New York." "The Case of the Rushville Murder" takes place in the Rushville, New Jersey home of a wealthy and well known physician and psychiatrist. Other than brief descriptions like these there is no attempt to convey a sense of location. The setting reflects the importance and social position of the people involved in the crimes.

This series is a slight modification of the classic

Poe-Doyle formula. Although Mr. Keen is a professional, he uses dispassionate logic and extreme attention to detail and is considered the only person capable of solving the crimes in the programs. The series also embodies the classic narrative pattern of the detective story: A crime is committed which totally baffles the police. Mr. Keen is engaged and begins to gather evidence. Suspicion is directed at several characters, and finally Mr. Keen reveals the real criminal. Mr. Keen then recapitulates all of the events and explains the motive.

"The Case of Murder and the Revengeful Ghost" is an excellent example of this pattern. The opening scene establishes the setting and the crime:

Anncr: Our scene opens in a well-to-do home in the suburbs of New York. It is late in the evening as the tall, good-looking man opens the door to one of the rooms. He crosses to his desk in semi-darkness. Suddenly he sees a sinister figure, a figure that instills horror in his heart.

Ivar Stacy: What? What are you? A phantom or a human being? Lift your head and show your face! You! You've come to carry out your threat. No, I don't believe you'd murder me. You can't! Don't come near me! No. Aghhh! (Sound of body dropping to the floor)

Because the police are unable to solve this murder, Ivar Stacy's fiancée calls in Mr. Keen. He begins to investigate, and circumstances cast suspicion on several

characters. For example, Stacy's fiancée believes that Stacy was murdered by his wife's ghost. Mr. Keen sees a ghost-like figure peering through a window at Stacy's home. He follows the figure and discovers that it is really Miss Fairchild, Stacy's cousin. Since Stacy had her committed to a mental institution, she clearly has a motive for murder--revenge. Through Miss Fairchild (who is deranged--another excellent reason to suspect her), Mr. Keen learns that two other characters also had excellent motives for murdering Stacy.

Through attention to detail--in this instance by noticing doodles on a small sheet of paper--Mr. Keen develops a theory. He gathers more evidence and tricks one of the suspects into doodling. The doodling matches that found on the first sheet of paper, and Mr. Keen confronts the criminal with this and other evidence. The criminal denies the charge and defiantly pulls out a knife. However, after Mr. Keen fully explains the motive to the criminal, he admits his guilt:

> Barnes: All right, I'll admit it. I killed Stacy. He forced me out of the firm. But that wasn't the thing that really drove me crazy. It was losing you, Leona. . . .
>
> Mr. Keen: So you broke into Ivar Stacy's house and waited for him to return with a nine-inch knife in your hand after masquerading as his wife's ghost. You evidently knew about the threat she made that she'd return from the dead and kill him if he ever tried to remarry.

Barnes: Yes, I knew. But first I tried to frighten Stacy away from Leona by appearing as his wife's ghost. When that didn't work, I used another method.

Mr. Keen: Yes, murder planned in a cruel, remorseless fashion. But you gave yourself away when you scribbled idly on that pad of paper while waiting for your victim to arrive.

The mysterious appearance of a ghost, the identity of the murderer, and the motive for murder are each given full, logical explanations in this final scene. In the conclusion of each "Mr. Keen" program Mr. Keen, after presenting the evidence, obtains an admission of guilt from the criminal, and each essential question is given a logical explanation.

Although Mr. Keen uses the same dispassionate logic as Sherlock Holmes, he does not analyze the evidence aloud. Instead, he builds suspense by not explaining his conclusions until the final scene. With Holmes, the listener shares in the deductive process whenever a clue is obtained. With Mr. Keen, the listener is aware that a clue has been discovered but does not share in the initial analysis.

Mr. Keen is a skillful and perceptive investigator, but he does not project superiority or arrogance. When presented with "The Bride and Groom Murder Case," he states humbly, "We'll do our utmost." Mr. Keen's humility distinguishes him from The Shadow and the Lone Ranger, who always claim that they <u>will</u> solve the crime. Though he always solves the crime (which the police are unable to solve), Mr.

Keen does not project infallibility. The police in this series are not made to look inept in order to make Mr. Keen look superior. Instead, the police are referred to only when Mr. Keen is given a case "which the police were unable to solve." Nevertheless, Mr. Keen appears to be the only one who can restore social order.

In each program Mr. Keen is recognized as "the famous investigator," but his reputation is balanced by his paternal, benevolent manner. The "kindly old investigator" is an appropriate description, since Mr. Keen seems to be truly concerned about his clients. In "The Bride and Groom Murder Case," after learning of a murder, Mr. Keen counsels his client, "You mustn't let this tragedy ruin your own life, Roy. You're young. You've got to live with your sorrow." When another character accuses Roy of murder, Mr. Keen, with a gentlemanly sense of fair play states, "Your accusation is a grave one, Mr. Warrick, and in order to be fair to Roy Farnham, I think I must tell him about it." Mr. Keen is the complete opposite of the cynical "hard-boiled dick."

In "Mr. Keen" the secondary characters are not clearly good or evil. They possess both positive and negative traits. Many characters are initially suspected of committing a crime (and shown to have a good motive) but are later cleared. This is an integral aspect of the development of the plot. For example, in "The Bride and Groom Murder Case" as the plot progresses, different characters are suspected.

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Initially, Roy Farnham, who stands to inherit a fortune because of the murder, is suspected. Then Farnham's brother-in-law and wife are suspected because they are contesting the will. Finally, Farnham's mother, who was jealous of his wife, is also suspected. This process allows the listener the freedom to speculate about who the guilty character is.

Another essential aspect of the secondary characters is that none of them are hardened, professional criminals. They are not stereotyped thugs, nor are they brilliant criminal adversaries. Instead, they are normal people who were driven to commit a crime. Obviously, this affects Mr. Keen's demeanor and approach to the case. Since he is not dealing with hardened criminals, he does not have to be tough with them or physically intimidate them. Also, because he is dealing with an amateur, his skill greatly exceeds that of the criminal. The blundering amateur who doodles while waiting for his victim is no match for the skilled investigator.

Like Sherlock Holmes, Mr. Keen does not blatantly champion a moral code in solving crimes. He is, of course, inherently moral, but his outstanding characteristic is compassion rather than self-righteousness. In his advice to other characters he is compassionate and sensitive, not condescending.

Ellery Queen

"Ellery Queen" was one of the few radio detective series in which the detective purported to fight not only crime, but also social injustice. The series was presented "in the interest of a safer American home, a happier American community, and a more united States." Often, Queen would dedicate a program "to the fight against crime, not only crimes of violence and crimes of dishonesty, but also crimes of intolerance, discrimination, and bad citizenship--crimes against America."[33]

This series is set in New York City at a time contemporary with the time it was broadcast. Also, on occasion, Ellery leaves New York City to solve a crime elsewhere, such as the time he goes to solve a crime at a lodge in the Adirondacks in "The Adventure of Deadman's Cavern."

The New York City locations portrayed in this series are different from those of "Mr. Keen, Tracer of Lost Persons." The locations vary from a slum neighborhood ("The Three Frogs"), to a middle class apartment building ("The Adventure of the Mischief Maker"), to the home of a prominent citizen ("The Armchair Detective"), to Central Park ("Nick the Knife"). Virtually no sense of location is conveyed, but location is closely associated with the type of crime that occurs. For example, the slum neighborhood in "The Three Frogs" is the scene of a gang war. The well-to-do

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home in "The Armchair Detective" reflects the type of crime, a murder for money. Ellery Queen, "the celebrated gentleman detective" (or "the celebrated fighter of crime") goes to these locations to deal with mysteries which "he alone" can unravel.

This series has a large cast of secondary characters. Ellery is generally accompanied by an entourage consisting of Nikki, his female "secretary," Sgt. Velie, a policeman, and Inspector Queen, his father. In addition, there is generally a varied assortment of suspects.

Ellery's entourage, as a conglomerate, serves somewhat the same function as Tonto. None of the characters is individually distinctive, and each serves Ellery in much the same fashion. They obtain evidence and engage him in dialogue which provides the essentials of the plot. In "The Adventure of Deadman's Cavern," after Ellery explains that a murder was not committed by a ghost, the following takes place:

Sgt. Velie:	Then those moans we heard must have been made by the wind through the cave like Dr. Grayson said.
Ellery:	Right, Sergeant. Now since the strangler had human hands he also had human feet. And human feet leave prints in mud.
Inspector Queen:	But Ellery, the only foot prints in the mud were Gabriel's. One set, ingoing.
Nikki:	I know! Gabriel choked in the woods and then staggered across the clearing alone to the cave to die.

> Ellery: Nikki, you yourself pointed out that the trail left by Gabriel's feet across the mud was perfectly fresh. No, when Gabriel crossed that clearing, unlocked the door and entered the cave, he was perfectly well.

Because Ellery states that the murder was committed by a human, Sgt. Velie can conclude (reinforced by Ellery's agreement) that the ghost-like noises were a natural phenomenon. Inspector Queen brings out an essential fact, and Nikki draws an incorrect conclusion. Ellery then provides the correct conclusion and goes on to solve the crime. Their inadequacy contrasts with Ellery's capability and heightens his stature as a detective.

Unlike Tonto, these characters are allowed some inconsistencies. For example, Nikki does not always reach the wrong conclusion. In addition, their subservience to Ellery is not so pronounced as Tonto's subservience to the Lone Ranger.

