



Harry Lauter; Karl Dane; "Adventures of Sir Galahad"; "Tex Granger"; "Valley of Vanishing Men"; Bradley Page; "Panther Girl of the Kongo"; Leonard Penn and much more...

## HARRY LAUTER—REPUBLIC'S LAST SERIAL HERO

After appearing as a heavy in Republic's "Flying Disc Man From Mars" ('51) against his real-life friend Walter Reed, and a minor Mountie role in "Canadian Mounties Vs. Atomic Invaders" ('53), Republic vaulted Harry Lauter to the lead spot in "Trader Tom of the China Seas" ('55) and "King of the Carnival" ('55)—their 4<sup>th</sup> to last and final serials. Herman Arthur Lauter was born June 19, 1914, in White Plains, NY, to a circus aerialist family. The family moved to Colorado (and later San Diego, CA) when Harry was quite young. While still in school he began working as a radio announcer, then became involved in summer stock. Spotted performing in "The Voice of the Turtle" at Martha's Vineyard, he was put under contract to Fox where for a year he did practically nothing. Asking for a release, he began to freelance, primarily in westerns. In the mid-'70s Harry told interviewer Jim Hitt, "I never watch myself. When I first came out I would go to



Fran Bennett and Harry Lauter, ready for action in "King of the Carnival".

see the rushes every day, and I found that I'm such a critic that I'd see one day's rushes and I'd think—'Why did I do that?' The next day I'd do something different, so by the end of the picture I'd wind up having done eight different characteriza-

tions. We should have our serials again. It was a great thing for people. We could get away from our normal life, our living every day. We all have enough problems as it is. We were making 12 episodes in three weeks, sometimes two. Republic had the best prop men, the best special effects men, the best people in the business. When Republic fell apart, of course, all these good people Columbia grabbed, Revue grabbed. Now many of the good people who are making it with 'Gunsmoke', 'Bonanza', 'Lone Ranger' and others come from Republic. Republic was a great one for (cutting corners to save money). For instance on 'King of the Carnival' they had this trapeze work. I was only going to be 12 feet up in the



C  
H  
A  
P  
T  
E  
R  
3



Aline Towne and Harry Lauter hit the beach in "Trader Tom of the China Seas".

air, but as far as the camera was concerned I was at the top of the tent. I had to go from one platform to the other. A couple of days before we shot the scene I asked if I could get the setup to practice. I was told no, that they couldn't afford it. I would get it the day we shot. I did do many of my own stunts. There was one episode in 'King of the Carnival' I remember very vividly. I was supposed to slide down this guide wire which stretched about 70 feet from the top of the stage down to the bottom where some mattresses were piled up. I had rigged up a pipe over the wire and taped it. A wardrobe man told me I had better tuck in my tie. I was in a full suit at the time. I was in a hurry to get the shot and I said no, let's go ahead and get it over with. They took me up on a camera boom, right to the top of the



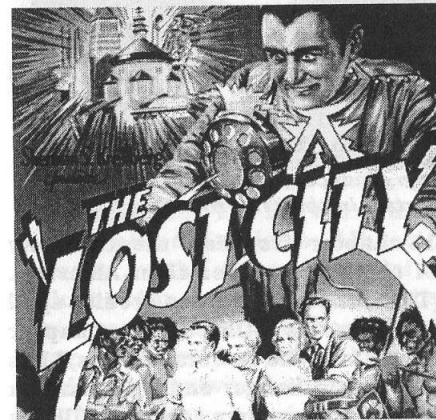
stage. I leaned over the wire, the director asked if I was ready, and I said let's do it. I grabbed the pipe, started to slide, the tie went into the pipe and wrapped around the cable which jerked my arms loose. I'm strangling. Fortunately, the boom came up right between my legs and lifted me up. Otherwise I could see the trades carrying the story the next morning, 'Lauter Killed in Freak Accident.' But most of the things that happened to me then were well controlled. I was working with stuntmen Davy Sharpe and Jock Mahoney. Both were the best in the business. The only time I was ever hurt was by another actor, never by a stuntman. I refuse to do things with actors because they get to believe their own reviews. I worked with every stuntman in the business and grabbed a little bit off each one. But to me Davy Sharpe is the best all around. He could do almost anything."



The '80s series "Matinee at the Bijou" is returning to PBS. Rated as one of the top ten national PBS shows during the series' original five-year run, the sequel to the series, scheduled to air on PBS in '07 is produced in High Definition and hosted by Hollywood vet Debbie Reynolds. Each two-hour episode will feature a color cartoon; an installment of the 12-chapter serial "Flash Gordon Conquers the Universe"; a short film; and a feature film classic, including "Radio Ranch", the feature version of "Phantom Empire". Each "Matinee at the Bijou" show will be released after it's airing on HD DVD. PBS is currently seeking sponsorship so no start date has been set.

