

# GOLDEN PERILS

#17

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\$4.00 GOLDEN PERILS #17

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This issue is dedicated to the memory of Fran Striker



## The Flea Run

# At long last, we unveil our special Green Hornet issue

December 25th, 1991, will mark the tenth anniversary that I became I acquainted with Britt Reid and his faithful oriental valet, Kato. I was a mere lad on that Christmas day, one decade ago, when I was given an album of two radio episodes of *The Green Hornet* from my mother — on behalf of Santa Claus, natch. Before the first episode was over, I was hooked.

*He hunts the biggest of all game — public enemies even the G-Men cannot reach!* President Roosevelt may have objected to that line, but it was enough to impress this young kid. The charismatic personality of Britt Reid, created by George W. Trendle and writer Fran Striker, made those old radio sets crackle with more than just static. When Al Hodge read those scripts, listeners sat at attention!

Fran Striker created a modern-day folk-hero in 1936. Working with in the newspaper business, I'm always amazed at how closely Britt Reid's adventures (as the publisher of *The Daily Sentinel*) mirror the problems faced by the tabloids in everyday life. Perhaps that is why *The Green Hornet* has survived for so long -- his series deals with the true-to-life situations and swindle-artists that take advantage of honest working stiffs in real life. Britt Reid and Kato pursue the criminals who take advantage of all of us.

Why has WXYZ's ace crimefighter survived for so long? In a world where corruption and violence is the norm, *The Green Hornet's* type of "rackets" will never go out of style. And there will always be room in this world for Britt Reid.

A lot of hard work, fueled by a great deal of enthusiasm for *The Green Hornet*, hopefully brought this issue together for the Chicago convention of March 2nd & 3rd, celebrating the 25th anniversary of the television series. Briefly thanks to:

Van Williams, for the interview; ; Rocco Verdicco of *The Green Hornet Appreciation Society*, for the table-space at the convention; Jim Garrison, for the Casey centerfold in record time.

It took quite a long time to convince Howard that another *Green Hornet* issue was in order -- This time, broadening the scope of issue #3 a thousand-fold. He finally agreed, and the issue began putting itself together -- almost.

This issue is the culmination of nine months' hard work. We hope you enjoy it as much as we enjoyed producing it!

—Rich Harvey  
February 14th, 1991





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TWENTIETH CENTURY FOX



## TV's Green Hornet

**Will Murray looks back on a wonderful time -- and a wonderful show!**

**by Will Murray**

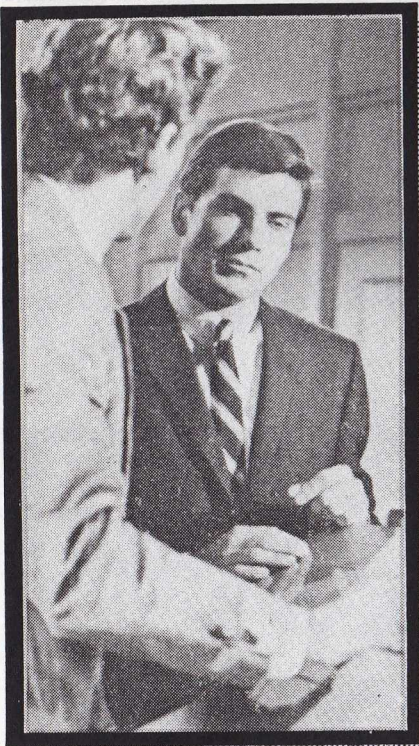
If I could have been granted any wish when I was 16, it would have been to own all 26 episodes of *The Green Hornet*. I would have needed a genie to pull that one off, back in 1966-67, when the show was originally aired, because in those days it was an impossible dream.

But technology, it seems, makes everything possible. Now, over twenty years later, my wish has come true. And I didn't even need a genie. Just the magic of videotape.

*The Green Hornet*, which has not been shown much in the U.S. since its original run, is one of my all-time favorite shows. But it is also an historically important show. It was the first — and perhaps only — TV show to portray a superhero without descending into the camp of A-Team style “dramedy.” It was also the vehicle which launched the brief but meteoric career of Lee Jung Fan, a master of Gung Fu — as Bruce Lee (his stage name) preferred to spell it. In fact, the American public was first introduced to the Kung Fu phenomenon through Lee's portrayal of The Green Hornet's high-kicking chauffeur, Kato.







*The Green Hornet* lasted only one season, despite being produced by William Dozier, who revived *The Green Hornet* in an attempt to duplicate the wild rating success of his own *Batman*. Dozier didn't exactly copy *Batman*. The *Green Hornet* had been a radio character. Created by George W. Trendle and Fran Striker, who had earlier given the world the immortal Lone Ranger, The *Green Hornet* was sort of an urban vigilante, riding the streets of an unnamed American city in a supercar called the *Black Beauty*, his Japanese chauffeur, Kato, at the wheel. He was really Britt Reid, crusading publisher of the *Daily Sentinel*.

While *Batman* was pure comic book translated to the screen, *The Green Hor-*

*net* was a crime-drama with a twist: The hero wore a mask. The *Hornet's modius operandi* was much different than *Batman's*—and a lot more convincing. Instead of working with the police, he spent a lot of his time working *around* them. The *Hornet* pretended to be an arch-criminal, and he used that belief to insinuate himself into the schemes of real criminals. Every time he got wind of a new racket, he'd burst into a criminal's office after blowing out the lock with his *Hornet Sting*, and once he and Kato had made short work of assorted hired thugs, the *Hornet* would announce that he was cutting himself in for "a piece of the action." His usual split was 50-50.

But he almost never collected. Somehow, the *Hornet* always worked things so that by the end of the half hour, the criminal's scheme was dead in the water, the mastermind dead of jailed and, despite what should have become an obvious pattern to the police, his own reputation as a supercriminal remained intact.

It was formula stuff, to be sure. You can't do much other than formula action in a thirty-minute time slot, but it was done so well. Van Williams played the *Hornet* in such a deadly serious manner that it was almost possible to accept the green mask and the wild name, and accept the whole milieu as somehow *real*.

At the time, Van Williams, who had starred in *Bourbon Street Beat*, *Surfside Six*, and other, short-lived crime shows, described the show this way: "*The Green Hornet* is not the kiddie show that *Batman* is. We play it straight, as a serious crime show, with some sophistication. No camp or comedy. We're projecting



more to adults. Of course, there are lots of gimmicks that will appeal to the youngsters, too."

The gimmicks Williams — whose full name is VanZandt Jarvis Williams — mentioned included numerous gadgets which comprise the Hornet's crime-busting arsenal. They included the Hornet Gun, which spewed clouds of sleep gas, and the Hornet Sting, a telescoping rod which focused a supersonic beam to annihilate locks and occasionally knock weapons from the hands of his enemies. He also carried a pocket watch which doubled as a radio link, assorted "bugs" and similar stuff, all of which turned me on as a teenager.

Kato didn't bother with any of the U.N.C.L.E. stuff. Other than nunchaku sticks and throwing darts, he settled for kicking and punching and yelling his enemies into submission.

Watching the episodes again, I can see Bruce Lee's star quality, even constrained by a chauffeur's uniform, black mask and minimal dialogue. He moves like a cat, always hovering around the Hornet like some wicked guardian angel. In one episode, he had to resort to using the Hornet Sting to free his boss from a locked room. Where Van Williams usually opened the Sting like it was a telescope, Lee popped it open with a one-handed flourish that was sheer poetry. Williams must have thought it was the way to go because in subsequent episodes, he used his own variation on that particular bit of business.

Williams never copied Lee's Gung Fu moves, however. He settled for duking it out with assorted hoodlums and thugs. His fights were a good counter-point to Lee's, who went in for

a lot of flashy kicks and leaps. Although Lee's mastery of the martial arts is beyond reproach, he freely admitted Kato's fights were stylized for the camera.

"Some of the techniques used are not what I practice in Gung Fu," Lee explained. "For instance, I never believe in jumping and kicking. My kicks in actual Gung Fu are not high, but low, to the shin and the groin."

The story of how Bruce Lee obtained the role of Kato is interesting. Gung Fu had nothing to do with it. Lee, who was Cantonese, said that of all the Asian actors who tried out for the part, he caught the producer's attention because he was the only one who could pronounce the show's name without it coming out as *The Gleen Hoinet!*

"It's a heck of a name," Lee said. "Every time I said it at that time, I was super conscious."

The supporting cast of *The Green Hornet* consisted of Wende Wagner, as Britt Reid's secretary Lenore "Casey" Case, and one of the few who knew his secret. Mike Axford, the Sentinel's police reporter, did not have the privilege. He was played by character actor Lloyd Gough as an irascible curmudgeon whose chief ambition in life was to capture the notorious Green Hornet. Both of those characters had been regulars of the old radio series.

District Attorney Frank Scanlon was not. He was the Hornet's unofficial police contact. Walter Brooke had the role. He aided the Hornet whenever he could. It was a secret arrangement that, had it been known, would certainly have gotten the D.A. impeached and jailed along with Britt Reid. Together, they were co-conspirators in a great many



capers that were laid on the doorstep of the Hornet.

How Scanlon and Reid came to their dangerous arrangement was never explained, but that was one of the faults of the show. Although characterization was excellent — especially considering the wildness of the material — the characters were never explored. They were just there.

There was no origin episode of *The Green Hornet*. In fact, the first episode filmed, "Programmed for Death," was not aired until the series' third week. It involved a killer leopard and a scheme to counterfeit diamonds. You can tell it's the first because the camera dwells lovingly on the Hornet's gadgets — which were later taken for granted. Another clue is the Hornet's Art Deco mask.

"I went through ten different masks in the first three episodes," Williams claimed. "The first masks had Roman noses and expressive eyebrows, but I could only see straight ahead. They were acting as blinders. Finally they made a mold of my face and fitted it with a plastic mask."

There was never a clue as to how Britt Reid became The Green Hornet. And so, few are aware that the painting hanging in the *Sentinel* office is of Dan Reid, who as a child, used to accompany his uncle, The Lone Ranger, on many of his adventures. When Dan Reid grew up, he founded the *Sentinel* to fight crime in a different way. Later, his son, Britt, would take over the family newspaper and adopt the Green Hornet identity in imitation of his famous uncle.

This explains why the Hornet's limousine is named after a horse. It was

an in-joke. In the radio show, the Black Beauty triggered the Hornet's career. It was built as a lark, but Reid used it to thwart crime. A defect in the horn produced a buzzing sound, and this inspired the name Green Hornet.

I have to admit that, to me, one of the greatest appeals of The Green Hornet was the wonderful car. The Black Beauty was the greatest supercar in TV history. It was a customized \$30,000 Chrysler Imperial. It had everything. Front and rear rocket batteries, a gasvent in the grille, ice-and-oil ejectors on the rear deck, and *green* night-vision headlights. The trunk concealed a retractable Hornet mortar and a miniature spy satellite called the Hornet Scanner.