The group of suspects are suspected because of a motive revealed by another character. For example, in "The Armchair Detective" the wife of a murder victim becomes a suspect when the victim's secretary reveals that the victim's wife cared only about his money and that the will leaves everything to her. In "The Adventure of the Mischief Maker," a series of anonymous letters addressed to the tenants of an apartment building has caused a marriage to break up and a man to commit suicide. The janitor is suspected

when one of the tenants states that he is a "sorehead" who was angry because he did not receive enough Christmas presents from the tenants. A tenant's daughter is suspected when it is revealed that she is maladjusted, neurotic, and emotionally unstable. As a result of this technique, the listener is not involved with the characters, nor is he able to assess their guilt or innocence. Instead, information is provided by another character, and the assessments are made by Ellery Queen. Since the listener is totally dependent upon him for his assessment, his prominence is increased. This technique is not used in the other series; usually the suspects betray their own guilt or innocence. Like Mr. Keen, Ellery Queen waits until the conclusion to analyze the evidence. At that time he discusses each clue, the motive, and the identity of the criminal.

Ellery's skill as a detective is exceptional. Like all detectives of the Poe-Doyle formula, he is extraordinarily observant. In "The Case of the Mischief Maker," Ellery notices in the address of a letter an erased character. Since it is not a numeral or letter, he deduces that it is a punctuation mark. He states that in certain foreign countries a comma is placed after the street number and deduces that one of the suspects, a foreigner, sent the letter. Also, from the content of the letter, Ellery deduces the motive.

Ellery's knowledge of the motivation of the criminal

mind is also exceptional. In "Nick the Knife," the criminal is trapped inside a maze with only one exit. There are five people in the maze, one of whom is the victim. One of the suspects, a policeman, who knows the victim, is eliminated as a suspect because he was out of the country when the other "Nick the Knife" murders occurred. The other three are later cleared when another attack occurs while they are in custody. Ellery deduces that "Nick the Knife" was the victim and explains why:

> It's not so strange. This homely woman, brooding over unattractiveness, became psychotic and began hunting and attacking girls who were pretty. Then what happened? Into the boarding house at which she roomed came a new boarder, a policeman. . . . To Jane Stepley's disordered mind the sudden arrival of a policeman to live in her boarding house meant only one thing--that she was being watched. In cunning desperation she decided to banish the policeman's nonexistent suspicion that she was Nick the Knife by staging an attack on herself, on his beat where he would be sure to find her bleeding and unconscious.

Ellery's approach to the solution of crimes is detached. He is not involved with the criminals and does not approach the crime as a socially deplorable occurrence. Instead, he approaches the crime as though it were a puzzle. Like Holmes, Ellery sees the crime as an intellectual challenge. Each crime is intricate and baffling and can be solved only by Ellery. One senses that Ellery solves crimes because they challenge him and not because of a moral conviction.

As stated earlier, Ellery purports to fight both crimes

of violence and "crimes of intolerance, discrimination, and bad citizenship." An appeal to fight bigotry is generally presented at the end of the program, but it can occasionally be integrated into the program. For example, in "The Three Frogs" Sgt. Velie states that "frog" is a slang term for Frenchman, and Ellery responds,

> Yes, and it's as nasty a word, Sergeant, as kike, nigger, wop, polack, or any of the other insulting terms some people use to assert their purely imaginary superiority over their fellow citizens.

Outbursts like this one have no direct bearing on the plot but are occasionally slipped into the program like commercials. In reality, Ellery does not fight prejudice, nor does he embody the purpose presented at the introduction of each program--"In the interest of a safer American home, a happier American community, a more united States. . . ." This introduction leads the listener to expect the program to be moralistic, while in fact it is not.

The Adventures of Sam Spade

The transition from the classic detective exemplified by Sherlock Holmes to the hard-boiled private eye exemplified by Sam Spade involved a shift from the world of the wealthy and influential to the world of the sordid and unimportant. While Holmes solves prestigious crimes, Sam Spade solves paltry crimes. On radio, Holmes is a cool, detached investigator who does not become involved in the

crime except as a logician. Spade, on the other hand, provides more details about himself, attempts to describe other characters, and becomes involved with the people in his cases. Dashiell Hammett aptly described Spade as a "hard, shifty fellow,"[34] and though the Sam Spade of radio is somewhat different from the original, his toughness is still emphasized: "I'm not wonderful and trusting. I am a hard-boiled private eye: I'm also two-fisted."[35]

This series is set in San Francisco and is contemporary with the time it was on the air. As Spade moves through the city he often describes the locations in colorful and explicit language. For example, in "The Dry Martini Caper" Spade goes to the Atlas Hotel near the railroad yards in search of a gunman, Hack Hartman. Spade describes the hotel as "not even a fleabag. The fleas sickened and died a long time ago. They couldn't take it." Not every location is described in this manner; some remain anonymous, while others are referred to geographically--"Marina Boulevard" or "near Lombard." Location is imparted only through Spade's descriptions and not through other devices such as sound effects.

One of the most inventive characteristics of this series is the style of language used by all of the characters. The dialogue is aimed at the visceral level and is injected with slang (something inappropriate to the proper world of Holmes and Mr. Keen). In "The Dry Martini Caper"

Spade encounters an attorney and an accountant who are each trying to blame the other for a murder. The accountant refers to the attorney as an "Amazon ambulance chaser," a "motheaten mouthpiece," and a "parboiled Portia." The attorney calls the accountant a "bumbling old embezzler" and the "Dean of Double Entry." In "The Bow Window Caper" Spade asks a nurse what she thinks is wrong with the wife of a doctor. She answers, "I could sum the whole thing up in a single five-letter word--shall I?" In "The Dry Martini Caper" Effie remarks that Sam looks sober--from his telephone conversation she thought that he had "drowned the shamrocks, kissed the Black Betty, spliced the main brace, decorated the mahogany, made a Dutch bargain, err, in a word, gone to give a Chinaman a music lesson." Spade guesses that she has been reading the Thesaurus of Slang and counters, " . . . and you are not sewn up, shagged, shellacked, shickered, stuccoed, tap-shackled, stiffo, or real crazy."

Effie, Sam's secretary, is forever unenlightened, the perfect foil for Spade's world-weary cynicism. She continually tries to impress him, and their encounters always involve humor. In "The Dry Martini Caper" Sam calls Effie, and they exchange the following:

Effie: Sam Spade Detective Agency.
Sam: Me, Sweetheart.
Effie: Sam! How did it go?
Sam: It was the end, Effie, but the end.
Effie: Oh Sam . . . not another one of those society things.

Sam: Depends on what you mean by society.

Effie: Well, you know, Sam. Café society. Cocktails for two. Hands across the table. Make it another old-fashioned pleease.

Sam: Let's not lose our head, Effie. Uh . . . nothing but double martinis, very dry with two olives, Sweetheart.

Effie: Two olives? Sam, isn't that overdoing it?

Sam: It was all overdone, Sweetheart. That's what cracked it. Now stay right where you are. I'll be right down to mix up my report on the dry martini caper. Get it?

Effie is continually jealous of Sam's involvement with other women but patiently waits for him to take her to the fights, something he has been promising for a long time. She is generally confused by the "capers" and by Sam. In "The Bluebeard Caper" Sam states, "I wouldn't trade you for thirty cents worth of snake charmers." In all seriousness Effie replies, "Oh Sam, that's the nicest thing you ever said!" Unlike most foils, Effie does not accompany Sam while he is on a case. She remains in the office until Sam returns to dictate his report.

Spade's dictation of the report to Effie is a narrative device which supplements the story and turns into a vehicle for his detailed descriptions. In "The Dry Martini Caper" Sam dictates the circumstances surrounding a fatal shooting this way:

> That's when the air changed from exhaust fumes to something out of a Persian garden. I turned for the first time and looked into

> your Nile-green eyes, Netta, and saw you
> twisting a handkerchief in your pale hands
> I might have loved beside the Shalimar,
> but on Marina Boulevard it looked like
> hysterics dead ahead.

These additions to the report provide a description of the characters and their actions as well as revealing Sam's personality. In his reports Sam also often discusses evidence, motives, and possible suspects.

However, this is also accomplished in Spade's conversations with other characters. In "The Bow Window Caper" a woman has been shot, and her doctor says that her death was a suicide. Spade states,

> Well, Doctor, this is the neatest suicide
> I ever saw. No powder burns, and from the
> way she's lying, she must have shot her-
> self from the direction of that window, at
> least ten feet away. She screamed before
> the shots were fired, and had time to fire
> a second bullet into her head and throw
> the gun across the room before she fell.

In this kind of explanation, Spade takes great care to assist the listener in following each of the events.

Spade is both derogatory and skeptical towards other characters. Also, he is cynical about his job. In "The Dry Martini Caper" Spade answers his office telephone with "Unique Garage, Harry speaking." While reading a newspaper, he sees a photograph of Gordon Martini, "lovingly retouched and wearing an embalmed man of distinction look." Spade disbelieves the newspaper story about the attempted kidnapping of Martini and believes that it was merely a wallet

theft overemphasized by a bored city news reporter. He throws the newspaper and his mail into a waste basket and goes back to reading the Police Gazette. After Martini has been shot, his wife explains to Spade that her husband "didn't drink well. People dropped us like flies." Sam replies, "They certainly dropped your husband."

Spade invariably attracts women and often becomes involved with them. But he does not let this involvement affect his tough exterior. Even though he is physically involved with Netta Martini, when she states that she has only $500 to her name, he tells her that $500 will be just enough to cover his bill:

> Netta: Oh, isn't that the end!
> Sam: No, it's not. It's the beginning. Come here.

Spade is a fallible hero who is not always able to master any situation and despite his apparent callosity is capable of compassion. In "The Bow Window Caper" Spade attempts to catch a prowler, who kicks Spade and then escapes. Spade states, "The kick he landed on me wasn't according to the Wrestling Association's rules, but I let him get away with it, mainly because I couldn't move for three or four minutes and by that time he'd disappeared down the street." Later Spade spots the prowler at the morgue where he has come to identify his dead wife. Spade wants to question him and "pay him back for the jolt" but changes his mind when he sees the man's tears. Spade's compassion

distinguishes him from the traditionally precise, unemotional investigator.