Columbia has acquired the rights to the Shadow, assigning Spiderman director Sam Raimi to produce—and possibly direct the latest film of the pulp/radio hero. Victor Jory was Lamont Cranston for the Columbia serial in 1940.

86 15 min. serialized episodes of radio's syndicated "Shadow of Fu Manchu" from 1939 have been audio restored and are available on a DVD from The Serial Squadron for only \$4.95. Hanley Stafford is Nayland Smith and Gale Gordon is Dr. James Petrie. The episodes admirably capture the creeping midnight London fog and sense of evil that were so much a part of Sax Rohmer's books. Add \$1.50 postage. Eric Stedman, 440 S. State St. G6 (SR), Newtown, PA 18940. <www.serialsquadron.com>



VCI continues its serial DVD output with excellent copies of Universal's "Lost City of the Jungle" starring Russell Hayden, Jane Adams, Keye Luke and, in his final role, Lionel Atwill. Also from VCI, the classic "Lost City" from Sherman S. Krellberg starring Kane Richmond, George Hayes, Claudia Dell and William "Stage" Boyd. If you've never "treated" yourself to this fantastic

"classic", now's the time. \$19.99 each plus postage. (800) 331-4077 or <www.vciertainment.com> or write 11333 East 60<sup>th</sup> Pl., Tulsa, OK 74146 for VCI's catalog.

The 2007 Movie Serial Calendar is now available from Larry Welch. The 8½ x 22" full color calendar includes poster repros from 12 serials including "Crimson Ghost", "Gang Busters", "Gordon of Ghost City", "King of the Rocket Men", "Flash Gordon's Trip to Mars" and others. \$19.95 ppd. to Larry Welch, 25795 Old KC Rd., Paola, KS 66071. <www.Saturday-matinee-memories.com/serial.htm>



## WORTH ANOTHER LOOK

by Ken Weiss

Spent a day in the Lincoln Center Library of Performing Arts looking through microfilms of 1924 editions of MOVING PICTURE WORLD and UNIVERSAL WEEKLY for info on serials released that year. As usual Pathé, the serial champ at the time, led in output. There were ads and/or publicity for: "The Fortieth Door" with Allene Ray and Bruce Gordon; "Into the Net" with Edna Murphy and Jack Mulhall; "Leather-stocking" with Walter Miller and Edna Murphy; "Way of a Man" with Allene Ray and Walter Miller (all four Pathés directed by George B. Seitz; "Wolves of the North" (Universal) with William



Luciano Albertini and Joe Bonomo in "The Iron Man".



Desmond and "Ten Scars Make a Man" (Pathé) with Allene Ray and Jack Mower. Universal, of course, promoted all their serials vigorously in UNIVERSAL WEEKLY, but the most publicity was lavished on the soon-to-be-released "The Iron Man" starring Albertini, "King of Daredevils in Universal's Colossal Chapter Play." Luciano Albertini is hailed as "the sensation of two continents, the man of steel muscles and iron nerve." His first name is rarely used. An article in the January 19<sup>th</sup> issue of UW says the famous Italian was known for the stunts he performed (he's referred to as a "stunt man") in his Phoebus Studios Italian pictures, such as "leaping from a three-story building to a mattress; clinging to a huge Ferris wheel and letting it take him around; hanging by one hand from a rail; a desperate leap between buckets of two giant dredgers" and "in Sampson he staged a number of feats of strength, such as bending and tearing iron bars and chains." The article stresses that, as a matter of pride, Albertini doesn't use doubles, and promises



Joe Bonomo menaces a rather prissy looking Albertini in the "The Iron Man".

the thrills will be even more exciting in his first American picture, the serial "The Cinema Queen", and even describes some of the thrills in the first chapter: "Here is his 'stunt'—he and Margaret Morris enter the plane and 'take off'. Joe Bonomo, the villain, manages to catch one of the wings. When they are well up in the air, over the ocean, Bonomo and Albertini grapple; the plane, out of control, drops to the water in a tail spin. As it hits the water the steamer bears down upon it, crushing it under. Here's another—which utilizes some of his early circus training. Albertini and Margaret Morris are handcuffed and trapped

in a high tower, which is set on fire. Albertini wraps his legs around a guy wire, seizes Miss Morris' belt in his teeth and makes a 'slide for life' as in the old circus days, his jaws holding the girl in the race through the air." I searched all my sources but could find no reference to a serial called "The Cinema Queen"—which would be an unlikely name for a serial. At any rate, a month later UW was promoting Albertini's chapter play, "The Iron Man" (directed by Jay Marchant), whose first chapter bears no similarity to the above-described first chapter of the alleged "Cinema Queen." Unfortunately, none of the ad or promotional material for the