My favorite Green Hornet episodes showcased the Black Beauty. The best Black Beauty episode was "Corpse of the Year," in which a Hornet impersonator attacked the *Sentinel*. The climactic dual between two careening Black Beautys, rocket batteries blazing away, was classic.

In 1975, *TV Guide* did a photo spread of George Barris' many "creations." Among them, parked between the Monkeemobile and Jed Clampett's vintage Olds, was the Black Beauty. Barris — who inherited one of the original Dean Jeffries-designed Black Beauties — had recustomized it, adding garish green accouterments, a police light, and big Hornet symbols on the doors. It looked as ridiculous as the Batmobile.

It saddened me to see what that magnificent vehicle had come to. At least I have my videotapes to comfort me with memories of the glory that was *The Green Hornet*.







## Profiles of Peril

# Van Williams Remembers

***The star of Surfside Six and Bourbon Street Beat recalls his days as The Green Hornet***



**by Rich Harvey**

Within the past five years, comic book and pulp fandom has seen an amazing return to popularity for *The Green Hornet*, during which time the classic crimefighter of WXYZ Detroit has become the star of a monthly series by

Now Comics. Like many of the classic crimefighters of that period, *The Green Hornet* now boasts a fan-following which spans three generations.

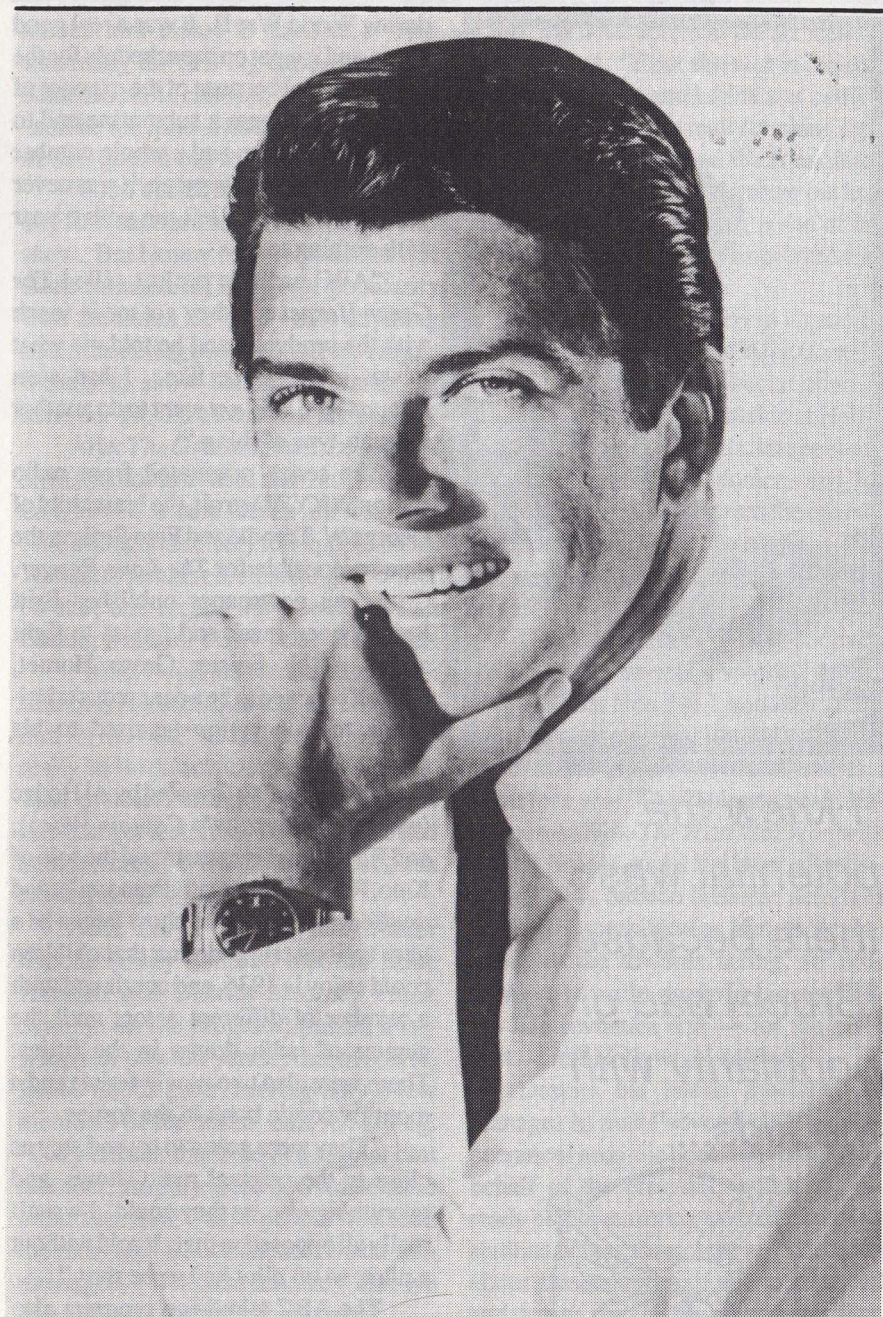
With a potential movie in the works by Universal Studios, there has been renewed interest in every aspect of the character, including the comic books, the radio program, and the movie serials. But the most interest has piqued in the 1966-67 television program, thus sweeping the limelight back toward actor Van Williams, who portrayed Britt Reid in the short-lived series.

"I think what I'm seeing," says Williams, "is that the show was one heckuva lot more popular than the ratings let on, even though we were winning our time-slot."

Williams still receives fan-mail for his starring roles on programs such as *Surfside Six* and *Bourbon Street Beat*, which boasted some very faithful viewers during their hey-day. But, surprisingly for him, he is now best remembered for his starring role on *The Green Hornet*, a program he became involved with by chance.

"I had shot a pilot for Four Star called *Pursue and Destroy*, wherein I was the commander of a submarine



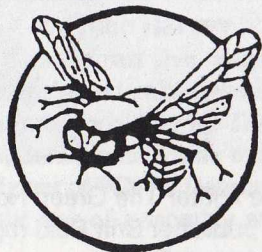


**Van Williams** stars as masked crime fighter The Green Hornet (left), the dual identity of newspaper publisher Britt Reid (right) in Twentieth Television's **"The Green Hornet."**





*"I knew the potential was there because [Bruce] had great popularity with the kids..."*



during World War II. It was a real good show, and it went on the schedule for the next year. But because of the expense of having to purchase a submarine and to sail it with a crew, and a whole number of other things that went on, it was never sold. So it kind of left me with a year with nothing to do.

"ABC had this project called *The Green Hornet* and they got me in touch with the producer, and he told me what it was going to be like. I had seen *Batman*, and I did *not* want to do another *Batman*-type of thing."

The series originated from radio station WXYZ Detroit, the brainchild of George W. Trendle and Fran Striker, the men responsible for *The Lone Ranger*. Crusading newspaper publisher Britt Reid donned mask and fedora to fight crime as the sinister Green Hornet, himself believed to be a dangerous criminal, a misconception he used to his advantage.

The role was originated by Al Hodge (who later played tv's *Captain Video*), and Raymond Toyo assumed the role of Kato, Reid's Japanese/Filipino valet and masked sidekick. The show began as a very serious crime-drama that children could enjoy in 1936, and continued with a number of different actors until the demise of radio drama in the fifties. There were also two movie serials and a monthly comic book in the forties.

"They were going to try and stay as close to the original radio shows, and everything else, as they could. I wasn't really all opposed to that. It sold without a pilot, so no pilot had to be shot."

The ABC television program also co-starred Bruce Lee as Kato, the role that brought him into the public eye and



moved him closer to stardom. "That was really the first big exposure of Jeet Kune Do, as he called it," says Williams, "and he did quite a good job with it, and he had quite a big following from it."

"I don't think he had ever even done any film except a screen test before that show. But I knew that the potential was there because he had great popularity with the kids. He didn't care anything about the acting business, per se. He just wanted to show his kung fu and jeet kune do. He did a heck of a job with it."

After *The Green Hornet*, Lee played an instructor to a blind man on the series *Longstreet*, a role which offered him little dialogue and very few appearances. Williams remained close to his former co-star, and recalls the trouble he had finding work for many years thereafter.

"What surprised me was that it took four or five years after that to 'discover' him for movies," he laughs, "which they really had to do outside the United States. That producer in Hong Kong was the one that got it started. Nobody else had enough foresight to see that in *The Green Hornet* or in Bruce."

Both Lloyd Gough and Walter Brooke (Daily Sentinel reporter Mike Axeford and District Attorney Frank Scanlon on the program) passed away within the past few years. And, of course, Bruce Lee is gone, leaving only a few members of the series' cast remaining. "Gary Owens was kind of a regular cast member. He played the newscaster, and I don't see him. I have people who send me messages from him, and I send him messages," Williams laughs. "But we haven't seen each other in years."

Wende Wagner, the actress who portrayed Britt Reid's secretary, Casey

Case, has been active in the art scene in recent years. "First she was in the cosmetics business, and I think she's still in that. But what she's really pushing right now is this artwork, and she does quite a good job with it. We had a show out here that she was on, showing some of her artwork, and I was pretty impressed with it."

Though he continued to appear on television years after *The Green Hornet's* demise, Van Williams began concentrating his career plans outside of Hollywood. He now divides his time between his family in Santa Monica, and his numerous businesses across the country — including a cattle ranch in Texas and Hawaii, and a good portion of real estate in Idaho.

"I actually did two more series. I shot a pilot that was a spin-off on *Big Valley*. That didn't sell, and then I did a Saturday morning show called *Westwind* in the middle-seventies, and that went for a year. Then I played a continuing part on *How The West Was Won* with James Arness, and I did a lot of guest-shots." His outside business activities made it impossible for him to devote enough time towards acting, so Williams eventually dropped his agent in the late seventies and — for the most part — left Hollywood behind.

Despite his hectic schedule, he manages to make several personal appearances at comic book conventions on behalf of the program, which has already begun returning to local television stations across the country. "I decided about a year and a half ago to go ahead and do one, just to see what it was like, and I must say, I was very appreciative of the people out there that remembered





***"I think what I'm seeing is that the show was one heckuva lot more popular than the ratings let on."***

the show. They remembered it a lot better than I did!"

Many of his personal appearances have been accompanied by the Black Beauty, the 1966 Chrysler Imperial transformed into a television super-mobile. Followers of the program flock to see The Green Hornet's rolling arsenal up close, prompting some fond memories from Williams.

"The thing was supposed to be like a tank," he recalls, "or a hoodlum car. Everything was black, black, and no chrome. One is an original that has all the stuff that works — the rockets, the machine guns. A little tv scanner went out of it, gas blew out of it, and everything else. The other cars were second cars to back up the first for chases and stunts.

"Everything — including that panel — worked. The lights worked and the switches, too. I was kind of amazed because they usually fake most of that stuff."

