

Chicago Radio Theater

Discover the Future of Radio in Her Past



**Return with us now, to those
thrilling days of yesteryear.**



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Chicago Radio Theater proposes the return of radio comedy and drama, presented before a live theater audience, seven nights a week, with an initial 52-week season (44 original program weeks and 8 weeks of re-runs).

- **Carefully researched.**
- **Meticulously scripted.**
- **Intelligently produced.**
- **Professionally performed.**
- **Thoroughly entertaining.**



Return with us now, to those thrilling days of yesteryear...

Executive Summary

Chicago Radio Theater proposes the return of original radio drama and comedy programs, presented live in front of a theater audience. The programming will start with five nights a week, and will eventually encompass seven nights of two hours of original live drama and comedy radio shows each week.

Chicago Radio Theater will be presented live in front of a theater audience utilizing actors dressed in 1930's and 1940's costumes. The presentation will feature a sound effects team creating original and live sound effects the way they were performed in the 1930s and 1940s. Digital sound effects will be avoided where possible.

Chicago Radio Theater will also feature a live orchestra, including live program openings and closings, and commercial spot bumpers. Live on-stage announcers will introduce each program.

Chicago Radio Theater will be presented from 7:00PM to 9:00PM Central Time (8:00PM to 10:00PM Eastern Time), for a live satellite feed to the East Coast; and again from 8:00PM to 10:00PM Pacific Time, for a delayed satellite feed to the rest of the country.



Chicago Radio Theater will include re-creations of the best of yesteryear, as well as new and original creations. A suggested show schedule is included on the accompanying pages. Many of these programs must be vetted for rights. Royalty payments for comic book characters may be required.

Chicago Radio Theater is expected to be produced under AFTRA and WGA employment guidelines. The programs will be audio- and video-taped for later off-season broadcasts.

Chicago Radio Theater will utilize Internet streaming, as well as a satellite-fed audio feed, with a subscription-based pre-show download for members. Members will also receive discounts for tickets to the live nightly shows.

Chicago Radio Theater is expected to be produced before a live studio audience.

Theater Venue and Premier Date

Chicago Radio Theater will be performed on stage in front of a live theater audience. We are negotiating the use of one of the Chicago Center for the Performing Arts as the future home of the **Chicago Radio Theater**. The video portion of our production will be taped in HDTV format for future release on cable or satellite, and will include a live, stereo feed to radio stations and a delayed feed to our Internet web theater. All programs qualify under the American Jobs Creation Act for investment write-offs through December 31, 2008.

Management

Chicago Radio Theater is managed by experienced producers and line staff who follow a hierarchal command structure that guarantees the timely development and production of all shows.

Chicago Radio Theater consists of not less than five nights of original radio programming presented live before a theater audience. There is zero room for mistakes.

Beginning on Monday night at 7:00PM Central time, four original 30-minute programs follow one another in rapid succession in a two-hour time block, interrupted only by commercial spots, many of which will also be performed live by an announcer at a special "sponsor's mike" podium.

On Tuesday night, a completely new set of four original 30-minute programs follow one another in a two-hour time block, just like Monday night.

And so throughout the week, two 2-hour program blocks are performed live from 700PM-900PM, and are then repeated again an hour later by taped delay. See our tentative [Program Roster](#) for details.

Production Management

Production is managed by a Senior Producer, a Script and Story Producer and a Staging Producer. Two other executives, the Sound Director and a Casting Director get their assignments through the Executive Story Consultant and, working with the Night Runners under the two Senior Producers, prepare the production elements that are their responsibilities. All of these positions get their scripts from the Executive Story Consultant—the “Head Writer,” if you will—who works directly with the Senior Producers. The Senior Producer reports directly to the Executive Producer.

Our Line Producers

The Script and Story Producer is indirectly responsible for seeing that five nights of programs are properly scripted and readied for production. The Script and Story Producer supervises five of the seven Night Runners, who handle the particular details of the shows for Monday through Friday.

The Staging Producer is responsible for seeing that the house (i.e., the theater) is ready for production, including all stage management and lighting effects. The Staging Producer is also responsible for two nights of programs (Saturday and Sunday) and supervises two of the seven Night Runners, who handle the particular details of the shows for Saturday and Sunday.

The Sound Producer is responsible for all sound effects. In addition, the **Chicago Radio Theater** Orchestra Director reports to the Sound Producer so that all live orchestrated music, including bumper music, scene transition, “stings” and other musical elements are ready for live insertion into the program. The Sound Producer is also responsible for seeing that the audio portion of the program is delivered to the house headphones (for our live theater audience) and to the satellite network feed.

The Casting Director is responsible for finding that particular voice to make the scripted characters, including our guest villains, guest victims, and other name stars, come to life on stage and in the ears of our listeners. This will be a full-time job.

Each of these four individuals has a salaried assistant to share the work load, which is expected to be heavy.

Our Night Runners

The Night Runners report directly to the two Senior Producers. Each Night Runner handles the details of the programs for the night that he or she is responsible for. Each Night Runner has seven calendar days to prepare the four programs for his/her night.

Each of the other six Night Runners has similar charts and responsibilities with his or her show night.

Our Directors

Each Director is responsible for the script, the sound, and the over-all performance of his or her show. The Director has seven calendar days to prepare his/her program. This includes identifying all sound effects and, working with the Sound Producer, preparing the sound effects for production. The Director is also responsible for identifying the costume needs and submitting costume requirements to the Costume Designer. Performers appear in costume on stage for the benefit of our theater audience and for the live video taping that is done for each performance.

Video Production

Each 2-hour night is video taped in HDTV format for later use on cable television and to provide additional tax benefits for investors. The actual production is sub-contracted to a separate production company on a work-for-hire basis.

Scripts and Stories

Chicago Radio Theater will require 520 separate 22-minute radio scripts over its 26-week Monday-Friday night run. Each script is 22 pages in length.

Further, assuming the series runs seven nights a week, **Chicago Radio Theater** will require an additional 52 60-minute scripts for both of the Saturday “Who Done It?” night programs in the ***Perry Mason*** and ***Ellery Queen*** series.

And Sunday night’s ***The Jack Benny Show*** will require an additional 26 30-minute scripts. (Note that ***Jack Benny*** will require at least three writers and will have a script budget three times as high as the other programs.) The ***Stand Up Tonight*** and the ***Talent America*** programs will not be fully scripted, and will require a minimum of bridge segment scripting.

Our Senior Producer and Executive Story Consultant

Our Senior Producer and “Head Writer” is **Tony Palermo**, a radio dramatist and composer living in Los Angeles, California. Besides radio and internet broadcasts, he has written, adapted and scored numerous radio plays for the Museum of Television & Radio in both Los Angeles and New York, the United Nations, the Playwright’s Project, the Thousand Oaks Public Library, international radio festivals, and various educational publishers. He also appears with the Wells Fargo Radio Theater, the Liquid Radio Players, 30 Minutes to Curtain and other radio troupes.

Mr. Palermo has produced dozens of original radio dramas



in the classic “old-time radio” style of the 1930s-1960s. He writes the scripts, composes the scores, assembles the sound effects, and directs performances to recreate the lost art of the radio’s “theater of the mind.” His dramas cover the classic radio genres of soap operas, science-fiction, detective shows, westerns, horror stories, historical dramas, and even super-hero spoofs. Mr. Palermo’s radio plays have been performed by groups ranging from children’s workshops to community theater troupes to professional Hollywood actors to international casts for the United Nations.

Mr. Palermo has directed hundreds of radio productions since 1996 and worked with a variety of old-time and new-time radio talents, including Norman Corwin, Art Gilmore, Janet Waldo, Fred Foy, Yuri Rasovsky, Roger Gregg, Sue Zizza, Barbara Watkins, James Napoli, as well as sound effects greats, Bob Mott, Ray Erlenborn, and the late Cliff Thorsness—sound effects artist for Orson Welles and Jack Benny. As a specialty, Mr. Palermo carries on the tradition of radio sound effects as a performer, inventor, and educator.

Mr. Palermo also teaches groups to produce radio plays in a workshop setting. In the space of two hours, he can cast, rehearse, and produce a 30 minute program of near-professional quality—even with children. Mr. Palermo employs his own pre-recorded musical scores and directs the performances in the manner of an orchestra conductor—coordinating the voices, sound effects, and music cues. In these workshops, 15 to 20 participants handle all acting roles as well as provide the many sound effects ranging from footsteps and door knocks to rumbling thunder, ray guns, sword fights and more.

Mr. Palermo boasts that his audio productions feature the “world’s biggest special effects budget.” He uses live, manual sound effects and the listening audience’s imagination to crash airplanes in the Amazon, have Crusaders wade through an ocean of bones, sink pirate ships, launch Indian attacks, and even steal Los Angeles’ Getty Center Art Museum. Says Mr. Palermo, “In radio, you can do anything, and that’s my motto— do the impossible! My scripts would cost Steven Spielberg millions, but on radio, I can destroy the world for about five bucks worth of sound effects. We create a whole world before your very ears—and then, tear it down.”

Since 1996, Mr. Palermo has provided the scripts, musical scores, and manual sound effects devices for weekly radio workshops at the Museum of Television & Radio in Beverly Hills, California and New York City. Nearly every weekend throughout the year, one of his radio plays is being produced on both coasts. The MT&R workshops have allowed thousands of students, and even senior citizen groups, to explore the imaginative realm of radio drama. Mr. Palermo also conducts workshops for the Thousand Oaks Public Library, which has an extensive collection of radio programs and related materials, as well as for the United Nations.

Estimated Production Budgets

Our estimated production budgets are available for download from the Executive Producer. The email address to request the spreadsheet is info@fidelisentertainment.com.

Estimated Income and Expenses Projections

Our estimated Income and Expense Projections are available for download from the Executive Producer. The email address of the producer is info@fidelisentertainment.com.

Thumbnail Sketches and Histories of the Radio Programs

Monday 8:00PM-10:PM – Pulp Fiction Night

The Shadow Returns (30 min)

Show Description

From the Spring of 1931 until the Summer of 1949, a slim figure cloaked in black fought mobsters, evil scientists, crazed old men and foreign invaders with two blazing automatics and a laugh that chilled the hearts of evil. Now **The Shadow** returns in a series of 2-part episodes, set in the 1930s. Our show ends with a cliff-hanger. Tune in again on Wednesday night to see if our hero can escape the clutches of the evil...

Show History

On July 31, 1930 a sinister voice came over the radio into American homes. The voice of the Shadow appeared for the first time. In the beginning, the Shadow was not a crime fighter. He was a mysterious narrator of mystery tales taken from the pages of Street & Smith's *Detective Story Magazine*. The publisher Street & Smith began to use radio as an advertising medium to promote their fiction publications. **The Shadow** was a perfectly creepy teller of tales promoting Street & Smith.

This format continued until 1935 when creative differences between Street & Smith and NBC called a halt to **The Shadow** on the air.

In December of 1930, a young writer named Walter Gibson was approached to write fiction accounts of **Shadow** adventures. It would begin an incredible writing career for Gibson. He wrote 283 **Shadow** novels totaling over 15 million words. Gibson's Shadow was a mysterious nocturnal creature who fought crime with a mirthless laugh and two .45 automatic pistols. His black cloak and glowing red girasol ring brought terror to criminals. He worked with a network of agents who brought him information and assisted in the pursuit of justice.

On September 26, 1937, **The Shadow** reappeared on radio with the voice of Orson Welles playing the part. The Shadow was now a full-fledged character on radio, not just narrating and introducing stories. The Shadow had an identity as Lamont Cranston, a wealthy man about town. He was accompanied by Margo Lane, originally played by Agnes Moorehead. Margo Lane was the only person who knew that Lamont Cranston and the Shadow were one and the same. No other agents assisted the Shadow, as did in the Walter Gibson fictional accounts. This radio Shadow had hypnotic power to make himself invisible to those

around him and he possessed mental telepathy to read minds. Orson Welles played the Shadow from 1937 through March 1938. **The Shadow** became the highest rated radio show on the air at that time.

In September of 1939, a new voice of the Shadow appeared in the form of radio actor Bill Johnstone. Later in 1939, Agnes Moorehead left the show and was replaced by Marjorie Anderson as Margo Lane. The plot lines began to follow the standard formula of Margo Lane being in danger and the Shadow rescuing her from the clutches of evil. Bill Johnstone would be the voice of the Shadow for five seasons, until March 1943.

