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Deadly Earnest and the Australian Television Horror Host, 1959-1978

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ABSTRACT

Content warning: Secondary material associated with this work reflects societal values of its eras. Readers' discretion is advised.

"Deadly Earnest" was a late-night horror host that appeared on Australian commercial television stations between the years 1959 and 1978. Played by five different actors in each of the mainland States over the course of this nineteen-year period, the host was used to introduce horror films and brought an element of comedy to them during a time when Australia had an unofficial ban on importing horror. This thesis argues the hosts were in part a mechanism to sanitise the genre by pairing horror with comedy, and part branding to establish the films as a homogenous identity or product. Their case is contrasted with the challenges comic books faced in the same era. The histories and surviving documentations are described and analysed. Examining the phenomenon of the host through the lenses of historiography, biography, and media studies, the thesis explores the Australian broadcasting landscape where the host emerged and was able to gain a foothold.

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DECLARATION

I certify that this thesis:

1. does not incorporate without acknowledgment any material previously submitted for a degree or diploma in any university

2. and the research within will not be submitted for any other future degree or diploma without the permission of Flinders University; and

3. to the best of my knowledge and belief, does not contain any material previously published or written by another person except where due reference is made in the text; and

4. has been completed without the use of generative artificial intelligence tools.

Signed   Martin Dunne

Date   28/01/2024

ACKNOWLEDGEMENTS

Apologies to any I've missed, this is however a work of horror.

Style

This thesis has not been professionally edited. Time and date formats are twenty-four hour and day/month/year. The scrawl is Arial 11- and 12-point size serif typeface, sans cover, title page and footnote superscript numbers. The citation format is MLA 9 from the Modern Language Association of America's *MLA Handbook*, 9th edition, plus dates and duration where applicable.

Ethics

This research project has been approved by the Committee to Flinders University Human Research Ethics Committee (Project Number 2123). For more information regarding ethical approval of the project the Executive Officer of the Committee can be contacted by telephone on 08 8201 2543 or email human.researchethics@flinders.edu.au.

CHAPTER ONE: INTRODUCTION

The genesis of this work was an appeal for Deadly Earnest information through *The Advertiser's* letter page (Dunne "Horror hosts" 2003). This started as a fan effort, initially for a South Australian Doctor Who Fan Club fanzine article (Dunne 2004) that has grown into the present work. This is not an uncommon path of interests and results: fan writing has grown in depth and analysis until it has collided with professional cultural criticism. This may be due to the great democratisation of higher education and has been noted in other areas as well such as anthropology. Louis Menand (2021, 330) points out the fledgling *Rolling Stone* magazine didn't simply criticise rock and roll from inception in 1967, but by closely identifying with a narrow section of the genre helped to create it and its canon.

Science fiction fandom had been well organised with publishing (fanzines) and meetings (conventions) since at least the formation of the Futurians in 1937. With the 1960s, media fandom around comic books and television shows such as *Star Trek* split off with its own 'zines and conventions. Where publishing was once reeking purple ink mimeographs, by the 1990s desktop publishing made the results high quality and some fans progressed into professional careers. Marvel Comics' *Doctor Who Weekly* (since 1995 Panini Comics' *Doctor Who Monthly*) proved more accurate than the BBC's own commissioned reference books, uncovering new primary sources at the Written Archives Centre in Caversham. Where fan media had once followed stories from local newspapers, setting the news agenda was possible with no more than an email account and some imagination.

While the history of *Doctor Who* screenings in Australia were broadly known, the focus was always upon Sydney as a proxy national capital, or ersatz nation. Two fan uses of sources (the method of historical writing or *historiography*) quite opened my eyes: retired academic Gary Zimmer's *Doctor Who* broadcast history for Melbourne (Zimmer 2003) as his derivation was archaic fanzines, a novel albeit secondary source approach to broadcast history, and Richard Miles' internet site's ("*Linkatron*" as it dubbed itself, later "*Internet toilet*") sub-pages ("*Ogrophy*") devoted to listings of national screenings of *Aunty Jack* and other programmes by Grahame Bond (Miles 1998). Miles unashamedly used local newspapers. This was revelatory to me. I had previously imagined only the television station broadcast logs to be worthy of study—written records of intended output, standby programmes and what was actually put to air—yet incorporating the hit-and-miss of published schedules printed up to two weeks prior to intended events while acknowledging this by citing them as such gave the requisite transparency for well written history. Ephemeral but quotable. They were authentic sources.

The topics of my honours thesis (Dunne 1997) were historiography and analytical philosophy of history (also known as critical philosophy of history) or the "How do we know?" questions. Miles' work conformed to my ideas: the sources were cited, the author was named, his agenda as an *Aunty Jack* fan was overt and his conclusions were transparent and eminently disputable. As for the subject, far from being silly or transient Miles' pages were part of a larger cultural movement exemplified by the nostalgia site *Milesago* which saw worth in this era's Australian popular culture. Similarly, *The Adult Film History Project* has no less an objective than crowdsourcing an online repository documenting the ephemera of adult films (Alilunas 2018). *The Hunt for Edward D. Wood Jr.* seeks to authenticate authorship of Wood's work across film and publishing with the result of unprecedented scholarship into the attributions of otherwise forgotten B-features and pornography (Frey 2014). This was serious politics disguised in a simpleton's cloak, a holy fool indeed. Thus, so was Deadly Earnest.

I found an Australian television history Yahoo listserv (alongside Usenet and message boards, the social media of the day), becoming their Adelaide-based Deadly Earnest researcher.[1] There were Australian internet pages devoted to the character and listings on George Chastain's *E-gor's Chamber of TV Horror Hosts*, an international round up of such characters. Chastain had taken his lead from a letter to the editor run as an article in the June 1993 *Scary Monsters* magazine (Webb 1993), describing the Sydney incarnation of Deadly Earnest. *E-gor's* welcomed public contributions, adding details of the four 1960s Deadlys amidst the otherwise United States identities. Simultaneously the Melbourne Sixties Appreciation Society interviewed their local Deadly, Ralph Baker, and published the 4,000-word result in the July issue of fanzine *Sixties Scene* (Plank 1993), later hosted online (Jolley 2000). Mid-1993 turned out to be a Deadly time, with these internet cites crossing over from anecdotes into the genesis of a historiography, their timing having no mutual bearing other than coming two decades after the characters had gone off the air, a possible time lag of fashion nostalgia.

On 17 June 2008 and 31 December 2011 fans Dimitri Kourutz and Dean Bennett began the Facebook Groups *Deadly Earnest* and *Deadly Earnest. (Hedley Cullen)*, respectively. And there were recoveries of artefacts. Some clips were held by Adelaide television station SAS-7 (previously SAS-10) and played out on anniversary shows.[2] Some were in private hands and shared online once this networking of fans was underway. And some were uploaded on the video sharing platform YouTube, only being recognised once they were public. Most surprising of all a fifth and progenitor version—Ken McKay posted a photograph of a different Deadly Earnest in a montage from the early days at TVW-7 Perth on 16 November 2010 (McKay 2010).

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[1] Yahoo deleted all Groups by 31 January 2020.
[2] Naming conventions for television stations will follow call sign, hyphen, channel frequency format where the domestic industry prefers no hyphen but is inconsistent in use.

Having found our ur-host it took four years for Ian Stimson to name him, sadly coinciding with the now-identified Roland Barnes' death. In this he joined Ian Bannerman (d. 1980), Hedley Cullen (d. 1994) and John Dommett (also known as Professor MacCarb, d. 2004).[3] Deadly Earnest survivors Shane Porteous and Ralph Baker were interviewed by now-connected fans, Baker sat a 156-minute interview for the National Film and Sound Archive (NFSA) (Harris 2011), and both were filmed for *The Schlocky Horror Picture Show* (Barnard 2010). Ralph Baker died on 14 July 2020.

As noted in the conclusion of that first article (Dunne 2004), the true custodians of his legacy have always been his fans. Official support from the State Libraries and National Archives have been slow but welcome, the original stations don't seem to know the value of the story. This connects with two distinct changes internationally: professional interest in hosts, in this case academics such as Stephen Atkinson writing on the phenomena, and fans becoming almost institutional in their recovery of dead television. Charles Leadbeater and Paul Miller's term "Pro-Ams" was coined to describe the rise of the influence of amateurs in conjunction with sympathetic professionals (2004), slightly changed in the Australian television context by John Hartley, Joshua Green & Jean Burgess (2007) to include the curating of television history. Their formula can be characterised as two-fold: a folklore phase (quoting Marx as "a primitive accumulation of knowledge") and a second era with analysis which "may reveal both generic patterns and ideological tendencies," citing the internet as "an accelerant" for the second period (16–17). As an example, the UK fan group Kaleidoscope is now relied upon by the British Film Institute for support in locating and cataloguing television recoveries (Perry 2010), and their database TVBrain is free to use in assessing a potential recovery's archival status.

In both the US and UK audio recorded off television is now recognised as a recovery medium where it is not in Australia.[4] The balance of Deadly Earnest recoveries have been in audio as domestic video machines were rare until 1980. In the seventies audio tape machines were commonly used to record sound off television. If well kept the metaphorical or literal collections in sheds offer untold delights once this new frontier is recognised. As Australia has no group comparable to Kaleidoscope our default authority is the NFSA (previously the Commonwealth National Library's National Historical Film and Speaking Record Library from 1935, then known as ScreenSound Australia from 1999 to 2004) who currently see no value in audio off television. The National Archives of Australia (NAA) held the brief of preserving media until the 1980s, they have many unindexed and unassessed closed files. The smaller NFSA catalogue is our TVBrain database to assess known holdings. Not only is the legacy of lost television such as Deadly Earnest in the hands of his fans, so is his future.

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[3] Professor MacCarb replaced Deadly Earnest for four months in 1968, *The Courier-Mail* calls him MacCarb, *TV Times* uses McCarb, *TV Week* gives Mac Carb, "Dr McCarb" and "Prof. It".
[4] Referred to as "sound only" to distinguish from radio audio recoveries (Perry 2023, 188).

A conservative estimate of production would assume three minutes of hosting per film across eighteen years of cumulative year-round broadcasts giving forty-five hours of content, yet the recoveries are counted in seconds. Between the five Deadly Earnests' shows we have three minutes and thirty-two seconds of video footage and seventeen minutes and forty-five seconds of audio.[5] Just over twenty minutes between the media, plus another twelve minutes and twenty-eight seconds of video and a further six minutes and twenty-three seconds in audio of the characters on other shows or behind the scenes, a handful of publicity photographs, odd merchandise items giving a slender documentation. The balance is in private hands. During this work eight minutes and fourteen seconds of fan recorded audio and three seconds of industry held video were found.

Why does this matter? The question of legitimacy has hung over this project since inception. The thesis proposes nothing less than the information contained in trivia as the opposite to entropy. Trivia (*triviae*) is Latin for "three way" (*tri viae*, three roads), an intersection, where a single road forks to become three paths. Until the twentieth century it was a synonym for "detail", only taking on its more pejorative meaning of unimportant facts with the published compendiums of Logan Pearsall Smith. The most common example given for the lost treasures of history is the classical Library of Alexandria, one of the seven wonders of the world listed by the historian Herodotus and others. Yet the Library holdings claimed by Seneca c.1 AD gives 40,000 scrolls, less than a pre-internet public library sub-branch in terms of data. Even with this figure we have a good idea of some of the lost material via the fragmentary library tables, and thus the size of the hole left behind. There is no accounting for other facets of knowledge lost to deep history where even the records of entire fields are gone, no quantification against the blank pages of absence.

What does it mean to lose an entire realm of knowledge? We can draw some correspondence through the discovery of fields, and recovery of others. Jean-François Champollion's deciphering the Rosetta Stone and the rediscoveries of Troy and Pompeii are less templates than parallels. It is a continuum. To return to classical Alexandria, the articles online from 1993 acted as our lighthouse binging the ships into dock, the Facebook Groups as the repository which collected their scrolls (returning copies). The collections were weeded and lost, yet we have many significant copies returned from the hands of "Pro-Ams". Aside from Stephen Atkinson's 2006 journal article "After Image", Australian academic scholarship has been mute on this Deadliest of subjects. Let that silence be broken!

All my viewers are my children!

Ralph Baker, 7 October 2016.

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[5] See APPENDIX D for a descriptive list. SAS-7 preserved two incomplete Hedley Cullen introductions (one partially unbroadcast) in "funny reels" intended for staff amusement and recovered a third clip for an anniversary special, this figure includes the greatest duration attributed to these fragments.

CHAPTER TWO: THEORY AND METHOD

"Tourist class. 25. Male. Kitchenman. Embarked Glasgow. Destination Sydney. Country of last permanent residence England. Country of intended future residence Australia."

— Roland Barnes' passenger description, *Cameronia*, 8th August 1951.

2.0. Introduction.

In the previous chapter we addressed the nascent historiography of Deadly Earnest, how 1993 saw two pivotal articles published in print, then online, and alongside Usenet posts, a Yahoo listserv, Facebook Groups and YouTube videos regarnered interest in the character. The value of saving dead television was compared to the survival of Library of Alexandria holdings and the ultimate worth of trivia was given as a counter to entropy. In this chapter we will examine the theories underpinning the investigation, audition methodologies and what their implications lead to, and then some examples.

2.1. Fiction and narrators.

Narration "… is the process by which the plot presents story information to the spectator" (Bordwell and Thompson 2018, 94). A narrator or storyteller may be a real entity performing the act of recounting the tale **(**Bill Cosby in *Fat Albert and the Cosby Kids*)**,** a fictionalised version of a real person, even a supposed historical character (Alan-a-Dale as a rooster in *Robin Hood*), or an entirely fictional construct (Dr Watson in *A Study in Scarlet*). By entering the frame of the story even a real person has crossed over into the land of fiction, a realm of make believe where some odd rules apply.

A debate over the nature of fiction places it variously as the opposite of fact or with a greater semantic meaning where falsity is only part of it, or requiring authorial intent plus further qualification in the event it is also a true account (Currie 1990, 46). With a definition of fiction as equating to falsity or anything other than a true account then where fiction describes or is indistinguishable from truth it requires some further description to avoid the contradiction of being simultaneously true and false. In Gregory Currie's case "fictive utterance" on top of authorial intent, an act following an intention (1990, 42). Bordwell and Thompson suggest the difference between documentary and fictional films are the level of control over the production (2018, 33), Holman and Harmon have the key difference being that fiction draws from the imagination (1986, 202), both definitions could give fiction which is indistinguishable from non-fiction. Some works we regard as non-fiction challenge our definitions. Slightly fictionalised autobiographies such as Ray Davies' and

Bill Oddie's present fantastic elements such as being framed as an interview conducted in the future or an inner dialogue with anthropomorphised mental illness, respectively, yet are still identified in the Dewey Decimal Classification system as belonging in the 920s with other accounts of biography.

For our purposes we will list the relevant attributes of fiction. This will give a more diagnostic hypothesis rather than a complete definition but will avoid further debate as a working theory for the present argument. Firstly, a fiction is a creative work, an act by an author or creator in any specific or mixed medium. Secondly, it requires an audience, even if that remains the self-same author. Thirdly, it is epistemically different to reality, a fictional proposition can be entirely true within its frame even if internally paradoxical or demonstrably false beyond its story. Fourthly, it is mimetic and corresponds to reality even if only on a gross scale. Thus, a narrator is a fictive construct, created for an audience and to be regarded as existing within its own reference frame so long as it connects with recognisable forms. From the first principle we distinguish any style of host as separate from a mere announcement or branding such as an introductory voice over. From the second we understand a host exists because of a relationship to an audience, as a performance rather than a real station employee describing our upcoming film. From the third, the fictive world the host inhabits brings its own context: if Deadly Earnest claims he stands before an off-camera pit inhabited by an invisible monster named Igor who noisily eats the viewers' letters after being read, this only must be considered within its own framework. And from the fourth, hosts and all fictional works only make sense to an audience as they connect with a recognisable focus, if the forms adopted were too unfamiliar the act would be unsuccessful: i.e. comedian "Professor" Stanley Unwin's invented language "Unwinese" as a corrupted form of English rather than a true language (Unwinese 2003).

Thus, fiction is its own world, a narrator is a character who provides context and exposition to an audience, as real as anything within this bubble of story and its rules are those of tropes rather than reality. It presents a covenant with its audience: for the hero to escape certain death at every turn would be expected if considered within its genre, for the hero to escape by invoking means outside the expectations may not be. An animated version of video game *Dragon's Lair* (1984) would emulate interactivity by giving viewers a multiple-choice question cliffhanger before breaking for adverts, however its resolution would not necessarily be one offered, a violation of the agreement. This covenant itself may reflect the fictive nature of its construction, as with breaking the fourth wall, or meta-fictive comment or simply an ironic approach.

A narrator is both of the story and about it, in one sense a character within the fiction and in another a peer to the audience. They have a function to add something, they place the story, or frame it or frame the audience, or offer exposition. As we will see, horror hosts are a particular type

of narrator, one both of the genre, and yet ironically opposed to it. They are us, perhaps a more arch and knowing audience to the presentation than we are, but they lend us their viewpoint.

Thus, the horror host, a fusing of the genres, a sardonic celebration. The "bad film" nature of the material is a form of authenticity, the negative is reversed into a positive. This guarantees audiences a certain type of entertainment, plus a remove from the material, an arch and ironic interpretation. It gathers them under the host's cloak or cape; a sharing of the parody, they are in on the joke.

Wherever an opportunity arises for the possibility of a horror host no matter the medium – radio, cinema, comics and television – provided the material is appropriate, the sponsoring agency and regulations are not opposed and most of all a market has been prepared by having some version of the idea already being common, invariably they manifest. Through this thesis the argument will show that narration adds to a dramatic form, and in some instances the narrator will become personified as a host, both framing and participating at a remove.

2.2. Theory of history.

There are two large fields in philosophy of history (and however many issues): the first is speculative (associated with the Continental school) where history is seen as an interpretive tool for understanding large-scale trends, at its most extreme a means which will uncover rules buried within deep history and allow predictions of these developments into the future. The area which concerns us here is analytical (or critical) philosophy of history, which deals with criteria and seeks to persuade us that the idea of writing history is valid from the most basic of conventions rather than its particular meaning.

The elements of writing history include a subject, an author (or authors), a frame, a narrative, an agenda, an argument, and evidence. Any of these can be obscure or overt. For example, an autobiography includes all seven within a life story: the author and subject may be the same, which could also define the frame and agenda, but narrative, argument and evidence may be obfuscated or false. By contrast a political or religious pamphlet may have anonymous attribution, but a highly overt subject, narrative, frame, agenda and argument, and deceptive evidence. Hence, we will begin with the stated objectives in the approach to the project.

The theory underpinning this work is historical scepticism, that is that justification makes a better viewpoint for writing history than truth. It argues that history should be written from a perspective of verification rather than certainty, a position that is termed "historical scepticism": that is a narrow scepticism about the truth of historical propositions is instead easily met by the criterion of

justification. The argument asserts objectivism, non-contradiction, and scepticism, and states that while the practice of history endeavours to describe "true past events", the limits of knowledge means it is better attempted from the lower benchmark of substantiation. I will endeavour to unpack these criteria and then the argument. Objectivism states there is an objective reality, whether adequately described or not. Non-contradiction means this reality is not paradoxical or *dialetheistic* (from the Greek for twice and truth), or that such apparent contradictions are only semantic in nature. Scepticism either means knowledge is impossible or certain types of knowledge are, in this case of historical events. Thus, while describing this non-contradictory objective reality may be possible, verification of this as true is inadequate.

"Justification" is a problematic term, used sparingly in the literature as it has other uses: from the Latin *justificatio* (to make righteous), in theology to make right, in law to be correct in conduct, in epistemology to have fitting beliefs. This last is the sense meant here, as in the evidence is justified rather than the analysis of such is necessarily correct. E. H. Carr's George Macaulay Trevelyan lectures delivered at the University of Cambridge in 1961 were published as *What is History?* and one comment of Carr's has been identified with relativism even though he would reject this label: "Objectivity in history … can not be objectivity in fact, but only of relation" (Carr 1961, 158–159). While relation suggests some relative dependence between interpretations, the philosophical arguments in the problem of historical knowledge are generally a form of relativism or idealism. Idealists such as Georg Willhelm Fredrich Hegel, Michael Oakeshott and R. G. Collingwood meet the challenge by theorising history as in some way transcendental: with Hegel the truth is an ideal called Being (Singer 1983), with Oakeshott the unknowable past is reflected in a known and coherent present, "neither fact nor true nor false, but a non-entity" if not discernible (Oakeshott 1933, 93) and with Collingwood as a "living past" we know by recreating it in our minds (Collingwood 1946, 158).

Jack Meiland refutes all these by postulating their entire field is a certain type of criteria, the construction theory of history. Here the historian creates a narrative or a creation divorcing the practice from the past, opposed to what he calls the discovery theory of history or finding of objective facts (Meiland 1965). This does meet the challenge but in a pyrrhic fashion, by giving up claims to objective truth in favour of better or worse works. To return to Carr, all speculative and idealist theories of history fail on the author and frame criteria, as they attempt to interpret history as a path to their point where it is merely their interpretation of a story in progress: "It is at once the justification and the explanation of history that the past throws light on the future, and the future throws light on the past (Carr 1961, 163)." "History means interpretation" (1961, 26) gives the historian as the arbiter however there is a second interpretation. The relation he referred to is not one of relativistic truth, but of justification. It is possible to be both subjective and objective given you address the claim by stated authorship, this makes the purported author vital to the argument.

In quoting Carr it matters not if his claim is correct so much as correctly attributed. This justifies the evidence while leaving the analysis transparent.

The practice of history traditionally attempts to describe past events by setting forward a narrative argument citing proof and thus corresponding with a true depiction of them. What does it mean to invoke justification rather than truth as the primary criterion for such an objective act as constructing a historical narrative? While written history is routinely composed of the seven elements, whether this corresponds with truth or not is coincidence. Justification places more emphasis on transparency, presenting evidence for the reader to assess for themselves. What of the argument? If a truly justified example, would this not simply show primary sources with no analysis? To still be a work of history rather than a reproduction it must conform to the other elements, having an author and argument, frame, a narrative, an agenda, and evidence. This means the same works of history which use truth as criterion are also works of justification, simply less overtly so. To be fully justified, histories should give as much context to their framework as possible, showing their own agenda.

Leopold von Ranke has been called the "father of objective history" who claimed historical narratives were faulty as only a strict reporting of facts was true:

> "To history has been assigned the office of judging the past, of instructing the present for the benefit of future ages. To such high offices this work does not aspire: It wants only to show what actually happened" (Stern 1973, 57).

This became a very influential precept in historiography, however twentieth century critics found this theory lacking. In particular Charles Beard attacked Ranke in an address to the American Historical Association, for making his choice of "a selection and arrangement of facts, ... an act of choice, conviction, and interpretation respecting values. (Beard 1969, 216)". Going back to the seven elements, while Ranke was focused upon his evidence, as long as he made his frame overt this is still an objective work.

The criteria for good writing in history is context: the who (author) and why (agenda) the piece came from are as important as how it says it (narrative) and the whats: what it describes (subject), what it says (argument), what it draws from (evidence) and what it rejects (frame). We will return to omission in section 2.5.

2.3. Method.

The previous sections defined fiction and narrators and then asserted the criterion of this work as justification. In this section we move to the method to be used. An excellent primer is John Creswell and Cheryl Poth's *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* (2013) which poses five current practices in qualitative research: narrative, phenomenological, grounded, ethnographic and case study. Of the five only grounded theory is excluded by the nature of this thesis, as it deals with a population of subjects who suggest the questions to be investigated. An ethnographic study would be on the fans of the characters rather than the actors, unless we view the five actors as a very narrow sub-group. Phenomenology would focus on the horror hosting as an event by applying interpretations such as common lived experience to reduce it to an interpretable frame. Case studies would examine the hosts as examples in contrast, taking its conclusion by regarding them against each other or other such characters.

Narrative research can be taken to be the method of analysis as it is here, but also the phenomenon itself as in a narrative of an experience. Creswell and Poth (71–72) distil a non-exhaustive list of common elements of narrative research: collection of stories and thus collaboration between subject and author, description of experiences, individuals and self-image, a wide range of data including "interviews … observations, documents, pictures, and other sources of qualitative data", imposed chronologies, varied forms of analysis such as thematically, structurally or by dialogic/performance. Narrative stories often describe turning points and specific locations or situations. Narrative forms can be biographical, a life history, an oral history or an autoethnography, where an autobiographical take includes more emphasis on the context of cultural or other identifications of the subject.

2.4. Narrative research vs biography.

How does narrative research differ from biography? Biography is a subset of history, it deals with a life or multiple lives, "experience is the key term" (Clandinin and Connelly 2000, 2). Barbara Caine points out the term "biography" has been used interchangeably with "history", or to describe histories of inanimate objects or social trends such as fashion or foods where it is a "contingent narrative" which derives value from the small scope of its subject (Caine 2010, 124). Conversely narrative research will include any amount of other material as fits its framework. If *The Hunchback of Notre-Dame* (Hugo 1831) were a true story rather than a novel, readers would be surprised to find that the title character Quasimodo doesn't appear until book four of eleven, or a third of the way through the work. Confusing as a life story but a fair account if understood from the original

title (in French *Notre-Dame de Paris* or Notre-Dame of Paris) to be devoted as much to the history of the cathedral as the character, so more a fictional narrative history than biography.

Thus, the primary analytical tool for this thesis is narrative research, which uses the sub-set of biography for the actor's lives, justified historical scepticism to place them within the larger story of horror hosts, and thus draws from an uneven assortment of sources. From literature: magazine and newspaper coverage from the era and particularly television schedule listings, books and journal articles giving general histories of television and recent publishing increasingly specialises into the field of horror hosts and even biographies and autobiographies of some host actors. From audio and visual sources: recovered clips of the Deadly Earnest actors in character, or interviews with the actors or secondary source identities. From human resources: two of the surviving actors, and many secondary people have been interviewed.

A simple hierarchy of merit may seem obvious: that primary sources (the actors or scheduling data) are preferred, however this has proven to not be the case where data is absent or paradoxical. A second expectation in that conflicting sources reveal one or even both accounts are wrong, however these simply reveal ones which are contested, all agreeing versions could be similarly inaccurate. Despite the Deadly era peaking a mere half century ago there is a dearth of surviving official documentation. In the order of a decade prior to this work all commercial stations cited digitised and weeded holdings as their brick-and-mortar locations were sold off in favour of virtual studios. In the face of this apparently fatal loss what can be made from the empty spaces where the data once lived?

Writing history as biography is an additive process, no matter how incomplete the final picture, what matters is the evidence, that it is presented as such on its own merits and conclusions are suitably transparent. In this it is aligned with the microhistory movement, an Italian school of thought which studies individuals rather than larger subjects, the detailed small scale of investigation (the actors' biographies) from which larger conclusions about the background of the phenomena (horror hosting in Australia, or television across this period, or society in general) can be drawn (Magnússon 2021, 99). Thus, the selection criteria are to present all evidence deemed significant, even where conflicting or partial, to provide the transparency for any conclusion.

Describing the history of horror hosts and then the biographies of select actors most closely resembles Donald Polkinghorne's paradigmatic analysis of narrative data (Polkinghorne 1995, 12). This is that the research is by turns diachronic (or changes in terms of its framing events) and synchronic (specific to its context). In this work, the interviews and research into the phenomena of "Deadly Earnest" or "horror hosts" is diachronic or given meaning by this apparent context, where

the specific biographies of the actors are synchronic or only meaningful within the context of a life story.

Having described the positive criteria this must needs address negative criteria. "Negative" in this sense meaning excluded or not included rather than any pejorative meaning. As Lytton Strachey says in the preface to *Eminent Victorians* (1918): "Ignorance is the first requisite of the historian, ignorance which simplifies and clarifies, which selects and omits." Strachey may have been contrasting the overload of facts on his just-ended era of study with other historical subjects but the challenge remains: in writing history there are rules, and one of these will be determining omissions.

2.5. Data Smoothing.

The frame or organisation of data in the context of how it relates to the biographies of the hosts raises questions of "what data" should be included. An intriguing suggestion called "data smoothing" comes out of psychology but is eminently usable in biography (Spence 1986). As defined in "Narrative Smoothing and Clinical Wisdom", clinical psychologists perform two versions of this smoothing: level I where patients are assessed upon admission (treated negatively in the original) and level II as a narrative is constructed in writing up the case (passim). As human experience does not necessarily match a single account, any final order "cannot impose just any emplotted order on the data" (Polkinghorne 1995, 16) or place an event in the context of a plot or story-line to make a narrative.

It is impossible to both give a complete account of any lived phenomena while at the same time not editing data. Replicating lived experience requires some form of omission. Jeong-Hee Kim addresses the potential of data smoothing in *Understanding Narrative Inquiry* (2016), finding it akin to two considerations: an "act of understanding", or "to develop an effective interpretation to understand" and an "instrumental understanding", or "to mediate an effective understanding" (Kim 2016, 192). To demonstrate these in context, the act of bringing the disparate biographies together is an act of understanding (by grouping the life stories in any order) where comparing them through the lens of Deadly Earnest actors mediates an effective understanding. As an example, an earlier draft of this work followed Ian Bannerman's movements via the UK electoral rolls around his adult life, giving the distances between his various rental accommodations in order to demonstrate the short distances he moved home in London suburbs. This was extraneous to any understanding beyond this, and thus is not present in this final, as are much other highly detailed geographic notes on the actors. This is in effect an act of data smoothing.

Data smoothing and other negative criteria are in all forms of research, what is most relevant for the sake of this argument is to make them overt and thus transparent.

2.6. Examples.

In the preceding sections we covered the theories of history and fiction, defined narrators, proposed different qualitative methodologies before choosing narrative research, defined as contrasted to biography, and examined data smoothing and what that implies in practice. In this section we will examine these methods in case studies.

Some exciting examples have immediately come to light. George Chastain posted on *The Classic Horror Film Board* new research into progenitor horror host Vampira on 7 June 2023. The list of fifty films she presented for KACB-7 (see APPENDIX A.2) were long known (Nitelinger 1996) to have been preceded by a preview on the Friday (30 April 1954), followed by her first hosted film *Charge is Murder* (1950) then films every Saturday until *The Woman Who Came Back* (1945) on 2 April 1955, all known titles except an unnamed film on 5 June, believed to be *White Zombie* (1932) (as mentioned in 14 June 1954 issue of *Life* but not otherwise listed). Chastain overturned assumptions by finding the preview show *Dig Me Later—Vampira* wasn't simply listed on the Friday, but for the entire week from Monday 26 March 1954, and then on the following Monday, Tuesday and Wednesday. It is apparent that *Charge of Murder* is scheduled nightly in a preceding 45-minute slot and thus an identically titled television show, and the first presented film was the mysterious *White Zombie* (1932).

First a note on sources. *Vampira* was on KABC-7 in Los Angeles and so only reflected in newspapers which carried that local listing. The most commonly used one is the *Los Angeles Times* (1881–), which gave week-round daily editions with that day's schedule, and a weekly guide on Sundays. This was done in cascade format, where all the day's programmes were presented in a list with respective stations (see **Figures C** and **D** for examples), as opposed to boxed where one station's daily output is given in a discrete piece (**Figure E**). The *Los Angeles Times* weekly edition of Sunday 25 April 1954 gives no *Vampira* in its upcoming weekly schedule, the Saturday 1 May cascade has the listing 11:00 (7) "The Charge is Murder" as the last programme listed for KABC: 11:00 (for 23:00), (7) (for KABC-7) and "The Charge is Murder" as a title, unlike others denoted without quote marks, but tellingly these are used for episode titles. With her second film on Saturday 8 May both weekly and daily guides give 12:00 (7) "Face of Marble", only hinting at the status of *Face of Marble* (1946) as a hosted feature film. As Chastain did, viewing the daily guides not only reveals the daily *Dig Me Later—Vampira* but also that it has been added in large type and a separate box, both with stars acting as footnote symbols for the note "A star (*) proceeding a program indicates it is an advertisement." Not only has every prior researcher

ignored this extremely common source, the *Los Angeles Times* has patiently waited seventy years to tell us *Vampira* was the recipient of an ongoing print promotion by KABC.

How does this relate to theory and methodology? Justification tells us these new sources are important, yet not necessarily true. There could be any number of reasons why the *Los Angeles Times* printed inaccurate television schedules daily for five weekdays, then again for a further three days in the new week, however it is highly unlikely. The Sunday 25 March 1954 weekly guide with its ambiguous listings may have given rise to the wrong schedule information, plus adding the bonus of being a discrete weeks' worth of listing makes it an ideal target for a researcher. This has been added to or *triangulated* for this work, adding the schedules for the *Daily News* is a powerful tool in verification. Yet, as the possibility the *Los Angeles Times* printed eight days' worth of inaccurate schedules, so could the unrelated *Daily News*.

With this gap between evidence, analysis and truth, how can we say with any certainty whether *Dig Me Later—Vampira* played once, or eight times, or never? With justification rather than truth as the criteria it only matters the claim is confirmed, superior evidence (say, KABC broadcast logs) could overturn this discovery. What was not expected from this investigation was a listing in even more detail from *TV-Radio Life* (25 June 1954, 11) giving *Vampira's* follow up program: *Layman's Call to Prayer*. As per Chastain reading the daily *Los Angeles Times* no latter-day source on *Vampira* has ever mentioned she was followed by a religious show and none would omit this. It is the oversight of not researching the most obvious of sources, the published listings.

2.7. Results.

The current work follows on from two decades of on and off research, a four-page fanzine article in 2004 (Dunne 2004), a ten-page article in 2010 (Dunne 2010), a fifty-two-page booklet in 2016 (Dunne 2016), multiple newsletter pieces and countless social media posts. Each published piece drew upon the earlier work, plus increased the quality of the research, all drawing from the criteria of justified historical scepticism.

The 2004 article was focused on Hedley Cullen and primarily an exercise in published listings: following on from months of State Library of South Australia (SLSA) research into *Doctor Who* screenings (Dunne A Separate Adventure. 2003). The cited sources there were listings in *TV Guide, TV Times*, *TV Week* (all South Australian editions) and *The West Australian* newspaper, *The Advertiser* obituary for Cullen (Unfinished dream of pioneer of shock TV 1994), a theatre program for *The Ham Funeral* (1962), the 1990 *Stuff* transcript (Bell and Smith 1990) and Performing Arts Collection interview (Peoples and Goers 1982) were the only primary sources available. *The Horror Host Underground*, a web site devoted to then-current US hosts was the only

overview source available and consulted. With Cullen dead worthwhile secondary sources consulted were Cullen's interviewers, and both SAS-7 and TVW-7 who both denied they retained any footage. Usenet posts and the Yahoo listserv were the only social media of the time, the latter put me in touch with Chris Keating in Melbourne and Dimitri Kourutz in Sydney, experts on their respective Deadlys and lead to my equalling their work for Adelaide.

In 2005 SAS-7 broadcast *40 Years of Television: Made in Adelaide*, with all three clips they still hold today. Seven were good enough to explain their background: two survived after being copied into "funny reels" for staff amusement at Christmas parties and the longer B&W clip had been found during research for the special. Finding the earlier *21 Years of SAS Channel Ten Television* from 1986 on VHS at NFSA revealed both colour clips were utilised here, recovered from "funny reels" before and likely for this special the reels would give valuable context and potentially more clips if found. Viewing 1995 thirtieth anniversary special *South Australia ... way ahead* at the State Library of South Australia showed it made no mention of Cullen and scant reference to the television station, purposed instead as a tourist focused piece on the State.

The 2010 article was informed by greater sources, by now the *Deadly Earnest* Facebook Group existed, plus *E-gor's Chamber of TV Horror Hosts* had write-ups on the four 1960s hosts and the Ralph Baker introduction of *The Ghost in the Invisible Bikini* and Ian Bannerman's appearance on *Say it with Music* were online. The NFSA had received the anonymous donation of the silent *Dateline 1970* offcuts but other than recognising the character they remained mysterious, as part of the research for the article Ralph Baker was approached and they sent him a DVD-R of the material. He recalled making it but not why, but as a bonus the NFSA updated their catalogue to reflect his memories. This gave the opportunity to interview him, and Shane Porteous was also sought out, fortuitously appearing in *Codgers* at the Adelaide Festival Theatre. Chris Keating had found the imperfect runs of *The Age* and *The Sydney Morning Herald* on Google Newspapers meaning the only SLSA listing research were additional Adelaide schedules and Brisbane via *The Courier–Mail*. This appeared to be the final word on Deadly Earnest.

Within months of this the *Deadly Earnest. (Hedley Cullen)* Facebook Group was founded and Chris Keating had found the image of Roland Barnes on YouTube (McKay 2010). Contacting Ken McKay over identifying this earlier Deadly Earnest networked the TVW-7 ex-staff who were very helpful, Ken quoted Max Bostock's memories on the origins of the character and eventually Ian Stimson was able to put a name to the actor. Researching the character continued between other projects, the results were posted in the two Facebook Groups where they are still publicly archived.

In 2016 the fiftieth anniversary of Ian Bannerman's era approached, a special issue of the South Australian Doctor Who Fan Club fanzine was planned to celebrate this in reprinting existing articles

and newsletter pieces and asking for submissions from other fans. On the eve of this Elaine Louise Rundle-Schwark's family history *The Rundle Family: From Cornwall to America* devoted to the Barnes family was found online and with this data made them easily contactable in the UK. They had the sad news that Roland Barnes had died in 2014. With this connection instead of reprinting existing material an original book was planned and thus began a four-month phase of researching and writing. From the Barnes family phone interviews were conducted with Roland's daughter and sister, the single greatest revelation being Roland Barnes' hosting was of mid-week movies (*Wednesday Movie*). Fresh interviews with Ralph Baker and Shane Porteous were performed. Genealogy site Ancestry recorded distant relatives of Hedley Cullen, but a chance comment from a stranger revealed Cullen had remarried and his second family were very helpful. Only Ian Bannerman remained elusive, as with Barnes it was found Bannerman's wife had recently died. Sending the proofs to the printers for Monday 31 October so they could print the A5 fifty-two-page booklet on Halloween, on Sunday 30 October I was contacted by phone by Brian Wallace who had seen my letter to the editor in *The Sydney Morning Herald*. He had known Bannerman outside the ABC and had been a programme assessor alongside him. This was simply too good an opportunity and had to be incorporated, leading to pushing the printing back a week to add Wallace's interview.

Additionally, there were interested parties who would allow me to reprint their work: Bill Webb's letter to *Scary Monsters* which both he and editor Don A Smeraldi gave permission to reprint, Chris Keating and editor of *Sixties Scene* Maria Sokratis gave permission to reprint their 1993 Ralph Baker interview, doll expert Michelle Yardley wrote a piece on The House of Metti figurine, and George Chastain wrote up the history of *E-Gor's*.

Many other sources helped. The ex-SAS-10, TEN-10, TVQ-0, and TVW-7 staff passed the request on. Lesley Forest wrote a piece on audio recording the Brisbane Deadly Earnest. Peter Sheehan (later Peter Shane-Sheehan) wrote about appearing on the TEN-10 show and Philip Prideaux contributed a copy of his film *Band on Stage* with 00:51 of the behind-the-scenes footage. Daniel Best found a banner advertisement for the Metti figurine from *The Sunday Mail* for 15 February 1969. The local Freemasons told me Cullen's membership details and Equity were pleased to tell me Ian Bannerman had never been a member.

Peters and Streets ice cream companies both denied making a Deadly Earnest ice block. Brian McCullagh gave me a copy of his self-published book *Sydney's Magic Heritage*. The National Institute of Dramatic Art held an audio interview with Max Bartlett who had produced the ATV-0 *Deadly Earnest* show. The State Library of South Australia had opened access for Peter Tonkin's interview with Hedley Cullen (1990). *Dateline 1970* reporter Phillipe de Montignie told me he didn't recognise the offcut footage.

