

In This Chapter:

*"Captain Video"**"Mysterious Dr. Satan"**Jean Dean, Sam Katzman**George Eldredge**"King Kong" and Serials**and much more...*

KONG AND THE SERIALS

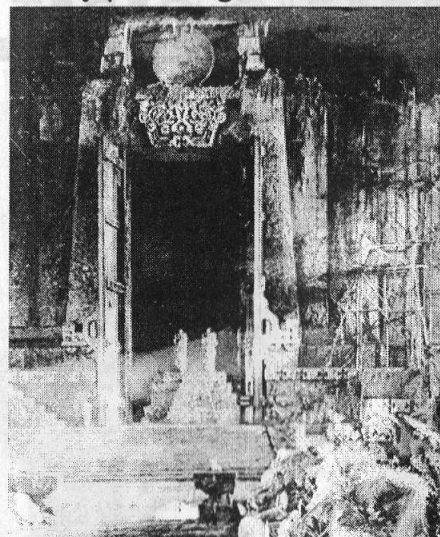
by Wayne Schutz

Now in theatres for the Holiday season is a remake of the '33 classic "King Kong". This is one of the most anticipated and highly publicized films of the year, due in part to director Peter Jackson's successful handling of the three Tolkein films. Looking back over the years, the original "King Kong" has continually been a source of ideas adapted by other filmmakers, including at least one serial. The cliffhanger which appeared at the end of Ch. 7 of "Perils

of Nyoka" ('42) was clearly inspired by the vine pulling sequence in "Kong". The original "King Kong" does not stand *apart* from serials but firmly *among* them in terms of its episodic nature, editing, pacing, and on-screen thrills. It's also very likely the film influenced the actions of such gorilla-suited actors as George Barrows, Emil Van Horn, Charlie Gemora and Ray "Crash" Corrigan. However, there are many more facets associated with "Kong" and the serials which bear mention. RKO Radio distributed only one serial, "The Last Frontier" ('32) starring Lon Chaney Jr. (then known as Creighton Chaney). It's also notable this title was Spencer Gordon Bennet's first serial directing credit of the sound era (which he shared with Thomas L. Storey in this case). The studio also handled the overseas distribution of Stage and Screen's "The Clutching Hand" ('36), as I was informed by someone who had seen this serial in England with the RKO beacon preceding the main title. It's quite possible RKO also distributed other Stage and Screen serials outside the U.S. as well. The basic story of "Kong" is credited to famed mystery writer Edgar Wallace whose literary properties THE GREEN ARCHER, FELLOWSHIP OF THE FROG (released as "Mark of the Frog") and THE TERRIBLE PEOPLE were filmed as silent serials by Pathé from '25 to '28. His only novel to see production as a sound serial was Columbia's "The Green Archer" ('40). Wallace was re-

sponsible for establishing such key elements as the size of the gorilla as well as situating the climax on a tall landmark, which was the Chrysler Building at first. Moving into the production phase, one of "King Kong"'s three credited cinematographers was Eddie Linden. In '28, he purchased Mitchell Camera #66, one of 12 such cameras manufactured that year. In addition to "Kong", the camera was also used on "Son of Kong" ('33) and "Last Days of Pompeii" ('35). Toward the middle '30s, Linden began to freelance on his own. In addition to the camera work on the first three Columbia serials, "Mysterious Pilot", "Jungle Menace" and "Secret of Treasure Island" (a credit he shared with Herman Schopp on these chapterplays released between '37-'38), Linden also worked on "The Lost City" ('35). By using his own camera, he could supplement his salary by charging rent to the studio or producer for its use. It's quite possible the same camera employed on "Kong" could have been used to film his four serials. As co-director, Ernest B. Schoedsack recalled to film historian George Turner, he was "a very nice guy. He had no sense of lighting or composition, but he worked well." Orville Goldner, who worked on the special effects, remarked, "Eddie Linden ruined many of our shots. He just flooded the sets with light. He was a fine guy and a hard worker but couldn't handle light well. We got some good shots in spite of Linden, not because of him." However historically, no modern day critic has ever said anything negative about the "Kong" cinematography. The fate of his camera was a topic on the PBS series "History Detectives" in July '04. Apparently, he sold his Mitchell which was later used as an animation camera by the Disney studio. The Mitchell came into possession of Washington State camera collec-

tor Sam Dodge where it resides in his museum today. One fascinating set on the mythical Skull Island was the Great Gate. This structure was built over the Temple set of DeMille's "King of Kings" ('27) at the Culver City lot. At this point in the studio's history (according to film historian



The "Kong" wall, gate and altar.

Rick Mitchell), the two lots, the second one being in Hollywood next to Paramount, functioned separately until about '34. At one time, independent producers could lease portions of a studio's backlot that had standing sets from completed films. The Great Gate, minus its door bolt, can be seen in Sol Lesser's "Return of Chandu" ('34). Also the native village built for "Bird of Paradise" ('32), used also in "Kong", can be glimpsed here as well. Interestingly enough, Lesser used the caves of Lazarus set from "King of Kings" in his earlier serial, "Tarzan the Fearless" ('33). As



for the main casting, we can safely say Fay Wray as Ann Darrow endured as many perils in this film as any serial queen. The plot element of a gorilla menacing a blonde-headed heroine may have been employed by filmmakers prior to 1914, but in the now lost Ch. 18 of Pathé's "Perils of Pauline", a similar situation occurred as well. The *dramatis personae* for "King Kong" contains many names of players who we associate with serials. Robert Armstrong (left), who played Carl Denham, would later be seen in such Universal serials as "Sky Raiders" ('41), "Gangbusters" ('42), "Adventures of the Flying Cadets"



('43) and "Royal Mounted Rides Again" ('45). Frank Reicher who played Captain Englehorn appeared in "Fighting Marines" ('35) and "Captain America" ('44).

The person in the "Kong" cast with the most serial experience at that point in history was Noble Johnson who portrayed the looming Native Chief. Harking back to the silent era with such titles as "Liberty" ('16), "Voice on the Wire" ('17), "Grey Ghost" ('17), "Red Ace" ('17), "The Bull's Eye" ('17), "Lure of the Circus" ('18), "Midnight Man" ('19), "Adventures of Robinson Crusoe" ('22), and "The Yellow Cameo" ('28), Johnson would also appear in one more serial during the sound era, "Hawk of the Wilderness" ('38). Steve Clemente who played the witch king appeared in "Lightning Bryce" ('19), "Thunderbolt Jack" ('21), "Clancy of the Mounted" ('33) and "The Vigilantes Are Coming" ('36). Prior to entering the movies, Clemente (sometimes spelled Clemento) was a professional knife thrower who appeared on

