



Chapter 51 Oct.-Dec. 2004

*In This Chapter:*

*Lionel Atwill; Knox Manning  
SerialFest '04; George Wallace  
"G-Men Vs. The Black Dragon"  
"Secret Service In Darkest  
Africa"; Frankie Darro  
"Secret Code"; Joan Barclay  
Vivian Coe; Sam Edwards  
and much more...*

## SKY CAPTAIN and the WORLD of TOMORROW

As a stunning visual experience, there's never been anything like Paramount's "Sky Captain and the World of Tomorrow". Pure escapist fantasy entertainment with touches of Saturday serials, Superman cartoons, "King Kong", "Star Wars", "Buck Rogers", pulp sci-fi, James Bond, "Lost Horizon" and more. Beautifully and seamlessly structured using CGI effects to fill in all the gaps reality can't, "Sky Captain" ultimately fails to connect on a personal level as the characters rarely say anything that isn't entirely obvious or predictable. Art Deco look of the story recreates, almost flawlessly, New York in 1939 as Sky Captain (Jude Law) and plucky newspaper reporter Polly Perkins (Gwyneth Paltrow), his former girlfriend, track down a mad scientist (a computerized, disembodied Sir Laurence Olivier with vocal lines delivered by Anthony Hopkins) who is using sky-scraper size robots, bat-like flying wings, undersea guardians and more to capture six eminent German scien-



tists as well as Sky Captain's geek-scientist buddy (Giovanni Ribisi). The high adventure is off to a walloping start as several Iron Giant robots wreak havoc on Gotham midtown. Captured by a hazy film-noir look, we're whisked into one serial-like adventure after another. Stylistically, even though you're "aware" the entire film, except for the live actors, is pretty much all computer generated, it never feels

unreal in the film. Many of the shots combining idealized backgrounds with live actors are breathtaking. All in all, quite an accomplishment.

### A NEW FLASH GORDON

"Van Helsing" writer-director Stephen Sommers and his producing partner Bob Ducsay have landed the rights to Flash Gordon, and will adapt a feature film based on the comic book and serial superhero for Universal. Sommers, creator of such hits as "The Mummy" and "The Mummy Returns", is producing the Flash project with an eye toward scripting; Sommers has yet to helm

a project he hasn't scripted. Top Cow Comics will produce a new series of comicbooks to coincide with the film.

## KNOX MANNING

"The man at the wheel of that truck is a killer! And he's out to get the passenger in the taxi. Will he succeed? Don't fail to see 'A Nipponese Trap,' Chapter 11 of 'Batman' at this theater next week."

"Who is this sinister man who calls himself the Baron? Does this mean there is to be a general Indian uprising? Don't miss 'Captured by Redskins,' the second thrilling chapter of 'Roar of the Iron Horse' at this theater next week."

These were the enticing words spoken at the conclusion of two different Columbia serials urging you to return for another chapter next week, clearly and definitively intoned by Knox Manning, who also jump-started the forewords to each chapter. Manning was born January 17, 1904, in Massachusetts and died August 26, 1980, in Woodland Hills, CA. The former radio news announcer did his first film narration in 1939. SR is aware of at least 19 serials enhanced by his stentorian voice—"Terry and the Pirates", "Green Archer", "White Eagle", "Iron Claw", "Perils of the Royal Mounted", "Secret Code", "Valley of Vanishing Men", "Batman", "Son of the Guardsman", "Jack Armstrong", "Vigilante", "Sea Hound", "Tex Granger", "Cody of the Pony Express", "Pirates of the High Seas", "Atom Man Vs. Superman", "Roar of the Iron Horse", "Captain Video", "Son of Geronimo". In addition to his serial work, Manning was the



radio announcer for the Sherlock Holmes radio show. He also provided narration for dozens of movies and film shorts, even appearing on screen in such pictures as "Tanks a Million", "Mr. Hex" and "Invasion USA".

## BEAUTY, ACTION IN NEW MIRZA SERIAL

"Secret Service Sanders," With Thrills in First Chapter, Opens Friday.

"Secret Service Sanders," the new Rayart serial-play, which opens at the Mirza Friday is a film of beauty, and also jammed with action. It was produced by Califopictures and directed by the well-known serial director, Duke Worne, and a good job he made of it, too!

Two popular young stars are co-featured—Richard Holt and Ann Little. Both are widely known in these parts for their attractive personalities and daring "stunt" work as well as for their histrionic ability, and it is not too much to say that they have never been seen to better advantage than in this newest Rayart release.

The action of "Secret Service Sanders" is laid on both land and sea and even in the first episode there are some great shots showing Holt first on an ocean liner and then on the wing of a hydroplane.

(Reprinted from a 12/5/26 newspaper.)

## D'ja know:

Stuntman/actor Eddie Parker, who was in over 45 serials, died following a heart attack suffered during the making of a Jack Benny TV episode 1/20/60. He was 59. Serials include: "Bruce Gentry", "Chick Carter, Detective", 3 Dick Tracy serials, "Jack Armstrong", "King of the Forest Rangers", "Monster and the Ape", "Radar Patrol Vs. Spy King", "Secret Code", "Son of Zorro" and "The Vigilante". Parker doubled virtually everyone, including Dick Foran in "Winners of the West".

## SERIAL SNAPSHOTS

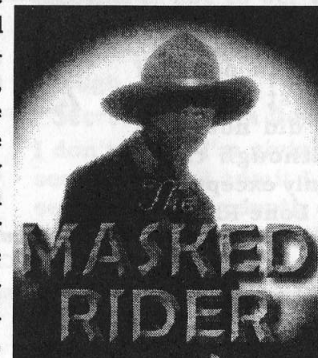


Here's a rare photo of serial star Francis Ford, serial queen Grace Cunard and Universal head Carl Laemmle circa 1916. The 5'4" red-headed Grace was born in Columbus, OH, April 8, 1893. After serving time in various stock companies, she came to Hollywood in 1910, quickly forming an allegiance with Ford in a series of 1, 2 and 3-reelers. Their first serial together was "Lucille Love, Girl of Mystery" (15 Ch., Universal, 1914) which was followed in 1915 by "The Broken Coin" (22 Ch., Universal) again opposite Ford. All in all, Grace appeared in 13 silent serials including "The Purple Mask" (16 Ch., Universal, 1916), "Elmo the Mighty" (18 Ch., Universal, 1919), "Winking Idol" (10 Ch., Universal, 1926), "Return of the Riddle Rider" (10 Ch., Universal, 1927) and "Chinatown Mystery" (10 Ch., Syndicate, 1928). She continued to work when sound came in, including roles in 3 serials—"Rustlers of Red Dog", "Winners of the West" and "Gangbusters"—all at Universal. She died Jan. 19, 1967, of cancer at the Motion Picture Hospital.