Genealogy sites Free BDM and Scotland's People alongside Ancestry helped me trace Ian Bannerman and Roland Barnes's life stories. Darryl Lundy's site *The Peerage* had information on the Bannerman family and we swapped details on Ian Bannerman he then incorporated into his database. Websites AusStage, NAA, NFSA, The Australian War Memorial, The Art Gallery of South Australia and the Australian Securities and Investments Commission all had records, the South Australian NAA held Hedley Cullen's military records. Many people sent images of their Deadly Earnest fan cards and the Metti doll owners took images of their figurines.

At the end of this project there was personal contact with the immediate families of four Deadlys, a large network of supporters and informants, images of artefacts, many secondary interview subjects and near complete listings for all but TVW-7 in 1959–1960. This last was only performed in December 2023 in one afternoon from *The West Australian* microfilm holdings at SLSA. One title was found to be omitted through their imperfect run but the State Library of Western Australia (SLWA) were happy to fill in this single gap.

In this chapter we have followed the thread of Deadly Earnest historiography through the criteria for history and fiction, defined the role of a host, examined qualitative methodology, described the perils of data smoothing and then demonstrated how this works in practice with new research as examples. In the next chapter we will review surrounding literature on the genre and hosts, then go further afield into sociology to examine why horror hosts were a successful phenomena where similar ones faced restrictions and legislation.

Photo-collage of Vampira's introductory mist walk. Life*, 14 June 1954, p. 107.***Figure A***.

Vampira, screen capture from Keys to a Great Market*, 1954.***Figure B***.*

```
10:00    2 City Detective
         7 Prof Yes & No
         9 Public Service
        13 10 o'Clock
           Theater
10:15    7 Blue Ribbon
           Dogs
10:30    2 KNXT News
         4 Eversharp
           Theater
         7 Orient Express
         9 News
        13 Criswell
           Predicts
10:45    9 TV Juke Box
        13 L. A. Edition
11:00    2 Chronoscope
         4 News
         5 Final Edition
         7 Hank Weaver
        11 News
11:05    5 Hawthorne
11:15    2 "Foreman Went
           to France"
         4 Elroy Hirsch
         7 "Pirate's
           Revenge"
        11 "Atlantic City"
11:20    4 "The Brass
           Monkey"
12:00
```

★7 DIG ME LATER
   VAMPIRA

```
 1:00   11 News and Sports
 1:10   11 Movie (T.B.A.)
```
★Paid Advertisement

Dig Me Later—Vampira *listings in the* Daily News*, Monday 26 April 1954.* **Figure C**.

MONDAY TELEVISION

	(11) KTTV	(28) KTHE
(2) KNXT	(5) KTLA	(9) KHJ
(4) KNBH	(7) KABC	(13) KCOP

7:00 a.m. (2) Panorama Pacific
8:15 (5) McCarthy Hearing
9:00 (2) What You Eat; "Melody Club"
9:15 (4) L.A. Today
9:45 (11) Serenade; News
10:00 (11) Gilchrist Show
(4) Ding Dong School
10:15 (2) Brighter Day
10:30 (11) Star Shoppers
(2) Introduction to Art
(4) One Man's Family
10:45 (2) California Living
(4) Three Steps to Heaven
11:00 (11) Little Schoolhouse
(4) Home
11:30 (11) Sheriff John's Brigade
(2) Art Linkletter
(5) McCarthy Hearing
12:00 (4) Bride and Groom
(2) Big Pay-off
12:15 (4) Hawkins Falls
12:30 (11) Buffalo Billy
(2) Bob Crosby Show
(4) Betty White Show
12:45 (11) Double Drama
1:00 (2) Strike It Rich
(4) "Jacare"
(7) Mary Carter's Cookbook
1:30 (2) Valiant Lady
1:45 (2) Search for Tomorrow
(9) Suspects Wanted; News
2:00 (11) "Pardon My Stripes"
(2) Love of Life
(7) "Magic Bow"
(9) Crosbys Calling
2:15 (2) Guiding Light
(4) Key to the Kitchen
2:20 (13) Film; Thought for Day
2:30 (2) Arthur Godfrey
(9) Mama Wiess
2:45 (13) Terrea Lea
2:55 (9) Headline Report
3:00 (13) Chef Milani
(2) Double or Nothing
(4) Kate Smith
(7) Jack Rourke Show
(9) Queen for a Day
3:30 (11) Photoquiz
(9) Koplan-La Planche
(2) Garry Moore Show
(7) Ladies' Matinee
(5) Recorded Music
3:45 (5) News; Police Calls
4:00 (11) Nancy Dixon Show
(7) Jarvis Make Believe Ballroom
(4) Welcome Travelers
(13) Hollywood on TV
(5) Playcrafters Club
(9) Bill Stulla's Parlor
(2) "Three Witnesses"
4:15 (11) "Girl Who Dared"
(2) Film
4:30 (5) "Long Night"
(2) Robert Q. Lewis
(13) Al Pearce Show
(4) On Your Account
5:00 (4) Pinky Lee Show
(2) Space Funnies
(13) Movie Carnival
(9) Gene Norman Show
5:15 (7) Dusty Walker
5:30 (11) Sheriff John's Cartoon
(4) Howdy Doody
(5) Western Theater
(2) Little Rascals
(13) Webster Webfoot
(7) Marg. Whiting O'Rourke
5:45 (9) Capt. Video
6:00 (11) Thunderbolt
(7) Chet Huntley
(2) Chas. Chase Comedies
(4) McElroy at Sunset
(13) Commander Comet
(9) Action Theater
6:15 (11) Ramar of Jungle
(7) Jack Owens Show
6:20 (2) Weather; Harmon, Sports
6:30 (11) Beany
(9) Captain Video
(13) Goodwin's Sports
(5) Easy Life
(2) News, D. Edwards
6:45 (11) George Putnam, News
(4) News and Sports
(2) Perry Como Show
(13) Headliner; Weather
(9) Marge and Jeff
(5) Handy Hints
6:55 (5) Gene Bollay, Weather
(7) Weather News
7:00 (11) Abbott and Costello
(9) Into the Night
(5) Newsreel, G. Martyn

SINGING COMIC—Mary McCarty of the Mocambo trades songs with Margaret Whiting on KABC (7), 5:30 p.m.

Young twins and triplets co-operate to win $435 on the Name That Tune show, KNBH, (4), 8 p.m.

(7) Cisco Kid
(13) "Odette"
(4) Lose the Blues
(2) Studio One; Cardinal Mindszenty
(28) Parochial Schools
7:15 (5) Surprise Twist
7:30 (11) Life With Elizabeth
(4) Tony Martin Show
(7) Kit Carson
(5) Make Believe Stars
(28) Let's Play Like
(9) Craig Kennedy, Det.
7:45 (4) News Caravan
8:00 (11) Hollywood Off-Beat
(7) You Asked for It
(9) Three Rs
(2) Burns and Allen
(5) At Ease
(4) Name that Tune
(28) Big Picture
8:30 (11) Wrestling
(7) Superman
(9) Feature Film
(4) Dorothy Warenskjold
(2) Arthur Godfrey
(13) "Crime of Century"
(5) Roller Derby
(28) Elizabeth Waldo
9:00 (2) I Love Lucy
(7) Thrill Theater
(4) Dennis Day
(28) Business English
9:30 (4) Robert Montgomery Presents
(2) Masquerade Party
(7) What's Name of Song?
10:00 (2) City Detective
(7) Professor Yes 'n' No
(9) Pub. Service Film
(13) Theater
10:15 (7) Blue Ribbon Dog
10:30 (9) News, Sports, Weather
(4) Theater
(2) News, Sports, Weather
(13) Criswell Predicts
(7) Orient Express
10:45 (9) TV Juke Box
(13) Freeman Lusk & News
11:00 (11) George Putnam, News
(4) News
(5) Final Edition; Haw Haw Hawthorne
(7) Hank Weaver
(2) Chronoscope
11:15 (11) "Strange Voyage"
(4) McCarthy Hearing
(7) "Charge Is Murder"
(2) McCarthy Hearing
12:00 (4) "Brandenburg Jewels"
★7   DIG ME LATER—
VAMPIRA
1:00 (11) News; Sports

A star (★) preceding a program indicates it is an advertisement.

Figure D. Dig Me Later—Vampira *listings in the* Los Angeles Times, *Monday 3 May 1954.*

CHAPTER THREE: LITERATURE REVIEW

"I tell you man, you're going to get the chop, in Cec Cooke's Magic Shop."
— Ian Bannerman, "Cec Cooke's Magic Shop." *Rave in Peace with Deadly Earnest*, 1969.

3.0. Introduction.

In the preceding chapters we saw how interest in the Deadly Earnests was revived, and what the worth of preserving their works may be, what criteria and methodology have been adopted in analysing the phenomena and examples in relation to that. In this chapter we will examine literature from associated topics, first in general terms then in respect to Australia. We will consider censorship and a particular form of it as part of the phenomena of moral panics. Then we will look at the medium of television itself and narrow this to Australian television, mirroring the general to specific theme with types of narrators, presenters and hosts, and the Australian television versions. Finally, we will look at other literature concerned with horror in popular culture.

3.1. Censorship.

Censorship comes from the Latin *cens* or to think, and *censere* to consider. *Censor* was a public office responsible for the *census*, a list or assessment of citizens fit for military service and taxation, in latter Rome they were also responsible during Senators' expulsion from the Senate and for keeping the *Regimen Morum*, or public morals. This part of their powers is reflected today in the term censor, with censorship referring almost exclusively to the state banning or amending artistic forms, personal expression and dissemination of news or points of view. However, there are many types of censorship: political, military, economic, and religious. Self-censorship is a case in point, as is legal censorship. These last are associated with the chilling effect, once a legal term to exclusively describe consequences of laws to "chill" or discourage people from speaking out in relation to the United States' first amendment to the constitution, now taken to mean any form of dissuasion (Penney 2022, 1453–1454). Censorship chills expression in anticipation of consequences. Thus, any public medium may encounter the mechanism of censorship and consequences of chilling effect.

On the global stage, film and the preceding cinematic technologies do not appear to have faced censorship pre-1900. In Britain the first exhibition (by the Lumiere brothers) was held in February 1896 and films proved popular enough that purpose-built cinemas were opened in 1906. While there was no specific legislation directed towards the medium through this era, they would have been regulated as other public performances under the Disorderly Houses Act 1751 (Kuhn 1988,

12–14). However, when national legislation arrived in the form of the Cinematograph Act 1909, as in Kuhn, the focus was on the film itself as a fire hazard. However, as in Hunnings (1967, 48) local authorities expanded their powers at this reform: the London City Council banning Sunday exhibitions (the "six-day licence").

In the 1910s and 1920s film censorship turned from local authorities to national laws in many areas as the medium matured. In Australia the rise of films about bushrangers was the trigger, as the new Commonwealth government gave the job of regulating film content to the Department of Customs in 1917 whether the films were imported or made locally (Hunnings 1967, 286). Canada saw a raft of censor laws passed at province level from 1911 to 1916, initially basing their classifications on advice from the British Board of Film Censors before adopting a unified code in 1953. A major legal reform in 1960 saw Canada adopt a national bill of rights, however the classification of films was not explicitly codified, allowing their national banning only through an untested interpretation of the law (Hunnings 1967, 280).

Richard Maltby points out that in the United States between the drafting of the Motion Picture Production Code, also known as the Hays Code after Will H. Hays, the president of the then-Motion Picture Producers and Distributors of America (MPPDA), in 1930 and the strict enforcement by the MPPDA from 1934, a honeymoon period was used to trial the requirements (Maltby 1995, 340–341). This demonstrated the Code was acceptable to studios and the MPPDA were able to enforce an ethical standard with no danger to its status as a trade association.

Horror was not generally recognised as a genre in the earliest days of cinema, Georges Méliès and his imitators being described as weird or fantastic. Adaptions of recognised horror tales such as Edison's *Frankenstein* (1910) were described as horror, although usually in a more textual sense than a classification. The earliest made film presented by the Deadly Earnests was *Son of Kong* (1933) (see APPENDIX B), it and other pre-horror ban films passed in Australia (1948) faced no particular challenges other than *King Kong* (1933) during the television era (see 5.3.).

3.2. Australian censorship.

Peter Coleman's *Obscenity, Blasphemy, Sedition* is a comprehensive history of Australian censorship, going through seven editions between 1963 and 2000. Coleman's thesis is the amount of censorship dramatically increased in the 1880s, then dropped off until the onset of the depression in 1929 (1963). He attributes this to an increase in distress in society, in other words, that the economic crisis caused a moral one. Across the editions, Coleman's thesis is that there was a progression in the success of the anti-censorship campaigns: by the latter accounts the reformers were victorious against blasphemous and seditious censorship and had qualified

success against censorship of the obscene. These last he qualified with total success in literature, some in advertising, and none in juvenile publications, the tiny native comics industry being negligible and imports simply being blanket banned at port by Customs.

With respect to literary censorship, *The Censor's Library* by Nicole Moore provides case studies of this in Australia. Moore found 793 boxes, or some 12,000 individual titles of items assessed by the censors between 1927 and 1988. Building on her earlier bibliography *Banned in Australia*, Moore found the only other time the censor collection had been accessed was by *The Australian* in 1971 (Perlez 1971). Between her books and dataset, Moore documents not only what was banned but why. These are excellent reference works for the researcher, and the bibliography suggests more resources. Moore's conclusion shows this Australian version of the Vatican's Secret Archive demonstrates as much about the censors' own tastes as it does the legislated bans (2012). We will return to censorship in section 5.1.

Australia's Censorship Crisis is an excellent write up of all things censorious in Australia c.1970, but the most relevant here is Eric Williams' "Cultural Despotism—Film Censorship." Williams was the Co-ordinating Director of the Adelaide-Auckland International Film Festival and so declares his interest in line with other Australian film festivals of the era; access to unrated (banned) films for their festivals. He gives a brief history of Federal film censorship in Australia, listed three criteria given by the Film Censorship Board when judging a film ("likely to impair moral standards?;" "likely to be offensive to a normal audience of reasonably minded citizens?;" and "effects on children?") and reprints a list from *The Bulletin* (20 November 1965) of films banned with possible reasons for their censorship.

3.3. Case studies in Australian television censorship.

When television began in Australia, certain items were noted by concern by the government, notably a plethora of cheap American programming, and depictions of surgery in drama (Australia. Report from the Select Committee 1963). Horror was not even cited, as television was expected to follow cinema in the unofficial horror ban (see 5.1.). Two forms of content were immediately apparent; import and local. Early Australian television was without videotape; there were competing formats, choosing a particular type could lock you into a proprietary system untransferable to other stations and the machines were very expensive. In the case of TVW-7 a video machine was only bought for the 1962 Perth British Empire and Commonwealth Games which appears to be in line with the rest of the industry (McKay 2013). The majority of content was performed live, with the expense of recording on film in the studio or purchasing and importing film for interstate or overseas adding markedly to studio budgets. Hence two forms of oversight were required, a mechanism for assessing incoming import films and a continual oversight on live or

filmed/videotaped as live programming. These were all within the brief of the Australian Broadcasting Control Board (ABCB) from 1949 to 1977, later the Australian Broadcasting Tribunal until 1992, then the Australian Broadcasting Authority and from 2005 the Australian Communications and Media Authority. The ABCB used the Department of Trade and Customs (Department of Customs and Excise from 1958 to 1975, today the Australian Border Force) assessments and ratings for import films, Customs taking on the increased load of imported television content on top of their cinema classification.

This most famous yet misunderstood censorship event in Australian television history was the circumstances of host Graham Kennedy's leaving Channel Nine in 1975. Even today sources (Ink 2021) state he was sacked in 1975 following an obscene crow call, however the story is more complicated. Kennedy, a television variety host since 1957, had a reputation for behaving disrespectfully towards on-air advertisers as an ironic promotion. On his first colour episode of *The Graham Kennedy Show* on 5 March 1975 he repeated a "crow call" of "aaark" during an advert for Cedel Hairspray, adding an F to make "Fark" (Blundell 2003, 313). After attention from the ABCB Nine began pre-recording the show, and Kennedy derisively referred to them on air. Six weeks later Kennedy went much further with an attack on the Minister for the Media, Senator Doug McClelland:

> "It's beneath my dignity to even go into the laughable and inane carryings-on of the Australian Broadcasting Control Board, which the good minister of the Crown, Senator Douglas McClelland, is in charge of, but I know I can speak for a lot of my colleagues in this industry and several other industries in the entertainment field when I demand here tonight, nationally, that Senator McClelland be dismissed from office, and I would suggest most strongly that the portfolio itself be dropped. That's all I want to say." (C. Kennedy, 2009.)

Kennedy anticipated the pre-recorded comments would not go to air, and they were duly struck with a voiceover "Certain portions of this program have been deleted in the interests of good taste". He promised twice during the show to repeat his comments on the Australian Broadcasting Commission's *This Day Tonight* "because it doesn't come under the authority of those stupid people [the Australian Broadcasting Control Board]." Instead, he resigned from Nine, returning to television two years later to host innuendo-ridden game show *Blankety Blanks* for Reg Grundy productions/The 0-10 Network.

The Australian Broadcasting Commission fell afoul of the Customs assessments as used by the ABCB/ABT a number of times with imported television series *Doctor Who*, always in relation to its G-rated afternoon slot. Traditionally broadcast between 16:00 and 18:00 on BBC-TV (later BBC One), when purchased by ABC for a similar afternoon slot in 1964 (Miley 1964) they were

dismayed to find all three of the first stories/thirteen episodes were rated A, or to be played after 19:30.[6] The show was held over until January 1965 to fit an evening schedule, and Customs was requested to cut any further A rated episodes down to G. Stories assessed as A during the 1960s were either cut down to G or reduced to G on appeal. *The Daleks' Master Plan* was assessed as being irreducible to G as the story rather than specific scenes were A rated (Sands 1967). Many stories were found to be A in the 1970s but with later relaxed guidelines were reassessed and purchased from 1978 on. In 1977 ABC was caught out again with A ratings for *The Brain of Morbius* and *The Deadly Assassin*, programme advice for the latter already supplied and listed in newspapers (as in *The News*, 6 April 1978).[7]

The third time would have consequences. Incoming Chief Censor Janet Strickland (1979–1986) had received legal advice that the ABC did not require Customs assessments or ABT approval for import films as they could perform this themselves; ABC was privy to the advice but elected to continue under the established regime (Wallace 2016). On 2 April 1984 *The Caves of Androzani* episode 4 was unexpectedly rated PGR (parental guidance recommended, replacing A), with only a four day gap before it was scheduled to be broadcast (McMahon 1989). ABC appealed and a reconstructed (edited) episode 4 was assessed to be G. However, this became the trigger for the Corporation bringing such classification in-house and did so, assessing imported programmes themselves from then on.

In 1977 Grahame Bond presented a new comedy show for ABC, *The Off Show*. The theme was apparently comedy by offence with the premiere including *Snuff*, a game show played by committing suicide and an obituary piece on the then-current Prime Minister Malcolm Fraser. However, a parody of *Leave it to Beaver*, *Leave it to Jesus* was found too much by ABC management with the program being withheld in favour of standby *The Irish Rovers* on Friday 11 February 1977 (Shock Horror Aunty! 2013). The episode was edited and pushed back a week only to be substituted for a second time, then withdrawn for two months when a bowdlerised version of the series called *The Of Show* was put to air. Ultimately ten of a projected thirteen episodes were broadcast, the remaining three slots repeating Bond's other material such as *The Aunty Jack Show*. Exactly what was deleted is not known, while it is rumoured the entire series was erased (Miles TV Shows 1977–1978) it seems likely it was merely the presentation (or broadcast) videotape which was wiped as the surviving second episode intended for 18 February contains elements of all cited sketches (The Off Show unbroadcast 1977).

The Nine Network had another notorious incident on 3 September 1992 with *Australia's Naughtiest Home Videos* taken off air at mid-point, however this was simply as network owner Kerry Packer

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[6] A misidentification of a negative photo effect as a fault caused a further delay (Preddle 2020).
[7] The ABC bought an hour-long *Brain of Morbius* which played at A rating 19:30, 11 October 1978.

disapproved of the content (Barry 1993, 460). In a parallel, his father Frank had treated TCN-9 as his private broadcaster, after getting the licence in 1956 making the station interrupt the Sunday movie to repeatedly play film of his horse winning at Randwick Racecourse (Barry 1993, 109-110).

Michael Charlton was the inaugural reporter on the ABC current affairs show *Four Corners* (1961–), a program both based upon and often re-using reports from the BBC's *Panorama*. In 1966 Charlton spent six weeks making a forty-minute *Panorama* segment on the Vietnam War (Viet Film for Ruling by Customs 1966). *Vietnam—People and War* was praised upon broadcast in the UK, condemned when shown in the US and presented the censors a dilemma when bought by ABC. First viewed by deputy Chief Film Censor Mr. L. Kirkwood who demurred any decision and watched it again with censor Mrs. M. G. Stuckey, who then had it viewed by Chief Censor Richard Prowse. Prowse felt it came under sections 13c (likely to be offensive to the people of a friendly nation) and 13d (undesirable in the public interest) of the Customs (Cinematograph Films) Regulations. Instead of acting he too passed the decision up to his boss, J. Cahill, head of the Import-Export Branch of the Department, who also passed the decision to his superior, the Minister of Customs, Senator Ken Anderson (How censor handled THAT film 1966). Withdrawn from circulation due to this delay it publicly missed its scheduled broadcast as an instalment of *Impact* at 20:30 on Monday 27 June 1966. Anderson was then involved in a car crash apparently while being driven to view the film after inspecting a new Customs building in Albany and was hospitalised (Customs Minister hurt in crash 1966).

It was instead flown back to Canberra (That film flown back unseen 1966) and viewed by Minister for External Affairs Paul Hasluck, who announced it had been cleared despite being "an incomplete and at times unbalanced picture of events", further condemned by Prime Minister Harold Holt as "incomplete and misleading" (Torney-Parlicki 196–197). *The Sydney Morning Herald* editorialised the whole affair had been contrived to delay the screening to avoid embarrassing Dean Rusk, visiting Canberra for a SEATO council meeting (Political Censorship 1966), as did the Communist Party of Australia's *Tribune* (People, war—and Rusk 1966), in which case it had badly backfired given how public the matter became. *The Sydney Morning Herald* asked Chief Censor Prowse why *Vietnam—People and War* had been the subject of "fuss" by the Department where the CBC documentary *The Mills of the Gods* had been passed earlier in the year, and if it was due to the SEATO meeting, he denied this but said Vietnam was currently a hot topic (How censor 1966). After broadcast in the UK it was given a cinema screening on 30 June 1966 (Press view of Vietnam film refused 1966) and nominated for a United Nations award, losing to Peter Watkins' *The War Game* (BAFTA 2014).

3.4. Theory.

Apart from investigating the history of Deadly Earnest, and other horror hosts, we must review what drove the phenomena of hosts and horror itself. Richard Hand (2006, 82) explains that the immediate progenitors of this style of presenting were hosts from the golden age of radio, broadly from 1920 to the 1950s (also known as old time radio, which is both the era and modern programming in this style), who mixed humour with horror. Preceding the television hosts, it was common for both radio anthology and serial formats to use a narrator or host to position the audience. Early television followed this closely with many shows simply being television adaptions of the successful radio series. Two horror radio shows which crossed over to television were *Inner Sanctum Mystery* (also known as also known as *Inner Sanctum*) and *Lights Out*; *Inner Sanctum* (1941 to 1952) provided a horror anthology with the audible device of a creaking door more identifiable than its changing hosts, transitioning to a series of movies from 1943 and television in 1954, where *Lights Out* (1934 to 1947) used a command to switch off the lights to aid the viewer's approbation of imagined horror, and when it became a television show in 1946 this was visualised by host Frank Gallop's head floating in front of a black background, then blowing out a candle. Both of these are examples of horror host narrators, *Inner Sanctum's* personalised as "Your host, Raymond" (later, an ever-changing cast gave a number of "Your hosts") and *Lights Out* with a fictionalised version of producer Arch Oboler (later Gallop on television).

David Skal traces the genre blend of comedy and horror back to English-language Jacobean work *The Revengers Tragedy* (1606), through an early-1950s interest in "sick humour" (as exemplified by the comedy of Lenny Bruce), with the final expression of "Monster Mania" (circa 1957) being a cathartic response to the angst of the era (1983). Bruce even incorporated a Dracula skit into his stand up, drawing humour from juxtaposing the character with an imagined home life (263—265). Skal suggests this was "catharsis of the anger, fear and rebelliousness of the McCarthy era" — "*petit* Guignol rather than *grand*" or "Todd Browning with a snickering glimmer of EC Comics thrown into boot" (Skal 1983, 264). The comedy pairing with horror gave rise to a tension to be resolved in the humour, with the addition of the audiences' mindset of the day priming their receptiveness.

W. Scott Poole posits that the rise of horror was related to (or should be seen in relation to) the two world wars, and that the rise and fall of the genre is cathartic to both calamities and consequent anxieties, i.e., that it indicates how "our monsters are born out of our moments in time."(2018, 10). A more straightforward reading of his thesis would make the post Second World War boom in horror a response to the Cold War and atomic bomb concerns, the commercial opportunity the *Shock!* package presented simply giving the freedom to express the zeitgeist at nominal costs via the sanitation of comedic horror hosts.

According to Poole, the rise of the 1950s horror hosts (2014) is more intwined with mid-century trends in fashion such as bondage, and he gives specific instances where sado-masochism and bondage cross over with horror. He states Maila Nurmi drew equal inspiration from John Willie's *Bizarre* magazine as from *The Addams Family* newspaper cartoon (2014, 87). Thus, the largely undocumented bondage sub-culture gave an alternate iconography to the images of normalcy in then-advertising, as Poole termed it "anti-fashion", and described it in terms of "body sculpted into a running joke about death" (2014, 108). Both arguments (that is, anti-fashion and zeitgeist anxiety) suggest the success of television hosts were in contextualising the recycled films as ironically humorous while providing a sanitized experience, which could be interpreted as straight horror or subversive comedy.

James Hoberman's *An Army of Phantoms* has fear being the main feature of the post-war zeitgeist; both political and social forces motivated by paranoia induced by the near-simultaneous 1949 twin loss of China to the People's Republic plus the end of exclusivity to atomic weapons (2011, 108–109), and the apprehension of being named as disloyal or blacklisting. He notes the United States Senate Subcommittee on Juvenile Delinquency which imposed the Comics Code Authority (CCA) was both simultaneous to and upstaged by the opening of the Army-McCarthy Hearings on 22 April 1954 (2011, 261).[8] Here Joseph McCarthy, who ends up having the era named for him, met his match by taking on the US Army and losing. Comics, however remained beholden to the Code until the twenty-first century. As a sharp contrast, horror hosts never received any extraordinary oversight despite appealing to juveniles while serving weekly doses of horror, the exact formula cited by the Subcommittee on Juvenile Delinquency which saw comics censored.

3.5. Moral Panics.

The rise of the horror host in the mid-1950s coincides with a revival in the genre of horror and a worldwide suppression of the medium of comic books. The coincidence of the rise of one form of a popular entertainment form and the sanction of another suggests a couple of shifts in popular culture and legislation. The zenith of one form so closely to the nadir of another does suggest the question of why one was successful and the other not, something not explicitly addressed in the consulted literature.

A moral panic is "… the process of arousing social concern over an issue—usually the work of moral entrepreneurs and the mass media." (Scott 2014, 90). The first recorded modern use of the term was by Marshall McLuhan in *Understanding Media* (McLuhan 1964, 85), in this case the context was describing "literate people" reacting to the divide between the written word (a "hot"

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[8] The CCA box approved comics for the distribution of the era; newsstands and drugstores.

medium which engages a single sense) and electronic media (for "cool" formats which are more immersive). The term is used through the 1960s with divergent meanings, American sociologists using it to simply describe a general mass psychological discord (Kai T. Erikson 1994), on Salem witch trials or natural disasters and British ones in case studies as a failure of capitalism (Thompson 1988).

Stanley Cohen championed the latter use in his doctoral thesis (1969) and book (1972). The rise of horror hosts contrasted with the suppression of comics considered as events could be characterised as a moral panic and conforms to the five stages set out by Cohen (1972); 1. a group or event is recognised as showing deviance to social norms, 2, this is amplified via media depictions, 3. public concern grows, 4. there is a response from the authorities and 5. some change in society. The second part of Cohen's argument relates to the deviants, or as he terms them folk devils. His case study was that of mods and rockers clashing in Brighton on Whitsun bank holiday 1964, or a public holiday weekend some seven weeks following Easter. In this case, the deviant groups were met with a higher degree of state force in the following year's Whitsun, which Cohen found to be due to the moral panic instigating more extreme reactions on both sides, a self-justifying state. Reduced to symbols, the facts exaggerated, and worse actions predicted, the folk devils could scarcely do other than feed the media. The audiences for comic books were classic examples of folk devils, exemplified by criminal cases such as the murder of Selma Graff by S. T. Williams (Hore 2021, 118). Comics were cited by prosecutors as a cause of delinquency, or defence as mitigating factors in their clients' exoneration, as horror films had been. However, hosts were simply fired rather than becoming a cypher for anything other than bad movies. There was no horror host moral panic.

Martin Barker (1946–2022) was a philosopher who became more interested in sociology, ultimately founding academic journal *Participations: Journal of Audience and Reception Studies*. His books on the censorship around horror comics in the UK (Barker 1984) and *Action* (Barker 1990) surprisingly argue against an interpretation of the events as simply moral panics. In *A Haunt of Fears* (1984) he describes such an analysis as "naive" (171) and instead concentrates on the British Communist Party's campaign against US comics aligning with the mainstream press, politicians and lobbyists, succeeding in the passage of the Children and Young Persons (Harmful Publications) Act of 1955.

3.6. Australian moral panics.

Having established a moral panic as the defining cause of the censorship of comics and lack of one over hosts leaving them unhampered, what does it mean in the Australian context? The first use of the term which is both in the Cohen sense and cites his work was Keith Windschuttle's

"Granny vs the Hooligans", on a panic over bodgies or larrikins in Sydney c.1967 (1978). Windschuttle found it was a campaign by the Fairfax newspapers and the resolution of a police crackdown on working class youth "a self-fulfilling prophesy" (1978, 19). This may as well have been a mapping of Cohen's thesis over Australia so well does it fit, but looking further back in time we find other examples of these panics.

Post-World War Two Australian examples of moral panics have included Communism, juvenile delinquency, dole bludgers and drug users, illegal aliens and drink spiking. A double defection from the Soviet embassy in April 1954 became known as "The Petrov Affair". A Royal Commission was held into Russian spying in Australia, the October Federal election saw the conservatives retain power while the Labour Party was split over the issue of Communism and remained in opposition for another two decades. The revealing bellwether was the co-current referendum to ban the Communist Party. Juvenile delinquency is the case study used by Cohen to define the term, and the same phenomena has been noted in Australia. *Two Faces of Deviance* by John Braithwaite and Paul Wilson gives a couple of case studies on "bodgies and widgies", that is male and female juvenile delinquents, known as "rockers" in the UK or "greasers" in the US. The term "bodgie" came from wartime racketeering and meant dubious or spurious (Braithwaite and Wilson 1978, 26–27). Their analysis of newspaper coverage of gangs from 1948 on shows an increase in cites from 1954 to 1958, with the same incidents reported multiple times as if new. The National Library of Australia's Trove database newspaper search peaks in 1951 with 1,085 total results with mere hundreds other years, however newspaper holdings drop off from 1954 and this may reflect the start of their trend. By 1958 the stories changed in tone, with police anti-gang units becoming the focus of press coverage. Braithwaite and Wilson (1978, 41) suggest the story had merely been played out, with the unilateral declaration of victory by the authorities coming at a very quick turn not reflected in evidence. Their thesis expands Cohen's five points to 11, adding an important resolution of commercialization; the panic as a commodity to be sold (Braithwaite and Wilson 1978, 44) in print and broadcast media.

A 2000s panic over drink spiking was examined in detail in a 2009 issue of *Emergency Medicine Australasia*, finding no pharmacological evidence of any untoward drugging in 101 patients examined over a twelve-hour period. The media claims had as many as 4000 suspected incidents from 1 July 2002 and 30 June 2003; in context the two emergency departments observed only saw 75,000 patients across a year. Of the 101 cases examined drugs were detected in nine and assessed to be recreational ones taken voluntarily. A co-current NSW police pamphlet warned not of the dangers of drink spiking but rather the seven myths perpetrated by the media, with alcohol abuse being cited the true nature of most drink spiking claims (NSW Police 2006). A follow up study (Bennett 2018) validated the paper identifying the panic consistent with Cohen's model, and also placed it in a 30-page bibliography of such panics.

3.7. Television.

Having examined censorship, cultural theory and sociology and a particular analysis of moral panics in relation to comics which was absent to horror hosts, we will turn to the medium of television itself. As television took on its own character its genres of choice shifted from its radio forebear: less live drama and more filmed content. Live programming was left to gameshows and variety, particularly as cheap and reusable tape became an option.

One of the earliest television pioneers, John Logie Baird dictated his memoirs to a shorthand secretary (Baird 2021) following a serious heart attack in 1941. Less a cohesive autobiography than a string of anecdotes, he does reminisce about his early life before settling into the development of television across nine chapters. Following his death from a stroke in 1946 his wife Margaret added a tenth chapter covering 1941–1946. It saw partial publication, notably in Magaret's own autobiography in 1973, before print publication of all ten chapters plus footnotes from his son Malcolm addressing errors and omissions in 2004, and now an eBook titled *Television and Me: The Memoirs of John Logie Baird*.

Orrin Elmer Dunlap was *The New York Times*' radio writer and became its television expert. He wrote a huge volume of works on technical issues for the popular press, his last finished being *Communications in Space* in 1962, and left his papers to Colgate University. His *The Outlook for Television* (1932) describes the experimental scene across the world in the early 1930s, capturing W2XAB's schedule for 24 and 25 August 1931 as example of programming. Appendices include a chronology ("calendar") of television development, an index to experimental stations then-broadcasting, and a series of vignettes by public figures such as Theodore Roosevelt Jr. on the possible future applications of television.

William Hawes' *American Television Drama: The Experimental Years* (1986) is a slight misnomer; it also covers the BBC dramas to 1946. An excellent narrative history of television while focused on dramatic forms to 1947, the least likely and most important aspect of Hawes' book are the extensive appendices; a snapshot of commercial broadcaster personnel in 1946, BBC, NBC and CBS dramas to 1946 (see APPENDIX A.1), and a list of firsts in television drama to 1947.

George and May Shiers' *Early Television: A Bibliographic Guide to 1940* (1997) is as the title implies, a list of bibliographic citations, many annotated, of some 9,000 patents and press articles on television up to 1940. This was a mammoth exercise which sadly outlived author George Shiers (1908–1983), then May Shiers (d. 1990), as a consequence the periods from 1932 to 1939 were

left incomplete (but finished by other hands), and critically his analysis of "seven historical periods" lacks the seventh period or a rationale as to why this division exists.

Humourist James Thurber was no stranger to television during this period, listed as a guest on *Bill Schudt's Going to Press* while it was a radio only show (Schudt 1930, 13). He also covered television topics for *The New Yorker*, describing the NBC test transmissions of Felix the Cat rotating on a phonograph as "a cat chasing itself in circles". On a more serious note he placed the figure of Jenkins televisors sold in 1930 and 1931 as "about twenty-five hundred" (Thurber 1931).

3.8. Australian television.

Nigel Dick's unpublished master's thesis, *The Conception and Development of Commercial Television in Australia* (1999) covers the introduction and development of commercial television up to the end of the 1970s from the perspective of an insider (the former Chief Executive Officer of GTV-9). His argument is Frank Packer and then Kerry Packer's successful lobbying to expand television markets to two across capital cities, then three across the nation, was always done with an eye towards building his own company, first by ensuring competitive interstate affiliates and later by direct ownership.

With the fiftieth anniversary of television in Australia in 2006, the Powerhouse Museum in Sydney hosted a conference devoted to the medium with papers published in the journal *ACH* (Jacka & Dolin 2007). Most were anecdotal on various shows of the past, but 'Laughs or Legends', or the Future that Glows Television *As* History by John Hartley, Joshua Green & Jean Burgess was on the historiography of television, or the study of television as history rather than the history of television (2006). Their thesis is this field is just beginning, and its future depends on "scholars, cultural institutions and ProAms" (professionals and amateurs) (2006 16).

By contrast Michael Thurlow's *A History of Regional Commercial Television in Australia* (2023) continues on to the present day and documents the changing media laws which have seen a few corporations dominate television across all markets nationally. The government policy of aggregation was meant to ensure regional viewers would be assured of the same three commercial networks in the metropolitan areas, however this had the consequence of disrupting market in favour of stronger companies, with all local identities lost before a generic network of programming. Thurlow points out the digital era has provided a second level of disruption, with regional audiences having the same global markets as everyone else.

3.9. Hosts.

The concept of a host was well established in radio while television was still an experimental medium. The earliest such television host was probably used to introduce *Looking In* (as opposed to earlier unhosted televised dramas such as *The Queen's Messenger* on 11 September 1928 and *The Man with the Flower in His Mouth* on 14 July 1930). This was a review broadcast via John Logie Baird's experimental system via the BBC's Daventry transmitting station on 21 April 1933, from 23:00 to 23:30 after the day's radio National Programme was finished. A four-minute video recording of the programme's start was made by a home viewer on a Silvatone phonograph aluminium disc, recovered via Dave Mason, and this silent 30-line fragment was restored by Don McLean c. June 1996 (McLean 2000, 205–211). What is not apparent is which of the credited artists performed this role, either in the recording or the published listings (**Figure E**).

Most sources on television horror hosts are popular periodicals, genre or industry press until the 1990s. The scholarly ur-text is Elena Watson's *Television Horror Movie Hosts*, first printed in 1991. Subtitled *68 Vampires, Mad Scientists and Other Denizens of the Late-Night Airwaves Examined and Interviewed*, the book consists of 31 chapters, a short filmography/discography and a bibliography detailing nine monographs and nine periodicals used as sources. This was used by George Chastian as the seed for his Usenet post listing hosts, later becoming his *E-Gor* site (Dunne 2016, 36). The methodology was via magazines such as *Famous Monsters of Filmland* rather than anything more comprehensive. Her thesis is that while hosting was common in radio and then anthology television, the 1957 *Shock!* package was a watershed for two reasons; firstly, the volume of features released in this one package was unprecedented, secondly stations believed creating local content increased ratings (xi). From her perspective in 1991, television had become networked (i.e. content was produced and sold nationally rather than regionally) and the most successful host of the day in any genre was Elvira, at height appearing in 70 US markets (166) and overseas. Thus, the horror hosts were something of a rare breed at the time of her writing, the latest given chronologically are a raft of cancelled shows c.1989. While Watson is primarily concerned with listing the hosts and defining her methodology, her book was the first mainstream publication in the field, all works since then cite her and her scholarship. With her 23 March 1994 death, she did not live to see a resurgence of the form from the rise of community television in the 1990s and the internet in the 2000s (P. Kennedy 2019).