vaudeville stages. Whenever he needed a girl for his act, he'd search the streets looking for a likely candidate, not unlike Denham seeking Ann for his film. James Flavin, who co-starred with his wife Lucille Brown in Universal's "Airmail Mystery" ('32), played the part of Briggs, Second Mate, in "Kong". Mention should be made of the appearance of a few players who are familiar to us in serials, and are seen in "Kong" in cameo appearances. Russ Powell, who appeared in the opening scene as a watchman, had a more substantial role in "Call of the Savage" ('35). Seen as a sailor was Dick Curtis (below as Fang in "Terry and the Pirates" ['40]) whose other chapterplay credits include "The Miracle Rider" ('35), "Blake of Scotland Yard" ('37), "Overland With Kit Carson" ('39), "Flying G-Men" ('39), "Mandrake the Magician" ('39), "Batman" ('43), "Mystery of the Riverboat" ('44), "The Master Key" ('45), "The Scarlet Horseman" ('46), "Lost City of the Jungle" ('46), "Government Agents Vs. Phantom Legion" ('51) and "Roar of the Iron Horse" ('51). Another actor playing a sailor was Gil Perkins (later a noted stuntman) in one of his first roles. His serial credits include "Riders of Death Valley" ('41), "Captain America" ('44), "Son of Zorro" ('47), "Jesse James Rides Again" ('47), "Black Widow" ('47) and "G-Men Never Forget" ('48). Charles Sullivan was also a member of the Venture crew who played later roles in "Terry and the Pirates" ('40), "Invisible Monster" ('50), "Man With the Steel Whip" ('54) and at least 8 others. Another crew member was Harry Tenbrook with parts in "Heroes of the West" ('32), "Rustlers



of Red Dog" ('35), "Hawk of the Wilderness" ('38), "Mandrake the Magician" ('39), "The Shadow" ('40), "Winners of the West" ('40), "Green Archer" ('40), "White Eagle" ('41) and "Perils of the Royal Mounted" ('42). One more sailor is John P. "Blackie" Whiteford who was seen in at least 10 serials including "The Black Coin" ('36) and "Great Adventures of Wild Bill Hickock" ('38). Ethan Laidlaw of "Gordon of Ghost City" ('33), "Pirate Treasure" ('34), "Riders of Death Valley" ('41) and some 17 others was cast as the Mate. Seen in the native village were Ray Turner whose serials include "Darkest Africa" ('36) and "Flash Gordon's Trip to Mars" ('38),

as well as Jim Thorpe, featured in "Battling with Buffalo Bill" ('31), "The Red Rider" ('33), "Gordon of Ghost City" ('33), "Rustlers of Red Dog" ('35), "Oregon Trail" ('39) and "Scarlet Horseman" ('46). Back in New York City, Dorothy Gulliver is credited with the character 'girl', possibly in the soup line at the beginning of the film or in the Madison Square Garden audience. Gulliver co-starred in Mascot's "Phantom of the West" ('30), "Gallop Ghost" ('31), "Shadow of the Eagle" ('32) as well as in "The Last Frontier" ('32) and "Custer's Last Stand" ('36). Cast as a theatre patron was LeRoy Mason whose presence graced "The Last Frontier" ('32), "Phantom of the Air" ('33), "Jungle Menace" ('37), "The Painted Stallion" ('37), "Overland With Kit Carson" ('39), "Tiger Woman" ('44), "Federal Operator 99" ('45), "Phantom Rider" ('46), "Daughter of Don Q" ('46), "King of the For-

est Rangers" ('46), "Jesse James Rides Again" ('47) and "Black Widow" ('47). Syd Saylor, as one of the photographers who causes Kong to go on his New York rampage, showed us why comedy relief in a serial just didn't work. His chapterplay credits include the silent "Mystery Rider" ('28), Mascot's '34 "Lost Jungle" and "Mystery Mountain", then later in "Brenda Starr, Reporter" ('45). Another photographer was Roscoe Ates, seen in "Great Adventures of Wild Bill Hickok" ('38). As a member of the press, Lynton Brent would later appear in "Mystery Mountain" ('34), "Adventures of Red Ryder" ('40) and "Mysterious Doctor Satan" ('40). The



name Roy Stewart usually never appears in the "Kong" cast listings. However, he is credited with an appearance in this film via B u c k

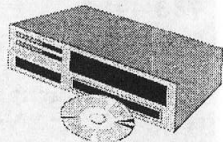
Rainey's THE STRONG SILENT TYPE. In his chapterplay acting career, Stewart appeared in "Liberty" ('16) (the first western serial), "Diamond From the Sky" ('15) and "Radio King" ('22). His screen appearance in "Kong" was one of his last as he died later that year at 49. Moving over to the post production phase, the optical effects were created by Linwood Dunn, who in partnership with Cecil Love and engineer Bill Leeds, developed the optical printer used for many of "Kong"'s trick shots. Dunn's first job in motion pictures was on the second camera team for his uncle's silent serial "The Green Archer" ('25). Prior to the perfection of film duplicating stock, scenes would be shot simultaneously with two camera crews. The so-called "sec-

ond camera" would be shooting the negative for overseas release. In some scenes, Dunn even wore the Archer costume to confuse the audience as to the mystery figure's true identity. Linwood Dunn continued to work in the same capacity on 14 more Pathé serials including "Snowed In" ('26), "Hawk of the Hills" ('27) and "Queen of the Northwoods" ('29), most of these for his uncle, director Spencer Gordon Bennet. As with many serials, "Kong" even used stock footage. The shot of the police cars and motorcycles zooming out of the garage during the rampage was also seen on Queen Tika's circular TV apparatus in "The Phantom Empire" ('35) and could have been first filmed for DeMille's "Godless Girl" ('29). This same footage can also be spotted in several other films. While we're discussing stock footage, sequences of the typhoon seen at the conclusion of "Son of Kong" could be from the same footage that appears near the cliffhanger in Ch. 10 of "Adventures of Captain Marvel" ('41). During the film's production phase, it had been shot under a variety of titles such as "King Ape", "The Beast", "The Eighth Wonder", and lastly, "Kong". RKO's marketing department told producer and co-director Merian C. Cooper that potential movie audiences would think "Kong" was about a Chinese warlord and requested a title change. Prior to his departure as studio head in February '33, David O. Selznick suggested the change to "King Kong" and that is the regal title known throughout film history. Interestingly enough, David's father, Lewis J. Selznick, had distributed the Charles Hutchinson serial "The Whirlwind" ('19) through his Republic Distributing Company. The title "King Kong" is also reminiscent of Mascot's part-talking serial "King of the Kongo" ('29). (Drop two words and one vowel and you're

right there!) This serial also used stock footage of Angkor Wat to establish its locale. At one point in "Kong", the Jack Driscoll character makes reference to this famous Cambodian archaeological site. Concluding with the exploitation phase, the highest prices ever paid at auction for "King Kong" posters are for those rendered by artist Glenn Cravath. (Some of his classic artwork appears in magazine print ads for the recent DVD release of this classic that is headlined "Too Big for One Disc.") Cravath also did posters for Columbia serials, however the titles are unknown at this time. When Trem Carr set up production at Universal after leaving Republic in the late '30s the "Creation" footage shot by Willis O'Brien was planned for a serial under the proposed title "The Lost Atlantis". However, nothing ever came of this idea. Had it been produced, it would have been the only sound serial to ever employ stop-motion animation. Ironically, one of the Triceratops which gored actor Sid Melton to death in "The Lost Continent" ('50) appears in the ad mats (only) for "Panther Girl of the Kongo" ('55). In conclusion, despite any negative feelings we may have regarding remakes, they never seem to hurt the original films. Unfortunately, the newest "King Kong" will not have as much in common with the chapterplays as did the '33 classic.