In addition, Spade differs from the traditional investigator because he is not able to answer every question or explain every motive. At the conclusion of "The Bow Window Caper" Spade is asked why certain events occurred. He replies, "I don't know, Cavanaugh. Women. Sometimes they make too much sense, or we don't make enough, or maybe we're all crazy." In his world disorder and uncertainty are the rule.

Great care is taken in the presentation of Spade. Time is taken to develop character traits which would have been considered superfluous in earlier series. In "The Dry Martini Caper" a policeman borrows Spade's pencil to take notes at the scene of a murder and Spade tells him that he wants the pencil back. The policeman notices that the victim's automobile is an expensive import. Spade tells him to "quit drooling. You can't afford it." After the policeman has completed taking notes he asks Spade, "Anything else?" Spade replies, "Yeah, give me back my pencil." Scenes like this one give Spade depth and reflect Shaw's advice to "set character before situation. . . ."[36]

Nye states that "the point of the hard-boiled story was to create an authentic reflection of the kind of society in which the characters moved. . . ."[37] Spade, a loner, reflects his uncertain disorderly society, one in which

people are crowded together yet alone. Spade clearly reflects post-World War I American society; the "hard-boiled" style does not belong to Hammett but to "the American language. . . ."[38]

The "hard-boiled" hero cannot be called an original creation. "Rather he was part of a continuous tradition that had begun in American literature on the frontier in the 1830s."[39] Durham believes that this tradition goes back to Washington Irving's Brom Bones, Augustus Longstreet's tales, and the Beadle and Adams dime novel writers. This tradition was extended into the early twentieth century by Owen Wister and Zane Grey and first appeared as a detective in Black Mask.

Sam Spade begins "to blur the distinctions between detective and criminal."[40] The listener can anticipate Holmes' responses to different situations, but he cannot always be sure of Spade. This is because Spade can neither control his world nor plan for it. He adapts to it and attempts to survive.

Gilbert suggests that Holmes and other nineteenth century detectives are metaphors for that century's faith in ratiocination. A detective of this style (whether in the nineteenth or twentieth century) emphasizes careful observation, and this represents the intensification of Frye's low mimetic mode. This "sharpening of attention to details . . . makes the dullest and most neglected trivia of daily

living leap into mysterious and fateful significance."[41] The world of these detectives is in general orderly; in it crime represents only a temporary disorder. The detective can restore order by solving the crime.

Similarly, Spade reflects the twentieth century's loss of faith in reason and the spread of skepticism and cynicism. In this world the solution of a mystery does little to re-establish order, since the very fabric of society is corrupt. Justice is possible but never takes a strong stand against injustice.

CHAPTER IV

THE SENSITIVE HERO

"A knight without armor in a savage land."

--Paladin's theme song

In the 1950s the decline of the radio thriller began. After its peak in the 1950-51 season the number of thrillers broadcast each week fell sharply. By the 1950-56 season there were only eighteen thriller series broadcast weekly by the four networks. Two of the finest radio thriller dramas, "Gunsmoke" and "Have Gun, Will Travel," however, began in this period of decline. When "Gunsmoke" went off the air for the last time in June 1961, the announcer stated, "This broadcast concludes the current "Gunsmoke" series." This announcement signaled the demise of not only one program, but also the decline and passing of the thriller drama as an important part of network radio programming.[1]

"Gunsmoke" and "Have Gun, Will Travel" have much in common with earlier thrillers, but they also differ from them in some outstanding ways. These series represent the zenith of the thriller drama's evolution from the naive to the more complex.

Gunsmoke

Like many other thriller dramas, each "Gunsmoke" program follows a formula. In addition, it has continuing characters whose roles are clearly defined. These characters include an easily identifiable protagonist, Matt Dillon, and several secondary characters. The role of the secondary characters, however, is much more important than in any other thriller.[2]

The setting of "Gunsmoke" is "America growing west in the 1870s." This setting is similar to that of "The Lone Ranger" in the sense that lawlessness is declining before advancing civilization. However, this setting differs from that of "The Lone Ranger" because the West it portrays is not a bonanza. Instead, life on the prairie is harsh, lonely, and survival is often difficult.

"Gunsmoke" is set in and around Dodge City. Dodge City, as Doc states, is a "cow town," and it contains the symbols of advancing civilization, the most important of these being the Santa Fe railroad. Surrounding Dodge is an immense prairie with isolated ranches and farms. This setting is not romanticized, and the reality of the struggle for survival is often presented. In "Mr. Hantrie," Matt and Chester meet a girl far outside of Dodge City who asks them to help her sick father. After determining that the man has gangrene, Matt states,

> I wondered how anyone could survive in all that emptiness. Hantrie lying on his bed back there in the house. . . . He wouldn't survive. The prairie got to him all right. And its vast loneliness put him out of reach of any help. And Terah, what could she do out here in this endless land of grass?

In "Cyrus Huggins" Doc states that one of his female patients has spent "too many years on the prairie." Matt states, "Well, it's sure no country for a woman, all right," and Doc replies, "It's no country for a human being."

"Gunsmoke" is one of the few radio thriller dramas which made a continuous attempt to impart a strong sense of location. Sound effects are often injected into the dialogue to convey location. For example, in "White Boy" Matt and Chester attempt to follow a run-away boy. Matt states,

> We tracked him all that day, all the next. Southwest into the Gypsum Hills country. The land was different down there. Dotted with buttes and cut by narrow, winding canyons. This was ambush country.

Alone with this are heard the sounds of the environment--the wind, the crickets, etc. Sound effects are often used by themselves to convey a location. Among the most effective and commonly used of these are the sound of footsteps on a creaking wooden sidewalk, and the sounds in the Long Branch Saloon. The sound effects in "Gunsmoke" are excellent and do much to help the listener visualize a location.

Each "Gunsmoke" program begins with an announcement which emphasizes the necessity for Matt Dillon, U.S. Marshal:

"Around Dodge City and in the territory out West there's just one way to handle the killers and the spoilers, and that's with a U.S. Marshal and the smell of gunsmoke." The programs tell the "story of the violence that moved West with young America" and a man "who moved with it." Matt describes himself as "the first man they look for and the last they want to meet." He emphasizes that he is fallible and very human when he states, "It's a chancey job and it makes a man watchful and a little lonely."

Matt Dillon is three-dimensional because he does not always act in the same manner. He often questions what he must do, and he is concerned with decisions that involve moral issues as well as legal principles. In "White Boy" a white boy is raised by Indians until they are put on a reservation. It is obvious that he is white, and he is adopted by a widow whose own son was taken by Indians. When the Indians break out of the reservation, the boy attempts to join them. Matt follows the boy and learns that he is the widow's son. Matt is unable to force the boy to return to Dodge and is then faced with a difficult decision--whether to tell the woman that the boy was her son. As Chester and Matt return to Dodge, Chester asks Matt if he will tell the woman. With the wind as a background, Matt pauses, sighs heavily and says, "No, Chester, no. I'm not gonna tell her."

In "Eviction" Matt is presented with a court order to

evict a farmer from his land. The farmer had been a criminal but has married and settled down, and he and his wife are about to have a child. Matt decides not to uphold the court order and goes to see the judge who issued it. He explains to the judge that the farmer is expecting a baby and that he will not enforce the order:

Judge: What?
Matt: I guess it just isn't my kind of law, that's all.
Judge: There's only one kind of law.
Matt: The way you see it maybe.

The judge explains to Matt that he can hold him in contempt of court. Matt replies:

Matt: Yeah, sure, I know, you got a lot of power, Judge. There's just one thing wrong.
Judge: What's that?
Matt: You never learned how to use it.

Matt later explains, "I couldn't hold my head up if I had any part of this kind of law." By choosing not to enforce the court order Matt jeopardizes his job.

His decision and his dialogue with the judge encapsulate the difference between the hero's position in "Gunsmoke" and his position in an earlier thriller such as "The Lone Ranger." There is no question that Matt is on the side of law and order, yet he continually weighs both sides of an issue. Often he chooses to hold human beings above "the law." His concern for human welfare, including his own, prevents him from being the mindless stereotype that so many thriller heroes are.

When Matt does have to make a choice which harms another person but preserves social order, he often does so with remorse. In "Matt Resigns" the brutality and yet the necessity of Matt's job is stressed. Matt gets tired of the killing inherent in his job and decides to resign. After he has quit he says,

> . . . I went to my room and got some of the sleep I had missed the night before. And I slept good. It was as though what was past was past. And none of it bothered me now. I didn't have to face that happening over and over again. And when I woke up I felt better than I had in years. I even felt a little cleaner somehow. There wasn't going to be any more blood on my hands.

When a criminal kills two people in a bar, Matt is confronted with the choice of resuming his position or allowing the criminal to continue to harass Dodge City. Chester urges Matt to stop the criminal, but Matt refuses:

> Matt: I'm not Marshal anymore here, Chester. I quit.
> Chester: Oh, that don't matter.
> Matt: It does to me.
> Chester: You mean you're going to let Joe Stanger walk around Dodge and shoot everybody that gets in his way, including women?
> Matt: I'm through killing. I told you that.
> Chester: Who's going to stop him then? You're the only man around here that'll go up again' him and you know it.
> Matt: That may be true, but I'm still not going to do it.

Chester then tells Matt that he has been thinking about this entire situation for some time:

> Men like Stanger and Brand, they've gotta be stopped. I'd do it if I could, but I can't. I ain't good enough, most men ain't. But you are. It's kind of too bad for you that you are, but that's the way it is, and there's nothing you can do about it. Not now. It's too late. It's way too late.

After a long silence, Matt sighs and accepts his fate: "Give me your gun, Chester."

