

In This Chapter:

Betty Jane Rhodes, "Jungle Jim"

Evelyn Brent, Henry Brandon

Universal Silent Serials

Sandy Sanders, Buck Jones

"Riders of Death Valley"

"Mysterious Island", John Hart

Bruce Edwards, Adele Jergens

...and much more



## SHOENBERGER ON SERIALS

by Jim Shoenberger

Another "lost" serial has been found! Are there any sweeter words to the ears of the true serial fan? I doubt it. Since I organized the Cliffhangers Club back in '65, "Jungle Jim" has been high on our most wanted list. But in spite of our numerous inquiries, phone calls and letters, my friends and I failed to locate this elusive title in over 35 years of searching. Now it's being offered to the public on a mail order basis from VCI. With the video in my possession, the setting for this long lost treasure had to be just right. The telephones were turned off. My leather easy chair was adjusted to the proper angle. The small table next to the chair held a large glass of my favorite soda and an assortment of savory snacks. I sat filled with a delicious sense of anticipation as I had never seen even a single second of "Jungle Jim". The serial had been released to theatres in 1937. Depending upon what month, I would have been 6 or 7 years old. At first I tried imagining I was watching the serial



## JUNGLE JIM

... GRANT WITHERS  
BETTY JANE RHODES

through the eyes of a youngster in that age bracket. It didn't take me long to get a headache from this bizarre experiment, so I stopped the tape and rewound it to the beginning. While this was happening, I thought about what I knew about this heroic fictional character. "Jungle Jim" was created in comic strip form as competition against "Tarzan of the Apes" which appeared in a rival newspaper chain. The year was 1934. It was drawn by the brilliant artist Alex Raymond who was also drawing "Flash Gordon" at the same time. "Jungle Jim" became so popular it had its own radio program the following year. Now I was ready to view the serial with senior citizen eyes. The opening scenes in Ch. 1 were so exciting it could easily have served as a cliffhanger on its own merit! It is the year of 1920. An old two-master schooner is at the mercy of a terrible storm at sea. Crashing waves, lightning and devastatingly fierce winds surround the beleaguered ves-

sel. There is chaos on deck. Wild animals which have been captured are getting free as their cages crash to the heaving deck and break open. In addition to the ship's crew there are three passengers, the Redmond family, consisting of father, mother and a very young daughter. The out of control schooner hits a reef and begins sinking with the captain ordering his passengers to the lifeboat while he writes a frantic message. Sealing it in a bottle and throwing it overboard, the hastily written note gives the date, latitude and longitude off the coast of Africa, and the name

of the family boarded, including the lifeboat. Over 15 years pass before the bottle, washed ashore, is found and brought to the attention of a friend of the Redmond family. On the slim hope

some family member might still be alive, he travels to Africa, but he has another motive. An immense inheritance awaits any survivor. There is an additional problem. A supposed relative, Bruce Redmond, is trying to claim the fortune stating he is the only living heir. The family friend arrives at the main African outpost only to discover Bruce Redmond is already there hiring men of dubious character to help search the jungle and confirm once and for all that he is the sole surviving member of the Redmond family. To thwart Redmond's plan, an effort is made to hire Jungle Jim for a separate ex-

pedition. But Jim has already accepted a previous job offer and has to decline. This situation changes when Jim's best friend is killed by LaBat, one of the men in Redmond's party, causing Jungle Jim to take off with his companion, Malay Mike, to track down the murderer. In the meantime, Redmond makes a deal with Slade, another one of his hirings, to make sure no member of the missing family ever leaves the jungle if they're found alive. Jungle Jim and Malay Mike encounter Joan, a young woman who has the strange power to control lions. Asking her help in

their effort to locate LaBat, the two adventurers do not learn until later Joan is the missing heiress. In a plot development that's never explained, Joan takes Jungle Jim and Malay Mike to a temple to meet her "father". Posing as her father is a fugitive wanted for murder and his sister, addressed by the interesting names "The Cobra" and "Shanghai Lil". In the early chapters there is unintentional humor when Joan keeps making reference to "my father, the Cobra." Aided by his "daughter's" seemingly mystic power over savage beasts, the Cobra rules a tribe of natives. Naturally, he and Lil are both suspicious of Jungle Jim's motive for being there and cause dangerous situations for he and Mike at every opportunity. For the first six chapters there is a double

story line: the primary plot is to find

and kill any Redmond family member, the secondary storyline is Jungle Jim's search for LaBat. The remaining episodes concentrate on the efforts of Jungle Jim and his friends to keep Joan, the Lion Goddess, alive. The names of most of the leading players are familiar to today's serial fans beginning with Jungle Jim himself. Grant Withers also had the lead or supporting roles in "Red Rider" ('34) (with Buck Jones), "Tailspin Tommy" ('34), "Fighting Marines" ('35), "Radio Patrol" ('37) and "Secret of Treasure Island" ('38). Raymond Hatton (Malay Mike) tied Withers' record of serial appearances with "Three Musketeers" ('33), "Rustlers of Red



Jungle Jim (Grant Withers) confronts The Cobra (Henry Brandon) in Chapter 12 of "Jungle Jim".

Dog" ('35), "Undersea Kingdom" ('36), "Vigilantes Are Coming" ('36) and "White Eagle" ('41). Evelyn Brent (Shanghai Lil) went straight four years later as the heroine in "Holt of the Secret Service" ('41). Henry Brandon (The Cobra) was in "Secret Agent X-9" ('37) (also just released by VCI), "Buck Rogers" ('39) and his prestige performance for the title role in "Drums of Fu Manchu" ('40). With one exception the writers did not show much imagination with cliffhanger endings. The exception comes in the closing minutes of Chapter 6, "Drums of Doom". Jungle Jim and Malay Mike refuse to tell The Cobra where Joan is hiding, so the two brave men are stood in front of about a dozen native archers who raise their bows and arrows as the Cobra

commands they shoot. The deadly shafts are released as the episode ends! (Spoiler warning!) In the Ch. 7 recap we see Kulu, Joan's native friend, has arrived a few seconds earlier, grabbed a large war shield and jumped down in front of the unprotected Jungle Jim and Malay Mike. The arrows thud harmlessly into the heavy shield. I thought this sequence was well done. Jungle Jim has the usual amazing powers of recuperation all serial stars seem to enjoy. In the Ep. 9

ending, Jungle Jim is shot by Shanghai Lil. (Spoiler warning!) Clutching his chest he staggers and falls backward out of a high window into a courtyard. Approached by an ally ask-

ing if he is hurt, Jim rubs his arm (not his chest) and responds, "Not badly." Then, throwing a rope up, he begins to climb back to the window from which he just fell. What a guy! If some of the Universal sets for the Cobra's quarters look familiar, you may come to realize the last time you saw that certain winding staircase the Frankenstein monster was clumping down it. There is much to recommend VCI's "Jungle Jim". First and foremost is the beauty and clarity of the video or DVD's sharp picture and soundtrack. All 12 chapters have complete opening and closing credits—always a "must" for serial aficionados. It is an absolute joy to watch. Any film this beautiful would almost have to have been taken from a pristine 35mm print; probably lan-