DVD SERIALS

"King of the Mounties", released a few years ago, as you know, by Jack Mathis with much sound missing, has been "restored" by the Serial Squadron using subtitles for all missing dialogue taken from a Republic shooting script. A complete audio track with music and dynamic sound effects has also been added. Two years



in the making, the DVD (Vol. 1) of Ch. 1-5 is \$19.95. Vol. 2 will follow soon. Serial Squadron has also issued excellent DVD's of "The Master Key", "Phantom Empire", "Adventures of Tarzan" ('21), "Beatrice Fairfax" Ch. 1-5 ('16), "Gangbusters", "Lost City of the Jungle" and others. <www.serialsquadron.com> or write Eric Stedman, 440 S. State St. G-6, Newtown, PA 18940-1973. The latest from VCI are Universal's "Flaming Frontiers" and "Oregon Trail", both with Johnny Mack Brown, "Tim Tyler's Luck" (including an interview with "Tim", Frankie Thomas) and "The Master Key" (\$29.99@). <www.vcient.com> or call (800) 331-4077 for VCI's latest catalog.



Larry Welch has composed a 2006 Serial Calendar as he did last year. For '06 he's chosen to honor "The Serials of Columbia". \$19.95 plus \$4.95 postage. Larry Welch, 25795 Old KC Rd., Paola, KS 66071. (913) 783-4487

Cheat Endings!

During a vicious sword fight in chapter 7 of "The Vigilantes Are Coming", a whole group of Cossacks swarm over The Eagle (Robert Livingston) and thrust their swords into him as he falls backward. However, in Ch. 8, The Eagle never falls, the Cossacks never thrust and The Eagle escapes by swinging away on a chandelier.



CLASSIFIED ADS

(10¢ a word, Address on cover)

We are pleased to announce FEATURE PLAYERS: STORIES BEHIND THE FACES, VOLUME FOUR is readying to go to print. Only a limited amount will be printed in the first edition based on the number of pre-orders we receive by the end of January. Once again we include 40 performers based on personal interviews. Each performer talks of their experiences in front of and behind the camera, why they became interested in acting and how they broke into the business. Many also talk of the stars they worked with. Those included are Richard Anderson, Luke Askew, Billy Benedict, William Campbell, Robert Cornthwaite, John Crawford, Tom D'Andrea, Robert Donner, Robert Douglas, Sam Edwards, Robert Emhardt, Evelyn Finley, Leo Gordon, Dabbs Greer, Kevin Hagen, Alan Hale Jr., Joe Haworth, Keith Larsen, Norman Leavitt, James Lydon, Sean McClory, Peggy Moran, Lori Nelson, Edward Norris, Dan O'Herlihy, Michael Pate, Mala Powers, Rita Quigley, Ric Roman, Gene Rutherford, Peggy Stewart, Steve Terrell, Ruth Terry, Russell Wade, David Warner, Peggy Webber, Jacqueline White, Scott Wilson, and H.M. Wynant. We also talked to the sons of Ed Begley and Frank M. Thomas about their fathers. Price is \$24.95 (plus \$3.85 postage USA, \$7 for Canada and Mexico, and \$9 for other countries.) Volumes Two and Three are still available at \$10 each plus above postage. Our other book, GROWING UP ON THE SET, based on 40 personal interviews with former child actors, is available through McFarland in Jefferson, NC, or on <amazon.com> For reserving your copy of Volume Four of FEATURE PLAYERS, please send check or money order by the end of January to Tom or Jim Goldrup, 505 Coon Hts. Road, Ben Lomond, CA 95005. We hope to have it back from the printer and ready to mail sometime in February.



WORTH ANOTHER LOOK

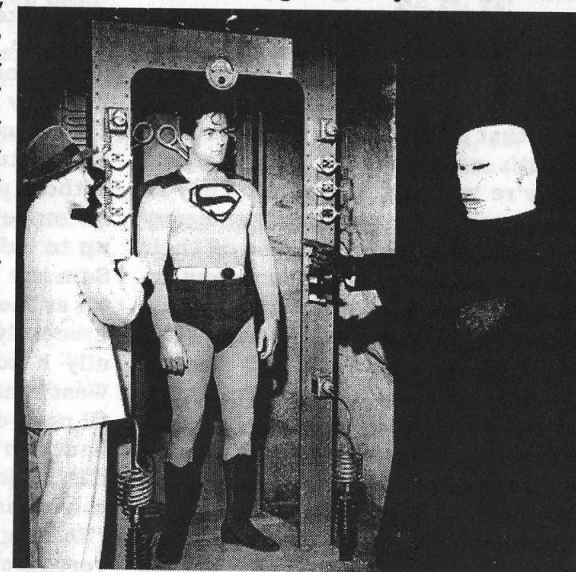
by Ken Weiss

A few issues ago Boyd Magers covered the serial career of our favorite schlock producer, Sam Katzman. A



recent trip to the (NYC) Library of Performing Arts in Lincoln Center uncovered a few more items (some of which might actually be true) that may be of interest to SR readers. Apparently Katzman's reputation was set in stone: CUE MAGAZINE, reviewing "Kissin' Cousins" in '64 mentions him as a producer "who specializes in low-budget, lower-intelligence cinema product." An obit in VARIETY reminds us that in 1929 Sam wrote and produced his first feature film, "His Private Secretary", for \$9,000, which featured 22 year old John Wayne (who was paid \$150). TIME magazine (12/1/52) states, "Producer Katzman's most successful serial is his 'Superman', which grossed more than \$1,000,000 and was so popular in South America that the whole 31 reel cliffhanger—five hours, ten minutes long—was run off as a single feature." A condescending-yet-flattering article in COLLIER's titled "The Happiest Man in Hollywood" (12/30/50) reports, "In one of his recent efforts, 'Atom Man Vs. Superman', Sam fears he may have gone off the deep end. 'There's never been anything like this on film,' he modestly (declares), and he

might be righter than he thinks. The Supermanic feats accomplished in this film by Sam's hero, played by Kirk Alyn, include steadying the Tacoma Bridge; crashing through a wall of rock; allowing bullets to bounce off his chest; catching a lovely lady in mid-air after she has fallen from a high building; hurling a huge boulder into the stratosphere thus creating a synthetic meteor; transmuting ordinary nails into Plutonium; stopping an onrushing train single-handed; using his super sight to decipher impressions on paper; catching a rocket in mid-air and riding it, and battling a spaceship in mid-air, forcing it to collide with an asteroid. Katzman discarded the original working title, 'The Return of Superman' as too flat and unimaginative. He felt 'Atom Man Vs Superman' was more to the point, although at one time, in an effort to keep pace with tomorrow's headlines, he toyed with the idea of calling his masterpiece 'H-Man Vs. Superman.'" Sam's "an avid reader of the comics—from which he gets many of his ideas."