"I don't think I could have driven it," Williams adds. "They moved the seat all the way forward, so they could put that whole panel in, and bolted it down. Bruce could hardly even get in there, and he was a lot smaller than I was. It was very hard to do stunts with that car, and that's why we ended up eventually getting two more cars where the seat would move back."

The popular magazine from Now Comics has surpassed twelve issues, and Van Williams was even convinced by the editor to plot a special story for the magazine. The story appeared in June as a two-issue mini-series, *Tales of The Green Hornet*, involving drugs and scandal amidst a Hollywood setting. The



story draws from Williams' experiences in the Los Angeles County Sheriff's Department as a reserve deputy during the past twenty years.

"From a compilation of a number of different things, I put together a story regarding the Golden Triangle, and Burma, and getting Bruce(Kato) involved in something in Tokyo. It just expanded from there, and I sent the synopsis back. I've seen the first issue, and I think it's excellent. I think they did a really good job."

Sales on the limited series were strong as fans lined up for autographs from the television star, now wearing the hat of author. The positive response to *The Burma Horse* prompted Williams to provide reference from his police background for author James Van Hise on a new *Tales of The Green Hornet* series, due in March from Now Comics.

The Hollywood backdrop to the story is only fitting, since a major motion picture by Universal Studios is in the works. The character's popularity has grown among comic book fans to almost frantic levels, and now that comic-strip crimebuster *Dick Tracy* has turned a healthy profit, a Green Hornet movie is inevitable.

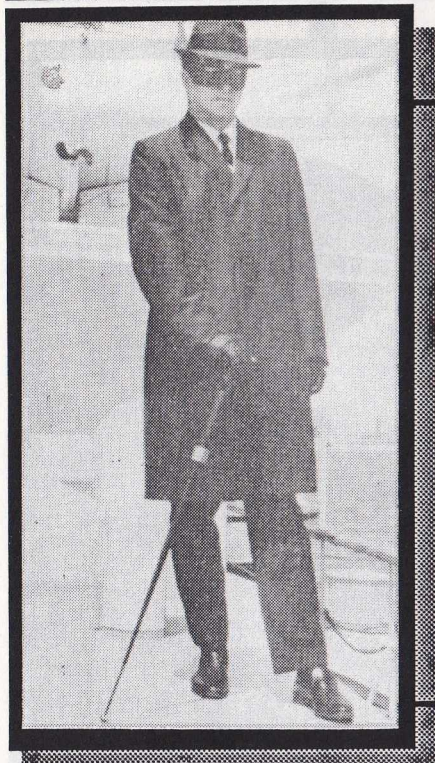
"From all I can gather, Hanna Barbara had the rights to *The Green Hornet* for years, and they were going to make a Saturday morning cartoon serial out of it, and that never came about. Then all this hysteria with *Batman* and *Dick Tracy* and *Brenda Starr* and everything else started, and I guess Universal bought the rights to do it, and it's in the works."

Since Williams has been so active with the character lately, his involvement with the motion picture — on or



***"We were supposed to get into some kind of confrontation with Batman and Robin and lose! ...Bruce walked off the show over it!"***





***"I have absolutely nothing to be embarrassed about with that show. I was proud of it, and I'm glad of the way we did it."***

behind the cameras — would seem likely. "I know they're working on scripts," Williams says. "I've talked to some of the people that are working on the scripts. But nobody's ever approached me about it, so I don't know what's gonna happen there."

Fans can be thankful for Universal Studio's timely intervention — Hanna Barbara had previously considered a grim spoof, the plot of which sounded very heavily influenced by the notorious "Invasion from Outer Space" episodes.

"I'd hate to see them do that," Williams says. "I think in rights to the show, that they should play it just like it was, and play it just as straight as they can. I mean, as straight as you can with a guy

wearing a mask."

His low tolerance for camp humor helped keep the program going in the right direction, except for one instance beyond his control. Younger fans remember The Green Hornet primarily from the cross-over episode of *Batman*, with Adam West and Burt Ward, which remains a source of annoyance for him. Williams, in fact, claims that he's never even watched the notorious *Batman* crossover, nearly twenty-five years later.

"In the original script, we were supposed to get into some kind of confrontation with Batman and Robin *and lose*," he says. "I was against that — and Bruce walked off the show over it! I don't remember exactly what happened,



but I think we fought to a draw, which appeased Bruce a little bit. But he never could see the believability of it, and neither could I."

"I think there was a competitive rivalry between him(Lee)and Burt Ward (Robin). But Bruce just didn't think, since we had played our characters very straight, that what Robin did was comparable to what he was doing. And Kato was a very formidable character."

The attempt to expose The Green Hornet to a wider audience provided extra thrills, but not higher ratings. Bill Dozier [the same producer of *Batman*] also complained about the restrictive time-slot.

"We were beating our two competitors on the other networks, but the executive producer, William Dozier, told ABC that he could not afford to do the program as a half-hour show. He wanted to do hour-long shows, and he actually did three one-hour episodes to show 'em what we could do with it."

ABC refused to budge, maintaining that *The Green Hornet* was to be allotted no more than the restrictive thirty-minute format. "They didn't want to break up the format of a half-hour program against two one-hour shows. We were winning and they didn't buy it, so the show just dwindled and died.

"That's one of the reasons I got out of the business. I never could understand it, never could figure it out. So I figured I'd get into something where I could be my own boss, and I could do the things that I wanted to do."

*The Green Hornet* only ran for twenty-six episodes, which has been the major problem with syndicating the program.

"You have to spend a lot of money publicizing a show like that, and before you know it, you're into reruns of the originals! Usually the old rule of thumb was that you had to have three or four years of a show before they would even consider syndicating it. That way if the show was a success, you wouldn't all of a sudden just run right out of it."

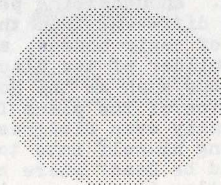
Fortunately, many television channels nationwide are taking advantage of The Hornet's new popularity and broadcasting the episodes again.

Van Williams remains largely identified with the program, even though nearly twenty-five years have passed since *The Green Hornet* was cancelled. Unlike other actors who portrayed super-heroes in the past, he doesn't object to being recognized for his work on the program.

"I have absolutely nothing to be embarrassed about with that show. I was proud of it, and I'm glad of the way we did it.

"I played it very, very straight, and I got some criticism for that. But I think in the long run it ended up being very good in the way that it was done."

After having entertained two generations, the future looks bright for Detroit's ace crimefighter. Until the Universal motion picture appears—and perhaps long afterward — many fans will consider the television series, and Van Williams' performance, as the definitive portrayal of *The Green Hornet*.

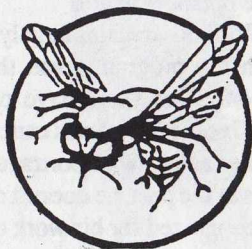




# Heroic Partnerships

by Pat Weakley

***There have been many crimefighting teams, but The Green Hornet and Kato were different!***



Throughout the history of fiction there have been a great many partnerships. Most of these have been unequal in nature with the main hero being superior in some way or the other to the sidekick (or assistant), be it in terms of deductive ability as with Sherlock Holmes and his faithful biographer, Doctor Watson; supernatural talents as with the Shadow and his aides, or just plain superior in every way as with Doc Savage and his people.

There is one partnership that was formed between two men who possessed very different talents and personalities, and yet were true partners, with both individuals contributing equally to the team in their own unique way, making it more effective than either man could have been alone. This is the team of the Green Hornet and Kato.

At first glance the team of the Green Hornet and Kato would seem not to be one of equality. The Green Hornet was the one that did all the talking, he was the one who made the plans, and of course he was called "boss" by Kato, but this was merely part of the image that was required for the Green Hornet to invade the upper echelons of the underworld. Necessary to the illusion of a criminal mastermind were the fantastic weapons, the dress overcoat, hat and tie, the big black limousine like those used by all the big mob bosses and of course the silent, but deadly chauffeur cum bodyguard.

Although exactly where in the Far East Kato comes from is up to some debate, it is known that Britt Reid had saved his life in the orient and that out of a sense of obligation Kato had come to the United States to serve him as a valet. By day, he is the perfect manservant, silent and unobtrusive, keeping the household running smoothly. But for the flashing black eyes and the quick, lithe way of moving, there is little else to ever connect him with the Green Hornet's chauffeur. Only through the occasional use of his martial arts skills to protect Britt Reid's life, as in the TV episode, "Hunter and the Hunted", is there ever a hint that Kato is more than what he seems.

To criminals and the public, Kato seems to be merely another deadly enforcer. An underling perhaps a little more loyal to his boss, but still no different from the others of his kind who add muscle to the threats of their bosses, and little else. Kato is much, much more, he is the builder of the Black Beauty and helped Britt Reid invent most of his weapons such as the Hornet Sting and the gas gun. He helps in the formulation of the plans for the Green Hornet's nighttime excursions, occasionally even disagreeing with those plans if he feels that Britt is placing himself into too much danger, as in the TV episode, "Eat, Drink and be Dead" where he opposed Britt's plan to turn himself over to a bootleg liquor gang in order to save Mike Axford's life.





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The Green Hornet (Van Williams, left) and Kato (Bruce Lee, right) battle the forces of evil in Twentieth Television's "The Green Hornet."



His approach to life and crimefighting is very direct and straight forward, preferring fighting to talking. Although he occasionally becomes impatient with the Green Hornet's love of verbal sparring, he does enjoy watching a master at work as in "The Preying Mantis" where the Green Hornet skillfully plays upon the tong leader's pride to maneuver him into turning against his white partner and goading him into fighting Kato while making him seem a craven coward at the same time.

As a master of Gung (or Kung) fu, he is an expert of many different kinds of oriental weapons, including the nunchuks and the throwing dart. He is very proud of his fighting abilities and frequently takes his time putting down his opponents, playing with them until he becomes tired of the game (or he and the Green Hornet have to leave) and then puts them quickly out of their misery. Although he is small in stature, his entire body is like a steel spring, always taut and ready to explode into violent action. His entire body language, from his quick, lithe steps to the way he seems to be carrying an imaginary chip on his shoulder, he dares all comers to try and take him on.

He is the Green Hornet's ever present shadow, seeing himself as the Hornet's protector, feeling uncomfortable whenever the Green Hornet chooses to expose himself to danger and even when given the chance to bow out of a deadly situation, as in "Seek, Stalk and Destroy", refuses to allow the Green Hornet to go into danger alone. It is not only out of a sense of obligation, but out of a deep sense of friendship and loyalty for a man who is worthy of his respect, that Kato stays at Britt Reid's side.

Britt Reid is not a man accustomed to being thwarted, and he is always trying to figure a way out (or around) a problem. As the publisher/owner of the Daily Sentinel, it angered him to see criminals and racketeers placing themselves above the law through the use of financial and political power. Bound by those same laws that they so blithely misuse, he was helpless to do much about it unless he had the evidence to back up what he printed in his newspaper. He created the Green Hornet to get that evidence by beating them at their own game. He has been successful at it time and time again, making them "feel the weight of the law through the sting of the Green Hornet".