Phillip J. Hutchison has single handedly created a body of work on television hosts. His 2018 "When TV Became a Target: Ritual and Burlesque in Television Creature Features" examines the *Shock!*-era of horror hosts (calling them collectively "creature features"), finding that this subversion of homogeneity in early television created a space for resisting mass culture, whereas latter day examples such as Elvira simply celebrate culture rather than critiquing it. In "Frankenstein Meets Mikhail Bakhtin: Celebrating the Carnival of Hosted Horror Television", he

links Bakhtin's theory of the carnival with horror hosts, and states that throughout medieval Europe a masked carnival was permitted immediately prior to Lent as a profane space, where folk humour and the grotesque could be indulged and celebrated (2020). Hutchison connects this to horror hosts through the inversion of the horror to humour, "as a vehicle for social resistance and critique" (2020, 596). With Richard V. Birley in "Marshal J and Cap'n Ken: The Lost History of Live Local Television in Fifties America" he explores the cases of two children's show hosts from the 1950s and examines how much or little of the documentation and artefacts of this phenomenon exists (2008). "In Media Rituals and Memory: Exploring the Historical Phenomenology of American Local Television" he examines the case for historical phenomenology via the lens of local television hosts; that is that these past experiences are grouped together and felt differently by dint of their common context (2021). Simply watching these shows didn't bring the audiences together as much as the associated schedules and practices.

3.10. Australian hosts.

Frances Bonner examines the phenomena of the presenter from a twin viewpoint; what presenters do versus programmes which are not considered to be presented (2011). In considering the second she demonstrates that even shows not thought of as presenter-led endeavour to do the same kinds of things presenters do, just less overtly. The crux of her presenter-led argument hinges on ethics (chapter nine), and how an ethical narrative is used to position viewers, convexly how the anti-ethical approach in *Top Gear* is used for humorous counterpoint (2011, 173).

Paul Kennedy [also known as The Professor] is a horror host, and scholar of the genre. He has his own website round up of hosts worldwide, *The Professor's SF & Horror Host Tome* (2016) with rare Australian ones added: Elvira the Witch (TVW-7 Perth), Peter Goers, *Fright Night* (ADS-7) [1986], Russell Starke, *Friday Night Thriller* (NWS-9) [1975–1978], The Count and Vampira, Brian Cox and Elizabeth Falconer, *Creature Features* (TVQ-0 Brisbane) [1979], Vampira, Jill Forster, *Creature Features* (ATN 7 Sydney) [1970], Weirdly Gruesome, *Aweful Movie with Deadly Earnest* (the spelling of aweful was deliberate, TEN-10 Sydney) [Ian Bannerman's assistant, 1966–1970?], and the more famous Tabitha Clutterbuck, *Graveyard Shift* (Arena) [1997], and Nigel Honeybone, Iain Triffitt then Graham Garfield Barnard, *The Schlocky Horror Picture Show* (TVS 44 Sydney and C44 Adelaide) [2007]. This is a great way to generate more information on these more obscure characters, the same way the two Deadly Earnest Facebook Groups have done so.

The National Library of Australia's Trove database includes digitised newspapers and magazines as well as library holdings and other items; users are encouraged to perform text corrections to the newspaper and other scanned items. There is also scope for bibliographic lists and in an innovative way they have added coursework for an undergraduate history course, choosing ten

media items from the collection and adding notes to illustrate "How has the Australian television landscape changed in the last 64 years?" (Anonymous 2020). It is a disparate list; a photograph by Rennie Ellis of Clint Eastwood, Darryl Somers and Ozzie Ostrich on variety show *Hey, Hey It's Saturday*, a write up for *The Canberra Times* on host Bert Newton winning Gold Logie at the 1981 Logie Awards, a survey cited in *Media International Australia* on programming involving popular hosts Eddie McGuire and Amanda Keller, and a piece from *The Age* in 1972 complaining about the lack of sex and sexual themes in soap opera *Number 96* are heavily noted, the final six items covering 1959 to 2005 merely bookmarked. This seems fair comment on the media objects, with the four noted being the most interesting of the selection.

3.11. Sources.

The most important source for historical television is published listings: a secondary source as it only describes rather than is the scheduled programs but given the ephemeral nature of the medium it is worth considering in its own right. Television listings have their origins in radio schedules, the earliest form being published textual descriptions rather than the list format we are familiar with today. There were duly reported in local newspapers, the first dedicated magazine was the BBC's *The Radio Times* from 28 September 1923.

TV News (14 volumes from 2 October 1971 to 21 December 1985) became my favourite listings source in the last portion of this project. It was retrieved in error at the State Library of South Australia in lieu of other listings magazines. I recognised it at once, a black and white A5 size publication with an alternating pink/green/blue/yellow colour A4 stock cover, it was available for free from a service station neighbouring my parents' business when I was six years old. The cheapest of listing magazine productions, it was offered to service stations, dry cleaners, equipment hire businesses and such, and apparently supported through advertising within its pages. A large blank panel on the front cover accommodated a stamped address of the distributing business revealing several different sources for the imperfect SLSA run, some in duplicate and some missing. The local tone of the ephemeral *TV News* has been a boon to this project and I am grateful to the anonymous doners to this collection. Some items were covered elsewhere, such as "Deadly's Demise," 7 August 1974, on Hedley Cullen's first sacking in 1974. Items to see print here and nowhere else were: "Deadly Bidding," 30 May 1975, confirming Hedley Cullen was hosting horror movies on both SAS-10 and TVW-7 in 1975, "Monster Horrorthon," 2 October 1976, covering Hedley Cullen's channel jump to ADS-7 in 1976 and quoting station manager Ian Woodward joking rival NSW-9 horror host Russell Starke had been placing flowers on Deadly's grave while he'd been off the air, and "Channel 7 Easter Appeal," 18 March 1978 with details of the third and final movie marathon Cullen hosted on ADS-7. These three marathon films are not necessary listed in the more mainstem press, an even more important omission. Even more

neglected was horror host Russell Starke's run from 1975 to 1978, all the films were listed in *The Advertiser* and magazines, but *TV News* made Starke and promoting his hosting show a regular news item, a goldmine of forgotten memories.

A review of student newspapers from the era was undertaken for this thesis however there were disappointingly few Deadly Earnest references found. From a cumulative fifty-four years examined: two references in *Tharunka* (University of New South Wales), one merely a reprint from *Quadrant* (The ABC is a Communist Plot 1969), the other suggesting "a half-dozen T.V.-viewing students soaking up programmes like Awful Movie with Deadly Earnest" would be annoyed by the "300 dancing people" expected for the University Union Discotheque (Disco At New South Wales 1967). One image of Ralph Baker was used to advertise a university event by *Lot's Wife* (Black MAS Ball 1973).

The mainstream press has many references to the Deadly Earnests, some in the form of publicity stunts or simply copy written sensationally the get publicity, such as shocking stories of Hedley Cullen and his pet snakes. *The Sydney Morning Herald* had repeated coverage of the show and character, possibly due to Ian Bannerman being a TEN-10 publicity officer and writing the press releases himself. One journal with repeated mentions was *The Australian Jewish News*, including a column story on Ralph Baker's appearance at the Dendy Cinema, Brighton for a screening of *The Phantom of the Opera* (1925), accompanied by Lyn Larson on the organ, Sunday 25 January 1968, probably the first Deadly Earnest live appearance (The Phantom Rides Again 1968).

A very interesting piece appears in *Now*, a local newspaper run by Juanita Nielsen from 1968 to 1975 (her disappearance). It is worth quoting in full:

> Ian "Deadly Earnest" Bannerman let me into- a secret the other day. He and RCA Records are now past the negotiating stages concerning an LP. Titled "Rock in Peace", it has lyrics and music by Ian, backed by the pop group he has created, The Grave Situation. A 45 of the two best numbers from the LP also is to be released. (Smith 1969). [SIC, superfluous hyphen in original.]

This is one of our few insights into the album (see APPENDIX C and **Figure X**), the local RCA Camden label being folded into RCA's other label in 1973 and even the release list requiring compilation via the release numbers (De Looper 2013). Firstly, this was in July and the album was released four months later in November, suggesting it was recorded, packaged and released quickly. Secondly the title is wrong, released as *Rave in Peace*. Thirdly there was no single, but Bannerman's inclusion of *Sunnyside-Up Crematorium Blues* in his *Showbreak* interview (#408 1969) marks it as one song he was promoting and would have likely been one side.

Stephen Atkinson's "After Image" (2006) begins with the premise that his partner was photographed by Hedley Cullen in 1975 during his day job as school photographer when he was recognised by the students from his television hosting. Atkinson quotes from Susan Sontag and Jacques Derrida to place the image's meaning, and from Cullen's interviews with Peoples and Goers (1983), Bell and Smith (1990). He has two intriguing and unique artefacts; an image from the show displaying Cullen in a coffin accompanied by a nearby "monster" (someone in a suit and oversized head) and a backdrop of a vaulted roof, similar but different to the surviving 1972 clip (Deadly Earnest. Hedley Cullen. 2013), and a DVD-R of surviving clips (**Figure U**), both courtesy SAS-7.

Between the Comics Code Authority and the Shock Theater package (see 4.11) came opportunities to those on the fringes. James Warren attempted a *Playboy* copy he called *After Hours*, then a one shot inspired by the horror films now on television, *Famous Monsters of Filmland* (cover date February 1958). Editor Forrest J. Ackerman paired large photographs sourced from horror films, some full page, with humorous captions, giving a simple and cheap way to produce content. The images were publicity stills, or from Ackerman's own film library, or even stolen (Schelly 2018, 75–76) and easy to source. Advertisers were reluctant to place product with the magazine, Warren became his own biggest client with his mail order company taking up the dedicated advertising pages at the rear.

This was successful enough to go to series publication, and led Warren to attempt its success with other genres; *Wildest Westerns*, *Spacemen*, and *Help!* None of these were as successful as *Famous Monsters of Filmland*, but in 1964 Warren found another section of the market to cover; horror comics. After the CCA had suppressed the form, *Mad* had elected to call itself a "magazine" rather than a "comic" where the rest of the EC publishing was forced out of business overnight.[9] Warren issued a large size black and white magazine with horror comic strips called *Creepy*, following it in 1966 with the similar *Eerie*. *Famous Monsters of Filmland* had started as a cash in on the cultural phenomena of the monster craze contributed to by Shock Theater, but by continuously referring to its pre-teen male readership via letter column and reader's photographs created its own community: "monster kids".

Castle Films was a distributor specialising in the home movie market on 8mm and 16mm between 1924 and 1977, then becoming a subsidiary of Universal called Universal 8 until they cased operating in the early 1980s. Founder Eugene Castle sold the company to United World Films in 1947, who soon lost access to the sound films which they had been renting or outright selling. The

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[9] EC publisher William Gaines said the 1955 change in format was coincidental (Ringgenberg 1992).

company entered into a deal with Universal releasing four-minute silent compilations of their features into the home market (Evanier 2003). While Castle had successfully run the company via mail order and photography shops, the shortened features were very popular as collectible media and were advertised in *Famous Monsters of Filmland*. Their known releases list thirty-eight cut down horror films (Mork 2018).

3.12. Conclusion.

When Australia faced a challenge to the genre of horror in the 1940s (see 5.1.) and reacted in a Draconian fashion, furore over a particular horror film (5.3.) was soon followed by the employment of horror hosts. This suggests rather than acting outside the system, host played their part in normalising the experience trough sanitation. The subversion was two-fold; presenting films with a bad reputation as if it were an asset, yet at the same time making a genre banned in form acceptable to audience and authorities.

We have examined censorship as a concept then as applied to film, narrowed our focus to Australian censorship then examined some case studies in Australian television. We looked at cultural theory and sociology before advancing to moral panics and examining why there were panics over comics but not horror hosts, then narrowed to Australia. We looked at literature from early television, then Australian television and the burgeoning field of "ProAms". Then we examined hosts and Australian hosts. Finally in sources we reviewed some objects which have informed us on horror.

In the next chapter we will approach the horror hosts themselves.

10.50-10.55 *Daventry National Programme*

11.0-11.30 *Television Transmission*
by the Baird Process

'LOOKING IN'

The first Television revue
Specially written by John Watt
With music by Harry S. Pepper
Produced by Eustace Robb
In conjunction with the author and composer

IRIS KIRKWHITE
The celebrated Première Danseuse

ANONA WINN
The famous radio and gramophone artist

VERONICA BRADY
The well-known character comedienne

HORACE PERCIVAL
The popular musical comedy lead
and
REGINALD PURDELL
The great little comedian

THE PARAMOUNT ASTORIA GIRLS
(Trained by Mrs. Rodney Hudson)

(*Vision*, 261.6 m. ; *Sound*, 398.9 m.)

Looking In *listing,* The Radio Times*, 21 April 1933, p. 46.***Figure J**.

CHAPTER FOUR: MEET THE HOSTS

North Korea. Pueblo. Town Hall still standing. And then they put this Frightful Movie on.
— Shane Porteous (as Deadly Earnest), introduction to *The Ware Case*, 30 January 1968.

4.0. Introduction.

In the preceding chapters we saw how we came to examine the historiography of Deadly Earnest in relation to the 1993 articles, why it matters, what criterion and methodology we will use to analyse the horror hosts and then looked at the literature surrounding the phenomenon.

Horror hosts are a particular type of storyteller presenting a unique narrative form. This chapter will demonstrate the origin of the horror hosts across the media of radio and television. Hosts came to dominate story across the new landscapes of emerging media. Certain styles were commercially successful, and some aligned with popular interests forming a bridge between audiences and producers. The predecessors and successors of will be described with a view to how closely they represented this form impacting their success, as determined by impact upon memories and culture rather than ratings and longevity.

4.1. Radio, the first broadcast medium.

Across the first three decades of the twentieth century new media developed, spread by recent technology with capital finding ways to exploit it. Media at the end of the nineteenth century may as well have been print only, limited by audience number the widest market for music was printed sheet music. In Australia, daily newspapers (three print runs per day were common) and weekly editions were ubiquitous, often with readerships, representing individual copies being sold, as low as a couple of thousand in the case of *The Evening Advocate* Queensland, circulation 1,500 (Kirkpatrick 2007) or even smaller if they filled a niche such as a foreign language market (California Historical Society 1949, 135), and as local as representing small towns or individual suburbs within larger cities. The common form of print of the day was ephemeral, targeted and local.

As the technology changed the media, genre evolved too. In the visual arts, subjects became less representational of worthy subjects such as religious scenes or landscapes and the styles investigated more popular subjects. Advances in music and sound technologies allowed the audience to move from live performances to recorded and broadcast content, electrification and amplification changing the style of performing, and inventing new instruments. Literature continued to expand as the mass market allowed, cheaper, longer, more prevalent and disposable

publications. Cinema was a new medium and developed genres such as actualities, railway, and mountain films.

A recuring motif across print, radio and cinema was the character of mystery. *Variety* stated this genre had gone from being non-existent in 1929 (Grunwald 1937, 17) to constituting 8% of all radio evening programming by 1936 (27). The audiences encountered a conundrum, met with a problem, solved a riddle. This in effect shared a secret between narrative and market, created a dramatic tension between author and audience and even if unresolved allowed the listeners a mutual obscure knowledge. The character themselves could represent a question in some way, usually in terms of their identity or origin (Albert Campion, from the novels by Margery Allingham), be involved in solving crimes or creating them (Sherlock Holmes, Fantômas), could define a supernatural inquiry (Thomas Carnacki, Professor Challenger), or be a victim of one (as in H. P. Lovecraft's Cthulhu mythos), possibly creating a hunger for mystery. All the elements which define mystery fiction by the time of its naming as such in the 1930s predate the genre by decades. In *Film/Genre* (1999, 71–72) Rick Altman cites Stepen Neale's survey (1993) of the use of the word "melodrama" in *Variety* from 1938 to 1959, finding it was used for more male oriented action than has been its retroactive meaning, not simply a misnomer of change in use but a literal inversion by modern critics.

With this understanding that genre depends on historical context, the combining of comedy and horror reveals more of then-audience expectations. This suggests a level of genre hybridity, readers of the era would have recognised the forms encountered as a set of knowledges whether the publishers identified it as such or not, "as a *kind* of writing … knowledge about its genre" (Frow 2014, 7). And thus, it is with horror hosts and their premise of offering a gateway to horror films, but from the ironic positioning of comedy. Audiences understood the conventions of horror, they responded to the satirising of the genre well and required no explanation as to what a horror host was or what they did. Horror hosts combine two primal genres, but their lineage is influenced and informed by the rise of the mystery.

Horror and comedy. A common pairing, the humour sanitises the fear with the horror suggesting material for the comedy. Barry Keith Grant gives the first "horror comedy" as *The Cat and the Canary* (1927), itself based upon a 1922 play, followed by a plethora of "old dark house" films (Grant 2022). The Universal horror film cycle (1931–1948) ended with the studio using this formula, adding Dracula, the Wolf Man and Frankenstein's Monster for a monstrous bargain at the box office, then lampooning them by a pairing with Abbott and Costello, deconstructing the stable of characters abandoned after being played for laughs. Abbott and Costello had already tried pairing horror with their comedy in *Hold That Ghost* (1941) and *The Time of Their Lives* (1946) and after the success of *Abbott and Costello Meet Frankenstein* (1948) went on to *Meet the Killer, Boris*

Karloff (1949), *Meet the Invisible Man* (1951), *Meet Dr. Jekyll and Mr. Hyde* (1953) and *Meet the Mummy* (1955). *Meet Frankenstein* revived Abbott and Costello's career but it finished the creatures': after two triple pairings to give more monster per dollar in *House of Frankenstein* (1944) and *House of Dracula* (1945), Universal abandoned its classic horror characters in favour of new more scientific threats such as the Gill-man in *The Creature from the Black Lagoon* (1954) and the plight of *The Incredible Shrinking Man* (1957). The studio apparently decided making laughing stocks out of its horror was one laugh too far (Stoker 1980, 47–48).

In *Variety*'s annual *Radio Directory* for 1937 editor Edgar A Grunwald analysed US trends in broadcast radio from 1929 to 1936, providing a useful breakdown of the successive genres of the previous decade, citing the Cooperative Analysis of Broadcasting or Crossley ratings for Archibald Crossley's telephone surveys for radio ratings (1930–1946) (Grunwald 1937, 17):

1. Music hall and minstrelsy, 1929—32.0
2. The mystery drama. 1931—32.
3. The "personality" entertainer, 1932 to January, 1934
4. Concert-opera, 1933-34.
5. Era of big money—Part I—January, 1934.
    a. Numerous hour-length programs.
    b. Trend towards background production.
6. Era of big money—Part II—1935.
    a. The amateur hour.
    b. The Continuous musical comedy.
7. Era of big money—Part III—1936.
    a. Trend toward novelty.
    b. Eclectic use of dance music, variety, etc.

Variety is an entertainment news magazine founded in 1905, initially focused on the stage and contrasted itself with *Billboard* as "… not … influenced by advertising." (Cieply 2010). This is its first annual devoted to radio (as opposed to its "anniversary" yearly round up, since inception), and appears to be unique in the medium, where film publications had been doing such Year Books for two decades. A broad reading of trends from Grunwald's perspective aided by hard data from Crossley's surveys, he detects the most popular genres have been influenced by particular successive examples, plus a shift in the commercial model. In 1929 53% of programs were produced by the sponsors or advertising agency, the rest made either by the station (on the sponsor's behalf), or particular program builders, by time of writing in 1937 all the former network and sponsor created shows were now also agency made. Where in the 1920s the same kind of acts seen in a theatre were most common, in the early 1930s they were dominated by mystery

(examples given are *Sherlock Holmes* and *The Eno Crime Club*), single character focused shows (given as "personality", examples are Eddie Cantor and Jack Benny), and increasingly lavish concerts and events. The two trends Grunwald claims become more pronounced are sponsors and agencies spending more or less: publicising large budgets to effect higher levels of extravaganza or making content as cheaply as possible as with vox populi and talks, described as "novelty" (1937).

With advertising agencies the creators in this new theatre, their clients' sponsorship had become the sole game in this broadcast media. Henry Morgan recalled his days as a journeyman radio announcer in the early 1930s, people would cross the country from one job to the next in the hopes of impressing a sponsor to the point where they would claim a show (Morgan 1972, vii–viii).

4.2. The Shadow, the template mystery man.

The Shadow (from 1930 on) was both an exemplar and an influence on other characters and genres across this new narrative form of mystery in the broadcast medium. This section of the chapter presents an overview of the character's origins and how it developed throughout the first half of the twentieth century. A depiction now most familiar through John A. Coughlin cover illustrations of a man in a concealing hat and scarf with an unusually long and thin nose, generally firing automatic pistols with both hands. He is associated with crime fighting, perhaps becoming invisible by "clouding minds" and being played by Orson Welles on radio (**Figure F**). Yet he was first and foremost a host, introducing anthology crime stories on radio. His identity and hard details are deliberately obtuse, sometimes deliberately false, and usually impermanent or changing depending on author and medium.

Detective Story Magazine was one of the first pulp magazines, a new form of serial publication which offered novel-length stories at low prices on cheap wood pulp paper (hence "pulp"). A New York publisher named Street & Smith Publications Incorporated had been printing newspapers (buying *The New York Weekly Dispatch* in 1858), cheap novels, and weekly magazines, moving into pulps with crime fiction in *Detective Story Magazine* from 15 October 1915 (*The History of The Shadow*, 1998). This publication replaced the *Nick Carter Weekly* series of cheap magazines in the "dime novel" style; the supplanting pulp was a cheaper production, with a longer word count and featured various characters rather than a single private detective, publishing the equivalent of a novel weekly. Aside from this prodigious output the style of characters was increasingly strange, expanding the form. The stories equally followed crime fighters and criminals alike, who became more colourful and developed strangely divergent quirks. Costumes and mystery were common. One character called The Crimson Clown dressed as a clown wearing full makeup and fought crime (Walker 2021).

In 1930, Street & Smith decided to move into the new medium of radio and approached the Ruthrauff & Ryan Incorporated advertising agency to create a radio show based upon their detective stories (Grams 2011, 55–57). The agency elected to include a character announcer to introduce these stories with scriptwriter Harry Engman Charlot coming up with the name The Shadow (Grams 2011). The first edition of Street & Smith's *Detective Story Hour* was broadcast on 31 July 1930 with James La Curto portraying the mysterious announcer. Despite The Shadow merely introducing the adventures of other *Detective Story Magazine* characters, newsstand vendors reported that sales of the magazine were unimproved, and they now had unfillable requests for "The Shadow magazine".

Smith & Street capitalised on this, charging Walter Gibson with an immediate request to turn this slender idea into a 70,000-word publication (Grams 2011). They promoted the idea with a $1000 prize contest across the radio show and magazine, to describe The Shadow's appearance (ultimately ignoring the suggestions). The schedule was to be quarterly, but sales were so promising and Gibson's output so large it was increased to be monthly, then twice monthly. Fleshing out the concept Gibson made him a part time radio announcer as well as a crime fighter, who recruited agents and held an arsenal of crime fighting equipment. To maintain the mystery, he was given not one secret identity but a series of fictional ones, impersonating another character named "Lamont Cranston" from his second published story. The Street & Smith's *Detective Story Hour* continued with him as announcer only, all print development was left to Gibson and his magazine, but he did take on double duty as the announcer of the Street & Smith's *Love Story Hour* in 1931 (Grams 2011). By 1937 The Shadow had come to life as a dramatic character on radio (played by Orson Welles), and on film (by Rod LaRocque), however further development is outside the remit of this work. He had left his mysterious mark on the genre, whatever his name.

4.3. The first television horror host, The Television Ghost.

In this section we will go from the early networks to the ambitious experiments in television, leading to the first horror host almost as soon as the medium existed. As we have seen broadcast media mature across a decade and develop genres and audiences, this influenced the fledgling television experiments. First, we will describe the phenomenon, then explore the reasons it may have evolved as it did, then examine the biographies.

The American Telephone and Telegraph Company (AT&T) started the first radio network in the US, linking together member stations with telephonic long lines, then selling all this to the Radio Corporation of America in 1926. RCA formed these into the first of our recognisable networks, the National Broadcasting Company, soon describing its simultaneous presence bearing two discrete

schedules in many markets as the NBC Red and NBC Blue networks. The Columbia Phonograph Company bought another nascent radio network called United Independent Broadcasters Incorporated and by 1928 it was known as the Columbia Broadcasting System with a majority owner and chairman William S. Paley (Sobel 1986).

Voice over radio had been commercially viable in the United States for a decade and already led to the creation of two new media franchises. The telecommunications company (AT&T) elected to opt out of all but renting out their facilities to the new entities (Sobel 1986, 68). The recorded media companies (RCA and Columbia) had bought into the new technology, initially by buying or creating radio stations, or becoming "owner and operator" as it would be come to be known. Finding a sizable rival performing the same role they then embarked upon a race to send their disembodied voices into further markets by manifesting a presence via affiliation rather than ownership. This brought the third turn in development to the fore, the rise of sponsorship managed by advertising agencies. Like telecommunications before them the infant corporate networks had ready clients eager to not just pay for airtime but to develop and produce the content too. While AT&T received their rent and the networks were paid for airtime, advertising agencies took on the rest of the burden and filled the creative gap between means to broadcast and capital to pay for it. Radio content sponsored in discrete blocks had become a product, a spectral presence audible yet invisible; data as a new commodity (Lescarboura 1926).

The earliest American television stations were effectively radio stations which could transmit a low bandwidth visual signal and licenced by the Federal Radio Commission as non-commercial were thus termed "experimental", capable of performing test transmissions but not permitted to advertise (Novel Commercials in Video Debut 1941). The broadcast reach of a single radio transmitter even on such high ground as the Chrysler Building (CBS) or the Empire State Building (NBC) in New York City was still only about 50 miles or 80 kilometres (Gould 1945), which included the cities of New York State and closest aspects of New Jersey and Connecticut.

This is the background for The Television Ghost, a creature of Columbia. He and his haunt, the experimental television station W2XAB, were Columbia's gamble in the approaching next broadcast technology. In order to demonstrate the new medium, the network needed novel content, something distinct from the music and voice already filling the radio spectrum. An endless array of stunts were used to tempt viewers. The Television Ghost was one direction the experiment of the new visual station took.

The responses to the new medium between NBC and CBS were a challenge between a slow but directed challenger and a quick but misguided competitor. It was as the race between the tortoise and the hare: one patiently walking step by step in the correct direction, the other blindly running

without heed what the goal should be. NBC was the tortoise, slowly and steadily tackling the race. Radio had just been reformed from an all-acoustic mechanical system by electrical signal amplification. A similar technological cliff of electronic scanning approached in television. RCA and its Camden, New Jersey laboratory set about mastering the problem (Hawes 1986, 60–61). They launched experimental station W2XBS from the lab in 1928 and then spent most of a decade broadcasting test transmissions and call signs but scant programming (Hawes 1986, 60–64). A common signal was a papier-mâché Felix the Cat doll placed upon a rotating phonograph wheel, later replaced with a wooden version for fear of heat under the intense camera lighting (Early Television Foundation 2001). By 1941 RCA had developed the technologies which were adopted by the National Television System Committee as the NTSC broadcast standards and developed or bought the rights to the underlying patents, effectively owning the technology. The hare, CBS elected to commit to the current medium, beginning W2XAB in July 1931 with a Jenkins Corporation camera or "televisor" and a seven day a week (later five, then six) schedule of broadcasting from 8pm, in fifteen minutes program duration, for up to 28 hours per week (Mogel 2004, 3). The project ran for 19 months before shutting down and when it too came back on air as a commercial station in 1941, was using RCA equipment (Hawes 1986, 42).

The sole salary for talent was given to the face of W2XAB, the "Television Girl" Natalie Towers, who received a two-year contract at the start of 1931 (Inside Stuff 11 August 1931). Herein lies the secret to W2XAB's success: following the radio model of shows receiving either sponsors or nothing, the station's other performers received nothing (Broadcasters Haven't Heard of Equity Rule on No-Pay Television 13 October 1931). The experiment was performed on the slim hope of becoming a commercial success, or as Schudt quoted an unnamed CBS source in his column, "We expect to have a million viewers in a couple of years" (Schudt November 1932). The show ran on exposure. After the project ended not only were some 35 acts left without compensation for their labour, Schudt told Ben Hall that "80 percent" of the acts who had auditioned for him had been rejected, "Unsuitable in material and action or too blue.", or risqué; performers had lined up for the opportunity to volunteer in the new medium (Hall 12 August 1933).

With limited ranges, no broadcast standards and even the most complete commercial receivers (or "televisors") requiring care in operation, audiences for experimental stations are better seen in line with the amateur radio movement, a common viewer would be other television experimenters. There are no reliable figures for television, but we can surmise the radio listenership to have been less than CBS's bombastic claims. Listeners were required to purchase licences in the UK (abolished in 1971) and Australia (ended in 1974). By 1930, three out of 46 million or 6.5% of the population in the UK paid for radio licenses (BT 2006) while in Australia only three hundred thousand out of six and a half million or 4.7% of the population did so (Osborne 2013). The US 1930 census states 12 million households owned a set out of a population of 123 million which

would be 9.75% if individuals, the census placing average household size at 2.1 occupants, giving twenty-four and a half million individuals or 19.5% of the population with a radio at home. Aside from John Skinner's reporting 10,000 televisors in the New York metropolitan area in March 1931 (Skinner 1931) and Schudt's claim of 9,000 receivers (Hawes 1986, 37), possibly misquoting Skinner or vice versa, in 1952 *Variety* placed the number of 1932 New York receivers at 7,500, "about the same number that existed in 1946" (Warner 1952). These figures sound high for a nascent technology; the 1930 census places the New York city population at 6,930,446, giving individual radio ownership at 676,000 using the same formula (occupancy rate and household size is likely to have been higher than national average). It stretches credibility that one in every 68 New York radio owners would also own a television, particularly in the pre-W2XAB content days up to mid-1931.

Whatever the audience of the phantasmal images, CBS loved the publicity of its television experiment, encouraging remote viewers receiving the signal to write in, and publicised letters noting reception from around the US, in Canada (Dunlap 1932), South America, Europe, and Australia (Hawes 1986, 37). Long-distance reception of any form of radio signal is dependent upon weather. The right conditions, as after sunset, the ionosphere would allow signals to be bounced off it and thus over the horizon. Further travel was freakish and fleeting, constituting more of a ghostly sighting.

W2XAB attempted to deliver a wide range of content despite the limitations of the medium. The Jenkins Laboratory mechanical televisor consisted of a spinning Nipkow Disc with 60 holes punched in a spiral pattern from centre to rim providing the scan lines in a raster format; 60 slightly arced horizontal lines transmitted at 20 frames a second giving a very low data flow, in the order of 7,680 bytes per second.[10] This was still large for a conventional radio signal; amplitude modulation was the only format available and could accommodate the video or audio signal. The audio encoding of this pulsing signal was detectable to the human ear and easily tuned in upon then-radio sets within the 80 kilometre-or-so broadcast footprint.

The setup of lighting and camera were reversed to modern expectations, the spinning disc providing a mask to a spotlight the subjects were obliged to crowd. The flickering beam of light playing through the holes in the rotating disc was called a "flying spot", a shaft of light playing across the subject 1,200 times a second plotted left to right and then bottom to top of image (Schudt Vis-à-Vis 1931). Ranged around this arc were eight large photoelectric cells in the form of a square two cells per side and these received the reflected light from the flying spot; no focus, zoom or camera motion was possible, and the only lighting was the innate beam (CBS' Jenkins televisor visible behind The Television Ghost, **Figure H**). Home viewers had the reverse system,

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[10] See Yanczer (1987) for more on the engineering of mechanical television.

generally lit by a bulb giving the lighted portions a soft orange aspect interrupted by a smaller Nipkow Disc allowing a tiny portion of the face of the television to act as a screen. One room held the technician monitoring station output, the other was the studio with the microphone permanently broadcasting across the programming block overseen by the announcer: a darkened room with a static camera aperture producing a blinding ray, its photocells intolerant of any other lighting (W2XAB 2006).

In terms of radio genres, the station brought music, drama, dance, puppetry, comedy, variety and even sport; boxers were brought into the studio in a miniature ring, and football was recreated via a puppet-like tabletop board with a white oval on the end of an arm representing the moving ball (Television Eye is Focused on Miniature Football Field. 1931). One subject which seems strange today is the lack of live news coverage. Despite CBS's vast network of newsrooms delivering stories in real time, there was no scheduled reportage on W2XAB. William Schudt's existing radio show *Bill Schudt's Going to Press* was now simulcast from his television station across the network, consisting of weekly interviews with correspondents, columnists, editors and politicians. It more resembled what we would regard as current affairs today (Conway 2009, 16). Two items noted to have been reported as news at the time were the between program telecasting of a photograph of the kidnapped Charles Augustus Lindbergh Jr on 1 March 1932, and coverage of the presidential election on 8 November 1932 (Conway 2009, 15). *The Billboard* (9 December 1933) spoke of the "revolving ribbon, similar to the one at Times Square, for news flashes". This appears to be a reference to The New York Times' Motograph News Bulletin ("The Zipper"), a moving text display composed of illuminated light bulbs achieved mechanically via a moving belt carrying conductive letter plates completing the circuit; installed in 1928 this effect may have been replicated on-air by unknown means (One Times Square, 2011). By late 1929 John Logie Baird had invented "Telegoscopy" or television screen news; a large format typewriter would output letters "3 by 2 and one quarter inches (7.62 by 5.715 centimetres)" upon a ribbon, giving a text scrolling right to left past the aperture; presumably the revolving ribbon was a similar design (Chapple 1933, 292). Another feature other stations managed was to play films into the system (telecine as it came to be known, versus reversing this as kinescope or recording the television system output onto film), W2XAB remained live action only or in the language of the day, "flesh" (Now Playing 1934).

4.4. Why The Ghost?

The Television Ghost is easily the earliest host of horror material on television; however, the character does not represent a "horror host" as we have come to understand the term. The 1933 episodes are implied to have some comedic element (see 4.5 and chapter 5 on Australian horror host humour) but were otherwise a straight telling of a ghost story, with a twist. The single actor

would take on the persona of a dead character, explaining from their perspective how they had come to die. No scripts are known to have survived, let alone recordings. Several photographs were published, all apparently having been taken as publicity shots rather than off-screen. The single most famous representation was printed in *The New York Times* on Sunday 11 October 1931, with some 32 horizontal scan lines. This figure neither conforms to the nascent television technology (typically 30- or 60-line, as W2XAB used) nor the-then facsimile machines (30-line) and appears to simply be an unfortunately low-resolution photograph. Much higher quality photographs were published as in *Radio Digest* (**Figure G**) This depicts a smiling Artells Dickson wearing white makeup on his face, wrapped in a sheet with one hand visible reaching out claw-like under his face (Schudt Vis-à-Vis November 1931).

The Television Ghost manifested as a black and white-faced man wearing a sheet. Presumably the technical limitations led towards a static face painted in a high contrast manner. The tiny 60-scan line image to be received at home was filmed by a static camera which required a beam of illumination upon the subject and was more successful in reproducing higher contrast images. A white panted face was an obvious subject. From there to having this represent a luminous ghost character may have been an obvious step. Perhaps this was drawing on a character in pulp fiction or radio simply unrecognised at this remove. There was a craze for anything with an element of mystery (The 17 Detective Magazines 1930), a white painted face reciting a narrative with that element being how they came to die may have written itself. The press compared The Television Ghost to The Shadow (Remote Control 1931). This was generally done in a comedic tone, with The Ghost scaring CBS visitors (Cole 1931). Perhaps The Ghost was pointedly derivative of The Shadow. As the Remote Control column in *The Standard Union* states:

"The Television Ghost, that artist whose identity (like that of The Shadow of a former series) is concealed in connection with this series of hair-raising television murder mysteries, is causing some commotion around the CBS building's twenty-third floor, where the experimental visual studio is located. Garbed in a sheet, his hands and face covered with a ghastly white make-up, he is far from a treat to the neurotic. To date he has popped around corners to frighten one soprano, one supposedly brave lightweight fighter coming out from a television boxing match with a substantial opponent, and one of the porters, who dropped his broom and departed at excessive speed.", *(The Standard Union,* 24 October 1931).

"The Shadow has a competitor. Visitors who wander about the Columbia corridors are just as liable as not to run into either the heavy cloaked Shadow or the white sheeted Television Ghost. Both take keen delight in passing by studio windows and past darkened yet much frequented passageways just to give the visitors a thrill.", (Schudt April 1932).

Notable coverage of the new medium was printed in *The Sun*, a New York paper which marked itself out with a daily feature on radio; building sets, reception, coverage, expanding into reporting on television. Another source was Hugo Gernsback, publishing journal *Television News* from 1931 and using his WRNY radio station to alternately broadcast audio and video signals. The most direct we have is station manager William Schudt's own column 'Airy Chats' in *The Brooklyn Daily Eagle*. Schudt gave his thoughts on the television project, promoting it all the while.

CBS's master broadcast logs give listings of the dramatic portion of the station's broadcasting, sporadically including the cast member and two other roles: the technician/cameraman and producer/announcer, the latter usually being Schudt (APPENDIX A.1). This spells out the names of the talent, revealing there were two actors playing The Television Ghosts.

4.5. The two Television Ghosts.

The two Television Ghosts were a study in contrasts, conjoined in the most unlikely of acts: they alternately played the spirit over the air, and they were professional harmonica players. Electric organs then in their first generation are the primary instrument associated with radio horror from around this period. This Ghost "shrieked" into the audience's nightmares (Schudt Vis-à-Vis 1931, 30). We have no details on music other than a reference to "Weird scenic and sound effects" (Ogre of the Air Waves 1931), a syndicated story which appears across other newspapers with an accompanying image of Artells Dickson as The Ghost. There are no other personnel listed in the summaries of the surviving broadcast logs, possibly music was played in via a record. Without other evidence, we can assume The Ghost both sang and played harmonica at some point during his eighteen months on air, if not in every broadcast. "The mysterious Television Ghost is what famous baritone?", asked *The Brooklyn Daily Eagle* (Sunday 6 September 1931), apparently a reference to George Kelting as Dickson was a tenor, also implying he sang.

The broadcast history of *The Television Ghost* leaves scant clues to his on-air antics. W2XAB went to air on 21 June 1931, and this is where the press first mentions of *The Television Ghost*,

> "That was a good television broadcast of a fight (Lightweights Benny Leonard and Jimmie Martin) over Columbia last night. What next? Well, next week there will be television dancing by Maria Gambarelll, a Punch and Judy show by Peter Williams, first in a series of The Television Ghost (?) presentations, and a few Broadway stars thrown in for luminosity.", (Barger 1931). [Question mark in original.]

The day's CBS logs lists "Beuchler, announcer. Spears, engineer" for Minatare Musical Comedy ("an ongoing series", note order of title in this document), and "Dean, announcer. Briean, engineer." for *The Television Ghost*.

What did audiences make of The Ghost? We have limited sources. William Schudt's columns and CBS's continuing the program across the life of the station suggest they were happy with the reception. Presumably their feedback, whether through critics for newspaper or radio, other experimental television stations and tinkerers or non-industry audiences was positive. What reviews The Ghost's act received in the newspapers and magazines was also laudatory although generally of an amused rather then frightened tone.

The Sun television listings for the premiere *The Television Ghost*, Thursday 27 August 1931 shows it was scheduled between music, "sketch" and "characterizations" (presumably humorous in nature), sport and a sketch artist, (possibly George Kelting as this was one of this acts):

M107—W2XAB—2850K

2:00 to 6:00 pm-Experimental programs.

8:00 pm-Helen Rowland, contralto.

8:15-Sketch. "Shadows of the Night."

8:30-"How to Finger the Violin," Vincent Sorey.

8:45-Natalie Towers, characterizations.

9:00-Minature musical comedy.

9:30 pm-Mystery sketch, "The Television Ghost."

9:45-Dave Franklin, songs.

10:00 Experimental wrestling match.

10:15-Elliot Jaffee, songs.

10:30-Abigail Parocis, songs.

10:45-Cartoons drawn while you look.