Atom Man and henchman Terry Frost about to send Superman into the Empty Doom in Ch. 4 of "Atom Man Vs. Superman".

Sam uses his 13-year old son Jerry, and Jerry's school chums, to critique a script. "If the kids outguess the writers," he explains, 'then we change the gimmick.' For example, there was a sequence in the script of 'Cody of the Pony Express' where the hero had been knocked unconscious and left in a flaming tent to die. It was, of course, a must for him to escape the flames. The question, as usual, was how? Jerry figured the hero would probably come to, slowly crawl along the ground and finally cut his way out of the fiery tent. Actually, that's how the writers had mapped out the escape, but after the boy's deduction Sam ordered the writers to come up with a new twist. They did. Instead of the hero cutting his way out of the tent they had him stumble onto the opening of a secret underground passage." [It needn't be pointed out to SR readers that this was hardly "a new twist."] Another example: "Viewing an episode of a Katzman opus, 'The Adventures of Sir Galahad', at a local movie house not long ago, young Jerry returned home in plain disappointment. 'You've got them fighting with their fists,' he reproached his father. 'That's too modern. They didn't fight like that in the time of King Arthur. What's more, you can tell the armor they're wearing is phony. They're supposed to be wearing that heavy stuff and yet they get on and off their horses as if they didn't have any armor on at all.' Sam heard out this critique with some chagrin. 'The kid's right,' he admitted." There's mention of Sam's sister Ruth, "an attractive blonde of 20, who has been appearing in small roles in Katzman pictures since she was child, under the name of Ruth Kaye. In 'Atom Man Vs. Superman' she plays a telephone operator. For years now Sam's annual income has never fallen below \$100,000. In 1937 he made his first

serial, 'Blake of Scotland Yard'. Sam bought the story from Robert F. Hill, a director-writer, at a price under \$3,000. In anybody's book this was a bargain. The purchase price included Hill's services as a writer and director and, moreover, he helped design the sets, although that wasn't part of the deal. Speed, not perfection, is the essence of serial production. What careful preparation there is goes into the readying of a Katzman script—the responsibility of George Plympton, a veteran of the film capital, who since 1920 has been associated with the writing of 85 cliffhangers. The script is written, rewritten and polished before the first scene is filmed. 'It's necessary,' Katzman explains, 'to know in advance exactly where we're going and how we're going to get there.' Once filming begins, however, the pace is breakneck by feature-length movie standards. Cast and crew move swiftly from one scene to another. The director briefly explains the action, calls 'camera' and the action starts and ends quickly. There are no retakes. A scene, in order to be passable, does not have to be 100% right. The Katzman criterion is 'will it get by with the serial audience?' That it usually does is proved by the fact virtually no Katzman serial is without profit at the box office. Profits range from \$10,000 all the way up to half a million." The legend of Sam the Man will no doubt add luster as the years go by. Incidentally, I recently bought good DVDs of usually hard to get serials: "Roaring West" and "Rustlers of Red Dog". Up til now, every print I'd seen of both had been made from bad dupes. "Rustlers..." (available at the Serial Squadron website) is particularly crisp. "Roaring West" is a bit less so, but is very rare and I was satisfied with the quality. It's available from Return With Us Now at (860) 350-8970.

COLUMBIA CLIFFHANGER

CASTS



<u>Actor</u>	<u>Character</u>
Judd Holdren	Captain Video
Larry Stewart	Ranger
George Eldredge	Dr. Tobor
Gene Roth	Vultura of Atoma
Don Harvey	Gallagher
Skelton Knaggs	Retner
William Fawcett	Alpha of Theros
Jack Ingram	Aker
Jimmy Stark	Ranger Rogers
Zon Murray	Elko
I. Stanford Jolley	Zarol
Rusty Wescoatt	Beal
Frank Matts	Drock (Ch. 1)
Rick Vallin	Ranger Brown (Ch. 7, 8, 13)
??	Ranger w/Brown (Ch. 7, 8)
Tris Coffin	Prof. Anton Dean (Ch. 4, 5)
Selmer Jackson	Dep. Commissioner J. R. Wade
Edward Foster	Charlie (Ch. 11, 12)
Lee Roberts	Thug (Ch. 1)
??	Agent 1-3-6 (Ch. 1)
Terry Frost	Agent 2-9 (Ch. 1)
??	Voice of Agent 1-7-2 (Ch. 3)
??	Atoma Guard on Theros (Ch. 2)
Fred Kelsey	Lab Guard (Ch. 1)
John Fostine	Atoma Soldier
??	Atoma Soldier
Tommy Farrell	Atoma Soldier on Theros (Ch. 2)
??	Ranger (Ch. 3)
??	Agent 12 voice (Ch. 3)
??	Radio America voice (Ch. 3)

William Bailey	Prof. Dean's Assistant (Ch. 4)
??	Agent 34 (Ch. 4)
??	Thugs in car (Ch. 4)
Oliver Cross	Prof. Felix Markham (Ch. 5)
Pierce Lyden	Vultura Spy (Ch. 4, 5)
George Robotham	Vultura Spy (Ch. 4, 5)
??	Atoma Guard (Ch. 5)
??	Atoma Solider #1 (Ch. 5, 6, 7)
??	Atoma Soldier #2 (Ch. 5, 6, 7)
??	Atoma Elevator Guard #1 (Ch. 6)
??	Atoma Elevator Guard #2 (Ch. 6)
??	Tobor Lab Guard (Ch. 8)
??	Apex Warehouse Guard (Ch. 8)
??	Fake Guard (Ch. 9)
??	Guard (Ch. 9)
Frank Ellis	Truck Heavy (Ch. 9)
??	2 nd Truck Heavy (Ch. 9)
Wally West	Henchman (Ch. 10, 11, 12)
??	Freight Clerk (Ch. 11)
??	Pilot (Ch. 12)
??	Army Technician (Ch. 12, 13)
Frank Marlowe	Henchman (Ch. 13, 14)
Frank Hagney	Henchman (Ch. 14)
??	Henchman (Ch. 14)
??	Ranger #1 (Ch. 14)
??	Ranger #2 (Ch. 14)
??	Ranger #3 (Ch. 14)
??	Ranger #4 (Ch. 14)
??	Theros Soldier (Ch. 15)
??	Theros Soldier (Ch. 15)
Herman Hack	Theros Soldier w/ weapon (Ch. 15)
??	Ranger w/car (Ch. 15)
Knox Manning	Narrator