## SERIALFEST 2004

SerialFest 2004 was held last May in Newtown, PA. The all serial event has been sponsored three years running by the Serial Squadron membership and "Dr. Grood" of the Serial Squadron <[www.serialsquadron.com/serialfest/](http://www.serialsquadron.com/serialfest/)> SerialFest '04 was held at Bucks County Community College and was highlighted by showing the restored "Adventures of Tarzan" ('21 Great Western) with Elmo Lincoln and Louise Lorraine and several reels

of "The Masked Rider" ('19 Arrow)



with Harry Myers and Ruth Stonehouse. For more details on the recent discovery of "The Masked

Rider", scene stills and DVD ordering information, check <[www.serialsquadron.com/dvds/maskedrider/dvd.htm](http://www.serialsquadron.com/dvds/maskedrider/dvd.htm)> The Serial Squadron website has photos from the festival and much more serial related material.

## Cheat Endings!

At the end of Ch. 1 of Mascot's "Vanishing Legion", on a mountain road, a careening truck with no brakes slams, loudly, into the rear of Harry Carey's car. But—in Ch. 2, the out of control truck swerves and goes off the mountain *before* it hits Carey's car.



## CLIFFHANGER COMMENTARY

by Bruce Dettman

### "G-Men Vs. the Black Dragon"

One of my great disappointments as a kid watching cliffhangers was that Republic never made a sequel to "Mysterious Dr. Satan" featuring my favorite hero, the Copperhead. Instead, much to my parents' distress, I had to settle for creating a backyard version where I rigged my own bargain-basement—but occasionally dangerous—chapter endings ("Bruce, get away from your father's power tools and why are you wearing your rain hood in the summer?"). In point of fact, most serial characters did not have encores although there were certainly exceptions (Zorro, the Lone Ranger, Dick Tracy, Jesse James, Superman being a few of those who immediately come to mind). I suspect, as in the cases of Captain Marvel, the Phantom and Fu Manchu, copyright and legal issues often had something to do with this, but just try and explain this to a 10 year-old kid hot to see his idol up on the screen again. One character that did return to fight again was Rex Bennett who was featured in two Republic outings, "Secret Service in Darkest Africa" and in his debut offering "G-Men Vs. the Black Dragon" (both '43). Bennett, described as being an American Special Investigator, was played in both by Rod Cameron. The only difference between the two performances is that, in the first, Rex sports a suit and in the second a military uniform. Although

occasionally assuming villainous roles in his long career in action and outdoor films—most of them westerns—Cameron, a man of few words, was born to play heroes what with his granite-like jaw-line, handsome features, dark curly hair and impressive height. Moreover, there was something unflinching and resolute about Cameron's tight-lipped heroes. When he said something you could usually take it to the bank. He was not a guy to mess with or take lightly, a quality which served him well in his two



Rod Cameron and Roland Got— "Democracy in Action", Ch. 15 of "G-men Vs. The Black Dragon".

serials. The plot for "G-Men", set in World War II, is fairly predictable and straightforward with Rex, his Chinese secret agent pal Chang (Roland Got) and British agent Vivian Marsh (Constance Worth) trying to disrupt the activities of Japan's Black Dragon Society led by Haruchi (Nino Pipitone) who has been smuggled into America (in a mummy case, no less) to inflict havoc for the Axis cause. Director William Witney, sans his old pal John English, went it alone this time and turned in a rugged, action-packed, nicely paced and often ingenious cliffhanger heavy on patriotic resolve and no-nonsense retribution against America's enemies. Along with the exciting



Rod Cameron and Roland Got battle George J. Lewis in "G-Men Vs. The Black Dragon".

chapter endings and breakneck pacing, there's a good cast as well. I very much enjoyed Constance Worth (in her only serial appearance) as British agent Vivian Marsh. She brought something rarely evidenced in serial heroines, maturity, polish and even a kind of edgy sexuality. She played the role like a grownup, no wide-eyed "Gee whiz stuff" and even handled herself pretty well cuddling a machine gun. Nino Pipitone as Haruchi is properly sinister, just over the top enough with his maniacal villainy and stereotypical Japanese mannerisms for serial fans of that era to really hate. Roland Got as Rex's buddy Chang is acceptable though I would have preferred Keye Luke in the role. Others in the cast include Noel Cravat and George J. Lewis as the henchmen, Donald Kirke, Maxine Doyle (real life wife of director Witney), Ivan Miller and the redoubtable C. Montague Shaw. Although I harbor a slight preference for the

second Rex Bennett serial (I think it's all those nifty sword fights), this is still a remarkably feisty, high-energy effort with lots to recommend it. The cliffhangers are well handled, the stunts ingeniously choreographed, Mort Glickman's music properly stirring for a war serial. My only complaint—a mild one at that—for some reason it was more obvious than normal Tom Steele was standing in for Cameron

in the fight scenes. I wouldn't have minded a third Rex Bennett outing but it was not to be. World War II ended and so did old Rex. Glad to have him on our side when we did though.

### "Secret Service In Darkest Africa"

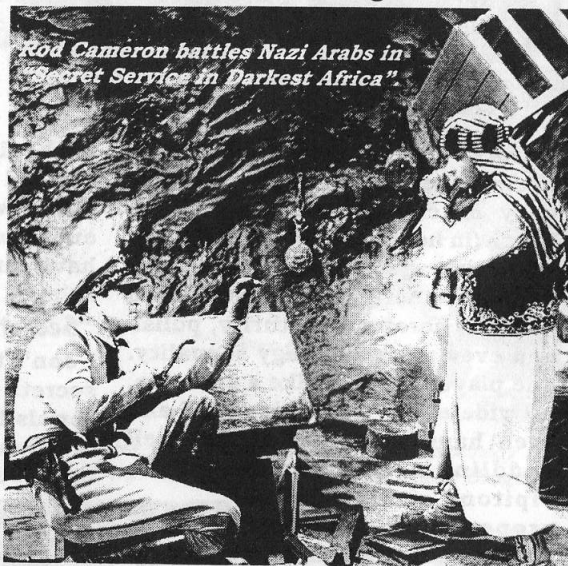
I don't think I'm giving away state secrets when I admit I don't watch serials for their depth of plot and/or characterization or their political correctness, in fact, quite the



Joan Marsh tries to resolve a little misunderstanding between friends Duncan Renaldo and Rod Cameron in "Secret Service in Darkest Africa".