He is the kind of man who inspires the loyalty of everyone who works for him. He is that rarity these days, a true leader, not so much because of the power that comes from being wealthy and in high social position, but because he cares about his people, no matter what their position is in the newspaper under him, and is willing to back them with all he has, even if it means risking everything including his fortune and the Daily Sentinel, or even his life. He has frequently risked his life as Britt Reid and as the Green Hornet to save Mike Ax-ford even though he is out to destroy the Green Hornet.

In the radio episode, "Matter of Evidence" Britt Reid pays for the bail and the lawyers to defend a young man who works in the Sentinel's advertising department after he had tried to kill a political boss. This story also contains a classical Green Hornet maneuver, in which the politician, Boss Cranshaw, is tricked by the Green Hornet into revealing the secret entrance to the gambling joint that he owned, to the police who were running hot at their heels.

Britt Reid is a master strategist who uses his keen understanding of human nature, especially that of the criminal mind, to maneuver them into self-betrayal. In contrast to Kato's direct approach to crime-fighting, the Green Hornet enjoys the mental duel of wits and loves it when one of his plans succeeds so well that the Green Hornet's part in it is almost undetectable.



In the TV episode, "Ace in the Hole", the Green Hornet is perfectly content to watch a pair of gangleaders and their bodyguards beat each other to a pulp, after being convinced by the Hornet that the other is a turncoat. Kato, in contrast, is slightly peeved when the Green Hornet does not want to yet enter the fray.

Although he is not the martial arts expert that Kato is, he is perfectly capable of defending himself, but his fighting style is purely businesslike and direct, taking freely from both the oriental and the western methods, being basically not so much concerned with style, as with using anything that will do the job.

Consistent with the image of a criminal mastermind, he usually leaves the rough stuff to Kato, using his threatening presence to loosen tongues, always implying that it is only his firm hand that keeps the deadly oriental under control and that all it takes is the barest nod to release Kato's deadly skills. In contrast to Kato's taut readiness, the Green Hornet appears relaxed, to the point of being disdainful of his opponents, conveying that he is confident that they wouldn't even dare defy him. Even in the face of imminent death as in the "Silent Gun" TV episode in which a mobster has him cornered and is about to shoot him in the heart, he remains calm and cool, not even resorting to useless bravado, but instead prefers to maintain his dignity up to the very last moment. Even after Kato bursts in with a blast of the Black Beauty's rockets, he remains grimly serious, fully aware of how close he came to death, contrasting to Kato's quip of "One par-boiled, one greased." in reference to the condition of the pair of defeated gangsters.

The talents of both men mesh perfectly to form an effective crime-fighting team. Alone, each man could function only for a short while as a solo crime fighter. Much has been made of Kato's flashy martial arts style and while they are indeed impressive, he would not be an effective crimefighter on his own. Without the Green Hornet's insistence of not killing intentionally, Kato would be much deadlier and there would be far fewer criminals going into the courts if he was on his own. Unfortunately, most of these dead criminals would be mere underlings, for the brains behind the crimes would remain hidden for Kato does not possess the talent or patience for the subtlety required to root them out and set them up for the police with incriminating evidence. Sooner or later his reliance on violence would get him killed by either the criminals or the police.

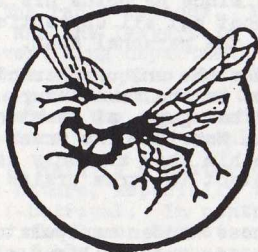
Neither could the Green Hornet survive long as a solo operator and crime-fighter. His skill at playing head games with his opponents serves him well in making them do exactly what he wants, but it also requires an intense concentration, and he must be free from worrying about his back. He has the tendency to become too involved in these head games, getting on the "jazz" so much that he can take too many chances, which he habitually does anyway, since he holds his life of little value compared with his cause to root out all corruption and evil wherever he finds it, no matter what the personal cost.

What most people have ignored, besides the unique character of the Green Hornet's and Kato's partnership, is the true nature of their mission. They are not out to destroy the bad guys, at least not in the same manner as Rambo, Arnold, or Chuck Norris. The Green Hornet's main meat are not criminal armies, for to him they are only so much static that exists merely to hide and protect the true brains behind the operation.

Their mission is rather to expose those hidden manipulators, those people who use the law for their own ends, to the brilliant glare of

*Continued on pg. 48*







## **Remembering The Green Hornet by Gary Lovisi**

**Why do we love The Green Hornet? Just ask another publisher!**

It's a bad part of the city. Closed down industrial buildings, factories fallen to disuse, slums that have been slums for generations. Parts of newspapers blow about on the wind, down the streets, into the alleys. One alley in particular is made of cold, old brick walls, a dreary dead end that's covered in a gaudy, peely-painted advertisement. Foreboding, dangerous, and desolate. A perfect location.

Then revelation! The back wall of the alley mysteriously parts. The seedy ad of lovers kissing splits right between their puckered lips. The opening grows. Out of the darkness shots a long black torpedo---The Black Beauty! It's the Green Hornet and his sidekick Katol! Unleashed unto the world to fight crime. Into the dark streets of the city, into the evil maw of society. The Green Hornet strikes!

I remember the old ABC-TV show from the 1960's. That was a time! Once the Black Beauty shot out of that alley we knew we were in for a great 30 minutes of thrills and action.

Why do we all like the Green Hornet so much? There are as many reasons as there are fans, but what did it for me was that here was a serious crimefighter, a super vigilante that played it for real. Heads and shoulders above what that goof of a Batman (played jokingly by Adam West) was doing twice a week other nights on ABC. That was a mockery. The Green Hornet was for real. It was true. Or at least it tried damn hard.

Then there was Kato---Bruce Lee---before he became famous. We all knew he was famous already. He was Katol! The perfect combination of actor and character all in one package.

The Green Hornet also had Britt Reid---publisher. A profession I have a certain affinity with. Reid was also a businessman, a self-made publisher who had a business to run. He had a real stake in his city, his society---he cared and did something about it. He was involved. That's very different from wealthy dilettante Bruce Wayne, who was so far removed from reality he might as well have been a rich politician living in the Governor's Mansion in Albany. Really, dressing like a bat! Get real!

The ABC-TV show spawned one paperback original---THE GREEN HORNET IN THE INFERNAL LIGHT by Ed Friend, published by Dell Books (#3231) in Sept. 1966. It had a great Hornet and Hornet logo green cover. It was a pretty good book when I read it 25 years ago. I'm afraid to read it now. I'll let my illusions stand if you don't mind.

Originally there was a great Dell comic book series from Dec. 1940. Beautiful and scarce books that are high-priced



today. But well-worth the effort to search for and collect. There were 47 issues of these ending in 1949.

Later there were three great Gold Key comics from 1967, all with photo covers showing scenes from the TV show. All show The Hornet and Bruce Lee. They're also very collectible, and are nice books in their own right. The stories are still fun.

Now Comics began their new series in Nov. 1989 with a great Steranko cover on #1. This is an updated version of the hero and is surprisingly good. There are also issues that go back to the days of the TV show in the 1960's. All in all a fine series with about 20 issues to it's credit already and more to come. There is also a recent spin-off comic.

Another area to experience The Green Hornet is on audio cassettes, which present old radio shows from the golden age of radio. These are excellent stories and great campy fun. The Hornet really comes alive in these. One of the best is the Radio Reruns series from 1980, which has a 30 minute replay of "A Matter of Evidence." There are a lot of other fine shows in this series, such as The Shadow. Nice stuff.

The Green Hornet came alive for me when I watched it in the sixties. It was a magic time of excellent TV. A time of The Wild, Wild West, The Addams Family, Star Trek, The Outer Limits, The Twilight Zone---and the greatest crime-fighters of them all---The Green Hornet and Kato.

Somewhere, in a mythical universe they still live, driving the dark streets of the city in the Black Beauty, fighting crime, and wining the hearts of all those who thrill to action and adventure.

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Centerfold Profile*Woman in the Case*

***It was the title of a bad radio episode, but it also describes my favorite femme fatale!***

by Rich Harvey

Through a static history that extended from the long-running radio program to the short-lived television series, Lenore "Casey" Case is probably one of the most important cornerstones of *The Green Hornet* myth — almost as Britt Reid and Kato themselves! Through the sixteen year run of the radio program, Casey was portrayed by actress Lee Allman. She got the job when her brother, station executive James Jewell, suggested her for the role. Originally, Casey was meant to appear in only *one episode*, but Lee Allman's sexy voice won the character a permanent place on the program — and in the hearts of Hornet fans.

The only surviving member of the cast for many years, Lee Allman passed away in October 1989. Fortunately, Wende Wagner is still with us, and will be making her first convention appearance in Chicago on March 2nd & 3rd, 1991. Hordes of Green Hornet fans will be there to mob her, no doubt, all in eagerness to get a glimpse of the woman who stole Britt Reid's heart -- and thousands of TV fans like myself.

Casey didn't learn the secret of her boss' dual identity until well into the series' run — that honor was saved for reporter Linda Travis. She was conveniently run over by a truck in the next episode.

The ABC television series starring Van Williams and Bruce Lee went a few steps further in defining the relationship. Casey Case (the Lenore name was never used on tv), played by Wende Wagner, was much more savvy to crime in the city, as well as Britt Reid's dual identity. She not only knew he was actually The Green Hornet, but helped on a few of his cases!

With the emphasis on the visual aspects of the characters, and the restrictive half-hour time-slot, the television series needed the streamlining brought about by letting Casey — not to mention D.A. Frank (Walter Brooke) Scanlon — in on the secret. There was little time for subplots, however, but series producer Bill (*Batman*) Dozier suggested that there was more than *Daily Sentinel* work going on after hours. The station lord of WXYZ, George Trendle, would never allow the slightest hint of sexual interest to taint the program.

Casey didn't take part in shoot-outs, and she wasn't tortured in any way, unlike poor Nita Van Sloan and others. Instead, she provided quieter moments in the series, discussing details of a case with Britt Reid — often providing insights that would eventually lead The Green Hornet to trouncing a new set of bad guys.

And she provided good romantic interest. Oh, yes, she certainly did that.

She was a fully realized, three-dimensional character who could stand on her own — but she chose to stand by Britt Reid.

The Green Hornet — and all of his fans — are the luckier for it!





CENTERFOLD: Casey, by Jim Ganson. ©1991 Jim Ganson

The Green Hornet — one of the best — one the luckiest for it.







A rifle cracked. That  
shot was The Shadow's.  
His aim was perfect.