Certainly as wild and far-fetched as any serial Sam Katzman produced, the height of "Captain Video"'s ludicrousness comes in Ch. 7 with the infamous bail-out from space into a haystack! And why did Katzman think we wouldn't realize those were football helmets Holdren and Stewart were wearing as space headgear? Lots of things to watch for—the robots from "Phantom Empire", the cartoon special effects of the flying discs recycled from "Bruce Gentry", costumes from previous Katzman sword and sandal epics, actual war film footage, and the references in Ch. 1, 8, 13 to Captain Video's TV villain, Dr. Pauli. Although Holdren and Stewart are pretty stiff as our heroes, George Eldredge as Dr. Tobor and Skelton Knaggs as his assistant, Retner, play their villainous roles to the hilt. Gene Roth is stymied as ruler of Atoma by too much caped clothing and a set-bound performance. Filmed at Iverson Ranch and Vasquez Rocks, in Ch. 7 there's a reference to Mint Canyon which is *actually* at Iverson's. Quite interesting is Captain Video's speech at the end of the serial, more relevant today than it was in 1951. "There's never been any people in history that wouldn't be free of a dictator if they could. If all men were free to live by majority rule and worship as they wished, the Universe need never know war again." (Cast and notes compiled by Boyd Magers and Hal Polk.)

SERIAL BOO BOOS

In Ch. 14/15, Ranger radios Gallagher at headquarters to "identify numerals 2-4-8." When Gallagher explains to Ranger Rogers that numeral sequence is a code for danger, he refers to them as 2-8-4.



SERIAL HEAVIES

The older of the two acting Eldredge brothers, George Eldredge's 26 years in Hollywood and his over 150 films



and nearly as many TV shows were not limited to serials and westerns but, like his brother John, embodied a perfect sort of general pur-

poseness, usually urbane and presumably well-educated. Too indefinite to be termed a stereotype, George could be poured into several *different* kinds of stereotypes—urbane dress heavy, judge, business executive, attorney, police official or town doctor. Born in San Francisco, CA, September 10, 1898, it is assumed he first worked in New York repertory theatre, as did younger brother John. Even though older, for whatever reason, George entered films three years later than John with his first being as a prosecuting attorney in Syndicate's spy-drama "Special Agent K-7" ('37). He was noticeable as the ultimately treacherous Allen Kendall in Republic's action-packed serial "Hawk of the Wilderness" in '38. The next few years saw him in nine more serials—"Gangbusters" ('42 Universal), "Adventures of Smilin' Jack" ('43 Universal), "Raiders of Ghost City" ('44 Universal) as the gang's saloon manager, "Jungle Queen" ('45 Universal) as a Nazi, "Secret Agent X-9" ('45 Universal), and one of his best as gold raider Grail in "Royal Mounted Rides Again" ('45 Universal). Eldredge had the boss heavy role of the Baron in "Roar of the Iron Horse" ('51 Columbia), mysterious

scientist Dr. Tobor in "Captain Video" ('51 Columbia) and finally a bit in "Man With the Steel Whip" ('54 Republic). A tall, handsome man with a calm demeanor, George was talented enough to never confine himself to just serials and westerns but was seen in character roles in a variety of B and A features throughout his career. Work on TV was also plentiful, appearing frequently on "Spin and Marty", "Wild Bill Hickok", "Cisco Kid", "Loretta Young Show", "Science Fiction Theatre", "Superman" and "M-Squad", but now cast in elderly good-guy roles. Eldredge retired in '63 after a bit in "Johnny Cool" and died on March 12, 1977, in Los Angeles after suffering a stroke.

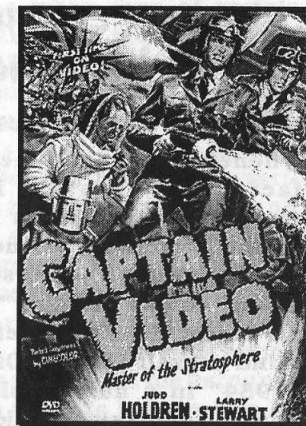


THE OLD ONES AND THE NEW ONES

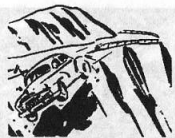
by Jim Stringham

You've noticed the garbage at the bottom of your TV screen that started as just a logo in the lower right-hand corner of network programs. Then, local channels added their own messages. The networks covered any blank space left down there with more ads. They move rapidly back and forth to distract your attention from the pictures above. Needless to say, this is done only to the entertainment portions of their broadcasts. They know better than to mess with the commercials. However, quality and convenience are so very much better on disc or tape that even the latest hit shows are already for sale. Check the racks at your store. You'll find "Desperate Housewives", "Lost", "Deadwood" and many other new series waiting for you...with no commercials or garbage. It's good business. Many of us are happy to buy our entertainment as it was filmed and in-

tended to be seen. Until now, that also applied to movies, old and new. That changed suddenly. VCI, usually a source of serials and features in



quality prints, has decided (unilaterally!) that we *need* their logo over their movie releases. I just ran the "Captain Video" and "Riders of Death Valley" DVD sets. The prints are good...if you can manage to ignore the logo over the lower right-hand corner during many of the scenes. That's how the networks started out. Only the people at VCI know why they did it. It might be they think we enjoy seeing their logo as much as they obviously do. Wrong! It could be intended for protection against copying, *but* other entertainment released for home viewing achieves this without plastering garbage across the picture. Case in point is "Batman and Robin" and "The Batman". No logo on either. The rules used to be simple. Watch network and some cable TV: garbage. Buy your own DVD or tape entertainment: no garbage. Now, someone at VCI has decided we will get their logo across their releases no matter how much we pay for them. It shows a contempt for their customers which has, so far, not appeared elsewhere. I hope it never does. One way to try to keep it from spreading is to make our own rule: No sale unless no garbage. That might get their attention.



CLIFFHANGER COMMENTARY

by Bruce Dettman

Whenever someone mentions the fact that serial helmsman extraordinaire William Witney apparently considered the 1940 Republic serial "The Mysterious Dr. Satan" to be a "stinker" and one of his lesser directorial efforts, I remind myself George Orwell wrote "1984" in a hurry, solely for the purpose of making a quick buck and apparently also didn't think much of the finished product. Undoubtedly, lots of folks would take a dim view of my comparing a classic novel with a low budget serial, but in this case I am not referring to the

end result as much as the creator's intimate relation to it. Whatever Witney's reasons for taking such a dim and critical view of "Satan", there are a lot of serial aficionados, myself included, who view "Mysterious Dr. Satan" as one of Republic's finest chapterplays. As a matter of fact, it still remains my favorite serial of all time, a preference I'll readily concede has much to do

with my initial adolescent introduction to it, an introduction marinated in intense juvenile romanticism. Yet a recent viewing has only further cemented my deep affection