contrary. I watch serials so the kid still lurking around in this 53 year-old body has a therapeutic release from the escalating depressiveness, insane pace and moral dankness of modern life. Personally, I take great satisfaction in the fact that although I love history, literature, classical music and politics, I can still get wrapped up in a Wild Bill Elliot western, an old Superman TV episode, a Daffy Duck cartoon or yes, a Republic cliffhanger. As far as I'm concerned, this keeps me (relatively) sane—and I bet I'm not alone in this. Which brings me to "Secret Service in Darkest Africa". When I was a kid in the '50s, World War II was just around the corner, still fresh on people's minds—that is when they weren't thinking of Wonder Bread, Commies, Lucille Ball and buying affordable tract homes—and it was pretty hard to escape reminders of it, not only in the classroom, but in movies, on TV and in stories told by relatives and friends who survived, or relations of those who didn't. On top of this there were neighborhood garages where, hanging next to hack saws and garden gloves, were canteens from agonizing days on Tarawa and field packs from dusty marches in Sicily. In my own home, my uncle had given my older brother the shell of a hand grenade (great paperweight) and a bayonet he "removed" from a Japanese soldier in New Guinea. World War II was just like the Wild West for me, an arena of obvious good guys (us) and even more obvious bad guys (them). Behind our house, in a wonderful rock quarry, I

did my 10 year-old best with my plastic Mattel helmet, a replica of an M-1 and a gas mask from a Army surplus store to keep alive the memory of Guadalcanal and Wake Island. Movies helped too, and not only the splashy, big budgeted stuff like "Sands of Iwo Jima" or "Guadalcanal Diary" either. Hollywood serials wasted little time in getting into the action as well, with "Spy Smasher" to "Secret Code" and "King of the Texas



Rod Cameron battles Nazi Arabs in "Secret Service in Darkest Africa".

Rangers" chapterplays turning to the war effort for inspiration. "Secret Service In Darkest Africa" starring Rod Cameron as Rex Bennett (the second of two times he would play the character) is my favorite WWII cliffhanger. Cameron was tall and as square-jawed as a Chester Gould drawing, had the acting range of an umbrella stand, but was solid and no-nonsense and you believed his earnestness. He had knocked around Hollywood for years as a stuntman and later graduated to action parts, particularly westerns. Eventually he appeared in several TV cop shows that (hopefully) made him rich. I also

read that later in life he divorced his wife and married her mother which, I think speaks volumes about his real life courage. There's not a great deal of plot to "Secret Service", which, for the record, has to do with Bennett, an American secret agent, trying to curtail Nazi attempts to win over Arab support of their war effort. But boy is there action (!), much of it a good deal uglier and grittier than your usual standard serial fare (villains die in almost every episode) since we were in a real shooting war at the time and a lot of regular cinema rules went out the window. As far as the fist fights, I don't recall ever seeing quite so much furniture broken up in any other cliffhanger (the plywood bill on this one must have been staggering) and director Spencer Gordon Bennet, along with his stunt crew, really devise some lengthy and wonderfully choreographed brawls (often employing first person viewpoints reminiscent of later 3D setups). The action only pauses on occasion for a bit of dialog and then we're right back into the thick of it. The cliffhangers are wonderfully choreographed and initiated (thanks again to the Lydeckers and some great exploding model work). I particularly enjoyed the booby-trapped gravesites in Chapter Four. For some reason, there's an awful lot of horsemanship involved as Rex gallops through the supposed African countryside (which looks about as much like Africa as Harlem does Salt Lake City) in pursuit of the Nazis and their Arab co-conspirators. Rex often ignores his pistol in favor of a sword, not always the smartest move, but it paves the way for some athletic dueling scenes. Backing up Cameron in the cast are Joan Marsh, who's one spunky gal, as fast with a glib line

directed at her captors as a shot from the revolver which she uses to full and lethal advantage. Duncan Renaldo is Rex's staunch and always reliable French comrade and the heavies are an impressive bunch which include Kurt Kreuger—who made a career out of playing blonde Aryans during the period—Frederic Brunn, Sigurd Tor and, in a dual role, Lionel Royce as the kidnapped Sultan (no one ever spent more time shackled to a wall) and his Nazi impersonator. Mort Glickman's score isn't quite as memorable here, no standout theme you come away humming, but you certainly can't fault Bennet for keeping things moving. The thrills pile up as quickly as the bodies.



## SERIAL WEBSITES

<[www.serialexperience.com/index.php](http://www.serialexperience.com/index.php)> is a cliffhanger lover's delight! Todd Gault's Serial Experience features expertly written tributes to the serial of the month, villain of the month, heroine of the month, hero of the month. All past "issues" since 1999 are archived for easy access. Loads of information, hundreds of star photos and hours of enjoyment. Definitely a site worth "bookmarking" in your favorites.

## WORTH ANOTHER LOOK

by Ken Weiss



Frankie Darro and Rin Tin Tin in Mascot's "Wolf Dog".

Diana Serra Cary has, in two books (HOLLYWOOD'S CHILDREN, WHAT EVER HAPPENED TO BABY PEGGY), described the ultimately unhappy life of Frankie Darro. Darro's mother and father were circus-touring aerialists and he was quickly made one of the act, although he had a fear of heights he fought to overcome. By the time he was six he'd become his parents' meal ticket, a burden that, like Baby Peggy, he assumed was the natural order of things. His adulthood was none too pleasant, the result of too much celebrity at an early age. Unlike many child stars, Darro's movie career spanned 50 years, from 1924 to 1971, abetted by frequent TV appearances. He appeared in approximately 120 feature films (starring in one genuine masterpiece, Warner Bros.' "Wild Boys of the Road" in '33) and nine serials. I'm not going to rehash what Cary has written (and there's a Frankie Darro website you can access by typing in his name on a Google search, that gives the salient facts and figures).<http://members.aol.com/darrofan/frankie/> Instead, I'd like to concentrate on the persona that Frankie projected in his first few serials, when he was, I suspect, at his peak. As you watch "Vanishing Legion" ('31) it's easy to

see why Darro had been such a popular child actor. He's irresistible. In Chapter One (and the first two chapters practically belong to him) he's a 9 or 10 year old (actually he was 13, but he always looked younger than he was, and he really looks like a little kid here) who makes a particularly impressive entrance: Some cowboys are going to shoot Rex, a wild horse they know to be a man killer. Frankie appears and tells them not to shoot. They shoo him out of the way, but he says, "I really wouldn't want you to shoot that horse." "Oh yeah?" a cowboy sneers, and raises his rifle. "Oh yeah!" Frankie retorts, firing a stone from a sling shot that hits the cowboy's trigger hand. Frankie tells them he couldn't let them "shoot my horse." As the cowboys jeer, Frankie whistles and calls the horse, who trots over and lets the boy pet him. An amazed cowboy says petting is one thing, but to never try riding the stallion. "That horse is a killer," he warns. Frankie mounts up. "Thanks for the advice mister," he yells back as he canters off. Frankie exudes total naturalness in the scene. And he's as cute as can be, small in stature, with a dollop of hair covering his left eye and a confident smile on his face as he confronts the cowboys. Rex is reputed to have been a mean horse, but that notwithstanding, throughout the serial he lets Frankie hug him, manhandle him and mount up and ride him without the slightest trace of orneriness. And that's another thing. Darro obviously does his own riding and many of his own stunts. A little later Frankie's dad is hurt trying to mount Rex (Frankie had begged him not to try), and still later he thinks his dad is burning to death before his very eyes in a car crash. In both scenes Frankie lets out all the stops, crying pitifully and wailing "my daddy, my daddy" as