Bret Morrison took over the Shadow role in 1943 for one season. John Archer and Steve Courtleigh took the Shadow role through the 1944-45 season. Bret Morrison then returned to be the Shadow for the duration of the program's run which lasted until December 26, 1954.

The Shadow radio program became a part of American culture with its mystic phrase, "Who knows what evil lurks in the hearts of men? The Shadow knows!" The show used its popularity to try and deter crime with its admonition, "The weed of crime bears bitter fruit. Crime does not pay!" Every listener knew that the Shadow was out there, fighting the forces of evil and bringing wrong-doers to justice.

The Green Hornet (30 min)

Show Description

Another challenge for the Green Hornet, his aid Kato, and their rolling arsenal the Black Beauty. On police records a wanted criminal, Green Hornet is really Britt Reid, owner-publisher of the Daily Sentinel, his dual identity known only to his secretary and the DA. Our show ends with a cliffhanger. Tune in again on Wednesday night to see if our hero can escape the clutches of the evil...



Show History

On January 31, 1936, **The Green Hornet** radio program aired on WXYZ in Detroit, Michigan. Al Hodge played the part of the Green Hornet from 1936 through January of 1943. The program was created by George W. Trendle, the same man associated with the creation of **The Lone Ranger** radio show.

The premise of **The Green Hornet** was that of a modern day Lone Ranger. The main character was Britt Reid, a newspaper publisher of the Daily Sentinel by day and the Green Hornet by night. Britt Reid was supposed to be the great-nephew of the Lone Ranger. Britt Reid's war against crime was an extension of his family history. The Green Hornet fought crime with his high-powered car, the Black Beauty. He also utilized a gun that fired knockout gas instead of bullets. His fists also came in handy on a regular basis. He was assisted by his Filipino valet, Kato. Kato would drive the Black Beauty, keep watch out for

the police or the bad guys and sometimes lend a helping fist to the fighting. The Green Hornet pretended to be a villain while really battling the forces of crime in the big city. This would make for some interesting plot twists as the Green Hornet would be actively avoiding detection by the police while at the same time attempting to destroy criminal activity in the city. Many times the Green Hornet would lead the police to believe that the Green Hornet had been the mastermind of the case at hand. The police would receive an anonymous tip of where they could pick up the now subdued crooks with the Green Hornet just barely making his escape from the scene.

The Green Hornet would be alerted to criminal activity through his job as editor of the Daily Sentinel. The crime stories would lead Britt Reid to transform into the Green Hornet to battle crime at night.

The Green Hornet program began in January of 1936 and played to December 5, 1952. The shows typically ran thirty minutes and ran twice a week in the beginning years. They later reverted to being broadcast once a week. The last season of the show in 1952 the show reverted back to a twice a week schedule. As mentioned above, Al Hodge played the role of Britt Reid for seven years. Fran Striker, a co-creator of the Lone Ranger, wrote all of the scripts for **The Green Hornet** until April 1944. After that, several other writers were brought in to script the show. The writing output of Fran Striker was incredible. While he was scripting **The Green Hornet** he was also writing the scripts for **The Lone Ranger** program.

Following Al Hodge, three other radio actors played Britt Reid. Donovan Faust took the role for the 1943 season. Robert Hall played the part for three years, from 1943 to 1946. Jack McCarthy finished the last years of the series from 1946 through 1952. Thus ended a tremendous 16-year radio program full of action, high-speed chases, and the overcoming of evil by the Green Hornet.

The Spider (30 min)

Show Description

In October of 1933, the character of man-about-town Richard Wentworth, saw his debut as The Spider. Wentworth is aided in his crime-fighting work chiefly by the lovely Nita Van Sloan, his trusted Hindu servant Ram Singh, his butler Ronald Jackson, and the unwitting Inspector Kirkpatrick. Our new show ends with a cliff-hanger. Tune in again on Wednesday night to see if our hero can escape the clutches of the evil...



Show History

On the heels of the success of Street and Smith's **The Shadow**, Popular Publications brought another black hat and black cape wearing hero to the pulps -- **The Spider, Master of Men**. He was the seventh pulp character to get his own magazine.

Readers met another “wealthy, young man-about-town” who in reality was crime buster, Richard Wentworth, in “The Spider Strikes,” October 1933.

Initially penned by R. T. M. Smith, The Spider’s exploits began as run-of-the-mill battles against typical racketeers and criminal masterminds.

But that changed as quickly as the author’s name on the magazine’s cover. Beginning with the third issue, December 1933, Grant Stockbridge was credited with the writing and **The Spider’s** adventures began to take on mythic proportions. His struggles pitted him against foes such as “The Mad Horde,” “The City Destroyer,” “Serpent of Destruction” and “The Devil’s Death Dwarfs.” And, the character of The Spider changed from simply a nickname for detective Wentworth into a shocking, caped and fanged wild man that Wentworth dressed up as.

During this time, Norvell W. Page took the reigns as head writer. He shared the Stockbridge monicker with four other writers, including Emile Tepperman.

In the adventures, Wentworth was aided chiefly by the lovely Nita Van Sloan, his trusted Sikh servant Ram Singh and his butler Ronald Jackson. And Inspector Kirkpatrick unwittingly helped out during **The Spider’s** 118-issue run from 1933 to 1944.

The Adventures of Captain Midnight (30 min)

Show Description

Captain Midnight is the undercover name of Jim Albright, a pilot who seeks out enemy agents and various bad guys for a government agency. He is constantly trying stop the plans of the nefarious Ivan Shark and his daughter Fury, a marvelously evil female lead. He is helped in his exploits by his mechanic, Tools Morton, and his girl, Peggy. Our show ends with a cliff-hanger. Tune in again next week to see if our hero can escape the clutches of the evil...



Show History

The series had its beginnings in 1938 on Chicago radio station, WGN. Created by Robert M. Burt and Willfred G. Moore, the creators of *The Air Adventures of Jimmie Allen*, the series was sponsored by the Skelly Oil Company.

In the beginning, “Captain Midnight” was simply an undercover name for Jim “Red” Albright, who regularly piloted cargo and passengers. As an undercover agent, Albright was trying to gather information on a gang of criminals. However, by the end of the first run, ending in a summer hiatus, the Captain Midnight persona was beginning to stick and many knew him only by that name. Captain Midnight was constantly trying to stop the plans of the evil Ivan Shark and his daughter Fury. Shark remained as Midnight’s evil nemesis throughout the length of the



radio run. Captain Midnight was helped in his efforts by Chuck Ramsey, who was a member of his Secret Squadron and Patsy Donovan (later, Joyce Ryan). In the national



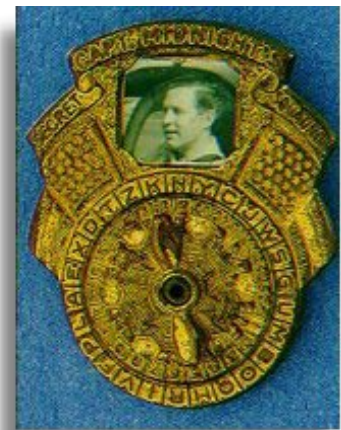
versions (though he appeared briefly in the Skelly shows), there was also Ichabod Mudd, Midnight's mechanic. There were a number of different actors playing the various roles over the long run. The series grew in popularity and was broadcast over the Mutual Network beginning in 1940 sponsored by Ovaltine. Ovaltine had recently dropped its long-running sponsorship of another juvenile staple—Little Orphan Annie. That show was tired and was beginning to wane when The Wander Company, makers of Ovaltine, brought the regional Captain Midnight series to a national audience.

Mudd was added as a regular. Jack Bivans took over the role of Chuck Ramsey when Billy Rose left to join the army in 1941. Bivans left in 1944 when he turned 18 and enlisted in the Army Air Corps. Johnny Coons took over the role of Chuck until Bivans returned from military service in 1946.

Captain Midnight was one of many series to offer exciting premiums (see example at the right, plus a *Flight Patrol Newspaper*). Young listeners could also be a part of the Secret Squadron by signing up usually via the premiums and receiving decoder badges, etc. Despite the adult sponsor, Skelly advertised by telling the kids to be sure their dads go to the gasoline stations to get the premiums and, of course, Skelly products. Ovaltine continued the premiums via their foil tops and labels. Often the premium played a big part in the series. Chuck would use his Code-o-graph to contact Washington to get the duo out of a difficult situation. As a part of the Secret Wing of the Secret Squadron, each person who received their code-o-graph was encouraged to sign the pledge within the manual. Other than Midnight who was designated SS-1, Chuck Ramsay and Joyce Ryan were the only agents of the Squadron to have numbers lower than 10: Ramsey was SS-2 and Joyce SS-3. Agent (William) Lyle Kelly, who was Captain Midnight's contact to Major Steele was assigned SS-11 and was usually referred to "Agent SS-11, Kelly" in the series.



Eventually, the series moved from radio to film and finally to television. The films were created by Columbia Pictures and directed by James Horne, a Laurel & Hardy director. Midnight was portrayed by former stuntman Dave O'Brien. The essence of Captain Albright's history and his relationship to Major Steele was retained, though "Captain Midnight" became more of a secret identity. Sometimes the character would be masked and other times not. Ivan Shark returned though he did not appear as evil and ruthless as the radio Shark. Chuck Ramsay was portrayed by radio actor Sam Edwards (*Gunsmoke*, *Six Shooter*).



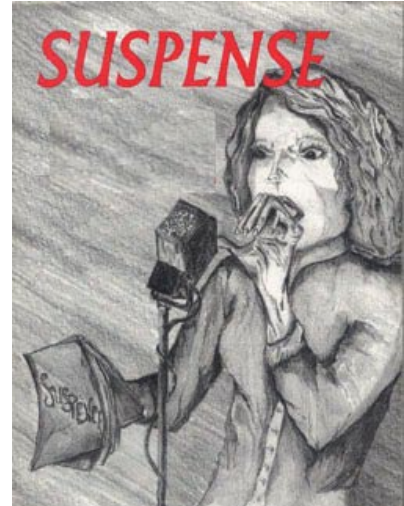
Many know the character from the television run starring Richard Webb. If you have an opportunity to view some of the old television shows, note the actor playing Tut, the scientist for the Secret Squadron. This is the great radio actor Olan Soule (*Mr. Firstnighter*, *One Man's Family*, and others).

Tuesday 8:00PM-10:00PM – Night of Suspense

***Suspense* (30 min)**

Show Description

When it left the air in 1962, ***Suspense*** was the only remaining regularly scheduled drama on commercial network radio. We're bringing it back with "Sorry, Wrong Number", the classic tale of an invalid who overhears a call where her own murder is planned.



Show History

Considered one of the best mystery series on radio, ***Suspense*** was broadcast by CBS. The weekly anthology show ran for twenty years, from 1942 to 1962. The radio program was broadcast weekly from Hollywood. Scripts were generally of high quality and featured at least one well-known stage or film performer. The famous broadcast of 1948 entitled "Sorry Wrong Number" starred Agnes Moorehead in a thrilling tale of an invalid woman who accidentally overhears a telephone conversation in which arrangements for her own murder are being discussed. For the rest of the program, she tries frantically to telephone someone for help. A stunning concept for the aural medium, the episode was later made into a film.

One of the premier programs of the Golden Age of Radio, ***Suspense*** advertised itself as "radio's outstanding theater of thrills" and was heard in one form or another from 1942 through 1962. There were approximately 945 episodes broadcast during its long run.

Suspense went through several major phases, characterized by its hosts, sponsors and director/producers. The show was so popular that over 900 of the original episodes are extant in high-quality recordings. Alfred Hitchcock directed the audition show — an adaptation of *The Lodger*, that Hitchcock had filmed in 1926 — in a 1940 program called "Forecast" starring Herbert Marshall. In the early phase, the program was hosted by "The Man in Black" (played by Joseph Kearns or Ted Osborne) and many episodes written or adapted by the prominent mystery author John Dickson Carr.

