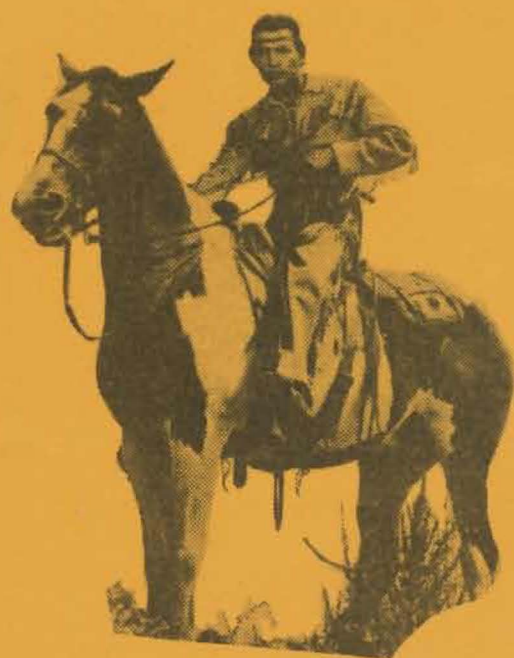


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THE LONE RANGER



Vol. 4 No. 1

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This issue of Memories is dedicated to Fran Striker whose influence is still felt today.

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The Old Time Radio Club meets the second Monday of the month (September through June) at 393 George Urban Boulevard, Cheektowaga, New York. Anyone interested in the radio programs of the past is welcome to attend and observe or participate. Meetings begin at 7:30 P.M.

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The Only Man Who Really Knew The Man Behind the Mask

By ALF H. WALLE

Writing half-hour scripts at two bucks a shot was hardly a plush job even in the Depression days of the early 1930's, but for young Fran Striker, working at WEBR "Radio Buffalo" meant valuable experience. Looking back on his own beginnings in broadcasting, Striker later compared television, with its near total lack of local drama programming, to baseball if it had no farm systems. "Television is a disheartening thing to break into," he said, "but I was fortunate enough to come along at a time when talent could be nurtured at radio's non-network level."

A University of Buffalo dropout (he quit to write), Striker augmented his Buffalo earnings in those early days by selling an occasional script to Detroit's WXYZ, a station which, by 1932, had cancelled its network affiliation and was on the verge of bankruptcy. Knowing the young Buffalo writer's work, WXYZ program manager George Trendle wrote to Striker after deciding to gamble the station's survival on a series of shows aimed at children.

Trendle's letter to Striker roughed out the general requirements for a new Western adventure series and asked for a sample script. Striker produced such a script and even gave it a "dry run" on WEBR's "Covered Wagon Days" in December of 1932. The Long Ranger was born.

But, this first show was hardly appropriate for children. The dialogue was hard-boiled, more in the style detective story writer Dashiell Hammett. The final page of the script even included a line which was blatantly sadistic: Ezra, an old miner, is asking what he will do now that Logan and Pete, the villains, have been thwarted. He replies, "...I'll buy me two jackasses an' name one Arizona Pete and t'other Logan, and then whale the tar out of them.

This line, which makes light of transferring aggression to defenseless animals and then torturing them, is singled out as "good" in pencilled annotations on Striker's typescript. It was good hard-boiled dialogue, but hardly the kind which was to endear "The Lone Ranger" to generations of youngsters and their parents and which was destined to bring Fran Striker fame and fortune.

That first "dry run" Long Ranger had a hearty lough, which WXYZ officials purged from the script because it reminded them too much of "The Shadow." Tonto, the Ranger's faithful Indian companion, had not yet been conceived. Nevertheless, the prologue of that initial Buffalo airing established the basic premise upon which all guture episodes were based.

"Throughout the entire West," the Buffalo broadcast began, "in those turbulent days, were circulated stories of a masked rider, a picturesque figure that performed deeds of the greatest daring. A modern Robin Hood ... seen by few, known by none. Where he came from and where he went no one

knew. Few men had dared defy this Lone Ranger..."