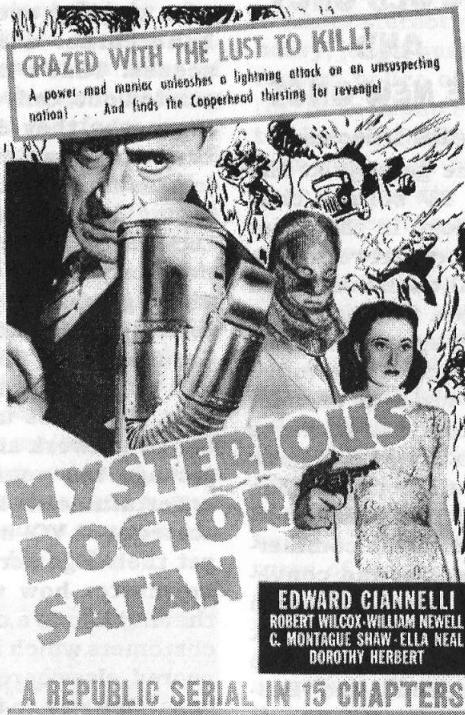
and admiration for its many sterling qualities. As is now common knowledge, "The Mysterious Dr. Satan" was initially intended to feature Superman, then a neophyte to the big screen. Thus far the Man of Steel's only film appearance had been as an animated character in a series of stellar Max Fleischer cartoons produced by Paramount. Republic, noting the growing popularity of the character, wanted in fast. Somehow, negotiations broke down—money problems apparently being the key factor—and the deal soured. There are lots of stories regarding this history. One often cited is that the original character of Dr. Satan, later emerging as a pinstriped, continental criminal mastermind, was originally conceived

with actual costumed devil horns and was to be played by Henry Brandon who did such a good job as Fu Manchu for the studio. This was not to be however, and while suggestions of the Superman saga can certainly be spotted (a girl reporter named Lois, as an example) writers Franklyn Adreon, Ronald Davidson, Norman Hill, Joseph Poland and Sol Shor set out

to create a new storyline and set of characters. What they came up with was a new version of Dr. Satan, sans Superman, a malevolent sophisticate with old-world charm and a de-

sire to take over the globe with an army of robots. For 15 action-filled chapters two things stand in his way, perfecting a long-distance device capable of controlling his metallic army (of one), and a masked hero called The Copperhead. One wonders if originally the serial's creators thought of making The Copperhead some sort of super hero like Krypton's favorite son, but in the end opted against it (why, as an example, does he decide to scale the outside of a downtown high-rise rather than using the elevator or even stairs—had the original script utilized a flying hero at this point?) No, The Copperhead is all flesh and blood, a tough character, but human all the way. He is, in fact, Bob Wayne, a young man who learns in the first chapter from his soon to be murdered guardian, the governor of the state, that his real father was a controversial figure from the old west, a misunderstood night rider known as The Copperhead who righted wrongs wearing a distinct mask to conceal his identity. No sooner has he digested this rather startling news than Dr. Satan's minions kill the governor. Bob, wishing to both redeem his real father's reputation and revenge the murder, sets out to find and punish the crazed scientist, adopting the identity of The Copperhead when necessary. Interestingly enough, the censors originally had a bit of a problem with revenge being the only motivating factor in Bob's pursuit of Satan which is why in the revised script he is deputized by the authorities to take part in the official government manhunt. Casting has for a long time now been the

big bugaboo when fans of serials have debated the merits of this cliffhanger. For many years the critics, who otherwise heaped heavy praise on much of it, were nearly unanimous in disliking Robert Wilcox as Bob Wayne. They invariably used the words "dull" and "bland" to describe him although bestowing great praise on the athletic achievements of his alter ego The Copperhead (stuntman Dave Sharpe was never more impressive than in this serial with his astounding leaps, a favorite being when he hurls himself through a window into a subterranean basement, only his curly hair, as opposed to Wilcox's straight locks, giving him away at times). However, things have shifted in the last couple of years with Wilcox's less theatrical, more realistically grim and sober style becoming more popular with fans. Moreover, the first scene where he learns of the identity of his biological father is, thanks to the actor's sincere line delivery and earnest reaction, genuinely moving, something rare in a serial. Equally impressive, if not more so, is Eduardo Ciannelli in the title role. Like Bob Wayne, Dr.



EDUARDO CIANELLI
ROBERT WILCOX-WILLIAM NEWELL
G. MONTAGUE SHAW-ELLA NEAL
DOROTHY HERBERT



The Copperhead defends William Newell from Dr. Satan's Robot in Ch. 7.

Satan practices a subdued and contained style of communication and expression. With his continental accent—some of his lines delivered almost in the hissing style of a serpent—and charming manners he is the epitome of the cultured but deadly villain. Others in the cast include Ella Neal as Lois (a dead ringer for Lois Lane in her early comic book incarnations); the always solid C. Montague Shaw as scientist Scott; William Newell as Speed Martin, Bob's photographer buddy; Charles Trowbridge as the slain governor; plus the likable Jack Mulhall and Dorothy Herbert, the latter a champion horsewoman of the period (who, as Lois' pal Alice, does some remarkable things astride her steed in the early chapters, then practically and inexplicably disappears from the action). Ciannelli's men include top henchman Walter McGrail as Stoner, who gleefully follows his boss's orders, Bud Geary, Ken Terrell and Al Taylor. Rumor has it stuntman Tom Steele was the robot. A key ingredient that makes "The Mysterious Dr. Satan" so effective and memorable cannot, however, be found in a masked hero, a killer robot or even a wonderfully mad scientist, but rather in the overall mood and evocative style and design of the serial. Regardless of what directors William Witney or even John English might have come away thinking of this cliffhanger, it remains one of the most atmospherically charged of chapterplays. In music (Mort Glickman producing one of the most memorable serial scores), lighting, camera work and low-key performances it delivers an atmosphere wonderfully charged with the threat of danger and intrigue. I can think of no other serial that is quite so *nourish* in style and execution. Yet for all of this it is also a rambunctious, kinetic and spry adventure

filled with great moments of athleticism, terrific cliffhangers and daring do. For me it is everything I love about serials rolled into one glorious 15 chapter ensemble: a terrific villain, a mysterious hero, damsels to save, non-stop action, great stunts, cliffhangers and an outrageous plot. Oh yeah, a classic if a bit feeble robot too. What more could a serial fan ask for except perhaps a good popcorn fix?

DOROTHY HERBERT

Thanks to longtime circus showman Jack Bennett, SR has learned more about Dorothy Herbert (SR #34, pg. 15). The Louisville, KY, born (11/19/10) equestrian co-star of "Mysterious Dr. Satan" started with a comedy mule and at one time had a zebra act. She traveled with Dailey Brothers, Clyde Beatty, and



John Robinson circuses, reaching stardom at Ringling Brothers with her sensational equestrian act. She'd ride standing on a horse in the midst of a herd thundering around a track. She later trained penguins at Fisherman's Wharf in San Francisco and produced a circus-oriented show called a Zoo-cus at the San Francisco Zoo. Obviously an animal lover, according to Bennett, she and her husband had a pet shop near Republic. She trained birds for Burt Lancaster's "Birdman Of Alcatraz" ('62). She died 5/3/94 in a Thousand Oaks, CA, nursing home.