Each "Gunsmoke" program focuses on a conflict that can take many forms. For example, it might be a conflict between law and order. Depending on the situation, Matt can either choose to uphold the law or, if circumstances warrant, follow a higher moral code. This presents Matt with an internal conflict. Other characters can also have internal conflicts. In "Eviction" Matt hands Brandon Teak the eviction notice. Teak says that no one will force him off his land, "law or no law," and he is prepared to fight Matt. Teak's wife reminds him of his promise never to wear a gun again. Teak is torn between defending his home and keeping his promise to his wife: "She sure don't make it easy on me, Marshal."

The conflict often results in a touching program. In "Cyrus Huggins" Cyrus, an old farmer, comes to Matt just to sit and talk. He begins to whittle and tell Matt of the thirty-seven years that he has been married. Matt suspects that something is wrong, and Cyrus states that his wife has left him. Later Matt discovers a grave on Cyrus' farm and

asks him about it. They go to the grave, and Cyrus claims not to see the grave. Matt tells him, "Cyrus, you can't go on living in a dream. You'd better tell me about it, huh?" Finally Cyrus tells Matt that his wife died one night:

> Cyrus: I pretty near went out of my mind, Marshal. . . . I started pretending, I guess, like she went off someplace and was coming back. Pretty soon I started believing it. I had to believe it. I couldn't even think of going about without her. I just couldn't face it. But at the same time I knew, of course, in a way, that she (pause). . . . Marshal--
> Matt: Yeah?
> Cyrus: Marshal, she's dead, she's really dead. And that's the truth.

As this example demonstrates, the conflict does not always focus on law and order or situations involving a decision Matt must make. By including a variety of conflicts and characters affected by the conflicts, "Gunsmoke" portrays a complex world.

The world of "Gunsmoke" is not one of polar opposites, in which a character always responds in a predetermined way because he is a certain type of character. It is a world in which a character can choose his own course of action. There are "good" and "bad" characters, but this series emphasizes the conflict involved in making a choice. This elevates "Gunsmoke" above many other thrillers, which are superficial in their presentation of the good versus the bad. The internal conflicts in "Gunsmoke" heighten the drama and

help it transcend the ritual performance of roles.

One of the most refreshing features of "Gunsmoke" is the interaction between Matt, Kitty, Doc and Chester. Each program opens with a small vignette which features at least two of the characters and demonstrates the affection they have for each other. "Eviction" opens with Kitty and Matt kidding each other and displays a relationship which appears to be much more "real" than the vacuous one which exists between Lamont Cranston and Margo Lane:

Matt: Ah, good morning, Kitty.
Kitty: Well, you're out early today.
Matt: I'm a working man. I have to keep regular hours, you know.
Kitty: Then what were you doing in the Long Branch at two o'clock this morning?
Matt: Well, sometimes it's a regular twenty-four hours. Like you.
Kitty: Well, at least I make good money at it.
Matt: Kitty, would you really like to see me settle down and run a saloon?
Kitty: You might get to like it.
Matt: All right, I'll do it.
Kitty: When?
Matt: When I'm about fifty.

One of the finest of these vignettes occurs at the opening of "White Boy" and shows the relationship between Matt and Chester. With a very deliberate pacing on creaking boards that continues throughout the scene, Matt asks Chester what time it is:

Chester: Why, Mr. Dillon?
Matt: Why? I'd just like to know what time it is, that's all.

Chester: Well, yes sir, I figured that. But I wondered how important it is.
Matt: Well, it isn't this important, Chester, believe me.
Chester: Well, see if it was I could run over to Mr. Hightower's and find out.
Matt: Mr. Hightowers!?!
Chester: Yes Sir. His watch broke down and he sent it to St. Louie to get it fixed so I gave him the loan of mine. But I can still go in and look at it whenever I need to.
Matt: Oh, well, that's a very good arrangement, Chester.
Chester: Yes, sir. I figured time's a whole lot more important to a man like him than it 'tis to me. It ain't but seldom it matters one way or the other where I'm concerned. You (pause), you understand?
Matt: Oh, I surely do. (impatiently) Yes, I do. I understand, Chester. Yeah.

Chester then asks Matt again why he wanted to know what time it was, and Matt explains rather impatiently that he has to meet someone at two o'clock:

Chester: Oh, well it ain't nowheres near two o'clock yet.
Matt: How do you know?
Chester: The sun. It lacks fifteen minutes of being two o'clock.

The scene continues, Matt suggesting that Chester sell the watch and Chester emphasizing that he cannot sell the watch because his Uncle Arthur gave it to him.

Scenes like this one are often interspersed throughout a program. "White Boy" includes a small scene in which Kitty, Doc, and Matt are having coffee, and Kitty's discussion of how poor she was as a child reveals great empathy

among the three. Their affection for each other is demonstrated in a scene in "Cyrus Huggins." Doc joins Matt and Kitty at the Long Branch and teases her, suggesting that she marry him and go back to Boston. He then tells her:

Doc: Kitty, the last thing in the world you need is a broken-down, old, cow-town sawbones.
Kitty: What do I need, Doc?
Doc: Well, not me. Oh and not this hard-headed battered up excuse for a lawman either.
Kitty: I thought he was in pretty fair shape.
Doc: (laughs) He's got so many bullets in him, if you dropped him in the water he'd sink like a rock.
Kitty: You don't say.
Matt: Sure, he'd say anything to keep from buying a beer.

This scene and others like it do not contribute anything to the main action, but they exist only to reveal the relationships between the characters. They also reveal the characters individually. The deliberate, slow pace of "Gunsmoke" allows time for human interaction. The result is that the listener becomes acquainted with these characters as people and not as stereotypes. They are more "real" than the artificial, hypertense, frenetic characters of the simplistic thriller. Nevertheless, just as artificial characters are appropriate in their world, realistic characters are appropriate in the more tangible world of "Gunsmoke."

As Nye states, "Gunsmoke" embodies "the classic Western theme of conflict between frontier and civilization, lawlessness and order, settlement and range."[3] The setting

prescribes conflict, and this is an integral aspect of each program. The conflict goes beyond that of order versus chaos, however, and often presents a character with a complex question. "Gunsmoke" does not reduce life to simple terms. It retains the complexities--those questions which are difficult to face or answer.

Have Gun, Will Travel

Paladin, the hero of "Have Gun, Will Travel," is a paragon of chivalry, as his name suggests. He is a "knight-errant, true, but he was also a cold-blooded, professional 'hired gun' who worked for pay."[4]

This series is set in the West of 1875. Within the setting are two locations, which reveal both sides of Paladin. At his headquarters, the Carleton Hotel in San Francisco, Paladin pursues the pleasures of a gentleman. Here he reveals his connoisseurship of fine food, wine, and beautiful women. The other location, the western wilderness, reveals his darker side. Here he demonstrates his mobility, skill as a gunman, and ability to survive. Yet these skills are not restricted to the wilderness; Paladin is often required to use his skill as a gunman in San Francisco and his gentlemanly qualities in the wilderness. In either location Paladin demonstrates bravery and honor. While these contrasting locations are inseparable from Paladin's character, they are not described in detail. No

serious attempt is made to impart a sense of location.

In each program Paladin becomes involved in situations which require his skills. His involvement can occur in two ways: he can be hired for a specific task, or he can come to the aid of someone in distress. Paladin is generally deeply involved in the events and rarely assumes the posture of a professional merely doing a job. In "The Lola Blackwood Story" Paladin comes to the aid of a female friend. When his life is threatened she tells him that she does not want him to become involved. He states, "They're my troubles too. . . ." In "Inherit a Gold Mine" Paladin dines with the beautiful widow of a friend. Another man insults her, and Paladin slaps him and throws him out. Paladin then asks the woman, "Now, Miss Vargas, what can I do to help?" She explains that her husband's will is going to be settled in court and that she is being accused of extortion. Paladin assists her, knowing that as an accomplice he will go to jail if she is convicted. In these instances he is willing to risk his own interest for a cause he believes to be just.

On occasion Paladin can become involved in a situation which becomes more important than his original mission. In "The Search for Dr. Amos Bradbury" Paladin is hired to locate a young doctor. After pursuing "false leads and wrong hunches for 2,739 miles," he takes a packet down the Mississippi. The packet is attacked by Indians, and Paladin

saves the life of an old trapper, Benjamin Tubbs. By coincidence Paladin locates the doctor, but for the moment his mission is of secondary importance:

> And so like that, after all the days and all the miles, my search was ended. But it didn't seem to matter just then. More important at the moment was to see that Ben Tubbs got the care he needed.

This incident demonstrates that Paladin can be distracted from his mission if someone requires his assistance. The motivation for this distraction is the compassion he feels for a fellow human being.

Paladin's involvement generally exceeds that of merely fulfilling the task he was hired to perform. In "$5,000 to Learn to Shoot" Paladin is hired to teach John Sutherland, a wealthy blind man, how to hit a target by hearing it. Paladin asks Sutherland why he wants to learn this, but Sutherland refuses to tell him. Weeks later Paladin learns that Sutherland is preparing to duel Jaimie Douglas, a professional gambler who "jilted" Sutherland's daughter. Paladin offers to act as Sutherland's second and attempts to talk him out of the duel. Sutherland responds, "Even a blind man must have his self-respect, Mr. Paladin." Paladin then goes to see Douglas and tells him that Sutherland has become an expert shot. Paladin offers Douglas $2,000 to shout and fall down at the duel "because I don't want him to scar his family name by killing you."

At the duel Sutherland notices that his gun is not

balanced. He suspects that there are blanks in it and insists that Paladin load it with real bullets. Douglas then refuses to face Sutherland, and he turns and runs. Sutherland's daughter, who is present at Paladin's request, sees Douglas run. Paladin states, "I wanted her to see the kind of man she was wasting herself on. . . . I ask you sir, what more satisfaction could you demand?" In this instance, because honor and self-respect are involved, Paladin does much more than teach a man to shoot. He manipulates people and events to preserve another man's honor, self-respect and family name.