A scene from "Shadow Over Alcatraz," *The Shadow Magazine*,  
December 1st, 1938; Illustration by Edd Cartier; ©1991 Conde Nast  
Publications; All rights reserved



Matinee Thrills by Steve Wawrzenski**The Shadow** starring Victor Jory**Chapter 10 -- "The Underground Trap"**

The Shadow steps back from the door and draws out his automatics, blasting out the lock. Entering the room, he turns off the ray machine and releases Margot, Vincent and Turner. While they escape, The Shadow allows the Black Tiger's men to chase him and he easily loses them.

The scene shifts to the Tiger's headquarters. He informs his men that Dr. Grant has already been disposed of and that he would do the same to his men, except that he could not replace them soon enough. The Black Tiger also informs them of a new crime. Flint must now kill Turner.

The scene shifts back to Cranston's Laboratory where Turner is telling Lamont that he is backing out and will give in to the demands of the Black Tiger. The conversation is interrupted by a phone call for Turner. The speaker on the other end, Flint, poses as a reporter requesting Turner to come down to the newspaper for an interview. Cranston believes the phone call is a phony. Using his influence on the phone company, they inform Cranston the call came from a tapped line. Cranston convinces Turner his life is in danger. Cranston, disguised as Turner, leaves the office and gets into a waiting car. Flint follows Cranston and Vincent follows Flint.

On the open road, Flint passes Cranston's car. One of the Black Tiger's men tosses a hand grenade at Cranston's car. It explodes, forcing Cranston's car off the road and collide with a tree. Harry Vincent stops just long enough to insure that Cranston is not hurt, and continues to follow Flint.

The scene shifts to Harry Vincent and Lamont Cranston, just outside a hideout Harry Vincent has discovered. Lamont enters, and begins searching a room. Hearing the Black Tiger's men in the hall, he hides in the closet. Flint gets in touch with the Black Tiger. The Tiger informs them that the details for the next crime will come from the "One Eyed Man of Baker Street". Lamont is discovered in the closet and he battles the Black Tiger's men, only to be captured. Just as Flint is about to question Cranston, The Shadow appears and rescues Lamont. Harry Vincent was disguised as The Shadow.

Harry and Lamont now head back to the Oriental Bazaar. Woo, Vincent and Lamont, disguised as Chang, spread out to search for the "One Eyed Man of Baker Street". Lamont finds the reference refers to the man that repairs radio with "tuning eyes" and he and Vincent head for the radio shop. There they encounter one of the Black Tiger's men, who is holding a record. The record contains a message from The Black Tiger. Cranston determines that the next crime is the robbing of a bank on Milton Street.

The scene shifts. The Shadow enters a store which contains a ladder leading to an underground passageway. This passageway ends at the bank vault where the Black Tiger's men are trying to cut their way through using an acetylene torch. The Shadow enters and a battle occurs. During the fight, the flame of the torch falls near the tank filled with acetylene gas.

The Shadow is rendered unconscious by the Black Tiger's men. They are about to put The Shadow away forever, when they notice the gas tank is about to explode. As soon as they exit, the explosion tears through the underground passage with The Shadow trapped within. How can The Shadow escape this trap of The Black Tiger?



GOLD



KEY

THE GREEN HORNET

12c

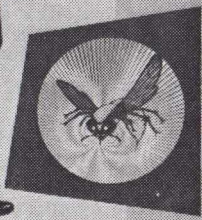
# THE GREEN HORNET

The Green Hornet must  
gamble Kato's life to fight

THE  
THREAT  
OF  
THE  
RED

DRAGONS!

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AND THE GREEN HORNET, INC.





**If Only Dept.****The Green Hornet Pulp**

***Detroit's ace crimefighter made the bloody pulps crackle with suspense -- and a dose of laughter and fun in this highly fictitious article***

**by Rich Harvey**

While many of us lament the missed opportunity of a Doc Savage serial or an Avenger serial, or some other non-important thing, I find myself lamenting the true tragedy of Pulpdom. While his great-uncle, The Lone Ranger, appeared in his own—albiet short-lived—magazine, there was a conspicuous absence of The Green Hornet in those crumbling pages. He made his mark in every popular medium except between those wonderful, musty-smelling color covers.

Imagine, if you will, that it is 1938 once more, and that you are either peddling your bicycle or romping through the backstreets to the corner Mom & Pop store. Pop is sweeping up in the back, and Mom's jowley cheeks curl into a warm smile as she says hello. My, how you're growwing, say hello to your parents, and all of that.

Just as you're making you selection, you notice a fireypair of eyes burning from beneath the brim of a slouch—and a green mask.

A new, exciting magazine has exploded onto the scene!

This will mean forgoeing a candy bar for the extra magazine, but you spend the dime, anyway.



Through numerous adventures in every medium — radio, movie serials, television, big little books — possibly the most interesting, and exciting of all The Green Hornet's adventures remain in the hithero unknown pulp magazine.



Britt Reid, crusading publisher of the *Daily Sentinel*, first began smashing gangsters over the airwaves of WXYZ in 1936, under the guise of The Green Hornet, himself believed to be a master criminal. His Japanese/Filipino valet, Kato, joined with him to battle all types of nefarious gangsters and crooked political figures.

The program starred Al Hodge as Britt Reid, and Raymond Toyo as Kato. Lee Allman played the romantic interest, Lenore Case, Britt Reid's secretary. Jim Irwin played the rascally reporter Mike Axford, an ex-cop who dreamed of capturing The Hornet.

Editors at Trojan approached George Trendle one afternoon in 1939 about a possible magazine featuring *The Green Hornet*, a project which Trendle was leery about. A year before-hand, Trojan had published eight issues of *The Lone Ranger*, which Trendle felt had failed to capture the flavor of the character.

Trojan Editor-in-Chief Joe Stefanni flew to Detroit to discuss the details with Trendle, and Green Hornet/Lone Ranger/Sgt. Preston-scripter Fran Striker was called on the carpet, as well. Together, the three men worked out a proposal that would give the magazine a twelve issue trial-run; Then, sales and editorial factors would decide if it warranted further publication.

"Fran, I want you to handle this," Trendle said, "to make sure that this magazine is up to the standards we've set for the character."

Fran Striker appreciated the opportunity to begin magazine writing, perhaps even seeing an opportunity to leave WXYZ behind and move on to better

things. "But," Striker quickly spoke up, "I want proper credit given to *me*, not some housename."

Naturally, Steffani reacted unfavorably towards this offer. He had, after all, offered Striker twice as much money as any other pulp-writer going at the time, with the exception of the Street & Smith writers, of course. Besides, *The Lone Ranger* pulp had been published with no byline whatsoever.

Striker would hear nothing of it. He knew if he was to make the leap to novel-writing, he could do so only be avoiding the anonymity of a pen name. Let the other writers work under a house-name, he said, and they did — *Nick Branigan*. All Striker novels, except the first three, appeared with his by-line.

The first issue, *The Silent Gun*, appeared in October 1939, and Trendle raised mighty Hell over the cover painting, which depicted The Hornet mowing down numerous gangsters with a Tommy-gun, while a slant-eyed, buck-toothed Kato looks on gleefully.

"Just what the hell is this, Stefanni?" Trendle roared into the telephone. "This isn't anything that you promised!"

Steffani hemmed and hawwed, then quickly hired cover-artist Rafael DeSoto — best known for his cover art of Popular Publication's *The Spider!* — to correct the errors that a now unknown artists had perpetrated. DeSoto would continue painting *The Green Hornet* until the last six issues, when artist Walter Baumhauser (*Doc Savage*) did the honors. Interior artwork was handled by Ed Cartier, who managed during the time between illustrations for numerous science-fiction pulps and Street & Smith's



*The Shadow.*

A photo-cover of Gordon Jones and Keye Luke appeared for the cover of *The Preying Mantis* (#17), the only novel to center around Kato, which is considered the finest non-Striker novel of the series.

Striker was re-hired, with the fourth issue, this time with by-line intact and an editorial giving him due credit. The novels featured expanded plots and extra characters, but were taken from the radio scripts. Striker adapted them to create an immediate back-log of stories.

The only major change was the inclusion of District Attorney Frank Scanlon, later played on television by Walter Brooke. He first appeared in *Deadline for Death* (#4) — Reader response was so favorable, Scanlon was quickly honored with the knowledge of Britt Reid's dual identity, and soon had stories pivoting around him, beginning with *May The Best Man Lose* (#10). His partnership with Britt Reid pre-dated the Batman/Commissioner Gordon plot-line in *Detective Comics* by two years.

The Depression, World War II, and the resulting paper-shortage all spelled problems for the magazine. The magazine was reduced to digest-size with #32, and remained that way until #43, when the editors decided that the cover art was too restricted to attract readers.

Soon, Trojan went through a change of editorship, and *The Green Hornet* found itself under the influence of Editor Babbette Rosmond, who lived up to her notorious reputation two years later when her policies ruined *The Shadow* and *Doc Savage* for Street & Smith.

With her first issue, *Machine Guns Over Kahara* (#23), Rosmond thought

Striker's novels were too sophisticated for the pulp audience, and insisted on more costumed villains. Her biggest demand was entangling Lenore Case (Britt Reid's secretary) in more situations like those of the Spicy pulps.

"Rosmond told me exactly what she thought of the pulp audience," Striker said, "and decided the magazine needed to be overhauled, despite the fact that *The Green Hornet* was Trojan's best-selling title.

"I was against putting Miss Case in any titilating situations, like Nita Van Sloan [of *The Spider*!] was always getting into, and against giving him villains like the ones The Spider fought. That was fine for that book, as my friend Norvell Page was doing it, but we had established something totally different for The Green Hornet. The realism is what made the series popular.

Striker remembers the trouble he had with his last four novels, which were written after he returned to Detroit. "I just couldn't write them anymore," he sighs. "That's why they started getting the other authors to supplement the issues, and why my last few stories were spaced apart so widely.

"I was against the change in the format ... and Trendle was just furious! He said, 'Fran, I think maybe it's time we pull the plug on this magazine, before it ruins the character's reputation.' But we had made an agreement, so Trojan could do whatever they wanted. Thank God, at least the radio show retained its audience."

Striker couldn't afford the time to make the effort to leap into full-time magazine writing with a family to feed.



WXYZ offered steady work, and he saw the pulp magazine field dying around him. Reluctantly, he returned to Trendle.

There was a brief re-union with an old Hornet acquaintance while working for Trojan.

"I bumped into Al Hodge, who had just gotten back from the war. He was in New York City looking for acting jobs. He said, 'The Hornet sounds good, but your stories just aren't up to par.' I told him, 'I don't have time for the radio show, I'm doing the magazine!' He said, 'Oh, well, in that case, they're terrible!'"

Striker resumed work on numerous radio scripts, hoping Steffani would summon him back to New York, but such an event would never come to pass. Emile C. Tepperman (*The Phantom Detective*) and Bruce Elliot (Walter Gibson's replacement for *The Shadow*) scripted mostly the remainder of the series.