SILENT THRILLS

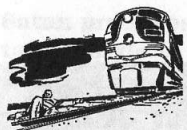


In case the wording reproduction on this 1919 Pathe lobby card is illegible, it says, "Ruth Roland in 'The Tiger's Trail', Episode No. 2, 'The Glowing Eyes'." "The Bandits Pull a Surprise Party." That's Ruth on the right with George Larkin held by outlaws in the background. The 15 chapter serial had Ruth being menaced by not only western outlaws but Hindu Tiger worshipers as well, both trying to cheat her out of a rich mine left to her by her father. Born in San Francisco in 1892, Roland entered the movies in 1910. From 1917-1923 she was the Queen of Silent Serials, appearing in 11 cliffhangers. Following her film career, married to Ben Bard, she became a multi-millionaire investing in real estate. She died of cancer in 1937. Co-star Larkin was born to acrobatic circus parents in 1887. When they were killed in a train wreck, Larkin made his show debut at age 5 and continued with the circus, then vaudeville and stock companies until entering films in 1911.

Known as a daredevil, he performed many unbelievable stunts in his six serials from 1914-1921. He died in New York in 1946.

D'ja know:

A recently published book provides some information on L. Ron Hubbard and his involvement with Columbia serials. **THE MASTER STORYTELLER: AN ILLUSTRATED TOUR OF THE FICTION OF L. RON HUBBARD** (Galaxy Press, 2003) by William J. Widder reports Hubbard's original story "Murder at Pirate's Castle" was slated to be published in *ARGOSY* magazine. Hubbard is credited with the story on the credit frame of Columbia's "Secret of Treasure Island" ('38). The book also mentioned he collaborated with Norvell Page on "The Spider Returns" ('41) and "Mysterious Pilot" ('37) although his name is not credited on either of these two serials. Then neither is Page's. (Thank to Wayne Schutz.)



EPISODES

by Tom and Jim
Goldrup

Jean Dean, one of the stars of Republic's "Radar Patrol Vs. Spy King", was born May 30, 1925, in Illinois. She was working as an usherette in a Chicago theater when she happened to meet an agent on an elevator. The agent looked at Jean, and said, "I know of an artist who is looking for a model, and you seem to fit exactly what he wants." She gave Jean her card and invited her to come by her office. When Jean went to meet the agent she was told

the man was just starting out as a new artist and would not be able to pay much, but she would receive an hourly wage for her work. Jean went to meet the man, who introduced himself as Alberto Vargas. He said he would be doing all the paintings for **ESQUIRE** magazine and



Jean Dean and Kirk Alyn examine a clue in "Radar Patrol Vs. Spy King".

he would use her exclusively for that. Jean, who was just 15 years old, agreed to the job and worked for Vargas until she was 19. He used to put black, brunette or blonde wigs on her when he needed other color hair because hers was red. Jean finally moved from Chicago and traveled west to California where she was working in a field picking peaches when she landed a part in a stage production with Edmund Lowe. A talent scout from MGM spotted her in the show and invited Jean to take a screen test. She did,

and was signed to a contract. She was cast in "The Pirate", which tied her up for over a year due to an illness of Judy Garland that kept postponing filming. Her husband, Edward Norris, told us, "Judy was pretty ill that year and would not show up, so everybody just sat around. That was bad luck for Jean because she was tied to that and couldn't get any work elsewhere, because when you're tied to one production you're stuck; nobody else will hire you. So Jean's career didn't go. It could have, but there were too many bad luck deals." Jean then went to Republic and worked

in a "Rocky" Lane western and the serial, "Radar Patrol Vs. Spy King". Jean starred opposite Kirk Alyn in the serial as the heroine who, during the course of the story, jumps out of two speeding cars, a speeding tuck, out of an airplane, and is involved in several fights. Among her co-

stars were such serial veterans as John Merton (as the villainous Spy King), George J. Lewis, Tris Coffin, Anthony Warde, John Crawford, Tom Steele and Dale Van Sickel. Jean afterwards worked in several of the Bowery Boys features at Monogram, appeared in several episodes of the "Cisco Kid" TV series, as well as on "Hopalong Cassidy", "Wild Bill Hickok", "Roy Rogers", "Superman", and several other series. Jean then got married and quit the business. Several decades later a wealthy man in England began a

small independent airline called Virgin Atlantic consisting of fourteen 747's. The symbol for the plane was a picture of what he called 'The Scarlet Lady', which was painted on the front of the nose of the plane. The painting was that of Jean Dean! She married about '78 to her second husband, actor Edward Norris who had been the star of a Universal serial in '45, "Jungle Queen". "A serial is the toughest job you could get," Ed said, "but I wanted it, because I remember as a little kid with 10¢ in my hand I'd walk 40 blocks to see Hutchy Hutchinson jump off that bridge to save that girl on the boat from that villain. I just wanted to do one of those." Jean passed away in Malibu, CA, on August 20, 1993.



SERIAL CLIPPINGS

"Atomic Terrorists" article in **CULT MOVIES** #41 features several serials—"Purple Monster Strikes", "Monster and the Ape", "Crimson Ghost", "Brick Bradford", "Jack Armstrong", "Bruce Gentry", "King of the Rocketmen". Lots of errors in **THE WICHITA EAGLE**'s article (10/27) on Zorro serials and movies through the years. Mario De Marco contributes 'Super Memories' of the various Superman actors in **GOOD OLD DAYS** (1/06).

CHILLER THEATRE #23 features an article by Tom Weaver and Bob Burns on Emil Van Horn, the gorilla-actor in "Jungle Girl", "Perils of Nyoka", "The Vigilante".

A recent Television Classics DVD of "Flash Gordon" TV shows starring Steve Holland makes a double error on its cover—showing Buster Crabbe in a scene from "Buck Rogers". Hank Davis continues to review serials monthly in **BIG REEL**. "King of the Carnival" (11/05), Republic's last serial gives

us "a depressing sense of just how cheap serial production had become by 1955"; "Mandrake the Magician" (12/05) "a delightful vintage serial"; "Mystery Trooper" (1/06) "Try as you might, you find it difficult to ignore the technical defects... about as primitive as they come, even by 1930 standards"; and "the most outrageous, over-the-top, bizarre movie serial ever made," "The Lost City" (2/06). "Captain Midnight" serial mentioned in Ken Beck's Q&A column in Nashville **TENNESSEAN** (12/11). (Thanks to M. M. Perry.)