Throughout this series, Paladin is concerned with bravery and honor, not just his own, but that of other characters as well. In "Inherit a Gold Mine" a woman's honor is questioned when she is charged with seducing or forcing a man to make her the heiress of his gold mine. A man offers her $1,000 if she will forget about the will. After she refuses he states, "Better ladies than you got a lot less than a thousand dollars for one night's work." Paladin slaps the man and offers to assist the woman. Acting as her attorney, he proves that she is not guilty of extortion, thereby redeeming her honor.

In "The James Brunswick Story" Paladin guides an Englishman, named Brunswick to Montana. There the ranch hands and Indians are fascinated by Brunswick's knickers and riding crop. They call him "Crazy Clothes" and try to trick

him. Paladin comes to Brunswick's defense and says, "Next time it might be better to let a man become acquainted with the local customs before you try to make a fool of him." Paladin explains to Brunswick,

> They think that a man that can be tricked is a fool. See, around here there are two kinds of no-good people, cowards and fools. In a rough situation the coward will run out on you, and the fool might make a fatal mistake.

Later Brunswick makes an almost fatal mistake by shooting an Indian chief, Harry Blackfoot. Blackfoot survives, and Brunswick attempts to apologize to him. Before he can reach Blackfoot, some drunken Indians get Brunswick and knock him down. Brunswick gets up and tries to reach Blackfoot. He is knocked down many times, each time getting up and attempting to reach Blackfoot. As Paladin watches the scene he states, "Sometimes a man has things to prove to himself." When it looks as though Brunswick will be killed, Paladin intervenes by telling Blackfoot,

> Only a few may wear clothes like that. It is a proud uniform from a far off land. Only brave and honorable men wear that uniform. The clothes are the sign of a great and wise leader, a man of strength, a man like yourself.

Blackfoot calls off his braves, and Brunswick apologizes to him. After Brunswick has proven himself, Paladin tells him that he can contribute "courage" to the frontier. By defending Brunswick, Paladin again shows compassion. But he intervenes only after Brunswick demonstrates courage.

Paladin is aware of the danger involved, that Brunswick might be killed, yet he lets him prove himself. Brunswick's great courage establishes his honor in Paladin's eyes.

By his own statement, Paladin is "a peaceful man." Yet when necessary, he can kill mercilessly. His attitude toward killing can be ruthless if he feels that the cause is just. In "The Lola Blackwood Story" Paladin kills two men who have mistreated Lola, and he does so without deliberation before or remorse afterward. His attitude toward killing can be hard. He often confronts characters with an ultimatum such as, "If you don't go out there now, I'll kill you" or "Quiet or I'll kill you."

Clearly, he is capable of killing without questioning, but he also exercises a great deal of restraint. He is not a bloodthirsty gunman who kills for pleasure, yet he does not express remorse when it is necessary for him to kill. He expresses his attitude toward killing in his answer to Brunswick's question about whether a gun is necessary in the West: "Not always. Sometimes it's mighty useful."

Though Paladin can be ruthless, he has a conscience. In "The Search for Dr. Amos Bradbury" Paladin is hired by a wealthy physician, who is dying, to locate another physician whose career he has ruined. Paladin is initially cold about this task and states, "If he thinks he can buy absolution this way, it's all right with me." Later when Paladin locates the physician, who is living among the Indians and

has taken an Indian wife, he begins to question his task:

> I don't think that I have any right to interfere in this life that he's made here. He made a choice ten years ago. Maybe it's a good one.

The physician decides to leave his Indian wife and return to the white world. When Paladin returns to San Francisco, Hey Boy says, "Ah, you been gone long time. Have nice trip?" Paladin responds, almost as though disappointed in himself.

> Paladin: Well, I did what I was hired to do. I went in search of a man, found him, and he seemed grateful that I had. He rejoined his family. I hope it was the right thing.
> Hey Boy: You hope. You don't know?
> Paladin: No.
> Hey Boy: Why?
> Paladin: Well, Hey Boy, if I hadn't found him, a very lovely woman would still have much happiness in her heart, rather than sadness.

Paladin is ambivalent in this case, not sure of whether he has done the right thing. Though he has performed his task, he is concerned with the consequences.

In each program Paladin demonstrates his resourcefulness and knowledge. Paladin's familiarity with the wilderness--its topography and inhabitants--is only one of his many skills. He explains to Brunswick,

> My gun is your safe passage. . . . Your guide would cut your throat for ten dollars and if he didn't, you'd be shot by bandits or scalped by Indians.

In addition to his physical skills, such as marksmanship and his ability to survive in the wilderness, Paladin has other

abilities, like his knowledge of law and gambling. He can be charming and well-mannered, completely at ease in a fine restaurant or in a chess match.

In "Have Gun, Will Travel," unlike "Gunsmoke," the secondary characters are not important. The feeling of community present in "Gunsmoke" is absent in "Have Gun, Will Travel." In contrast to Matt Dillon, Paladin is a loner and a wanderer. While Matt needs his friends, Paladin has no close relationships with other people.

The theme of "Have Gun Will Travel" is the need for preserving honor and chivalry. In each program Paladin asserts either his own honor or someone else's. Paladin's concern for honor eliminates law and order as the central issue. He is not interested in restoring order to society, but in restoring the honor of individuals.

Neither "Have Gun, Will Travel" nor "Gunsmoke" offers simple answers to complex questions. Each series, although providing a resolution, often leaves important questions unanswered. Also, both series have flexibility in their formulas. Because the worlds they portray are not black and white, the number of possible plots is greatly increased. Therefore, it is more difficult to generalize about these series than about the more simplistic thrillers. The main characteristic that both Dillon and Paladin have in common is insight. While the heroes of the more simplistic thrillers deal in superficialities, Matt Dillon and Paladin delve

into the realm of emotion and moral ambiguity. Their expe-
riences are more varied and thought-provoking. They recog-
nize their fallibility and are therefore capable of compas-
sion.

CHAPTER V

CONCLUSION

"America is a country which has grown by the leap of one hero past another."

--Norman Mailer[1]

All the series examined share certain common characteristics. Each series features a highly identifiable hero whom the listener can easily associate with the program. Each of these heroes has an appeal matched to the audience for whom the program was created. In each series the number of characters is kept at a minimum, and each character is recognizable solely by his voice. This recognizability is achieved through either the style of the character's language or his vocal traits. Dialogue is used to convey both action and location, and it is generally concise and simplistic.

Whether the series be "The Lone Ranger" or "Gunsmoke," narrative, sound effects, music, pace, etc. are all packaged to create a certain kind of appeal. The brisk dialogue of "The Lone Ranger" combined with the exciting music and frantic pace create an effect which is peculiar to that series and appropriate for the adolescent listener. Similarly, the

slow, more "realistic" dialogue of "Gunsmoke" and its more mature treatment of character and conflict attract a more sophisticated or demanding listener. Each of the elements in a series is carefully selected with the total package in mind. The total package, in turn, is consonant with the type of audience for which the series is designed.

The quality of all thriller series was, of course, affected by economic considerations. Crosby stated that thriller series were popular with sponsors "because they are the least expensive of evening programs. They don't require name stars . . . or even high priced writers."[2] Because of the economic factor, many series suffered from shallow scripts and performances. Even in the best series of this genre the acting and writing are usually only adequate. Monetary economy also required economy in inventiveness. In this genre quantity was in far greater demand than quality. An established formula required only the substitution of slightly different characters or situations to facilitate fast and cheap production.

Because these programs were all limited to one half hour, the amount of time given to different elements within the programs--such as characterization, setting and plot--had to be carefully budgeted. In most cases, writers emphasized plot because they thought that the program had to be filled with action in order to sustain the listener's interest. Usually they emphasized plot to the detriment of

character and setting.

From the discussion of the series presented in this study, it is evident that more complex series began to appear in the late 1940s. This included movement from highly conventional to more inventive series. Changes occurred in the hero, secondary characters, plot, language, setting and theme.

Cawelti states that it is difficult "to distinguish in every case between conventions and inventions because many elements lie somewhere along a continuum between the two poles."[3] Likewise it is often difficult to distinguish between conventional and inventional series because many series lie somewhere between the two extremes. It must be emphasized that in this genre the most inventive works are not composed solely of inventive elements. They also contain some conventions. Likewise some of the more conventional series occasionally contain an inventive element.

It is incorrect to assume that the presence of the more inventive series caused the conventional series to become extinct. While series such as "Sam Spade" and "Gunsmoke" were being broadcast there were also many series which were nearly as conventional as "The Lone Ranger." "Sam Spade" and "Gunsmoke" were significant advances in the genre, but their presence did not make their more conventional antecedents obsolete. One reason that the more inventive series marked a distinct departure from the conventional series was

that they were designed for a more discerning audience. The audience at which conventional series were aimed still existed and the two forms of series existed together.

The hero underwent several important changes. He became more complex and consequently less predictable. One can predict with a very high level of certainty what the Lone Ranger's actions will be in any situation. Matt Dillon, however, has a greater latitude in the range of actions he can take. This range is not so great as to make Matt totally unpredictable, but he is certainly much less predictable than the Lone Ranger.

Very little time is devoted to the characterization of conventional heroes, and generally the amount of time given to characterization is inversely proportionate to the time devoted to the plot. Most series include very little that is not essential to the plot and therefore, characterization is limited. "Sam Spade" and "Gunsmoke," however, are inventive in their treatment of the hero. They provide more information about the hero, and much of this information has nothing whatsoever to do with the plot. These two heroes have more depth and complexity than any of the others.