Impressed with the general concept of the proposed series, if not satisfied with specific parts of it, Trendle accepted the show. But, Striker continued to write for adults, and sections of the introduction to the first script aired by WXYZ in Detroit had to be deleted. Deletions included the following lines: "(he is) pursued by the forces of law with a large reward on his head, dead or alive... He has killed ... to be sure...that's why he is wanted by the law...It is said that the Lone Ranger never draws his guns unless he uses them. He never shoots unless he shoots to kill." Trendle's deletions here offered an indication of the direction the series would follow: the Lone Ranger shot less and less, usually outwitting the bad guys.

That first script George Trendle bought included another aspect of the Lone Ranger mystique: quasi-divine statue was imputed to the "Masked Rider of the Plains," that of an agent of God. At the end of the episode, the sheriff attempts to detain the Ranger, and, in a line of dialogue pencilled on the script presumably as an afterthought, the lawman says: "Now kin ya beat that, my guns just wouldn't go off!"

A marginal comment on the script (Trendle's???) observes that this ending implies an "Act of God," which suggests the hero is either super-natural or receiving divine protection. Implications such as these soon became only a subliminal aspect of the show. When the first voice of the Lone Ranger, Earle Graser, died in 1941, an official of WXYZ announced that the series would definitely continue, since "The Lone Ranger could never die. Every kid knows that in his heart."

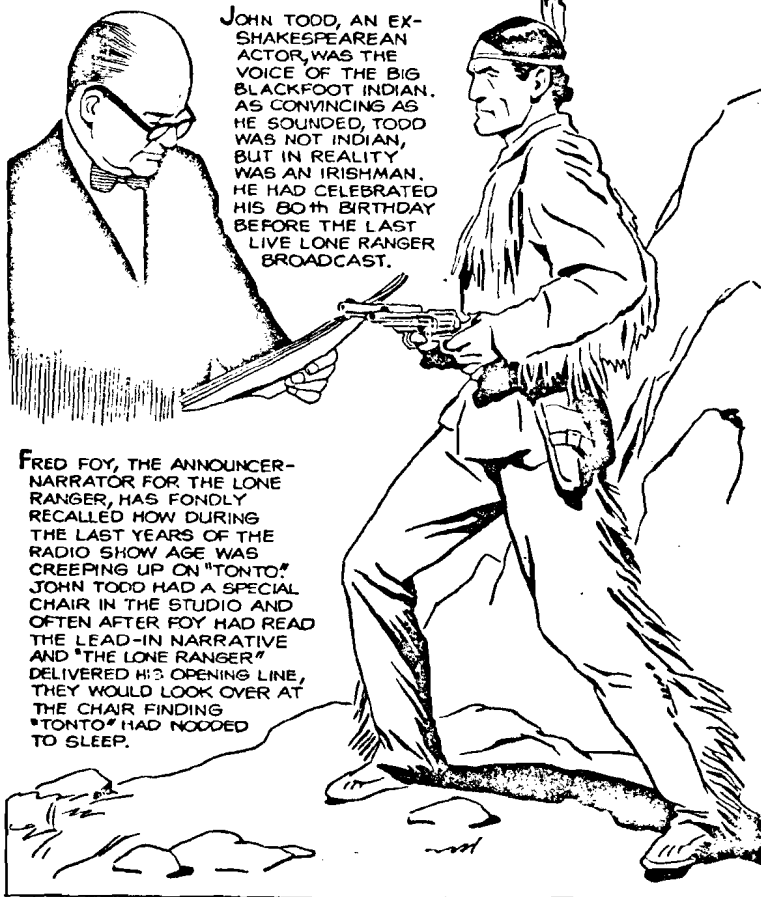
After this first WXYZ episode, there appears to have been a meeting of minds; alterations and annotations on Striker's scripts became rarer and farer.

During the ensuing few weeks, the character of the hero was refined into the Lone Ranger that many of us recognize today. And other aspects of the show, such as the silver bullets, the big white horse "Silver" and the unforgettable, a hardy "Hi Yo Silver" were introduced.

But the series still lacked something. In Striker's words: "we couldn't have him talk to his horse forever, so Tonto, his Indian companion, was created.