tears stream down his eyes. Such pathos hadn't been seen since the do-gooders took Jackie Coogan away from Charles Chaplin in "The Kid." Frankie was a very convincing crier, and got the opportunity in many of his early films. His adult protector in these scenes is Harry Carey who, as always, personifies a steady, sympathetic dependability. Could a possibly-orphaned kid have a better guardian? They play off each other perfectly: the sturdy, grim-faced Carey and the emotionally-charged Darro, whose eyes and facial intensity express all that's in his heart. "The Lightning Warrior" ('31), even to a greater degree, shows off Darro's uncommon acting ability. A very gifted performer, he's probably the best child actor since Coogan. His closest competition: Jackie Cooper, superstar, who was playing child's roles in '32, when Frankie was a teenager. Personally, I much prefer Frankie. Look at Frankie in his first scene with his father (Hayden Stevenson), whom he's come to visit in the backwoods. His dad had written asking him not to come. Frankie says he's glad he didn't get the letter, exuding such warmth that his father caresses his arm, which is what we'd like to do. As they canoe downriver, The Wolf Man, the serial's villain in a caped outfit and pointed hat, fires an arrow at Dad and hits him, overturning the canoe and sending father and son into the water. Frankie pulls his dad to shore and, as he listens for a heartbeat, wailing "Daddy, daddy," his grief is palpable. Spotting a cabin, he rushes off to get help. In the cabin he discovers a body and Rin Tin Tin,

who races off in pursuit of the killer. Frankie's dad dies and he's given the news by George Brent, whose brother was the body in the cabin. Brent vows to find the killer—The Wolf Man—and he's helped by Frankie and Rin Tin Tin. There are some very touching scenes when Frankie learns his father's dead. He goes outside to sit on porch-stairs and cry, Rin Tin Tin comes over, snuggles up to him and commiserates. In his next serial, "The Devil Horse" ('32)—one of my



Apache, Frankie Darro and Harry Carey in Mascot's "Devil Horse".

favorite Mascots—Frankie (that's also the name of the character he plays) as a six-year old is played by Carl Russell (a typical child actor not in Darro's class), who sees his dad murdered then wanders off into the woods where he's nursed and raised by a wild mare, who's also nursing her own young. When next we see Frankie he's about 11 and played by Darro. He's part of the wild herd and can only whinny to communicate. But as soon as we see him, we recognize something has happened: his face is no longer young and innocent. It has a slightly hard edge to it, as if he's grown up between serials. Which may well be the case:

by now he was 14. It's not just that he's scruffily made up. Even in later chapters, after Harry Carey has bought him new clothes, he still looks "older." The bloom is off the rose, Frankie is undeniably a teenager. He is still a terrific actor, a skill that remained throughout his career, but from here on in, he can kiss "child actor" goodbye. Frankie had watched as two outlaws, Canfield (Noah Beery Sr.) and Boyd (J. Paul Jones), tried to steal El Diablo (Apache), a fabulous race horse, who crashes through the wall of their truck, gets away and joins Frankie's wild herd. During their effort, Canfield shoots and kills a Ranger, whose pinto also joins the herd. The Ranger is the brother of Ranger Harry Carey, who rushes to the site determined to bring the killer(s) to justice. He'll meet up with Frankie (who is nameless) and, although the boy cannot speak and whinnies to communicate, nonetheless comes to understand that somehow the boy can lead him to the murderer. The rest of the serial centers on Carey's putting together bits of evidence (and slowly teaching Frankie how to talk), Canfield and Boyd's machinations as they become the town's most prestigious citizens, and Canfield's almost insane determination to get his hands on El Diablo, no matter what. (Apache, by the way, is a major character in the film and has plenty of battles and rescues to his credit.) After "The Devil Horse" Frankie's serial career continued, with "The Wolf Dog" ('33 Mascot), "Burn 'Em Up Barnes" ('34 Mascot), "Phantom Empire" ('35 Mascot), "Great Adventures of Wild Bill Hickok" ('38 Columbia), "Junior G-Men of the Air" ('42 Universal) and "Chick Carter, Detective" ('46 Columbia), an embarrassing effort in which Frankie does little more than stand around trying to look menacing, proving it was time to quit



Francis McDonald and Frankie Darro in Mascot's "Burn 'Em Up Barnes".

serials. All along, Frankie had been making feature films, and his work for various studios continued for decades. Unfortunately, Frankie's later life off screen turned into a mess and he died young, at 58, of a heart attack in 1976. He left behind a rich heritage of serials and feature films which stretch from silent days to the '60s, a heritage yet to be fully appreciated. Frankie Darro is still awaiting rediscovery.

### *D'ja Know:*

The Los Angeles DAILY NEWS reported on August 16, 1951, that Frankie Darro (1918-1976) had opened a bar on Santa Monica Boulevard and named it "Try Later". When asked about the name, Darro said, "You know, when you call Central Casting, they tell you only two things on the phone, 'No work' or 'Try Later'." Darro frequently appeared on Red Skelton's TV show dressed as a tough little old lady. Frankie's second wife alleged in her petition for divorce that he bought her gifts of a washing machine, a toaster and sewing machine, but all were repossessed for non-payment.



## CLIFFHANGER MEMORIES from the late Alan Barbour

Almost all the serials were fun to watch, but those that featured a masked hero or villain were particularly entertaining. What difference did it really make if the studios cheated outrageously by having several different people wear a particular mask during the length of a complete serial. We *knew* who was really under there anyway, didn't we? You couldn't fool us in a million years. The clues were always so obvious. Well, not really. Unless all the suspects were killed off one by one, you really didn't have a chance at all to guess who the real villains were. Of course, if you saw a Kenneth MacDonald, Stan Jolley, Forrest Taylor or their like creeping around, you were pretty sure they were under those masks. But, then, you'd be wrong a lot of times. Having a hero or villain wear a mask was a boon to the director who could place any available stuntman in the various outfits to do action scenes. I'm always asked who my favorite masked villain is and I have to say that it is The Scorpion from



The Scorpion explains more of his evil plans to henchman Kenne Duncan.