The sponsor became Roma Wines and then Autolite Spark Plugs; eventually Harlow Wilcox (of *Fibber McGee and Molly*) became the pitchman. William Spier, William N. Robson, and Anton M. Leder were among the producers and directors. The program's

heyday was in the early 1950s, when the great radio actor, producer and director Elliott Lewis took over (still during the Wilcox/Autolite run). Here the material reached new levels of sophistication. The writing was taut, and the casting, which had always been a strong point of the series (featuring famous film stars like Orson Welles, Joseph Cotten, Henry Fonda, Humphrey Bogart, Ronald Colman, Cary Grant and many others), took an unexpected turn when Lewis expanded the repertory to include many of radio's famous drama and comedy stars, such as Jack Benny and Jim and Marian Jordan (aka Fibber McGee and Molly). The highest production values enhanced **Suspense**, and many of the shows retain their power to grip, entertain and move.

The single most popular episode of *Suspense* is "Sorry, Wrong Number," written by the premier radio scribe Lucille Fletcher, in which a panicked, bedridden woman (played by veteran radio actor Agnes Moorehead) tries to convince a telephone operator she has overheard a murder plot on a crossed line. First broadcast on May 25, 1943, it was repeated seven times (last on 2/14/60) and spawned the 1948 film with Barbara Stanwyck in the lead role. Another noteworthy episode was Orson Welles' "The Hitchhiker". But there are literally hundreds of extant episodes considered by fans to be of equal or greater quality. In addition to such fine writing, the radio **Suspense** featured outstanding music by Bernard Herrmann and excellent production values. The program attracted a loyal following of listeners until September 1962.

The Whistler (30 min)

Show Description

"I am the Whistler and I know many things, for I walk by night." Our new stories deal with time honored themes of greed, revenge, jealousy, betrayal and murder. And, yes, the bad guy or girl never gets away with the crime. The finely-crafted plot twist at the end metes out justice.



Show History

The Whistler was one of radio's most popular mystery dramas, as indicated by the lengthy 13-year run of the series from May 16, 1942 until September 22, 1955. Writer-producer J. Donald Wilson established the tone of the show during its first two years, and he was followed in 1944 by producer-director George Allen. Other directors included Sterling Tracy and Sherman Marks with final scripts by Joel Malone and Harold Swanton. A total of 692 episodes were produced, yet despite the series' fame, over 200 episodes are lost today.

At night, glowing car radios illuminated dashboards, and drivers traveled dark highways while the Whistler began his ominous narration: "I am the Whistler, and I know many things, for I walk by night. I know many strange tales, many secrets hidden in the hearts of men and women who have stepped into the shadows. Yes, I know the nameless terrors of which they dare not speak." That opening was intoned along with the echo of footsteps

and Wilbur Hatch's haunting theme, whistled weekly by Dorothy Roberts for 13 years. Spike Jones provided the parody: "I am the Whistler, and I know many things, for I walk by night. I have to – I can't sleep."

Bill Forman had the title role of host and narrator. Others who portrayed the Whistler at various times were Gale Gordon, Joseph Kearns, Marvin Miller, Bill Johnstone and Everett Clarke. The stories followed an effective formula in which a person's criminal acts were typically undone by their own stupidity; ironic twist endings were common. The Whistler narrated, often commenting directly upon the action in the manner of a Greek chorus, taunting the criminal from an omniscient perspective. Unlike *Suspense*, *The Whistler* never featured any major Hollywood stars. But the quality of its writing and performance made it a radio mainstay that is greatly admired to this day.

The Mysteries of the Inner Sanctum (30 min)

Show Description

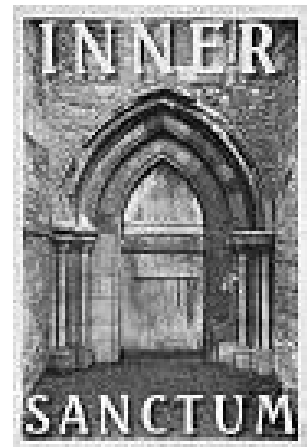
This horror series features probably the most famous opening in the history of radio. After the greeting, "Good Evening..." a door creaks slowly open and the listener is greeted by the host, a gruesome joke and then the introduction to the story for the evening. The series was a strange mixture of horror and humor.

Show History

Inner Sanctum Mysteries was a popular old-time radio program that ran from January 7, 1941 to October 5, 1952. Its creator was Himan Brown, who later created the long-running ***CBS Radio Mystery Theater***. It featured stories of mystery, terror and suspense told, in sharp contrast to shows like ***Suspense*** and ***The Whistler***, with a broad tongue-in-cheek approach. A total of 526 episodes are known to have been produced, a great many of which are lost today.

Each show opened with a jovial greeting from the host, Raymond, played initially by Raymond Edward Johnson and then by Paul McGrath beginning in 1945. Speaking in an exaggeratedly "spooky" voice, Raymond would spout jokes and puns over a melodramatic organ score that one can easily imagine being played by a skeleton. As the series progressed, even the advertisers would get into the act, trading banter with Raymond before the story proper began.

Its campy comedy notwithstanding, the stories were often effective little chillers, mixing horror and humor in equal doses. Memorable episodes include "Terror by Night" (9/18/45) and "The Tell-Tale Heart" (8/3/41) with Boris Karloff. More than a few established stars appeared over the years, including Mary Astor, Helen Hayes, Peter Lorre, Burgess Meredith, Claude Rains and Frank Sinatra.



Lights Out! (30 min)

Show Description

From its first show to its last, **Lights Out** was billed as “the ultimate in horror.” Never had such sounds been heard on the air. Heads rolled, bones were crushed, people fell from great heights and splattered wetly on pavement. Few shows had ever combined the talents of actors and imaginative writers so well with the graphic art of the sound technician. The thrills are back at network radio!



Show History

Lights Out was an American old-time radio program featuring “tales of the supernatural and the supernormal.” It was immensely popular, and was one of the first horror programs, predating **Suspense** and **Inner Sanctum**. In its heyday, **Lights Out** rivaled the popularity of those shows.

Lights Out ran through several series and networks, from January 1, 1934 to August 6, 1947. The principal sponsor was Ironized Yeast. Most episodes were broadcast at midnight. **Lights Out** then made the transition to television in 1949, where it was broadcast until 1952.

Lights Out was created in Chicago by Wyllis Cooper in 1934, and the first series of shows ran 15 minutes on a local station. In 1935 the show was picked up by NBC and was reformatted to the standard half-hour length. Cooper stayed on the program for a while as writer, but when another writer on the show, Arch Oboler, was promoted to director and host the series took off in popularity. (Cooper later wrote a few movies, and created **Quiet, Please**, another fine radio program.)

Each episode of **Lights Out** began with an ominously tolling bell, over which Oboler read the cryptic tagline: “It... is... later... than... you... think.” This was followed by a dour “warning” to listeners to turn off their radios if they felt their constitutions were too delicate to handle the frightening tale that was about to unfold. Naturally, the intended—and successful—effect of this was more tantalizing than off-putting. While many of the episodes may seem dated today, more retain their ability to generate chills.

Oboler’s horror tales made effective use of sound effects and atmosphere. Listeners were treated to the ghastly sounds of skulls being crushed and people being eaten. One episode, 1937’s “Chicken Heart”, is said to have frightened listeners almost as badly as Orson Welles’ Mercury Theater presentation of **The War of the Worlds** did the following year. Bill Cosby’s 1966 album *Wonderfulness* relates his humorous account of staying up late against his parents’ wishes and being frightened by this episode.

A winking sense of self-referential, meta-fictional humor sometimes enlivened the proceedings; in “The Coffin in Studio B”, two **Lights Out** script typists become trapped in

their building after hours as frightening, unexplained events occur.

After *Lights Out*'s radio run, Oboler went on to Hollywood to write and produce a number of films, including the notorious 3-D schlock-fest *Bwana Devil*. Prized by collectors today, extant episodes of *Lights Out* are nonetheless sparse: much of Oboler's run survives, but many early episodes under Cooper's direction are presumed lost.

Wednesday 8:00PM-10:00PM – Western Night

The Return of the Lone Ranger (30 min)

Need we say more?

Gunsmoke (30 min)

Matt Dillon (the U.S. Marshall, not the actor), Kitty, Doc, and Chester are back in a series of all new adventures. Where's my six shooter?



Have Gun, Will Travel (30 min)

More than a hired gun, Paladin rights the wrongs in the Old West.



The New Adventures of Red Ryder (30 min)

From out of the West comes America's famous fighting cowboy -- Red Ryder. This western adventure is based on the 1938 Fred Harmon comic strip. The Red Ryder entertained radio audiences for nearly a decade and surpassed other wild west heroes in popularity.

Thursday 8:00PM-10:00PM – Tough Guy Night

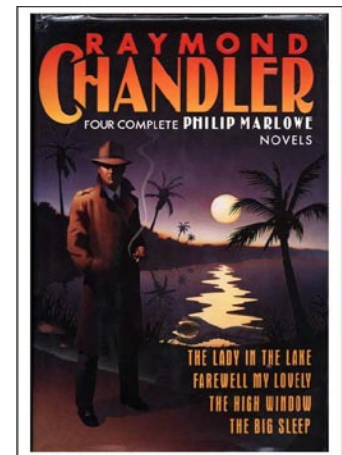
The Adventures of Philip Marlowe (30 min)

Show Description

Raymond Chandler's most famous "tough guy" creation steps out of the pulp novels of the 1950's and into today's radio. Phillip Marlowe confronts crime & criminals, where greed, treachery and brutality are the major driving forces behind his opponent's actions. Watch out for those femme fatales.

Show History

"Get this and get it straight! Crime is a sucker's road and those



who travel it wind up in the gutter, the prison or the grave. There's no other way, but they never learn." With these curt words, Gerald Mohr opened the phenomenally successful radio program, ***The Adventures of Philip Marlowe***.

Based loosely on a character created by Raymond Chandler, Philip Marlowe had two lives on radio. The first was a series in 1947 that starred the film actor Van Heflin. The second series had the perfectly cast Gerald Mohr as the lead.

"From the pen of Raymond Chandler, outstanding author of mystery, comes his most famous character and crime's most deadly enemy. Listen as we present The Adventures of Philip Marlowe." The series was produced and directed in its second life by the then young Norman MacDonnell who always would make sure of a tight script and a cast of competent actors. At the same time he was working on this show, he was also in charge of the highly regarded Escape series. Many of the actors from these series would find themselves in a few years working with Norman on his ***Gunsmoke*** shows, which was also a sustaining show during its first two seasons.

Gerald Mohr was perfect as the tough PI working in and around LA and Hollywood for \$50.00 a day. He worked alone but would let us tag along with him on all his cases. He would also keep up a running description of the things that were happening to him while he toiled around town trying to break the case. With no side kicks (Margo Lanes, Harringtons or Mike Axfords) to get in the way, we get to take their place. At the end of the show we light up a cigarette with him as he tells us where the bad guys made their mistakes and how he closed the case.

Marlowe's character is typical of a genre of hardboiled crime fiction that originated with Dashiell Hammett and *Black Mask* magazine in the 1920s where the private eye is a pessimistic and cynical observer of a corrupt society. Yet the enduring appeal of Marlowe and other "hard-boiled dicks" like Hammett's Sam Spade lies in their tarnished idealism.

Underneath the wisecracking, hard-drinking, tough private eye, Marlowe is quietly contemplative, chess-playing, and philosophical. While he is not afraid to risk physical harm, he does not dish out violence merely to settle scores. Morally upright, he is not bamboozled by the genre's usual femme fatales, like Carmen Sternwood in *The Big Sleep*. As Chandler wrote about his detective ideal in general, "He might seduce a countess; he would not despoil a virgin."

Marlowe has been played on the screen by Humphrey Bogart, Robert Mitchum, Elliot Gould, Danny Glover, and James Caan. On radio, in ***The Adventures of Philip Marlowe***, the character was portrayed by Van Heflin on NBC (June 17-September 9, 1947) and by Gerald Mohr on CBS (September 26, 1948-September 15, 1951).

Marlowe has proved such a complex and attractive character that he has appeared in short stories and novels by writers other than Chandler, such as Raymond Chandler's *Philip Marlowe: A Centennial Celebration* (1988).

The Falcon (30 min)

Show Description

Michael Waring is The Falcon, a detective with a penchant for getting set up for crimes he doesn't commit. The series moves smoothly from one week to the next week as new dilemmas are introduced at the end of one episode for solving the following week.