The third *Television Ghost* episode was announced by William Schudt on W2XAB, Thursday 17 September. *The Sun's* weekly listings describe it as "Mystery drama" this time. The show continued Thursday nights in that 21:30 slot for fifteen minutes per week. On 8 October 1931 the CBS broadcast logs give the first cast name: A. Dickson. This is also the date of the first known press the talent received, *The Waterbury Democrat* of Wednesday 7 October 1931 includes a picture of Artells Dickson as the Ghost with the caption "Thursday night at 9.30 p.m."

The Television Ghost moved to Tuesdays at 21:00 from 13 October 1931. *The Sun* instead records "One Man Jazz Band" in this first slot, presumably the listing in the CBS logs is more accurate.

Schudt has become the regular announcer by this stage. Halloween saw publicity for *The Television Ghost* in *The New York Times* (11 November 1931), with a described "Halloween program":

[Image of George Kelting as The Television Ghost, caption] Halloween Will Be a Busy Night for This Television Ghost, Who Stalks Up and Down the Wave of W2XAB to Prove That Spirits Are in the Air Even in This Day and Age.

The Standard Union for Friday 30 October 1931 states:

"Halloween will be duly celebrated by Columbia's television station W2XAB tomorrow when the Television Ghost, unidentified mystery character, takes things in his own hands to thrill and chill lookers-in and listeners-in. The Television Ghost, who stalks the radio waves regularly on Tuesday nights will be given free rein of the visual studios and will demonstrate, among other things, how one ghost can become three ghosts without a magician in the picture."

However, the "one ghost become three" was not to be, whichever actor had been booked did not appear and Bill Schudt noted in his following column that the Ghost was absent, "It was whispered in closed circles that the Ghost had caught cold from the wind machines!" ("Airy Chats", 8 November 1931). An occasional program description appears in *The Sun* for the rest of the year, "Mystery skit" (3 November, 29 December 1931). *The Sun* of Sunday 24 October states, "This mysterious character tells you the latest murder mysteries in weird costume, and his shrill voice and facial expressions are well worth while watching." The meaning of "skit" or "sketch" in this context should be understood; in early radio parlance they can be applied to any dramatic performance rather than a necessarily comedic description, with skit being a short scene or constituent of a larger sketch. The lineage of "sketch" ran from any "bit", in vaudeville and was a common description of dramatic performances across early television (Hawes 1986, 31).

The Sun of 4 December 1931 reports Artells Dickson appearing under his own name on W2XAB as "9:30—Artells Dickson, tenor." On 7 April 1932 the *Spring Lake Gazette* gave him a substantial review:

Speaking literally, there could have been nothing less than ghastly meeting when Artells Dickson met his own ghost. It was only a short time ago that the identity of the spectre known as the "Television Ghost"—who has been frightening lookers-in to Columbia's television station W2XAB for many months—was revealed as that of Dickson who also performs on the Columbia network as "The Singing Vagabond" as well as on television.

Of course the camera doesn't lie, but apparently it was being very sly as it revealed Artells as shown here above fraternizing with his shade. [Illustration of Dickson crouching on one knee while he also appears as The Ghost standing over himself, caption "Ghastly Meeting".]

From Thursday 21 July 1932, the station W2XAB transmitted both vision and sound on the same signal, (Hawes 1986, 33). The Television Ghost returned at 8pm, now in this slot on Mondays, leading that first day of regular programming. The logs record from the following week; Artells Dickson as the Ghost, Schudt as announcer and Spears as regular engineer. Dickson is credited twice, then the talent is unrecorded from Monday 22 August 1932. *The Sun* of Saturday 23 July 1932 cites Dickson by name, "The part of the ghost will be played by Artells Dickson and the show will be on every Monday at 8P.M. beginning Monday." *The Billboard* of 8 October 1932 has a hint to the material at this point, " ... for real ghost stories . . . spot the television ghost. . . . 'Murder stories retold by ghost of the murdered' . . . ghostly spirit and the groans of the victims just ooze out over television . . ." The reference to the "murdered" implies this is the victim returned to tell the story of their death, however Schudt's write up for Gernsback's *Radio World* (Schudt 1932) gives the synopsis as a "murderer", possibly these stories worked as the death of the character was delivered in a twist or as poetic justice.

Monday 31 October went past without press for The Ghost in the usually interested *The Sun* and *The Brooklyn Daily Eagle*, despite Schudt's column in the latter and the unlikely coincidence of his weekly show falling on Halloween two years in a row, correspondingly there was no mention that he didn't manifest this time. However, the CBS logs give the first cast listing for George Kelting. He continues to receive credit in the CBS logs, *The Sun* (14 November 1932) describes the entire block from 20:00–21:30 as "Experimental programs". The CBS logs describe the next Monday 21 November as *Comedy* rather than *The Television Ghost*, still featuring Kelting, Schudt and Spears. This may be an entirely different presentation by Kelting or it may simply be the notation given for the show that week, if so possibly revealing as to the nature of the script.

The Television Ghost is absent from newspaper listings for the rest of 1932 and *The Sun* lost interest in the schedule simply noting "Experimental programs" in the listings. Kelting is credited as "Comedy" in a Wednesday 8pm slot from 4 January 1933 and the following Wednesday 11 January, by the third Wednesday 8pm appearance on 18 January he is now listed as the talent in The Television Ghost, whether this has simply been logged as comedy in the preceding two weeks is not known. Kelting also appears in "Sketches" at 21:45, probably doing double shift in his other capacity of quick sketch artist (Hawes, 176). Kelting is credited in the logs for Comedy in the 21:00 slot the following two Wednesdays, then as The Television Ghost again on 8 and 15 February 1933. This is sadly the last scare he would enjoy as the station made its final broadcast the

following Monday 20 February 1933. In 1952 *Variety* estimated the station's total broadcasting at "more than 2,5000 hours" (Warner 1952).

Only with the project finished *Billboard* (then "*The Billboard*") chose to devote a column to a review of the station. Ben Hall relates in "Television: Talkies of the Air" (25 February 1933) an entire night's viewing from Wednesday 15 February, via a Jenkins receiving set. Jenkins Television Corporation (from 1931 DeForest-Jenkins) was the same company which made the W2XAB televisor and was a reversed system, the light was interrupted by the spinning disc holed to build up the scanned image. Hall notes that of the acts scheduled, two were abandoned due to the talent being ill with another expanding to cover the time, plus some impromptu letter reading by Schudt and the visual of the rotating call sign board, clock and stills.

> In the opening spot for a 15-minute "hour" is George Kelting. He does a number billed as the "Television Ghost." Attired with a small white towel, wrapped shroudlike around his head, and a creamed face, he gives a near-ghastly appearance. Material is slim, of the usual ghost and spook theme, but effective enough because of the gruesome make-up effects. (Television: Talkies of the Air 1933).

Hall remind us of the voluntary nature of the talent; "No acts are paid; all work gratis for experience, publicity, if and when and "contacts". The voluntary status of the talent was well known. His final word, serving as an obituary for both Ghost and his flickering netherworld; "A fair bill, of the standard most easily comparable to the smaller radio stations." (Television: Talkies 1932).

4.6. Behind the sheet.

George Theodore Kelting, Jr, played the Ghost from 1931 to 1933. He was born in 1882 in Hartford, Connecticut. He showed an aptitude for drawing, sang, played harmonica and acted, and started in show business c.1909 as a sketch artist at private functions called Smokers, then graduated to preforming lightning sketches on stage (Harmonica Artist, Alumnus of Brown School, Visits City 1931). He then took up harmonica and ocarina playing but was turned down by Columbia (To Make Occarino Record 1915) after a number of trials, saying the instrument wasn't loud enough for the then-recording style. Then he tried out for Victor on ocarina with *Song of India* (dated 14 February 1928) which is no longer held in the Victor archives (Discography of American Historical Recordings 2024). He had regular spots on New York radio stations WPCH and WGL from 1927 (New Britain Herald 8 March 1928, 18) (New Britain Herald 3 September 1927, 16).

Kelting's right arm was hurt while rescuing a Civil War veteran from a river in 1916, and again in a horse fall while acting in a film (Kelting Leaves Hospital 1917). His 1918 selective service card records his condition as "right hand disabled" (World War I Draft Registration Cards, 1917-1918). He attributed retaining any use of it at all to "special exercises" (Real Thrift Exponent Is George W. Kelting. [SIC] 1919) in an interview about his National Thrift Campaign drawing of two Uncle Sam-types striding purposefully before a shield adorned in stars and stripes advises that War Savings Stamps, We Should Save and Wise Spending Saves. It was carried by at least 27 newspapers, possibly co-owned. Another sketch on the subject of "Suffrage and equality" depicting a wife asking her husband for equity hides an upside-down silhouette of George Washington between the two figures. Kelting was taken enough with this one to forward it to the US Copyright office where it is still held (Library of Congress 1916).

What may have been the highlight of his career in retrospect was joining the cast of WOR New York's *Main Street Sketches*, a phenomenally successful musical comedy radio show networked across the nation by CBS (Minnie Webster Dickering 1929). A bucolic themed variety series set in Luke Higgins' general store in the fictional town of Titusville where the residents greet guests off the train and join in musical ensembles, it may have formed a blueprint for any number of later shows. A high-fidelity part episode exists, all the more surprising as it is a Thomas Edison recording on his Diamond Disc system, already obsolete due to rival electronic systems (Main Street Sketches 1928). Kelting is not known to be present in this edition, the press only giving his name as a cast member from a month later. His association with this show did not ultimately make him famous (Kelting for Shorts 1929).

Kelting also appears in the logs as the talent in Sketches, 20:30—20:45 on Friday 1 July 1932, probably drawings, notes Hawes (1986 176). The station was then shut down for a transmitter upgrade, returning to a regular line up with *The Television Ghost* now on Mondays, 20:00—20:15 on 25 July 1932. However, the logs first credit the talent as Artells Dickson from 8 August. Kelting's first credit is on Monday 31 October, presumably a special day for The Ghost. The logs continue to credit him until 21 November, when the show is last broadcast for the year. A piece in *The Sun* has the sole mention of Kelting in the press in relation to the station, "George Kelting is no longer on television programs" (Listener's Microphone 1932), a reader's letter by an Ellen A Pattison. However, he continues into 1933 as *The Television Ghost*, now on Wednesdays, from 4 January 1933, 20:01—20:30. Kelting is credited across the 1933 Ghost listings in the logs, and in Sketches at 21:45 on 18 January and Comedy taking the Ghost's slot (and possibly simply an alternate title given for it in the log) at 20:01pm on Wednesday 25 January and 1 February. He appeared for the last time on Wednesday 15 February, with Monday 20 February 1933 being the last day W2XAB broadcast.

Kelting assures us (through his *Variety* pieces) that he was in D. W Griffith's *America*, a 1924 epic little remembered today. His name is not present in *The Papers of D.W. Griffith 1897-1954* (1982), but he may have been cast in an uncredited part or as an extra. His last press notices are news that he had been the victim of a road crash when a bus he was riding was hit by an army truck travelling in a convoy (Bus-Army Convoy Truck Crash Results in Hurts to 16 Civilians 1943) and a sketch of a "perfect musical note" which appeared under his thumbnail after he hit it with a hammer (Hix 3 December 1948). He died 6 January 1953 in Los Angeles (George Theodore Kelting Jr. 2000).

Artells Clay Dickson (28 Aug 1898 to 24 June 1968) was born in Arkansas and grew up in Shreveport, Louisiana. In 1931 and 1932 he played the Television Ghost on W2XAB, CBS' experimental television station in New York. He appeared in *Nellie Bly* (21 January 1946 to 2 February 1946) as Murphy, and *The Vagabond King* (29 June 1943 to 14 August 1943) as Rene de Montigny (Internet Broadway Database 2022). While his time as Tom Mix only exists in scripts, he is well represented by two discs from the 1940s (Artells Dickson Discogs). Dickson was employed at the Chautauqua social movement festivals as he was a performer in the early 1920s (Chautauqua Commences Sunday Afternoon 1923). Late in life he moved to San Antonio, retiring there and dying in 1968.

> Artells Dickson has been named minister of music at the Travis Park Methodist Church in San Antonio. Dickson is known as Art Dickson of the Melody Mustangs on the air, which features western music. He also was heard as Tom Mix for four years starting in 1936. (Southwest 1949).

4.7. Midnight spook shows.

An entirely different progenitor to television horror hosts came into existence around the same time as broadcast radio was networking, and stylistically much closer to them: midnight spook shows (**Figure K**). These were live presentations which incorporated some magic performed on stage, sometimes of a gruesome nature, then a blackout section where the audience were menaced by stooges with luminous costumes or props, ending with projection of a feature film. In another familiar element, the magicians would often term themselves "ghostmasters" with outlandish names. The first of note was Elwin Peck or "El-Wyn", who crossed over from seances and mentalism to the fully rounded out blackout show by 1934 although retroactively attributing his style and thus intellectual property back to 1929 (Kattelman 1999, 80). He travelled extensively throughout the United States throughout the depression, reputedly making $3000 per week (Kattelman 1999, 83), however the lucrative business and lack of copyright soon gave way to a plethora of imitators. With a second wave of post-war ghost shows doing good business, the Baker

brothers added duplicate production units of their *Dr. Silkini's Ghost Show* until they had seven simultaneous touring companies.

By the mid-Fifties the Shows faced stiff competition from drive-ins and television. Enterprising ghostmaster Philip Morris (Dr. Evil) crossed over to television, becoming a horror host himself from 1960 to 1968 (Kattelman 1999, 32). The audience demand was sated through new media and by the mid-Sixties had waned, with some continuing through the Seventies. Beth Kattelman attributes their transient success to the spiritualism craze, social anxiety from the Great Depression and World Wars, and the influence of technical innovations (Kattelman 1999, iii).

4.8. EC's GhouLunatics.

More progenitor examples of ironic grotesque hosts were EC Comics'[11] GhouLunatics. (see 3.5. and 3.11. on moral panics and the Comics Code Authority), three characters who introduce the comic book horror anthology stories. They are the Vault-Keeper in *The Vault of Horror* (introduced in its former title *War Against Crime* #10 dated December 1949), the Crypt-Keeper in *Tales from the Crypt* (then-titled *Crime Patrol* #15, December 1949) and the Old Witch in *The Haunt of Fear* #16 (July/August 1950). The Crypt-Keeper is most identifiable today from use in the HBO television series *Tales from the Crypt* (1989 to 1996), however all three owed more than a little to the radio and cinema adventures of Old Nancy from *The Witch's Tale* and Raymond from *Inner Sanctum*.

The three characters appeared in labelled circles down the left edge of the comic cover, across all three titles. This gave the publications a uniformity and affirmed they were part of a larger recognisable brand. Their functions have been described variously as to "warm up audience … lure the reader into the story" (Hill 2007, 76), to give "instructions as how they should be read" (Jones 2015, 124) or to "alert … readers to the gothic potential of the comics page and its narratology", (Round 2020, 638). Going back to William M Gaines' account suggests a further interpretation:

> "(Al) Feldstein and I were working along, putting out this crap, and suddenly talking – because we talked a lot, of course – realized that we both had similar interests in suspense and horror stuff. I grew up on horror pulps and *The Witch's Tale* on the radio and things like that, and at that point they had things on television like *Suspense*, *Lights Out*, *Inner Sanctum*, so we just started doing that kind of story in our crime books" (quoted in Pecina 2015, 167).

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[11] E.C Publications traded as Educational Comics, from 1947 as Entertaining Comics and from 1958 abandoned the acronym meaning and comics lines in favour of non-CCA compliant *Mad* magazine.

As we will see with the Shock! Theater hosts (4.11.) and in Summary (6.5.), horror hosts are a phenomenon unto themselves, once the germ of the idea is released and appropriate material exists to be introduced they materialise. While EC was the leader in bringing them to the medium of comics, within some four years one quarter of comics for sale in New York were "horror or lurid crime", over 150 titles (Jones 2015, 127), suggesting some form would have emerged.

4.9. Australian radio horror hosts.

Radio came to Australia in a carbon copy of the UK system; the government set up the Australian Broadcasting Company intended to integrate with commercial interests. A two-tier system with A-class (license fee funded) and B-class (advertising funded) stations was trialled from November 1924, yet as in the UK this model failed with radios sold locked to the A-class easily retunable to pick up B-class as well. However, while the Australian government acquired the A-class stations from 1928, the B-class were allowed to continue and became the first commercial radio stations (Ross 1978, 100), where in the UK the government were intolerant to independent stations and left the market to be filled by pirate stations until the 1970s. As elsewhere, early radio loved its stunts, with Adelaide receiving both military invasion and trip to Mars stunts with weeks of each other in 1927 via 5CL (King 2013) (Another Radio Stunt 1927).

In 1935 scripts for *The Witch's Tale* were rerecorded in Australia, playing in Adelaide, Sydney and Melbourne to great success (**Figures I**, **J**). A further run was launched in 1939 (P. Kennedy 2019), followed by other horror radio shows. One sour note was heard in Federal parliament when South Australian Labor Member of the House of Representatives Thomas Sheehy condemned The Shadow in 1946, defended by local version producer Grace Gibson for the moral "Crime does not pay" (Arneil 2023).

Diana Combe found in her doctoral thesis that the dramatic forms which came to dominate in Australia came in three waves; firstly, serials as with *The Goldbergs* (1929), a family-based variety sitcom which took on the long dramatic form of a serial in order to stretch storylines out to fill air and attract sponsors. Then, short form cliffhangers sprang up in 1929 to present an adventure across a week, and similar to *The Goldbergs*, *Fu Manchu* (1931) also became a serial. The final successful formula was the anthology, *The Witch's Tale* and other horror serials being examples of these (Combe 1992, 41-42).

4.10. Vampira.

Maila Nurmi (Vampira) was born Maila Elizabeth Niemi on 11 December 1922 in Gloucester, Massachusetts, according to Scott Poole (2014), rather than Petsamo, Finland as she said in order to strengthen her claims to being Finnish. She was raised in Astoria, Oregon, then Cleveland and

Duluth where her father was a newspaper editor (Niemi 2021). She moved to Los Angeles in 1940, working as a dancer and actress. On 31 October 1953 she attended the Bal Caribe Masquerade as an unnamed character from Charles Addams' *New Yorker* comic strip, later known as *The Addams Family* and the character named as Morticia Addams for a television show. Winning the costume prize her act was noted by Hunt Stromberg, Jr., a producer at CBS's Los Angeles television station KABC-7.

It took a while for him to find her, but a week of daily half-hour previews titled *Dig Me Later— Vampira* ran at Midnight weekdays from Monday 26 April 1954 to Wednesday 5 May (Chastain 2023). These appear to be late additions as they are not scheduled in the preceding Sunday's weekly guide (Los Angeles Times 25 April 1954) and KABC-7 has paid to have these listings highlighted in the following daily newspaper schedules. On Saturday 1 May Vampira hosted *White Zombie* (1932) at Midnight. The programme title has been given as *The Vampira Show* in other sources, but the surviving reconstruction on kinescope gives only "Vampira" on the title card, as does the *Los Angeles Times* when not simply listing the hosted film title. She continued in this midnight Saturday slot for four weeks, from 23:00 from 29 May, and 23:30 from 5 March 1955.

The character was a seven-day sensation in the newspapers, appearing across the US and internationally. By far the most important press coverage was in *Life* magazine (14 June 1954), a graphic heavy weekly which claimed a circulation of some 13 million, in turn cited by KABC when promoting the character (Keys 1954). In Australia *The Sydney Morning Herald* (She Lives on Horror 17 June 1954) ran a quarter page piece complete with a publicity shot, "from our New York Office", presumably a news wire copy. *The Argus* (Here is the Lowdown on Hollywood Saturday 19 March 1955) printed a fanciful report by Donald Zec about visiting Los Angeles and calling her on the telephone. *The Australian Women's Weekly* called her and other hosts "Monsters of Ceremonies", while noting her "retirement" and "replacement" by "Miss Tarantula" (Musgrove 4 June 1958).

Vampira was not renewed after her 12-month contract ended, but she was sent on a short promotional tour to the UK with another television host, Voluptua. Gloria Pall was cast as Voluptua, to introduce unrelated romance features for KABC-7 with *Voluptua and the Love Movies* and bring to love what Vampira had brought to horror. Premiering Wednesday 15 December 1954, it lasted seven weeks before being cancelled. As Pall later reminisced it had been lobbied against, but Phil Oppenheim suggests the concept was more of a one-line joke; "a one-joke, one-audience show" (Oppenheim 2013, 157) where the image of Vampira persists as she embodied a "Weirdo" (144), "an alternative to (supposed) cultural hegemony, and, by their example, provided a way around repressive social norms."

Various theories have been created to explain the possible reasons for Nurmi's firing, notably fictionalised in *Ed Wood* (1994) the possibility that she had been blacklisted as a communist. Scott Poole (2014) suggests it was due to a scandal in *Whisper* magazine, where she implied complicity in James Dean's recent death via magic (Schaeffer 1956). However, it may simply be that the film package was finished, or KABC-7 had decided the joke was played out; no explanation was ever offered on their behalf, telling the *Los Angeles Times* she had been fired on Friday 1 April 1955 so replaced as host for the next day's *The Woman Who Came Back* (1945) with Bill Stewart (Ames 1955).

Nurmi's most revealing interview was for *Rue Morgue* horror magazine in 2008, which sadly turned out to be her last. She explained her blacklisting in more detail than ever before. The source for her claim was a lawyer who said she was named as "Vampira" rather than her stage or birth names on an "MCA list". The Music Corporation of America had many interests and has been accused of blacklisting talent. An MCA blacklist was eventually made public in a 1962 discovery in a class action, Nurmi was not present under any name and neither was the name Vampira (Moldea 1986). There is the possibility she had been in the 1950s but removed by then, or her position in any blacklist was not un-masked in this suit.

> Q: Who told you it was a blacklisting?
> M: A lawyer from Beverly Hills. It was at The Honey Hole. He was a guest there one night. He had seen it at MCA [Music Corporation of America, a powerful and dominant Hollywood talent agency], the list. I was blacklisted. It's just a long boring story. Somebody wanted something I had [the rights to Vampira] … It was ten years later when someone told me that it was a blacklisting. My name was second from the bottom of the blacklist as Vampira (Asip-Kneitschel 2008).

Nurmi also made the claim in this interview that episodes of *Vampira* had been kinescoped "56 or 54 episodes existed, nine on each reel", donated to University of California, Los Angeles, were they had all been stolen by the archivist and sold on the black market. This is notably a greater number than existed with her run, spanning fifty films, her late replacement for her last scheduled appearance evidencing only forty-nine (Ames 1955). She capitalised on the character with some odd TV appearances, a tour with Liberace and promotions for projects she was otherwise not associated with (H. Wilson 1958). A year later KHJ-9 offered her a three-month contract (see APPENDIX A.2). With no more television work Nurmi continued with other acting jobs (Cotter 2017, 155).

Vampira's appearance in the film *Plan Nine from Outer Space* was taken to be her sole surviving (albeit mute) footage in character (Dunne 2006) however several kinescopes from other television

appearances have appeared over the years, such as *The Red Skelton Show* (15 June 1954), *The George Gobel Show* (2 April 1955) and *Playhouse 90* (14 November 1957). The most interesting is the unbroadcast kinescope *Keys to a Great Market*. This is an advertisement for sponsors to advertise with station KABC-7. It begins with the presenter of *You Asked for It*, Art Baker, in front of a backdrop depicting the broadcast tower in the Los Angeles hills, holding some large prop keys with images of talent upon them. He extolls the wide media reach of a "bizarre, offbeat mysterious image" in *Newsweek*, *Life* magazine and the *New York Daily News*, "French, English and Australian newspapers and magazines", before holding up the first key displaying a cut out bust of Vampira. The electric organ is heard, and we fade to black, then to a misty corridor with Vampira striding purposely towards us before letting out a blood chilling scream. She smiles and says, "Screaming relaxes me so." We fade to black and then to a (difficult to read) card reading "Vampira".

While this sounds as if it is a genuine opening to a *Vampira* show and has been marketed as such, all is not as it seems. The script for the introduction of the film *Mystery of the Thirteenth Guest* from 14 August 1954 (her seventeenth film) has been reused for the commercial and remounted at a later date. Even the method of creating the advertisement is artificial, as close inspection of the film reveals visible scan lines across the images; it has been performed into KABC's electronic cameras and then captured from a monitor on a film camera, a kinescope and not native to film. The Baker introductions are also staged in-studio, hence the entire production was made as a live show would have been. One copy on 16mm film was donated to the University of California, Los Angeles Film and Television Archive in 1997 with no provenance (Dunne 2006). Their assessment is this was only one of a number of copies struck. This film appears to have been quite famous in its time; in August 1954 ABC staged a publicity event at the Ambassador Hotel in New York to show it for "[Advertising] agency executives and time buyers", sending it on to exhibit in Chicago, the press noting that DuMont wished to copy the idea (ABC, KABC-TV Host Agencymen in New York Broadcasting 1954).

Nurmi offered a mail order service to take rubbings from celebrities' gravestones (Grey 1992, 167). She opened a memorabilia shop, The Vampire's Attic in 1962. In 1971 Ed Wood contacted her to appear nude in *Necromania* which Nurmi turned down due to being temporarily wheelchair bound; Wood persisted offering that she would only have to sit up in a coffin (Grey 1992, 135). In 1979 KHJ-9 offered to have her return as the character and also produce a new *Vampira*, however Nurmi did not approve of their choice of the new host; Cassandra Peterson. KHJ-9 dropped her from the project, and Peterson's character was renamed Elvira, going on to become the most successful horror host in history. Nurmi connected with the Punk scene in Los Angeles and worked as an MC and read poetry at music gigs. She died on Thursday 10 January 2008.

Nurmi may have been unsuccessful in exploiting the character outside of her fifteen months presenting B-movies on television, scattered guest appearances and odd live appearances, but something had shifted with her national press exposure. She had demonstrated the trope of comedic horror host successfully and provided a template all following horror hosts followed faithfully or ignored at their peril. Even the split with Elvira/Cassandra Peterson and KHJ-9, resolved in the courts to Nurmi's loss (Nurmi v. Peterson), can be seen as more of a personality clash, with Nurmi wanting her acolyte to be more ethereal than Elvira's valley girl persona.

An immediate precursor to Vampira was The Black Cat, portrayed by Bob Dalton on WTOP-9 in Washington, D.C. According to his obituary (Weil 1999), Dalton's stint introducing horror films was in 1953, so predating her by a year. However, while Dalton may have been early, whether his act counts as a horror host as we know them is questionable: wearing a black leotard while holding a large black cat named Thanatopsis across his lap, the humour elements appear to have been in his attempts to control the animal as it struggled, clawed, and even urinated on air. The dates are unknown, and in 1986 Dalton reminisced he introduced westerns as The Range Rider, was Captain Nine while hosting space content, and appeared as Ramar of the Jungle wearing a pith helmet while advertising milk. Horror hosting seems an extremely short step from the plethora of broad genre characters for this one actor (Zad 1986). If WTOP-9 had simply channelled Charles Addams' cartoon with a similar louche humour into The Black Cat's persona they too might have enjoyed the publicity Vampira generated, but the era of a nation of horror hosts prior to 1957 seems unlikely, with the horror host explosion still some three years following her premiere another year probably wouldn't matter. They required one more element: a lot of content.

4.10. Shock! Theater.

After the seven-day wonder of Vampira, the cloak of the horror host was well and truly stalking popular culture. A purchase of some 550 Universal films by Columbia Pictures' television subsidiary Screen Gems for syndication (selling directly into local stations without networking) provided a promising marketing opportunity, licensed for $20 million over ten years (SG to 'Program' Universal's 550 1957) one of the many made up "packages" would be horror. With this "Shock Theater" (given as "Shock!" in the accompanying promotional pressbook, **Figure L**) group of fifty-two titles, or fifty-eight (Markusen 2021, 11), sold into 142 markets (Okuda 28), horror hosts became local phenomena and were no further than a television. *Billboard* soon reported dramatically improved ratings "boosting ratings anywhere from 38 to 1,125 per cent." (Huge Ratings Jumps Show Dialers Flocking to 'Shock! 1957).

What is the most shocking thing about the package is the lack of direction to incorporate a host. Perusing the pressbook, it includes pages describing increasingly ludicrous publicity stunts, from

promoting the films on the station's own news programme with faux stories, to hosting a "haunted house" dinner for sponsors and press. An oblique reference to Vampira is made on page six [unnumbered] under "audience promotion", "A duet consisting of a monster and a pretty girl in Charles Adams [SIC] make-up," riding a horse-drawn hearse around town as a promotional gimmick shows how obvious the connection was. Perhaps this omission suggests the practice of hosting was so obvious that Screen Gems didn't even waste any ink upon the suggestion. However, it's more likely an oversight as the success of host went unforeseen.

While the list of known hosts at this point in time is incomplete, what is more significant isn't addressed in the surrounding literature: markets which bought Shock and didn't use a host. An undocumented side effect of this visible success was the post-release spread of hosts, neither an integral part of the package nor apparently something stations needed to be directed to add (Okuda 2016, 28). No station is recorded as the first to see the value in a horror host, but after any amount of publicity claiming increased ratings, none are known to have continued the package without one. Screen Gems attempted to continue the syndication even though the Universal horror film library was exhausted, the August 1957 package was followed by a May 1958 sequel "Son of Shock", consisting of twenty films (Markusen lists twenty-one), eleven from Columbia's own library (Okuda 2016, 237). Supply could not keep up with demand, and the original Shock! package continued to repeat into the 1960s (Watson 1991, xi), at least until 1963 (Schelly 2018, 97).

In this chapter we have seen how mass-market print and radio were steered into new forms of genre due to audience demand, satisfied not necessarily by creators but by advertisers and copy writers who approached the brief not as a story but as product, how successful promotions such as the *Detective Story Hour* radio show and Shock Theater instead became vehicles for The Shadow and the horror host boom of 1957. How the character of horror hosts developed from odd mystery characters adventuring in print through radio narrators introducing horror anthologies in an arch and ironic manner, how in parallel spook shows brought the formula from conventional magicians acts to a more Grand Guignol presence involving the audience before showing them their movie, how W2XAB used the double act of narrator and character within the limited framework of mechanical television to simultaneously present and dramatise horror and comedy with The Television Ghost, how television hosts presenting horror material were less successful until Vampira demonstrated the correct act, and finally how the yearlong programme content of Shock Theater provided the opportunity which cemented the Vampira style of horror hosting. The positive reinforcement of the ratings success acted as a sinister feedback machine, populating the US television markets with bizarre and ironic characters.

In the next chapter we will arrive in Australia at the dawn of the new medium of television. We will see how Deadly Earnest was used as a gimmick by one start-up company without any competition, and then to sanitise content across four more latter day stations with crowded markets.

Figure F*. Orson Welles as The Shadow.*

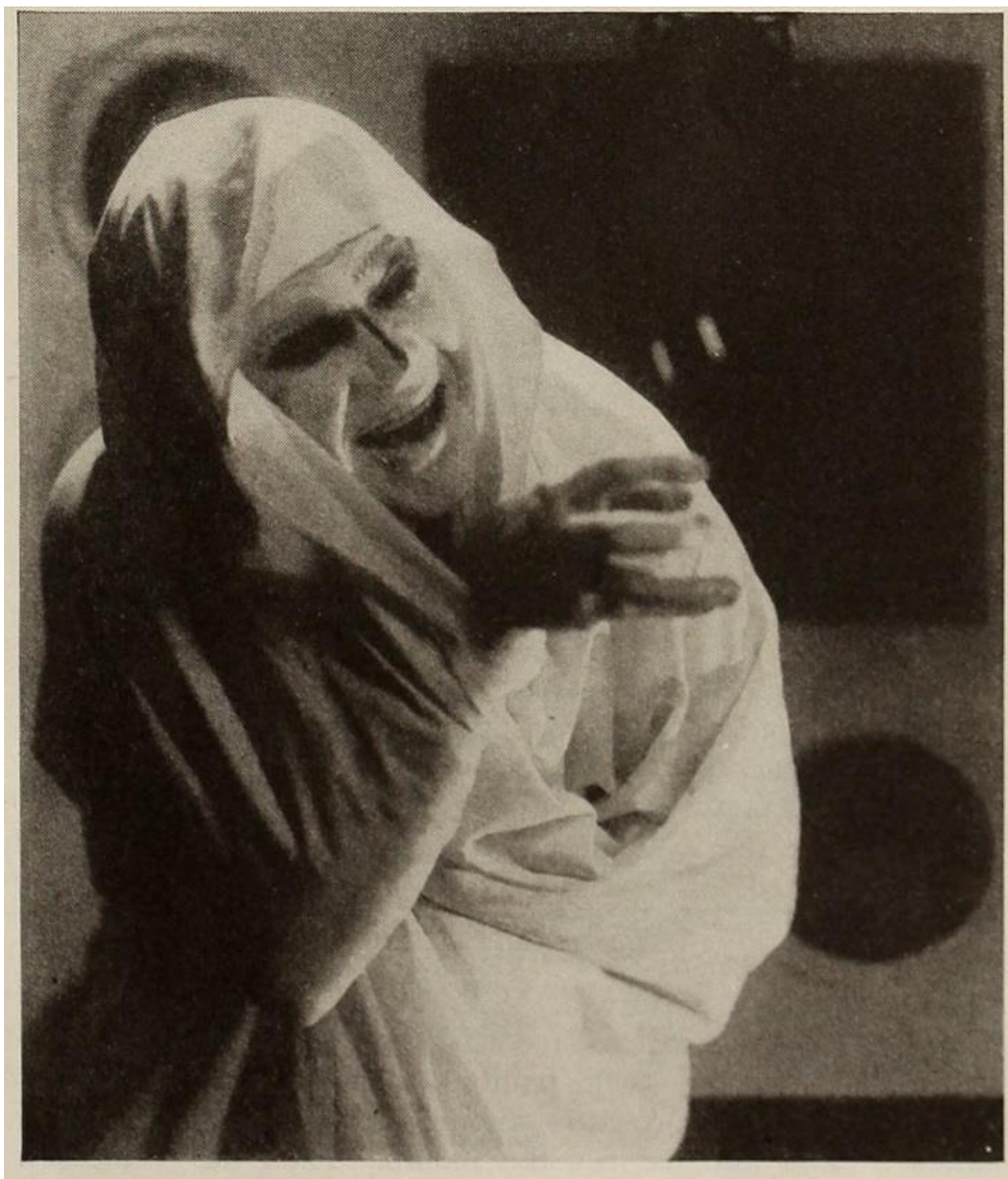**Figure G**. *Artells Dickson as The Television Ghost,* Radio Digest*, November 1931, p. 29.*

Figure H. George Kelting as The Television Ghost.

Figure I. The Witch's Tale *print advert for 2UW's first series, 1935.*

Figure J. The Witch's Tale *print advert for 2UW's second series, 1935.*

Figure K. Midnight spook show.

Figure L. Shock Theater pressbook.

CHAPTER FIVE: DEADLY EARNEST

"I won't tell you anymore, because I'll spoil it for you, I think, eh? Alright, the film is rolling, I'll see you after the movie. Ha, ha, ha, HA, HA, HA …"
— Hedley Cullen (as Deadly Earnest), *13 Ghosts* introduction, 8 September 1972.

5.0. Introduction.

Deadly Earnest was the communal name of five characters or horror hosts used by six commercial Australian television stations to present films from 1959 to 1978.[12] The first, portrayed by Roland Barnes on TVW-7 Perth c.1959 remains little documented. The following four are better chronicled and were employed by the 0-10 Network commencing in 1966 and 1967, constituting a second wave of horror hosts. Yet throughout this era (and from 1948 to the early 1970s) an unofficial ban on the genre of horror was enforced by the Department of Customs. This chapter will demonstrate the source of the Deadly Earnest films, how titles were selected and the companies involved; how films were circulated; the broadcast schedule and ratings; what evidence exists that this contravened the then-horror ban, what the reach of the ban was, how it worked, how material was chosen to be banned, and how or if the addition of a host improved the chance of exhibition.

5.1. The horror ban.

The horror ban was a two-decade period where the Film Censorship Board of the Department of Customs rejected whatever it considered to fall within the genre of horror out of hand, with no oversight. In the press the Chief Censors (Creswell O'Reilly 1928–1942, John O. Alexander 1942–1957, C. J. Campbell 1957–1964, Richard J. Prowse 1964–1970) said there were no redeeming qualities in horror and comparing it to pornography, as Prowse replied to *Variety* terming *King Kong* a "classic," "But so can a pornographic film be a classic." (Aussie Censor Axes 'King Kong' For Tele. 1965). The position remained unchanged unto the mid-1960s, when the organisers of the Sydney Film Festival among others questioned the restrictions (Hope 2012). This led to the ban being challenged in the press (Best 2022). In 1969 Don Chipp was appointed Minister for Customs and unlike his predecessors did not agree with this policy, effectively ending the ban.

The ban came about with no more official backing than a declaration by the Chief Censor and agreement from the Minister of Customs, as detailed in Alexander's surviving memos (NAA: A425,

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[12] Hedley Cullen appeared on three stations; SAS-10, ADS-7 and TVW-7, this was also Roland Barnes' channel in 1959–1960 so counts as two different stations. All others appeared on one.

1959/22905). The most revealing is a minute dated 6 May 1948 from the Attorney-General's Administrative Officer C. A. Quinn;

> "The decision by the Censorship Board not to register 'horror films' for importation appears to be within the scope of the powers conferred on the board by Reg. 14 of the Customs (Cinematograph Films) Regulations, which reads (in part) - 14. No film shall be registered which, in the opinion of the Censorship Board, or on appeal, in the opinion of the Appeal Censor – (e) depicts any matter the exhibition of which is undesirable in the public interest."

The censors gave no guidelines to determine what was "undesirable in the public interest" other than.
Chief Censor Alexander telling *The News*;

> "The mental outlook of the section demanding these pictures should not be fed with films of this nature. … Such films are a potential danger to women in delicate health." (Aust.-Wide Ban on Horror Films 1948).

The article did note existing horror registered for public exhibition would not be affected and claimed that despite opinion being sought from "the picture going public, film distributors, and exhibiters, critics, and Government officials," … "None defended horror films." (Aust.-Wide Ban on Horror Films 1948).

The legislative basis for the ban was the country's chief law officer's assent to the opinion of the head of this board and nothing more. This action did not happen in a vacuum but was part of a continuum of similar events. Some material was explicitly banned by name while some was simply not distributed due to the chilling effect. Many films which had never been assessed were imported and passed following the change of censor regime in the 1970s (Best 2023, 261).

5.2. Roland Barnes (1959–1960).

The origins and distribution of the Deadly Earnest films are obscure, the movies presented on TVW-7 between October 1959 and November 1960 as *Wednesday Movie* were general interest; Westerns, dramas and thrillers rather than horror (see APPENDIX B.1). We have a broad understanding of why Deadly Earnest version one sprang to life, but many of the finer details elude us—why that name?, why these films?, how did this come about? Some of this was simply undocumented, some has departed us with the memories or lives of those involved and some is anecdotal as to be unreliable. Channel TVW-7 bought some films to go along with their US imports

and local programming and chose to present them with the same kind of host then popular in America.

The initial television stations looked to interstate and overseas institutions for training and content. TVW-7 was no different, sending a contingent to Melbourne and Sydney to both learn how to run a television station and to buy programmes. General Manager Brian Treasure and Chief Executive James Cruthers went to America, where they met with Desilu and Disney, buying a number of television programs from both (McKay 2013). This coincided with the US craze for television horror hosts, and the broader use of hosts across other programming. This lesson was well employed upon their return, with hosted content dominating local programming.

The producer of the first Deadly Earnest show was Max Bostock (1927–2018), the musical director of TVW-7. Bostock was asked by Ken McKay about the origins of the character but was unable to remember the name of the actor let alone the content or further context.