"Adventures of Captain Marvel". It's really a nostalgic choice more than

anything else. That was the first complete serial I saw as a kid. Who knew Gerald Mohr's voice was dubbed in as a studio "cheat"? Who cared? The fact The Scorpion could melt mountains with his deadly Golden Scorpion was enough to keep my juices flowing. The wonderful thing for kids concerning western serials was that it gave them a chance to see one of their favorite stars in action for 12, 13 or 15 weeks instead of the customary 3 or 4 times a year. In many cities, even though a star may have made a series of eight titles a year, matinee theatres only played half or less of that output. The smaller theatres down South were the lucky ones who got to show virtually every title put out. The western serials were also a great boon to producers. Here was a chance to shoot most of their titles at local ranches or locations like Iverson's without having to build the costly interior sets many of the non-western titles required. It also gave them a chance to utilize a large amount of stock footage they had built up over the years that was shot for silent movies. One only has to look at a few of Universal's serials to see the same Indians being shot from their horses; the same wagons going

over the cliffs and the same good-guy, bad-guy chases being re-used time and time again. Still, the action was usually fast and furious and what did we kids know or care about how the producers were saving money. Just give us our heroes making mincemeat of the badguys. I was too young to see the Mascot serials during their regular releases in theatres during the '30s, but I

caught up with most of them in the late '40s and early '50s when they

played on television. I can remember almost running home from school each weekday to catch the daily episode on Channel 13 in the New York area (I lived in East Orange, NJ, at the time.) I remember the station seldom let the original credit music play and opted for the last movement of Dvorak's "New World Symphony" to underscore their presentation. It was an interesting spectacle to see all of these serials for the first time. Right off, I realized it was a tough task to watch some of them, particularly with the absence of musical background scores during the long, tedious chase sequences in the western-oriented titles, but it was all new and exciting. To see Gene Autry battling an underground race in "Phantom Empire" and to watch Ken Maynard battling the mysterious Rattler in "Mystery Mountain" got the old juices going. It was a poor substitute for the Republic stuff I had grown up with, but I enjoyed them all and it was easy to take one chapter a day. Let the Mascot Tiger roar! (Reprinted from Alan Barbour's *HOLLYWOOD SCRAPBOOK #7, 9, 3—all '97.*)



## SERIAL HEAVIES

No doubt about it, Lionel Atwill's suave Scarab (Dr. Maldor) in Republic's "Captain America" ('43) was one of the better parts of the actor's distinguished career. But his arrogant malevolence carried over into three Universal cliffhangers. In "Junior G-Men of the Air" ('42) he was the evil Baron, made up to appear Japanese, as the leader of an Axis Spy ring. As



subversive Prussian agent Alex Morel in "Raiders of Ghost City" ('44) he's after Confederate gold in an attempt to acquire Alaska for his country. For "Lost City of the Jungle" as Sir Eric Hazarias he's described as a warmonger...a manipulator of fascistic cartels and a supersalesman of armaments. Born March 1, 1895, in Croydon, England, Atwill was an established stage actor in the '20s, a position he relinquished to make movies beginning with his berserk scientist in "Doctor X" in '32, a film that formally ensconced Atwill into the horror hall of fame. "Murders In the Zoo", "Mystery of the Wax Museum", "The Sphinx", "Vampire Bat", "Hound of the Baskervilles", "Son of Frankenstein", "Man Made Monster", "Frankenstein Meets the Wolfman", "Fog Island", "House of Dracula" and others followed, ensuring his lethal place in screen history. At the time he made the move from Broadway to Hollywood he explained, "I've had my fill of art. It's all very well in its way, but there's an entirely different fascination to pictures I haven't gotten over yet. No doubt I never will. It may be a little childish, but the sheer mechanical ingenuity of the whole thing gets under my skin the way a mechanical toy fascinates a boy. I've been having a tremendous good time and I don't see why I should stop.

I'm one of those few stage actors who really like the films, and admit it." Atwill was first married in 1913 to actress Phyllis Relph. They had one son, John Anthony. The couple split in 1919 with Atwill marrying Elsie MacKay, an actress, in 1920. They divorced in the late '20s. After making

seven prestigious films in 1940, his career hit a stone wall due to bad publicity which accused Atwill of having shown pornographic films to guests in his home. He denied the accusation but was later indicted on grounds of perjury in connection with his testimony. In the Fall of '42 he was sentenced to five years probation. Strangely, it was this turn of events which benefited serial devotees as it was during this downward trend in his life that he turned to cliffhangers for work beginning with "Junior G-Men of the Air" in '42. The furor of bad publicity soon forgotten, Atwill was also able to secure work in some major productions—"To Be or Not To Be", "Cairo", "Pardon My Sarong" and several Universal horror classics. Late in '41, more tragedy befell Atwill, his now 21 year old son, serving in the RAF, was killed in action during WWII. Not long afterward Atwill was divorced by his third wife, Henrietta Louise Stoltesbury (they'd wed in 1930) who had once been married to General Douglas MacArthur. In '44 he married for the fourth time, to young radio singer Paula Pruter. He became the father of a son, Lionel, the next year. While making the "Lost City of the Jungle" serial with Russell Hayden, Jane Adams and Keye Luke, Atwill contracted pneumonia causing his double, George Sorel, to finish the film for him employing various over the shoulder camera set-ups. Co-star Jane Adams told me for our book *WESTERN WOMEN*, "It's very unfortunate when a main character dies in the middle of production. I never saw the serial, only the rushes. It was filled with a lot of problems." The pneumonia proved fatal for Atwill who died the day after Easter on April 22, 1946. He left for us a legacy of fabulously hissable villains.

## THE OLD ONES AND THE NEW ONES

by Jim Stringham

DVDs just keep getting more interesting...and often less expensive. Best news is the much improved "Miracle Rider" from VCI. It's easily the best print I've



seen. Clarity makes stock footage from earlier Mascots very obvious in Chapter

1. (Reminds me: stock from

"The Vanishing Shadow" and other sources is equally obvious in the "Junior G-Men of the Air" DVD.) VCI

also offers excellent prints of Columbia's disap-

pointing adaptations of "Captain Midnight" and "Terry and the Pirates". More good news is the release of the 1916 French "Judex" serial, which incidentally will air, four chapters at a time, on TCM Oct. 3, 10, 17. There is much footage from the silent 1927 serial, "Perils of the Jungle", to be seen in "The White Gorilla" from 1945 with Ray Corrigan. Both were Weiss Brothers productions. Even the "Foreign Correspondent" thriller, finally out on disc, contributed action footage to later serials from Universal. Check out the low price DVDs at your local store, or look through Nina's Discount Oldies catalogue, available by request at (800) 336-4627, or <[www.oldies.com](http://www.oldies.com)> They offer mov-