15 chapter "Iron Man" mentions any of the actors other than Albertini. (The chapter synopsis credits spell his name as "Albertino.") Chapter One, "Into the Sewers of Paris," has a good cliffhanger ending. (Can you figure out how they escape?) Villains Barclay Lonsbury and Jules Despard plot "to substitute Mimi, a dancer, for Arline Graham, heiress. Graham mysteriously disappears, and Paul Brian [presumably Albertini], a reporter, is assigned to the case by his editor, who has learned of the mystery from the head of the French Secret Service." Paul tracks her to the Black Cat Cafe, "a Paris underworld resort, where she is held

captive by 'Mother' Margot and Gaston LaRue (Joe Bonomo, Mimi's boyfriend." During the rescue attempt Paul and Arline are trapped on a staircase that collapses when 'Mother' pulls a hidden lever. "Paul and Arline are hurled headlong to the brick court, hundreds of feet below." That's how the first chapter ends. No planes crashing into the ocean or escape from a flaming death with a "slide for life." Which poses a few interesting questions: Could there be a "Cinema Queen" somewhere? Or (you can bet on it) did the Universal publicity department just make the whole thing up as an excuse to introduce Albertini, maybe using random action sequences from the script? And the names? The publicity department used the names of actors already assigned to the as yet unnamed "Iron Man." Joe Bonomo's and Margaret Morris's filmographies list "The Iron Man." As for Albertini, a Google search of the British Film Institute's data base describes "Luciano Albertini, acrobat," (1891-1941) whose screen credits total 10 films and include "Sampson" ('17-Italy) and "Man of Iron," which seems to be his only American film. The BFI warns us not to confuse Luciano Albertini, acrobat, with Luciano Albertini the silent actor, a warning many other internet sources fail to heed. By the way, if you're wondering how Paul and Arline survived the fall to the "brick court, hundreds of feet below"—they "fall into a sewer from which they are hauled by Gaston." After all, this *is* Paris.

### SERIAL BOO BOOS

In Ch. 15 of "Tex Granger" Blaze (Smith Ballew) tells Crane (Frank Ellis), "Tell Conroy and Crane to bring the stage in." He meant Conroy and Morgan (John Hart). (Thanx to Hal Polk.)



## COLUMBIA CLIFFHANGER CASTS



## TEX GRANGER MIDNIGHT RIDER OF THE PLAINS

A COLUMBIA SERIAL

Actor	Character
Robert Kellard	Tex Granger
Peggy Stewart	Helen Kent
Buzz Henry	Jimmy Perkins
Smith Ballew	Blaze Talbot
I. Stanford Jolley	Rance Carson
Jack Ingram	Reno
Britt Wood	Sandy Wright
Rance's Gang:	
Terry Frost	Luke Adams
Jim Diehl	Conroy
John Hart	Morgan
Al Wyatt	Matt Stark
Charles King	Flint
Frank Ellis	Crane
Reno's Gang:	
Eddie Parker	Drisca
Bob Duncan	Chapman
Bill Brauer	Hill
Rusty Westcott	Anders
Boyd Stockman	Lafe or Layton
Hank Bell	Flapjack, Stage coach driver (Ch. 1, 4, 15)
George De Normand	Les Collins, Stage Guard (Ch. 1, 4, 15)
Stanley Blystone	Marshal Peterson (Ch. 1)
William Fawcett	Lowry
Marin Sais	Mrs. Kent
Al Ferguson	Del Richards (Ch. 1, 2, 5, 10-15)
Edmund Cobb	Eddie the Bartender
Charles "Slim" Whitaker	Joe Hall (Ch. 2, 3, 11-15)
Wally West	Rancher (Ch. 2); Vigilante (Ch. 3, 15)
Tex Cooper	Extra (Ch. 2)
Roy Brent	Rufe Moore, Vigilante/Rancher
Arline Archuletta	Old Squaw (Ch. 5)

Chick Hannon  
Ralph Moody

Saloon Extra (Ch. 9)  
Mr. Wilkins,  
Storekeeper (Ch.  
13-15)  
The Dog

Duke  
(Cast compiled by Hal Polk and Boyd Magers.)  
Loosley based on the CALLING ALL BOYS and TEX GRANGER comic books, this is a better than average Columbia western serial with former star Smith Ballew as the main villain and the always excellent I. Stanford Jolley as the town boss. Stuntman Ted Mapes doubled Ballew and George De Normand doubled Robert Kellard.