guishing in Universal vaults all these decades. We can only wonder what other serial treasures might lurk there! Special effects in the form of erupting volcanoes, explosions and landslides were quite well done. And the acting itself was competent for this type of film. When I do research for an article such as this, I always try to learn some information of which the reader might not be aware. This in mind, I contacted Michael Fitzgerald, author of the out of print UNIVERSAL PICTURES, the definitive work on the films of this great studio. I was taken by surprise when, during our telephone conversation, Mike casually inquired, "Did you know Betty Jane Rhodes, who played Joan, the Lion Goddess, was only 15 years old at the time?" "What!" I ejaculated! The reason I was so startled was that just hours earlier I had seen Jungle Jim and Joan in a romantic pose for the serial's final scene. Mike, in an effort to placate me, hurriedly interposed, "Well, she was almost 16!" (For videos or DVDs of "Jungle Jim" contact VCI at [800] 331-4077.)



## A VIEW FROM THE CLIFF

by Michael Fitzgerald

As Joan Redmond, leading lady of "Jungle Jim", Betty Jane Rhodes was born in Rockford, IL, April 24, 1921. "Somehow, the date got mixed up and a lot of sources say April 21, but 21 is the year, not the day. My health was not good, so we moved to San Francisco when I was very little. My brother both sang and played the guitar—he took me to audition at a radio station in San Francisco, and I started singing, professionally, on the radio with Al Pearce at age 9. I joined KHJ and then went to KFWB. I was the youngest staff artist in the country, on radio. I sang with the

Warner Bros. orchestra, doing 4 shows a day." Betty Jane was only 14 when she landed a role at Paramount. From Paramount, Betty Jane went to Universal, where, at not quite 16, she filmed "Jungle Jim" with Grant Withers. "I remember going to serials at Saturday matinees when I was a kid. The first thing I remember



remember a b o u t 'Jim' is that I was on the set with a large cage. I was supposed to be sleeping on a rock, and they brought in this huge lion. He was supposed to come up and sit beside me. But the set was so warm, he spread his whole body around me and went to sleep! It took big, big fellows to get this lion off of me—he was heavy and he was hurting my legs. Two weeks later on another picture, Charles Bickford was in a scene with this same lion. I don't recall the movie's title, but Charles Bickford's Adam's Apple moved, and the lion bit it! He was in the hospital for some time. I felt so sorry for him. I liked him; he was such a nice person." As for being frightened herself, "I was not, but my mother was. I love animals, and have had them around me all the time. It was just another big animal to me. And, there were baby lion cubs there as well." As for any other near-misses, "On the backlot there was another harrowing accident. Universal had a pond, and they took me out on a raft, not far from the shore. I was to get in the water and swim to shore. They had these hoses underneath the raft to make it move like we were in high

currents. No one told me—and I barely made it to shore!" As for her co-stars, "I played my own mother, in Chapter 1, and Grant Withers' love interest the rest of the time. I was too young to be either! (Laughs). There was a black boy (Al Duval) — a lovely young man, everybody liked him a lot. He was my chief protector in the serial. In real life, he worked at a bank at night; then all day on the movie. Grant Withers was a nice person, and he was nice to me when I was a kid. He and his wife (this was after he was married to Loretta Young) lived down the street and they had a big dog. They were happily married." Summing up her work on "Jungle Jim", Betty Jane smiles, "I had fun working with everybody. I enjoyed it, jumping off rocks! It was exciting and such fun for me." Later, the young star returned to Paramount. It is her work there for which she is best remembered. "Like most every other girl at the time, I wanted to marry and start a family. I met Willet H. Brown, and after we married, I retired. He was in real estate, and owned several radio stations. He also had the Hillcrest Cadillac Agency. We were married 45 years, before his death."



Grant Withers, Betty Jane Rhodes, Raymond Hatton.

## SERIAL HEAVIES



Femme fatale Evelyn Brent, who plays Shanghai Lil, The Cobra's evil associate in Universal's "Jungle Jim" (recently on video and DVD by VCI), was born Betty Jane Riggs in Tampa, FL, October 20, 1899. Her mother was a Syracuse, NY, girl, only 13 and unmarried when she became pregnant by a well-to-do young man. Her mother was sent to Florida to have the baby and later allowed to return to Syracuse where she died while Evelyn was still a baby.



The grandmother raised Evelyn in Brooklyn, NY, but she died when Evelyn was 14. While still in high school, Betty Jane played hooky one day and was successful in obtaining extra work in "A Gentleman From Mississippi" and "The Pit" both in 1914. Later, she obtained a role in "The Heart of a Painted Woman" at the Popular Plays and Players Studio in 1915. She was given a better role at the same studio (releasing through Metro) in "Shooting of Dan McGrew" the same year. After that, still using the same Betty Riggs, she was handed the major role of the Indian girl, Snowbird, in "The Lure of Heart's Desire" ('16). From then on she ordained herself with the more impressive name of Evelyn Brent. During WWI Evelyn nearly died of pneumonia during the Spanish influenza epidemic. Following several more films, she took a trip to Europe around 1919 and while in England landed a stage role and spent the next several years (through 1922) in

England making films and appearing on stage. Returning to Hollywood in 1923, the 5' 4" brown-haired, dark-eyed Brent began a successful film career, usually in commanding women roles. She was first married to producer Bernard P. Fineman in 1926. They divorced in '28 and she soon married director/producer Harry Edwards but they too divorced in the late '30s. She later married vaudeville actor Harry Fox whom she remained wed to til his death in '59. Although Evelyn made the transfer to sound quite well with her husky voice, by '35 her starring days were over, no longer earning \$4,500 a week as she had for Paramount-Famous Lasky. At that time she stated, "Bad management killed me. Bad management of all my affairs, both personal and professional. My own naivete completed the slaughter." Brent carried on, exemplifying her talent particularly well in William Boyd's "Hopalong Cassidy Returns" ('36) and "Wide Open Town" ('41), the 3 Mesquiteers' "Westward Ho" ('42), and other tough-gal roles through 1948. She made a bit of a return on the "Wagon Train" episode "Lita Foladaire Story" in '60. Besides her showy role as Shanghai Lil in "Jungle Jim" in '37, she held her own as smart, undercover Treasury agent Kay Drew against tough-as-nails Jack Holt in Columbia's "Holt of the Secret Service" ('41). After a brief period as an agent, Evelyn drifted out of show business entirely. Brent died at 75 at the Motion Picture Home in Woodland Hills, CA, of a heart attack June 4, 1975.