Episode 12 introduces Tonto, who was found seriously injured from

RETURN WITH US TO... by Bill Ower, Don Greenwood
THE LONE RANGER'S
FAITHFUL COMPANION
TONTO



JOHN TODD, AN EX-SHAKESPEAREAN ACTOR, WAS THE VOICE OF THE BIG BLACKFOOT INDIAN. AS CONVINCING AS HE SOUNDED, TODD WAS NOT INDIAN, BUT IN REALITY WAS AN IRISHMAN. HE HAD CELEBRATED HIS 80th BIRTHDAY BEFORE THE LAST LIVE LONE RANGER BROADCAST.

FRED FOY, THE ANNOUNCER-NARRATOR FOR THE LONE RANGER, HAS FONDLY RECALLED HOW DURING THE LAST YEARS OF THE RADIO SHOW AGE WAS CREEPING UP ON "TONTO." JOHN TODD HAD A SPECIAL CHAIR IN THE STUDIO AND OFTEN AFTER FOY HAD READ THE LEAD-IN NARRATIVE AND "THE LONE RANGER" DELIVERED HIS OPENING LINE, THEY WOULD LOOK OVER AT THE CHAIR FINDING "TONTO" HAD NODDED TO SLEEP.

a dynamite blast. Just as the Lone Ranger's own origins were kept shrouded in mystery, Tonto was "seemingly born with a great blast of high explosives"...and we learn no more of his origin. They merge in mystery, as Striker writes in Episode 12, (he) seems to be the only one who knows anything concerning this lone rider, and how much does he know? We shall hear more of Tonto..."

The masked rider and his Indian partner became inseparable, enjoying a longer lived popularity than any duo in American popular culture.

In recent years, however, there has been a tendency to label Tonto as a "Native American flucky," a parody of his race and an apology for bigotry and discrimination. It is true that the word tonto is Spanish for "fool," and that, at first glance, his characterization may seem racist. In reality, though, Tonto was merely a second male lead, and, according to a common fiction formula, his prowess could not rival that of the primary hero. Tonto was to the Lone Ranger what Smiley Burnett was to Gene Autry, what Gabby Hayes was to Roy Rogers, what Chester Good (and later Festur Hagan) are to Matt Dillon. Striker created Tonto to give the Lone Ranger someone to talk to and get help from, but never to offer the masked man competition for the hero worship of the audience.

Buffalo's Fran Striker, in fact, was long in his praise of the American Indian, years before such stands were in vogue. In the 1930's, he even chose the image of an Iroquois False Face God to adorn his stationery.

Radio critic Jim Harmon put it well: "Tonto was certainly no 'Uncle Tom' as a representative of a minority race. Even his broken English was later excused, when the masked man pointed out that Tonto spoke many languages -- several Indian dialects and Spanish."

Episode 13, with Tonto inserted, was a rewrite of the script Striker had initially tested in Buffalo, revised to cater to the juvenile audience. The action is toned down dome; no one gets killed, and Ezra's mutterings about beating his jackasses are eliminated.

Instead of being killed, the villains are humiliated and stripped of their ill-gotten gains. At the conclusion, the old miner, Ezra, says: "The joke's on yew two crooks, alright, you might as well laugh about it... You're lucky you haven't got a couple of silver bullets in your hides." This kind of ending, with the addition of "Who was that masked man?" is typical of the formula which dominated the 7:30-8 p.m. Monday, Wednesday and Friday through the golden age of radio.

While Western movies and cowboy stars had been popular for decades, the Lone Ranger was the first Western radio show to gain national popularity, even getting the drop on Tom Mix, who started his own series late in 1933. Tom Mix is the man who transformed the Western movie into a form which crtered directly to children, presenting a strong moralistic tone which appealed to parents.

In his later scripting, Striker clearly learned from the Mix example, but he also added his own trademark, which, in turn, was copied, exploited and refined by others. Under Striker's pen, the Old West became a mythical place where good and bad were clearly defined. The Lone Ranger became a morality play which children could easily understand. Tom Mix's West, in contrast, emphasized reality -- he had been one of Teddy Roosevelt's Rough Riders, he had actually been a lawman and a cowboy, and he set his radio show in a rather representative remnant of the Western frontier.

History proved Striker had read his audience better. In the 1940's it became more and more difficult for youngsters to identify with the turn-of-the-century frontier. The Lone Ranger became the prototype for juvenile Western heroes.