ies at \$5 each (in groups of five) with free shipping for \$50 plus orders. I keep finding fascinating titles. Many serials are available, each on two discs. (Single disc releases, even of shorter serials like "Radar Men From the Moon", are usually disappointing.) Quality varies, of course. Silent features, like "Cat and the Canary" (said to be restored to the original 101 minutes), are included. There are pages of B-westerns. A favorite disc is the Rough Riders double feature "Arizona Bound" and "Gunman From Bodie". However, for some reason, the jacket notes are about "Down Texas Way" and "West of the Law". (??) Other irresistible titles include "Beau Ideal", "Blonde Savage", John Howard Bulldog Drummond adventures, Laurel and Hardy's "Flying Deuces", "The Ghost and the Guest", "The Kennel Murder Case", "Pilot X", "Rogues' Tavern", the first two Shadow mysteries, "Sign of the Four" (Arthur Wontner), Warren William in "Strange Illusion", Charles Middleton as "The Strangler of the Swamp", "The Terror" and "Tulsa". Restored reels of Charlie Chase, Harold Lloyd and Stan Laurel shorts are available. (They cost more, but are worth it.) New collections of my favorite guilty pleasure, the "Dark Shadows" TV serial, continue to appear. Perhaps one day I'll lock the doors, take the phone off the hook, and settle in to enjoy all the thousands of episodes of the story. The original "Star Wars" trilogy is promised for later this month. The 3 Stooges shorts continue to be issued on a regular basis. Finally, if you love the old musicals as much as I do, "Alexander's Ragtime Band" is here on disc. Many, not yet available on DVD, are advertised in CLASSIC IMAGES on tape. Alice Faye, Dick Powell and other favorites are included, and even Ray Bolger in "Where's Charlie?" "The world is so full of a number of things..."



## COLUMBIA CLIFFHANGER CASTS



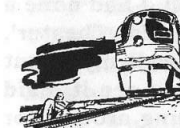
Actor	Character
Paul Kelly	Dan Barton
Anne Nagel	Jean Ashley
Clancy Cooper	Pat Flanagan
Robert O. Davis	
(Rudolph Anders)	Thyssen
Trevor Bardette	Jensen
Gregory Gay	Felden
Louis Donath	
(Ludwig Donath)	Metzger
W. Beal Wong	Quito
Eddie Parker	Berck
Jacqueline Dalya	Linda
Kenne Duncan	Marvin (Ch. 1-6)
Jack Gardner	Walper, Green Lantern book seller
	Ryan
Robert Fiske	Hogan
Alex Callam	#17, Lt. Kurtz (Ch. 3-4)
Sigurd Tor	Chief Henry Burns
Wade Boteler	Sergeant Cullin
Charles C. Wilson	Professor Clyde (Ch. 1, 4)
John Elliott	The Commis- sioner (Ch. 1)
Frank Shannon	Stover (Ch. 1)
George Lynn	Stevens (Ch. 1)
Gus Glassmire	Nazi Bombardier (Ch. 3)
Dick Botiller	Col. Drake (Ch. 3-5)
Joe Girard	Fred, Photo store clerk
Jack Rice	Karl Hekay, sab- oteur (Ch. 9-10)
Peter Leeds	Korick (Ch. 10)
Kit Guard	Reporter Bill (Ch. 1)
James Millican	Cop at fire (Ch. 1)
Ed Peil Sr.	Newsboy (Ch. 1)
Bobby Stone	Turnkey (Ch. 1)
Lee Phelps	Police Radioman (Ch. 1, 15)
Lee Shumway	

??	Guard #1 (Ch. 1)
Kernan Cripps	Guard #2 (Ch. 1, 4)
??	Policeman (Ch. 2,3)
??	Nazi Mechanic (Ch. 3)
Lucien Prival	Nazi Sub Captain (Ch. 4, 15)
??	Flower Lady (Ch. 4, 13)
??	Richland Oil Guard (Ch. 4)
Tom London	Observatory Guard (Ch. 5)
??	Scientist (Ch. 5)
??	Two Observatory Men (Ch. 5)
Ken Carpenter	Radio Announcer (Ch. 6)
Lester Dorr	Otto Stahl (Ch. 6-8)
??	Dock Guard (Ch. 6)
Eddie Polo	Messenger (Ch. 7)
??	Purser (Ch. 7)
??	Mate (Ch. 7)
George Magril	Thug thrown from car (Ch. 8)
Steve Clark	Customer (Ch. 9)
??	MP (Ch. 10)
Roy Brent	MP (Ch. 10)
??	Clerk (Ch. 10)
??	Detective (Ch. 12)
Eddie Kane	Counterman (Ch. 12-14)
??	Count Von Birn (Ch. 12)
Charles Sullivan	Truck Driver (Ch. 13)
??	Clancy, Cabbie (Ch. 13)
Jack Cheatham	Detective (Ch. 13)
Rick Vallin	Police Chemist (Ch. 13)
??	Rose, Switch- board Girl (Ch. 15)
??	Ralph, Radio Man (Ch. 15)

and Selmer Jackson as Major Henry Burton, Military Intelligence, at conclusion of every episode with explanations of various secret codes. (Cast compiled by Hal Polk and Boyd Magers.)

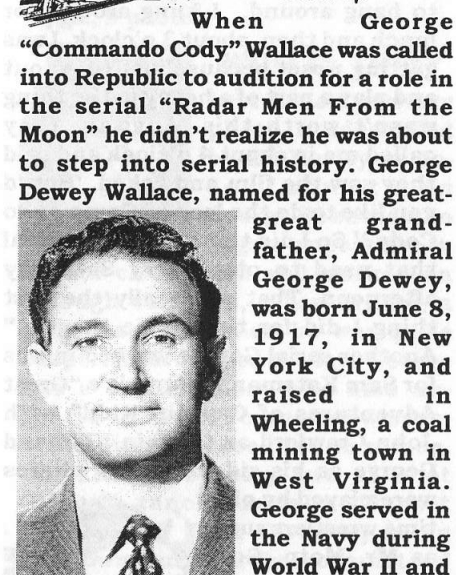
## SERIAL BOO BOOS

Watch for the microphone above Rick Vallin and June Howard at the end of Ch. 6 of Columbia's "Adventures of Captain Africa".