The treatment of the hero's fallibility also changed. The conventional hero is almost infallible. The Lone Ranger's rare lapses are calculated to create suspense and not to make him appear more human. On the other hand, Sam Spade's and Matt Dillon's fallibility breaks with this

convention. It involves a recognition of their human limitations and is an integral part of their characters. Because of this, one cannot be certain of their capabilities in every situation. The occasional fallibility of Sherlock Holmes or the Lone Ranger is presented as a rare and relatively minor occurrence, and not as a major flaw. Indeed, the special weapons, disguises, and powers that the Lone Ranger, The Shadow, and the Green Hornet possess elevate them above other men. In contrast, one is keenly aware that Sam Spade or Matt Dillon do not possess these powers.

The more complex heroes are compassionate, and this quality is one of the outstanding inventions occurring in the development of the thriller. The Shadow is able to watch indifferently, and perhaps cruelly, as people meet hideous deaths. The Lone Ranger and the Green Hornet do not watch while people die, but neither do they exhibit compassion. They assist people, not out of compassion, but because of a conviction that they are doing the right thing. Compassion is first noticed in Mr. Keen, and this of course distinguished him from the cool, detached Holmes. Spade, Dillon and Paladin all possess a high degree of compassion. Combined with their ability to kill, this attribute increases their complexity and inventiveness.

The heroes can also be differentiated according to their attitudes toward the administration of justice. The conventional attitude is that the law enforcement officials

are incapable of administering justice by themselves. The Lone Ranger, The Shadow, the Green Hornet, Sherlock Holmes, Mr. Keen, and Ellery Queen all succeed where law enforcement officials fail. The Shadow administers justice quickly, simply and devastatingly. With the exception of the Lone Ranger, these heroes each solve the crime and then turn the criminals over to the police. The Lone Ranger also follows this method but often exercises the option to determine whether the criminal has been sufficiently punished. Each of these heroes has a very straightforward view of what is right and never questions that view.

Spade, Dillon and Paladin depart from this convention. They have a more ambiguous attitude toward justice. Matt Dillon recognizes the awesome responsibility of his job and does not enjoy it. He weighs both sides of an issue and sometimes refuses to follow the law. For Spade, Dillon and Paladin integrity often has greater importance than legalities. In regard to justice Spade, Dillon and Paladin often trust their instincts, but at times they seriously question what they should do. They are also capable of retrospective doubts about the correctness of their actions.

Change also occurred in the secondary characters, generally following the pattern of the hero. With a highly predictable hero like the Lone Ranger, the secondary characters are also highly predictable. With a more complex hero like Matt Dillon, the secondary characters are also

more complex. They are less predictable than their counterparts in the more simplistic series.

As in the case of the hero, the amount of time devoted to secondary characters is generally inversely proportionate to the time given to plot. The Lone Ranger, The Shadow, the Green Hornet, Sherlock Holmes, Mr. Keen, Ellery Queen, and Sam Spade all have admiring accomplices who have almost no identity apart from their conventional roles as foils for the heroes.

The treatment of the police and the criminals is not so consistent, however. In "Mr. Keen, Tracer of Lost Persons" the police are never present and are not belittled, and the criminals are not completely without redeeming qualities. This inventive obscuring of polarities goes hand in hand with the treatment of Mr. Keen as humble and compassionate, instead of superior and self-righteous.

The conventional law enforcement officers are inept. These appear in "The Lone Ranger," "The Shadow," "The Green Hornet," and "The Adventures of Sherlock Holmes." This stereotyping is carried into the treatment of the criminals, who are patently evil, with no redeeming qualities. This conventional, extreme treatment of secondary characters complements the conventional treatment of the heroes as nearly infallible.

"Gunsmoke" is more inventive than any other series in the area of secondary characters. The relationship between

Matt and the other main characters is more complex than in any other series examined. In addition, Kitty, Chester and Doc each have separate and distinct identities. The time spent on their characterization may have no bearing on the plot.

"Mr. Keen, Tracer of Lost Persons" also alters the conventional treatment of secondary characters in its extensive characterization of some secondary characters, who often receive more attention than Mr. Keen himself. These characters are suspects, however, and therefore, their development generally furthers the plot.

Generally, when the hero and other characters are simplistic, so is the plot. In the series with the most stereotyped characters--especially the three series in the "romantic hero" category--the range of subjects that can be treated is the most limited, even though more time is devoted to action in these series than any other consideration. In these series the plots use the most rigid formulas of any of the series examined, making use of more conventions than any other series. This makes them the most predictable.

The converse is true of programs with the more complex heroes, Matt Dillon, Paladin, and Sam Spade. Less attention is given to action, but the number of possible subjects treated is greater. The hero is less predictable and so is the plot and its outcome. These programs maintain the

elements of plot essential to their genres but treat them inventively. For example, Matt Dillon follows the conventional Western hero's obligation to maintain order in the town but does not always do this by capturing a criminal.

With regard to plot the detective series "Sherlock Holmes," "Mr. Keen, Tracer of Lost Persons" and "Ellery Queen" all adhere rigidly to the traditional conventions of the detective genre. These conventions comprised the Poe-Doyle formula. The plots of these series follow a simple, straightforward line of action, from the entrance of the detective to the solution of the crime. The crime itself, however, often provides the heroes of these series with an intricate puzzle to solve. This puzzle does not form part of the highly formulaic plot, however, since the action it involves has occurred prior to the action of the program, and it always ellicits the same actions from the hero.

"Sam Spade" is the only detective series examined which breaks with the Poe-Doyle formula for plot. While the heroes of the other detective thrillers merely interview suspects, Sam Spade becomes involved with many of them, thereby deviating from the traditional pattern of action the detective usually follows. Sam Spade is the first radio detective to inventively modify the conventions of plot in his genre.

Within most of the series examined, each program ends in a complete resolution of the conflict. Only in "Sam

Spade," "Gunsmoke," and "Have Gun, Will Travel" do the programs deviate from this convention. In these series the conflict is always, for practical purposes, resolved. But the heroes often question the correctness of the resolution, and the resolution can result from a decision made by a character other than the hero. The conventional resolution is accomplished only by the hero.

"Sam Spade" and "Gunsmoke" give rise to an invention generally absent from all the other thrillers examined. Both of these series stand out from the others by virtue of their imaginative use of language. In these series language is used to give depth to the characters, to add humor, and often simply to entertain. For example, the character of Sam Spade depends heavily upon his word games, puns, the verbal duels in which he participates, and the unlikely combinations of images he uses in his descriptions. The language used by the characters in "Gunsmoke" is not so elaborately contrived as Sam Spade's language and is mainly aimed at giving depth to the characters and reinforcing their relationships. "Gunsmoke" also to an extent uses puns and verbal duels, but it excels in its accurate treatment of the rural, Western dialect used by Chester and occasionally by other minor characters, such as Cyrus Huggins.

"Gunsmoke" is also inventive in its detailed treatment of setting. It attempts to incorporate some of the peculiarities of the setting into the dialogue and plot. For

example, Dodge is called a "cow town," and evidence of the cattle culture is often presented. In "The Lone Ranger," on the other hand, the cattle culture is ignored. "Gunsmoke" is the only thriller that consistently attempts to convey a physical environment.

A conventional use of setting appearing in all series examined is to employ a certain type of setting to reinforce another element in the series. "The Green Hornet," "The Lone Ranger," and "Gunsmoke" use the setting as a springboard for conflict. "The Green Hornet" uses a twentieth century urban environment as a background for the conflict between the need for the swift administration of justice and the police who are hampered by modern legal complexities. "The Lone Ranger" and "Gunsmoke" use the setting to help establish the conflict between the town and savagery.

In "The Shadow" as well as in all of the detective series the setting reflects a certain type of crime. In "The Shadow" insidious crimes committed by the least respected members of society occur in run-down or decaying areas. More respectable locations are the scenes of crimes committed by the more respected members of society.

"Have Gun, Will Travel" uses a dual setting--wilderness and city--to reinforce the duality in Paladin's character--his refinement and his brutality.

Although Paladin is akin to Matt Dillon in his perceptiveness and compassion, his zeal in championing honor

likens him to the romantic heroes, who are champions of other conventional ideals like justice and virtue. "Have Gun, Will Travel," "The Lone Ranger," "The Green Hornet," and "The Shadow" all propagate the idea that high ideals must triumph and prevail.

The thriller detective in general is far less concerned with righting wrongs for the sake of an ideal than for the sake of the intellectual challenge involved in solving the crimes. Sam Spade is an inventive hero among not only the detectives, but also among all other thriller heroes examined because he is the only hero whose ideals are obviously tarnished and who has no illusions about himself as a champion of honor, justice, or virtue.

No matter how inventive any series is in relation to the other series, it is still highly formulaic. In every series examined several elements remain constant from program to program. The following statement by Cawelti about the regularity of the form of "The Lone Ranger" applies in large measure to all of the thriller dramas examined:

> As I recall my responses to this peculiar work of art, it seems perfectly clear that the compelling thing about it was not so much the particular content of any of the episodes--I have long since forgotten what happened on any particular program and doubt that I even paid much attention to it at the time--but the vigorous clarity and the dynamic but somehow reassuring regularity of the form itself."[4]

Regularity of form in the thriller drama, as in all forms of

popular art, is essential to the fulfillment of the expectations of the audience.

FOOTNOTES

FOOTNOTES

PREFACE

[1]Cabell Phillips, The New York Times Chronicle of American Life, 1929-1939, (London: Macmillan Company, 1969), p. 431.

[2]Charlene Hext, "'Thriller' Drama on American Radio Networks: The Development in Regard to Types, Extent of Use, and Program Policies" (M.A. thesis, Ohio State University, 1949), p. 2.

[3]Harrison B. Summers, ed., A Thirty-Year History of Programs Carried on National Radio Networks in the United States, 1926-1956 (New York: Arno Press, 1971).