> I don't remember much about Deadly Earnest beyond the concept which came out of a request from the program department to promote the series. It was probably a joint decision of our producers. (Max Bostock, quoted in McKay 2013).

The program department employee who may have both acquired the films and requested the host was Graeme Plummer (1943–2022). The casting director for TVW-7 was Coralie Condon (1915–2014), and in this capacity she would have been responsible for finding the talent. The actor in question was Roland Meek Barnes (1926–2014), then working as chief machinist at Her Majesty's Theatre, who becomes the first Deadly Earnest. While the hosted nature of the films is not apparent from the listings in *The West Australian* newspaper, the forum chosen was a weekly 21:30 Wednesday slot with the unremarkable umbrella title of *Wednesday Movie* (TVW7 Programmes 1960). There is no written evidence in any consulted public or internal documentation leading us to the conclusion *Wednesday Movie* was hosted. The connection was noted by Barnes' sister (Preston 2016). Nor does this guarantee the longevity of the hosted framework, despite now knowing the material was *Wednesday Movie* and listings of the films played in this slot we still have little idea what this constituted. The A-rated films include many titles in the war and western genres rather than those which suggest horror. The first Deadly Earnest appears more a gimmick to play disparate films in this mid-week slot. This knowledge does give us a brief potential lifespan for this version.

TVW-7 went to air on 16 October 1959 and Barnes returned to the UK in November 1960, marrying on 31 December. One other piece of evidence further narrows this time frame: three undated still photographs of Barnes in character, apparently being recorded on 16mm film stock for

the show. One cameraperson operating an Arriflex silent film camera is Keith "Digby" Milner, who spent the month from 25 August to 11 September in Rome, filming the 1960 Olympics. This excludes this month from that specific production, additionally Milner died in an airplane crash on 28 November 1960 (Newsmen Die in Ocean Plane Crash 1960).

The three photographs sourced from the TVW-7 archives by Ken McKay prior to 2010 give us the only insight into the performance of this first incarnation, other than poor documentation of the listings and viewer's/crew memories. Two are numbered consecutively on the camera roll as 107 and 108 and other than a photographic reversal (likely in development) are effectively the same shot with 107 being wider and 108 being a close up. A third one numbered 80 from the same roll was found in July 2022 to contain another image of Barnes but he is obscured by the two cameramen and a sound recordist also visible in photograph 107. Barnes is a middle-aged man with slicked back hair, dressed in a black jacket and lighter coloured pants. In his right hand he holds aloft a lit candle in a candlestick and he is looking directly into shot. Behind him is a small table upon which rests a suitcase, doubtless a prop or used for producing more props from. Behind all this is a theatrical flat painted in the design of large stone blocks, with a centre portion missing revealing a back curtain beyond giving the impression of a stone arch, possibly in simulation of a dungeon (**Figure M**).

The biographies of the actors would deserve separate chapters or entire works devoted to them, following the descriptions of the performances we present shortened life stories for context. Roland Meek Barnes was born 5 June 1926 at 12 Hud Hey Road, Haslingden, Lancashire and died in Preston, Lancashire 9 September 2014. He and his siblings were all given their mother's maiden name Meek as a middle name. After leaving Baines Grammar School, he went farming and joined the Royal Navy at Chatham Dockyard. After the war he decided to emigrate back to the climate in the equatorial Pacific (Preston 2016). Barnes sailed to Sydney and worked as a chef and acted on stage, then moved to Perth to meet his sister's family who had migrated there. Barnes went to Sydney in October 1957, then to Melbourne and took a part in the film *On the Beach* as a horseman, filming from January to 27 March 1959.

Working at the Playhouse Theatre and acting he was selected to introduce new television station TVW7's first package of films as horror host Deadly Earnest. In November 1960 the Prestons returned from holiday to find a note; he had returned to the UK, this time by working his passage as a cook as he had kept his seaman's ticket. In the UK Barnes joined a touring company. He met actress Pamela Jean Hall and they married 31 December 1960 (Rundle-Schwark 2015). Barnes joined bicycle chain Halfords Group in Kent as a manager until retiring in 1985 (Preston 2016).

5.3. The second era and Ian Bannerman (1966–1970).

The second Deadly Earnest era came about because the medium of television matured to the point that further urban licences were granted in the mid-1960s. These third capital city commercial stations (frequency 10 in Sydney and Adelaide but squeezed onto 0 in Brisbane and Melbourne) were not originated by companies from the same radio and newspaper media background as their 7 and 9 rivals and tended to be anti-union and sensationalist in nature. Sydney TEN-10 went to air on 5 April 1965.

The-then 27-year-old Ian Bannerman (1938–1980, our second Deadly Earnest) migrated to Sydney on 2 June 1965. Bannerman had a diploma from the London School of Dramatic Arts and had appeared on stage as a mimic under the name "Ian Denver". He applied for a job at TEN-10 and was hired as a publicity officer, making commercials, and devising publicity stunts. According to John Flowers (2019) the idea of *Aweful Movie with Deadly Earnest* was all his own (as noted on p. 35, a deliberate misspelling), however the reuse of the name Deadly Earnest as a horror host certainly suggests otherwise. The most likely informant would be a former TVW-7 employee now at TEN-10. In a 1969 radio interview Bannerman described five Deadly Earnests, displaying knowledge of the earliest incarnation (#409 1969). Given the function of the host had been to introduce movies, the idea of Deadly Earnest was not entirely original to him. It may be TEN-10 had already sourced the films and determined they were going to use the Deadly Earnest concept to make them more palatable, or Bannerman could have heard about the previous host and offered to perform the same function with the film package coming second. One thing is clear: Ian Bannerman was a publicity officer first and playing Deadly Earnest was merely one of his jobs at the station (Wallace 2016).

One other factor may have made a host desirable: the nature of these films. At the time existing cinema ratings were used by the Australian Broadcasting Control Board (ABCB) in a legacy system; G for general, A for adult, AO for adult only, or unrated and thus banned. Films rated A could only be broadcast after 19:30 and AO after 20:30. TEN-10 had bought a large consignment of films "which dwarfed everything else in the film store" (Flowers 2019), many rated A and AO.

On Thursday 10 June 1965 the Melbourne newspaper *The Age* printed its weekly guide, with ATV-0 nominating the 1933 film *King Kong* for the following Monday 20:30 movie. Upon submission of the film to the Australian Broadcasting Control Board the station received a list of desired cuts which ATV-0 declined to perform and were put on notice to withhold broadcast pending an official decision (Best 2023). On Friday 18 June the film had its rating for television broadcast removed.

Interviewed for ABC's magazine *TV Times* in 1972, Chief Censor Richard Prowse was at a loss to explain why *King Kong* had been banned where the example of *Psycho* (1960) was not (Clark 1972), but in 1965 he was able to voice the concern; it was "too horrific" (Too horrific today 1965).

ATV-0 and other television stations were dismayed to have a commonly available cinema feature become Australia's watershed for censorship withdrawal, leading programme manager Norman Carlyon to vow an appeal, proving unsuccessful. With the balance of TEN-10's large film package broadly within the genre of horror, the overnight banning of *King Kong* may have played a significant role in convincing the station to sanitise the films.

With the era of Roland Barnes so eerily undefined, we instead have a significant rationale for the latter Deadlys and a comparative wealth of documentation, including video footage of the shows. Not just physical evidence but plus memories of co-workers and crew pick up markedly with the remaining four characters. Ian Bannerman was a station publicist so we can presume all copy which ended up in the print media promoting the character and show was from his pen. Prior to the programme transmitting, the station made a three minute and forty-four second television advert promoting the show to the song *Monster Mash*, (and its B-side *Monsters' Mash Party*) which did not feature Bannerman but several other TEN-10 employees wearing masks and costumes frolicking in the station grounds. Possibly as an extension to this Bannerman organised a promotional masquerade horror event at an unknown location and date featuring some recognisable TEN-10 employees in masks or makeup, covered in *Pix* magazine, 13 May 1967 (Greenwood 1967).

Bannerman followed a then-trend in television promotion with fan cards: a photograph of himself in character to be signed and distributed on request, apparently intended for children and teenagers in return for displaying their art upon the show despite the film's start averaging out after 22:30 and never before 21:30. Other projects were a cross-promotion with a local magic store called Cec Cook's Magic Shop which included offering for sale the same three-ply cardboard coffins he used onscreen, recording a long-playing record with jingle writer John Brindle (later Jan Brindle), spending a stint volunteering in commercial radio and giving print interviews both in and out of character.

Sadly, we have no video of his appearances on the *Aweful Movie* show but have a wealth of other surviving materials. On 2 December 1967 Bannerman appeared in character as Deadly Earnest on Barry Crocker's variety show *Say it with Music*, some five minutes and fifty seconds of Deadly and some dancers musically threatening Crocker in a haunted house (Deadly Earnest - COLORIZED - Ian Bannerman Sydney - Say It With Music). A radio advert for *Awful Movie* was recorded from 2UW on 27 September 1969 by fan Colin Hill (Deadly Earnest. Soundcloud 2017). Bannerman gave two radio interviews to LP co-writer Brindle for his entertainment news show *Showbreak*, one in character (#408 1969). On 4 March 1969 guests Philip Prideaux and Peter Shanahan attended a recording session at TEN-10. Prideaux had a cameraman operate his motion picture camera giving

a fifty-one second silent, colour, 8-millimetre home movie (Ian Bannerman as Deadly Earnest. YouTube 2014).

Bannerman was in his late-twenties, sported medium length dark hair, horn rimmed glasses and wore a dark jacket and pants. His only visible concession to the role was white pancake make-up and drawn in cleft chin, high cheekbones and dark circles around his eyes, and the overall impression could be termed "mod" in the same style of the mid-Sixties subculture (**Figure N**). However, in the evidence left behind he shows a talent for speech and music, having appeared on stage as a musician and mimic prior to migrating to Australia, he spoke with Received Pronunciation in a sarcastic tone, was given to puns and ended his pieces with maniacal laughter echoing with heavy reverb. He is also known to have appeared in TEN-10 quiz shows *Paycards* (*The Sydney Morning Herald* 4 August 1969), *Personality Squares* and variety show *Talk of the Town* (New line-up on Ten. *The Sydney Morning Herald* 1969), none survive.

With the success of *Aweful Movie with Deadly Earnest* on TEN-10 (see 5.8.) the rest of the then-Independent Television System (ITS, later the 0-10 Network and now Ten Network Holdings) stations began their own takes, sharing many of the films in common but significantly not all, and employing local talent to portray Deadly Earnest as they saw fit. The latter 1960s features common between TEN-10, TV-0, SAS-10 and ATV-0 are stylistically akin, but no one discrete distributor is associated with them. They do not correspond to any known television distribution deal or "package", nor do any surviving employees remember their provenance, with one ex-TEN-10 (Sydney) recalling only the physical size of the collection dwarfed all other film holdings of the start-up television station (Flowers 2019). What we can say of them at this remove is there are generally four types of films represented; B-features and low budget A-features associated with American International Pictures, Japanese large monster films or "Kaiju" some of which were also distributed by American International Pictures, British low budget features by studios such as Amicus, and odd independent features by one-off producers (APPENDIX B.2). A fifth category had been distributed from the then-big five studios libraries (MGM, Paramount, 20th Century-Fox, Warner Brothers and RKO) such as *Psycho* (1960, Paramount) and *The Hunchback of Notre Dame* (1939, RKO).

The possible distributors of the *Aweful Movie with Deadly Earnest* films were: an existing cinema distributor who also took on television distributing, a start-up company which was begun to distribute content to television stations or the television stations themselves sourcing the films from multiple companies. In the first instance, possibilities include companies such as Blake Films and the cinema chain Greater Union (through their subsidiary British Empire Films), of the last the primary candidate is the first of the latter Deadly Earnest channels; TEN-10 in Sydney. Differences in films between the later packages suggests they were sourced independently of each other, otherwise there would be a single list.

Television was very much the smaller relation to radio and cinema, within the brief of the Australian Broadcasting Control Board where import material was dealt with by the Department of Customs' Film Censorship Board (FCB). While the ABCB held the legislative power, they worked upon the advice of Customs. None of the films in the first TEN-10 era of 1966 to 1969 appear to have been specifically imported for the Deadly Earnest package. The total number of films played out across the four years of the TEN-10 *Aweful Movie* show was 118, however this appears to constitute two consecutive packages. First a collection of 102 films which would only have sustained two years of weekly shows with many repeats constituting a third year, and a second lot of 16 films played into the fourth year. A news story in *The Sydney Morning Herald* (On Air 2 December 1969), possibly drawing from a press release by Ian Bannerman in his capacity as station publicity officer announces a further package of films and these may have been more recently passed through Customs for the show. Daniel Best's summary of the Deadly Earnest events in relation to the horror ban and Australian horror films in general has TEN-10 buying the rights to the films piecemeal from the various distributors (Best 2023, 253).

Bannerman had a long voyage to becoming a Deadly Earnest, which incorporated his qualifications in drama and sales. He was born as Ian Denver McCaig on 2 August 1938 in Dunoon, Scotland (Statutory Register for Births 1938). In a 1968 *TV Times* interview he described growing up in Glasgow, then London, being evacuated to Wales near the end of the war, then London again, then Dover and Paris (Clark 1968) and attributes "Denver" to a Scottish family name. His mother married into the titled Bannerman family with McCaig having his name changed to Ian Denver Bannerman (Change of Name by Deed— Notices 1955). Stepfather Mordaunt was a manager for Rootes Group car manufacturers and Bannerman did a two-year apprenticeship called a "principalship" learning all aspects of car manufacture to selling, which he preferred. After an audition for the BBC where he was asked to get a qualification first, spent two years gaining a Diploma at the London School of Dramatic Arts (Clark 1968).

Bannerman migrated to Australia in 1965 (NAA: A1197, BAKER S-BAPISTA, 9788520) stating he was going to sell cars, instead getting a job as publicity officer with start-up media company TEN-10. In his 1968 interview he describes being employed writing scripts for two or three months before "a large packet of grisly movies" required "a general kind of theme", attributing himself for the idea of "Awful Movies with Deadly Earnest" although requiring persuasion to take the part of host for himself.

In a 1968 TV Times interview Bannerman attributed the concept to himself;

> The experience has given me a sort of a springboard to something better, I hope. I don't think
> the idea has been used anywhere else before. It was my brainchild (Clark 1968).

Bannerman was sacked in August 1970, then employed by ABC writing copy for listings magazine
TV Times, then became a programme assessor (NAA: ST6506/1, BANNERMAN, ID). By the late
1970s he was repeatedly disciplined for his alcohol abuse and was ordered to take a medical
leave, instead leaving the hospital to go home and collapsing in his driveway, dying of lobar
pneumonia at age 42. He was cremated (Wallace 2016).

5.4. Shane Porteous (1967–1968).

Shane Porteous (1942–, our third Deadly Earnest) was a young actor employed by TVQ-0
Brisbane as a children's entertainer playing a series of pantomime-style villains on Saturday
morning show *The Saturday Show.* The main difference between the forerunner in Sydney and this
Queensland version of Deadly Earnest was the title, the show premiering as *Aweful Movies with
Deadly Earnest* on 14 March 1967, a Tuesday 21:30 weekly slot rather than a Friday or Saturday.
From the second instalment on 21 March 1967 it was instead *Frightful Movies with Deadly Earnest*.
Porteous left for Sydney in February 1968, and after eleven months was replaced with John
Dommett (1946–2004) as Professor MacCarb (spelling is disputed, see APPENDIX B.3.2). Dommett
played the hero in *The Saturday Show* as a comedic knight called Sir Digby Diggory, he presented
films for a further four months to 18 June 1968 as *Frightful Movies with Professor MacCarb*.

Shane Porteous' comparatively short time as an Earnest left him the least documented of these
latter Deadly Earnests, TVQ-0 did not create fan cards and no images were known to exist until
Porteous supplied two to the author of this text in 2010, one emerging from an upright coffin and a
second being strangled by his successor Professor MacCarb (**Figure O**). In October 2015 Lesley
Forest's audio recordings made on her Belsona J TRA-590 reel-to-reel tape recorder were
uploaded onto YouTube, comprising partial presentations for *The Living Ghost* (24 October 1967),
The Ware Case (30 January 1968) and *Radio Cab Murder* (6 February 1968), totalling eight
minutes and fifty-nine seconds (Deadly Earnest Brisbane Australia 1960s 2015) The audio
recordings consist of eight clips. The hosting would at least include an introduction, intermission
and outro, *The Living Ghost* has only the second two and none are necessarily complete.

Between these audio recordings and the two images we can build a picture of Porteous' take on
the character; he says he was not given any reference to the earlier versions but only the directive
to emerge from a coffin (Porteous 2010). He intended the character to be "part vampire, part

werewolf and part Frankenstein's monster", borrowed a top hat and black cape from his theatre wardrobe (Porteous 2020) and applied his own heavy white makeup, misaligning the left end of his single drawn-on eyebrow to give the impression of asymmetrical eyes. The set featured a vertical coffin for him to walk out of. In one image a scenic flat made to resemble a stone arch (as with Roland Barnes' background) and a bookcase are visible. As Bannerman had, Porteous chose a Received Pronunciation accent with much emphasis on humour, citing vocal mimicry of Alfred Hitchcock (Porteous 2020). However, he makes some surprisingly topical references: in the outro to *The Were Case* he mentions the recent North Korean capture of the USS Pueblo, and the-then renovations around Brisbane Town Hall, albeit in the latter case he claims he is plotting to make the building sink into his old dungeon. With some genuine audio we can identify incidental music, a percussive number by Derrick Mason called *Nerve Centre* available on KPM Music Library *Brownsleeves* 35. Porteous also recalls famous organist Wilbur Kentwell contributing music live to the show, and a title card with the words *Frightful Movies with Deadly Earnest* made to resemble dripping blood. Sadly, the sole image of Professor MacCarb is the only substantial documentation of the character; no recordings or memories of any sort of the show under him have been found. Porteous appeared with Dommett in character only for this publicity photograph. There was no onscreen crossover and Porteous then departed for Sydney with his fiancée Jenny and thus never saw the new host. John Dommett's death coincided with first article in this project (Dunne 2004), and he is not known to have ever done any publicity for the role.

John Shane Porteous was born 17 August 1942 in Coleraine, Victoria, to Stanley Porteous, one of 14 men killed in the crash of a PBY-5 Catalina flying boat, 17 August 1943, off Bowen Queensland (Stanley John Porteous 2023). Porteous grew up in Stanthorpe, Queensland, and studied Arts and Education at Queensland University. His acting in theatre restaurant melodramas led to his casting in two productions for TVQ-0 Brisbane; the villains Meano the Magician and The Landlord in *The Saturday Show*, and as Deadly Earnest (Porteous 2010).

> Brisbane's Channel 0, part of the Australia-wide 0-10 franchise, was looking for someone local to introduce their Friday night horror movies. The character, as in the other states, was to be known as Deadly Ernest [SIC]. Thanks to my role in *The Drunkard* they gave me the job. I supplied my own wardrobe (black with a top hat and cloak) and make-up (white-faced Boris Karloff rip-off), recorded an introduction, half-time comment and sign-off in half an hour on a Thursday afternoon. I earned $25 a week if I remember correctly. The studio didn't have the facility to let me see the movies I was spruiking so I had to improvise around the one sentence TV guide synopsis. Because I worked Friday nights at the Mark Twain, I never saw a single second of my hostings, which was probably fortunate for my self-esteem (Porteous 2020).

In February 1968 Porteous moved to Sydney, acted and began working for Hanna–Barbera Australia, becoming a supervisor and animating or storyboarding series such as *Scooby-Doo*, and for Air Programs International their after-school specials: *Moby Dick*, *Off on A Comet*, and *From the Earth to the Moon* (Porteous 2021). In 1981 he was cast as Dr Terence Elliott in *A Country Practice* for which he was awarded a Silver Logie in 1990. He also wrote for television as "John Hanlon", winning Awgie Awards in 2001 and 2004 for his *Neighbours* scripts, retiring in 2012 (Porteous 2020).

5.5. Hedley Cullen (1967–1978).

SAS-10 Adelaide was interested in employing such a host, actress Barbara West suggesting Hedley Cullen's (1915–1994, our fourth Deadly Earnest) name to station manager John Trost. The SAS-10 films are the same as the ones in the other states. However, Hedley Cullen's longevity as Deadly Earnest meant the two years' worth of films saw some repeats before an additional package was added. SAS-10 elected to continue adding films to their schedule until *Aweful Movies* ran for seven years, ending with *Floods of Fear* on 30 August 1974. However, SAS-10 had been bought by TVW-7 in 1971, with the new owner station sharing films from this date although it is not documented if he appeared as host. They asked Hedley Cullen to return as Deadly Earnest for an all-night marathon for the morning of 1 March 1975, Colour Day or the date the government mandated colour television broadcasting to start from. This led to a six-month revival in 1975, after which Cullen took the character to rival ADS-7 for three all-night marathons and was brought back on SAS-10 for a final six month run. These last two six month runs had films of a different character, with more slasher type content.

There is a wealth of surviving documentation in relation to Hedley Cullen; there are four known surviving clips, three SAS-10 clips held by the station and one brief and mute ADS-7 clip in private hands (Deadly Earnest. Hedley Cullen. YouTube, 2013) (Channel 7, Adelaide, South Australia, 1977. YouTube, 2022). The first was preserved on the end of a U-Matic format videotape by simply exceeding the length of a football game recorded over it in, baked to fix the oxide to the tape, then transferred to Betamax (Dunne 2010), the other two were reused in station "funny reels", humorous clips intended for staff Christmas parties. The first (U-matic) clip is fifty-one seconds long in black and white, it features Cullen displaying art children have sent in prior to his sixth presentation of movie *13 Ghosts* (1960) on 8 September 1972. The second is only eight seconds in length but in colour, broadcast on the first night of his second run on 4 April 1975, it merely comprises his description of the next week's film: "Ha, ha, *Nightmare Theatre with Deadly Earnest*, *Scream and Scream Again*! Here are a few scenes for you, ha, ha, ha, ha, ha, ha, ha, ha …" and his face going out of focus as we view a promised scene. The third is quite a curio: two clips comprising his introductory opening sitting up in his coffin, and then one of him lying back only for a crowd of at least six people to step forward and hit the closed coffin lid with hammers, simulating nailing him in.

This is of uncertain duration or date and it comprises an unused take for one of Cullen's two later colour runs on SAS-10. What is remarkable about it and likely why it remained unused (and is still only partially broadcast by successor station SAS-7) is Cullen's use of a trick actors employed in film and television: not pleased with the take he makes an obscene gesture. Deliberately spoiling the scene ironically preserved it by selection for the "funny reels".

A fourth clip (of only four seconds duration) comes from his 1977 Easter movie marathon on rival channel ADS-7, repeated in an advertisement reminding viewers to honour their donation pledges (Channel 7, Adelaide, South Australia, 1977. YouTube, 2022). This was found on a B&W reel in EIAJ format complete with its Sony AV3600 recording videotape machine, digitised by Malcolm Telford and uploaded onto his YouTube channel on 30 July 2016. Cullen appears with his two skull sidekicks (Yorick and Yoricka) in front of a screen displaying visual feedback (also known as signal howl around), a trick where the camera output is filmed again, giving an abstract display of glowing lines.

As with Ian Bannerman, Hedley Cullen had fan cards sent out in response to children's art or letters. These also had two successive styles, self-produced in his day job as a portrait photographer (Bell and Smith 1990). One fan named Dean Bennett sent in artwork (of "Lotax") and took a photograph of its display onscreen on 18 April 1975 (sadly lost) and an audio recording, comprising another thirty-two seconds of Deadly Earnest off-air audio (Deadly Earnest on tape. YouTube, 2011).

When left without hosting work for a second time in 1975 Cullen took the character to rival station ADS-7, hosting an all-night movie marathon featuring Abbott and Costello comedy-horror features, two Easter Appeals, and appearing on both channels on consecutive days in March 1978. Ian Bannerman may have made public appearances in character, Hedley Cullen did, appearing at Drive-In Cinemas, hosting a beauty contest, and quipping his regular hosting only got $20 where a public appearance was worth $50 (Peoples and Goers 1983). Apart from being a photographer, Cullen was an actor and jack-of all-trades around the theatre.

When he was asked to host horror films he had turned 52, and elected to use theatrical props. He wore a silk dressing gown and had a long cigarette holder to hand (**Figure P**), soon added to with a pair of old glass eyes he sourced from Laubman and Pank, sometimes holding them in his hand or sticking them over his own eyelids with double sided tape. But the prop his version would become associated with was a skull, which he termed "Yorick", joined in the early 1970s by a second one termed "Yoricka" or "Euricka". This was an ex-Torch theatre prop used to portray Yorick in *Hamlet*. With owner Patricia Hackett's death in 1963 Cullen kept it. He repurposed it as his sidekick in horror hosting, manipulating its jaw to suggest speech, sticking the glass eyes into

its sockets, and when joined by Yoricka dressing them in glasses and wigs. A third assistant monster is visible in a photograph held by SAS-7, apparently a person in a suit. Cullen's coffins were wood, the first one visible in the undated self-same monster photograph held by SAS-7 seems well apportioned with lion motifs on the handles, his last one in the undated and untransmuted "funny reels" clip is extremely rough and appears damaged.

In both the monster photograph and the *13 Ghosts* (1960) introduction clip the background image is apparently a projected photographic negative slide of an unidentified building interior with a vaulted roof, such as a cathedral or dungeon. Unidentified music plays, as Cullen finishes his piece to camera he laughs and this turns into a cacophony of reverb, fading out to a scream, while he fades away leaving only the projected background. Cullen's recorded voice and his Deadly Earnest voice are the same, his natural tone appears to have been a flat Received Pronunciation, this may have simply been an affectation he adopted in professional life. Contrasted with the others' styles he was more studied and genteel, running campaigns for blood donation and traffic safety (Warwick Prime is engaged 26 January 1969) rather than onscreen commercials as Bannerman did. He also used snakes, finding them placid and wearing them around his wrist or neck, particularly when going on other shows.

Hedley Keith Cullen was born 20 July 1915 in Semaphore and died of a stroke on 4 November 1994. His uncle and namesake Hedley Elbert Cullen died of wounds in Gallipoli on 10 August 1915 (The Chronicle 4 September 1915). Cullen studied music and drama at the University of Adelaide and became a photographer, starting Metro Studios in 1935 (Monteath and Lane 2021). Cullen was recruited into the Army in 1941, then sent to Loveday Internment Camp in the Riverland as a guard, censor, and photographer (Skrebels 2021). The Australian War Memorial holds 222 of his photographs, mainly internees and the camp's opium crops, and the Art Gallery of South Australia holds nine, acquired in 2007 and 2009 with the J.C. Earl Bequest Fund.

After the war he continued as a commercial photographer and acted on stage and in radio. A regular in NWS-9's annual pantomimes, he was cast as Deadly Earnest on SAS-10 from 1967 to 1978. He continued to act appearing in *Storm Boy* (1976) and *The Last Wave* (1977). He said he kept every letter and piece of art sent to him in his garage. After his death this collection and his unpublished novel were thrown away. A successful auction of his props and costumes was held at Adelaide Antique Auctions, Kent Town on 30 May 1995 (Depasquale 1995).

5.6. Ralph Baker (1967–1972).

ATV-0 Melbourne was the last of the ITS network (by then known as the 0-10 Network) to begin *Aweful Movies with Deadly Earnest*, with Ralph Baker (1939–2020, our fifth Deadly Earnest)

presenting *The Beast with a Million Eyes* on 20 October 1967. His films were the same overlapping package as the other 0-10s, but when this first package was expired he was taken off air, with only his other work for the station employing him. After thirteen months he was returned to hosting repeats of his films, after eight months of this he was instead given hour-long episodes of *The Outer Limits* at 19:30 on Fridays. After four months as the host of *The Outer Limits*, his last presentation was *Specimen: Unknown* on 29 September 1972. Baker's work writing linking material had been given to someone else, so he was fired, and *The Outer Limits* continued without a host in 1973.

Ralph Baker secured the best piece of documentation, saving a film of his introduction to *The Ghost in the Invisible Bikini* for 5 September 1969. At a duration of two minutes and fourteen seconds this too is probably incomplete. Notably it has no introductory title card. Baker made a cameo appearance in a situation comedy he produced for ATV-0, *Good Morning Mr Doubleday*, uncredited but in character. He also appeared in ATV-0's current affairs show *Dateline 1970*, in the unusual capacity of Deadly Earnest and a reporter accompanying some children at a bowling alley. This is very out of character for the news show and appears to have been a promotion for the station, possibly on his return after a thirteen-month hiatus in August 1971. It is unknown if this was even aired or upon what date; it came in the form of five minutes and thirty-one seconds worth of silent black and white film offcuts donated to the National Film ad Sound Archive in 2010, in a can with finished *Dateline* stories on the 18th Australian Citizenship Convention (from January 1970), the Mackay sisters murders in Townsville and Prime Minister John Gorton presenting bravery awards (both August 1970). A piece in the *Dandenong Journal* on 29 January 1970 has him visiting the Gala Cinema and Bowl-o-Matic with child fans as a promotional stunt and is likely the same visit (And for Deadly Earnest it's gruesome … 1970).

Ralph Baker also had fan cards, the logo styles on them suggest they date from 1967 and 1971. When Baker was given the opportunity of playing the character, he chose to dress in the style of an archaic undertaker, in a dark suit and top hat with grey gloves. On donning them he found he'd been given two right-handed ones, deciding to keep them as he liked the grotesque form of the deformed let hand forced into a right-hand glove (Harris 2011). This became the first of his imaginary sidekicks, "Claw". Next, he referred to his foot as "Hoof", and developed a limp to characterise this. A prop skeleton became "Lily", and "Igor" a sound effect of a roar played in as he'd throw viewers' letters into an imaginary pit to be devoured. He also sported oversized mismatched false teeth and makeup scars, but photographs suggest these were inconsistently applied (**Figure Q**).

Like Hedley Cullen, Baker made personal appearances and continued to do so for the rest of his life, hosting the Horrorpalooza film trailer festival on 28 May 2011, and was still considering

guesting at conventions at the time of his death in 2020. Baker bucked the trend of the other Deadly Earnest performers, choosing an abrasive and loud tone of voice, with an aggressive and crude personality. In his surviving introduction the music is a series of grating high pitched tones, punctuated with an organ playing some notes in a descending sting after punchlines. The vertical coffin and Lily the Skeleton are the only discernible things on the dark set. His upright coffin door opens apparently on its own revealing him shaking and convulsing within. He emerges by staggering forwards, presenting his left hand or Claw to describe the pain of his last week, then questioning the ongoing torture of being here every week, only to then say, "Because we like it, that's why!" Unlike the recordings of the other three 1960s Deadleys, Baker has adopted a shouting tone and appears more aggressive, less genteel.

Baker wrote scripts for on-screen continuity announcements, floor managed talent show *Showcase* and music show *Uptight*, and was also the associate producer of *Good Morning Mr Doubleday*. With the horror films exhausted he was used to host *The Outer Limits* at the early evening time slot of 19.30. Made redundant around May 1973 he then became a puppeteer and starting a company called Pinnacle Puppet Theatre (Harris 2011). He also made personal appearances as Deadly Earnest, first introducing a cinema screening of *The Phantom of the Opera* (1925) on 28 January 1968 (The Phantom Rides Again 1968) and last hosting Horrorpalooza!, a festival celebrating film trailers on 28 May 2011 (Baker 2016).

5.7. Sydney ratings 1966 and 1970.

The Anderson Analysis Surveys of Sydney television ratings in August 1966 and February 1970 (NAA: ST3722/13, 13) captured the audiences across the four existing stations during the transmission of the Deadly Earnest movies *Behemoth, the Sea Monster* (12 August 1966), *Macumba Love* (19 August 1966), *The Woman Who Came Back* (14 February 1970) and *Dark Waters* (21 February 1970). The reports average the two weeks of the surveys rather than presenting them independently. The 1966 survey is given in estimates of actual audience numbers from Anderson's samples. The 1970 survey is in sets, likely the same assumptive figure as 1966 but not able to definitively return to a real figure without a key. It is possible to gain a general snapshot but not compare the different years.

The Friday night line-up in 1966 gives *The Flintstones* at 18:00 (37,000 viewers, the nightly winner for the station), comedies *Sergeant Bilko* at 18:30 (17,000) and *Hogan's Heroes* at 19:00 (31,000), western *Bonanza* from 19:30 (peaking at 34,300 at 19:45), musical variety with *The Barry Crocker Show* (15,700 at 21:00), the short lived current affairs show *Telescope* at 21:30 (11,800), Rugby at 22:00 (starting at 10,400 and ending at 5,600), this leading into *Aweful Movie with Deadly Earnest*.

Starting around 22:45 with 6,300 viewers this audience dwindles to 4,200 by midnight and the end of the surveyed block. Their demographic breakdown of the final block is 1,800 adult males, 1,400 adult females and 1,000 children and teens under 18. Interestingly they give the figure for under 18s as the constant block of 1,000 across the hour and a half slot. The rest of the viewers who drop off are the adults. The number of viewers watching as families is estimated as 3,500 at the start dwindling to 2,200 by midnight. The average under 18s rating for the weeks surveyed is 300 for the 23:45 to 00:00 block, but this may be simply a reflection of *Aweful Movie* then being broadcast on a Friday night rather than viewer loyalty. The winner for the *Aweful* timeslot was TCN-9, offering movies *A Prize of Gold* and *Humouresque* followed by an episode of *Assignment Underwater* and *Charlie Chan*, peaking at 37,200 at 21:45 during the movies, still maintaining a higher audience of 11,400 at 23:15 to 23:30.

By 1970 the show had moved to Saturday nights (with *Attack of the Puppet People*, 15 August 1967). Now the evening started with comedy *That Girl* at 18:00 (12 and 9), an hour of nature documentaries (15 and 13), movies *The Steel Lady* on 14 February and *Lured* on 21 February (starting at 11 and 13 and ending at 11 and 12, respectively), musical variety with *Rose and Crown* from 21:15 (10 and 9). The Deadly Earnest films started from 22:15 and were followed at 23:45 with an episode of *The Twilight Zone*. The films started with a 9 and a 7, ending with 5 and 4 with these audiences continuing to *The Twilight Zone*. As in 1966 TCN-9 won the night, starting the evening with News, Sport and Weather with a 21, then music show *Bandstand* peaking at 25 at 18:30. Their programmes opposing *Aweful Movie* were the second halves of a hosted movie: Bill Collins presenting *The Golden Years of Hollywood*, *My Darling Clementine* on 14 February and *The Life and Death of Colonel Blimp* on 21 February. The shorter and more violent western *My Darling Clementine* rated a remarkable 20 when it commenced at 21:15, the longer and more introspective *The Life and Death of Colonel Blimp* started with 12 and ended with a 5 at midnight, still staying one survey set above Deadly Earnest's *Dark Waters*. Another difference is in the survey from 1966 is breaking down the under 18s into categories Teens 10-17 and Children 0-9. This reveals the last children viewers went to bed when *Aweful Movie* started, and the bulk of his audience were in the Teen 10-17 category.

In context, across Sydney during these surveys Channel Ten was the poor relation of the commercial television set. The breakdowns from the 1966 Anderson Surveys give TCN-9 a 37% share, ATN-7 30%, TEN-10 21% and ABN-2 12%. The 1970 Surveys have TCN-9 at 35%, ATN-7 30%, TEN-10 23% and ABN-2 12% (Dick 131a). While TEN's rise may seem meteoric and *Aweful Movie* performing well in its slots, Bannerman's sacking and replacement with comparable unhosted films may have simply been an inevitable consequence of this second package running out, or dissatisfaction with his publicity officer work, or some unknowable policy or whim.

A host replacement for Deadly Earnest was trialled by TEN-10 in the early 1970s.[13] ATN-7 employed actress Jill Forster as Vampira (an antipodean one with a spider woman motif) apparently for odd marathons from Friday, 13 November 1970 (Shelley 1970). After an eleven-year gap TVQ-0 followed Deadly Earnest and Professor MacCarb with a different Vampira and The Count in 1979. Other hosts have been employed in Australia (see 3.9), when cable television began Arena employed Tabitha Clutterbuck in *Graveyard Shift* (1997–2000). Currently Adelaide's community station C44 has Madame Nausatia at midnight Fridays.

Assuming the five Deadly Earnests were employed for no more than branding and sanitising their respective films, they performed their jobs admirably. Given the loyalty and longevity of their fans' memories, if they were meant to create an event out of screening some disreputable movies, they excelled. When this project began in the early 2000s it was merely thirty years since the Deadly era had peaked, it is now fifty years since the Eastern States hosts were all gone, yet with the benefits of social media interest in Deadly Earnest is at a high.

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[13] Television critic Jim Oram introduced films on TEN-10 during this era, while fans claim he presented himself as a new Deadly Earnest it is unverifiable (Diamond Ric T 2019).

Figure M. Roland Barnes as Deadly Earnest.

Figure N. *Ian Bannerman, detail from* Band on Stage*.*

Figure O. *Professor MacCarb (John Dommett, right) strangles Deadly Earnest (Shane Porteous).*
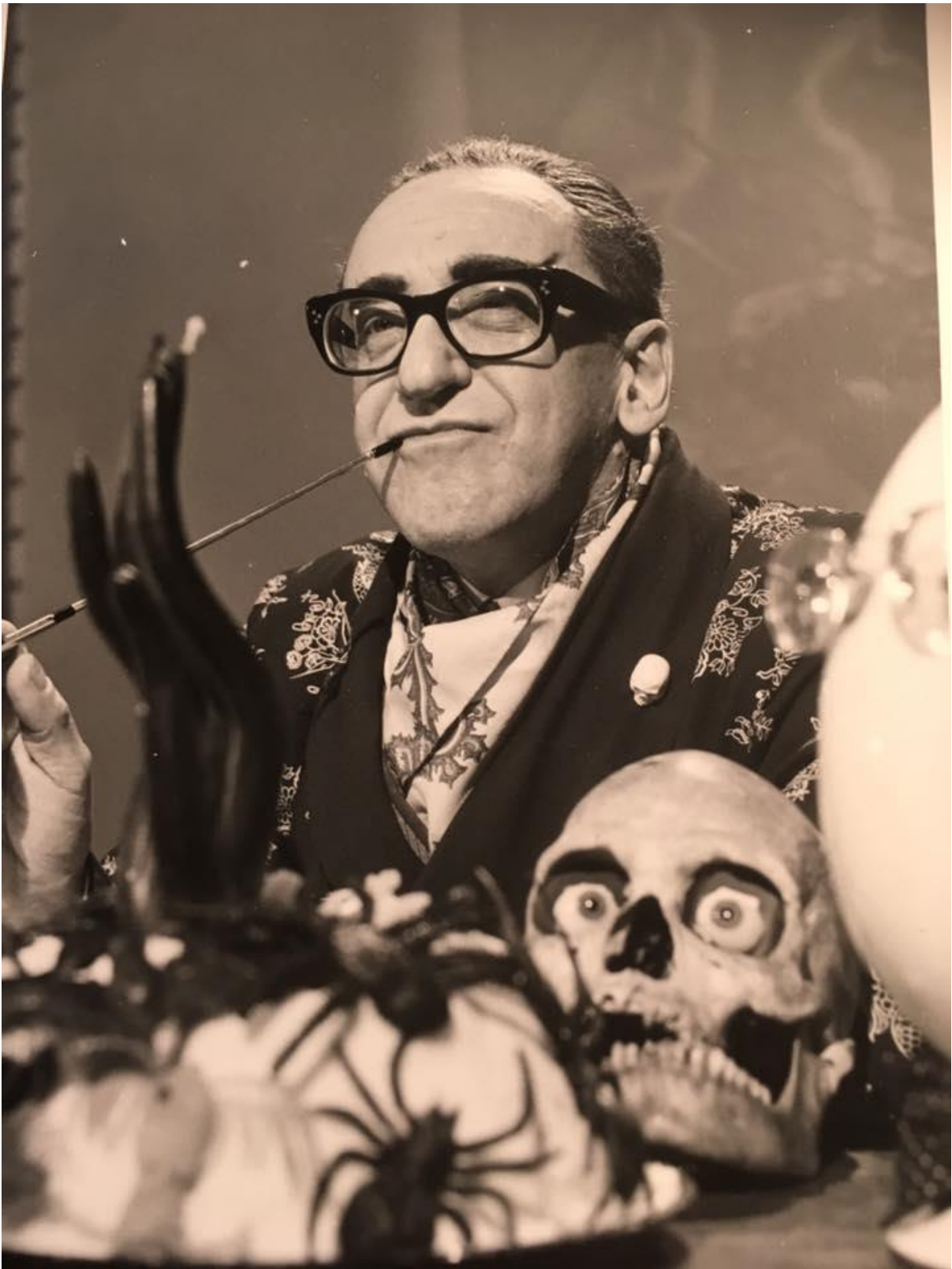
Figure P*. Hedley Cullen as Deadly Earnest.*

Figure Q. *Ralph Baker as Deadly Earnest.*

CHAPTER SIX: DEAD TELEVISION

"Ah, there you are. I don't know how you can bear to watch."
— Ralph Baker (as Deadly Earnest), *The Tingler* introduction, 1 December 1967.