In May of 1933, after the show had been on the air in Detroit for barely four months, WXYZ announced that toy guns would be given away to the first 300 children to write in. In two days, 25,904 letters were received. In that same year, actor Earle Graser made a personal appearance as the Lone Ranger, and 70,000 screaming kids showed up. After that, Trendle and Striker forbade their hero to appear in public.

Striker stayed in Buffalo as long as he could, sending his Lone Ranger scripts to Detroit in the mail throughout the entire first year of broadcasts. But the show had become big business--far bigger than he could have imagined in his wildest dreams--and a move to Detroit was inevitable. He was to reside in the Detroit area until the live radio show left the air in the mid-1950's--a victim of television.

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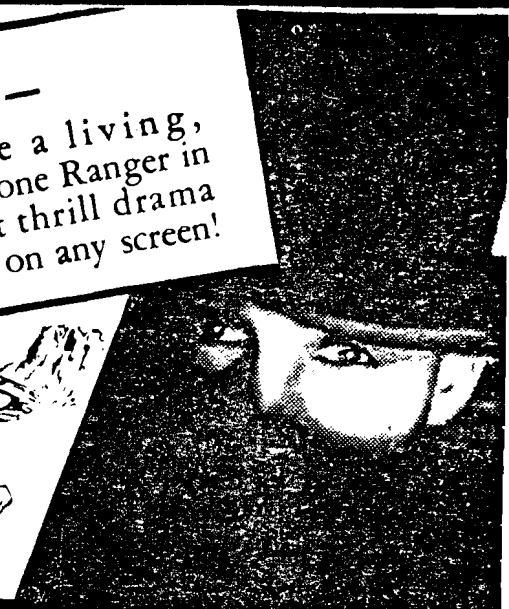
The Lone Ranger

52 pages
ALL COMICS



**YOU'VE HEARD HIM ON THE AIR
YOU'VE FOLLOWED HIM IN NEWSPAPERS**

Now -
see a living,
vibrant Lone Ranger in
the greatest thrill drama
ever shown on any screen!



THE LONE RANGER RIDES AGAIN



**ROBERT LIVINGSTON
CHIEF THUNDER-CLOUD
SILVER CHIEF
DUNCAN RENALDO**

Based on THE RADIO SERIAL "THE LONE RANGER" by FRANK STRIKER
Directed by William Witney, John English

A Republic SERIAL IN 15 THRILLING CHAPTERS

Masked Man's Start

Here it is:

"A patrol of six Texas Rangers, in search of the notorious Butch Cavendish gang, was led into an ambush by a cowardly guide and after the battle was over, all of the Rangers were left for dead.

"During the night, an Indian came upon the bodies in the moonlight. On closer examination, one appeared to live, although badly wounded. The Indian quickly carried him to a nearby cave where he bathed and dressed his wounds with all the skill and knowledge of his forefathers.

"Three days and three nights he watched by the side of the wounded Ranger and on the morning of the fourth day, the Ranger awoke, weak and confused about the lapse of time, but with eyes clear and calm. He recognized the Indian as the same whose life he had saved years ago when both were small boys.

"Your name is Tonto," said the Ranger, "and years ago you used to call me 'Kemo Sabay'."

"That right," replied Tonto, "you still 'Kemo Saby'—it mean 'Trusted Scout'."

"You only Ranger left," the Indian went on to say, "you Lone Ranger."

"Then realizing his situation, the Ranger explained to Tonto that the killers know him by sight and if they discovered he had escaped death, they would surely track him down and kill him.

"When told that Tonto had prepared six graves, The Lone Ranger resolved that his name should be forever buried with his brother who commanded the Texas Rangers, and his friends. To make sure his identity would be concealed, he determined he would always wear a mask, made of cloth from his dead brother's vest.

"And that's the start of the legend of The Lone Ranger."

In the years that followed, Striker was involved in numerous Lone Ranger enterprises, spin-offs from the show that included comics, a Lone Ranger club, advertising promotions, even novels aimed at the adult Western-reading public. In 1938, the Lone Ranger came to the screen in a movie serial that Striker did not actually script, though he exerted enough influence to assure that the Ranger's screen image was identical to that of the radio show. Striker's instructions to Hollywood asserted that the Lone Ranger should not "spur" Silver, should not break an outlaw's back and should not "kill." He also suggested; "Don't make him too acrobatic; avoid Tarzan...And watch his dignity." The film won an award as the best serial of the year and was followed by another serial and two feature films.