Show History

The Falcon was a radio series based on a number of popular motion pictures from the early 1940's. It premiered on the American Blue Network in April 1943, and aired for the next ten years. It was here that his transition into a private eye was finalized, with **The Falcon**, originally called Guy Lawrence, but now called Michael Waring working as a hardboiled insurance investigator, with an office and a secretary, Nancy. It was on different networks with different days and time slots, but always a 30 minute show. Barry Kroeger was the first radio voice of **The Falcon**, followed by James Meighan, Les Tremayne, George Petrie, and Les Damon. Nearly all the shows were broadcast from New York.

Each show usually started out with a telephone call to The Falcon from a beautiful woman. Answering in his slightly British accent, he would reply to her and another adventure would follow. Waring was snappy and sarcastic with the incompetent police who were inevitably unable to solve the mysteries without his help. Like the films, the radio plots mixed danger, romance and comedy in equal parts. A total of about 70 shows, representing the length of the run, are available today.

It was this version of **The Falcon** that was made into another short series of films, three in all, with John Calvert as Waring, produced by Film Classics. And it was this film version of **The Falcon** that was adapted, in the mid-fifties, for a brief syndicated television series, starring Charles McGraw now as a slightly more hardboiled, and less dashing Falcon. but again, his occupation had changed. He was now a "famous undercover agent" who "operates around the world on his hazardous missions," as the promos put it.

The New Adventures of Sam Spade (30 min)

Show Description

Sam Spade is Dashiell Hammet's most famous creation. Set in the 1940's before computers and the Internet, Sam's colorful PI character solves crimes, keeping one step ahead of the bad guys. Assorted guest stars will make this re-creation of the classic mystery drama a hit.



Show History

In the 1940's, Sam Spade was a staple of the airwaves, thanks to ***The Adventures of Sam Spade***, a popular radio show, featuring Howard Duff in the lead role, and sponsored by Wildroot Hair Oil. In fact, a series of single-page comic strip/hair tonic ads appeared in magazines, newspapers and comic books, featuring Spade shilling for Wildroot Hair Oil. (The ads were drawn by Golden Age artist Lou Fine, who later went on to do the *Peter Scratch* comic strip.)

In fact, the only real sequel to ***The Maltese Falcon*** was not produced for either prose or film, though, but for radio. Both ***The Adventures of Sam Spade*** and the great mystery anthology show ***Suspense*** were both produced by the same man, William Spier. During the first year or two that Sam Spade was on the air, ***Suspense*** was an hour show, hosted by Robert Montgomery. To get fans of ***Suspense*** listening to Sam Spade, Spier produced a special one-hour ***Spade*** episode called "The Khandi Tooth Caper" and aired it on ***Suspense***.

The episode is a direct sequel to ***The Maltese Falcon***, with Spade once again meeting Gutman, Cairo, and another "gunsel." It explains what happened to the real Falcon, alludes to Brigid O'Shaugnessy's fate, and sets Spade and the bad guys at odds as they again contend in the search for another quest object, the fabled Khandi Tooth. As an inside joke, host Montgomery, who played Philip Marlowe in the screen version of ***The Lady in the Lake*** made a cameo appearance as Marlowe in the episode. Later, the episode was presented as a two-parter on Sam Spade's own series.

The New Night Beat (30 min)

Show Description

Randy Stone is a reporter for the Chicago Star. He works the night shift, looking for human interest stories and the people who suffer through life's hard knocks. There are tales of trouble, tenderness, crime and races against time, updated for the 21st century.



Show History

Nightbeat was an radio drama series that aired from on NBC from February 6, 1950 to April, 1952. Frank Lovejoy starred as Randy Stone, a reporter who covered the "nightbeat" in Chicago for the *Chicago Star*, encountering criminals and troubled souls. Listeners were invited to join Randy Stone as he "searches through the city for the strange stories waiting for him in the darkness." Sometimes the capers are cops and robbers. Sometimes they are just normal people in trouble. Sometimes they deserve it. Sometimes fate twists their arm. Sometimes they're just too scared or confused to know the difference.

Randy Stone's heart is in the right place, and sometimes he can make a difference. Sometimes it's just too late. And too bad. But he tells the story. That's life on the Nightbeat.

As he finishes setting it down in words, Randy yells out, “Copy boy!” and the story rolls to print, and the newspaper hits the street as the sun come up.

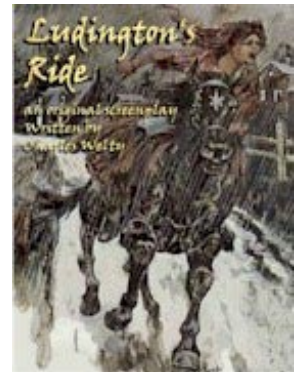
Orchestra and sound effects are excellent. Frank Lovejoy is a seasoned pro of radio and film with an honest, gripping delivery. Solid supporting casts maintain the intensity of the noir theme. Good writing and direction keep the show moving, allowing the listener to witness another story from the Nightbeat.

Friday 8:00PM-10:00PM – Adventure Night

Ludington's Ride (30 min)

Show Description

Based on the upcoming motion picture and series of young readers novels, our series follows the exploits of Sybil Ludington, a 16-year-old patriot during the American Revolutionary War. *Nancy Drew* meets *The Wild, Wild West*—on the radio! A teen hero, and female!



Proposed Show Story Threads

This *Ludington's Ride* series has never been broadcast. Sybil Ludington is the spirited 16-year-old daughter of Colonel Henry Ludington, the commander of the Seventh Regiment of Militia for Dutchess County, New York. Caught up in the turmoil of the American Revolution, Sybil's actions and choices are shaped by historic events outside her control.

British General William Tryon orders the burning of Danbury and there is no one to muster the 400 troops under Col. Ludington's command. Alone at night in a driving rain storm and riding her trusty steed Star, Sybil braves 40 miles of treacherous lonely backwoods roads, pursued by a half dozen marauders out to stop her at any cost.

All of this takes place against the backdrop of a girl maturing into young womanhood. Sybil is drawn by the magnetism of two young men. One represents forbidden fruit, for he is the son of the great Chief Nimham, head of the Nochpeem Nation and ally to General Washington. The other is her heroic rescuer, Edmond Ogden.

Sybil is trained to defend herself by the dashing David Nimham. And she learns to play a dangerous game of cat and mouse, deceiving the British with a series of signals designed to alert Enoch Crosby, a spy working for Col. Ludington and General Washington.

For her 16th birthday, Sybil is given a remarkable birthday present: Star, the horse that she will need when circumstances require her to ride through the backwoods of New York to summon her father's troops to battle.

Pursued during her ride by six very menacing bad guys out to stop her at any cost, she

must elude her pursuers and complete her task before dawn. Her route takes her through a local grave yard and other unpleasant places. And just when her task seems complete, she must confront the leader of her pursuers in an exciting confrontation at her father's mill at the end of her ride.

Exciting, gripping, and very politically incorrect with its message of patriotism, youthful responsibility and respect, Ludington's Ride is based on a true story. Ludington's Ride is a historical radio series for today's audience with action, adventure, romance and danger mixed with loyalty to family and country.

X-Minus One (30 min)

Show Description

Science fiction anthology of the 1950's at its best, recast for the 21st century. In our pilot episode ("A Logic Named Joe"), robots are full of information, and can tell you anything you need to know^¾like, how to kill your spouse without any worry of being caught. But a crime spree hits that can't be stopped.



Show History

X Minus One was a half-hour radio program broadcast in America from April 1955 to January 1958 on NBC. A revival of *Dimension X*, ***X Minus One*** is widely considered among the finest radio dramas ever produced. The first fifteen episodes were new versions of *Dimension X* episodes, but the remainder were adaptations of newly published science fiction stories by respected writers such as Frederik Pohl, Theodore Sturgeon, Ray Bradbury, Isaac Asimov and Robert Heinlein, with a few original scripts.

Among the best episodes are Pohl's "Tunnel Under the World", J.T. McIntosh's "Hallucination Orbit", and Fritz Leiber's "A Pail of Air."

The ***X Minus One*** series was cancelled in 1958, but the early 1970's brought a wave of nostalgia for old-time radio. NBC tried broadcasting the old recordings, but their irregular once-monthly scheduling kept even devoted listeners from following broadcasts.

The Ellery Queen Mysteries (60 min)

Show Description

If Perry Mason is the greatest fictional attorney of American literature, ***Ellery Queen*** is arguably the greatest fictional detective of American literary creation.



Each ***Ellery Queen*** episode begins with a opening sound montage, in which the announcer says something like, "This famous song-writer is about to be murdered. Who is guilty? Is it..." Each suspect is profiled in a brief sound bite, speaking a

short phrase (sometimes deliberately skewed to sound off-beat and humorous), then: “Or is it... someone else? Match wits with Ellery Queen and see if you can guess... who done it!”

Adding to the authentic feel of the radio series is the “challenge to the listener” in which Queen turns to the in-theater audience and then invites them to add up the clues and name the guilty party. These are based on the “Challenge to the Reader” sections in the various Ellery Queen novels.

Show History

For nine years *The Adventures of Ellery Queen* was a weekly favorite on the radio; and in 1950 *TV Guide* gave the *Ellery Queen* program its national award for the best mystery show on TV. *Ellery Queen* has won five annual Edgars (the national Mystery Writers of America Awards, similar to Hollywood’s Oscars), including the Grand Master award in 1960, and both the silver and gold Gertrudes awarded by Pocket Books, Inc.

Ellery Queen was one of two brainchildren of the team of cousins, Fred Dannay and Manfred B. Lee. Dannay and Lee entered a writing contest, envisioning a stuffed-shirt author called Ellery Queen who solved mysteries and then wrote about them. Queen relied on his keen powers of observation and deduction, being a Sherlock Holmes and Dr. Watson rolled into one. But just as Holmes needed his Watson—character with whom the average reader could identify—the character Ellery Queen had his father, Inspector Richard Queen, who not only served in that function but also gave Ellery the access he needed to poke his nose into police business.

Dannay and Lee chose the pseudonym of Ellery Queen as their (first) writing moniker, for it was only natural—since the character Ellery was writing mysteries—that their mysteries should be the ones that Ellery Queen wrote. They placed first in the contest, and their first novel was accepted and published by Frederick Stokes. Stokes would go on to release over a dozen “Ellery Queen” publications.

At the beginning, “Ellery Queen” the author was marketed as a secret identity. Ellery Queen (actually one of the cousins, usually Dannay) would appear in public masked, as though he were protecting his identity. The buying public ate it up, and so the cousins did it again. By 1932 they had created “Barnaby Ross,” whose existence had been foreshadowed by two comments in Queen novels. Barnaby Ross composed four novels about aging actor Drury Lane. After it was revealed that “Barnaby Ross is really Ellery Queen,” the novels were reissued bearing the Queen name. Even after the cousins’ identities were disclosed, their novels continued to be published under their now-famous pseudonym.

In a rare development, the character of Ellery Queen was adapted to radio by its creators. Dannay and Lee, as former advertising writers, knew the promotional power of radio. The authors brought to the new medium the “challenge to the reader” from their earlier books. This said, in essence, “You now have all the clues; can you solve the crime?” On radio, this took the form of the fictional Ellery stopping the action and delivering the challenge in person to the listener at home and, in some incarnations, to a celebrity sleuth there in the studio. The Ellery Queen radio show ran in one form or another on CBS, NBC, and ABC.

Scripts were by Dannay and Lee, and later by Lee assisted by others, most notably Anthony Boucher. Ellery was played by Hugh Marlowe (who would later take the role on television, as well), Larry Dobkin, Carleton Young, and Sidney Smith. Marion Shockley was the first actress to portray Nikki Porter, Ellery's secretary and low-key love interest. This character appeared in films, short stories, and novels, but was created for radio.

The Queen radio show ran in one form or another on CBS, NBC, and ABC. Scripts were by Dannay and Lee, and later by Lee assisted by others, most notably Anthony Boucher. Ellery was played by Hugh Marlowe (who would later take the role on television, as well), Larry Dobkin, Carleton Young, and Sidney Smith. Marion Shockley was the first actress to portray Nikki Porter, Ellery's secretary and low-key love interest. This character appeared in films, short stories, and novels, but was created for radio.

As with the radio Queen, television versions of the "logical successor to Sherlock Holmes" appeared on three networks (as well as in syndication) in a twenty-six-year span.