6.0. Introduction.

We have followed the thread from a fanzine article, through a developing historiography of Deadly Earnest, through a history of horror hosts and the Deadly Earnests. We return to the legitimacy of this thesis, why does any of this matter? As one doyen of Australian television asked during this project: "Why are you interested in dead television when you should be asking why the powerful in Australia are scared of satire?"

Most popular culture is lost. Using the least controversial definition for the term as "popular culture" created from increased literacy associated with the Industrial Revolution from the 18th Century-on, some 80% of music of the era and 75% of 19th and early 20th Century silent movies are estimated to be lost (Pierce 2013, viii). Print publishing across the three centuries is near complete: the mechanism of archiving being so elementary. These lost works do not necessarily represent the top of their mediums; the 20% of music and 25 % of silent films which remain tend to be the most successful and the most copied. There are exceptions. For every existing *Le Voyage dans la Lune* (1902) there is a lost *London After Midnight* (1927) and for every lost *Thespis* (1871) a *La Gazza Ladra* (1817). The Star Films catalogue gives 200 of 520 films mostly directed by Georges Méliès as surviving, many of the remaining 320 would have covered the same material (Méliès 1905). It may be these films which went unsaved were less deserving of the surviving shorts and features, say 300 of these are shorts with Méliès performing the same or similar act on the same set, with the same trick techniques and jokes. It is still simply not up to us to judge the relative value of these films.

In this final chapter we will look at how policy and economics have both served and hurt television archives. First, we will examine the terms lost and missing, and how these categories relate to dead television. In the crypt we will look at case studies from governments and industry and how they have managed our heritage. In the gravediggers we examine how private individuals' libraries have recorded material not known to be held elsewhere. In conclusion we will go through this chapter and return to its argument. Then in summary we will go over the thesis in general.

6.1. Lost vs Missing.

We must draw a line between lost and missing as categories. Lost is an adjective describing to not be found, possessed or retained. Missing is derived from the Middle English *missen* and has the

same root as the verb "to miss", as in to aim and not hit. Lost is a possibly eternal state of non-existence where missing suggests impermanence, such as mislaid or misplaced.

Consider these examples. We do have surviving television from the era: played in content where the native film survives, not from W2XAB as the Jenkins televisor was "flesh only". There are many references to the six-episode serial *The Quatermass Experiment* (1953) as "partly missing", however the last four episodes were simply never telerecorded (Pixley 2005). In July 2022 *The ABC of Garry McDonald* played an excerpt from an unknown 1967 Australian production of *The Quatermass Experiment* featuring McDonald as Peter Marsh, this was an unbroadcast National Institute of Dramatic Arts exercise dramatizing the first episode only (NAA: C475, 1326644). In 2009 Mark Rimmell played an amusing April Fools Day joke at the Doctor Who missing episodes entry of Wikipedia, linking a fake BBC News page claiming television signals with 1963 episodes had been received at Arecibo Observatory after bouncing off something 25 light years distant (Rimmell 2009).

It is far more likely that *The Television Ghost* was recorded as *Looking In* was via a Silvatone phonograph recorder (McLean 2000), or that Garry McDonald wasn't privy to the following five episodes of *The Quatermass Experiment* (1967) being staged and taped, than Rimmell's space bounce, if nothing else omni-directional transmission signals decrease power in an inverse square law. Yet all three share the same status of existence. The key is in the term "partially missing", which conversely means "partly existing". There is no quantum state of dead television both existing and not until observed. However, the difference between lost and missing does work like this.

What would a list of missing television look like? Counter-intuitively it is the same as the above or any examples of lost television. The only objective differences between lost and missing artefacts are the latter are recovered at some point. Never to be recovered items are not missing but lost. The states are identical but for this unknowable difference. In 1980 John Stoker described Thomas Edison's *Frankenstein* (1910) as lost, illustrating it with an image of Charles Ogle as the monster from the 1963-recovered film catalogue *The Edison Kinetogram* (Stoker 1980). However, Stoker was wrong, the film had been recovered and copied at least five years prior to his book being published. It wouldn't matter if it was recovered today or in a hundred years, whether Stoker was correct in 1975, 1980 or 2024, *Frankenstein's* status only matters retroactively.

6.2. The crypt.

The first phase of dead television is the medium, it must live before it can die. The second is recognition that something has been lost, and this is less straightforward than it may seem.

Audiences were not to know the archival status of television, many people say they assumed everything was kept. In the UK one of the first public acknowledgements was via Dudley Moore's comments about *Not Only... But Also* on Michael Parkinson's self-titled talk show in January 1980:

> Moore: I think this is one thing Peter [Cook] and I both feel badly about, that, uh, I think the BBC erased all of our tapes, THANK YOU AND GOODNIGHT.
> Parkinson: Have they really?
> Moore: Yeah, I think they erased the whole bloody lot … suddenly all the tapes we'd done over seven years went … y'know … which is a shame … (Parkinson 1980).

In Australia the equivalent was scriptwriter Bob Ellis' opinion piece for *The Sydney Morning Herald* not just describing the great abuse of the television archives but included a story about a film collector raided by the police and destroying all but "one or two hours of *Six O'Clock Rock*" (Ellis 1999). Not only were the public unaware of the archive status, so were industry professionals. While researching his autobiography Stuart Littlemore returned to the ABC expecting to watch his evening news pieces from the 1960s and 1970s, only to find they were all destroyed (Littlemore 1996). Conversely Graeme Turner reported in 2003 that ABC archives held "quite a number of [*This Day Tonight*] programs on tape" and purchased some for research (Turner 2003).

Even the specialist archives within media organisations can be ignorant of their television's status as dead. C.1977 the BBC Film Archive decided to also take on preserving videotape becoming the BBC Television Film and Videotape Library (TFVL), tasking student placement employee Sue Malden with beginning this process. She started by having the Engineering Department memos listing tapes due to be wiped sent to them, then adding notes to keep titles they wanted. Having stopped select programmes from wiping, Malden decided to choose one particular show as an example to build holdings:

> … I thought it would be good to take a seminal series, check how many had been transmitted, see how many were left and work out what had happened to the others. That's when I chose *Doctor Who*. … The mid to late 1970s was a time of increasing appreciation for television as an art form in its own right. Acting as a focus for some of this was the British Film Institute (BFI) and its National Film and Television Archive (NFTVA). … In the process of [checking the NFTVA holdings], I noticed that there were two or three *Doctor Whos* on the list (not held by the BBC's TFVL) … a lady in [BBC] Enterprises was sending them. (Norton 2014).

Malden had found the sales arm BBC Enterprises (later BBC Worldwide, now BBC Studios) was striking film prints, circulating them worldwide, and then destroying them when their commercial potential was exhausted, all without realising the Film Library didn't necessarily hold copies. BBC

Enterprises were appraised with their holding handed over to the FVTL, then foreign broadcast customers such as ABC contacted to request any returns rather than local destruction. This illustrates a third phase of dead television, the authorities recovering material. The fourth phase is when the public helps.

While some *Doctor Who* fans were already attempting to buy episodes directly from the BBC and thus knew its patchy archival status, most were only informed with the publication of the *Doctor Who Magazine Special Winter 1981* and *The Radio Times Doctor Who 20th Anniversary Special*, with lists of missing episodes (Radio Times 1983). With this knowledge began the recoveries; of 253 B&W episodes made in the 1960s the first audit by the BBC TFVL in 1978 found forty-seven held, in 2024 some 156 are held, with only 97 missing.[14] In the case of *The Daleks' Master Plan* (see section 3.3.) ABC's passing on the A-rated serial blocked the first stop in a chain of sales of telerecordings on 16mm film, and when the BBC wiped the videotapes soon after it would appear to have been the end for this story. However, fans recorded the audio signal (episode 8 *Volcano* saw fan Graham Strong begin recording in high quality), and actor Robert Jewell took twenty photographs off the screen of episode *The Feast of Steven*. Three telerecorded episodes of unknown provenance have been found (Molesworth 2010).

When Robert Penman researched his *Catalogue of Ballet and Contemporary Dance in the BBC Television Film and Videotape Library 1937–1984* at the TFVL he found some resistance as the Corporation didn't wish its holdings to be published (Penman 1987, 66). However as with the *Doctor Who Magazine Winter Special 1981* or the TVBrain database, the recognition of the dead status is the first step towards recovering material. By contrast with the dance project and programmes such as *Doctor Who*, it wasn't until 1986 the BBC FVTL began non-science fiction lists (Perry and Coward 2010, 50–51).

Early television collecting was done on a strictly donation basis; The Library of Congress received its first program on film in 1949. The institution took on television preservation in 1976 with the passage of the 1976 Copyright Act (enacted in 1978) including the American Television and Radio Archives Act, directing the Library to form a collection, known as the American Television and Radio Archives (Television Preservation in the Library of Congress 1995).
In Australia the default organisation was the NAA until the NFSA was tasked with this in the early 1980s, however there are caveats. While the Australian Broadcasting Commission (Corporation from 1983) were within their brief, they cannot compel commercial organisations to submit, which still do so on a voluntary basis.

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[14] *Planet of Giants: The Urge to Live* was a 254th episode but edited into its predecessor *Crisis* to tighten the action, plus an untransmitted pilot episode giving 255 (Howe et al 1994).

When Robert Holmes à Court bought TVW-7 in 1982 he had the film library melted down for silver nitrate recovery (McKay 2013). Edie Adams claimed before the Library of Congress' National Preservation Board on 6 March 1996 that a company purchasing a former DuMont site in New York dumped all inherited kinescopes and tapes in the upper Hudson River in the early 1970s (Television/Video Preservation Study: Los Angeles Public Hearing 1997).

The television industry has had a highly variable approach towards archiving, depending if it is perceived to be worth more to preserve or destroy. In 2000 Milton Berle sued NBC for $30 million, claiming they had lost about 130 film reels of his shows, including "84 of the 180 original episodes of the *Texaco Star Theater*, 32 of the 37 original Buick shows and all 12 Berle television specials" (Uncle Miltie Sues NBC for His Old Kinescopes 2000) although the suit was dropped when NBC said they had found all but four.

As a rule of thumb, the industry holdings break down into a 100/1/0.1% rule. If a TV series is made by a dedicated production company with the library as its primary asset, such as Fauna Productions with *Skippy the Bush Kangaroo* (1968) and Treasure Island Productions with *The Adventures of Long John Silver* (1955), they may hold 100%. If the producer was a television station but had an external client to send the material to (such as the BBC and ABC with *Doctor Who* or *Dad's Army*), it may hold 1%. If it was only ever used internally such as the various Deadly Earnest shows, it may hold 0.1% (in that case closer to 0.0005% and then primarily in private hands). The mediums in the first example are the company's archives, or successor entities. The aforementioned *London After Midnight* (1927) is believed destroyed in the 1965 MGM vault fire, itself dwarfed by the 2008 Universal Studios fire, the scope of which is disputed by Universal Studios (The Day the Music Burned 2019).

Industry and governments have shown themselves slow to respond to new mediums and poor managers.

6.3. The gravediggers.

The world was stunned when the Marion Stokes (1929–2012) video collection was revealed upon her death (Recorder 2019), with estimates that her 140,000 VHS tapes from thirty-five years of day round television recordings would take in the order of twenty years to digitise. Bob Monkhouse was a television host and film collector who became the test case for the legality of recording television in the UK, leaving the nation his 36,000 videotapes dating back to 1966, now held by Kaleidoscope (Perry and Coward 2010).

In November 2022 Aron Challinger was invited to attend a Melbourne deceased estate collection in his capacity as second-hand collectibles dealer, a common occurrence. Expecting to find some books or models he was instead confronted with:

> " … (the) biggest hoarder's house full of stuff I have ever seen in thirty years plus of dealing, it was absolutely incredible … He was a hoarder of collectibles, books, comics, DVDs, videos, but what's very exciting, he was a bit of an audiophile and he recorded off the radio, and he recorded off TV. And what's unusual with this collection he recorded stuff way back to the early seventies, when it was beyond most people's means to be able to record because at the time there was no real domestic recording technology, it only existed at television stations, so it was only the very wealthy people that could afford U-matic machines or reel to reel video tapes for recording stuff off air. And this guy had multiple machines and hundreds of tapes that go back to that era. Indeed the estate, he recorded stuff all the way up to when he sadly passed away. And there was more than ten thousand tapes that we ended up getting out of the estate (Unleash the Hoard(ers)! 2022).

The scope was the single biggest domestic collection of anything found in a suburban house ever, and this followed a week of the estate removing some twenty-seven tonnes before he attended. Given the weekend to take what he wanted, Challinger sought help from Chris Perry of Kaleidoscope who referred him to the NAA and NFSA. The surviving horde was so large both archives refused to take it all but did offer to go through and pick out some material which Challinger refused, making taking everything a condition. A receiving institution was found in the form of the University of Canberra who took all audio-video material and video machines, intending to perform archiving coursework out of preserving the content. Challenger estimates this will take in the order of a decade. As a single representational item Challenger assessed a 1976 repeat of *Star Trek: Journey to Babel* finding its advertisements complete, which the NFSA said would be a most valuable medium for ephemera.

6.4. Conclusion.

While preserving *Doctor Who*, Melbourne television back to the early 1970s, US news and television from 1977 and UK television from 1966 on are all interesting and have a correspondence with the lost Deadly Earnests, none of it revives any. An audio recording of ATV-0 advertisements before the Sunday 13 August 1972 repeat of *Chariots of the Gods* (1970) from ~19:28 posted on YouTube is close; two days earlier had Ralph Baker had introduced *The Outer Limits: The Mice* (A) in the same slot (A 1972 Australian(Melbourne TV) Audio Recording 2014). The YouTube posts of Deadly Earnest (Dean Bennett 2013) identified another audio recording (DELemmyWilson220bpm

2023) (**Figure T**) and comparing the SAS-7 specials with Stephen Atkinson's DVD-R (**Figure U**) showed they held another three seconds beyond their general repeated durations.

There is not much prospect of the Melbourne horde returning Deadly Earnest; even with Aron Challinger's assessment of the collector being a science fiction fan, any 1972 hosted *The Outer Limits* may have been amongst the twenty-seven tonnes removed. However, this project was duly flagged with the University of Canberra out of professional interest, it would be remiss to do otherwise.

6.5. Summary.

There are a number of different ways we can interpret this thesis. Most simply, a descriptive summary of the material covered. In Introduction (Chapter One) we introduced the project and compared saving television with the Library of Alexandria's collection of scrolls. In Theory and Method (Chapter Two) we defined hosts and the subset of horror hosts, looked at the criterion of justification, suggested four elements for fiction and seven for writing history, drew a line between biography and narrative research, and suggested omissions in writing could be made overt with data smoothing, then gave recent examples and described results in the project leading up to the thesis. In Literature Review (Chapter Three) we examined the literature surrounding censorship, cultural and sociological theories, the medium of television and hosts, starting broadly and bringing the focus to Australia. We paid special attention to case studies in Australian television censorship, then reviewed some recent horror theorists and artefacts from horror in popular culture. In Meet the Hosts (Chapter Four) we traced how the development of the broadcast medium of radio changed genre with mystery becoming ubiquitous, the creation of The Shadow and the history of The Television Ghost, biographies of the actors, the development of Midnight spook shows and crossover to Australia of radio horror hosts, Vampira and Maila Nurmi's biography and the Shock Theater package. In Deadly Earnest (Chapter Five) we looked at the horror ban and sudden withdrawal of *King Kong* (1933) from television in 1965, then the histories and biographies of the five Deadly Earnests, and two Sydney ratings surveys for 1966 and 1970. In Dead Television (Chapter Six) we defined lost versus missing, looked at industry and government policy on archiving the medium and then some privately owned libraries.

We can look at it from within the growing bodies of horror host studies. These tend more to the descriptive than prescriptive, with academia only coming around to attempting to describe and explain the phenomena from Atkinson's "After Image" (2006) on. A first generation of horror host literature would be exclusively primary sources, publicity for the television shows, listings in newspapers and magazines, interviews with the hosts. A second generation is the broadest round up of hosts such as Watson's *Television Horror Movie Hosts* (1991), Chastain's *E-Gor's Chamber*

of TV Horror Hosts (2001) and Kennedy's *The Professor's SF & Horror Host Tome* (2016). This thesis belongs to a third wave of horror host literature such as Best's *Terror Down Under* (2023) and has more in common with sociology of juvenile delinquency as a media phenomenon in Cohen's *Folk Devils* (1972) and censorship studies in Coleman's *Obscenity Blasphemy Sedition* (1963). It analyses as it describes as with Pecina's ""Hozir Put Daddy in the Meat Grinder" (2015) and Round's "Horror Hosts in British Girls' Comics." 2020 do for horror comics. The growing amateur interest in horror host studies may prove this to be part of a body of such texts.

We can examine it from the thread of the argument. The argument progressed through Louis Menard's claim that *Rolling Stone* magazine both defined and created Rock and Roll, and how fan culture collided with academia to the creation of a historiography rather than a history of Deadly Earnest in 1993 (1.). We suggested the benchmark for history was justification as a way of meeting sceptical, relativistic and idealist challenges (2.2.). With literature we saw how the horror hosts were used to sanitise material, and how capital and regulators worked together to allow horror content or suppress it. In pulp, radio and television we saw how characters like The Shadow (4.2.) and The Television Ghost (4.3.) and their genres sprang up (4.1.) as audiences demanded them before they existed. When a lot of horror content was released to television, the hosts the commercial packager omitted became its most successful aspect (4.11.). In Australia, moral panics over horror films in the cinema (5.1.) and television (5.3.) led to four late 1960s horror hosts to positioning the movies as ironically bad content. This was successful in ratings (5.8.), one host on air for eleven years (5.5.). We returned to importance (6.1.), suggesting it was not for us to say, demonstrating how poorly the authorities have preserved the medium (6.2.) yet how some members of the public have excelled (6.3.).

We could look at it from a materialist and engineering point of view. In the first chapter we proposed the problem of data preservation, in the second fiction and history reduced to rules and a mechanism of definitions. In the third chapter we examined literature and theories governing its development. In the fourth chapter we followed telephonic lines and spinning Nipkow discs and saw how technology in new media impacted on genres. In the fifth we saw the mechanism of government censorship and then the demand for television drive the acceptable aspect of horror. In the sixth we returned to data preservation again and looked at the television archives as depositories for culture.

However, there is a more phenomenological interpretation. Returning to Creswell and Poth (2.3.), we rejected grounded theory as incompatible, but saw there could be analyses from ethnography and case studies before settling on narrative research. The lived experiences in fandom brought about a new historiography dealing with a peculiarly ubiquitous Australian apparition, Deadly Earnest. We then looked behind the sheet at the theories of fiction and history to explain how this

vision could be studied, then examined printed sources to see other examples of sightings. We found a similar phenomenon originated in the US with sponsored radio shows sending voices through the aether, then audible television pulses, and then sending its fiendish minions to host Shock Theater and manifest the same idea on Australian television. Finally, we descended into the crypts of dead television and found some lucky graverobbers who defied convention and exhumed its corpses.

This is intended as a document of record, hopefully to be used by other hands in returning to the phenomenon of Deadly Earnest. Whether there are further recoveries or not, the surviving fragments will go on to illustrate what once was and continue to fascinate or even thrill its audience.

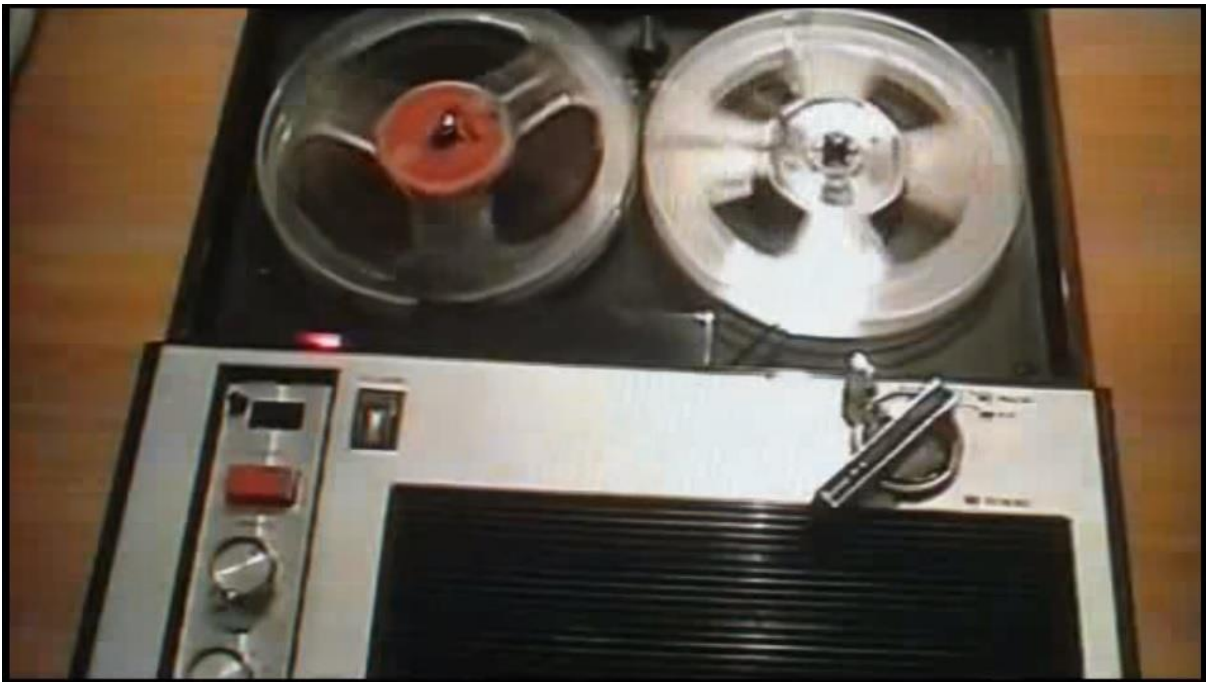**Figure R**. Lesley Forest's Belsona J TRA-590 tape recorder.

Figure S. Dean Bennett's Toshiba GT-601V tape recorder.
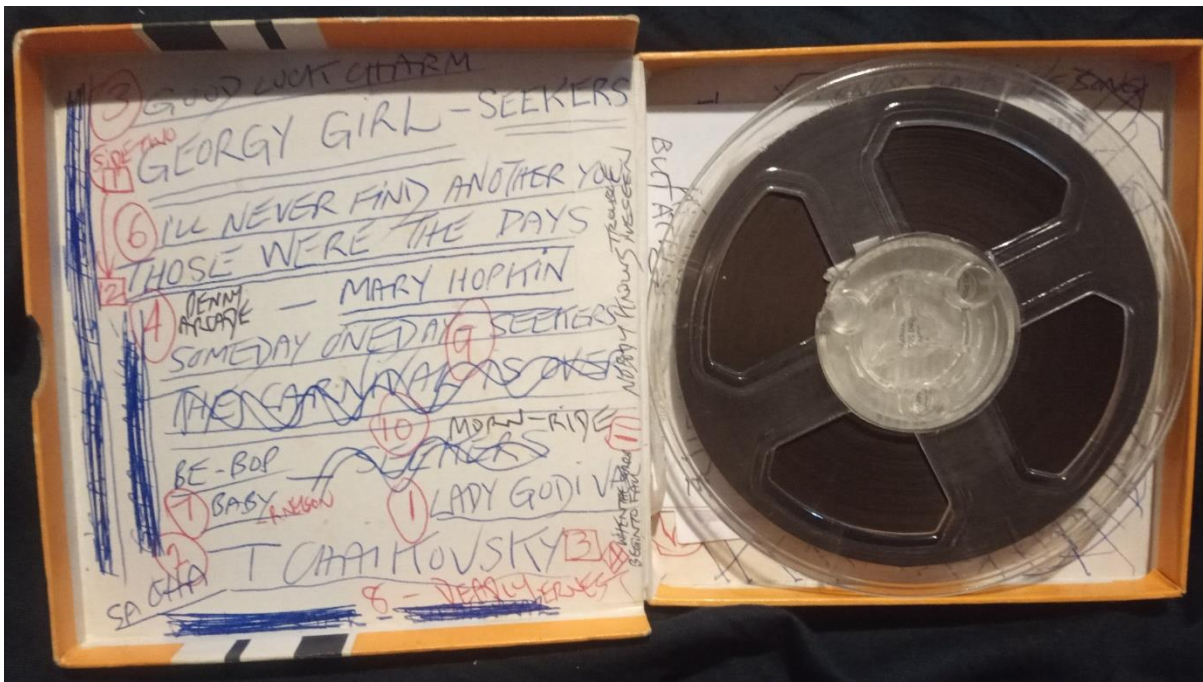
Figure T. *Audio reel of* The Tingler *introduction.*
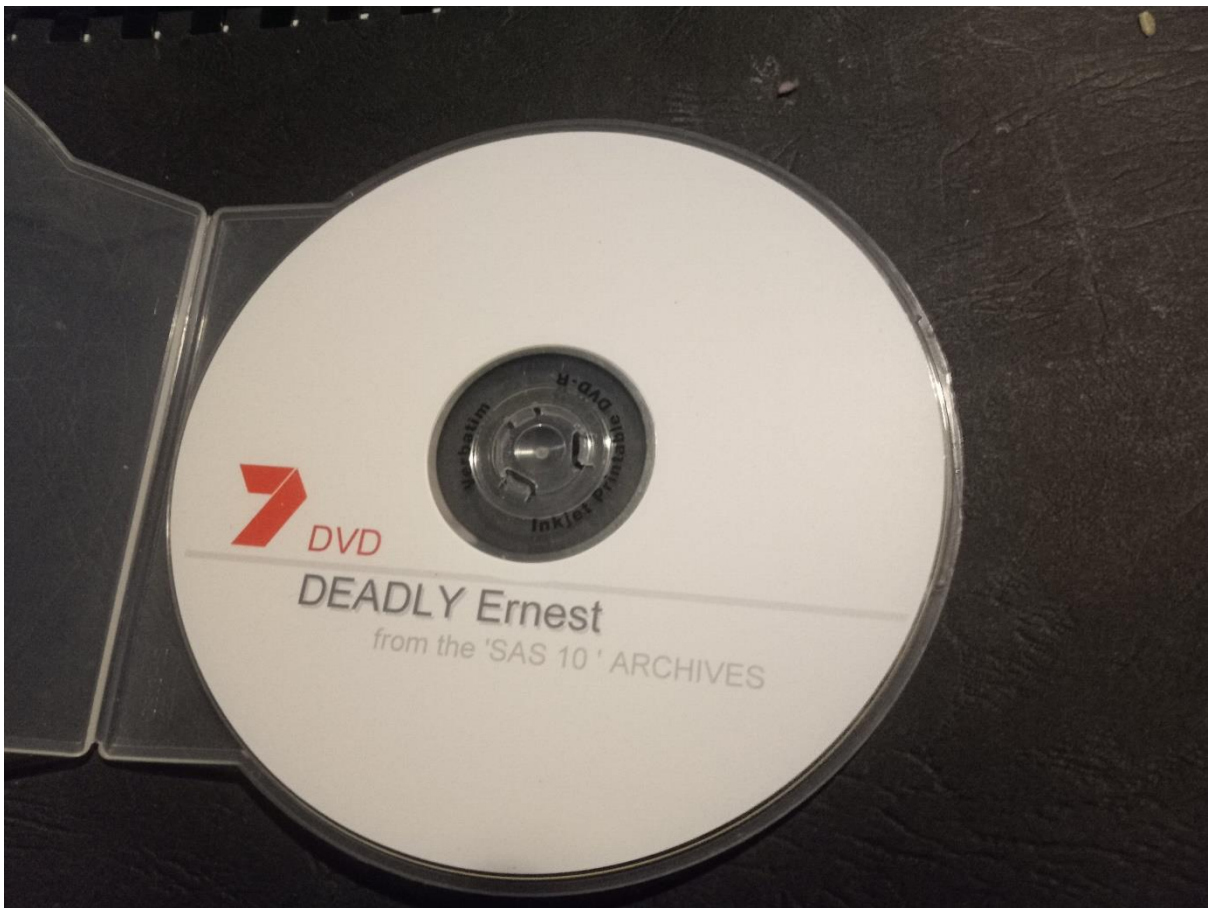
Figure U. DEADLY Ernest from the 'SAS 10' ARCHIVES *[SIC]. 2006.*

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APPENDICES

Appendix A: The Television Ghost and Vampira

For completeness listings included (where known) for *The Television Ghost* and *Vampira*.

Appendix A.1: George Kelting and Artells Dickson

Sourced from CBS Television Master Control Logs via William Hawes' *American Television Drama* (1986) record or log absent where noted: *The Sun* daily and weekly guides, *The New York Times*, *The Brooklyn Daily Eagle* and *The Waterbury Democrat* via *Old Fulton NY Post Cards*.

Format is day/month, title generally omitted; cast, announcer and engineer where known, any newspaper content, other source.

Listings included for George Kelting in "Comedy" as well as *The Television Ghost* in CBS logs during the 1933 run as it is unclear if this is simply recorded genre rather than a title. Hawes only reflects drama and thus doesn't include Kelting or Artells Dickson's television music programs.

W2XAB was a two-room operation, an engineer controlling the televisor from one room with the apparatus going through the wall to project the flying spot, while the talent and announcer in the neighbouring darkened studio would have an open microphone continually broadcasting sound and, while broadcasting vision, the blinding light from the masked spotlight flickering its repeating pattern. Here is a partial list of announcers and engineers, additionally Schudt said some thirty-five "acts" (some multiple people such as boxers) had appeared on the station during its nineteen months on air.

Willian A Schudt, Jr., manager and announcer.

Christian, announcer.	Roy Briean (given as "Briand" by Schudt), engineer.
Louis E. Dean, announcer.	Bernard Sachs, engineer.
Judson, announcer.	Harry Spears, engineer.
Frank Knight, announcer.	Taylor, engineer.
Jack Peterson, announcer.	Louis Weber, engineer.

~ The Television Ghost except where noted, initially Thursdays 21:30.

W2XAB 1931

21/6　W2XAB first broadcasts, "Tests: call letters, silhouettes, persons, photograph, clock."

21/7　"Television Inaugural Broadcast."

27/8　First *The Television Ghost*. Dean, announcer. Briean, engineer.

3/9　Judson, announcer. Briean, engineer.

10/9　Judson, announcer. Spears, engineer.

17/9　Schudt, announcer. Sachs, engineer. "9:30-Mystery drama, Television Ghost." (*The Sun*)

24/9　Christian, announcer. Spears, engineer. [15]

1/10　Christian, announcer. Spears, engineer.

8/10　Cast: A. Dickson. Knight, announcer. Spears, engineer. "Thursday night at 9.30 p.m.". (*The Waterbury Democrat*) [16]

13/10　Schudt, announcer. Weber, engineer. (*The Sun* gives instead "9:00—One-Man Jazz Band.") [17]

20/10　Schudt, announcer. Weber, engineer.

27/10　Schudt, announcer. Spears, engineer.

Halloween, Thursday 31 October, despite schedule *The Television Ghost* is absent. (Schudt 1931.)

3/11　Schudt, announcer. Spears, engineer. "9:00-Mystery skit." (*The Sun*)

17/11　Schudt, announcer. Spears, engineer.

24/11　Schudt, announcer. Spears, engineer.

1/12　Schudt, announcer. Weber, engineer.

8/12　Schudt, announcer. Spears, engineer.

15/12　Schudt, announcer. Spears, engineer.

22/12　Schudt, announcer. Spears, engineer.

29/12　Schudt, announcer. Spears, engineer. "9:00-Mystery skit." (*The Sun*)

1932 [18]

5/1　"9:00—Mystery sketch." (*The Sun*)

19/1　"9:00-Mystery sketch." (*The Sun*)

26/1　"9:00-Mystery skit." (*The Sun*)

1/3　"9:00—The Television Ghost." (*The Sun*) [19]

25/7　(*The Sun*, absent in CBS logs.) [20]

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[15] 20:15 from here.
[16] 21:30 from here.
[17] Move to Tuesday 21:00.
[18] CBS Logs for January to May missing, Old Fulton NY Post Cards *The Sun* imperfect to July 1932.
[19] W2XAB off air for transmitter upgrade until Thursday 21 July 1932.
[20] Move to Monday 20:00.

1/8   (*The Sun*, absent in CBS logs.)

8/8   Cast: A. Dickson. Schudt, announcer. Spears, engineer. (*The Sun*) [21]

15/8   Cast: A. Dickson. Schudt, announcer. Spears, engineer.

22/8   Schudt, announcer. Spears, engineer.

29/8   Schudt, announcer. Spears, engineer.

Labor Day holiday September 5, station possibly off air. (Absent in CBS logs.)

12/9   Schudt, announcer. Spears, engineer.

19/9   Schudt, announcer. Spears, engineer. (Cast: "Artells Dickson", *The Sun*.)

26/9   Schudt, announcer. Spears, engineer. (*The Sun*)

3/10   Peterson, announcer. Spears, engineer. (*The Sun*)

10/10 "8.00-Television ghost." (*The Sun*, absent in CBS logs.)

17/10 Schudt, announcer. Spears, engineer. (*The Sun*.)

24/10 Schudt, announcer. Spears, engineer. "8.00-Television ghost." (*The Sun*)

31/10 Cast: George Kelting. Schudt, announcer. Spears, engineer. (*The Sun*)

7/11   Cast: George Kelting. Schudt, announcer. Spears, engineer. (*The Sun*)

14/11 Cast: George Kelting. Schudt, announcer. Spears, engineer. (*The Sun*)

21/11 "8.00 to 9.30-Experimental programs." (*The Sun*)

28/11 "8.00 to 9.30-Experimental programs." (*The Sun*, absent in CBS logs.)

1933

4/1   "Comedy". Cast: George Kelting. Schudt, announcer. Spears, engineer. [22]

11/1 "Comedy". Cast: George Kelting. Schudt, announcer. Spears, engineer. "8.00 to 10.00-Experimental programs." (*The Sun*)

18/1 Cast: George Kelting. Schudt, announcer. Spears, engineer. "8.00 to 10.00-Experimental programs." (*The Sun*)

25/1 "Comedy". Cast: George Kelting. Schudt, announcer. Spears, engineer. "8.00 to 10.00-Experimental programs." (*The Sun*)

1/2   "Comedy". Cast: George Kelting. Peterson, announcer. Spears, engineer. "8.00 to 10.00-Experimental programs." (*The Sun*)

8/2   Cast: George Kelting. Schudt, announcer. Spears, engineer. "8.00 to 10.00-Experimental programs." (*The Sun*)

15/2 Cast: George Kelting. Schudt, announcer. Taylor, engineer. "8.00 to 10.00-Experimental programs." (*The Sun*)

20/2 W2XAB final broadcast.

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[21] 20:10 this night, back to 20:00 the following week.
[22] Move to Wednesday. Unknown if "Comedy" is a title or genre description of material.

Appendix A.2: Maila Nurmi

Sourced from the *Los Angeles Times* and *Daily News* via *ProQuest* and *The California Digital Newspaper Collection,* respectively. Nothing is known of preview show *Dig Me Later—Vampira*.

~ *Dig Me Later—Vampira* ran weeknights at midnight from Monday 26 April 1954.

~ *Vampira*, Saturdays initially at midnight.

KABC-7 1954

26/4 *Dig Me Later—Vampira* [23]

27/4 *Dig Me Later—Vampira*

28/4 *Dig Me Later—Vampira*

29/4 *Dig Me Later—Vampira*

30/4 *Dig Me Later—Vampira*

1/5 *White Zombie*

3/5 *Dig Me Later—Vampira*

4/5 *Dig Me Later—Vampira*

5/5 *Dig Me Later—Vampira*

8/5 *The Face of Marble*

15/5 *Revenge of the Zombies*

22/5 *Fog Island*

29/5 *Corridor of Mirrors* [24]

5/6 *[Not listed]* [25]

12/6 *Devil Bat's Daughter*

19/6 *The Flying Serpent*

26/6 *The Mask of Dijon*

3/7 *Strange Mr. Gregory*

10/7 *The Man with Two Lives*

17/7 *Corridor of Mirrors*

24/7 *Fear*

31/7 *Rogue's Tavern*

7/8 *Dangerous Intruder*

14/8 *Mystery of the 13th Guest* [26]

21/8 *Midnight Limited*

28/8 *Bluebeard*

4/9 *Missing Lady*

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[23] Both the *Los Angeles Times* and *Daily News* listings note FLETCHER JONES CHEV. as sponsor.

[24] Shift to 23:00 from here.

[25] No title listed in the *The Los Angeles Times*, *Daily News*, or *TV Guide*.

[26] Script for this introduction used for *Keys to a Great Market*.

11/9 *Murder by Invitation*

18/9 *Red Dragon*

25/9 *Missing Heiress*

2/10 *Missing Corpse*

9/10 *Fatal Hour*

16/10 *Phantom Killer*

23/10 *The Shadow Returns*

30/10 *King of the Zombies*

6/11 *Doomed to Die*

13/11 *House of Mystery*

20/11 *My Brother's Keeper*

27/11 *Dear Murderer*

4/12 *Castles of Doom*

11/12 *The Charge is Murder*

18/12 *Return of the Ape*

25/12 *Man with the Gray Glove*

1955

1/1 *Apology for Murder*

8/1 *Decoy*

15/1 *Murder is My Business*

22/1 *Phantom of 42nd Street*

29/1 *Case of the Guardian Angel*

5/2 *Lady Chaser*

12/2 *Killer at Large*

19/2 *She Shall Have Murder*

26/2 *The Lady Confesses*

5/3 *Larceny in Her Heart* [27]

12/3 *Glass Alibi*

19/3 *Detour*

26/3 *Strangler of the Swamp* [28]

2/4 *Woman Who Came Back* [29]

All sourced from the *Los Angeles Times* via *ProQuest*.

~ *Vampira*, Fridays 23:05. [30]

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[27] Shift to 22:30 from here.

[28] Final two *Los Angeles Times* listings no longer note FLETCHER JONES CHEV. as sponsor.

[29] The *Los Angeles Times* reports this was instead hosted by Bill Stewart (Ames 1956).