## SERIAL HEAVIES

Handsome enough to play leads, Henry Brandon was typecast as a villain, whether it be Caucasian, oriental, Indian or Nazi. From age 21-22, for five decades, he made his mark as a memorable heavy in such films



as "Babes In Toyland" (as Silas Barnaby), "Trail Of the Lonesome Pine" (as Wade Falin), and "The Searchers" (as Comanche Chief Scar). Universal recognized his serial potential and cast him as the dastardly Cobra in "Jungle Jim" ('36), mastermind criminal Blackstone in "Secret Agent X-9" ('37) and treacherous Capt. Lasca in "Buck Rogers" ('39). In 1940, at Re-public, he became the epitome of evil in the role for which he will always be associated, Dr. Fu Manchu in "Drums of Fu Manchu". Born Heinrich Kleinbach in Berlin, Germany, in 1912, Brandon came to the U.S. at a young age and studied acting at the famed Pasadena Playhouse when he was 17. Brandon was playing an old man in a stage presentation of "The Drunkard" when producer Hal Roach spotted him and cast him in Laurel and Hardy's perennial Christmas classic, "Babes in Toyland" (later retitled "March of the Wooden Soldiers"). Many roles followed. After service in WWII, Brandon split his time between films, the legit stage and television on through a "Murder She Wrote" in '87. Brandon died Feb. 15, 1990, at 77. Director William Witney called him, "One of the fine actors that somehow got overlooked in Hollywood."

## Cheat Endings!

At the cliffhanger of Ch. 7 of "Don Winslow of the Coast Guard", a Japanese plane drops a bomb on the water where Don is underwater in a diving suit. However, in Ch. 8, the plane is shot down before the bomb ever drops!

## CLIFFHANGER COMMENTARY

by Bruce Dettman

Although a great fan of western movies, I'm not usually an admirer of western serials. No ray guns, electrically powered torture chambers, electrocutions, automobiles careening over cliffs, airplanes crashing into mountains...all the nifty gizmos and hopelessly outlandish gimmicks I so love. Unfortunately, the frontier cliffhanger is extremely limited by its historical time frame (sci-fi/western hybrids like Gene Autry's outrageous "Phantom Empire" being a totally different matter) and I can pretty much guess the chapter endings well in advance: the hero stuck in a burning building, pushed over a cliff, shot from ambush, tied up in a shack with dynamite, etc.

Because of this predictability, a strong leading man or character (such as Zorro) is more essential to the western serial than it is in modern stories where screenwriters can employ a variety of scientific hokum and newfangled hardware to keep the audience entertained while at the same time often getting away with a bland and forgettable leading man. Despite being billed as the "Million Dollar Serial", "Riders of Death Valley", produced by Universal in '41, was really not all that much different or superior to other cowboy cliffhangers



of the period, at least not in plot or formula. Its greatest selling point was the superior cast assembled for the chapterplay, a veritable who's who of wonderful action stars, character actors and B performers. I loved it as a kid, first seeing it on TV in the late '50s, and still (watching it for the first time in 40 some years) found it a hell of a fun ride. The "Riders" of the title refers to a group of heroic good guys led by Dick Foran (as Jim) who make it their business to preserve law and order in Death Valley. Foran is aided by his pal Tombstone, played by the great western star Buck Jones. Foran, always dependable and likable no matter what the part, has a terrific rapport with Jones. They play off each other beautifully, friends who nonetheless spend a lot of time trying to playfully deride and kid the other in a way not unlike what went on decades later in "Butch Cassidy and the Sundance Kid" between Paul Newman and Robert Redford. The popularity of the singing cowboy



## RIDERS OF DEATH VALLEY

CHARLES BICKFORD  
DICK FORAN LEO CARRILLO BUCK JONES  
... LON CHANEY, JR. HEAR BERRY, JR. BOB BOY WILLIAMS  
15  
SINCE  
1936  
UNIVERSAL  
PICTURES  
PRESENTS  
A UNITED  
ARTISTS  
FILM  
Astor City Star, Chicago, Ill.

Wolfe, and Lon Chaney Jr., just on the brink of monster stardom at Universal, as Bickford's second in command, with villainous support lent by, among others, Richard Alexander (Baron from "Flash Gordon") and Roy Barcroft, just beginning his lengthy serial career. Rounding out the good guys are Leo Carrillo as Pancho, butchering the language ("Let's went") as he'd continue to do years later in Cisco Kid movies and TVers, and verbally sparring with Jones, Noah Berry Jr. and Glenn Strange. The obligatory femme fatale is Jeanne Kelly with veterans Monte Blue and James Blaine also along for the ride...and it's a wild one! "Riders of Death Valley" might be short on plot, but it's nothing but long in the action department. Foran, Jones and the others hardly get their lines out after their last scrape before Bickford and company are back trying to do them in. It's non-stop riding, shooting and fighting from the opening credits to the final scene, sometimes almost too much so. Co-directors Ford Beebe and Ray Taylor keep things moving like a runaway stagecoach and what non-action scenes exist are made pleasing by the always likable and dependable cast. Some of the chapter endings are quite good (I particularly was impressed by the sandstorm) although the heroes often extricate themselves without even breaking a sweat or any cleverness involved—they simply survive. The musical director is credited as Charles Previn, but the majority of the background score is from Mendelssohn's "Fingal's Cave Overture" which is actually quite effective, and the title song, "Ride Along" played over the credits, actually does grow on you. No, I'm not normally a fan of western serials but I sure am of this one. It's glorious, unpunctuated fun. And isn't it great seeing all these wonderful actors

together under one celluloid roof? Sit back and enjoy.

*D'ja know:*

The script for Universal's "Riders of Death Valley" ('41) with its star-studded cast was three inches thick and weighted almost five pounds. There were 612 pages and 1,954 scenes. (Thank to Richard Smith III.)



**BUCK JONES**

**SPEAKS**

Buck Jones, in promoting "Riders of Death Valley", told United Press on 11/1/40, "There'll be just as much excitement and action in this picture as we used in the old days, maybe more, but the story will have to be more ingenious and ironclad to please today's serial fans. We used to have a covered wagon full of folks take a 50-foot bridge fall, then find them in the next chapter picking themselves off the ground without a scratch. That won't go today. The kids are more discerning. They have learned to think and speak for themselves. But they still love adventure. They're nobody's fool. They demand all the old thrills, but in addition to logic in action, they have banished the old florid school of acting and dialog."

**SERIAL POSTER SALES**

Several serial one-sheets brought big bucks at two recent Heritage Comic auctions. At the October 12 Comic (and Poster) function in Dallas, TX: "Batman" ('43) 1-sheet—\$1,725; "Superman" ('48) 6-sheet—\$8,625; "Flash Gordon Conquers the Universe" ('40) stock 1-sheet—\$8,050; "Miracle Rider" ('35) Ch. 3 1-sheet—\$1,035; "Miracle Rider" stock 3-sheet—\$4,025; "Dick Tracy" ('37) Ch. 1 title lobby card—\$977.50; "Dick

Tracy Vs. the Phantom Empire" ('52 RI) 1-sheet—\$36.80; "Zombies of the Stratosphere" ('52) stock 1-sheet—\$149.50.