Richard Hart, big and strapping and sporting an incongruous Errol Flynn moustache, was the star of "The Adventures of Ellery Queen." Florenz Ames played his father, Inspector Richard Queen. The show appeared on the Dumont Network beginning in 1950. Less than a third of the way through the season, Hart died and was replaced by Lee Bowman, older, suaver, and slimmer. This version lasted until 1952.

In 1954, Hugh Marlowe, one of the radio Queens, starred in a syndicated version of "The Adventures of Ellery Queen." This version was filmed instead of being aired live and aired in some markets as "Mystery Is My Business." George Nader began as the star of 1958's "The Further Adventures of Ellery Queen" on NBC with Les Tremayne as the inspector, but nothing about this version lasted long. The production moved from Hollywood to New York and was switched from live to tape, Nader was replaced by Lee Philips, Inspector Queen was eliminated altogether, and the title was shortened to "Ellery Queen." Queen remained off the home screen for thirteen years, returning in a TV movie called *Ellery Queen: Don't Look Behind You*. Peter Lawford's Ellery was a mod British swinger; Harry Morgan played Inspector Queen, Ellery's uncle in this version, a step taken, no doubt, in an attempt to reduce the level of absurdity. This was a pilot for a possible slot in the original NBC mystery movie wheel, but it lost out to *McMillan and Wife*. The script, by Richard Levinson and William Link (billed as "Ted Leighton" because they disapproved of changes made), was based on the classic Queen novel *Cat of Many Tails*.

In 1975, Levinson and Link, lifelong Queen fans, were allowed by NBC to do Queen the way they wanted. The result was "Ellery Queen," a show that ran one full season. For their inspiration, the producers went back not to the original novels (although the pilot was based on a Queen novel and one episode on a short story), but to the radio show, setting this series in 1947 and reviving the challenge to the listener. Jim Hutton played Ellery as a good-natured, absent-minded young man. Frederic Dannay said Hutton's portrayal reminded him not so much of the fictional Ellery, but of himself at about Hutton's age. David Wayne was excellent as Inspector Queen.

The Invisible Man (30 min)

Show Description

The Invisible Man! On the radio?! Well, this is the theater of the mind! And what better challenge to the imagination than to use “hollow” sound effects when our hero goes unseen? Alex Cordell solves problems, big and small. But his “gift” has its own twist: he can’t control when he’ll reappear.

Show History

This series has no broadcast history, as it is an original creation of Chicago Radio Theater . The concept, of course, is based on the novel by H. G. Wells. But everything else is new.

Proposed Chicago Radio Theater Schedule
(tentative and subject to vetting and substantial revision)

Week Night Program Block	Monday Pulp Fiction Night	Tuesday Night of Suspense	Wednesday Western Night	Thursday Tough Guy Night	Friday Adventure Night
8:00 PM to 8:30 PM	 <p>The Shadow The Return of</p> <p>From the spring of 1931 until the summer of 1949, a slim figure cloaked in black fought mobsters, evil scientists, crazed old men and foreign invaders with two blazing automatics and a laugh that chilled the hearts of evil. Now <i>The Shadow</i> returns in a series of 2-part episodes.</p>	 <p>Suspense The New</p> <p>When it left the air in 1962, <i>Suspense</i> was the only remaining regularly scheduled drama on commercial network radio. We're bringing it back with "Sorry Wrong Number", the classic tale of an invalid who overhears a call where her own murder is planned.</p>	 <p>The Lone Ranger The Return of</p> <p>Need we say more? The Lone Ranger and Tonto are back for a whole series of new adventures. Return with us now, to those thrilling days of yesteryear.</p>	 <p>Phillip Marlowe The New Adventures of</p> <p>Raymond Chandler's most famous "tough guy" creation steps out of the pulp novels of the 1950's and into today's radio. <i>Phillip Marlowe</i> confronts crime & criminals, where greed, treachery and brutality are the major driving forces behind his opponent's actions. Watch out for those femme fatales.</p>	 <p>Ludington's Ride The Radio Series</p> <p>Based on the upcoming motion picture and series of young readers novels, our series follows the exploits of Sybil Ludington, a 16-year-old patriot during the American Revolutionary War. <i>Nancy Drew</i> meets <i>The Wild, Wild West</i>—on the radio! A teen hero, and a female!</p>
	8:30 PM to 9:00 PM	 <p>The Green Hornet The New Adventures of</p> <p>Another challenge for the Green Hornet, his aid Kato, and their rolling arsenal the Black Beauty. On police records a wanted criminal, Hornet is really Britt Reid, owner and publisher of the <i>Daily Sentinel</i>, his duel identity known only to his secretary and the DA.</p>	 <p>The Whistler The New Adventures of</p> <p>"I am the Whistler and I know many things, for I walk by night." Our new stories deal with time honored themes of greed, revenge, jealousy, betrayal and murder. And the bad guy or girl never gets away with the crime. The finely-crafted plot twist at the end metes out justice.</p>	 <p>Gunsmoke</p> <p>Matt Dillon (the U.S. Marshall, not the actor), Kitty, Doc, and Chester are back in a series of all new adventures. Where's my six shooter?</p>	 <p>The Falcon The Return of</p> <p>Michael Waring is The Falcon, a detective with a slight British accent and a penchant for being set up for crimes he didn't commit. The show smoothly moves from one week to the next week as new dilemmas are introduced at the end for solving the following week.</p>

Proposed Chicago Radio Theater Schedule
(tentative and subject to vetting and substantial revision)

Week Night Program Block	Monday Pulp Fiction Night	Tuesday Night of Suspense	Wednesday Western Night	Thursday Tough Guy Night	Friday Adventure Night
<p>9:00 PM to 9:30 PM</p>	<p align="center">THE SPIDER <i>IS BACK!</i></p>  <p align="center">The New Adventures of The Spider</p> <p>In October of 1933, man-about-town Richard Wentworth saw his debut as <i>The Spider</i>. Wentworth is aided in his crime-fighting work chiefly by the lovely Nita Van Sloan, his trusted Hindu servant Ram Singh, his butler Ronald Jackson, and the unwitting Inspector Kirkpatrick.</p>	 <p align="center">The Mysteries of The Inner Sanctum</p> <p>This horror series features probably the most famous opening in the history of radio. After the greeting, "Good Evening" a door creaks slowly open and the listener is greeted by the host, a gruesome joke and then the introduction to the story for the evening. A strange mixture of horror / humor.</p>	 <p align="center">Have Gun, Will Travel</p> <p>More than a hired gun, Paladin rights the wrongs in the Old West.</p>	 <p align="center">San Francisco Private Investigations... The New Adventures of Sam Spade, P.I.</p> <p><i>Sam Spade</i> is Dashiell Hammet's most famous creation. Set in the 1940's before computers and the Internet, Sam's colorful PI character solves crimes, keeping one step ahead of the bad guys. Assorted guest stars will make this re-creation of the classic mystery drama a hit.</p>	 <p align="center">The Mysteries of Ellery Queen</p> <p><i>Ellery Queen</i> is arguably the greatest fictional detective of American literary creation. Each episode begins with a teaser. Match wits with Ellery Queen and see if you can guess... who done it!</p>
<p>9:30 PM to 10:00 PM</p>	 <p align="center">The New Adventures of Captain Midnight</p> <p><i>Captain Midnight</i> is the undercover name of Jim Albright, a pilot who seeks out enemy agents for a government agency. He is constantly trying to stop the plans of the nefarious Ivan Shark and his daughter Fury, a marvelously evil lead. He is helped in his exploits by his mechanic, Tools Morton, and his girl, Peggy.</p>	 <p align="center">The Horror Classic Lights Out!</p> <p>From it's first show to its last, <i>Lights Out</i> was billed as "The ultimate in horror." Never had such sounds been heard on the air. Heads rolled, bones were crushed, falls from great heights splattered wetly on pavement. Few shows had ever combined actors and imaginative writers so well with the art of the sound technician.</p>	 <p align="center">The New Adventures of Red Ryder</p> <p>From out of the West comes America's famous fighting cowboy -- Red Ryder. This western adventure is based on the 1938 Fred Harmon comic strip. The Red Ryder entertained radio audiences for nearly a decade and surpassed other wild west heroes in popularity.</p>	 <p align="center">The New Night Beat</p> <p>Randy Stone is a reporter for the Chicago Star. He works the night shift, looking for human interest stories and the people who suffer through life's hard knocks. There are tales of trouble, tenderness, crime and races against time, updated for the 21st century.</p>	 <p align="center">The Adventures of The Invisible Man</p> <p>An invisible man! On the radio?! Well, this is the theater of the mind! And what better challenge to the imagination than to use "hollow" sound FX when our hero goes unseen? Alex Cordell solves problems, big and small. But his "gift" has its own twist: he can't control when he'll reappear!</p>



The Green Hornet

"The Return of the Green Hornet"

An original radio play by

Charles Welty

Production #: GH-201001

Chicago Radio Theater
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Paramount, CA 90723-2412
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Script Date: 7/20/2009
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The Green Hornet

"The Return of the Green Hornet"

Prod. # GH-200901

CAST

ANNOUNCER	The Announcer
BRITT REID	The Green Hornet, 30-something years old
KATO	Reid's Assistant, a 20-something female
AL BADASSA	The Green Hornet's Nemesis
MASTERSON	Reid's elderly attorney, 80-something
COMMISSIONER HIGGINS	Police Commissioner, Reid's confidant
MIKE AXFORD	Daily Sentinel reporter, 40-something
CITY EDITOR GUNNIGAN	Daily Sentinel City Editor
"CLICKER" BINNY	Daily Sentinel photographer, 20's female
NIGHT EDITOR LOWERY	Daily Sentinel reporter, 30-something
MARLO TOH	Kato's evil twin sister
BLACK BEAUTY'S COMPUTER	
AMBULANCE ATTENDANT, THUG #1, THUG #2	

NOTE:

The above list is for a cast of 15. A smaller cast of 9 can be used if the following roles are combined for one actor each:

MASTERSON/AXFORD	CLICKER BINNY/COMPUTER
MASTERSON/LOWERY	AXFORD/THUG #2
KATO/MARLO	
AMBULANCE ATTENDANT/THUG #1	

At least two sound effects artists are also required.

Walla walla artists are not required.

STORY SUMMARY

Britt Reid, grandson of the famous crime fighter, returns to take over his grandfather's publishing company, now a shadow of what it once was. Reid also takes over his grandfather's alter ego, the Green Hornet, and with the help of his new assistant, Kato, a martial arts master from the Philippines, thwarts Al Badassa and his plans that threaten Windy City.



The Green Hornet -- "The Return of the Green Hornet"

TEASER

BRITT REID, with the help of his life-long attorney friend Masterson, takes over control of the Daily Sentinel, which has not seen an heir to the Reid fortune in the chair for over 50 years. An option in the original stock sale allows Reid's family trust to buy back all the stock when the stock price falls to a certain level. And it has fallen, as a result of the Internet's expansion into what was once a print world.

Reid carefully considers a dire warning from Masterson, but then fires the entire Board of Directors of the Daily Sentinel. Among the members of the Board is Al Badassa, now an enemy. After firing the Board, Reid asks Masterson to join him for a drink at O'Malley's Bar, a nearby tavern.

ACT ONE

Reid and Masterson head down a back alley to get a drink after firing the Board of Directors of the Daily Sentinel. They meet a young woman whom Reid assumes is a barmaid at O'Malley's Bar. Four thugs surround them. Three of them carry switchblade knives; the other carries an automatic pistol. A shot rings out as the young woman and Reid quickly beat the tar out of the thugs. It seems the young lady is not a barmaid at the tavern. She's the bouncer. But their victory is short-lived. Masterson lies in the alley, mortally wounded. As he dies, he reminds Reid of the legacy of his grandfather. Reid is the Green Hornet. The young lady is shocked to hear this. She recognizes Reid's name as the new publisher of the Daily Sentinel. Reid asks about her. She tells him her name: Kaitland Toh. She is a Tae Kwan Do fifth degree black belt, the child of a Philippine native and a missionary wife. Her friends call her Kato. Reid asks her if she'd like to talk. In his car, Reid and Kato find themselves pursued by an unknown enemy. Death seems certain, until Reid is forced to defend himself. The car transforms itself into a shape-shifting stealth fighting weapon, complete with nano-carbon bullet-absorbing skin, machine guns with self-neutralizing bullets, and a female-voiced computer targeting system. After defeating the pursuers, Reid asks Kato if she'd like to join him as his crime-fighting partner. She takes being a target for death personally, so she agrees. But she wants to drive the car. Reid welcomes her as his partner.