Fran Striker's last issue was *The Philadelphia Affair* (#27), after which Emille C. Tepperman scripted issues #28 - 36; An enjoyable series overall, most of the non-Striker novels suffer from unnerving inconsistencies. Most fans, however, consider the last eleven novels to be totally unreadable, plagued with sporadic quality and terrible continuity problems.

In October 1949, Trojan mercifully laid *The Green Hornet* to rest.

A television pilot was filmed in 1951, starring Al Hodge as Britt Reid, but never sold. Hodge eventually went on to play *Captain Video*, and the Green Hornet radio program ended a year later.

In the wake of *Batman*'s success,

ABC broadcast the first television episode of *The Green Hornet*, starring Van Williams and Bruce Lee, in September 1966. The series debut, *The Silent Gun* was adapted almost directly from the first issue of the pulp magazine. Unfortunately, the network gave the show a restrictive thirty minutes, which made all the pulp-novel adaptations seem claustrophobic.

"We were beating our two competitors on the other networks," actor Van Williams recalls, "but the executive producer, William Dozier [the same producer for *Batman*], told ABC that he could not afford to do the program as a half-hour show. He wanted to do one-hour shows, and he actually did two one-hour epsidoes to show 'em what we could do with it, and they didn't buy it."

The best of the two-parters — *Corpse of the Year* — was Striker's finest novel in the entire series. It is also considered the best episode of the television program by most fans, along with Novell Page's *The Preying Mantis* (which was also adapted for tv).

In the mid- to late-Seventies, Jove Books re-issued many of the pulp novels in paperback. Jim Steranko was the artist for the series, and his first paperback cover was used on NOW Comics' first issue of *The Green Hornet* comic book in 1989.

The NOW Comics series is going strong, and the television episodes are available to the public once again. Also, the up-coming Universal motion picture should arrive by Summer 1993. But there are many hitherto unknown adventures of *The Green Hornet* waiting to thrill a new generation of fans.



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(W.Murray)*
  - 43) Summer '47 — *Lair of the Scarlet  
Squid (C Juzek)*
  - 44) Fall 1947 — *The Hornet's Sting  
(RVerdicco)*
  - 45) Winter 1948 — *The Final Ballot  
(RHarvey)*
  - 46) Spring 1948 — *Fading Shadows  
(T & G Johnson)*
  - 47) Summer '48 — *Bourbon Street  
Beat (VWilliams)*
  - 48) Fall 1948 *Murder Takes the  
Wheel (RHarvey)*
  - 49) Winter 1949 *Pursue and Destroy  
(VWilliams)*
  - 50) Spring 1949 — *Golden Perils  
(HHopkins)*
  - 51) Summer '49 *In Hell, Madonna  
(WMurray)*
  - 52) Fall '49 — *The Whispering Eyes  
(WWagner)*
- Also, three paperback novels:**
- 53) 9/66 — *The Infernal Light* by Richard Wormser
  - 54) September 1966 — *The Case of the Disappearing Doctor* by XXX
  - 55) 1/90 — *The Seeds of Destiny* by Patricia Weakly
- (\*) denotes adaptation of radio script  
(•) indicates adapted for television



# The Green Hornet

## Episode Guide

**They're all here -- the 26 episodes,  
and the two-part Batman story!**



### 1) The Silent Gun (series debut)

*Air date: September 9, 1966*

A super-silenced pistol — which gives off neither flash nor sound when fired — falls into the hands of petty thieves. The inventor is murdered, so as to keep the weapon's existence a secret, but a loved one is also targeted for murder.

Fearing for her life, she contacts Mike Axford at *The Daily Sentinel*, hoping to sell information on the gun's whereabouts for enough money to flee to a safe place. Britt Reid plays along with the plan, only to intervene as The Green Hornet — He offers the woman twice as much money and protection. "Your life is guaranteed," The Green Hornet says. "By me. You have my word."

Looking to bring the weapon into the open, The Green Hornet arranges a meeting between a top mobster in search of the gun and the hood who possesses it. The plan goes awry when Britt Reid and Kato are separated, leaving The Hornet to run for his life. A battle in a darkened garage climaxes this, the first broadcast adventure of The Green Hornet. *Guest starring Lloyd Bochner.*



## 2) Give 'Em Enough Rope

*Air date: September 16, 1966*

Britt Reid sets out to uncover a fraudulent insurance racket, which has targeted the *Daily Sentinel* with a million dollar lawsuit for libel. Apparently, Mike Axford suspects that not everything is legitimate, but in a story printed in the *Sentinel*, Axford forgets to add the word "alleged."

A woman lawyer — one of Britt's romantic interests — is hired to sue the newspaper, but starts working with him to try and uncover the fraud. As The Green Hornet, he tries to scare the hoods into confessing, only to have them retreat underground with the lawyer as hostage.

The episode climaxes with a battle royal wherein The Green Hornet faces off with a mysterious Man in Black, who has been assassinating eyewitnesses.

## 3) Programmed for Death (pilot episode)

*Air date: September 23, 1966*

A *Daily Sentinel* reporter is murdered after stumbling onto a diamond counterfeiting ring. Mike Axford takes up the trail and faces death by a ferocious tiger, until The Green Hornet and Kato uncover an international crime afoot and come to his rescue.

## 4) Crime Wave

*Air date: September 30, 1966*

A young computer programmer named Abel Marcus boasts of predicting The Green Hornet's next crimes. In reality, he is committing them himself. In their costumed identities, Britt Reid and Kato set out to trump Abel Marcus before more crimes can be pinned on The Hornet's notorious reputation.



***"The people that are fans of it are avid, avid fans. I've never gotten any criticism from the public for the way that I played the part, or the way the show was done."***

***-- Van Williams***





**5) The Frog is Deadly Weapon***Air date: October 7, 1966*

Britt Reid suspects a member of his yacht club of being an old enemy — the man who framed his father — with a new face. When Reid puts the pressure on, Casey Case is kidnapped, and The Green Hornet offers to kill Reid — his own secret identity! *Guest starring Victor Jory*

**6) Eat, Drink and Be Dead***Air date: October 14, 1966*

A bootlegging operation, similar to the ones that operated during prohibition, begin an extortion racket that forces tavern owners to purchase their illegal liquor. To smoke the criminals out, Britt Reid turns himself over to them while Kato engineers a "double-cross" by The Green Hornet.

**7) Beautiful Dreamer (part 1)***Air date: October 21, 1966*

Ordinary, law-abiding citizens suddenly begin committing crimes, for no apparent reason. Britt Reid learns of a scheme involving mind-control experiments, and follows the trail to a chic health salon which caters to wealthy individuals. The proprietor, Peter Eden, decides that Reid has to be thrown off the trail — permanently.

**8) Beautiful Dreamer (part 2)***Air date: October 28, 1966*

After fighting off his loved ones, The Green Hornet confronts Peter Eden. Eden tries to have the Hornet eliminated, but Britt and Kato come back for a rematch. They learn of Eden's next scheme, his most daring and lucrative crime of all, and race to stop an armored

truck carrying the riches.

**9) The Ray is for Killing***Air date: November 11, 1966*

Art thieves make off with a fortune in rare, original paintings using a hire-power laser beam. The paintings, insured by *The Daily Sentinel*, threaten to bankrupt Britt Reid unless he and Kato can recover them. As The Green Hornet, he strikes a challenge to the thieves, and the final confrontation finds Casey Case a prisoner while the Black Beauty faces the power of the laser.

**10) The Preying Mantle***Air date: November 18, 1966*

After identifying the men behind a Chinatown extortion racket, a young man goes into hiding, fearing for his life. When the criminals threaten a loved one, The Green Hornet and Kato come between the Oriental hoods and their Anglo Saxon boss, and arrange a ransom to be paid amidst the setting of a colorful Buddhist temple. *Guest starring Tom Drake and Mako*

**11) The Hunters and The Hunted***Air date: November 25, 1966*

A group of big-game hunters appear to be ridding the city of top criminals, and place The Green Hornet on their list. Their goal may be to rid the city of the top criminals, but Britt Reid suspects that altruism isn't the reason behind it.

**12) Deadline for Death***Air date: December 2, 1966*

Mike Axford is framed for murder by a fellow *Daily Sentinel* employee, who has been using Mike's articles on



local mansions to case them for burglary. Britt and Kato track them down, only to learn that the Sentinel employee is having doubts about her life of crime, but cannot escape from under the thumb of her boss.

### 13) The Secret of Sally Bell

*Air date: December 9, 1966*

The Green Hornet and Kato search for a hidden loot of illegal narcotics aboard a docked freighter, dodging bullets and bloodshed along the way. The only man who knows their location is a hoodlum suffering from massive head injuries, who may die at any moment.

### 14) Freeway to Death

*Air date: December 16, 1966*

While investigating alleged misappropriation of funds of the building of a new freeway, Mike Axford is marked for death and thus forced into an uneasy alliance with The Green Hornet. Axford attempts to blackmail the criminals, thus getting proof of their crime, but the criminals don't buy his scheme and decide to have him killed. But first, they plan to use him as bait to lure the Hornet into a trap. *Guest starring Jeffrey Hunter*

### 15) May the Best Man Lose

*Air date: December 23, 1966*

Frank Scanlon is marked for death during the re-election for district attorney, and Britt Reid investigates claims that his opponent may be behind the scheme. Whatever the case, however, Britt and Kato must find a way to cinch the election for Scanlon — without him, The Green Hornet has no inside connections.



### 16) The Hornet and the Firefly

*Air date: January 6, 1967*

While the city panics over a series of fires, Mike Axford convinces Britt Reid to enlist the aid of a retired police officer, Ben Wade. Forced into an early retirement, Ben is trying to prove his worth by capturing the arsonist — Before long, though, it becomes clear to Britt that Ben Wade seems to know too much about the Firefly's plans.

### 17) Corpse of the Year (part one)

*Air date: January 13, 1967*

A new, more sinister Green Hornet begins his crime campaign by terrorizing *The Daily Sentinel*. The attacks leave





Britt to search the mean streets in vain, until he suspects a rival newspaper publisher is behind them. Britt questions him at a gay party, where the imposter confronts them both before a hundred frightened guests.

### 18) Corpse of the Year (part two)

*Air date: January 20, 1967*

Britt Reid and Kato investigate the crime wave of the Green Hornet imposter, uncovering a plot that involves more than just revenge on *The Daily Sentinel*. A trap is baited, with the help of a rival newspaper editor, resulting in a dual between the two Green Hornets. *The final confrontation is spectacular!*

### 19) Ace in the Hole

*Air date: February 3, 1967*

The Green Hornet seeks to create mistrust between two of the city's top mobsters, thus driving apart their uneasy alliance. The Hornet's plan is hindered by Mike Axford's investigation, until tempers flare and climax in a violent showdown. *Guest starring Richard Anderson and Arden X. Slatery.*

### 20) Bad Bet on a 459-Silent

*Air date: February 10, 1967*

While two crooked police officers are jumping burglary calls, Britt Reid must find medical attention for a bullet wound he sustained as The Green Hornet, without giving away his identity. Mike Axford, seeing an opportunity to capture The Hornet, baits a trap which unwittingly brings the two policemen.