## COLUMBIA CLIFFHANGER CASTS

### THE VALLEY OF VANISHING MEN

starring  
**BILL  
ELLIOTT**

<u>Actor</u>	<u>Character</u>
William Elliott	Wild Bill Tolliver
Slim Summerville	Missouri Benson
Kenneth MacDonald	Jonathan Kincaid
Carmen Morales	Consuelo Ramirez
Arno Frey	Carl Engler
Frank Shannon	Henry Tolliver
Jack Ingram	Butler
Roy Barcroft	Jed Luke
John Shay	Mullins
George Chesebro	Taggart
Tom London	Slater
Martin Garralaga	General Garcia
Lane Chandler	Maj. Stacy Roberts
Robert Fiske	Harvey Cole
Ben Taggart	Hawker
Davidson Clark	Ben Rutledge
Michael Vallon	The Marshal
Kenne Duncan	Logan
Ernie Adams	Stubby, Bartender
William Newell	Army Sentry
Julian Rivero	Jose
Bess Flowers	Doña Maria Varga
Stanley Price	Carter (Ch. 1)
Chief Thunder Cloud	Chief Tall Tree (Ch. 9)

I. Stanford Jolley	Ed Torrence (Ch. 12-13)
Karl Hackett	Jim, Prisoner
Forrest Taylor	Doc, Prisoner
Ted Mapes	Raider Sentry (Pat)
Constantine Romanoff	Raider with Whip
George Magril	Raider, Cave Guard
Harry Tenbrook	Raider, Cave Guard
Kit Guard	Barfly (Ch. 10)
Hank Bell	Camp Survivor (Ch. 12)
Lynton Brent	Scared Townsman (Ch. 12)
Rose Plummer	Agatha, Towns- woman
Lane Bradford	Raider in Saloon (Ch. 2)
Horace B. Carpenter	Raider's Cook (Ch. 7)
??	Many Eyes (Ch. 9)
Eduardo Ramos	Courier (Ch. 1)
Blackie Whiteford	Rance (Ch. 1); Man in bar (Ch. 10)
??	Ghost Town Cave Guard (Ch. 1, 2)
Tex Palmer	Stage Driver (Ch. 1)
Ben Corbett	Raider (Ch. 2, 12)
??	Raider (Ch. 2)
??	Hilltop Raiders (Ch. 2)
Ray Jones	Raider (Ch. 3)
??	Townswoman (Ch. 4)
Art Dillard	Raider (Ch. 4, 11)
Carl Mathews	Raider at Helio- graph (Ch. 5, 8)
??	Ladies (Ch. 6)
??	Man in black hat in bar (Ch. 10)

(Cast compiled by Hal Polk and Boyd Magers.)  
Wild Bill Elliott, undercover American agent, battles a secret Raider organization led by Kenneth MacDonald who kidnapped Bill's father to toil with others in his ancient Toltec underground slave gold mine. MacDonald has joined forces with a renegade European general (Arno Frey) who hopes to defeat Benito Juarez, the legal presidente of Mexico. Unlike Elliott's first two Columbia serials, "Great Adventures

of Wild Bill Hickok" ('38) and "Overland With Kit Carson" ('39), this one is in the lesser-producer hands of Larry Darmour. Although directed by Spencer Gordon Bennet, the script from Harry Fraser, Lewis Clay and George Gray is episodically inconsistent. For instance—why does MacDonald bother (early on) to wear a gold mask when Bill and others already know who he is? MacDonald's henchies in their ghost town hideaway are crooked sheriff Roy Barcroft, in-town spy Robert Fiske and gunmen Jack Ingram, George Chesebro, Tom London and John Shay. That's a tough band for even Elliott to deal with for 15 chapters, especially when his only aid comes from hard-to-swallow, bumbling, out-of-place-in-westerns, hillbilly comic Slim Summerville. (His talking horse joke in Ch. 14 is just too much to take!) Too bad—the title and premise promise much and deliver very little.