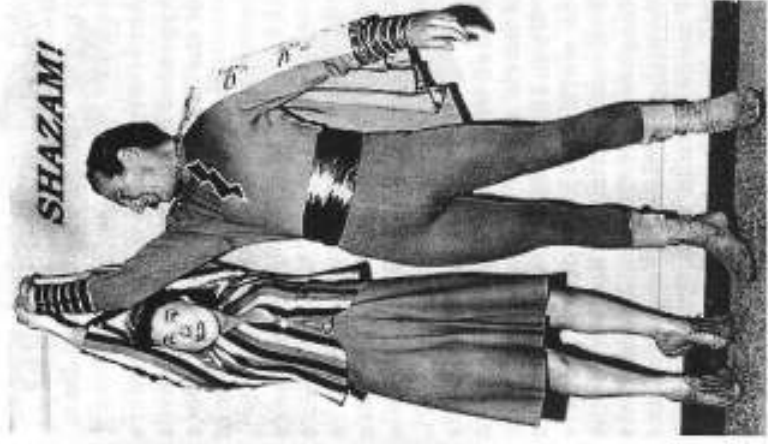


(Thanks to Barry Martin.) At Heritage's December 7 offering: "King of the Mounted" ('40) 1-sheet—\$230; "Capt. Marvel" ('41), Bombay, East India 1-sheet—\$529 (above); "Dick Tracy Vs. Crime Inc." ('41) 1-sheet—\$472; "Capt. America" ('44) 1-sheet—\$1,150; "Batman" ('43) 1-sheet—\$1,725; "Batman" ('54 RI) 1-sheet—\$529; "Atom Man Vs. Superman" ('50) 1-sheet—\$2,588. At Bruce Hershenson's Vintage Hollywood Posters V online auction December 14: "Red Rider" ('34) title lobby card—\$1,670; "Flash Gordon Conquers the Universe" ('40) 1-sheet—\$983; "Flash Gordon's Trip to Mars" ('38) title lobby card—\$1,625; "Fighting Marine" ('26) 1-sheet—\$3,550. Related to this—a Captain America tunic from the Dick Purcell 1944 Republic serial was up for auction December 17 during the Profiles in History Hollywood Memorabilia Auction. With only four bids, it did not meet reserve even though bidding reached \$7,500 and therefore went unsold.



**Cheat Endings!**

The end of Ch. 11 of "Jr. G-Men of the Air" shows what you're led to believe is Billy Halop's Army truck being blown up. But in Ch. 12, no such footage of the truck blowing up exists.



Judy Canova and Tom Tyler (as Captain Marvel) clown around during a 1941 Republic publicity shoot.

**CAPTAIN MARVEL MOVIE**

It won't be in serial form, but New Line Cinema is teaming with DC Comics to create a big budget feature film based on Captain Marvel, one of the gems of the DC line which was made into serial form in 1941 starring Tom Tyler and Frank Coghlan Jr. At that time the property belonged to Fawcett Comics. Two articles re this development including a look back at the original serial as directed by William Witney ran in COMICS BUYER'S GUIDE #1518 (12/20) and #1519 (12/27).

**SERIAL BOO BOOS**

In Ch. 12 of "Vanishing Shadow" as the robot knocks Walter Miller to the floor, Miller does not have on a hat, but as he falls it is on his head.

## EPISODES

by Tom and Jim

Goldrup

Actor-Stuntman Sandy Sanders appeared in four serials, "Daredevil of the West", "Don Daredevil Rides

Again", "Son of Geronimo", and as hero Walter Reed's sidekick in "Flying Disc Man From Mars" (left).

Sandy recently shared with us what his first day on a movie set in Hollywood was like. "When I came to California, I wanted to work in the motion picture business. Getting the first job was the toughest part. The Hudkins brothers furnished horses to the studios, and I made friends with the Hudkins. They recognized my ability to handle horses, which led to my first job in front of the camera. I was told to go to Western Costume, and the director would be there to choose the actors and wardrobe he would use in the picture. The director was not friendly, and he was very confused. He picked ten men to be dressed as Mexican soldiers and ten men to be dressed as farmers. I was to be a farmer, and all of the soldiers and farmers were to be mounted on horses. In the first shot, the director said all soldiers with swords drawn were to arrest the farmers. The director said while the soldiers and farmers were fighting, he would fire a blank shot as a signal. When the shot was heard, some of the fighters were to fall, as if being shot. The soldier I had been fighting with quietly said to me, 'When you hear the shot, hit the dirt.' When I heard the signal shot, I hit the dirt as though I had been shot. I heard the director making loud, unpleasant



## WORTH ANOTHER LOOK

by Ken Weiss

The years 1920-'23 were serial standouts for Universal, locked in a dead-heat battle for serial supremacy with Pathe. Each studio was producing about five serials a year. A sample of Universal's output during those years follows, as found in issues of UNIVERSAL WEEKLY. In



1920 Eddie Polo (left) was Universal's King of Serials. He'd been a circus acrobat who got into films in 1913 as a stuntman and whose natural

athletic ability made him a star of adventure films featuring Doug Fairbanks-type gymnastics. In 1915 he became the first man to parachute from the Eiffel Tower, which was the same year he appeared in his first serial, "Broken Coin". Universal billed him as the 'Hercules of the Screen.' Earlier in 1920 he'd appeared in the "Vanishing Dagger" chapterplay. Now he was being promoted in "King of the Circus", 18 episodes: "See Eddie suspended by his fingers, high above the streets." "What's that? The villains are pushing Eddie to certain death." Cast: Eddie; Eddie Polo; Gray; Harry Maison; Mary; Kittoria Beveridge; Helen; Corinne Porter; Winters; Charles Fortune. In 1921 Eddie appeared in "Do or Die", "18 desperate adventures with pirates, black witches, mystery, Cuba, fights, hidden treasure, submarines, Morro Castle, thrills, mystery women, moats, high dives, dungeons and wild rides." Directed by J. P. McGowan, who gave himself two acting parts. The principal