### 21) Trouble for Prince Charming

*Air date: February 17, 1967*

The fiance of a visiting prince is



kidnapped, and Britt Reid suspects an inside job. The Green Hornet wins the prince's confidence, and begins a scheme to save his bride, much to the chagrin of D.A. Scanlon, who fears international repercussions as a result of The Hornet's actions.

## 22) Alias, The Scarf

*Air date: February 24, 1967*

A mad killer, jealous of the attention that The Green Hornet is receiving, returns to terrorize the city once more. The trouble begins once The Hornet is made the newest attraction in a wax museum's Hall of Villains, but Britt and Kato are determined to put the madman back into retirement. *Guest starring John Carradine.*

## 23) Hornet, Save Thyself

*Air date: March 3, 1967*

Britt Reid is the unwitting pawn in a plot for revenge, made to look guilty of murder. After fleeing from the police and Frank Scanlon, Britt hides out until he can prove his innocence and pin the blame on the true killer. The episode climaxes in typical Whodunit fashion, wherein Britt gathers the suspects and announces the identity of the killer, with some Gung Fu help from Kato.

## 24) Invasion from Outer Space (part one)

*Air date: March 10, 1967*

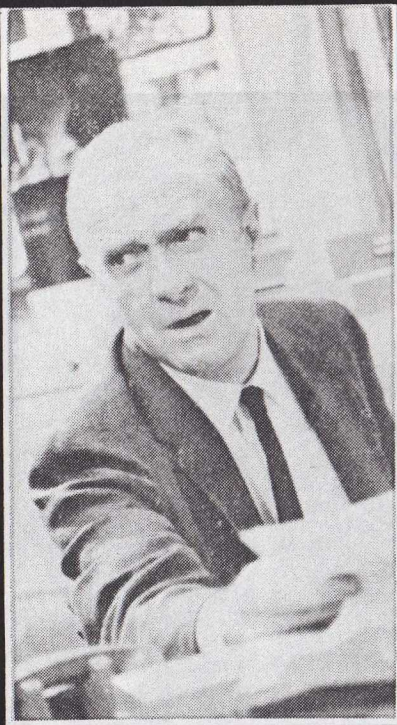
A criminal named Mabus hijacks a nuclear warhead, posing as an invader from outer space. Britt Reid recognizes him, and assumes his role of The Green Hornet to put a stop to his evil scheme. Britt and Kato are captured, and placed in a clever (and realistic) death trap.



***"[The Green Hornet is] a heck of a name. Every time I said it at that time, I was super conscious."***

***-- Bruce Lee***





of murder. The Green Hornet steps in to wrest the tank from them, fearing that a prison break will only ruin the man's chances for a re-trial. Unfortunately, Britt's plan to lure them away from the tank — enlisting the aid of Scanlon, this time right on the firing line — backfires, and a final dual takes place.

Also, two-parter on *Batman*

### 1) A Piece of the Action

*Air date: March 1, 1967*

The Green Hornet and Kato arrive in Gotham City to expose a counterfeiter, Col. Gumm (Roger C. Carmel) producing imitations of rare and valuable postage stamps. Batman (Adam West) and Robin (Burt Ward) step into the fray, under the wrong impression that The Green Hornet is joining forces with the criminal. Bruce Wayne and Britt Reid also argue over Pinky Pinkstone, a real dish who happens to own the stamp factory that Gumm is using as a front.

### 25) Invasion from Outer Space (part two)

*Air date: March 17, 1967*

Mabus horrifies all his henchmen with the knowledge that he plans to use the warhead, and some seek to rebel. He escapes and finds a section of the countryside to set his evil scheme into motion. Kato and Britt take advantage of this, and The Green Hornet delivers the coup de grace.

### 2) Batman's Satisfaction

*Air date: March 2, 1967*

Thanks to Batman and Robin's interference, The Green Hornet and Kato must trump Col. Gumm's plans to steal rare stamps at a collectors' convention. The two crimefighting teams join forces long enough to stamp out Gumm, then showdown to finish off the episode.

### 26) Seek, Stalk and Destroy

*Air date: March 24, 1967*

Three men steal an army tank to free their Korean War partner from prison, after the man is wrongly accused





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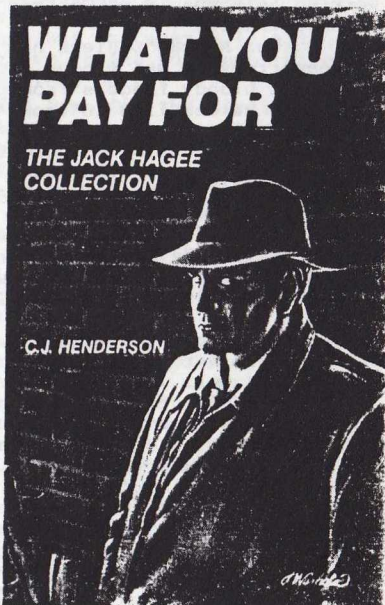
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from the introduction by  
Wayne Dundee, editor  
HARDBOILED MAGAZINE



# The Golden Perils Newsline

by Nick Carr & Tom Johnson

Recent mail to cross our desks: author Hascal Giles is busy working on a couple of Western novels. One of them is called "Kansas Trail."

Author Norman Daniels has these words: "You know it's nice to hear from you pul minded people. Brings back the days when Dorothy and I got bloody fingers from pushing the old Remington. Everything seemed to be deadline in those days, but we did enjoy them and relish those memories."

Both of us still get questions about Fred Cook's BRONZE SHADOWS magazine of quite awhile back. We believe Al Tonik and Fred Cook ran a reprint of the entire magazine run some while back, but how can a reader get copies?

The other day we were asked to name some of the female personalities in the pulps who were Registered Nurses. So for the record here are a few: Dale Jordan, age 23, who worked with Dr. Miles Murdock--the Purple Scar. She assisted him in his NYC slum clinic.

R-1, a blue-eyed blonde, who worked out of American Intelligence during World War 1. Her age was in the 20s, she spoke fluent German and French, was well versed in the use of weapons.

Carol Endicott, a most capable nurse was featured in two novels, "The Scorpion," and "The Octopus," both in 1939. She served for the most part as office nurse for a physician with the rather unique name of Dr. Skull. She was young, tall, ivory skinned and dark-haired that held a reddish glint.

Among the hardest items to locate these days are those paperback reprints of both Rio Kid and Masked Rider. Along with Texas Rangers, one has to really search the book shelves. But if you cannot afford the originals (and most of them are priced rather high), the next best thing is the paperbacks.

A writer asked the Newsline if we knew of any stories by Robert Moore Williams and his character Jongor that might be found in paperback. Yes, indeed, there were three: Jongor of the Lost Land, The Return of Jongor, and Jongor Fights Back. (All were published by Popular Library, but finding them is difficult.)

By the time this is in print, Pulpcon will again be over for another year and we congratulate Don Hutchison for being awarded the Lamont. By now, everyone knows that ECHOES has reached--and passed--the 50 issue mark, and the Doc Savage Bantam series has finally completed its long run. All the stories are now in print with new tales to come by Farmer and Murray!

John Wooley (of Eternity Comics and Dan Turner fame) has notified us that he is writing the Dan Turner comics, while Ron Wilber is doing the covers for the books. Coming up sometime this year is the new Spider comic, with possibly a paperback reprint as well.

David Darrigo, who wrote the popular comic series WORDSMITH, is handling the writing chores on the new Green Hornet.

Just looking oversome science fiction pulp covers and ran across one that I have enjoyed for a number of years--I picked this one up at a pulp convention back in the mid '70s. The cover is from the June 1951 issue of SUPER SCIENCE STORIES and is by an artist named Van Dongan. The scene depicts UFOs over a large city, destroying it with lasers while some puny American aircraft try combating them. Wow, what a wild cover.

See you next issue...



# A Tribute to Charles Spain Verral (November 7, 1904 - April 1, 1990)

**by Dave Miller**

## Remembering the man behind Bill Barnes

Charles "Chuck" Verral was one of pulpdom's favorite writers most remembered as one of the writers of Bill Barnes, Air Adventurer. Mr. Verral was scheduled to be one of the guests of honor along with Julius Schwartz at the 1985 PulpCon in Dayton, Ohio but was unable to attend due to illness. His wife Jean was also active in the pulp publishing field as she edited a number of love and mystery pulps.

I had the opportunity to meet Chuck and Jean for the first time in 1985 when my wife and I flew to New York to run in the New York Marathon. I had corresponded with Mr. Verral prior to this time and he warmly invited us to stop and visit at his home. The Verrals lived in a beautiful old, two story brownstone on Jane Street in Greenwich Village in Manhattan. You could feel the history of the structure upon entering as the house was built in 1846 and was recognized by The New York Historical Society on their list of noteworthy, historical buildings. Behind the brownstone was a quaint little flower garden whose private, peaceful atmosphere contrasted deeply with the hustle-bustle of downtown Manhattan traffic a mere two blocks away.

I felt like time stood still when Chuck showed me his study where he wrote short stories and, as a columnist for a youth publication, where he was aptly called "The Coach" - and wrote about a variety of sports topics and sports trivia. Chuck still possessed many pulps and gracing his wall was a beautiful, original painting from one of the Bill Barnes pulp magazine covers. I will never forget that afternoon my wife and I spent with the Verral's as they reminisced about the pulp days. This was the first of my annual visits to New York City and I am fortunate to call the Verrals good friends.

Chuck Verral originally came to New York City from Ontario in 1927. He met Jean while she was editing magazines such as Gang World and Underworld Romances. It wasn't long before Mr. Verral, who edited Ace High and Clues Magazines, began to write his own adventure yarns. His first fiction story, a World War I thriller entitled "Luck of the Clouds", was published in Sky Bird Magazine.

His real love was aviation, and soon Mr. Verral, under the house name of George L. Eaton, wrote the majority of the Bill Barnes adventure tales in the pulps from 1934 to 1943 for Street and Smith Publications. My personal favorite Bill Barnes air adventure appeared in August 1938 issue of Air Trails magazine in which Bill Barnes zooms thru Caribbean skies on a fateful hunt for buried treasure in a story entitled "Wings Over Trujillo". The issue also featured a second story by Chuck credited to his own byline featuring a thrilling air rescue adventure entitled "Lucky Day".

In addition to his Bill Barnes exploits, Chuck wrote radio scripts for the Mandrake the Magician Radio Show starring Raymond Edward Johnson of Inner Sanctum fame. Mr. Verral also was a continuity writer of the Hap Hopper adventure cartoon strip syndicated by United Features. After his pulp days were over, Chuck was a very busy writer as he wrote over 200 magazine short stories, dozens of juvenile books and several biographies.