In 1947, the Lone Ranger came to television. It was the first Western series produced for TV. Striker wrote scripts for the television series and directed the work of a team of other writers.

Meanwhile, Buffalo's Fran Striker had also fathered the popular Green Hornet radio series, which ran in the Lone Ranger's time slot only on Tuesday and Thursday evenings. He later created Sergeant Preston of the Northwest Mounted Police and his heroic lead dog "King." Fran Striker was himself the undisputed king of the early days of super heroes.

The Lone Ranger left radio in September of 1954, after an announcement by George Trendle that he had sold all rights to the show to an "organization outside of Detroit" for a whopping \$3-million.

After business no longer demanded he reside in Detroit, Striker soon returned to Western New York. In 1957, he settled in Arcade, where, among other



projects, he worked on the Lone Ranger newspaper comic strip. He also taught several courses in creative writing in the Buffalo area.

In 1962, he bought a house in Snyder and planned to move back into the metropolitan area. But he died in an auto accident on the day he was to have made that move -- September 4, 1962.

On the occasion of actor Earle Graser's death 21 years earlier, also in an auto accident (Tom Mix died in a car crash, too), the New York Times had stated in an editorial:

"The rumor that the Lone Ranger is dead is unfounded. It was a man who died...But he didn't take the Lone Ranger with him. The Lone Ranger doesn't die. In the simple hearts of children and possibly of adults who are willing to take a vacation from what unhappily has to be printed nowadays on the first pages of newspapers, he was...real...He still is."

The same could have been said on the passing of Buffalo's Fran Striker, the only person who could ever have answered that ringing question: Who was that masked man?"