[30] The *Los Angeles Times* gives first week as *Vampira Returns*, possibly a description rather than title.

KHJ-9 1956

18/5 *Tokyo File 212* (1951) [31]

25/5 *Lured* (1947)

1/6 *The Big Night* (1951)

8/6 *Vampire Bat* (1933)

15/6 *Gorilla Bride*

22/6 *Without Warning!* (1952)

29/6 *The Dark Mirror* (1946) [32]

6/7 *The Scar* (1948)

13/7 *Secret Beyond the Door...* (1947)

20/7 *A Double Life* (1947)

27/7 *The Man on the Eiffel Tower* (1949)

3/8 *Captive City* (1952)

10/8 *Whispering City* (1947) [33]

17/8 *Force of Evil* (1948)

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[31] The *Los Angeles Times* listings give FLETCHER JONES CHEV. as sponsor again.

[32] The *Los Angeles Times* daily has *The Dark Mirror*, weekly guide gives *Voodoo Man*.

[33] The *Los Angeles Times* daily guide gives last two as Feature Film and title, weekly only lists *Vampira Movie* and no title. FLETCHER JONES CHEV. no longer noted as sponsor.

Appendix B: Deadly Earnest films

Film listings are generally presented as found in sources with date/rating/genre where stated. Occasional printed schedules omit title, these are presented as written.

Appendix B.1: Roland Barnes

All sourced via *The West Australian* held at the State Library of South Australia, except where stated. There is no confirmation these were hosted at all in print, let alone by Roland Barnes as Deadly Earnest. For completeness the list includes the premieres of TVW-7 and ABW-2, then the only two television stations in Perth, and continues to the end of 1960 even though Barnes had returned to the United Kingdom where he married on 31 December that year.

List format is day/month, title, any rating, year or genre where given.

~ *Wednesday Movie*, Wednesdays generally at 21:25.

TVW-7 1959

Friday 16 October 1959 TVW-7 commences.

21/10 *The Sun Sets at Dawn* (1950)

28/10 *The Shanghai Gesture* (AO)

4/11 *Journey into Fear* (A) (1942)

11/11 *Step Lively* (A) (1944)

18/11 *Sword of Venus* (1953)

25/11 *Captain Scarface* (AO)

2/12 *Scandal in Paris*

9/12 Replaced with *These Were Hits* (musical show).

16/12 Replaced with *These Were Hits* (musical show).

23/12 *Holiday Affair* (1947)

31/12 *Wetbacks* (A) (1956)

1960

6/1 *Lured* (A) (1947)

13/1 *Macao* (A) (1947)

20/1 *Top Hat* (A)

27/1 *Double Dynamite* (A)

3/2 *The Twisted Road* (AO)

10/2 *You'll Find Out* (A) [34]

17/2 *Vacation in Reno* (A)

---

[34] Source (TVW7 Programmes February 6 – 13 1960). This is the only Roland Barnes film to repeat in a later package, 13 December 1968 in Adelaide.

24/2 *Bedlam* (AO)

2/3 Replaced with *The Sammy Davis Show*.

9/3 *Tomorrow Is Too Late* (AO)

16/3 *Roughshod* (A) (1948)

23/3 Replaced with *The Caine Mutiny Court Martial*.

30/3 *Amazing Mr. Hammer* (AO)

6/4 *Allegheny Uprising*

13/4 *Valley of the Sun* (1942)

20/4 *New Orleans* (1947)

27/4 Replaced with *The Divided Union* (a documentary on South Africa).

4/5 *Born to be Bad* (1950) [35]

11/5 *Days of Glory* (1943)

18/5 *Main Street to Broadway* (1953)

25/5 *Affair with A Stranger* (1953)

1/6 Replaced with *The Sammy Davis Show*.

8/6 Replaced with *Playhouse 90* (A).

15/6 *Carnegie Hall*

22/6 *The Racket* (A) (1951)

29/6 *The Locket* (A) (1946)

6/7 Replaced with *Women in Love* (documentary).

13/7 Replaced with *Women in Love* (documentary).

20/7 *Mobs Incorporated* (A)

27/7 *Indiscretion of an American Wife* (A)

3/8 *The Big Steal*

10/8 *The Great Rupert* (1950)

17/8 *The Return of the Bad Men* (A)

24/8 "Wednesday Movie"

31/8 Replaced with *Playhouse 90*.

7/9 "Wednesday Movie"

14/9 Replaced with *Australian Playhouse*.

21/9 "Wednesday Movie"

28/9 *The Awful Truth* (A)

5/10 *Where Danger Lives* (A)

12/10 Replaced with *Farnborough Air Show*.

19/10 *A Woman's Secret* (AO)

26/10 *Intermezzo* (1939)

---

[35] ABW-2 commences the following Saturday, 7 May 1960.

2/11 *The Yellow Canary* (A) [36]

9/11 *Brothers in the Saddle* (AO)

16/11 *Honeymoon* (A) [37]

23/11 *Trail Secret* (A)

30/11 *The Impatient Years* (1944)

7/12 *Sands of Iwo Jima* (A)

14/12 *Hunt the Man Down* (AO)

28/12 *Gambling House* (1951)

---

[36] Roland Barnes returned to the UK here, it is unknown if *Wednesday Movie* continues to be hosted.

[37] Listing courtesy *The West Australian* microfilm holdings at the State Library of Western Australia.

Appendix B.2: Ian Bannerman

All sourced from *The Sydney Morning Herald* via its database and *Google Newspapers*.

~ *Aweful Movie with Deadly Earnest* for entire run, initially Fridays 22:45.

TEN-10 1966

22/7 *Varan the Unbelievable* (AO)

29/7 *The Man Who Could Cheat Death* (1959)

5/8 *Conquest of Space*

12/8 *Behemoth, the Sea Monster*

19/8 *Macumba Love* (A)

26/8 *The Giant Claw* (A)

2/9 *Satellite in the Sky*

9/9 *Zombies of Mora Tau* (AO)

16/9 *The Thing* (AO)

23/9 *Space Master X-7* (AO)

30/9 *The Stranglers of Bombay*

7/10 *Carnival of Souls* (AO)

14/10 *The Strange World of Planet X*

22/10 *The Vampire*

28/10 *The Ape*

4/11 *Screaming Mimi*

11/11 *Attack of the Puppet People*

18/11 *War of the Worlds* (A)

25/11 *The Beast with a Million Eyes* (AO)

2/12 *The Skeleton Clock*

9/12 *Battle in Outer Space*

16/12 *The 27th Day*

23/12 *Revenge of the Zombies*

30/12 *Gigantis, the Fire Monster* (A)

1967

6/1 *The Snake Woman* (AO)

13/1 *The Tingler* (A)

20/1 *The Lost Missile*

27/1 *Corridor of Mirrors* (AO)

3/2 *Warning from Space*

10/3 *13 Ghosts* (A)

17/2 *First Spaceship on Venus*

24/2 *Most Dangerous Man Alive* (A)

3/3 *When Worlds Collide*

10/3 *I Married a Monster from Outer Space* (A)

17/3 *Kronos*

24/3 *Lucia Di Lammermoor* [38]

31/3 *The Strange Mr. Gregory*

7/4 *Varan the Unbeliever* (AO) [39]

14/4 *The Seventh Victim* (A)

21/4 *King of the Zombies* (A)

28/4 *Voyage to the Bottom of the Sea*

5/5 *Blood and Roses* (A)

12/5 *The Man who Could Work Miracles* (A)

19/5 *Curse of the Faceless Man* (A)

26/5 *It! The Terror from Beyond Space* (A)

2/6 *Behemoth, the Sea Monster*

9/6 *The Man who Could Cheat Death* (AO) [40]

16/6 *The Thing* (A)

23/6 *Conquest of Space* (A)

30/6 *Carnival of Souls* (AO)

7/7 *Satellite in the Sky*

15/8 *Attack of the Puppet People* (A) [41]

22/7 *The Beast with a Million Eyes* [42]

29/7 *War of the Worlds* 42

4/5 *Jack the Ripper*

12/8 *Day of the Nightmare*

19/8 *The Four Skulls of Jonathan Drake* (AO)

26/8 *Cyclops* (A) [43]

2/9 *The Invisible Invaders* (1959)

9/9 *Warning from Space* 42

16/9 *Curse of the Demon* (AO)

23/9 *13 Ghosts*

---

[38] Replaced with opera.
[39] Presumably a repeat of *Varan the Unbelievable*.
[40] Bannerman went to Hong Kong from 4 June to 2 July 1967, probably visiting his stepfather who had moved there for Rootes Group (Flowers 2019). The films continued, however the Saturday 9 June daily listing for *The Man who Could Cheat Death* gives *Awful Movie without Deadly Ernest* [SIC].
[41] Move to Saturdays from this point.
[42] *The Sydney Morning Herald* gives *Awful Movie … with Deadly Earnest*.
[43] *The Sydney Morning Herald* gives *Awful Movie—with Deadly Earnest*.

30/9 *The Vampire* 42

7/10 *The Crawling Hand* (AO)

14/10 *Mothra* (1961)

21/10 *Doctor Blood's Coffin* 42

28/10 *The Ghost of Sierra de Cobre* (A) 42

4/11 *The Slime People* (A) 42

11/11 *Blood and Roses* 42

18/11 *Gog* (1954) G [44]

1968

13/1 *Brimstone* [45]

20/1 *Dangerous Exile* (A) 45

27/1 *Kronos* (A)

3/2 *Teenage Caveman* (A)

10/2 *Voodoo Woman*

17/2 *The Gorgan* (AO)

24/2 *The Magic Sword*

2/3 *The 30 Foot Bride of Candy Rock*

9/3 *The Hound of the Baskervilles* (A)

16/3 *When Worlds Collide*

23/3 *Retik the Moon Menace*

30/3 *The Devil's Messenger* (A)

6/4 *The Giant Gila Monster*

13/4 *Gigantis, the Fire Monster* (A)

20/4 *Jack the Ripper* (AO)

27/4 *The Ape* (A)

4/5 *The Giant Claw* (A)

11/5 *It! The Terror from Beyond Space* (A)

18/5 *Curse of the Faceless Man* (A)

25/5 *First Spaceship on Venus*

1/6 *Monster on the Campus* (AO)

8/6 *Curucu, Beast of the Amazon* (1956)

15/6 *Invasion of the Body Snatchers* (1956)

22/6 *Pharaoh's Curse* (1957)

29/6 *Sharad of Atlantis* (1936/1966)

---

[44] End of year gap, on Saturday 2 December 1967 Bannerman is a musical guest on *Say It with Music*.

[45] *Saturday Night at the Movies.*

6/7 *The Mad Magician* (A)

13/7 *The Monolith Monsters* (AO)

20/7 *Voodoo Island* (AO)

27/7 *I Bury the Living*

3/8 *The Monster that Challenged the World*

10/8 *The Brighton Stranger* (AO)

17/8 *Zombies on Broadway* (1945)

24/8 *It Came from Beneath the Sea* (AO)

31/8 *Face of Terror* (AO)

7/7 *The Cosmic Man*

14/9 *The Flame Barrier* (1958)

21/9 *The Beast of Hollow Mountain* (1956)

28/9 *The Leech Woman* (A)

5/10 *The Body Snatcher* (AO)

12/10 *The Crawling Hand* (AO)

19/10 *The Hypnotic Eye*

26/10 *Hands of a Stranger* (AO)

2/11 *D-Day on Mars* (A)

9/11 *The Ghost of Sierra de Cobre*

16/11 *Dead of Night*

23/11 *Giant from the Unknown*

30/11 *The Man Who Could Cheat Death* (AO)

7/12 *Zombies of Mora Tau* and *King of the Zombies* [46]

14/12 *The Beast with a Million Eyes* (A)

21/12 *Attack of the Puppet People*

28/12 *Twelve to the Moon* (G)

1969

4/1 *Macumba Love* (A)

11/1 *The 27th Day*

18/1 *Space Master X-7* (AO)

25/1 *The Vampire* (AO) [47]

1/2 *Blood and Roses* (A)

8/2 *The Cat People* (AO)

15/2 *I Walked with a Zombie* (A)

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[46] *Saturday Night at the Zombies.*
[47] Bannerman appears on *Personality Squares* weekdays at 15.30 for the following week, and on variety show *Talk of the Town* unknown dates prior to this (New line-up on Ten 1969).

22/2 *The Gorgon* (AO)

1/3 *Curse of the Cat People* (A)

8/3 *It! The Terror from Beyond Space* [48]

15/3 *The Time Travelers* (1964)

22/3 *Voyage to the End of the Universe* (1963)

29/3 *Carnival of Souls* (1963)

5/4 *Invisible Terror* (A)

12/4 *Mars Needs Women* (1967)

19/4 *The Demon Planet*

26/4 *Doctor Blood's Coffin* (AO)

3/5 *Queen of Spades* (A)

10/5 *The Leopard Man* (A)

17/5 *Journey to the Seventh Planet*

24/5 *Robot Monster* (A)

31/5 *Monster on the Campus* (AO)

7/6 *Reptilicus* (1962)

14/6 *The Night Runner* (1957)

21/6 *I Married a Witch* (1942)

28/6 *Invasion of the Body Snatchers*

5/7 *Invasion* (1965)

12/7 *The Amazing Transparent Man*

19/7 *Space Monster* (A)

26/7 *The Monster that Challenged the World*

2/8 *Master of the World* [49]

9/8 *The Monolith Monsters* (AO)

16/8 *Slaves of the Invisible Monster*

23/8 *I Bury the Living* (AO)

30/8 *Screaming Mimi* (AO)

6/9 *Voodoo Woman* (1957)

13/9 *Pharaoh's Curse* (1957) (AO)

20/9 *The Beast of Hollow Mountain* (A)

27/9 *The Body Snatchers* (AO)

4/11 *Curucu, Beast of the Amazon* (AO)

11/11 *The Slime People* (A)

18/10 *Curse of the Demon* (AO)

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[48] Home movie with Philip Prideaux and Peter Sheehan filmed at this session, Tuesday 4 March 1969.

[49] Ian Bannerman was a guest on *Paycards* Monday, Wednesday and Friday the following week.

25/10 *Stranger on the Third Floor* (A)

1/11 *The Snake Woman* (1961)

8/11 *The Cosmic Man*

15/11 *The Hypnotic Eye* (AO)

22/11 *You Have to Run Fast*

29/11 *Riot in a Juvenile Prison*

1970

3/1 *Hands of a Stranger* (A)

10/1 *Voodoo Island* (A)

17/1 *Kronos*

24/1 *Captain Mephisto and the Transformation Machine*

31/1 *Night of the Big Heat* (1952)

7/2 *Creatures of Destruction* (A) [50]

14/2 *The Woman Who Came Back*

21/2 *Dark Waters* (A) [57]

28/2 *Island of Terror* (A) [57]

7/3 *The Ghost in the Invisible Bikini*

14/3 *The Night Caller*

21/3 *Naked Evil* (A)

28/3 *Leech Woman* (A)

4/4 *Gigantis, the Fire Monster* (A)

11/4 *Phantom of the Opera* (A)

18/4 *How to Make a Monster* (AO)

25/4 *The Amazing Colossal Man* 50

2/5 *The Time Travelers*

9/5 *Voyage to the End of the Universe* (A)

16/5 *Jack the Ripper* (AO)

23/5 *The She-Creature* (A) 50

30/5 *The Undead* (A)

6/6 *The Cat People* (AO)

13/6 *Monster from the Surf* (AO) 50

20/6 *The Demon Planet* (A)

27/6 *Journey to the Seventh Planet* (A)

4/7 *Curse of the Cat People* (A)

1/7 *The Giant Claw* (A)

25/7 *The Brighton Strangler*

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[50] Listed as premiere.

1/8 *The Devil's Messenger* (A)

8/8 *The Beast with a Million Eyes*

Appendix B.3.1: Shane Porteous

All sourced from *The Courier-Mail* via the State Library of South Australia microfilm.

~ *Frightful Movies with Deadly Earnest* (*Aweful Movies with Deadly Earnest* for first week), Tuesdays initially 21:30.

TVQ-0 1967

14/3 *Invasion of the Body Snatchers*

21/3 *The Beast with a Million Eyes*

28/3 *The Stranglers of Bombay* (A) [51]

4/4 *Varan the Unbelievable* (G) 51

11/4 *The Man Who Could Cheat Death* [52]

18/4 *Attack of the Puppet People*

25/4 *The Brain Machine*

2/5 *The Giant Claw* 51

9/5 *Kronos* 51

16/5 *The Voice of Merrill*

23/5 *Fire Maidens from Outer Space*

30/5 *Most Dangerous Man Alive*

6/6 *13 Ghosts*

13/6 *Warning from Space*

20/6 *The Seventh Victim*

27/6 *Zombies of Mora Tau* (1957, AO) [53]

4/7 *Curse of the Faceless Man*

11/7 *Jack the Ripper*

18/7 *Blood and Roses*

25/7 *The Headless Ghost* 51

1/8 *It! The Terror from Beyond Space*

8/8 *Macumba Love*

15/8 *The Mugger*

22/8 *The Limping Man*

29/8 *The Tingler*

5/9 *The Snake Woman*

12/9 *The Four Skulls of Jonathan Drake*

19/9 *Revenge of the Zombies*

26/9 *The Long Knife*

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[51] *The Courier-Mail* lists as *Film*.
[52] *The Courier-Mail* has *Film … with Deadly Earnest.*
[53] Listing in *TV Times* and *TV Week*, title not given in *The Courier-Mail*.

3/10 *Curse of the Demon*

10/10 *Mothra*

17/10 *Doctor Blood's Coffin*

24/10 *The Living Ghost* [54]

31/10 *Man on the Prowl*

7/11 *Machete* [55]

14/11 *The Hunchback of Notre Dame*

21/11 *Woman of Mystery*

28/11 *So Evil, So Young*

5/12 *The Space Children*

12/12 *The Ape*

19/12 *Fear*

26/12 *The Flight That Disappeared*

1968

2/1 *Three Came to Kill*

9/1 *Murder at the Windmill*

16/1 *Nine Steps to the Gallows*

23/1 *Nine Lives Are Not Enough*

30/1 *The Ware Case* 54 [56]

6/2 *Radio Cab Murder* 54

13/2 *The Scarlet Web*

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[54] Audio recorded on Lesley Forest's Belsona J TRA-590 tape recorder, **Figure R**.
[55] *Frightful Movies of Deadly Earnest.*
[56] *The Courier-Mail* lists as *Frightful Movies.*

Appendix B.3.2: John Dommett

Sourced from *The Courier-Mail* via the State Library of South Australia microfilm, *TV Times* and *TV Week* hard copies at the State Library of Queensland.

The Courier-Mail gives the character's name as Professor MacCarb, *TV Times* has "Professor McCarb" on 13 March 1968, *TV Week* has "Professor Mac Carb", "Dr. McCarb" and "Prof. It".

~ *Frightful Movies with Professor MacCarb*, Tuesdays initially 21:30.

TVQ-0 1968

20/2 *Psycho*

27/2 *The Thing*

5/3 *The Slime People*

12/3 *The Pusher*

19/3 *The Crawling Hand*

26/3 *Gog*

2/4 *The Devil's Messenger*

9/4 *Ghost Ship*

16/4 *Son of Kong*

23/4 *Cyclops*

30/4 *The Ghost of Sierra de Cobre*

7/5 *Unstoppable Man*

14/5 *The Gorgon*

21/5 *The Invisible Invaders*

28/5 *The Mask of Dimitrios*

4/6 *Voodoo Woman*

11/6 *13 Ghosts*

18/6 *The Giant Gila Monster*

Appendix B.4: Hedley Cullen

Sourced from *The Advertiser*, *TV Times*, *TV Week*, *TV Guide* and *TV News* held by the State Library of South Australia, *Victor Harbour Times* via *Trove*.

Hedley Cullen worked for SAS-10, appearing on the co-owned TVW-7 Perth from 1971. After he was sacked in 1975, he hosted movie marathons for ADS-7. On 27 December 1987 the companies SAS and ADS swapped frequencies to align with then-network affiliation, becoming SAS-7 and ADS-10.

~ *Aweful Movies with Deadly Earnest*, Fridays initially 21:45. [57]

SAS-10 1967

14/7 *The Beast with a Million Eyes*

21/7 *Attack of the Puppet People*

28/7 *Curse of the Faceless Man* (A)

4/8 *The Stranglers of Bombay* (1950, A)

11/8 *Macumba Love* (1960, A)

18/8 *Most Dangerous Man Alive* (A)

25/8 *13 Ghosts* (1960)

1/9 *Mark of the Vampire* (1957)

8/9 *Hell on Devil's Island* (1957, A)

15/9 *Crow Hollow* (1952, A)

22/9 *Varan the Unbelievable* (1962)

29/9 *It! The Terror from Beyond Space* (A)

6/10 *Strange Impressions* (1946, A)

13/10 *Carnival of Souls* (1960)

20/10 *Bedlam* (AO)

27/10 *King of the Zombies* (A)

3/11 *Kronos* (1957, A)

10/11 *The Hunchback of Notre Dame* (AO)

17/11 *The Seventh Victim* (A)

24/11 *The Tingler* (A)

1/12 *Revenge of the Zombies* (A)

8/12 *Zombies of Mora Tau*

15/12 *Ghost Diver* (1957)

22/12 *The Walking Dead* (1936)

29/12 *The Man They Could Not Hang* (AO)

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[57] *TV News* consistently gives the title as the singular *Aweful Movie with Deadly Earnest*.

1968

5/1 *The Phantom Thief* (1946)

12/1 *Crime Doctor's Strangest Case* (1943)

19/1 *The Man Who Returned to Life* (1942)

26/1 *Screaming Mimi* (Mystery, 1958, AO)

2/2 *Isle of Missing Men* (1942)

9/2 *Lady in the Morgue* (1938)

16/2 *The Snake Woman* (AO)

23/2 *The Four Skulls of Jonathan Drake* (AO)

1/3 *The Invisible Invaders* (1959)

8/3 *Doctor Blood's Coffin* (AO)

15/3 *Most Dangerous Man Alive* (AO)

22/3 *Face Behind the Mask* (A)

29/3 *The Man Who Lived Twice* (1936)

5/4 *Man on the Prowl* (1957)

12/4 *Genius at Work* (1946)

19/4 *The Thing* (1951, G)

26/4 *Son of Kong* (1933, G)

3/5 *The Boogie Man Will Get You*

10/5 *The Ghost of Sierra de Cobre* (AO)

17/5 *Lure of the Swamp* (A)

24/5 *Curse of the Demon* (1957, A)

31/5 *Mothra* (1962, G)

7/6 *Doomed to Die* (A)

14/6 *The Man with Nine Lives* (AO)

21/6 *The Man Who Liked Funerals* (G)

28/6 *Psycho*

5/7 *The Giant Claw*

12/7 *Robot Monster* [58]

19/7 *Tobor the Great* (1954, G)

26/7 *Secret Beyond the Door* (1947, AO)

2/8 *The Amazing Mr. X* (1948, AO)

9/8 *Gigantes, the Fire Monster* (1959, G)

16/8 *The Devil's Mask* (1946, AO)

23/8 *Young Scarface* (1948)

30/8 *The Crawling Hand* (1963, AO)

6/9 *Kronos* (1957, A)

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[58] Listed in newspapers only, not listings magazines.

13/9 *Cyclops* (1957, A)

20/9 *The Slime People* (1963)

27/9 *Battle in Outer Space* (1960, G)

4/10 *Gog* (1954)

11/10 *Invaders from Mars* (A)

18/10 *The Devil's Messenger* (A)

25/10 *13 Ghosts* (1960, A)

1/11 *Carnival of Souls* (1960, AO)

8/11 *The Hunchback of Notre Dame* (1939)

15/11 *Bedlam* (1946, AO)

22/11 *Three Steps to the Gallows* (AO)

29/11 *The Strange World of Planet X* (A)

6/12 *First Spaceship on Venus* (1962, G)

13/12 *You'll Find Out* (A) [59]

20/12 *The Tingler* (1959)

27/12 *The Mad Genius* (A)

1969

3/1 *The Ghost That Walks Alone* (1944)

10/1 *The Corpse Came C.O.D.* (1947)

17/1 *The Ape* (1940)

24/1 *Behemoth, the Sea Monster* (1962)

31/1 *The Stranglers of Bombay* (1957)

7/2 *Doctor Blood's Coffin* (1953)

14/2 *The Cat People* (1942)

21/2 *I Walked with a Zombie* (1943)

28/2 *The Brighton Strangler* (1945)

7/3 *Curse of the Cat People* (1944)

14/3 *Zombies on Broadway* (1945)

21/3 *Zombies of Maura Tau*

28/3 *Stranger on the Third Floor* (1940)

4/4 *The Tower of Terror* (A)

11/4 *The Ghost of the Sierra de Cobre* (A)

18/4 *The Body Snatcher* (1944, A)

25/4 *Strangler in the Tower* (A)

2/5 *Journey to the Seventh Planet* (1962, A)

9/5 *The Mark of the Vampire* (1957, AO)

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[59] This is the only film from the latter Deadly Earnests to have been screened by Roland Barnes.

16/5 *The Four Skulls of Jonathan Drake* (AO)

23/5 *Warlord of Crete* (AO)

30/5 *The Hound of the Baskervilles* (1959)

6/6 *The Brain from Planet Arous* (1958)

13/6 *Artegon* (A)

20/6 *Teenage Monster* (1958, A)

27/6 *Panic in the Year Zero* (AO)

4/7 *Reptilicus* (1962, A)

11/7 *Phantom of the Opera* (1943, G)

18/7 *The Invisible Invaders* (1959)

25/7 *Most Dangerous Man Alive* (1961)

1/8 *Macumba Love* (1960)

8/8 *Prisoner of the Iron Mask* (1960, G)

15/8 *The Headless Ghost* (1959)

22/8 *Varan the Unbelievable*

29/8 *The Demon Planet* (A)

5/9 *Attack of the Puppet People* (1958)

12/9 *Curse of the Faceless Man* (1958)

19/9 *The Brain Machine* (1956)

26/9 *The Terror* (1963, AO)

3/10 *Cry in the Night* (1956)

10/10 *The Monster from the Ocean Floor*

17/10 *The Amazing Transparent Man* (1960)

24/10 *The Leopard Man* (1943)

31/10 *The Ringer* (A)

7/11 *Master of the World* (1961, AO)

14/11 *Space Monster* (G)

21/11 *Prisoner of the Iron Mask* (1960, A)

28/11 *Project Moonbase* (1953, A)

5/12 *Serpent Island* (A)

12/12 *The Unknown* (1946, A)

19/12 *The Woman Who Came Back* (AO)

26/12 *Giant from the Unknown* (1958, A)

1970

2/1 *The Scar* (1948, A)

9/1 *Jungle Gold* (A)

16/1 *Slaves of the Invisible Monster* (1966, G)

23/1 *Strike Me Deadly* (Mystery, 1963, A)

30/1 *Varan the Unbelievable* (1962)

6/2 *D-Day on Mars* (A) [60]

13/2 *13 Ghosts* (1960)

20/2 *Beast with a Million Eyes* (Sci-Fi, 1956, A)

27/2 *Rocket to the Moon*

6/3 *Island of Terror* (Sci-Fi, 1967, A)

13/3 *The Hunchback of Notre Dame* (1939)

20/3 *The Devil's Messenger* (Mystery, 1962, A)

27/3 *The Fiend Who Walked the West* (AO)

3/4 *The Night Caller* (1965, A)

10/4 *The Ghost in the Invisible Bikini* (A)

17/4 *Night of the Big Heat* (AO)

24/4 *Naked Evil* (1966)

1/5 *Missile to the Moon* (1959, A)

8/5 *Mothra* (1962)

15/5 *Nylon Noose* (1963, A)

22/5 *The Time Travelers* (1964)

29/5 *The Carpet of Horror* (1962, A)

5/6 *Voyage to the End of the Universe* (A)

12/6 *Space Missile X-7* (AO)

19/6 *The Cat People*

26/6 *The Brian from Planet Arous* (AO)

3/7 *The Man Who Could Cheat Death* (A)

10/7 *Creatures of Destruction* (A)

17/7 *Terror in the Haunted House* (1958, A)

24/7 *Stranger on the Third Floor* (1940)

31/7 *Curse of the Demon* (1957, AO)

7/8 *The Snake Woman* (AO)

14/8 *The Lost Missile* (1958, G)

21/8 *Day of the Nightmare* (AO)

28/8 *Face of Terror* (1960, AO)

4/9 *The Tingler* (1959)

11/9 *Dark Waters* (1944, AO)

18/9 *Most Dangerous Man Alive* (1961, A)

25/9 *Sherlock Holmes and the Necklace of Death* (A)

2/10 *Warning from Space*

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[60] Listed as *Aweful Movies* from here.

9/10 *The Slime People* (1936, A)

16/10 *Curse of the Cat People* (A)

23/10 *The Giant Claw* (1957, A)

30/10 *Sting of Death* (AO)

6/11 *The Incredibly Strange Creatures* (AO)

13/11 *Honeymoon of Horror* (A)

20/11 20:30 *Terrorthon Spectacular*: *Beckoning for One* (A) 21:30 *Devil's Hand* (1962, AO)

27/11 *The Hound of the Baskervilles* (A)

4/12 *The 7th Voyage of Sinbad* (1958, A)

11/12 *The Stranglers of Bombay* (1960, A)

18/12 *Zombies of Mora Tau* (1957, AO)

25/12 *Living it Up* (1954) [61]

1971

1/1 *The Fiend Who Walked the West* [62]

8/1 *Mothra*

15/1 *Satellite in the Sky* (1956, G)

22/1 *13 Ghosts* (1960)

29/1 *Attack of the Puppet People* (1958, G)

5/2 *Cyclops*

12/2 *Terror in the Jungle* (Drama, A)

19/2 *The Strange World of Planet X*

26/2 *Moro Witch Doctor* (AO) [63]

5/3 *Kronos* (A)

12/3 *The Masque of the Red Death* (1964, A)

19/3 *The Body Snatchers* (1944, AO)

26/3 *Artragon* (A)

2/4 *The Return of Dr. X* (1939, AO)

9/4 *It! The Terror from Outer Space*

16/4 *The Ghost of Sierra de Cobre*

23/4 *Zombies on Broadway*

30/4 *Monster from the Ocean Floor* (G)

7/5 *Spacemaster X-7* (1958)

14/5 *Curse of the Black Widow* (1964, A)

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[61] Listed as *Movie*.
[62] From here Friday films screened simultaneously on TVW-7, unverified if also hosted. *TV Guide* gives *Aweful Movie with Deadly Earnest* from here. Cullen was also on *The Saturday Party* with Veronica Overton and Alistair McHarg on unknown dates, Saturdays 09:00.
[63] Last film co-screened on TVW-7.

21/5 *Terrible People* (1960, AO)

28/5 *The Black Abbot* (1961, A)

4/6 *Eegah* (1962, G)

11/6 *Giant from the Unknown* (1958, A)

18/6 *Gog* (1954, A)

25/6 *The Ringer* (A)

2/7 *Invaders from Mars* (1953)

9/7 *Tobor the Great* (1954, G, Drama)

16/7 *Die, Monster, Die!* (Mystery, 1965, AO)

23/7 *The Inn on Dartmoor* (1964)

30/7 *Invasion*

6/8 *The Amazing Colossal Man* (1956)

13/8 *Gigantis, the Fire Monster* (1955, A)

20/8 *The Amazing Mr. X* (1948)

27/8 *Zombies of Mora Tau* (1957)

3/9 *Tower of Terror* (1941)

10/9 *Conquest of Space (*1955, A)

17/9 *How to Make a Monster* (1960, AO)

24/9 *Strangler in the Tower* (A) [64]

1/10 *The She-Creature* (1956, A)

8/10 *The Witch* (AO)

15/10 *The Fiend Who Walked the West*

22/10 *Missile to the Moon* (1959)

29/10 *The Madmen of Mandoras*

5/11 *The Amazing Transparent Man* (A)

12/11 *Master of the World* (1961)

19/11 *The Unknown Terror* (1957, A)

26/11 *Doctor Blood's Coffin* (1961, AO)

3/12 *The Hound of the Baskervilles* (1939, A)

10/12 *Carnival of Souls* (1960)

17/12 *Curse of the Faceless Man* (1958, A)

24/12 *The Four Skulls of Jonathan Drake*

31/12 *The Face Behind the Mask* (A)

1972

7/1 *The Man Who Lived Twice* (A)

14/1 *The Man with Nine Lives* (AO)

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[64] Simultaneously shown on co-owned TVW-7, unverified if Hedley Cullen introduction was used.

21/1 *Rocket to the Moon* (G)

28/1 *The Beast with a Million Eyes* (1956)

4/2 *The Invisible Invader* (1959)

11/2 *Curse of the Cat People* (1944)

18/2 Replaced with *New Faces* (talent show).

25/2 *The Eye Creatures* (A)

3/3 *The Fall of the House of Usher* (1960, AO)

10/3 *The Screaming Skull* (1958)

17/3 *The Carpet of Horror* (1962)

24/3 *The Brighton Strangler* (1945, AO)

31/3 21.45 *The Prediction* (AO) [65]

7/4 *Warlord of Crete* (AO)

14/4 *The Phantom from 10,000 Leagues* (1956, AO)

21/4 *The Mysterians* (1959)

28/4 *Day of Nightmare* (AO)

5/5 *It's Alive* (1969)

12/5 *The Man They Could Not Hang*

19/5 *The Cat People* (AO)

26/5 *The Leopard Man* (1943: A) [66]

2/6 *Face of Terror* (AO)

9/6 *Five Million Years to Earth* (1968)

16/6 *The Unknown Terror* (1957, A)

30/6 *The H-Man* (1959)

7/7 *The Devil's Messenger* (1962, A)

14/7 *The Body Snatcher*

21/7 *Frankenstein* (1968, AO)

28/7 *Battle of the Worlds* (1961, G)

4/8 *The Brain Machine* (1956, AO)

11/8 *The Horror of Party Beach* (1964)

18/8 *Shadow of the Cat* (A)

25/8 *The Brain from Planet Arous* (1958)

1/9 *What's Up, Tiger Lily?* (1966, AO)

8/9 *13 Ghosts* (1960, AO) [67]

15/9 *The Undead* (1957, A)

22/9 *Mark of the Tortoise*

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[65] Easter Friday, listed as *Movie*, unknown if introduced.
[66] Boris Karloff anthology series *Late Night Thriller* shown after *Aweful Movies* from this point, listed as *Late Night Chiller: Choose a Victim* (A). Unknown if hosted or thrown to.
[67] Partial introduction exists, held by SAS-7.

29/9 *Dr. Cyclops* (1957)

6/10 *X: The Man with the X-ray Eyes* (1963)

13/10 *Curse of the Stone Hand* (1965)

20/10 *The Terror* (1963, AO)

27/10 *Operation White Shark*

3/11 *Hands of a Strangler*

10/11 *Giant from the Unknown*

17/11 *Sherlock Holmes and the Necklace of Death*

24/11 *I Walked with a Zombie* (1943, A)

1/12 *Curse of the Cat People* (A) [68]

8/12 *Zombies on Broadway* (1944, G)

15/12 *Stranger on the Third Floor* (1940, A)

22/12 *The Amazing Transparent Man*

29/12 *It! The Terror from Beyond Space* (1958)

1973

5/1 *The Man with Nine Lives* (1940)

12/1 *The Brighton Strangler* (1944)

19/1 *Atragon* (1963)

26/1 *Cyclops* (A)

2/2 *Invasion* (1965, A)

9/2 *Women of the Prehistoric Planet* (1966)

16/2 *The Navy vs. the Night Monsters* (1966)

23/2 *Bride of the Gorilla* (1951, AO)

2/3 *The Projected Man* (AO)

9/3 *Terror in the Haunted House* (1958)

16/3 *Island of Terror* (1967, A)

23/3 *The She-Creature* (1956, A)

30/3 21.00 *Svengali* (1955, A) 22.45 *Late Night Thriller: The Creeper* (A) [69]

6/4 *Black Torment* (1964)

13/4 *Corridors of Blood* (1962)

27/4 *The Slime People* (1963)

4/5 *Die, Monster, Die!* (1963)

11/5 *Honeymoon of Horror* (1964)

18/5 *Terror in the Jungle*

25/5 *The Incredibly Strange Creatures* (AO)

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[68] Last *Late Night Chiller: Pigeons from Hell*.
[69] Second horror films from this point as *Late Night Thriller*, unknown if these were also hosted.

1/6 *Red Planet Mars* (1952, A)

8/6 *Fiend Without a Face* (1957, AO)

15/6 *Missile to the Moon* (Sci-Fi, G)

22/6 *Curse of the Demon* (1957, AO)

29/6 *The Haunted Stranger* (1958, AO)

6/7 *The Sorceress* (1956, A)

13/7 *The Inn on Dartmoor* (1964)

20/7 *Monster from the Surf* (1963, AO)

27/7 *Mission Stardust* (1968)

3/8 *The Cabinet of Caligari* (1962)

10/8 *The Flesh and the Fiends* (1960)

17/8 *The Eye Creatures*

24/8 *The Time Travelers* (R) (1964, A)

31/8 *Voyage to the End of the Universe* (A)

7/9 *The Terror* (1963, AO) 61

14/9 *Panic in the Year Zero* (1962, A) 61

21/9 *The Devil's Hand* (1962) 61

28/9 *Five Million Years to Earth* (1968)

5/10 *The Demon Planet* (1965)

12/10 *Master of the World* (R) (1961, G) 61

19/10 *Night of the Big Heat*

26/10 *The Comedy of Terrors* (R) (A)

2/11 *Jack the Ripper* (1960)

9/11 *Naked Evil* (R)

16/11 *Reptilicus* (1962, A) 61

23/11 *X: The Man with the X-ray Eyes* [70]

30/11 *Invaders from Mars* (1953) 61

7/12 *Moonwolf* (1964) 61

14/12 *Sting of Death* 61

21/12 *Madmen of Mandoras* (1964)

28/12 *The Phantom of the Opera* (1962, G) 61

1974

4/1 *The Carpet of Horror* (R) 61

11/1 *The Curse of the Yellow Snake* (A)

18/1 *The Fellowship of the Frog* (1960, AO)

25/1 *Monster from Space*

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[70] Last *Late Night Thriller*, *Assigned to Danger*.

1/2 *The H-Man* (1959)

8/2 *Fire Monster vs. Son of Hercules* (Spectacular, 1963, A)

15/2 *Gamera vs. Monster X* (1969)

22/2 *Creatures of the Walking Dead* (AO)

1/3 *Manbeast* (1957)

8/3 *The Pit and The Pendulum* (1961)

15/3 *The Raven* (1935)

22/3 *The Fall of the House of Usher* (1960)

29/3 *Curse of the Blood Ghouls* (1962)

5/4 *The Flesh Eaters* (1966)

12/4 *Cry, the Beloved Country* (1951)

19/4 *The Strange World of Planet X* (1968)

26/4 *House on Haunted Hill* (1959, A)

3/5 *Attack of the Mayan Mummy* (1964)

10/5 *Terror in the Haunted House* (1958)

17/5 *The Terrible People* (Mystery, 1960, A)

24/5 *Blood Thirst* (Mystery Horror, AO)

31/5 *Frankenstein* (1971)

7/6 *The Return of the Giant Majin* (1966)

14/6 *The Innocents* (1962, AO)

21/6 *The She-Freak* (Horror, AO)

28/6 *The Phantom from 10,000 Leagues* (Horror, Mystery, 1956, AO)

5/7 *Night of the Damned* (Horror Mystery, 1956, AO)

12/7 *Blood Beast Terror*

19/7 *Legend of Horror*

26/7 *The Night Walker* (1965)

2/8 *Island of Terror* (1967, A)

9/8 *The Bacchantes* (Spectacular, 1961, A)

16/8 *Submarine X-1* (Drama, A)

23/8 *The Comedy of Terrors* (R) (1963, A) 61

30/8 *Floods of Fear* 61 [71]

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[71] Cullen is sacked after seven years, given three weeks' pay of $60 (*Stuff*).