MEETING SERIAL STARS

Serial actors **DICK JONES**, **HOUSE PETERS JR.**, **TOMMY COOK**, **STEVE MITCHELL** and many other western celebrities will be at the 9th annual Roy Rogers/Dale Evans Western Film Festival in Victorville, CA, Feb. 18-20. SR's Boyd Magers will moderate celebrity panels. (760) 240-3330. **PEGGY STEWART**, **DICK JONES** and **FRANKIE THOMAS** attend the Williamsburg, VA, Film Festival March 8-11. (757) 482-2490. **FRANKIE THOMAS** and **HOUSE PETERS JR.** are among the guests set for The High Desert Classic Sci-Fi Film Festival May 27-28 in Victorville, CA. SR's Boyd Magers is panel moderator. (760) 240-3330.

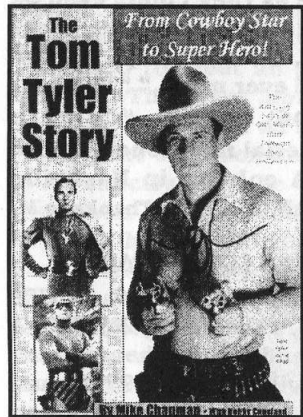
D'ja know:

Joe Bonomo saved Universal several thousand dollars in production costs on their "Great Circus Mystery" ('25). Formerly serials were shot chapter by chapter, requiring actors to return to locations used earlier to film new scenes. Joe devised an elaborate system of numbered costumes and shots which had all similar scenes filmed at once. This procedure became common practice in all films.



ON THE SERIAL BOOKSHELF

Seldom does someone spend the time totally researching the life and times of a hero of the '30s and '40s other than the major



stars, therefore we must all applaud Mike Chapman for his TOM TYLER STORY: FROM COWBOY STAR TO SUPER

HERO. Prior to Chapman's research, greatly enhanced by locating Tyler's two nephews, the life of "Our Tom" was shadowed in myth and lack of details. Alone, the rare family photos of Tom are reason enough to buy this book, but Chapman (with some research help from Bobby Copeland) delves into Tom's early life, the FBO years, includes info on Tom's brother and sister, uncovers his astounding weight-lifting career (reckoning Tom to be "one of the strongest men in the world," addresses his marriage to Jeanne Martel, reveals his real estate career, goes into his serials and explains in detail his battle with, and death from, scleroderma. Chapman does an excellent job incorporating the background of Tom's era and comparing Tyler's success and place in B-western and serial history. Unfortunately, the book is not without its faults, and I'm sure Mike is as distressed about the too-many typos and far-from-complete filmography as we are. Also, as brought to our attention by Bernard Dowgiello, Chapman has his

Presidential succession a bit off in an early chapter. However, Chapman's total work—reaching back over 100 years to 1903 when Tom was born to detail as clearly as possible the life and times of a very popular star—far overshadows the incumbent errors. THE TOM TYLER STORY deserves prime space on your A-bookshelf. \$22.95 ppd., available from Boyd Magers, 1312 Stagecoach Rd. SE, Albuquerque, NM 87123.



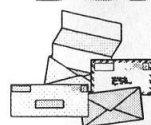
CHAPTER 13

JACK MATHIS, the best friend Republic Pictures ever had, died at 73 October 13 of natural causes in his South Barrington, IL, home. In 1975 Jack gave serial devotees the fabulous VALLEY OF THE CLIFFHANGERS, the ultimate book on Republic serials. A VALLEY OF THE CLIFFHANGERS supplement was published in '95. Earlier, in '92, Jack published REPUBLIC CONFIDENTIAL: THE PLAYERS followed by REPUBLIC CONFIDENTIAL: THE STUDIO in '99. REPUBLIC CONFIDENTIAL: THE FILMS was in the works and scheduled for early '06 publication. The family indicates Jack was on page 453 at the time of his death, with about 100 more pages to go. They plan to have the book completed and released hopefully in early '07. Always a publisher, Jack published and sold the LA PORTE DAILY at age 9 in his hometown of La Porte, IN. He studied journalism at the University of Missouri and advertising at Florida State. He later launched two sports publications, owned a successful advertising agency since '56, helped coach the fledgling Chicago Bulls from '66-'68, became a Life Master Bridge player and was a respected author-

ity on Republic Pictures, recently donating all his Republic files to BYU. Writer Rich Wannan summed it up quite well, "Classic film history would be a far richer place if there were more Jack Mathises to cover the other studios and companies, and is all the poorer for losing the one and only Jack Mathis we had." Jack was a quality friend of mine, and a strong supporter of SERIAL REPORT. Assuredly, he will be greatly missed by all of us. Memorial contributions are suggested to the American Diabetes Association, 2323 N. Mayfair Rd., #502, Wauwatosa, WI 53226.



Character player ROBERTO (later ROBERT) TAFUR died June 6, 2005. Had a minor role as Jose in Columbia's "Who's Guilty" ('45).



SERIAL MAILBAG

An article on the "Captain Video" DVD (SR Ch. 55, pg. 7) claims this was the first and only serial with any sort of color. Not true, "Buck Rogers" and "Flash Gordon's Trip to Mars" were both color tinted as I saw both serials in theaters back in '39. Buck's uniform was in green and the rays from the ray guns were of a gold colored nature. As I recall in "Flash Gordon", it was in black and white until they got to Mars, then the serial was tinted while they were on Mars. In "Buck Rogers", each week we were to keep our theater tickets because after the last chapter there was a drawing to win a Buck Rogers bike. This was also true during the Lone Ranger serial as there was a giveaway for a Lone Ranger cowboy

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suit which looked nothing like the outfit worn in the serial. Unfortunately, I did not have the winning stub for either serial.

—Joe DeLuke, Endwell, NY
The color info on "Captain Video" came directly from VCI publicity. Thank for the correction.

Why the discrimination? In SR Ch. 52 there are offers to purchase "Judex" and "The Adventures of Tarzan". In SR Ch. 54 there is talk of purchasing DVD's of various serials, some not listed. It would appear if you can not go online, you are left out in the cold. Why can't us poor, ignorant folk have a phone number or address to write to?

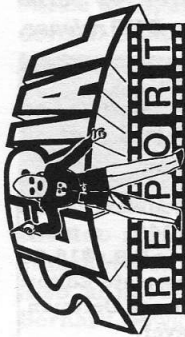
—Raymond Melzer, Elmhurst, NY
"Judex" is available from Flicker Alley, PO Box 931762, L.A., CA 90093. (800) 936-1115. "Adventures of Tarzan" and others from Serial Squadron, c/o Eric Stedman, 440 S. State St. G6, Newtown, PA 18940-1973. VCI's catalog can be obtained by calling (800) 336-4627.

I'm looking forward to seeing articles on my favorite serials "Batman" and "Batman and Robin" both from Columbia. Please keep up the fine efforts you folks are making in bringing back those wonder chapterplays we all enjoy. They bring us many fond memories of those fun times.

—Wilfredo Rivera, Allentown, PA
We've covered "Batman" in Ch. 52 and will get to the later '49 serial soon. Check out its new DVD release.

NOTE

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