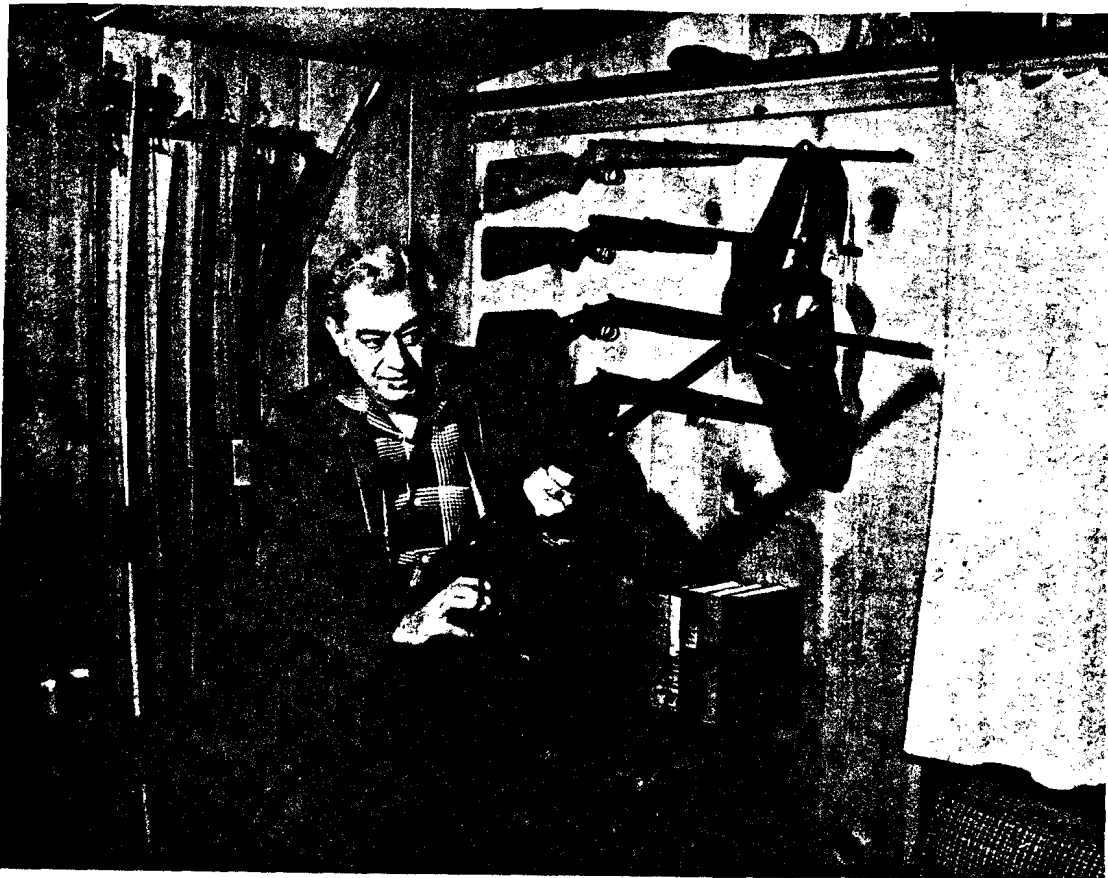


Photo courtesy The Buffalo & Erie County Historical Society

The late Fran Striker is perched above on the desk in his Arcade home at which he created the scenario's for the Lone Ranger comic strip after the show left radio in 1954 and before Striker's death in a car accident in 1962.



The gentle masked champion of justice was not always so. The original script had him never drawing his guns without using them and always shooting to kill.

The Ranger was truly alone in his 1932 Buffalo debut; Tonto and "The Great Horse Silver" were added a few months later in Detroit.



The GREEN HORNET: The father of the Lone Ranger

by Alf H. Walle

Those of us who love Old Time Radio are familiar with the relationship between Dan Reid of The Lone Ranger and Britt Reid of The Green Hornet. We know that both were written by Buffalo's Fran Striker, produced by George W. Trendle, and aired via the Mutual Network from Detroit's WXYZ. These facts are so commonplace they hardly need repeating here.

Another common assumption is that The Green Hornet is actually an updating of The Lone Ranger; Britt Reid is viewed as a blatant copy living in urban America. This belief is wrong; Striker's Green Hornet slowly evolved and the seeds of the series predate the conception of The Lone Ranger. I recently spent 2 weeks inspecting the Fran Striker manuscript collection (a part of the SUNY Buffalo archives) and I found some startling facts proving a prototype of the Hornet clearly predates the Ranger.

There is no denying that strong similarities exist between the masked man of the plains and the Green Hornet, an urban counterpart. The Hornet's sidekick, Kato, was an Oriental whose skills in science and technology rival Tonto's knowledge of Indian lore. Since both have exotic skills and are of ethnic origin, the analogy is obvious; the Hornet, is "Kemo Sabe" by another name. An interesting sidelight is that Kato was originally Japanese, but after the beginning of World War II he was transformed into a Filipino. To make comparisons even more overt, Britt Reid, the Hornet, is actually depicted as a descendant of John Reid, the Lone Ranger. These similarities have led the public to believe that the Hornet is merely a modern Lone Ranger thrust into the 20th century by General Mills, its long time sponsor. Actually, the opposite is true; an earlier precedent can be traced to The Manhunters, a long forgotten radio series which actually predates The Lone Ranger. Striker began writing city-based crime dramas before the Ranger had ever been imagined.

In March 1932, while Striker was still in Buffalo and selling scripts through the mail, he created The Manhunters. The first clumsy episode was narrated by a character named Duffy, who Striker describes as an "old police officer, kindly and slow speaking." The show starts with Duffy's voice, "Pull up yer chairs folks, and gather close. I've got a yarn for you tonight that'll make your hair stand on end before I'm through. I'll never forget one time when I was in more active work than I am now..." Striker intended Duffy to be a permanent anchorman but the old cop, who seems a borderline senility victim with a dramatic flair, was dropped and a conventional announcer whose lines have the melodramatic flair of a Walter Winchell replaced him.

Striker's breakthrough came in episode #7 which introduced Warner Lester, who in one form or another was to survive for the next 20 years and form the essential ingredient of The Green Hornet. Abandoning a formula which portrayed the police as "white hatted" heroes, Striker describes Lester "as neither with the law or definitely against the law. He occupies a rather peculiar position, on a line that is neither within nor yet without the law. His clever manner of thinking, usually brings him the solution of a crime before the police are able to solve it and he often profits thereby."