SAS-10 1975

21/2 NWS-9 *Friday Suspense Theatre* [72]

1/3 *Deadly Earnest's Spooky Colour Marathon*: 01:20 *The Chamber of Horrors*, 03:25 *The Fly*, 05:30 *Dr. Who and the Daleks* (replaced with *UFO: Close Up*). [73]

10/3 *Deadly's Delirious Delights*: 16:00 *Here Comes the Grump* (R), 16.30 *Dobie Gilles*, 17.00 *Superman*, 17.30 *The Flintstones*. [74]

~ *Nightmare Theatre with Deadly Earnest*, Fridays initially 21:45. [75]
4/4 *Night of the Big Heat* [76]
11/4 *Scream and Scream Again* (1970)
18/4 *War of the Worlds* (1953, A) [77]
25/4 *The Tomb of Ligeia* (1965)
2/5 *Premature Burial* (1962)
9/5 *Donovan's Brain* (BW) (Sci-Fi, 1953, A)
16/5 *The Day of the Triffids* (1963)
23/5 *Cyborg 2087* (Sci-Fi Drama, 1967, A)
30/5 *The Last Man on Earth*
6/6 *Blood and Roses* (BW) (Horror, 1961, A)
13/6 *Five Million Years to Earth* (1968, A)
20/6 *Fiend Without a Face* (1958)

ADS-7 1976 [78]
9/10 00:00 *Abbott and Costello Monster Laugh-A-Thon*: *Abbott and Costello Meet Frankenstein* (1948, A), *Abbott and Costello Meet the Mummy* (1955, A), *Abbott and Costello Meet the Killer, Boris Karloff* (1948, A), *Abbott and Costello Meet Dr. Jekyll and Mr. Hyde* (1953, A), 06:00 *Mad Monster Party*, *The Littlest Warrior*, *The West Way Out*.

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[72] Rival films hosted by Russell Starke from here, *Crowhaven Farm* following *The Night Stalker*.
[73] Colour Day; the adoption of colour broadcasting. Cullen returns for an all-night movie marathon.
[74] Cullen hosted afternoon cartoons as *Deadly's Delirious Delights* on unknown dates from here.
[75] The 1975 run published listings as *Movie* or film names, title spoken in surviving clip of 4 April.
[76] Clip of this introduction held by SAS-7; title given as *Nightmare Theatre with Deadly Earnest*.
[77] Audio recorded on Dean Bennett's Toshiba GT-601V tape recorder, **Figure S**.
[78] First of three movie marathons Hedley Cullen hosted on rival ADS-7.

ADS-7 1977 [79]

3/4 00:30 *Channel Seven Good Friday Easter Appeal*: *The Maze* (AO), 01:50 *The Gorgon* (AO), 03:10 *The Mad Magician* (AO), 04:20 *Abbott and Costello meet Frankenstein*, 05:30 *The Yellow Submarine*.

SAS-10 1978

~ First week given as *Movie* in guides, then *Nightmare Theatre*, Fridays initially 22:35.

10/3 *The Dunwich Horror*

17/3 *Cry of the Banshee* [80]

24/3 *Assignment Terror*

ADS-7 1978 79

26/3 00:30 *Channel Seven Good Friday Easter Appeal*: *Tombs of Horror* (Mystery-Drama, 1965), 02:30 *The Maze* (AO, Mystery-Drama, 1954), 03:30 *Abbott and Costello Meet the Killer, Boris Karloff*, 05:00 *Francis in the Haunted House*.

SAS-10 1978

31/3 *Frankenstein Must Be Destroyed*

7/4 *The Fly*

14/4 *The Castle* [81]

21/4 *The Pit and the Pendulum*

28/4 *Nightmare*

5/5 *The Strange Case of Dr Jekyll and Mr Hyde*

12/5 *Frankenstein*

19/5 *The Raven*

26/5 *Curse of the Crimson Altar*

2/6 *The Portrait of Dorian Grey*

9/6 *Dr. Phibes Rises Again* (1972)

16/6 *The Clones* (1973)

23/6 *Scream and Scream Again*

30/6 *Crucible of Terror* (1971)

7/7 *Black Noon* (1971) [82]

14/7 *The Thing with Two Heads* [83]

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[79] Cullen also appeared during the preceding evening's variety show and appeal for donations. Clip of 00:04 seconds exists via television advert requesting financial pledges be honoured.
[80] *Nightmare Theatre Hosted by Deadly Earnest* in *TV Guide* from here, *Russell Starke Night Thriller* run against this from here on NWS-9 with *The Man Who Haunted Himself*.
[81] *Deadly Earnest's Nightmare Theatre* from here.
[82] *Nightmare Theatre* in *TV Guide*.
[83] Listed as *Movie* from this point in *TV Guide*, *Nightmare Theatre* in *Victor Harbour Times*.

21/7 *The Spectre of Edgar Allan Poe*

28/7 *The Mummy*

4/8 *Horror of Blood Morgue*

11/8 *Malenka, Niece of the Vampire*

18/8 *Whatever Happened to Baby Jane?*

25/8 *Murders in the Rue Morgue*

1/9 *Doctor Blood's Coffin*

8/9 *Chamber of Horrors* [84]

15/9 *Dracula Has Risen from the Grave*

22/9 *Rasputin, the Mad Monk*

6/10 *The Curse of Frankenstein*

15/10 *And Now the Screaming*

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[84] On this night Russell Starke's introduction to *Gamera vs. Bagadon* was deemed to have crossed over from criticism to an attack on station programming with his direction to turn off the show and complain to management about "a load of old Japanese boiled rice", the segment went un-aired and Starke was sacked (Starke back—on Seven 1982). Hedley was fired by SAS-10 for a third and final time one month later, suggesting the rivalry had in fact been keeping him on the air.

Appendix B.5: Ralph Baker

Sourced from *The Age* via *Google Newspapers*, the State Library of South Australia, and *TV Times*.

~ *Aweful Movie with Deadly Earnest* for entire run, initially Fridays 22:30.

ATV-0 1967

20/10 *The Beast with a Million Eyes*

27/10 *Attack of the Puppet People* (1958)

3/11 *Mothra* (1962)

10/11 *13 Ghosts* (1960)

17/11 *The Thing* (1951)

24/11 *Curse of the Demon* (1957)

1/12 *The Tingler* (1959) [85]

8/12 *The Giant Claw* (1957)

15/12 *Revenge of the Zombies* (1943)

22/12 *The Stranglers of Bombay* (1960)

29/12 *Lost in the Stratosphere* (1934)

1968

5/1 *Behemoth, the Sea Monster* (1959)

12/1 *Warning from Space* (1963)

19/1 *The Ghost Walks* (1934)

26/1 *King of the Zombies* (1941)

2/2 *The Vampire* (1957)

9/2 *The Snake Woman* (1961)

16/2 *20 Million Miles to Earth* (1957)

23/2 *The Lost Missile* (1958)

1/3/68 Not shown due to power strike.

8/3 *The Monster that Challenged the World*

15/3 *War of the Worlds* (1953)

22/3 *Voodoo Island* (1957)

29/3 *Red Planet Mars* (1952)

5/4 *When Worlds Collide* (1951)

12/4 *The 27th Day* (1957) [86]

19/4 *Gog* (1954)

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[85] Audio recovered, Leigh Wilson places this recording on 22 November 1968, Baker declares his next movie will be *The Giant Claw* which only follows *The Tingler* in December 1967.
[86] Baker appears in *Good Morning Mr Doubleday: A Sidecar Named Desire*, Sunday 25 May 1969.

26/4 *Invasion of the Body Snatchers*

3/5 *Conquest of Space* (1955)

10/5 *Most Dangerous Man Alive* (1961)

17/5 *Zombies of Mora Tau* (1957)

24/5 *I Bury the Living* (1958)

31/5 *Battle in Outer Space* (1960)

7/6 *The Flight That Disappeared* (1961)

14/6 *The Space Children* (1958)

21/6 *The Four Skulls of Jonathan Drake*

28/6 *It! The Terror from Beyond Space*

5/7 *The Giant Gila Monster* (1959)

12/7 *Voodoo Woman* (1957)

19/7 *Gigantis, the Fire Monster* (1959)

26/7 *Twelve to the Moon* (1960)

2/8 *Satellite in the Sky* (1956)

9/8 *The Gorgon* (1964)

16/8 *The Invisible Invaders* (1959)

23/8 *The Beast of Hollow Mountain* (1956)

30/8 *The Flame Barrier* (1958)

6/9 *Teenage Cavemen* (1958)

13/9 *Doctor Blood's Coffin* (1961)

20/9 *Kronos* (1957)

27/9 *Earth vs. the Flying Saucers* (1956)

4/10 *Pharaoh's Curse* (1957)

11/10 *Flight to Mars* (1951)

18/10 *The 30 Foot Bride of Candy Rock*

25/10 *The Beast with a Million Eyes*

1/11 *Blood and Roses* (1961)

8/11 *Curse of the Demon* (1957)

15/11 *The Man Who Could Cheat Death*

22/11 *The Tingler* (1959) 85

29/11 *The Ape* (1940)

6/12 *The Giant Claw* (1957)

13/12 *Port Sinister* (1953)

20/12 *The Living Ghost* (1942)

27/12 *Man with Two Lives* (1942)

1969

3/1 *Mothra* (1963)

10/1 *The Strange Mr. Gregory* (1945)

17/1 *King of the Zombies* (1941)

24/1 *Carnival of Souls* (1962)

31/1 *The Vampire* (1957)

7/2 *Robot Monster* (1953)

14/2 *The Thing* (1951)

21/2 *Curse of the Faceless Man* (1958)

28/2 *13 Ghosts* (1960)

7/3 *War of the Worlds* (1953)

14/3 *The Stranglers of Bombay* (1960)

21/3 *Warning from Space* (1963)

28/3 *Varan the Unbelievable* (1962)

4/4 *The Strange World of Planet X* (1958) [87]

11/4 *Monster from the Ocean Floor* (1954)

18/4 *Behemoth, the Sea Monster* (1959)

25/4 *Voodoo Island* (1957)

2/5 *Red Planet Mars* (1952)

9/5 *I Bury the Living* (1958)

16/5 *Project Moonbase* (1953)

23/5 *The Monster That Challenged the World*

30/5 *The 27th Day* (1957)

6/6 *Serpent Island* (1954)

13/6 *20 Million Miles to Earth* (1957)

20/6 *Cyclops* (1957)

27/6 *When Worlds Collide* (1951)

4/7 *The Ghost of Sierra de Cobre* (1963)

11/7 *The Slime People* (1963)

18/7 *The Flight That Disappeared* (1961)

25/7 *The Crawling Hand* (1963)

1/8 *Invasion of the Body Snatchers* (1956)

8/8 *The Devil's Messenger* (1961)

15/8 *Battle in Outer Space* (1960)

22/8 *Invasion* (1965)

29/8 *Zombies of Mora Tau* (1957)

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[87] Ralph Baker is a guest compere on *New Talent Time* the following night (Croskell 1969).

5/9 *The Ghost in the Invisible Bikini* [88]

12/9 *The Space Children* (1958)

19/9 *Gog* (1954)

26/9 *Space Master X-7* (1958)

3/10 *Doctor Blood's Coffin* (1961)

10/10 *The Giant Gila Monster* (1959)

17/10 *Conquest of Space* (1955)

24/10 *Teenage Cavemen* (1958)

31/10 *Voodoo Woman* (1957)

7/11 *The Gorgon* (1964)

14/11 *The Beast with a Million Eyes* (1956)

21/11 *Gigantis, the Fire Monster* (1959)

28/11 Not shown due to power strike.

5/12 *Carnival of Souls* (1963)

12/12 *Port Sinister* (1953)

19/12 *The Lost Missile* (1958)

26/12 *Satellite in the Sky* 61

1970

2/1 *Flight to Mars* (1952)

9/1 *The Ape* (1940)

16/1 *Twelve to the Moon* (1960)

23/1 *Kronos* (1957)

30/1 *Night Tide* (1963)

6/2 *Island of Terror* (1967)

13/2 B*lood and Roses* (1961)

20/2 Face of Terror (1960)

27/2 *The Man Who Could Cheat Death*

6/3 *Robot Monster* (1953)

13/3 *Curse of the Demon* (1957)

20/3 *The Beast with a Million Eyes* (1956)

27/3 *The 27th Day* (1957)

3/4 *The Snake Woman* (1961)

10/4 *The Night Caller* (1965)

18/4 *The Giant Claw* [89]

25/4 *The Hunchback of Notre Dame*

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[88] This introduction is held by Ralph Baker's family.
[89] Move to Saturdays from here.

2/5 *Mothra*

9/5 *Most Dangerous Man Alive*

16/5 *War of the Worlds*

23/5 *The Thing*

30/5 *Duplicate Man*

6/6 *The Stranglers of Bombay* (1960)

13/6 *The Ghost of Sierra de Cobre*

20/6 *When Worlds Collide* (1951)

27/6 *The Spider's Web* (1960)

4/7 *Night of the Big Heat* (1967)

11/7 *The Flight That Disappeared* (1961)

18/7 *The Devil's Messenger* (1962)

24/11 *Invasion of the Body Snatchers* (1956, AO) [90]

1971

13/8 *Monster from the Surf* (1965) [91]

20/8 *The She-Creature* (1956)

27/8 *Die, Monster, Die!* (1965)

3/9 *Blood and Roses* (1961)

10/9 *The Undead* (1957)

17/9 *It! The Terror from Beyond Space*

24/9 *It's Alive* (1958)

1/10 *How to Make a Monster* (1958)

8/10 *Island of Terror* (1967)

15/10 *Sacred Animal* (1957)

22/10 *The Unknown Terror* (1965)

29/10 *The Amazing Colossal Man* (1957) [92]

5/11 *The Wasp Woman* (1959)

12/11 *The Return of Doctor X* (1939)

19/11 *Five Million Years to Earth* (1963)

26/11 *Curse of the Faceless Man* (1958)

3/12 *The Invisible Invaders* (1959) [93]

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[90] Listed in *The Age* on Thursday 19 November for 00:35 Tuesday 24 November 1970.
[91] Following a year gap of regular appearances, return to Fridays 21:30.
[92] Audio recovered September 2024. Baker references the preceding film *Gidget Goes to Rome* (1963), firming the date of recording.
[93] Ralph Baker appears in home improvement show *Building Today* 11:30 Sunday 5 December 1971.

10/12 *The Spider's Web* (1960)

17/12 *Warning from Space* (1958)

24/12 *Carols by Candlelight* [94]

31/12 *The Giant Gila Monster* (1959)

1972

7/1 *Beast with a Million Eyes* (1955)

14/1 *Teenage Caveman* (1958)

21/1 *Night Tide* (1963)

28/1 *The Four Skulls of Jonathan Drake* (1959)

4/2 *Monster from the Ocean Floor* (1954)

11/2 *Creation of the Humanoids* (1962)

18/2 *13 Ghosts* (1960)

25/2 *The Incredibly Strange Creatures* (1962)

3/3 *The Gorgon* (1964)

10/3 *Voodoo Woman* (1957)

17/3 *Cyclops* (1957)

24/3 *Invasion* (1962)

31/3 *The Ghost Breakers* (1940)

7/4 *The Devil's Messenger* (1961)

14/4 *Sting of Death* (1966)

21/4 *Curse of the Demon* (1957)

28/4 *Night of the Big Heat* (1967)

5/5 *The Hand of Night* (1968)

12/5 *The Mad Doctor* (1941)

19/5 *The Slime People* (1963)

26/5 *The Outer Limits*: *The Galaxy Being* (A) [95]

2/6 *The Outer Limits*: *The Man with the Power* (G)

9/6 *The Outer Limits*: *The Sixth Finger* (A)

16/6 *The Outer Limits*: *The Hundred Days of the Dragon* (A)

23/6 *The Outer Limits*: *The Man Who Was Never Born* (A)

30/6 *The Outer Limits*: *OBIT* (A)

7/7 *The Outer Limits*: *The Human Factor* (A)

14/7 *The Outer Limits*: *Tourist Attraction* (A))

21 *The Outer Limits*: *It Crawled out of the Woodwork* (A)

28/7 *The Outer Limits*: *The Borderland* (A)

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[94] Replaced by *Carols by Candlelight*.
[95] Ralph Baker hosts *The Outer Limits*, Fridays 19:30 from here.

4/8 The *Outer Limits: The Zanti Misfits* (A) [96]

11/8 *The Outer Limits*: *The Mice* (A)

18/8 *The Outer Limits*: *Don't Open Till Doomsday* (A)

25/8 *The Outer Limits*: *Controlled Experiment* (A)

1/9 *The Outer Limits: Zzzzz* (A) [96]

8/9 *The Outer Limits*: *The Bollero Sheild* (A)

15/9 *The Outer Limits: Second Chance* (A) [96]

22/9 *The Outer Limits*: *The Demon with the Glass Hand* (A)

29/9 *The Outer Limits*: *Specimen: Unknown* (A) [97]

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[96] *The Age* absent from *Google Newspapers*, listing from *TV Times* courtesy Andrew Bayley.
[97] Last hosted *The Outer Limits,* it returns in 1973 but is no longer introduced.

Appendix C: Merchandise

Roland Barnes and Shane Porteous are not known to have any form of merchandising, both incarnations lasting around one year, nor did John Dommett as Professor MacCarb, the three only having limited numbers of still photographs in character. The other three Deadlys had fan cards. These were common in radio and film, a keepsake photograph generally used for autographs by the pictured celebrities. By some quirk, all three had two different styles of cards.

Ralph Baker had two different photographs on his fan cards; the first one appears to date from his inception with a 1967 ATV-0 era logo, a second style features the 1971 logo which would be in line with his return after a 13-month break likely necessitating a new run. The Wax Museum in Surfers Paradise, Queensland holds a waxwork figure of him, sculpted by Rudi Inlander (**Figure V**), and postcards with his image. Another museum called World in Wax was located in Echunga, Victoria but closed during Covid lockdown in 2020. They had an effigy, plus matchbooks with his image. Baker himself caught a pirate t-shirt seller in a shopping centre, reported them to the station and had the venture stopped, later regretting that ATV-0 hadn't produced official versions (Baker 2011).

Hedley Cullen had good merchandising, with SAS-10 licensing The House of Metti to produce a Deadly doll, sold at the Royal Adelaide Show from 1968 and via whitegoods store Saverys. This is first promoted in *The Sunday Mail* in February 1969, and may have been sold annually at the Channel Ten pavilion from the September 1968 Show until supplies ran out in the 1970s (**Figure Z**).

There have been reports of a 1970s Deadly Earnest ice block, however while Cullen did in-store promotions for the Peters ice cream brand there is no verification of a Deadly Earnest product (Unfinished dream of pioneer of shock TV 1994). Circa 1970 SAS-10 did a cross-promotion with Coca-Cola, with images of celebrities included in the underside of bottle caps, Hedley Cullen being one (**Figure AA**).

Hedley Cullen is the only talent to have registered the character as a business name; Deadly Earnest and Yorick Enterprises (0084225W) was filed on 4 April 1968 and was cancelled on 27 May 2012 when the Australian Securities and Investments Commission took transfer of business registrations.

Ian Bannerman had a single posed photograph, with the prop coffin TEN-10 supplied. His cards came with a blank reverse for autographs. The later cards have the printed text "Channel Ten Deadly Earnest's Aweful Movies" and "Flip your lid and come alive—Join the Deadly Generation!!!" (a parody of the 1963 Pepsi campaign), and membership numbers. Bill Webb's is No. 5584, Terry

Graham's No. 6114. It is unknown why Bill's has been renumbered with a box placed over the original No. 1235. Bannerman may have added numbers to pad membership. The difference between the two examples is 530, which is low enough to suggest this was a genuine attribution. Assuming he started from 5000 this may show the true numbers distributed to this point; 1114.

The coffin he used on the show predates the TV series, visible in the 1965 television advertisement (Monster Mash 1965) and was reputedly built by TEN-10's props department out of three-ply cardboard with a large TEN logo added in the form of a sticker intended for the news vehicles. Viewers claimed to have seen the prop wear across the life of the series, and that the opening titles involved Ian and a fellow ghoul carrying it into the television station to the accompaniment of *Panic Patrol* by Kenny Graham, a library track available on KPM *Brownsleeves* 21. Surprisingly these coffins were offered by Ian's advertiser Cec Cook's Magic Shop at $30 apiece, however there is no verification any of these were sold or that there was even more than one made (McCullagh 1994).

After Bannerman's unsuccessful attempt to move into radio on 2CH, he made a long-playing record *Rave in Peace with Deadly Earnest and the Grave Situation*. The album was promoted with a contest for a cover via Cec Cook's Magic Shop, subject of track A3, and a publicity stunt handing them out from a horse drawn hearse. The artist is uncredited, only Bannerman, co-writer John Brindle and producer Ron Wills are in liner notes. Brindle was a jingle producer for radio station 2SM who also worked for AWA (Amalgamated Wireless Australasia Ltd) and may have used resources and contacts from either for recording the Go-Go style songs. Wills had been the RCA of Australia (Radio Corporation of America of Australia, Pty Ltd) house producer since August 1964 (de Looper 2023).

The music publisher was RCA subsidiary Associated Music, suggesting it was an in-house project. There are two versions of the album centre sticker, grey and blue, RCA reissues in the 1970s had blue labels and may indicate a further run were pressed. The record is not known to have charted. The RCA Camden label was used in Australia for local acts. The catalogue number is CAMS-149 (Camden Stereo number 149), and it was released in November 1969 in close company with two records by Ernie Sigley, four by Wilbur Kentwell (an organist who had played live music on *Frightful Movies with Deadly Earnest*) and the Original Australian Cast recording of *Oh! Calcutta!* (de Looper 2013).

Capitals in original (**Figure X**).

RAVE IN PEACE with DEADLY EARNEST and THE GRAVE SITUATION.

All tracks credited to Ian Bannerman and John Brindle save Tiny Deadly, Bannerman only.

Side A

A1 DIG HIS BABY

A2 CHOP SUEY

A3 CEC COOK'S MAGIC SHOP

A4 TINY DEADLY

A5 SCREAMING MIMI'S DEATHOTEQUE

Side B

B1 SUNNYSIDE-UP CREAMATORIUM BLUES

B2 MACABRE'S GRAVEYARD

B3 THEME FOR AN OLD LOVE

B4 JACK THE KNIFE

B5 PICK A BOX

Appendix D: List of appearances and artefacts

Video and audio from the various shows starred (*), other listings significant recoveries.

Roland Meek Barnes (5 June 1926–8 September 2014).

Appearances: TVW-7, 21 October 1959–November 1960?

Three images. (source TVW-7 photo archive, via Ken McKay)

Listings. (source *The West Australian*)

Ian Denver Bannerman (2 August 1938–1 October 1980).

Appearances: TEN-10, 22 July 1966–8 August 1970.

Deadly Earnest Coffins, Cec Cook's Magic Shop.

Fan cards, X 2, scan.

Listings. (source *The Sydney Morning Herald*)

Video.

-- "Vagabond King." *Say It with Music*, compared by Barry Crocker, produced and directed by
  Kevin Ryder, episode 35, 2 December 1967 in Sydney. Duration 05:49. (source NFSA)

-- *Band on Stage*, silent 8mm film, 4 March 1969. Duration 0:51. (source Philip Prideaux)

Audio.

-- "#408." *Showbreak*, presented by John Brindle, guest Ian Bannerman (as Deadly Earnest),
  Amalgamated Wireless (Australasia) Ltd. Duration 05:58. (source NFSA)

-- "The Bodysnatchers." 2UW, 27 September 1969. Duration 0:48. (source Colin Hill)

-- Deadly Earnest and The Grave Situation. *Rave in Peace with Deadly Earnest and The Grave
  Situation*, produced by Ron Wills, RCA Camden CAMS-149, November 1969. Duration 28:04.

John Shane Porteous (17 August 1942–).

Appearances: TVQ-0, 14 March 1967–13 February 1968.

Two images. (source Shane Porteous)

Listings. (sources *The Courier-Mail*, *TV Times* and *TV Week*)

Audio.

-- *The Living Ghost*, 24 October 1967. Duration 01:11. (source Lesley Forest) *

-- *The Ware Case*, 30 January 1968. Duration 03:21. (source Lesley Forest) *

-- *Radio Cab Murder*, 6 February 1968. Duration 04:27. (source Lesley Forest) *

John Peter Dommett/Professor MacCarb (26 March 1947–8 January 2004).

Appearances: TVQ-0, 20 February 1968–18 June 1968.

One image. (same as one above, source Shane Porteous)

Listings. (sources *The Courier-Mail*, *TV Times* and *TV Week*)

Hedley Keith Cullen (20 July 1915–4 November 1994).

Appearances: SAS-10, 14 July 1967–30 August 1974, plus TVW-7 from 1971?, 1 March 1975,
  4 April 1975–20 July 1975, 10 March 1978–15 October 1978.

Appearances: ADS-7, 8 October 1976, 3 April 1977, 25 March 1978.

Deadly Earnest figurine, The House of Metti, September 1968?

Ice block, Peters, 1970s? [98]

Bottle cap lid, Coca-Cola, 1970?

Fan cards, X 2, scan.

Listings. (sources *The Advertiser*, *TV Guide*, *TV News*, *TV Times*, *TV Week* and *The West
  Australian*)

Video.

-- *13 Ghosts*. B&W U-Matic, 8 September 1972. Duration 00:51. (source SAS-7) *

-- *Night of the Big Heat*. "Funny Reels", colour, 4 April 1975. Duration 00:10. (source SAS-7) *

-- [Unknown film, partially broadcast.] "Funny reels", colour. Duration 00:12. (source SAS-7) *

-- "Thank You South Australia." *Ch7 Adelaide 1977*. B&W Sony AV-3600 EIAJ reel, ADS-7, 18
  April 1977. Duration 00:04. (source Malcolm Telford) *

Audio.

-- *War of the Worlds*. 18 April 1975. Duration 00.32. (source Dean Bennett) *

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[98] Hedley Cullen's family have stated this was promotion for Peters brand rather than a product.

Ralph William Baker (29 July 1939–14 July 2020).

Appearances: ATV-0, 20 October 1967–18 July 1970, 13 August 1971–29 September 1972.

Fan cards, X 2, scan.

Listings. (source *The Age*)

Video.

-- *The Ghost in the Invisible Bikini*. 5 September 1969. Duration 02:14. (source Ralph Baker) *

-- "A Side Car Named Desire." *Good Morning Mr Doubleday*, 25 May 1969. Duration 00:17.
 (source NFSA)

-- *Dateline 1970*. Duration 05:31. (source NFSA)

Audio.

-- *The Tingler*. 1 December 1967. Duration 02:54. (source Leigh Wilson) [99] *

-- *The Amazing Colossal Man*. 29 October 1971. Duration 05:20. (source Bob Rogers) *

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[99] Leigh Wilson gives this as 1968, in the introduction Ralph Baker says his next film is *The Giant Claw*, which only follows *The Tingler* in December 1967.

Appendix E: Images

Some images have been edited for publication.

Figure A, Photo-collage of Vampira's introductory mist walk. "Good Evening, I Am Vampira." *Life*. Photographer Dennis Stock, 14 June 1954, p. 107.

Figure B. Vampira. Screen capture from *Keys to a Great Market*, 1954.

Figure C.*Dig Me Later—Vampira* listings. The *Daily News*, Monday 26 April 1954.

Figure D. *Dig Me Later—Vampira* listings. *Los Angeles Times*, Monday 3 May 1954.

Figure E. *Looking In* listing for 21 April 1933. *The Radio Times*, BBC, 14 April 1933.

Figure F. Orson Welles as The Shadow. "The Shadow," Mutual Broadcasting System, 1937, via "WellesShadow.jpg," *Wikimedia Commons*, uploaded by Xover, 26 March 2018, https://commons.wikimedia.org/wiki/File:WellesShadow.jpg.

Figure G. Artells Dickson as The Television Ghost. Schudt, Bill. "Vis-à-Vis." *Radio Digest*, November 1931, p. 26.

Figure H. George Kelting at The Television Ghost, apparently a higher resolution image of the most common image of the Ghost, as in *The New York Times*, Sunday 11 October 1931. Unknown source.

Figure I. *The Witch's Tale* print advert for 2UW's first series, 1935. *The Wireless Weekly: The Hundred per cent Australian Radio Journal*, 15 February 1935.

Figure J. *The Witch's Tale* print advert for 2UW's second series, 1935. *The Wireless Weekly: The Hundred per cent Australian Radio Journal*, 12 July 1935.

Figure K. "The entrance to a theatre in St. Louis, Missouri, in 1945; advertising The Body Snatcher, as well as Dr. Neff's spook show.". Monstersforsale, "Monstrous Marquee - Body Snatcher, The - RKO - St. Louis, MS - 2-14-1945 (black and white).jpg." *Wikimedia Commons*, uploaded by MatthewHoobin, , 9 November 2022, https://upload.wikimedia.org/wikipedia/commons/b/bc/Monstrous_Marquee_-_Body_Snatcher%2C_The_-_RKO_-_St._Louis%2C_MS_-_2-14-1945.jpg.

Figure L. Shock Theater pressbook. Screen Gems. *Shock! (Pressbook)*. 1957. The Internet Archive, https://archive.org/embed/shockpressbook1957screengems%22.

Figure M. Roland Barnes as Deadly Earnest, unknown date in 1959 or 1960. Photograph 108 by Frank Evans, supplied by Ken McKay.

Figure N. Ian Bannerman, detail from *Band on Stage*. Supplied by Philip Prideaux.

Figure O. Professor MacCarb (John Dommett, right) strangles Deadly Earnest (Shane Porteous). Supplied by Shane Porteous.

Figure P. Hedley Cullen as Deadly Earnest. Supplied by Mara Cullen.

Figure Q. Ralph Baker as Deadly Earnest. Photograph by Peter English, 5 December 1967, courtesy the estate of Peter English.

Figure R. Lesley Forest's Belsona J TRA-590 tape recorder. Image supplied by James Pierce.

Figure S. Dean Bennett's Toshiba GT-601V tape recorder. Image supplied by Dean Bennett.

Figure T. Audio reel of *The Tingler*, recorded by Leigh Wilson, 1 December 1967. [100] Image by the author.

Figure U. SAS-7. *7 DVD DEADLY Ernest from the 'SAS 10' ARCHIVES* [SIC]. 2006. Image by the author.

Figure V. Ralph Baker wax dummies, Gold Coast Wax Museum, Queensland. Images supplied by Paul Kennedy.

Figure W. Ralph Baker matchbook, World in Wax Museum, Echuca, Victoria. Image supplied by Geof Tilley.

Figure X. Front of LP album *Rave in Peace with Deadly Earnest and the Grave Situation*. Image from Discogs.

Figure Y. Labels from *Rave in Peace*, detail of grey (top) and blue, possible reissue artefact. Top from Discogs, bottom supplied by Geoff Tilley.

Figure Z. and **Figure BB.** Deadly Earnest doll, sculpted by Arturo Comelli for The House of Metti, 1968? Supplied by Loumet (formerly The House of Metti) and David Robinson.

Figure AA. Bottle cap lid. SAS-10/Coca Cola promotion c.1970. Supplied by Paul Kennedy.

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[100] Leigh Wilson dates this to 1968, recording suggests 1967.

Figure V. Ralph Baker wax dummies.

WORLD IN WAX MUSEUM
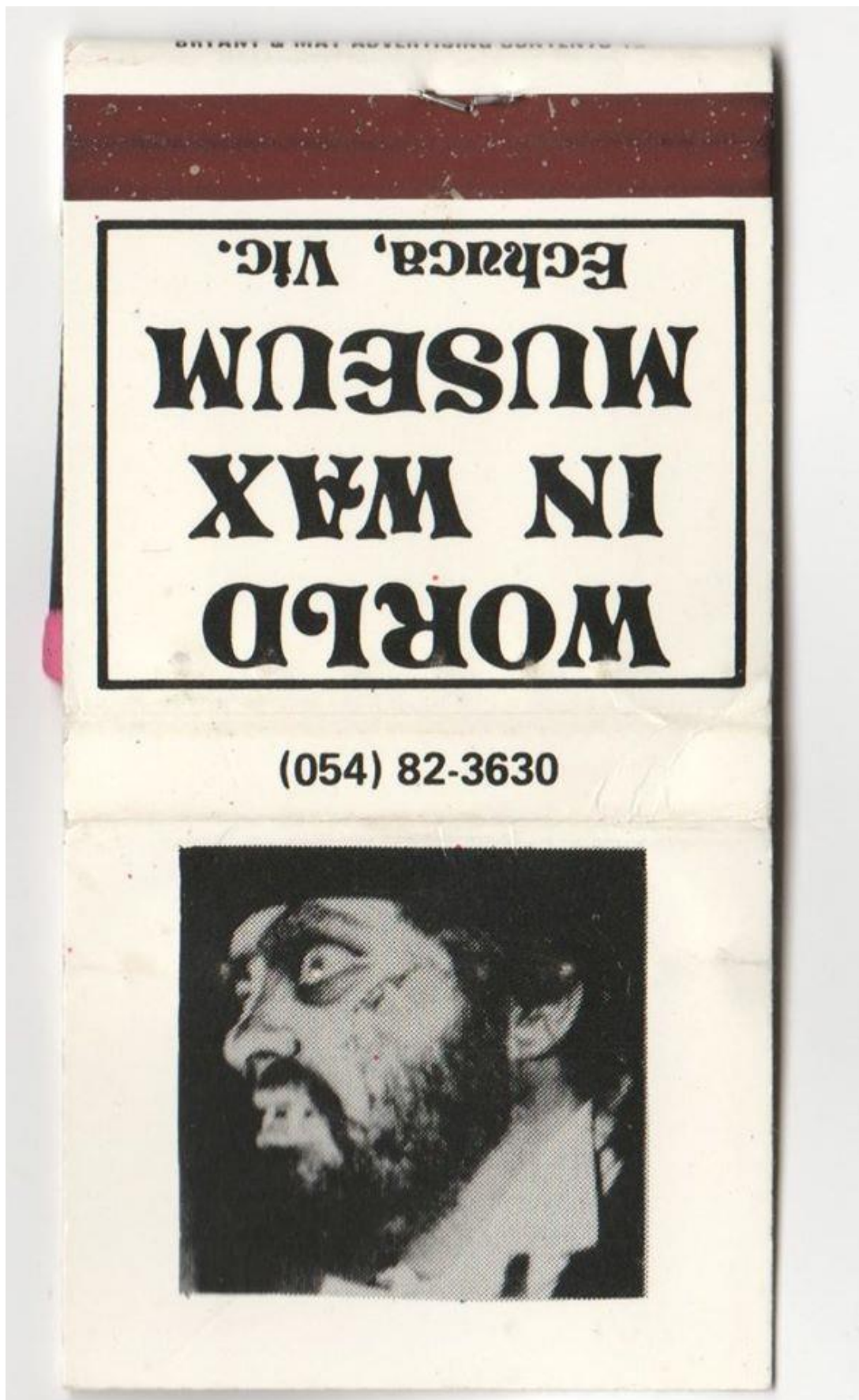Echuca, Vic.

(054) 82-3630
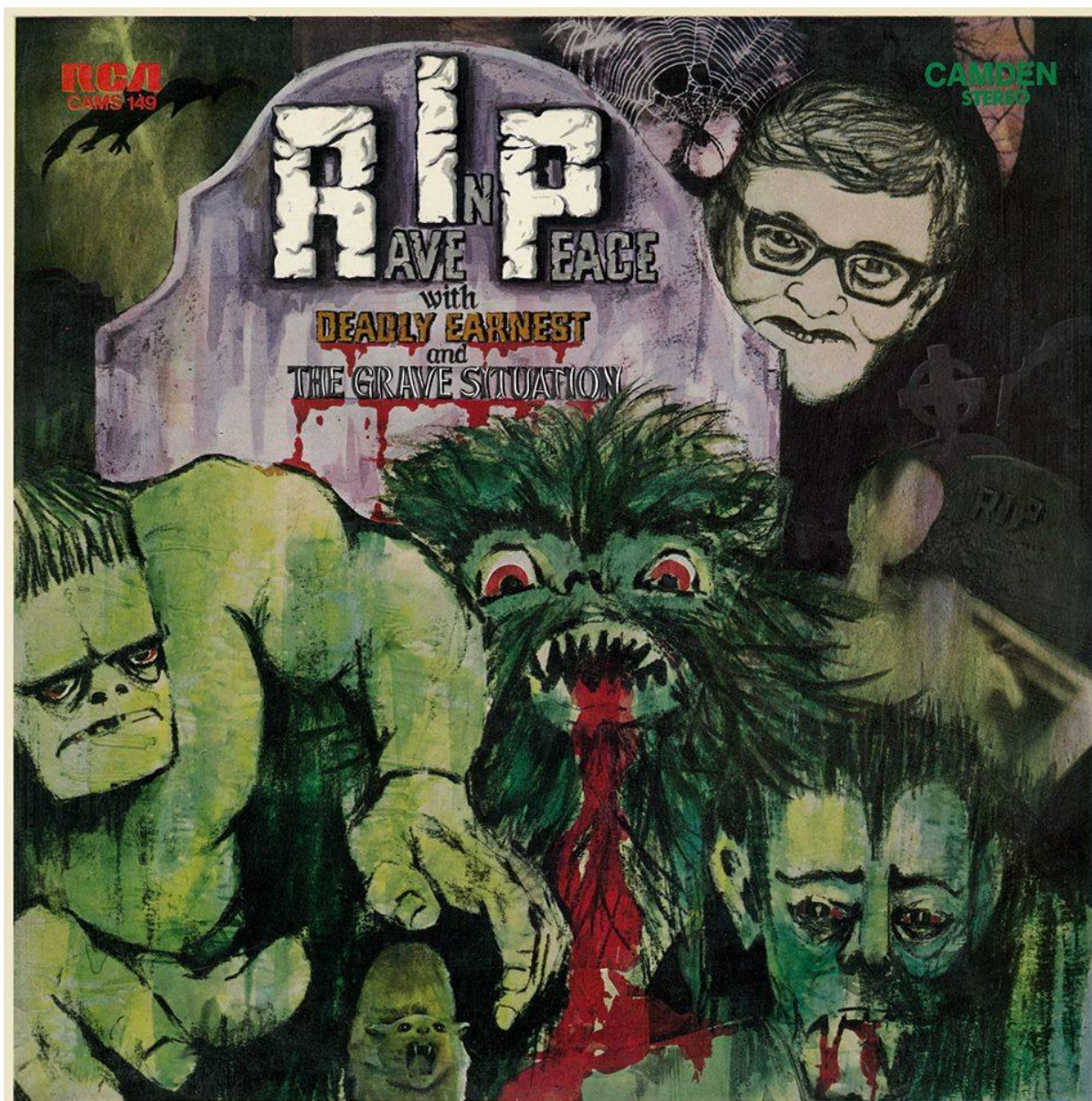
Figure W. Ralph Baker matchbook.

Figure X. Front cover of LP album Rave in Peace with Deadly Earnest and the Grave Situation.

Figure Y*. Record labels from* Rave in Peace*, detail of grey (top) and blue.*

Figure Z. *Deadly Earnest doll.*

Figure AA. Bottle cap lid. SAS-10/Coca Cola promotion c.1970.

Figure BB.

But, foolish mortals, haven't you learned ... you can't kill what does not truly live?

Ralph Baker, 7 October 2016.