ACT TWO

We meet MIKE AXFORD, one of the Daily Sentinel's top reporters and "CLICKER" BINNY, a Daily Sentinel photographer; night desk editor Lowery; and an old coot named GUNNIGAN, the Daily Sentinel's City Editor. We also meet COMMISSIONER HIGGINS, Windy City's Police Commissioner. He is Reid's only official confidant. Higgins tells him that they have no leads on the attack in the alley the previous night. Reid tells him that he suspects Al Badassa, his former board member, is involved. Higgins reminds the Green Hornet to let him and District Attorney handle Badassa, but the Green Hornet tells him he has to strike fear into the hearts of the city's thugs and terrorists, or they won't respect him. Meanwhile, in an abandoned warehouse on the north side docks, Badassa, through friends in the Philippines, has learned of the Green Hornet's new associate, Kato. He knows the family. Kato has a twin sister who Badassa can manipulate. He's going to kidnap Kato and replace Kato with her evil twin sister, Marlo, so he can learn the identity of the Green Hornet and destroy him.

EPILOGUE TEASER

Kato and Reid pull up to an abandoned warehouse. The trap is set. We'll have to wait until next week to find out more.



1 MASTERSON: All of it, sir. And you, Mr. Britt Reid, at the
2 ripe old age of 30, are the sole trustee and
3 heir apparent of a... uh... a...
4 REID: Dying empire, Masterson?
5 MASTERSON: An unfortunate choice of words, Mr. Reid. Shall
6 we say... an opportunity, instead? (MORE)
7 SOUND: THE FOOTSTEPS AND THE CANE COME TO A STOP.
8 MASTERSON: (CONT'D) Make no mistake. When you go through
9 that door, there's no turning back. You have to
10 fire them all. Tonight. Right now.
11 REID: Masterson, within a year, we expect to be the
12 top Internet news portal on the planet.
13 MASTERSON: An ambitious and bold plan. Not without danger.
14 SOUND: THE KNOB RATTLES AS REID TAKES IT IN HIS HAND.
15 REID: (SLYLY) My kind of plan. (BEAT, THEN) You
16 ready, Masterson?
17 MASTERSON: I have faithfully served your family for over
18 60 years. I have preserved your family's
19 estate... with its multi-billion dollar trust
20 fund, for this very night.
21 REID: Then what are we waiting for?
22 MASTERSON: Very good, sir. Show them no mercy.
23 SOUND: THE CONFERENCE ROOM DOOR OPENS TO THE WALLA OF
24 BOARD MEMBERS. A GAVEL POUNDS AND THE ROOM
25 FALLS QUIET.

1 REID: Good evening, gentlemen. You all know
2 Masterson, my attorney. I now own all the stock
3 of the Daily Sentinel, so we'll make this
4 short. (GAVEL BANGS 3X) This meeting is called
5 to order. You're all fired, effective
6 immediately. This meeting is adjourned. (GAVEL
7 BANGS 1X) Security -- clear the room.

8 SOUND: THE ROOM ERUPTS IN AD LIB CRIES OF ANGER. THE
9 GAVEL IS TOSSED ON THE TABLE. FOOTSTEPS LEAVE.

10 REID: How'd I do, Masterson?

11 MASTERSON: Your parliamentary procedure needs some work.
12 Other than that, couldn'a done better myself.

13 SOUND: THE DOOR CLOSSES. THE WALLAS FADE AWAY.

14 REID: Thanks. I'm going to O'Malley's. Care to come?

15 MASTERSON: We'll take the back way.

16 MUSIC: [LIVE] THE GREEN HORNET OPENING THEME. CONTINUE UNDER.

17 ANNOUNCER: The Green Hornet. A Chicago Radio Theater
18 production. Created by George W. Trendle and
19 Fran Striker, and starring _____
20 as Britt Reid, the Green Hornet. Tonight's
21 episode: "The Return of the Green Hornet"... is
22 written and directed by Charles Welty. We'll be
23 back... right after these messages.

24 SPOT BREAK: (LIVE) [INSERT COMMERCIAL BREAK #1.]

25 MUSIC: [LIVE] THE GREEN HORNET TEASER BAR (8 NOTES) UNDER.



1 ANNOUNCER: And now, back to The Green Hornet, a Chicago
2 Radio Theater production. Tonight's episode...
3 "The Return of the Green Hornet" continues.

4 SCENE TWO: EXT. CHICAGO BACK ALLEY - NIGHT
(REID, MASTERSON, KATO, SOME THUGS)

5 SOUND: MUFFLED TRAFFIC SOUNDS AS TWO SETS OF FOOTSTEPS
6 WALK DOWN THE ALLEY. ONE SET USES A CANE.

7 MASTERSON: You sure you know what you're doing, Mr. Reid?
8 REID: No, I don't. And it's Britt.

9 MASTERSON: After nearly sixty years, the old ways die
10 hard, sir. Here we are... the rear entrance to
11 O'Malley's.

12 SOUND: FEMININE FOOTSTEPS APPROACH, HURRYING.

13 REID: Masterson, we've got some company. Must be a
14 bar maid... and it looks like she's running
15 late.

16 KATO: Hey... I heard that. And I'm not a barmaid...
17 MASTERSON: Look out! Mr. Reid! In the shadows!

18 SOUND: TRASH CANS ARE MOVED.

19 KATO: Four men, wearing masks! With knives!
20 SOUND: THREE SWITCHBLADE KNIVES SNAP OPEN.

21 THUG #1: (SNEERING) Mr. Big Man Publisher!
22 REID: Miss! Look out!

23 SOUND: THE SLIDE OF AN AUTOMATIC PISTOL IS PULLED
24 BACK.

25 MASTERSON: Mr. Reid! The big guy! He's got a gun!



1 KATO: I'm no barmaid! I'm the bouncer! Stand aside,
2 mister! (MARTIAL ARTS YELL) Take that!

3 REID: Can't... reach...

4 SOUND: GUNSHOT (1X)

5 MASTERSON: Mister... Reid! (PAINFUL GROAN)

6 SOUND: MARTIAL ARTS BLOWS, 3 KNIVES FALL TO THE
7 GROUND, THUMPS AND BRUISES. CRIES OF PAIN.

8 KATO: Hy-a-a-h! Hy-a-a-h!

9 REID: Masterson!

10 SOUND: FOOTSTEPS RUN AWAY AS...

11 KATO: And good riddance! (BEAT, THEN GASPS)

12 MASTERSON: Bullet... I'm... done for.

13 REID: Take it easy. Lie still, my old friend.

14 SOUND: CELL PHONE FLIPS OPEN. THREE TONES ARE DIALED.

15 KATO: I'm on it! 9-1-1?

16 MASTERSON: Too late. It's over for me. (PAINFUL GASP)

17 KATO: We need an ambulance in the alley behind
18 O'Malley's Bar. A man's been shot! (PHONE FLIPS
19 SHUT). They're on their way.

20 MASTERSON: The Sentinel... Your grandfather's legacy.

21 REID: Damn the newspaper! Let it die. You must live!

22 MASTERSON: Your father's legacy. Your legacy, Mr. Reid,
23 must... continue. You know why. You're the...
24 (COUGHS) you're the Green Hornet. (HE DIES.)

25 KATO: What!?



1 REID: Masterson! (ANGUISHED CRY)

2 KATO: Reid? He called you "Mr. Reid". Not...? Not

3 Britt Reid? Of the Daily Sentinel?

4 REID: (PLAINTIVE CRY) Masterson... my dear, old

5 friend.

6 KATO: (STUNNED) Britt Reid is... the Green Hornet?

7 How...?

8 SOUND: SIRENS APPROACH IN THE DISTANCE, APPROACHING

9 TIRES SQUEAL IN THE DISTANCE.

10 REID: Faithful, faithful Masterson...

11 KATO: Who were those thugs? They certainly seemed to

12 know you? Wait! What's this?

13 REID: On the ground there...

14 KATO: I'll get it! Why... it's a cufflink! Some kinda

15 inscription on it. What do you make of this?

16 REID: Crossed swords. Al Badassa's thugs!

17 KATO: Who?

18 REID: An old nemesis... wormed his way on to my

19 Board.

20 SOUND: AMBULANCE ENGINE APPROACHES, SIREN DIES. DOORS

21 OPEN. A GURNEY IS WHEELED UP.

22 ATTENDANT: We'll take it from here.

23 KATO: Mr. Reid, what are you going to do?

24 REID: I... I don't know.

25 ATTENDANT: There's nothing more we can do for him.

1 REID: They'll pay for this, Masterson. They'll pay!

2 SOUND: MASTERSON'S BODY IS PLACED ON THE GURNEY.

3 REID: I don't even know your name... Miss... Miss?

4 KATO: Toh. Kaitland Toh.

5 REID: That was some martial arts back there. I can

6 always use another pair of "Fists of Fury".

7 KATO: Tae Kwon Do. Fifth degree black belt. And you

8 weren't so bad yourself. Nice roundhouse!

9 REID: What kind of name is "Toh"? Where you from,

10 Kaitland Toh?

11 KATO: The Philippines. My mother was a local. My

12 father, a missionary. My friends call me Kato.

13 SOUND: AS THE GURNEY IS COLLAPSED AND PUT INTO THE

14 AMBULANCE, POLICE CRUISER ARRIVES, SIREN DYING.

15 REID: Would you join me for a little talk, Kato?

16 MUSIC: [LIVE] GREEN HORNET SCENE CHANGE BAR (8 NOTES) UNDER.

17 SCENE THREE: INT. BRITT REID'S CAR - NIGHT
(REID, KATO)

18 SOUND: (FADE IN) MUFFLED STREET SOUNDS AS A CAR DRIVES.

19 KATO: Gee, this is kind of an unusual car, Mr. Reid.

20 I've never seen anything quite like it.

21 REID: My own design, like a cross between a TransAm

22 and a B-M-W, but with some of my own

23 "improvements".

24 KATO: What kind of improvements?

25 REID: All in good time, Kato. All in good time.

1 KATO: Let me get this straight. You... the Green
2 Hornet... want me to join in your crusade
3 against injustice and tyranny? Like your
4 grandfather did? Sixty years ago?
5 REID: Only with a little more high tech.
6 KATO: And just why should I do this?
7 REID: Steak and eggs. Involvement versus commitment.
8 KATO: The chicken is involved. The steer is
9 committed.
10 REID: Something like that. You're already involved.
11 KATO: Because Masterson said...?
12 REID: (INTERRUPTING) Yes, because Masterson said...
13 KATO: He knew you're the new Green Hornet. So the
14 hero from the 1940's... he wasn't just a
15 legend?
16 REID: Oh, no. The Green Hornet was very real. And now
17 he is... again. But he's going to need some
18 help. (THEN SADLY) Only now, Masterson's gone.
19 KATO: But now I'm here. (BEAT, THEN) What? You think
20 this is fate, Mr. Reid? I don't think so! I'm
21 going to need a whole lot more than...
22 MUSIC: [LIVE] GREEN HORNET STINGER BAR, THEN CHASE MUSIC
23 UNDER
24 REID: Hold that thought! In the rear view camera...
25 KATO: Two Hum-Vees! Some thugs with... machine guns!



1 REID: You wanted to see her improvements? Hang on!

2 SOUND: TIRES SCREECH, THE BLACK BEAUTY'S ENGINE ROARS.

3 KATO: They're gaining! They're gonna fire! Two

4 armored tanks against... (MORE)

5 SOUND: THE CLICK OF A SWITCH. BLACK BEAUTY'S SHAPE

6 CHANGE BEGINS. UNDER.

7 KATO: (CONT'D) Uh, what's happening here?! (MORE)

8 SOUND: A SERIES OF CLUNKS, RATCHETS, AND WHIRS AS THE

9 BLACK BEAUTY CHANGES SHAPE FROM A LUXURY SEDAN

10 TO AN ARMORED STEALTH FIGHTER CAR. UNDER.

11 KATO: (CONT'D) Your car! It's... it's changing shape!

12 REID: Well, you did want to see her improvements.

13 (MORE)

14 SOUND: MACHINE GUN BULLETS HIT THE CAR AND CONTINUE TO

15 PLINK ALL AROUND US. UNDER.

16 REID: (CONT'D) Carbon nano-fiber skin. Midnight black.

17 Actually absorbs light and the entire EMF

18 spectrum!