## SERIAL HEAVIES

One of producer Sam Katzman's busiest heavies in his Columbia cliffhangers from '46-'53 was suave Leonard Penn. Born in Springfield, MA, November 13, 1907, Leonard Monson Pennario graduated from Columbia University with a BA degree, his major being drama. After working on Broadway in various character roles he made his move to Hollywood in '37 with a stock contract at MGM, appearing in four films at the prestigious studio the first year. Penn served in the navy for five years and was divorced from actress Gladys George when he returned to films in '46 with the

role of Vasky, loan shark George Meeker's associate in Sam Katzman's "Chick Carter, Detective". According to Penn's widow, Louise Arthur Penn, "I ran into (director) Harry Fraser at Billingham's Restaurant and he suggested we walk over to Columbia where he would introduce me to a director friend of his. When we walked on the set (of "Son of the Guardsman" serial) Leonard and Robert Shaw were just completing an exciting fencing match. The director came over and introductions were made all around. Leonard asked me what I was doing and I told him a Herbert Marshall radio show at CBS and rehearsing a play at the Blasco Theatre in L.A. When we parted he said, 'I will try to make the opening. Lots of good luck.' The play was 'Turquoise Matrix'. We opened and closed in three weeks, unfortunately, the subject matter didn't catch the public's interest. It



Penn is finally unmasked as The Wizard in Ch. 15 of "Batman and Robin".



was a very poetic play about reincarnation. Russell Arms and I played the leading roles." Leonard and Louise were married April 20, 1947, in Santa Monica, CA. Penn worked in dozens of westerns, B-films and TV episodes through 1960, including seven more Katzman serials. He was Mark Crowell, wily attendant to robber baron Wheeler Oakman in "Son of the Guardsman" ('46). In "Brick Bradford" ('47) Penn was Eric Byrus, traitorous assistant to Dr. Tymak (John Merton). He had a minor henchman role in '48's "Superman". For "Congo Bill" ('48) he was slave trader Andre Bocar, but he may be best remembered as Carter, Professor Hamill's nurse who is revealed to be the masked Wizard in "Batman and Robin" ('49). In "Adventures of Sir Galahad" ('49) he played the Black Knight, a traitor within Camelot. "Mysterious Island" ('51) saw him as Capt. Nemo. In Buster Crabbe's "King of the Congo" Penn was Boris, leader of an unnamed subversive group searching for radioactive ore in the jungle. Finally, in "Lost Planet" ('53) he was an honest newspaperman. Louise Penn told SR, "Leonard had been working very hard for many years mostly in westerns, theatre and radio. In 1975 he was diagnosed to have cancer of the colon. After drastic surgery he was transferred to UCLA Medical Center and told he had a short time to live—exactly 15 days later, on May 20, 1975, he left us. He was 68. He was cremated and his ashes scattered at sea. He was a wonderful friend, lover and husband and will live in my heart forever."

### D'ja Notice:

The exact same footage of Crash Corrigan falling (through a trap door and down a ravine) and catching himself on a root vine is used at the start of Ch. 9 and 11 in "Painted Stallion".

### CLASSIFIED ADS

(10¢ a word, Address on cover)

Tom and Jim Goldrup present their four volumes of **FEATURE PLAYERS: STORIES BEHIND THE FACES**. Each volume consists of 40 interviews with actors and actresses from the movies, serials and TV shows we all loved. They tell of their entrance into the film business, humorous and exciting experiences that happened before and behind the cameras, and what they have done after their careers were over. Each book also includes motion picture credits and photographs for each of the 40 performers included. Some of those included who performed in serials are Tristram Coffin, Gregg Barton, Harry Lauter, George J. Lewis, Walter Reed, Henry Rowland, Richard Simmons, Terry Frost, Bradley Page, House Peters Jr., Robert Wilke, Don Harvey, John Pickard, Virginia Christine, Myron Healey, Duane Grey, Phyllis Coates, Don Haggerty, John Archer, Lois Hall, Bill Kennedy, John Doucette, Lyle Talbot, Ross Elliott, Pierce Lyden, Richard Emory, Marion Shilling, Tommy Farrell, Steve Mitchell, John Hart, George Wallace, Peggy Stewart, Evelyn Finley, Billy Benedict, John Crawford, Joe Haworth and Sam Edwards. Also included are Lane Bradford, John Merton, Marshall Reed, Keith Richards and Arthur Space, for whom we interviewed the next of kin to the deceased actor (child or sibling). All others are based on personal interviews with the performer. If interested in any of the above volumes, please send check to Tom Goldrup at P.O. Box 425, Ben Lomond, CA 95005 or email tjgoldrup@sasquatch.com for any questions. The price for Volume One and Volume Four is \$24.95 each, and \$20 each for either Volume Two or Three. Priority mail in U.S. \$4.05 per book; Canada and Mexico \$7.50. Elsewhere priority mail is \$9.50.

### D'ja Notice:

In Ch. 9 of "Spy Smasher", the bad guys, being pursued by Spy Smasher and his brother, drive through a hinged billboard to get on an escape road behind it. The billboard advertises "Dick Tracy Vs. Crime Inc." (Thanx to Jerry Zavakil.)