[4]Mary Jane Higby, Tune in Tomorrow (New York: Cowles, 1968); Irving Settle, A Pictorial History of Radio (New York: Citadel Press, 1961); Jim Harmon, The Great Radio Heroes (Garden City, N.Y.: Doubleday and Company, 1967).

[5]Frank Buxton and Bill Owen, The Big Broadcast (New York: The Viking Press, 1972).

[6]David Parker, "A Descriptive Analysis of the Lone Ranger as a Form of Popular Art" (Ph.D. dissertation, Northwestern University, 1955); Raymond Stedman, The Serials (Norman: University of Oklahoma Press, 1971).

[7]Pauline Kael, I Lost It at the Movies (Boston: Atlantic-Little-Brown, 1964), p. 295.

[8]John Crosby, Out of the Blue (New York: Simon and Schuster, 1952), p. x.

CHAPTER I

INTRODUCTION

[1]Quoted in Russel B. Nye, The Unembarrassed Muse: The Popular Arts in America (New York: Dial Press, 1970), p. 394.

[2]"New Programs of the Month," New York Times, 25 September, 1932, sec. 10, p. 8.

[3]After the peak in the 1950-51 season the number of thrillers broadcast each week fell sharply. By the 1955-56 season, only eighteen thriller series were being broadcast by the four networks.

[4]George Engles, "The Public Casts Votes for Favorite Programs," New York Times, 21 September, 1930, p. R2.

[5]Nye, The Unembarrassed Muse, p. 2.

[6]Ibid., Preface.

[7]Ibid., pp. 1-2.

[8]Clement Greenberg, Art and Culture (London: Thames and Hudson, Ltd., 1973), p. 9.

[9]Frederick Lewis Allen, Since Yesterday: The Nineteen-Thirties in America (New York: Harper and Brothers, 1940), p. 14.

[10]Phillips, The New York Times Chronicle of American Life, 1929-1939, p. 431.

[11]Frederick Lewis Allen, Only Yesterday (New York: Harper and Brothers, 1931), p. 296.

[12]Allen, The Big Change (New York: Harper and Brothers, 1952), p. 148.

[13]Phillips, The New York Times Chronicle of American Life, 1929-1939, p. 431.

[14]Dwight MacDonald, "A Theory of Mass Culture," in Mass Culture, ed. Bernard Rosenberg and David White (New York: The Free Press, 1957), p. 70.

[15]Greenberg, Art and Culture, p. 9.

[16]MacDonald, "A Theory of Mass Culture," p. 72.

[17]Gilbert Seldes, The Great Audience (New York: The Viking Press, 1950), pp. 109-110.

[18]John Crosby, "Radio and Who Makes It," Atlantic Monthly, January, 1948, p. 115.

[19]Nye, The Unembarrassed Muse, p. 4.

[20]Abraham Kaplan, "The Aesthetics of the Popular Arts," in The Popular Arts: A Critical Reader, ed. Irving Deer and Harriet Deer (New York: Charles Scribner's Sons, 1967), p. 326.

[21]Nye, The Unembarrassed Muse, p. 4.

[22]Ibid., p. 6.

[23]Parker, "A Descriptive Analysis of the Lone Ranger as a Form of Popular Art," p. 119.

[24]In Art and Culture (p. 10), Greenberg writes that popular art demands "nothing of its customers except their money--not even their time."

[25]Kaplan, "The Aesthetics of the Popular Arts," p. 321.

[26]Greenberg, Art and Culture, p. 15.

[27]Kaplan, "The Aesthetics of the Popular Arts," p. 324.

[28]Greenberg, Art and Culture, p. 10.

[29]In The Unembarrassed Muse (pp. 18-19), Nye writes in reference to Mrs. Susannah Rowson's Charlotte Temple (1791), "Charlotte opened the floodgates. The novels which inundated the early decades of the nineteenth century followed Mrs. Rowson's pattern to the letter and authors searched for ways to work ingenious changes into her formula without violating it."

[30]Ibid., p. 209.

[31]Ibid., p. 369.

[32]Ibid., p. 399.

[33]Ken Crossen, "There's Murder in the Air," in The Art of the Mystery Story: A Collection of Critical Essays, ed. Howard Haycraft (New York: Grosset and Dunlap, 1946), p. 304.

[34]Crosby, "Radio and Who Makes It," p. 28.

[35]John Cawelti, "The Concept of Formula in the Study of Popular Literature," Journal of Popular Culture 3 (Winter 1969): 386.

[36]Ibid., p. 385.

[37]Northrop Frye, Anatomy of Criticism (Princeton: Princeton University Press, 1957), p. 99.

[38]John Cawelti, "The Concept of Formula in the Study of Popular Literature," p. 385.

[39]Ibid.

[40]Ibid.

[41]Stuart Hall and Paddy Whannel wrote that the English music hall "depended for its impact upon the conventions being known and accepted and endlessly repeatable." In The Popular Arts (London: Hutchinson Educational Ltd., 1964), p. 57.

[42]Quoted in Ibid.

[43]Kaplan, "The Aesthetics of the Popular Arts," p. 328.

[44]In The Unembarrassed Muse (p. 301), Nye writes that the Western is "fairly well restricted to the area west of Missouri and east of the Rockies, from West Texas, Arizona, and New Mexico to the Canadian border." The time is also restricted to the period between 1865 and 1890.

[45]John Cawelti, The Six-Gun Mystique (Bowling Green: Bowling Green University Popular Press, 1970), p. 66.

[46]William O. Aydelotte, "The Detective Story as a Historical Source," in The Popular Arts: A Critical Reader, ed. Irving Deer and Harriet Deer (New York: Charles Scribner's Sons, 1967), p. 133.

[47]Robert Warshow, "The Gangster as Tragic Hero," in The Popular Arts: A Critical Reader, ed. Irving Deer and Harriet Deer (New York: Charles Scribner's Sons, 1967), p. 326.

[48]For example, Nye writes in reference to Wister's Virginian, "Wister put into one package most of the old conventions and used them somewhat more imaginatively than his predecessors. . . ." In The Unembarrassed Muse, p. 289.

[49]Hall and Whannel, The Popular Arts, p. 125.

[50]Quoted in Ibid., p. 45.

[51]Cawelti, The Six-Gun Mystique, pp. 25-26.

[52]Frye, Anatomy of Criticism, p. 343.

[53]Nye, The Unembarrassed Muse, p. 7.

CHAPTER II

THE ROMANTIC HERO

[1]Quoted in Marshall Fishwick, American Heroes, Myth and Reality (Washington D.C.: Public Affairs Press, 1954), p. 221.

[2]"The Lone Ranger Program History Data" (Trendle-Campbell-Meurer, Inc.) p. 1.

[3]Fran Striker, "The Anniversary Show," "The Lone Ranger," January 30, 1953, p. 1. Quoted in Parker, "A Descriptive Analysis of The Lone Ranger as a Form of Popular Art," p. 125.

[4]Interview with George Trendle in "The Lone Ranger," (M1453), National Voice Library, Michigan State University. Trendle's title is preceded by several films that used similar names. Zane Grey's The Lone Star Ranger (1915) was the basis for Fox's "The Lone Star Ranger" (1923). Fox also made "The Lone Ranger" in 1919.

[5]"The Origin and Development of the Lone Ranger" (Trendle-Campbell-Meurer, Inc.), p. 2. Quoted in Parker, "A Descriptive Analysis of The Lone Ranger as a Form of Popular Art," p. 135.

[6]Ibid.

[7]George Trendle, "Teaching Democracy Through Adventure Stories" (Trendle-Campbell-Meurer, Inc., May 1, 1951), p. 1. Quoted in Parker, "A Descriptive Analysis of The Lone Ranger as a Form of Popular Art," p. 166.

[8]"Lone Ranger Radio Interviews (Trendle-Campbell-Meurer, Inc.). Quoted in Parker, "A Descriptive Analysis of The Lone Ranger as a Form of Popular Art," p. 165.

[9]Ibid., p. 166.

[10]Frye, Anatomy of Criticism, p. 186.

[11]Interview with Fran Striker by David Parker. Quoted in Parker, "A Descriptive Analysis of The Lone Ranger as a Form of Popular Art," pp. 216-217.

[12]Ibid.

[13]Ibid., p. 221.

[14]Ibid., p. 220.

[15]Fran Striker in a letter to David Parker. Quoted in Parker, "A Descriptive Analysis of The Lone Ranger as a Form of Popular Art," p. 228.

[16]Interview with Fran Striker by David Parker. Quoted in Parker, "A Descriptive Analysis of The Lone Ranger as a Form of Popular Art," p. 228.

[17]Nye, The Unembarrassed Muse, p. 211.

[18]Ibid., p. 210.

[19]The New Captain George's Whizbang, vol. 2, p. 22.

[20]In The Pulp Jungle (Los Angeles: Sherbourne Press, 1967), p. 20, Frank Gruber states that Street and Smith, established in 1855, "was possibly the most solid of all the pulp publishers."

[21]The Shadow magazine first appeared in April 1931 and the first issue sold out. "The Shadow" radio series began at that time.

The "The" in The Shadow was always capitalized in the pulp magazine, and this practice is continued in this thesis.

[22]"New Programs of the Month," New York Times, 25 September, 1932, sec. 10, p. 8.

[23]The New Captain George's Whizbang, p. 22.

[24]Ibid., p. 22. The radio series was originally written by Harry Charlot. After his death, the series was written by several writers including Peter Barry, Max Ehrlich, Alonzo Deen Cole, Stedman Coles, Joe Bates Smith, Nick Kogan, Robert Arthur, Jerry McGill, and Bill Sweets. The pulp magazines were written primarily by Walter Gibson under the pseudonum of "Maxwell Grant." Between 1931 and 1949, Gibson wrote 283 book-length "Shadow" stories. Despite the differences between the two Shadows, the radio writers and Gibson frequently borrowed from each other.