Chuck was honored at the 1989 Friends of Old Time Radio Convention as his original radio show script for the Mandrake the Magician series was re-created at the Convention with Raymond Edward Johnson starring in the leading role of Mandrake - a role he had originally performed during the original broadcast back in 1944.

**Continued on pg. 48**



# Bronze Paperbacks

by Link Hullar

## Personal reflections on Bantam's Doc Savage series

I can still remember that cold, rainy winter day in 1968 when I first met Clark Savage, Jr. The book had been sitting on my shelf for months, purchased for me by my father, but I preferred westerns. However, on this day it was too cold and wet for me to ride my bicycle to the bookstore with no new westerns in the house. I reluctantly began reading THE POLAR TREASURE and have been hooked from that day forward. The next day I found a copy of COLD DEATH. Then I began following Bantam's monthly Doc Savage releases and searching for the elusive missing titles between one and twenty. Those Bama covers stirred my sense of adventure. My heart raced and I could hardly contain my sense of excitement when I would see a new Doc paperback on the book racks. These years in the late sixties and early seventies were the high point of Doc's paperback revival. A peak never to be reached again.

Just as I was preparing to graduate from high school Bama left the series. The cover for QUEST OF THE SPIDER was very disappointing to say the least. Yes, Pfeiffer had a number of good covers, THE KING MAKER for example, but all in all this was a grim time for Doc reprints artistically. It is important to note that the quality of Pfeiffer's artwork is not in question here but rather its appropriateness to the subject matter. Pfeiffer was simply not a good choice to follow the realism of James Bama. Like other Doc fans, I kept buying the series for the Doc adventures but it is no wonder that sales began to fall off as few new readers would be attracted by these covers. Boris Vallejo came along as cover artist for a half dozen titles. His entries were certainly more in keeping with the adventure content of the novels than was Pfeiffer's style. My favorite of the Boris covers is THE ROAR DEVIL. Bob Larkin began work on the series in 1977 and remains as Doc's cover artist to the present. However, soon after this the Doc doubles and omnibus volumes began and even the story quality began to drop off. Even though there were occasional fine adventures most of these forties novels lack the charm of those thirties stories. In any event, I like Larkin's work and feel that his style and portrayal of Doc Savage have helped to re-establish some of the old "feel" from the early Bama days.

The old "feel" is what this piece is about anyway. Reading Doc Savage has been as much a part of my life as school, work, and family. I've been involved with Doc for over twenty years now through books, articles, comics, movies, and radio shows. Howard Hopkins wrote to me in a recent letter of his thoughts on the Doc series: "While others my age were out getting high or drunk . . . I was tucked away in some unnoticable space reading Doc. There's just no way to describe the feeling. It's just one of those mystical things we seldom experience as adults." After relating similar thoughts of my own to Howard, including the observation that Doc helped steer me clear of the drug scene, Howard responded: ". . . no, it doesn't sound corny at all . . . Doc did keep me away from drugs . . . He strengthened an ideal that my parents had given me to some extent . . ." I certainly could say it no better! Doc Savage reinforced the values I had learned in church, in school, and at home. Furthermore, he managed to do that while providing action packed adventure unbeaten in paperback fiction.

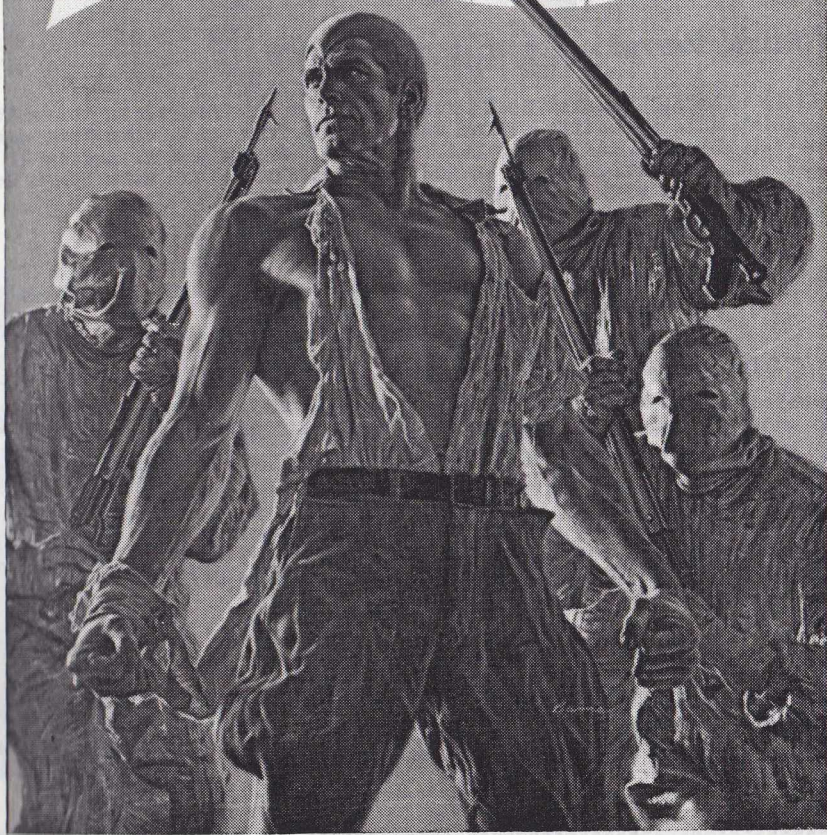




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THE FANTASTIC ADVENTURES OF DOC SAVAGE BY KENNETH ROBESON 26

# DEATH IN SILVER DOC SAVAGE





Before the end of 1990 it will all be over. By the end of the year Bantam will have reprinted all of the Doc Savage pulp adventures. The glory days of blood and thunder will have passed as the Bantam Doc reprints come to a conclusion. I hope these books will stay in print in one form or another as future generations deserve the opportunity to read them. In fact, there has been some talk of Bantam continuing the series with new writers. I hope this is true! However, no matter how good the new writers are the series will never be quite the same for those of us who go back to the sixties-seventies-Bama years. Much like the paperback series can not compare to the pulp era for Doc fans of that generation. New Doc adventures can not hold quite the same magical attraction as the pulp reprints. The excitement of finally reading "that" story I had been waiting for or finally reading UP FROM EARTH'S CENTER. There have been many thrills over the years but in 1990 the reprints will be finished. Yes, I hope that the series will continue. I will buy them, read them, and probably enjoy them very, very much for I expect there to be some fine stories in the new adventures reminiscent of the grand Dent adventures of the thirties. But that intangible "mystical" element of the pulp adventures will be gone and the new Doc novels just won't be the same as before -- that is, it just won't "feel" the same. A chapter in our lives comes to a close in 1990; it was a damn good chapter!

### **Chuck Verral -- cont. from pg. 45**

In closing, Charles Spain Verral will be remembered in the writing community as a versatile writer who could easily write competent material for not only the pulps, but for radio, comics and a variety of magazines. But for some of us, we'll remember a kind, warm human being who thrilled us with exciting adventure tales.

Dave Miller  
December 1990

### **continued from page 21**

publicity with the irrefutable evidence of their illegal activities, to unmask them so that they can never operate again. This is a very difficult task, one that is far more difficult than battling armies, for it is one that requires a steady, patient intelligence that is willing to dig past the facade to find the truth and the courage to reveal the truth, even in the face of death itself. This is what the Green Hornet and Kato have set themselves to do, and for which they are so wellsuited, and for which, I, as a fan, find so different from all other action heroes, and why I admire them a great deal above all other characters.



\*\*\*\*\*



# Doc Savage

The Man of Bronze is back!



*Artwork By Bruce Carter*

The Doc Savage Gazette is a newsletter for Doc Savage fans. It is published three times per year. It contains articles featuring Doc and his pals, collectors information, and has information on new and current developments in the world of Doc Savage. An introductory package which includes a special edition of the Doc Savage Gazette and a button featuring the logo shown above is available for \$5.00. Send to:

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# Reviews

**For more on The Green Hornet, and other pulp characters, check out these latest items!**

**THE GREEN HORNET LOG** by Terry Salomonson...Here it is, the definitive radio broadcast log of the drama program, The Green Hornet. 28 pages giving the dates, times, program numbers, and episode titles of the 1041 Green Hornet broadcasts from 1936 to 1952. \$7.50 postpaid. The first complete and accurate Lone Ranger Log is also available from Terry, as well as a Challenge of the Yukon Log and an Old Time Radio Calendar. Write to Terry Salomonson c/o Audio Classics, P.O. Box 1135, St. Charles, MO., 63302.

**THE DOC SAVAGE GAZETTE**...a newsletter for all Doc Savage fans published three times a year. The aim is to keep people informed on current events involving Doc, and to serve as an outlet for collectors. The cost is \$5.00 per 3 issue subscription and is available from: Howard Wright, The Doc Savage Gazette, P.O. Box 3230, Livermore, CA. 94551.

**SKULL DUGGERY - THE DESTROYER # 83** by Will Murray...This latest Remo Williams novel is dedicated to Van Williams, and has Remo pitting all his Sinanju skills against a powerful adversary strangely resembling Kato and The Green Hornet. This one is pure pulp and a real fun read. Highly recommended. Be sure to get yours at your friendly neighborhood bookstore.

**THE GREEN HORNET # 14**...from Now Comics. Conclusion to the "Forever Green" story line. The Black Stinger has been destroyed, and Paul is finally adapting to his unwilling role as The Green Hornet. Hayashi is back to stay and Mishi Kato has been dropped due to licensing problems although she may show up as a supporting character sometime.

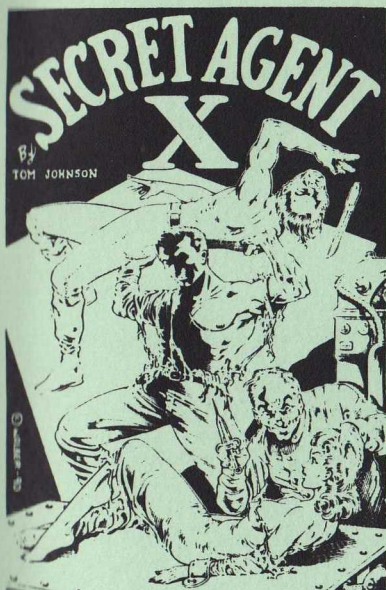
**THE HORNET'S STING**...a newsletter for all Green Hornet fans published 6 times a year by Rocco Verdico, The Green Hornet Appreciation Society, 3704 N. Central Park, Chicago, IL., 60618. It is available for \$5.00 per year. Each bi-monthly issue comes with additional movie, TV, and comic information and merchandise.

**THE DOMINO LADY**...a 3 issue mini series comics written and drawn by noted pulp fanzine artist Ron Wilber. Published by Eros Comix at \$1.95. Each issue contains 24 B&W pages printed on glossy stock with all new, exciting and very saucy adventures featuring our buxom crime fighter of the '30s who experiences considerable difficulty in keeping her clothes on. This is Ron Wilber at his best.

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