Frank Merrill, a former double for Elmo Lincoln in "Adventures of Tarzan" in 1921 and who had starred in Weiss Brothers Artclass Production of "Perils of the Jungle" ('27) was recruited by Universal to play the Jungle Lord in their serial "Tarzan the Mighty" ('28), originally entitled "Jungle Tales of Tarzan" after Edgar Rice Burroughs' book. The action king of silent serials, Joe Bonomo, was originally contracted to star, but he fractured his left leg and injured his sacroiliac during a stunt on "Perils of the Wild". The six foot, 200 pound Newark, NJ, born Merrill starred opposite Natalie Kingston and her kid brother, Bobby Nelson, protecting the castaways from the ravages of Al Ferguson as Black John, ruler of an African Village of Pirate descendants. Before films, gymnast Merrill won 58 championships on Roman rings, high bars and rope climbing. He was national

gymnastic champ from 1916 to 1918. A second Tarzan serial with Merrill, "Tarzan the Tiger" ('29), was released. His voice unsuitable for sound, Merrill retired from films but made personal appearances as Tarzan. He died at 72 in 1966.

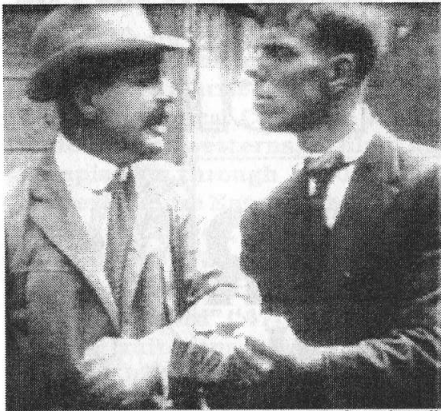


### KARL DANE— SERIAL VILLAIN

by Laura Balogh

For most film buffs, the name Karl Dane brings to mind only the gangly, happy-go-lucky comic characters he played in silent films like "The Big Parade". However, Dane started and ended his career portraying some unforgettable villains in serials. Karl Dane was born Rasmus Karl Therkelsen Gottlieb on October 12, 1886, in Copenhagen, Denmark. The son of a glovemaking who owned a toy theater, he grew up performing for family and friends, and this fueled his love for





*Karl Dane (right) in "Wolves of Kultur".*

acting. Karl, along with his elder brother Reinald, was apprenticed as a machinist, and served a stint in the Danish Army, before his 1910 marriage to Carla Hagen. They had a son and daughter, Ejlert and Ingeborg. Due to high unemployment, Karl decided to immigrate to the USA and send for his family later. He arrived at Ellis Island on February 11, 1916, with no English skills and a mere \$25. His powerful build helped him find immediate employment in a Brooklyn foundry, but Karl traveled around the country, briefly working as a car mechanic in Lincoln, Nebraska. Once back east, he was homesick and remembered his happy years performing, so he sought work as an extra in Fort Lee, NJ. His first film was for Vitagraph, but his part ended up on the cutting room floor. Karl persevered and soon won the plumb role of the giant German Chancellor in the first Warner Bros. feature, "My Four Years in Germany". Karl then left his card with director Joseph A. Golden, on which he had written a single word, "STUNTS." As a result, Karl was offered the part

of the chief henchman and stuntman in the Pathé serial, "The Wolves of Kultur", also starring motorcycle daredevil Charles Hutchison. Karl's brutal portrayal and sheer physical prowess is startling to those not familiar with his versatility. In one scene, filmed at Ausable Chasm in upstate New York, Karl can be seen climbing down the bridge that spans the gorge. He also rides a motorbike and a horse, the latter on one occasion with the unconscious leading lady in his arms. After the success of "Wolves", Karl again 'villained' in a number of other serials with Hutchison and Golden, among them "The Whirlwind" ('19), now believed lost. By this time, he had split up from his wife who no longer wished to join him in the States, due to illness. Karl then met and married a Swedish émigré named Helen Benson, and since she strongly disapproved of his acting career they decided to move out west and take up poultry farming. In early 1921, they bought a parcel of land in Van Nuys, CA, and spent a happy two years. However, tragedy struck when Helen died in childbirth in August 1923, along with their baby girl. A grief-stricken Karl blundered into an unfortunate third