players: Jack Merton; Eddie Polo; Dolores Nunez, a Cuban girl; Inez McDonnell; Satan, a bandit chieftain; J. P. McGowan; Mendez, Satan's lieutenant; Jay Marchant; Rafael, a bandit; Jean Perkins; Capt. Alvarez, of the Cuban navy; J. P. McGowan; the Mystery Woman; Magda Lane. In 1922 Polo appeared in "The Secret Four". In 1920 Universal was "Introducing Eileen Sedgwick, the new queen of the serials. Now starring in 'The Great Radium Mystery' and coming soon in 'Diamond Queen', the wildest and most fascinating serial ever filmed," the latter directed by Edward Kull. (Kull later became a cinematographer, shooting "King of the Wild" '31, "Mystery Trooper" '31, "Young Eagles" '34 and "New Adventures of Tarzan" '35.) The next year Sedgwick was in "Terror Trail", "a secret service adventure serial," also directed by Kull. The Cast: Elaine Emerson; Eileen Sedgwick; Bertram Russell; Theodore Brown; Bruce Burns; George Larkin; Hunch Henderson; Al Smith; Hymie Holmes; Barney Furey; Vera Vernon; Eileen Sedgwick. Another of Universal's popular serial heroes was cowboy Art Acord, who starred in "The Moon Riders" in 1920, directed by Edward Kull, and "White Horseman" in '21. Ads for the latter, which was directed by Al Russell, show Acord and two of the characters, The Mummy Man ("the strangest and most mysterious character known to filmdom") who is pictured as an ancient mummy, and The Spider Man, a hooded character with a spider emblazoned on the hood. Intriguingly, FILM DAILY YEAR BOOK for '29 (and all subsequent editions) says "White Horseman" starred Eddie Polo and was directed by J. P. McGowan. The filmography I have for Polo, from WHO WAS WHO ON SCREEN, lists "White Horseman". But so does the

noises. All the horses were running loose, and all the wranglers were trying to catch them. The crowd started gathering around the director to see what would happen next. The director kept saying the film that had just been shot could not be used. The actors that did the falls from the horses announced that no one discussed the fall from the horses with them, and they wanted stunt men's pay for the falls. The assistant director kept repeating the picture was over budget and he would contact the person that was paying the bills to see if he or they could straighten out the situation. He soon reported the present investors could not furnish any more money, but thought he would be able to get someone else to take over; that there were people who had plenty of money who would invest. He thought sure he could make it work, but do not call him—he would call us." That's the way it happened on Sandy Sanders' first day in Hollywood as a working actor.

## CLASSIFIED ADS

(10¢ a word, Address on cover)

All new! Vol. III of FEATURE PLAYERS: STORIES BEHIND THE FACES by Tom and Jim Goldrup is now available. Details the lives, experiences and opinions of one director, Earl Bellamy, and 39 performers including Faith Domergue, Robert Knapp, Wright King, William Bryant, Jeff Corey, Marion Shilling, Jeremy Slate, George Wallace, Wally Cassell, Paul Picerni, Steve Mitchell, Andrew Duggan, Jason Evers, Jan Merlin, Michael Ansara, Warren Douglas, Beth Marlon, John Hart, Tommy Farrell, Richard Emory, Robert Rockwell, Gregory Walcott, John Agar, Ed Kemmer and others. Ideal addition to the library of every film buff or historian. All stories based on personal interviews with the performers. Photos and film credit lists for each. \$29.95 ppd. in U.S. Overseas, write for price. Tom and Jim Goldrup, PO Box 425, Ben Lomond, CA 95005. Or send SASE for list of performers. Vol. II still available, \$25 ppd.

filmography for Acord. None of the promotional and graphic material released at the time by Universal mentions Eddie Polo or J.P. McGowan. I suspect an historical error by MPDYB way back when that's been perpetuated in record books ever since. The next year ('22) Acord appeared in "Winners of the West" and "In the Days of Buffalo Bill", both directed by Edward Laemmle. Then there was "Elmo Lincoln in his latest and speediest serial 'The Flaming Disc' ('20), an 18-episode sensation with a choke and clutch thrill in every one of its



action-full scenes." Directed by Robert Hill. Lincoln, as you well know, was still appearing in movies in the '50s. Marie Walcamp was being promoted as "the woman who knows no fear" in "The Dragon's Net" serial ('20), directed by Henry MacRae. There were a series of ads in 1921 that announced an "All star cast" in "Lion Man", a serial directed by Al Russell. Ads show a man with a lion's face, but the serial was apparently never released. Other promotions (for serials that were released) include "Adventures of Robinson Crusoe" ('22), directed by Robert Hill (with Harry Myers as Crusoe, Noble Johnson as Friday and featuring Gertrude Olmsted, Percy Pembroke, Gertrude Claire and Josef Swickard—who looked old even then), "With Stanley in Africa"

('22), with George Walsh and Louise Lorraine, "Perils of the Yukon" ('22), with William Farnum, directed by Perry Vekroff and Jay Marchant, "Radio King" (Cast: The Radio King: Roy Stewart; the Girl in the Case: Louise Lorraine; Marnee, the wizard of the air: Sidney Bracey; Jimmy, the Boy Detective: Ernest Butterworth Jr. Directed by Robert Hill), and "Around the World in 18 Days" ('22) with William Farnum, directed by Reeves Eason. I wonder how many of these serials still survive in some vault? During this trip to the Lincoln Center Library I discovered the existence of Columbia Pictures' house organ, similar, I hope, to UNIVERSAL WEEKLY. It's called the COLUMBIA MIRROR and may shed much-needed additional light on some Columbia serials. Unfortunately, they are not on microfilm and the hard copies are in another location. I have to make an advance appointment to get in to see them, which I will do before my next column.

## THE OLD ONES AND THE NEW ONES

by Jim Stringham



As more and more good stuff comes out on DVD, it comes out in more and more new formats. Even with stand-alone players and recorders, half the ads are taken up with listings of the types the unit can handle. Grapevine started offering movies on video CD then switched to DVD-R. Sinister Cinema uses DVD-R and offers several serials. Quality varies. If their "Fighting Marines" isn't as sharp as the VCI print, you do at least see Adrian Morris pick up that crowbar. (SR Ch. 34, pg. 19) I liked their "King of the Wild", "Lost City", "Miracle Rider", "New Adventures of

Tarzan" "Return of Chandu" and "Whispering Shadow" (and cleared a lot of shelf space when replacing VHS sets). Features from the two companies include many silents, Bob Steele and Ken Maynard westerns, lots of Bs, even an improved print of "The Thirteenth Guest". Then there are the recorders. The ads make them sound great. Put your movies onto small discs which will never deteriorate. One even features a digital comb filter which they claim will actually improve on the quality of your source. Could be. Now we're talking DVD-Ram (can be reused) as well as DVD-R (one recording only). To confuse us even more, some companies seem to use their own names for the same formats. Anyway, the ads are filled with visual and audio abbreviations like SVCD, CD-RW, MP3, HDCDR-RW, WMA and DVD+RW. Some even take the memory card from a digital camera. Then there's the cost. Most run from \$600 to a thousand bucks. Local discount electronics dealers are charging full book price, although there's an occasional rebate offer or free blank discs from the manufacturer. My repairman says these are high tech, high maintenance units. The good news is, Sony is expected to release a recorder early this year which is said to play almost every format in use today. Now that might be worth checking out in 2003. The idea is great. When the cost drops, and the recorders become more reliable, they could become as basic as today's VCR. That is, of course, if more new formats don't make them obsolete. Until then, my Pioneer DV-C503 player handles the Grapevine and Sinister Cinema products most satisfactorily.