## EPISODES

by Tom and Jim  
Goldrup



When George "Commando Cody" Wallace was called into Republic to audition for a role in the serial "Radar Men From the Moon" he didn't realize he was about to step into serial history. George Dewey Wallace, named for his great-grand father, Admiral George Dewey, was born June 8, 1917, in New York City, and raised in Wheeling, a coal mining town in West Virginia. George served in the Navy during World War II and afterwards landed in southern California where he worked in a number of different jobs before becoming a laborer at Metro Goldwyn Mayer. "I was what they called a greensman," he explained. "You build trees for a set and bring in hedges, bushes and plants." In that capacity George worked on such features as "Sea of Grass", "The Kissing Bandit" and "Green Dolphin Street". George also attended the Ben Bard acting class, making his film debut in '50 in "The Sun Sets at Dawn". He appeared in minor roles in features until he landed the lead in the '52 Republic serial "Radar Men From the Moon", which he considers his first real motion picture role. "When I was still going to dramatic school I got a call one day to go out to Republic at 10 o'clock in the morning to audition for a new series about Commando Cody in 'Radar Men From the Moon'," George recalled. "I went there and auditioned for the part of a heavy. The producer and director asked me if I



had any film on myself. I had done a couple of shows on 'Fireside Theater', and they said they'd call my agent because they wanted to see it. Said to hang around. I hung around for lunch and then, about 3 o'clock, I was getting upset because just to go out and play a part of a heavy in the thing wasn't worth this. Anyway, they called me in about 4 o'clock and said they saw the film and asked, 'How'd you like to do the lead as Commando Cody?' So I did the 12-chapter serial that used to play every Saturday afternoon. That was really the first thing I did for the movie theater." Another serial George worked in was for Sam Katzman, Columbia's "Great Adventures of Captain Kidd" with John Crawford as Captain Kidd and George as his sidekick. The pirates were played by old-time wrestlers such as Mr. Moto, Gorgeous George, and Killer Karl Davis. "They put wigs and earrings on them to make them look like pirates," George laughed. Although George received the role of Commando Cody in "Radar Men From the Moon" instead of the smaller part as a heavy, in looking over his varied career he told us he enjoyed the heavies he played. "You could bring so much to the heavy. You can bring a limp, you can bring one eye, you can sneer and do a lot of things instead of being the straight leading man. I'm very lucky because in films and TV in the early days I was always the heavy, but on Broadway I was the leading man. Now, as time went on in my older years, I became the judges. I had a series at Paramount called 'Sons and Daughters' with Lucy Arnaz and Don Murray, which, unfortunately, didn't go too well. I played Grandpa Hank in that one. We were pre-empted so many times, three



times with the Gulf War; once with George Burns' birthday party; another time for the Miss America Pageant; so it just went down the tubes. George's acting career has continued on to the present day, appearing in such films as "Forbidden Planet", "Vigilante Terror", "Big Sky", "Drums Across the River", "Lawless Breed", "Destry", "Six Black Horses", "Caprice", "The Stunt Man", "Punchline", "Bicentennial Man" and "Minority Report", as well as countless TV shows: "Gunsmoke", "China Smith", "Zane Grey Theatre", "Wyatt Earp" (as Frank McLaury), "Dynasty", "X-Files", "Joan of Arcadia", etc.; Broadway plays ("Company", "Pajama Game", "New Girl in Town", "Jennie"); and with National Touring Companies ("Camelot", "Kiss Me Kate"). George Wallace has had a terrific and varied career—and it all started with a Republic serial!

### CLASSIFIED ADS

(10¢ a word, Address on cover)  
**FEATURE PLAYERS: STORIES BEHIND THE FACES VOL. 1** is again available in very limited supply (only 10 copies). This edition is spiral-bound and consists of over 325 pages with personal interviews with 40 actors from the golden age of Hollywood and classic television. Volume II and Volume III are also still available. They can be ordered for \$23.85 (includes postage) each from Tom and Jim Goldrup, PO Box 425, Ben Lomond, CA 95005. Our book **GROWING UP ON THE SET** includes 39 personal interviews with former child actors who talk candidly about their experiences on and off the set, people they worked with (including cowboy stars Gene Autry, John Wayne, Rod Cameron, Randolph Scott, Hoot Gibson, Joel McCrea, William Boyd, James Stewart and others), and what they did after their careers ended. The pros and cons of being a child actor and the effects it had on them later in life are discussed at great length. This book is available through <amazon.com> or McFarland, Box 611, Jefferson, NC 28640 for \$35 plus \$4 shipping. Send SASE to the Goldrups for a list of performers included in these four books.



## SERIAL CLIPPINGS

Hank Davis chronicles the cliffhanger stock footage used in Republic's "G-Men Never Forget" ('48) in **BIG REEL** (9/04). Then in the 10/04 issue states why he believes the Scott Kolk '37 "Secret Agent X-9" is superior to the Lloyd Bridges '45 serial. *✂✂* Image Entertainment's "Zorro Rides Again" and "Zorro's Black Whip" DVDs reviewed and discussed online at <www.digitallyobsesed.com>

*✂✂* The scarce 1936 "Flash Gordon" Movie Club button brought \$1,180 on ebay in July. *✂✂* The life and mysterious death of George Reeves ("Adventures of Sir Galahad") detailed in **BIG REEL** in September and October. *✂✂* TV's Captain Video briefly remembered along with other TV space heroes in **TV GUIDE** recently. *✂✂* A discussion humorously "trying to figure out when and where" "The Tiger Woman" serial is "taking place" was posted online in August on a message board devoted to fantasy films. (Thanx to Tom Weaver.) *✂✂* In a vintage interview, Noah Beery Jr. discusses "Call of the Savage", "Tailspin Tommy" and "Three Musketeers" serials in Leonard Maltin's **MOVIE CRAZY** (Summer '04). PO Box 2747, Toluca Lake, CA 91610. <www.leonardmaltin.com> *✂✂* Charles Quigley came from New Britain, CT. He was the nephew of oft-elected Mayor George Quigley. Coming to Hollywood in the '30s he starred in "Daredevils of the Red Circle", "Iron Claw", "Crimson Ghost" and had roles in "Brick Bradford" and "Superman". He died at 58 in '64. Quigley was tributed in the **NEW BRITAIN HERALD** August 28. <www.newbritainherald.com>



*✂✂* "Serial Heroes" remembered in **COMICS BUYER'S GUIDE** #1598 (11/04). Superman, Captain Marvel, Batman and Robin, Captain America. 4 pgs., 9 photos.