Two episodes later, Striker created a rivalry between Lester and Axford, the local chief of police which gave the show a unique twist. Not merely a solver of crimes, Lester was "a thorn in the side of Chief of Police, Axford, who has vowed to get the goods on him someday...Axford was willing to give ten years of his life to see Warner Lester behind the bars of a jail...For solving crimes Axford was grateful to him, but Lester did not stop there. Invariably, he managed to flatten his own bank account with the proceeds from the crime, and do so in a manner that made it impossible for Axford to touch him."

In The Manhunters, the police are buffons and Lester emerges as a clever and calculating, if congenial, mercenary. Working himself out of this rather dubious plotline, Striker ended the rivalry by making the two antagonists partners. In later episodes this duo, paralleling the Lone Ranger's exploits, willingly aid the inept residents of city hall. From Lester's origin to the 1970's, the clever detective and the dumb but honest cop have been a cliché; modern examples include Switch, The Rockford Files, Cannon, Mannix, and even police shows such as Kojak where the hero is a loner cop always at odds with his superiors.

In 1936, WXYZ dropped The Manhunters and replaced it with The Green Hornet, a crime show based on city life and borrowing from the former, now defunct, series. Michael Axford, for example, actually survived The Manhunters. The Hornet, a man who works outside the law and carefully avoids punishment, resembles Warner Lester. True, the modus operandi of wearing a mask was lifted from The Lone Ranger, but in most other respects, The Green Hornet is a revamp of The Manhunters.

The Green Hornet stands for personal responsibility, and suggests that contradictions in the law, congestion in the courts, and legal loopholes often result in injustice. We are told, "He hunts the biggest of all game. Public enemies that even the G-men cannot touch." Eventually J. Edgar Hoover objected and the final phrase was euphemized to "... public enemies that would destroy America." This editing did little to alter the sentiments of the show.

An early episode states that the Hornet is "able to avoid the legal red tape and strike at the sources of unfair dealings. Because of the manner in which he operates, both the underworld and the police department sought the Green Hornet." Britt Reid uses the same illegal tactics as Warner Lester, but since Reid is a millionaire, he cannot be accused of mercenary tendencies. The Hornet's motives are never for profit and always for justice. In developing The Green Hornet, Striker created one of the

immortal characters of the crime and mystery genra; the honorable detective who operates outside of the law.

In a nutshell, Britt Reid is the millionaire owner of a major newspaper, The Sentinel, who leads a secret second life as the Green Hornet. This modern vigilante is aided by facts provided by his reporters and personal wealth provided by the paper. Ironically, The Sentinel is also the Hornet's staunchest enemy. We are told the police were "hounded by the press" so they maintained a relentless search for the Green Hornet...Only Britt Reid and Kato knew each one of the Hornet's supposed crimes covered a situation in which some public enemy whom the law could not touch, was made to pay for his sins and face judgment. Only Britt and Kato knew that the Green Hornet and the manager of The Sentinel were the same person."

The Sentinel is a microcosm of the modern world which is so complex that 'the right hand doesn't know what the left hand is doing.' Hopelessly tied to abstract law, not morality, The Sentinel deals only with law breakers; it ignores the more insidious criminal who twists the law to his own ends. Ironically, the Hornet who transcends the law for just causes becomes the target.

D.C.C.P.

Michael Axford's role in The Green Hornet is a throwback to his early Manhunter days; he demonstrates the dichotomy between law and justice. An early Hornet episode states that Britt's "father retained Michael Axford to pose as a member of The Sentinel staff, but to actually serve as a bodyguard to Britt. With keen perception, the young bachelor saw through his father's motive." Throughout the series, Axford was simultaneously loyal to Britt while hating the Hornet and, as a reporter, seeking his identity just as Jimmy Olson works with Clark Kent while always seeking the identity of Superman. Although Axford evolved into a full fledged reporter, the show's formula continued and Axford remained obsessed with the Hornet's capture.

A central aspect of The Green Hornet is that the action takes place in a modern city, not the wild West of the Lone Ranger and Tonto. The Lone Ranger was set in the mythic world of the frontier and the hero represents an almost divine goodness. The Lone Ranger doesn't deal with realistic people or events, but idealized heroes and villains represented by the Ranger and assorted bad guys. The battle is invariably fought between a flawless hero and equally one-dimensional demonic figures. The setting is a frontier where the power of the law has not yet been established. The Ranger seldom questions the law and never goes against it; he is merely a temporary force where law and civilization do not exist.