## COLUMBIA CLIFFHANGER



Actor	Character
Richard Crane	Captain Harding
Marshall Reed	Jack Pencroft
Hugh Prosser	Gideon Spillett
Ralph Hodges	Bert Brown
Bernie Hamilton	Neb
Gene Roth	Capt. Shard
Karen Randle	Rulu
Leonard Penn	Capt. Nemo
Terry Frost	Ayrton
Rusty Westcott	Moley
Frank Ellis	Pirate
Tom Tyler	Cavalry Messenger
??	(Ch. 1)
??	Cavalry Messenger
??	(Ch. 1)
??	Conway (Ch. 1)
??	Balloon Rebel #1
??	(Ch. 1)
??	Balloon Rebel #2
??	(Ch. 1)
Guy Teague	Rebel Lieut. (Ch. 1)
Peter Michael	Rebel Major (Ch. 1)
William Fawcett	Jackson (Ch. 1)
Zon Murray	Thug #1 (Ch. 1)
Roy Butler	Thug #2 (Ch. 1)
??	Thug #3 (Ch. 1)
Stanley Blystone	Rebel officer #1
??	(Ch. 1)
??	Rebel officer #2
??	(Ch. 1)
Jerry Groves	Volcano People
Tommy Lee	Chief
??	Volcano Man w/ oriental ap-pearance
??	Mercurian Man #1
??	Mercurian Man #2
??	Mercurian Man #3
??	(Ch. 14, 15)
??	Mercurian Man #4
??	(Ch. 14, 15)
??	Pirate #1 (Ch. 6)
??	Pirate #2 (Ch. 6)

- ?? Pirate #1 (Ch. 8, 9)  
 ?? Pirate #2 (Ch. 8, 9)  
 ?? (Swanson)  
 ?? Rebellious Pirate  
 (Ch. 11)  
 ?? Longboat Pirate  
 (Ch. 11)  
 ?? Other pirates and  
 ?? Volcano people

(Cast compiled by **Boyd Magers**  
 and **Hal Polk.**)

Hal Polk adds, "Teague was in features and serials in the '50s; Michael was in 'Hop Harrigan' and features; Butler was a fixture in westerns playing a sheriff, townsman or homesteader; Groves was one of Katzman's 'native' stock company such as a Chief in Johnny Weissmuller's 'Jungle Manhunt', and the Chinese Tommy Lee was an extra in hundreds of films from the '30s to '50s. Lee appears in action scenes but I don't believe he was a stuntman. He was an Indian (along with Jay Silverheels) in 'Zorro's Fighting Legion', one of Jay Novello's Japanese agents in 'Adventures of Smilin' Jack' and both a Leopard Man and background villager in 'Tarzan and the Leopard Woman'. Tom Tyler rides in and out quickly but that sure is his voice! You never know who is going to 'pop in' in these Columbias. And I wonder if some of these actors forgot a name used in the script and would ad-lib. Stanley Blystone's one line here is, 'We'll have to see what Col. Blystone will have to say.'"

### Cheat Endings!

At the end of Ch. 10 of "Lost Jungle", Clyde Beatty aims at and shoots (with no interruption) his pal Syd Saylor, who is at a distance going over the stockade wall. Clyde believes him to be a mutineer. However, in Ch. 11, (Capt.) Edward Le Saint grabs Clyde before he fires, causing the shot to go astray.

## ASK THE SERIAL

### CELEBS

You submit the questions to the stars and we'll get the answers.

Q: John Hart, I have enjoyed seeing you in serials and movies. Do you have a list so I could check and be sure I saw them? Did you have heart surgery? Do you think you might make any appearances on the east coast?

—Alex MacKnight, Framington, MA  
 John Hart—You took over for Clayton Moore on "The Lone Ranger" TVer. How did Moore's LR hiatus come about?

—John McClintock, Placentia, CA

John Hart: I have a theory about that, and I think I'm right.



Clayton was the star of a top, high-rated show, "The Lone Ranger". Jack Chertok was the producer, and he was the cheapest son of a bitch I ever worked for in Hollywood. So I think they were probably paying Clayton Screen Actors Guild minimum, or barely a little bit more. Once he did 100-and-some shows for 'em, I'm sure he wanted to get paid [more]—so they decided, "We'll get somebody else." See, the credits were at the end of each episode—it wasn't like his name was at the beginning. They didn't do that; they would go right into the story, then at the very end they ran the credits real fast. Unless you were looking, you wouldn't know who had played the Lone Ranger. [I was picked as his replacement] because I had been on there and they had seen me. Then they ran those Red Ryder (Jim Bannon movies) where I had heavy-

duty parts and did a lot of horsebacking. I was a good-lookin' young, husky guy who could do all this stuff, and also do lines. I was a good, competent actor. But, you know, they see you one way, and that's it. Riding horses, shootin' and fightin'. I don't know how many guys they looked at to do the Lone Ranger, but they picked me. When I first started out, I got a lot of bad advice about playing the part. I tried the bad advice for one or two shows, then I said, "The hell with that, I'll do it my own way." They wanted me to be like a stiff Army major, and it was all wrong. So I just forgot that and slipped into the part, and everybody loved it. I made 52 episodes. (Thank to Tom Weaver.)

John, 85, did have open heart surgery a few years back but is fine now and just completed an appearance at a memorabilia show in San Antonio, TX. He tells SR he's available for an east coast show if invited. As to all his serial roles, large and small, all for producer Sam Katzman at Columbia, there are 11:

- 1) Jack Armstrong ('47)
- 2) Brick Bradford ('47)
- 3) Tex Granger ('48)
- 4) Batman and Robin ('49)
- 5) Atom Man Vs. Superman ('50)
- 6) Pirates of the High Seas ('50)
- 7) King of the Congo ('52)
- 8) Great Adv. of Capt. Kidd ('53)
- 9) Gunfighters of the Northwest ('53)
- 10) Adventures of Capt. Africa ('55)
- 11) Perils of the Wilderness ('56)

Submit your questions to these serial stars for the next and future issues of SR.

John Hart	Marion Shilling
Louise Currie	Robert Clarke
House Peters Jr.	Tommy Farrell
Adrian Booth	Carole Mathews
Lois Hall	Pamela Blake
Summy McKim	Dick Jones
Helen Talbot	Myron Healey
Mary Ellen Kay	Sam Edwards
Jane Randolph	Jane Adams

Peggy Stewart  
 Frankie Thomas  
 Vivian Austin Coe  
 Anne Gwynne  
 Earl Bellamy (asst.  
 dir. on "Desert Hawk")  
 Danny Morton  
 Ann Rutherford  
 Steve Mitchell  
 Ray Boyle (aka  
 Dirk London)

All these stars will readily answer your questions. Send your questions to SERIAL REPORT.