[25]"The Green Hornet," "The Smuggler Signs His Name," Classic Radio Collection, Department of Television and Radio, Michigan State University, tape number 33-033. Because of the large number of quotations from radio programs in this thesis, quotations from the programs will not be footnoted. Instead, the title of the program from which each quotation has been taken will be mentioned in the body of the thesis. The form for citation of programs will

include the series title, the program title, and the Michigan State University catalogue number. For detailed information about each program (such as network, date, artists, director, and writer) consult the "Catalogue of the Michigan State University Collection of Classic Radio Programs," (Fourth Edition), 1974.

[26]Nye, The Unembarrassed Muse, p. 404.

[27]"The Lone Ranger" programs analyzed in this study are "The Gambler" (33-001), "The Gold Mine" (33-002), "The Wilson Brothers" (33-013), "The Sheriff's Wife" (33-036), "The Hal and Ruth Creston Story" (33-064), and "Kimberly Badlands" (33-065).

[28]Cawelti, The Six-Gun Mystique, p. 38.

[29]Nye, The Unembarrassed Muse, p. 68.

[30]Quoted in Parker, "A Descriptive Analysis of The Lone Ranger as a Form of Popular Art," p. 245.

[31]Cawelti, The Six-Gun Mystique, p. 52.

[32]Ibid., p. 55.

[33]"The Shadow" programs analyzed in this study are "The House of Horror" (33-016), "The Tenor with the Broken Voice" (33-017), "Murder Underground" (33-035), "Death is an Art" (33-066), and "Murders in Wax" (33-067).

[34]"The Green Hornet" programs analyzed in this study are "The Ghost Who Talked Too Much" (33-018), "The Smuggler Signs His Name" (33-033), "Bullets and Bluff" (33-086), "Pretenders to the Throne" (33-087), and "Polarized Glasses" (33-098).

[35]This humor and caricature also occur in certain "Shadow" programs (never in those programs which featured Orson Welles). In "The House of Horror" a taxi driver explains a theory of how a gorilla broke out of the zoo:

> Shrevie: Never heard of a gorilla carryin' no gun.
> Lamont: No, eh, not without a permit.
> Shrevie: (seriously) Oh, not without a perm . . . (stops in midword, tries to figure out the joke) Huh? Ah, yer kiddin' me.

In addition, Shrevie says "predestrians." This is a minor departure in a series which, for the most part, takes itself seriously.

[36]Frye, Anatomy of Criticism, p. 33.

[37]Ibid., p. 187.

[38]Ibid., p. 195.

[39]Parker, "A Descriptive Analysis of The Lone Ranger as a Form of Popular Art," pp. 322-323.

CHAPTER III

THE DETECTIVE

[1]Quoted in Hall and Whannel, The Popular Arts, p. 159.

[2]The first "Holmes" program, entitled "The Adventure of the Speckled Band," was an adaptation by Edith Meiser of Sir Arthur Conan Doyle's story. There is some dispute about the original cast. The New York Times of October 19, 1930, sec. 10, p. 10, states, "William Gillette, actor and playwright, will interpret the role of the master detective Holmes." On September 13, 1931, The New York Times, sec. 10, p. 18, stated that the original cast included "Richard Gordon as Holmes. . . ."

[3]Nye, The Unembarrassed Muse, p. 401.

[4]Crossen, "There's Murder in the Air," p. 304.

[5]Nye, The Unembarrassed Muse, p. 211.

[6]Ibid., p. 244.

[7]Howard Haycraft, Murder for Pleasure: The Life and Times of the Detective Story (New York: Biblo and Tannen, 1968), p. 4.

[8]Robert A. W. Lowndes, "The Contributions of Edgar Allan Poe," in The Mystery Writer's Art, ed. Francis M. Nevins (Bowling Green: Bowling Green University Popular Press, 1970), p. 18.

[9]J. R. Christopher, "Poe and the Tradition of the Detective Story," in The Mystery Writer's Art, ed. Francis M. Nevins (Bowling Green: Bowling Green University Popular Press, 1970), p. 28.

[10]Nye, The Unembarrassed Muse, p. 245.

[11]Ibid.

[12]Donald A. Yates, "An Essay on Locked Rooms," in The Mystery Writer's Art, ed. Francis M. Nevins (Bowling Green: Bowling Green University Popular Press, 1970), p. 275.

[13]Haycraft, Murder for Pleasure, p. 54.

[14]Ibid., p. 63.

[15]Nye, The Unembarrassed Muse, p. 253.

[16]Ibid., p. 245.

[17]Ibid.

[18]Gruber, The Pulp Jungle, p. 23.

[19]Quoted in Phillip Durham, "The Black Mask School," in The Mystery Writer's Art, ed. Francis M. Nevins (Bowling Green: Bowling Green University Popular Press, 1970), p. 199.

[20]Quoted in Gruber, The Pulp Jungle, p. 145.

[21]Phillip Durham, Down These Mean Streets a Man Must Go: Raymond Chandler's Knight (Chapel Hill: The University of North Carolina Press, 1963), p. 81.

[22]Quoted in Nye, The Unembarrassed Muse, p. 256.

[23]Quoted in Durham, Down These Mean Streets a Man Must Go, p. 45.

[24]Aydellote, "The Detective Story as a Historical Source," p. 133.

[25]Ibid., p. 137.

[26]Ibid., p. 137.

[27]Nye, The Unembarrassed Muse, p. 260.

[28]"The Adventures of Sherlock Holmes" programs analyzed are "The Case of the Missing Submarine Plans" (33-041), (based on "The Bruce-Partington Plans"), "A Scandal in Bohemia" (33-068), and "The Blue Carbuncle" (33-099). The first two are examples of adaptations, while the latter, although its title is taken from a Doyle story, is such a complete departure that the only similarity between the two is the title. Green and Charteris collaborated on more than

seventy scripts; Charteris provided the plots, while Green did the dramatizations. Curiously, Charteris (the creator of "The Saint") never liked the Holmes stories and preferred R. Austin Freeman's "Dr. Thorndyke."

[29]"Dr. Watson Speaks Up," New York Times, 6 October, 1940, sec. 9, p. 10.

[30]Aydellotte, "The Detective Story as a Historical Source," pp. 142-143.

[31]Ibid., p. 139.

[32]The "Mr. Keen, Tracer of Lost Persons" programs analyzed are "The Case of Murder and the Revengeful Ghost" (33-031), "The Bride and Groom Murder Case" (33-058), and "The Case of the Rushville Murder (33-102). When this series began, Mr. Keen actually traced lost persons. During the late 1940s the format was changed to that of the programs discussed in this chapter.

[33]"Ellery Queen," "The Armchair Detective" (33-082). The other "Ellery Queen" programs analyzed are "The Adventure of the Mischief Maker" (33-083), "The Adventure of Deadman's Cavern" (33-084), "Nick the Knife" (33-100), and "The Three Frogs" (33-101).

[34]Quoted in Nye, The Unembarrassed Muse, p. 260.

[35]"The Adventures of Sam Spade," "The Dry Martini Caper" (33-021). The other programs of this series analyzed are "The Bow Window Caper" (33-022), "The Prodigal Daughter Caper" (33-069), and "The Bluebeard Caper" (33-070). The standard opening of this series implies that Hammett was involved:

> Dashiell Hammett, America's leading detective fiction writer and creator of Sam Spade, the hard-boiled private eye, and William Spier, radio's outstanding producer-director of mystery and crime drama, join their talents to make your hair stand on end with "The Adventures of Sam Spade."

Hammett had little to do with the series, which was generally written by Bob Tallman and Gil Doud. Occasionally programs were written by E. Jack Newman.

[36]Quoted in Nye, The Unembarrassed Muse, p. 255.

[37]Ibid., p. 256.

[38]Raymond Chandler, "The Simple Art of Murder," in The Art of the Mystery Story: A Collection of Critical Essays, ed. Howard Haycraft (New York: Grosset and Dunlap, 1946), p. 234.

[39]Durham, Down These Mean Streets a Man Must Go, p. 80.

[40]Elliot Gilbert, "The Detective as Metaphor in the Nineteenth Century," in The Mystery Writer's Art, ed. Francis M. Nevins (Bowling Green: Bowling Green University Popular Press, 1970), p. 291.

[41]Frye, Anatomy of Criticism, p. 46.

CHAPTER IV

THE SENSITIVE HERO

[1]New series such as the CBS "Mystery Theater" are encouraging, but it is unlikely that radio thriller drama will ever become as abundant as it was in the late 1940s and early 1950s.

[2]The "Gunsmoke" programs analyzed are "White Boy" (33-020), "Eviction" (33-030), "Matt Resigns" (33-048), "Young Eddie" (33-076), "Cyrus Huggins" (33-077), "Tom Cleg" (33-078), "Mr. Hantrie" (33-079), "Mavis McCloud" (33-081), and "Chester's Father" (33-103).

[3]Nye, The Unembarrassed Muse, p. 411.

[4]Ibid. The "Have Gun, Will Travel" programs analyzed are "The Lola Blackwood Story" (33-089), "The Search for Dr. Amos Bradbury" (33-090), "Inherit a Gold Mine" (33-091), "$5,000 to Learn to Shoot" (33-092), and "The James Brunswick Story" (33-093).

CHAPTER V

CONCLUSION

[1]Quoted in Ray B. Brown et al., ed., Frontiers of American Culture (Lafayette, Indiana: Purdue University Studies, 1968), p. 7.

[2]Crosby, "Radio and Who Makes It," p. 27.

[3]Cawelti, "The Concept of Formula in the Study of Popular Literature," p. 385.

[4]Cawelti, The Six-Gun Mystique, p. 3.

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