19 KATO: Their bullets...

20 REID: The car's skin... it absorbs them!

21 KATO: A shape shifting car that absorbs bullets...

22 REID: Ain't high tech wunnerful?

23 KATO: Yeah, well... you got any fire power in this...

24 this... "Black Beauty" of yours?

25 REID: Good name for her! Computer! (MORE)



1 REID: (CONT'D) Perimeter defense! See? You're already
2 committed! You've named her!

3 SOUND: A SERIES OF CLUNKS AND WHIRS AS THE BLACK
4 BEAUTY'S MACHINE GUNS EMERGE. UNDER.

5 COMPUTER: Perimeter defense engaged. Targets... acquired.

6 KATO: My stars! It talks. With a woman's voice!?

7 REID: Even crime fighters get lonely. When this Black
8 Beauty speaks, the bad guys better listen!

9 COMPUTER: Perimeter weapons engaged.

10 REID: Black Beauty! Speak for me!

11 SOUND: DEEP-THROATED ROAR OF GUNS. UNDER.

12 KATO: Your bullets! They're... exploding!

13 REID: Inter-active fire containment! They'll self-
14 destruct if they go past their target.

15 KATO: He's got some kind of rocket launcher!
16 Incoming!

17 COMPUTER: RPG detected. Laser defense ready.

18 REID: Black Beauty! Somebody's not listening! Tell
19 'em a second time!

20 SOUND: LASER SOUND, TIRES SQUEAL, RPG EXPLODES,
21 ENGINES ROAR, BULLETS FIRE, A HUM-VEE CRASHES.

22 COMPUTER: RPG... neutralized. Pursuer... neutralized.

23 KATO: Got him! The other Hum-Vee... he's breaking
24 off! Way to rumble, Black!

25 SOUND: A SERIES OF SOFTER CLUNKS AND WHIRS. (MORE)

1 SOUND: THE BLACK BEAUTY'S SHAPE RESETS TO A LUXURY
2 SEDAN. UNDER.

3 REID: You see what I'm up against? No one can ever
4 know our identity. You'll work full time for
5 me, and it's dangerous work. So, you in... or
6 out?

7 KATO: They tried to kill me. I take that personally.
8 So I'm in! But can I drive this wonderful car?

9 REID: (LAUGHS) Oh, absolutely! Welcome to the first line of
10 defense against injustice and tyranny, Kato!

11 MUSIC: [live] THE GREEN HORNET TEASER BAR (8 NOTES) UNDER.

12 ANNOUNCER: The Green Hornet, a Chicago Radio Theater
13 production, is brought to you by [_____].
14 Tonight's episode... "The Return of the Green
15 Hornet" will continue after these messages.

16 **SPOT BREAK: (LIVE) [INSERT COMMERCIAL BREAK #2.]**

17 MUSIC: [LIVE] THE GREEN HORNET TEASER BAR (8 NOTES).

18 ANNOUNCER: And now, back to The Green Hornet, a Chicago
19 Radio Theater production. Tonight's episode --
20 "The Return of the Green Hornet" -- continues.

21 SCENE FOUR: INT. DAILY SENTINEL NEWSROOM - DAY
(AXFORD, BINNY, LOWERY, GUNNIGAN)

22 SOUND: (FADE IN) WHISTLING AS FOOTSTEPS MOVE DOWN A HALLWAY.

23 ANNOUNCER: It's morning at the Daily Sentinel. Britt Reid
24 has repurchased the shares of his family's
25 publishing house. (MORE)



1 ANNOUNCER: (CONTD) And last night, Reid took command of the once
2 mighty Daily Sentinel empire. But Reid has paid
3 a price. He has no time to mourn the loss of
4 Masterson, his long time friend and confidant,
5 killed by Reid's arch enemy, Al Badassa. With
6 the loss of Masterson, fate has brought Britt
7 Reid a new companion, a companion with skills
8 of... a different sort.

9 SOUND: DOOR KNOB TURNS, SWINGS OPEN ON SQUEAKY HINGES.

10 AXFORD: Good morning, all. Holy Crow! It's Clicker
11 Binny. And put that camera... down!

12 SOUND: SHUTTER AND FLASH. IN B.G., AMBIENT COMPUTER
13 KEYBOARD SOUNDS CONTINUE UNDER ENTIRE SCENE.

14 BINNY: Too late, Mr. Axford.

15 AXFORD: Woman, you know I don't like those things!

16 BINNY: There's nothing to be afraid of, boss.

17 AXFORD: Sufferin' snakes! And I ain't your boss. That
18 dubious privilege still belongs to...

19 GUNNIGAN: That would be me...

20 BINNY: Mr. Gunnigan, City Editor. I thought you were
21 away at that...

22 GUNNIGAN: Convention in D-C? Bunch'a gov'mint blowhards.
23 What a waste'a good nap time! Where's my joe!?

24 SOUND: COFFEE MUG IS PUSHED ACROSS A TABLE, STIRRED
25 WITH A SPOON, WHICH IS TAPPED AGAINST MUG.



1 GUNNIGAN: (CONT'D) I came in early. Where's the morning edition?

2 SOUND: RUSTLE OF NEWSPAPER BEING OPENED, SMOOTHED OUT.

3 AXFORD: Here ya go, Gunnigan! Fresh off the press!

4 GUNNIGAN: C'mere, you sweet thing. (PAPER IS SNAPPED

5 OPEN) Lookin' good, darling!

6 BINNY: Why, thanks, boss!

7 GUNNIGAN: You ain't my darlin'. I was referring to the

8 paper. Go on, go take some pitchers some place.

9 AXFORD: Clicker, don't... even think about it!

10 BINNY: PIC-tures.

11 SOUND: SHUTTER, FLASH, FOOTSTEPS RUNNING AWAY. UNDER.

12 BINNY: (LAUGHING AND MOVING OFF MIC) 'Bye, boss...

13 GUNNIGAN: Youngsters. No respect for their elders. Holy,

14 moley! What's this on the front page?

15 AXFORD: More of Clicker's work.

16 GUNNIGAN: (YELLING) Lowery! Hey, Lowery! Where's my night editor?

17 SOUND: FOOTSTEPS APPROACH, THEN...

18 LOWERY: (OFF MIC) Getting ready to leave, boss! (NOW ON MIC)

19 What's up, Mr. Gunnigan?

20 GUNNIGAN: Headline says "The Green Hornet Is Back." What

21 kind of headlines are you writing here?

22 LOWERY: Eyewitnesses, boss. Some kinda running gun

23 battle down Lake Shore Drive.

24 GUNNIGAN: (SNAPS OPEN NEWSPAPER) Yeah, I can see that.

25 SOUND: PHONE BUZZES, RECEIVER IS PICKED UP.



1 GUNNIGAN: Talk to me! (BEAT, THEN) Oh, good morning, sir.
2 (BEAT) Yes, Mr. Reid! I just read about it
3 myself. (BEAT) I've got Axford on it now.
4 (BEAT) And a good morning to you, sir.

5 SOUND: THE PHONE IS HUNG UP.

6 AXFORD: Mr. Reid? Our new boss?

7 GUNNIGAN: The one and only. Wants you to see Commissioner
8 Higgins. Something about the Green Hornet and--

9 AXFORD: I'm on my way. Where's my hat? Oh, here it is.
10 (MOVING OFF MIC WITH LOUD YELL) Clicker!

11 BINNY: (OFF MIC) Over here, Mr. Axford!

12 AXFORD: (OFF MIC) You're with me!

13 BINNY: (OFF MIC) Oh, joy!

14 SOUND: TWO SETS OF FOOTSTEPS MOVE OFF MIC. UNDER.

15 GUNNIGAN: Kids...

16 MUSIC: [LIVE] THE GREEN HORNET SCENE CHANGE BAR (8 NOTES).

17 SCENE FIVE: INT. POLICE COMMISSIONER'S PRESS ROOM - DAY
(AXFORD, BINNY, COMMISSIONER HIGGINS, REPORTERS)

18 SOUND: SLIGHT ECHO AMBIANCE. SHUTTERS AND FLASHES
19 CONTINUE THROUGHOUT THE SCENE.

20 HIGGINS: Good morning, ladies and gentlemen. I've called
21 this press conference to confirm the story that
22 unfortunately surfaced this morning in the
23 Daily Sentinel. (MORE)

24 HIGGINS: (CONT'D) The Green Hornet is back, and Windy City's not
25 better off for it.

1 SOUND: WALLAS OF SURPRISE FROM THE REPORTERS.

2 AXFORD: Commissioner Higgins, is this Green Hornet
3 character actually guilty of anything?

4 HIGGINS: He was seen, by eye witnesses, in pursuit of at
5 least one...

6 BINNY: (SOTTO) Mr. Axford, I took that picture.

7 HIGGINS: The infamous "Clicker" Binny, is it?

8 BINNY: Yes, sir. Daily Sentinel. They do call me
9 "Clicker". (SOTTO, TO AXFORD) And the first
10 car, the black one, he was the one being
11 pursued...

12 HIGGINS: D'you mind, Miss Binny?

13 BINNY: Uh, sorry, Mr. Commissioner...

14 AXFORD: Commissioner Higgins, just where does this
15 moniker "Green Hornet" come from?

16 HIGGINS: Trendalis Strikiris, a species of hornet with a
17 colorful green marking. Indigenous to North
18 America, actually. It is one of the angriest of
19 the hornet family, and carries the most deadly
20 of stings.

21 AXFORD: What's he wanted for? Clicker says a couple of
22 assault-type vehicles were after the first car.
23 And if Clicker's right, they're the ones who
24 fired first.

25 SOUND: MORE WALLAS OF SURPRISE FROM THE REPORTERS.



1 BINNY: If Clicker's right? Puh-leeze!

2 HIGGINS: I'm ordering my officers to bring the Green
3 Hornet in -- if they can find him. We can't
4 have the streets of Windy City being used as a
5 shooting gallery.

6 SOUND: WALLAS OF REPORTERS JOCKEYING FOR QUESTIONS.

7 MUSIC: [LIVE] THE GREEN HORNET SCENE CHANGE BAR (8 NOTES).

8 SCENE SIX: INT. POLICE PARKING GARAGE - NIGHT
(COMMISSIONER HIGGINS, REID, KATO)

9 SOUND: (FADE IN) NIGHT CRICKETS, FOOTSTEPS, CAR ALARM CHIRP.

10 REID: Good evening, Commissioner Higgina!

11 HIGGINS: The Green Hornet! How'd you get into the police
12 garage? Cameras are everywhere!

13 REID: No place is off limits to the Green Hornet.

14 HIGGINS: I should've known. Well, I did as you asked.
15 But your plan has many dangers, my friend.

16 REID: There's no other way. The Green Hornet must
17 remain outside the law. Let the public think
18 he's as bad as terrorists and gangsters.

19 HIGGINS: You think the bad guys'll let you into their
20 confidence, Hornet?

21 KATO: Why not? The Green Hornet let me into his.

22 HIGGINS: (GASP) A woman!?

23 REID: Commissioner Higgins, my associate... Kato.

24 HIGGINS: Associate? Charmed, Miss Kato.

25 KATO: Just Kato.



1 REID: (LAUGHS) Then "valet", if you'd like. Careful, Kato
2 packs a roundhouse that'll knock you into next
3 week.
4 HIGGINS: If she's anything like you, I don't doubt it.
5 REID: Maybe better. (BEAT, THEN) Masterson, he...
6 HIGGINS: I know, Hornet. I know. We're doing all we can.
7 REID: I believe Badassa's behind it.
8 HIGGINS: Al Badassa? Your former board member?
9 REID: Masterson warned me about him. Kato and I have
10 a midnight rendezvous with some of his thugs.
11 HIGGINS: Hornet, leave Badassa to me... and the D-A.
12 REID: These brutes will respect only one thing... the
13 sting of the Green Hornet! So first, I have to
14 put a little fear into the hearts of Windy
15 City's terrorists as only the Green Hornet can.
16 MUSIC: [LIVE] THE GREEN HORNET SCENE CHANGE BAR (8 NOTES).
17 ANNOUNCER: Meanwhile, in a warehouse on the north side
18 docks, Al Badassa weaves his deadly web.
19 SCENE SEVEN: INT. ABANDONED WAREHOUSE ON THE NORTH SIDE - NIGHT
(BADASSA, THUG #1, THUG #2, MARLO)
20 SOUND: (FADE IN) FOG HORN IN DISTANCE, CIGARETTE LIGHTER STRIKES
21 TWICE, ON THE THIRD STRIKE IT IGNITES. A DEEP
22 BREATH, PUFFS, SMOKE EXHALED. LIGHTER CLOSES.
23 BADASSA: (ICE COLD LAUGH) What are drugs compared to the
24 addiction of the Internet in the information
25 age?