## SERIAL CLIPPINGS

Serial articles continue in BIG REEL, 11/02 issue has Hank Davis scrutinizing "Canadian Mounties Vs. Atomic Invaders". However, Davis best seriously brush up on his Mountie-gear research. He states, "One hilarious note to watch for: the Mounties, looking proper in their starched uniforms, wear their guns tied to the end of a cord, pinned to their uniform. Maybe if you look closely, you can also spot their mittens tied to a string pinned to the other side of the uniform." So much for Davis' knowledge of RCMP! Davis refers to director William Witney's book on serials for his 9/02 article, calls "Batman" ('43) "...wartime propaganda" that "only flickers to life occasionally", reflects on "Undersea Kingdom" in the 12/02 ish, then reports on "Captain Marvel" in COMICS BUYER'S GUIDE (11/15), a sister publication of BIG REEL. BIG REEL (12/02) also looks at VCI's new release of "Jungle Jim".

Lightning Warrior/Rin Tin Tin Mario DeMarco article in WESTERN STAR ROUNDUP (11/15). Wayne Lackey, 3350 Tulane Rd. West, Horn Lake, MS 38637. Noel Neill, 81, reflects on "Superman"—serials and TV—in the KNOXVILLE NEWS SENTINEL (10/10/02). The TV series celebrated 50 years in '02. (Thank to Bobby Copeland.) Remembrance of



"Buck Rogers" and "Flash Gordon" serials in **COMIC BOOK MARKETPLACE** #93 (8/02). Lots more on the Alex Raymond FG strip. Photos and brief history of superhero serials in **FILM REVIEW** (Super Powered Special) #40, mostly about the recent "Spiderman" movie. "Batman", "Superman", "Flash Gordon" photos. Beautiful, talented Cecelia Parker ("Lost Jungle", "Jungle Mystery", "Lost Special") remembered by Mario DeMarco in **GOOD OLD DAYS** (12/02). Sense of Wonder in Serials" 8 page article (14 photos) in **JOURNAL OF FRANKENSTEIN** #6. \$6 plus postage. Dennis Druktenis Pub., 348 Jocelyn Pl., Highwood, IL 60040. Email: [scaremail@aol.com](mailto:scaremail@aol.com). No mention of George Brent's lead in Mascot's "Lightning Warrior" ('31) in a profile on his career in **CLASSIC IMAGES** #330. The serial "Masked Marvel" is compared to the Centaur comics hero of 1940 and found not to be the same...in **COMICS BUYER'S GUIDE** #1520 (1/03).

**MEETING SERIAL STARS**  
**DICK JONES** ("Blake of Scotland Yard"), **KATHRYN ADAMS** ("Sky Raiders"), **WILLIAM SCHALLERT** ("Commando Cody"), **FRANKIE THOMAS** ("Tim Tyler's Luck") are set for Williamsburg, VA, Film Festival March 6-8. (757) 482-2490 <[www.williamsburgfilmfestival.com](http://www.williamsburgfilmfestival.com)>  
**NOEL NEILL** was a surprise last minute addition to the guest list at the Asheville, NC, Film Festival last November. Hollywood Reunion 2002, presented annually by Michael Fitzgerald and Gary Bell, at the Sportsmen's Lodge in N. Hollywood, CA, played host to over 300 people,

including many serial stars such as **FRANKIE TYLER's LUCK** **THOMAS, VIVIAN** ("Red Ryder") **AUSTIN COE, NOEL** ("Superman") **NEILL, DICK** ("Great Adv. of Wild Bill Hickok") **JONES, ANN** ("Fighting Marines") **RUTHERFORD, SAMMY** ("Painted Stallion") **MCKIM, STEVE** ("Jungle Drums of Africa") **MITCHELL and MARJORIE** ("Adv. of Sir Galahad") **STAPP.**



(Photos of Ann Rutherford, Frankie Thomas, Sammy McKim by Michael Fitzgerald.)

**REMEMBERING A SERIAL GATHERING**  
 by Merrill McCord

The American Museum of the Moving Image, which is beginning its 15<sup>th</sup> year of operation showing an array of movies, exhibiting



Tom Steele, Kay Aldridge, William Witney. (Photo by Merrill McCord.)

motion picture artifacts, and conducting educational programs, is well remembered by serial and Republic fans for one of its earliest programs. Only seven months after it opened in September '88 at the old Astoria Studios in the New York City borough of Queens, the museum, in the spring of '89, presented one of the most significant and impressive tributes to the movie serial. The event ran for three weeks and included screenings and panel discussions. Among the screenings were nine complete American sound serials, six feature versions of serials, and odd chapters from 12 others. Participants in two evening panel discussions were director William Witney; players Kay Aldridge, Kirk Alyn and Henry Brandon along with stuntman Tom Steele, all of whom have since left us. Sell-out crowds of more than 400 attended each of the panel programs. For Kay Aldridge, it was the first time she had seen her former Republic colleagues in more than 40 years. She, Witney and Steele, all of whom worked together in "Perils of Nyoka" ('42), celebrated their reunion in Manhattan preceding the museum program with a dinner together and a lot of reminiscing.

**ON THE SERIAL BOOKSHELF**

(Review by Michael Fitzgerald.) Victoria Horne (Mrs. Jack Oakie) has done it again—another terrific book on her beloved, late husband, the versatile Jack Oakie. **LIFE WITH JACK OAKIE** is basically a book of anecdotes from the life of the revered come-



Victoria Horne Oakie

dian, and his character-actress wife. These are personal, not film-related (for the most part). This book is a must for fans of Jack Oakie, who starred in "Call of the Wild" ('35), "The Great Dictator" ('40—nominated for Best Actor), "Northwest Stampede" ('48) and many others. His famous wife was seen in scores of pictures as well, including two serials, "Scarlet Horseman" ('46) and "Secret Agent X-9" ('46). Only \$25.95 from Five Star Press, 295 Kennedy Memorial Dr., Waterville, ME 04901. (800) 223-1244.

**CHAPTER 13**

**BRUCE EDWARDS**, 90, best known for his lead in Republic's "Black Widow" serial, died Sept. 20 in Thousand Oaks, CA.



Edward Lester Smith was born in L.A. Oct. 6, 1911, and drifted into film at RKO and Fox in '41 as Bruce Edwards, usually cast as a second lead or "the other guy". SR's Michael Fitzgerald had begun an interview with Edwards several months ago but Edwards became ill and it was unfinished. Bruce told Michael, "My father opened the first car dealership in L.A. In the early part of WWI, he enlisted as a lieutenant, and was made captain, sent to France and was killed in 1918. Several books were written about his exploits during the time of his service." Bruce was raised by his mother, "...who never remarried. After college, I traveled to Asia and was then married to Virginia Andrews. I later bought a car dealership and while talking to an agent about cars, the agent asked me if I would be interested in the movie business. So, Ed Smith became Bruce Edwards. Investments made it possible to act

and pay the rent after selling the car dealership. Virginia and I opened a boy's summer camp on Catalina, where most of the boys were from parents in the entertainment business." Following his film career Bruce became a photographer contributing covers and articles to TIME'S HOME MAGAZINE. He and his first wife also wrote columns for the DAILY PILOT/NEWS-PRESS and the Balboa Bay Club's BAY WINDOW. He was also owner/skipper of Catalina Marinos Camp and a longtime resident of Newport Beach. Other serials were "Bruce Gentry" and "Federal Agents Vs. Underworld Inc."