The Green Hornet, in contrast, does not deal with a rugged world lacking laws, but with the contemporary American scene in which the courts, the police, and the statute book are fully entrenched. Instead of depicting a lawless world, this series portrays criminals who turn the law against society. These stories were set within a realistic, not a metaphoric, world. Newspaper promotions for the show boasted of its realism and we are told the Hornet fights villains who the G-men can't touch.

One of the highlights of The Green Hornet was the fact that adventures often reflected actual current events. While The Lone Ranger portrays the epic battle of a generalized good vs. a generalized evil, the plotlines of Hornet usually hit close to home. A newspaper advertisement for the second episode announced the show was based "upon the shipping of United States gold to Europe which is now actually taking place at the United States Treasury. A timely drama written by WXYZ's production department." Other episodes dealt with subjects such as "violators of the Pure Food and Drug Act", "racketeers who prey on scientists", "political corruption", and "manipulators in the gas companies which the Department of Justice was called to investigate recently." The Green Hornet specialized in shows which played upon the news of the era.

Being produced in Detroit and originally broadcast only to WXYZ listeners, much of the drama and many of the stories centered on the Detroit metropolitan area. An outstanding example of the local content of the series is episode 13 which dealt with "professional strike breakers who work for a syndicate that investigates labor troubles so the strike breakers can work." This show was aired in 1936, the year of the legendary sitdown strike at General Motors and the year before Walter Reuther was brutally beaten in front of the Ford Motor Company. The mid-1930's were the era of Harry Bennett, labor conflicts, and strong emotions on both sides, regarding unionization. This episode of The Green Hornet is a clear reflection of the sentiments of Detroit during this turbulent era. Other shows involving political corruption, smuggling, and organized crime also serve as a reflection of what people thought and felt in Detroit during the depression, World War II, the Cold War, and the McCarthy era.

Striker would have had to look hard to find another city with as much dramatic potential. During prohibition, Detroit had been a center of bootlegging due to its strategic location on the U.S. -- Canadian border. The hiring practices of the auto industry had drawn a hodgepodge of social and ethnic groups to the city and provided a diverse backdrop of local color. Both the depression and World War II exerted a tremendous impact due to the nature of the industry located in the area. Labor conflicts, organized crime and the shipping industry provides other topics which Striker utilized.

In 1957, after The Lone Ranger, Sergeant Preston, and The Green Hornet left radio, Striker returned to Western New York taking up residence in a ramblin farmhouse. For his remaining years he wrote the storyline of The Lone Ranger comic strip, completed several novels, and taught creative writing. In 1962, he bought a home in the Buffalo, New York area, but he tragically died in an automobile crash on the day he was to have made that move. The world had lost a man whose heroes and villains had become a part of American life.

In the early days of radio it was possible for a young man from Buffalo to spawn a local series of national significance. Unfortunately, those days are gone. Striker learned his trade in a world where many independent stations produced dramatic shows using the skills of local writers, actors, and directors. Occasionally a particularly skilled person

or an especially well-written show could reach the networks. Late in his life, Striker recalled the wealth of opportunities which had existed in the early years of radio and compared them to the situation which exists today. "Television," he said, "is a disheartening thing to break into. There is almost no local programing of drama. It's too expensive in time and equipment." Striker compares modern TV to a professional baseball league with no farm clubs; before a player can get proctical experience, he must beat out a big leaguer for the job. When TV drama replaced radio, TV also encroached upon the movies throwing much of Hollywood out of work. The unemployed quickly transferred their allegiance to the small screen and to this day Hollywood based Californians dominate the industry. Given this situation, it is hardly surprising that Los Angeles and San Francisco are overrepresented on television.

It's no longer possible for men like Trendle and Striker to air shows nationwide through a local station such as WXYZ and as a result mass media has lost a bit of the breadth it once had. Nevertheless, WXYZ's influence is still to be found: Cannon, Rockford, Mannix, and a host of other West Coast detectives are unknowingly influenced by The Green Hornet, the creation of Fran Striker, the prolific author of Western New York.