*Karl Dane revealed as "The Whispering Shadow" by (l-r) Viva Tattersall, Bela Lugosi, Robert Warwick, Lafe McKee and Malcolm McGregor.*

marriage the next year, but this lasted only six months. In early '24, Karl again met former co-star Charles Hutchison, who persuaded him to be a part of his new serial, the name of which is not known. Robert McIntyre, the MGM Casting Director and old acquaintance, saw Karl onscreen and recommended him to King Vidor, who was casting for "The Big Parade". The rest is history. Karl was launched to stardom overnight; many more roles followed with luminaries such as like Lillian Gish, Rudolph Valentino and Buster Keaton. He was also paired with George K. Arthur in a series of popular comedies. His future seemed assured. With the advent of talkies Karl's accent was deemed a handicap, and eventually no studio would offer him work. His last role was that of Sparks in Bela Lugosi's Mascot serial "The Whispering Shadow" ('33) when comic Harry Langdon had to drop out. After that, Karl was forced to look elsewhere for employment. He worked as a carpenter, mechanic, waiter, then a hot dog stand operator outside his old studio gates. None of these ventures were successful, leaving Karl broke and deeply depressed. Desperate, he begged his former MGM bosses for any job, even as a humble extra, but was refused. Literally down to his last dollar after he was pick pocketed, Karl shot himself the evening of April 14, 1934, in his small L.A. apartment. It was MGM, led by fellow Dane Jean Hersholt, who saved Karl from potter's field when family in Denmark could not be located in time. He regained some of his former glory when he was buried at Hollywood Memorial Cemetery, now Hollywood Forever, in a service open to the public. A star was later placed on the Hollywood Walk of Fame to help rightly enshrine the Great Dane's name and memory in the annals of film history.



## THE OLD ONES AND THE NEW ONES

by Jim Stringham

As a youngster watching serials in the '50s, I couldn't help wondering why the new ones were so much less fun than the re-issues. Some, like "Government Agents Vs. Phantom Legion" and "Invisible Monster" had more excitement in the titles than in the plots. "Flying Disc Man From Mars" and "Radar Men From the Moon" were more interesting, and, for some reason, I really enjoyed "Panther Girl of the Kongo". Couldn't have been the story; the bad guys were driving the inhabitants of a nearby native village away from their illegal diamond mine by growing and releasing huge claw monsters. Problem: huge claw mon-



*Phyllis Coates and Myron Healey in a relaxing moment from "Panther Girl of the Kongo".*

sters tend to attract attention, and photographer Jean Evans was staying in the village. To keep the government from investigating, they had to destroy her film of the creatures...then send more of them out for her to photograph. The monsters weren't very monstrous, and the claws did not seem to be attached to any creature at all. The



cast was good. Hero Myron Healey as Larry Sanders seemed amused by the improbabilities of the plot, and it worked. (At a nostalgia convention, he told of taking his family to the serial, and being embarrassed to have them see him need to be rescued, repeatedly, by a girl.) Phyllis Coates was an attractive Panther Girl, and matched Frances Gifford footage lifted from "Jungle Girl" ('41). Coates' Jean Evans usually traveled by foot or jeep, but would sometimes leap to the vines or board an elephant to match the stock. Arthur Space as Morgan, chemist behind the plot, kept a straight face and read his wildest lines very, very seriously. His two henchmen, Cass and Rand (John Day and Mike Ragan), weren't of much help, botching most of their assignments. Healey even managed to beat the two of them in a couple of fights. Budget limitations reduced the scale of the action. After realizing the existence of the claw monsters, and rampant crime in the jungle, the government sent out just *one* constable to deal with the situation. He did participate in an exciting cliffhanger, as he and Jean struggled, under fire, to pull Healey from quicksand. Later, finally realizing the seriousness of the situation, the 'Powers that Be' sent out *two* constables to set things right. They did the job, capturing hostile native warriors. Now, Jean and Larry faced Cass and Rand in another



Two constables are better than one to aid Myron Healey and the "Panther Girl of the Kongo".

battle in the diamond mine. An earlier one had ended the chapter when the heavies hurled a dynamite bomb at them. They tried again. Didn't work this time. A shot from Larry dropped Cass before he could throw the bomb, and both heavies died in the blast. A bottle of acid at the mine led them to Morgan's bungalow, where someone finally noticed a claw monster growing in the crate outside. Don't know why this one was so much fun, unless it was the abundance of story filling out the short chapters. There was always something happening. Some of the other late Republics seemed to be just killing time between cliffhangers. "Panther Girl" is available from Smarty Pants Video on a two disc set. See <www.accomics.com> for more titles. They now offer "Dick Tracy Returns", which I hope will be better than my tape set. Will offer details on that, and other new discs, next time.