1 THUG #1: Yeah, well, give me the old days, Badassa. Cold
2 cash for a warm body, if you'se knows what I
3 mean!

4 SOUND: ALL THE THUGS LAUGH AND WALLA AGREEMENT. UNDER.

5 BADASSA: Reid and his nosy reporters are getting too
6 close to our operation. Last night...

7 THUG #2: Last night we lost two of our best assassins to
8 that insect.

9 THUG #1: They got careless! The same'll happen to you if
10 you...

11 BADASSA: Gentlemen, gentlemen! No need to argue among
12 yourselves. (MORE)

13 SOUND: A DEEP BREATH, PUFF, SMOKE IS EXHALED AS
14 FEMININE FOOTSTEPS APPROACH. UNDER.

15 BADASSA: (CONT'D) I have a better way. Behold!

16 SOUND: FEMININE FOOTSTEPS STOP.

17 THUG #2: Boss! Isn't that...?

18 BADASSA: Welcome to the party. I've been expecting you?
19 Cigarette?

20 SOUND: (FADE IN) CIGARETTE LIGHTER STRIKES ONCE, ON THE SECOND
21 STRIKE IT IGNITES. A DEEP FEMININE BREATH,
22 PUFFS, SMOKE IS EXHALED. THE LIGHTER CLOSES.

23 MARLO: (SAUCY) Thanks. (TO THE THUGS) Boys...

24 THUG #1: What is this!? It's the Hornet's sidekick!

25 SOUND: GUN IS PULLED FROM A HOLSTER. (MORE)



1 SOUND: (CONT'D) THE SLIDE OF AN AUTOMATIC PISTOL IS PULLED
2 BACK.

3 BADASSA: Put that thing away! I know what I'm doing!
4 Things are not always as they appear.

5 SOUND: THE HAMMER IS RELEASED WITH A CLICK. THE PISTOL
6 SLIPS INTO A HOLSTER.

7 THUG #1: What's this all about, Badassa?

8 BADASSA: Gentlemen, meet Marlo Toh, Kato's twin sister!
9 And she works for me!

10 SOUND: WALLAS OF SURPRISE AND SHOCK FROM THE THUGS.

11 THUG #1: What are you up to, Badassa?

12 BADASSA: Misdirection and intrigue. What else? In just a
13 short while, the Green Hornet will arrive just
14 outside that door! (MORE)

15 SOUND: MORE CRIES OF ALARM AND WALLAS OF ANGER.

16 BADASSA: (CONT'D) And you, my intrepid associates, will be
17 waiting for them!

18 THUG #2: What's up with the girl? Where'd you find her?

19 BADASSA: My business partners in the Philippines... they
20 owed me a favor... as do you all.

21 SOUND: ANOTHER DEEP FEMININE BREATH, A PUFF. SMOKE IS
22 EXHALED, CIGARETTE IS CRUSHED IN AN ASHTRY.

23 MARLO: Enough of the small talk.

24 BADASSA: Tonight, gentlemen, Marlo will take the place
25 of her twin sister, Kato.

1 SOUND: MORE WALLAS OF SURPRISE AND SHOCK.

2 THUG #1: This will never work! That car of his...

3 THUG #2: And don't forget... the Hornet's sting!

4 BADASSA: His directed energy pistol. A very painful

5 sting! You are wise to respect it.

6 MARLO: And my sister's Tae Kwon Do. She was always the

7 expert in the family.

8 BADASSA: You'll outnumber them twelve to one. Surround

9 her, separate the girl from the Hornet.

10 MARLO: It will take more than six, Badassa.

11 BADASSA: Eight, then! You four keep the Hornet occupied.

12 You others, gag the little vixen and take her

13 out the side entrance.

14 MARLO: Then I step in, dressed as Kato. Your boys fall

15 back, dutifully vanquished and...

16 BADASSA: And the Hornet will never know the difference.

17 He enters with his faithful sidekick Kato...

18 MARLO: And the Green Hornet leaves with her twin

19 sister, Marlo. Dressed alike, he won't be able

20 to tell the difference. Our own mother couldn't

21 tell us apart.

22 SOUND: (MUFFLED) AS THE BLACK BEAUTY PULLS UP OUTSIDE. UNDER.

23 THUG #1: The Hornet! He's here!

24 BADASSA: Relax, boys. Take your positions. And

25 remember... no guns! I want them alive!

1 MUSIC: [LIVE] GREEN HORNET ACTION MUSIC. UNDER.

2 SOUND: THE FOOTSTEPS OF THE THUGS MOVE OFF MIC,

3 ECHOING INTO THE DISTANCE. UNDER.

4 ANNOUNCER: And so the trap is set. The Green Hornet and

5 his faithful sidekick Kato await their fate.

6 Will the Hornet's avowed enemy win this battle

7 of wits and wills? Can the Hornet discover the

8 deadly secret of Kato's evil twin sister?

9 MUSIC: [LIVE] THE GREEN HORNET SCENE CHANGE BAR (8 NOTES).

10 ANNOUNCER: The Green Hornet, a Chicago Radio Theater

11 production. "The Return of the Green Hornet"

12 will conclude after these messages.

13 **SPOT BREAK (LIVE) [INSERT COMMERCIAL BREAK #3.]**

14 CLOSING BID:
(ANNOUNCER, REID)

15 MUSIC: [LIVE] THE GREEN HORNET CLOSING THEME. CONTINUE UNDER.

16 ANNOUNCER: The Green Hornet! (MORE)

17 SOUND: A SERIES OF CLUNKS, RATCHETS, AND WHIRS AS THE

18 BLACK BEAUTY CHANGES SHAPE FROM A LUXURY SEDAN

19 TO AN ARMORED STEALTH FIGHTER PATROL CAR.

20 UNDER.

21 ANNOUNCER: (CONTD)Created by George W. Trendle and Fran Striker.

22 Developed for the Chicago Radio Theater by

23 Executive Producer Charles Welty. Feel now the

24 sting of the Green Hornet!

25 REID: Black Beauty! Speak for me!



1 SOUND: DEEP-THROATED ROAR OF BLACK BEAUTY'S GUNS.
2 UNDER.

3 ANNOUNCER: Starring Regular Cast 1 as Britt Reid and Cast
4 Regular 2 as Kato. Also starring [Regular Cast
5 3] as Al Badassa, and [Regular Cast 4] in the
6 dual role of Axford and Masterson.

7 REID: Black Beauty! Tell 'em a second time!

8 SOUND: LASER SOUND, TIRES SQUEAL, RPG EXPLODES,
9 ENGINES ROAR, BULLETS FIRE, A HUM-VEE CRASHES.
10 UNDER.

11 ANNOUNCER: Also heard was [Regular Cast 5] as Commissioner
12 Higgins, [Regular Cast 6] as Gunnigan, [Regular
13 Cast 7] in the role of Clicker Binny. (MORE)

14 ANNOUNCER: [Regular Cast 8] was heard as Lowery. Tonight's
15 episode: "The Return of the Green Hornet" was
16 engineered by [_____] and was written
17 and directed by Charles Welty. Join us next
18 week for another thrilling episode of... the
19 Green Hornet!

20 MUSIC: [LIVE] THE GREEN HORNET CLOSING THEME (FLIGHT OF THE
21 BUMBLE BEE) ENDS.

22 ANNOUNCER: The Green Hornet is a Chicago Radio Theater
23 production.

24 THE END

25 STATION BREAK: [GO TO NETWORK BREAK.]



Cast, Music, Sound

Cast

Al Badassa.....	18, 19, 20, 21
Ambulance Attendant	6, 7
Announcer.....	3, 4, 11, 12, 18, 21, 22, 23
Black Beauty's Computer	10
Britt Reid.....	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 16, 17, 22
City Editor Gunnigan.....	13, 14, 15
Clicker Binny	12, 13, 14, 15, 16
Kato.....	4, 5, 6, 7, 8, 9, 10, 11, 17
Marlo (voice of Kato).....	19, 20, 21
Masterson	1, 2, 3, 4, 5
Night Editor Lowery	14
Police Commissioner Higgins.....	15, 16, 17
Reporter Axford.....	12, 13, 14, 15, 16
Thug #1	4, 18, 19, 20, 21
Thug #2.....	18, 19, 20

Music

Closing Theme (Flight of the Bumble Bee)	22, 23
Opening Theme (Flight of the Bumble Bee).....	3
Scene Change Bar (8 notes).....	7, 15, 16, 18, 21
Stinger Bar	8
Teaser Bar (8 notes).....	1, 4, 11, 12

Sound

ambiance of large room (echo)	15
ambulance doors are opened.....	6
Black Beauty changes shape	9, 22
Black Beauty pulls up (muffled).....	21
Black Beauty's engine roars	9
Black Beauty's laser defences.....	10, 22
Black Beauty's roar of guns.....	10, 22
camera shutter and flash	12
camera shutters and flashes	15
cane echoes as it limps down hallway	1
cane echoes stop.....	2
cell phone flips open, 3 tones are dialed	5
cell phone flips shut	5
cigarette is crushed in ashtray	20
cigarette lighter closes	18, 19
cigarette lighter strikes (1X).....	19
cigarette lighter strikes (2X), then a 3 rd strike	18
coffee mug is pushed across table.....	13
coffee mug stirred with spoon.....	13
computer keyboard sounds (under).....	12
cries of anger.....	3
deep feminine inhale, exhale of smoke.....	19, 20
deep masculine inhale and puff, exhale of smoke.....	18
deep masculine inhale, exhale of smoke	18
door on squeaky hinges opens.....	12
door opens, closes.....	3
doorknob rattles	2



1	Sound (cont'd)	
	doorknob turns.....	12
2	doorknob turns, door opens	2
	engine roars.....	10, 22
3	feminine footsteps approach.....	4, 18
	feminine footsteps stop	19
4	fog horn in distance.....	18
	footsteps (2 sets) move off mic.....	14
	footsteps (2 sets) stop	2
5	footsteps approach.....	14
	footsteps echo down hallway (2 sets).....	1
6	footsteps leave	3
	footsteps move off mic, echoing.....	21
7	footsteps run away	5
	gavel bangs (1X)	3
8	gavel bangs (3X)	3
	gavel is tossed on table	3
9	gunshot (1X).....	5
	gurney is collapsed, put into ambulance.....	7
10	gurney is set up, wheeled toward mic.....	6
	hum-vee crashes.....	10, 22
	knives (3) fall to ground.....	5
11	machine gun bullets fire	10, 22
	martial arts blows (3X).....	5
12	muffled street sounds as Black Beauty drives	7
	muffled traffic sounds in the distance.....	4
13	newspaper is opened, smoothed out	13
	night crickets, footsteps echo, car alarm chirp.....	16
14	phone is hung up.....	14
	phone on desk buzzes, receiver is picked up	14
15	gun hammer is released.....	19
	police cruiser pulls up as siren dies	7
16	room noises cease abruptly	3
	RPG fires, explodes.....	10, 22
17	siren dies as ambulance pulls up	6
	sirens approach	6
18	gun is pulled from holster.....	19
	slide of an automatic pistol is pulled back.....	4
19	spoon tapped against coffee mug.....	13
	switch is clicked open.....	9
20	switchblade knives are opened (3X).....	4
	thumps and bruises	5
21	tires squeal.....	9, 10, 22
	tires squeal, approaching.....	6
22	trash cans are moved.....	4
	WALLA of Board Members.....	2
23	WALLA of reporters jockeying.....	16
	WALLA of surprise from reporters.....	15, 16
24	WALLAS of agreement from thugs	18
	WALLAS of alarm from thugs	20
25	WALLAS of surprise from thugs.....	19, 20
	whistling down a hallway	12