B-movie blonde bombshell ADELE JERGENS, four days shy of 85, died November 22 of respiratory failure at her home in Camarillo, CA. Apparently, Jergens had been very depressed since the death of her son last year due to a brain tumor. The Brooklyn born Jergens gained entry into films via modeling and chorus girl venues. Columbia signed Adele when she was considered Broadway's #1 showgirl, understudying Gypsy Rose Lee in "Star and Garter". Her first billed role was as the heroine in Columbia's "Black Arrow" serial ('44). Shortly after marrying actor Glenn Langan, she left the business in '56. He died in '91.



## SERIAL MAILBAG

In reading Ken Weiss' extensive synopsis of the Buster Crabbe serial ("Tarzan the Fearless") in his two volume edition of TO BE CONTINUED, I jumped to the conclusion Ken actually had viewed the 12 chapter serial! The sad

truth is Ken has a tape of the same feature length abridgement we all have. I suppose collectors of serials long ago became convinced we are lucky to have the feature and it's useless to do anything about it...maybe a print of the serial will someday turn up. My point is, the 12 chapter serial, containing a lot of stuff we've never seen, was apparently owned outright by Sol Lesser who passed away about 1980. Some knowledgeable computer buff could maybe take the challenge of tracking down Sol's heirs, then determine if he left a physical inventory of film, and who, if anyone, might have purchased the rights to exhibit this material. This strikes me as an interesting project for someone who has some savvy in this type of search. Even if the result is that we learn prints were scrapped by Sol years ago. Also I have a question about "Jungle Girl", Frances Gifford surely did not do all that heavy duty vine swinging or high dives. Who was the extremely athletic, look-alike double who did all those stunts? I rate "JG" as one of the finest serials ever made.

—Irv Jacobs, San Diego, CA  
*The daring lady is Helen Thurston, a regular at Republic who will also thrill you in "Mysterious Dr. Satan", "Perils of Nyoka", "Captain America" and "Radar Patrol Vs. Spy King".*

In respect of Jim Stringham, I do not agree with his assessment of "Shadow of Chinatown" (SR Ch. 38, pg. 7). First and foremost, I hope the DVD source is good. I have the VHS from Sinister and, yes, it could be better but it is okay. The serial has a good cast and there is a charm to it. Maybe that's just my not too critical eyes. One major item missing from the review is the Sonya character's (Luana Walters) gradual conversion from dragon lady to ally, scolding Lugosi for his evil ways, and along

the way her crush on Herman Brix. I think Walters does a fine job here and is easy on the eyes. Not a slick production but worth seeing for serial fans. We should support serials by purchase so companies will continue to bring us product and hopefully search out better prints. I personally am entrenched in VHS, not owning a DVD yet. The big question is, do us long time VHS serial fans duplicate our collection on two formats? I think not, but I will seek out better quality prints of key favorites if available on DVD, so good DVD reviews are necessary. I must agree with Bruce Dettman regarding "Spy Smasher", it is one of the best ever made, a joy to watch. As a general overview, fans should try to watch some of the Mascot serials. Some are better than others but overall the product is just as good or better than some of the Universal snoozers. With the help of good casts they come across as fun. Back to "Chinatown", Boyd. How about a history on Joan Barclay? She has to be Queen of the Bs. She shows up everywhere, it seems. Also how about Luana Walters? She's in several serials and westerns including the just released VCI "Drums of Fu Manchu". I cannot remember much written about either actress.

—Herb Deeks, Anaheim, CA  
*I interviewed Joan about two years ago at her home in the Palm Springs area. Her health is only fair, she suffers from chronic fatigue syndrome. The interview is in LADIES OF THE WESTERN, our second book (WESTERNS WOMEN was the first) from McFarland. My friend Merrill McCord covered Luana*

Walters' career quite well in FILMS OF THE GOLDEN AGE #18 (Fall '99). \$6 to 301 E. 3<sup>rd</sup> St., Muscatine, IA 52761.

I want to commend you for the fine job you've done with SERIAL REPORT. I found the item about the cheat ending of Ch. 10 of "Mysterious Dr. Satan" very interesting as it happens to be one of my favorite serials. It has another cheat ending. Near the end of Ch. 14, the Copperhead is hiding in a coffin-like wooden box on a truck which is being delivered to Dr. Satan. The last time we see the Copperhead is as men leave a building and walk over to the truck to pick up the box. They carry it inside where it's sent into a flaming oven with the Copperhead, presumably, still inside. In Ch. 15, however, he gets out of the box long before the men approach the truck and even has time to load the box with several heavy bags.

—Bernard Dowgiello, Alexandria, VA  
*This indeed is a cheat of another kind. However, the cheats we refer to are instances where they actually showed us one thing but changed the actual facts in the next chapter, as in Ch. 10-11 of "Mysterious Dr. Satan" where no cable is in evidence in Ch. 10, but the facts are changed in Ch. 11 with the cable. The instance you refer to simply "leaves out" facts then reveals them to us the next week. That was commonplace, as when the hero leaps from the car before it goes over the cliff. However, the "Dr. Satan" ending you refer to is stretching credulity to its limit!*

SERIAL REPORT is published quarterly. Copyright 2003 by VideoWest, Inc., 1312 Stagecoach Rd. SE, Albuquerque, NM 87123. (505) 292-0049 e-mail: vidwest@abq.com All rights reserved. Subscription rates per year in U.S.: \$16.25 (no envelope) \$18 (in envelope). All foreign: \$21 (no envelope) \$24 (in envelope) U.S. funds only. Editor/Publisher: Boyd Magers; Associate Editor: Donna Magers. Columnists: Jim Stringham, Tom and Jim Goldrup, Jim Shoemaker, Bruce Dettman, Tinsley Yarbrough, Ken Weiss, Michael Fitzgerald. Staunch contributors: Hal Polk, Ed Billings, Tom Weaver.



Boyd Magers  
1312 Stagecoach Rd. SE  
Albuquerque, NM 87123



Red X Indicates Renewal Due

FIRST CLASS MAIL

**This file including all text and images are from scans of a private personal collection and have been scanned for archival and research purposes. This file may be freely distributed, but not sold on ebay or on any commercial sites, catalogs, booths or kiosks, either as reprints or by electronic methods. This file may be downloaded without charge from the Radio Researchers Group website at <http://www.otrr.org/>**

**Please help in the preservation of old time radio by supporting legitimate organizations who strive to preserve and restore the programs and related information.**