### WHO IS THIS?



Last issue's mystery photo is identified by Ed Hurley as actor/stuntman George Sowards who began appearing in

silents circa 1922 and worked on through the '60s, often driving a stagecoach at which he was quite adept. According to Hurley, George had a brother Lem who also appeared in films. To our knowledge, neither was ever credited on screen. Together, they play two of Hoot Gibson's ranch hands in "Sunset Range" ('35 First Division) using their own names as their characters' names. George Albert Sowards born November 27, 1888, in Missouri died on December 20, 1975. Soward's serials include "Mystery Squadron" (deputy sheriff Ch. 12), "Roaring West" (cowhand) (also features brother Lem), "Wild West Days" (townsman), "Valley of Vanishing Men" (henchman), "Daredevils of the West" (Indian) and "Raiders of Ghost City" (henchman). Sowards is in dozens of B-westerns with Hoot Gibson, Ken Maynard, Buck Jones, Hopalong Cassidy, Sunset Carson, etc. Now—Who Is

This? she's Kala, the slave girl in "The Lost City" ('35 Krellburg). Although she's a key character, she's uncredited. What's her name? *If you have such a face plaguing you, send along a copy (printed out or by email: vidwest@comcast.net) and we'll see if one of our readers can ID them.*





## CHAPTER 13

Just now coming to light is the death of JOAN BARCLAY, an extremely popular serial and B-western heroine of the '30s and early '40s, who died November 22, 2002. She is interred at Forest Lawn under the name Mary Joan Elizabeth Sullivan. (Sullivan was her third and last married name.) Born in 1914 in Minneapolis, MN, the gorgeous green-eyed beauty came to California with her mother when she was 10. A script girl friend of her mother's was Joan's entrance into pictures when she was 12, "The Gaucho" with Douglas Fairbanks in 1927. At this time she used the name Geraine Greear. (Her real name was Mary Elizabeth Greear.) By the time she was 16 she was well established as a model, including the cover of COSMOPOLITAN and a 24 sheet Budweiser beer billboard. Her two serials were for Sam Katzman's Victory Pictures, "Shadow of Chinatown" ('36) and "Blake of Scotland Yard" ('37). She also co-starred in dozens of B-westerns opposite Bob Steele, Rex Bell, Tom Tyler, Tim McCoy, Tim Holt and others. Of Katzman, Joan told me for our book WESTERNS WOMEN, "He was a very nice man. He had a wife that...somebody called her a bitch on wheels...she had red hair and an awful temper, but she was nice to me. I did a lot of little pictures with Sam. I went on a couple of trips with the Katzmans; down to Caliente with them. Somebody got kind of fresh with me, so I told the little bitch on wheels. She said, 'Well, you should expect that.' So I got out, got on a bus and went home." "Shadow of Chinatown" ('37) gave another B-western heroine, Luana Walters, a chance to be evil, portraying Eur-

asian Sonya Rokoff. Joan remembered Luana as, "...quite attractive, but aggressive."

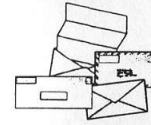
VIVIAN COE (aka VIVIAN AUSTIN), 84, died of natural causes August 1 in an L.A. hospital. Vivian Coe was Miss Los Angeles and Miss Hollywood after being born in Hollywood. The talented actress/dancer/singer landed a contract with WB in the '30s while still a teenager and appeared in many bit roles. She married millionaire playboy and auto dealer Glenn Austin at 17. As he was a polo player, she learned to ride, preparing her for her leading lady role in Don Barry's "Adventures of Red Ryder" serial ('40). Tommy Cook, Little Beaver in "Adventures of Red Ryder", remembers Vivian as "a lovely Earl Carroll debutante, a dancer at his showcase on Sunset Blvd. and Gower, very attractive and she was a good friend of my mom's, Fern Cook, who lived to be 101. I was only 10 years old, so my mom had to be there with me. She and Vivian had a very nice friendship. My mom was one of the good stage mothers." Vivian nearly died of kidney failure in the late '40s followed by debilitating eye problems causing blindness. Her husband died in '67 and she met Dr. Ken Grow, a Palm Springs doctor, who was able to restore some of her sight. They were eventually married, but he died in '93. The valiant Vivian carried on, always with an optimistic outlook.



Noted radio and TV actor SAM EDWARDS, 89, died July 27 at his home in Durango, CO, of heart complications. Born in Macon, GA, he began a busy career in the '30s singing and play-



ing children's parts on radio in San Antonio, TX, where the family had moved. After his family moved to California he began to work constantly on network radio. He was Captain Midnight's buddy, Chuck, in the '42 Columbia serial "Captain Midnight" with Dave O'Brien and was on dozens of TV shows.



## SERIAL MAILBAG

In SERIAL REPORT Ch. 50, pg. 7, Beatrice Roberts ("Mysterious Mr. M") is referred to as the girlfriend of a "Universal executive". My vivid memory is that she was the girlfriend of Louis B. Mayer (MGM) but I guess because he didn't want her on his own lot as an actress too, he was able to get Universal to use her quite a bit. My friend and author Greg Mank concurs, "Beatrice Roberts reportedly met L. B. Mayer at the time of MGM's 'San Francisco' ('36), in which she appeared in a party scene, and she became (reportedly, again) his mistress (maybe his only one of that era—he wasn't supposed to be a great womanizer). Mayer apparently had Beatrice under 'personal contract', but the MGM higher-ups refused to allow him to make her a star—hence L. B. made a deal with Universal to keep her working. By '38 she was wicked Queen Azura in Universal's 'Flash Gordon's Trip to Mars' and shows up in small parts in many Universal films of the next decade (I just saw her in '44's 'Phantom Lady'). Charles Higham wrote in his Mayer bio, MERCHANT OF DREAMS, that 'for years she was the love of his life,' and L. B. was turned on by her love

of operettas and Viennese waltzes and her talent as an accomplished pianist. No data on when or where she died."

—Tom Weaver, Sleepy Hollow, NY

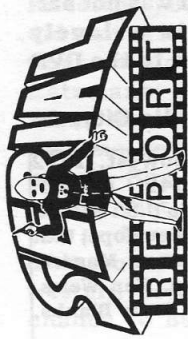
I received a copy of RAY GUNS, ROBOTS AND ROCKET SHIPS: SCIENCE FICTION SERIALS 1930 TO 1953 by Ken Weiss. It's a wonderful book, plenty of photos from each of the sci fi serials listed. The stories on each are excellent, with a synopsis of the complete serial. I did find a few mistakes like Karl Dane listed as Carl Dane in the cast of "Whispering Shadow" on page 2. On page 102 that is not Robert Wilcox but Dennis Moore. On pages 115 and 116 that is not Rex Bell but Rex Lease. Bell only appeared in one serial, "Battling with Buffalo Bill" starring Tom Tyler in '31. Of all the books written on serials, this is the most perfect one with only minimal corrections. Whoever buys a copy of this book will find it worthwhile looking back at serial history and 99¾% perfect.

—Edward R. Billings, Nashua, NH

You mention it's getting hard to keep up with serial releases on DVD. It would be great if some of your readers would contribute reviews. I always assume the cheaper the price, the worse the quality. Of course, that's not always right...but on average, it probably is. I bought a copy of "Captain Marvel" from Serial Squadron...and it was not bargain-priced, but it's a lovely package...from the case to the DVD quality itself.

—Pat Shields, Studio City, CA

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