### SERIAL BOO BOOS

In Ch. 11 of "Lost Planet", Darl (Nick Stuart) uses Dr. Grood's name when he means Professor Dorn in an exchange of words with Rex Barrow (Judd Holdren).

battle in the diamond mine. An earlier one had ended the chapter when the heavies hurled a dynamite bomb at them. They tried again. Didn't work this time. A shot from Larry dropped Cass before he could throw the bomb, and both heavies died in the blast. A bottle of acid at the mine led them to Morgan's bungalow, where someone finally noticed a claw monster growing in the crate outside. Don't know why this one was so much fun, unless it was the abundance of story filling out the short chapters. There was always something happening. Some of the other late Republics seemed to be just killing time between cliffhangers. "Panther Girl" is available from Smarty Pants Video on a two disc set. See <www.accomics.com> for more titles. They now offer "Dick Tracy Returns", which I hope will be better than my tape set. Will offer details on that, and other new discs, next time.



## CLIFFHANGER COMMENTARY

by Bruce Dettman

It has been reported by actress Phyllis Coates, TV's first Lois Lane, that on the first day of shooting the feature film "Superman and the Molemen", the pilot film that paved the way for the highly successful long-running "Superman" TV series, George Reeves, inviting the actress to his trailer for a cocktail, sarcastically suggested the two of them toast to having reached the bottom of the barrel career-wise. With this in mind, one can only imagine what Reeves' thoughts were when making Columbia's clunker "The Adventures of Sir Galahad" just a short time earlier in '49. While

the classic story of medieval knights, jousting heroes, compromised heroines, swords and sorcerers could, under the right helmsmanship and generous budget, have possibly provided a successful backdrop for a serial, it served as nothing but an impediment to generating an entertaining film as directed by Spencer Bennett and produced by the notoriously skinflint filmmaker Sam Katzman. The legendary characters of King Arthur, Merlin, Lancelot, Queen Guinevere, Morgan le Fay and Galahad aside, this 15 chapter serial is really nothing more than a B-western—and a tired one at that—with a different

coat of paint on it in the form of broadswords, armor and chain mail replacing six shooters and ten galton hats. Paul Palmentola's art decoration and the sets of Sidney Clifford delivers us a Camelot that wouldn't be out of place a few miles from Tombstone or Dodge. There's even an obvious line shack in several episodes. As if this connection is not sufficient enough, Reeves (as the lead Sir Galahad) is assisted by the studio's curious choice of Charles King (sans his trademark mustache), one of the B-western's most visible of supporting players, as the knight's chunky cohort Sir Bos.

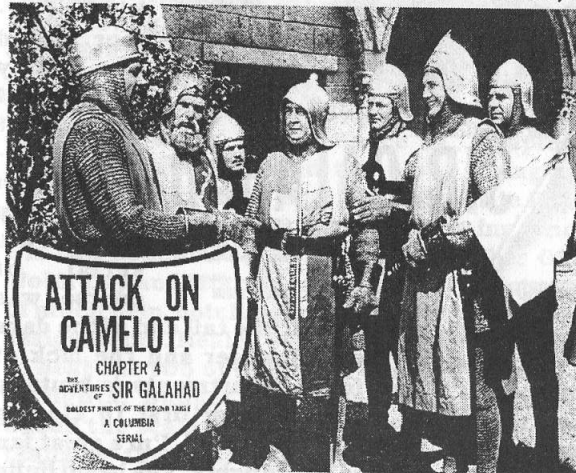
King has the unfortunate chore of trying to be funny, a kind of armor plated G a b b y Hayes, but the script and direction fail him at every turn. This serial, of course, was



produced at the tail end of the days of the cliffhanger and the lack of care in all departments is brutally in evidence from first to closing shot. For the record, I'm a great fan of good swordfights. The beautifully choreographed clashes of steel between Tyrone Power and Basil Rathbone in "Mark of Zorro" and Erroll Flynn and Rathbone in "Adventures of Robin Hood" are high on my list of action moments in all of filmdom. The fights here, however, are more akin to backyard skirmishes with ten year-olds using garbage can lids and hastily rigged wooden swords. They are not only boring and poorly staged, they are



painfully static, interminable and in nearly every chapter. It was, I suppose, an easy way to fill up time. Basically, the thread-barren story, written by David Mathew, Lewis Clay and George H. Plymton, revolves around Galahad being refused admission to King Arthur's Round Table until he locates the famous sword Excalibur, which has been stolen. This is no easy task for the young knight as he's not only harassed and thwarted by a host of adversaries, from Merlin the Magician to Ulric the Saxon King and his minions who have invaded England, to the mysterious Black Knight, but is also suspected by Arthur and some of the nobleman's loyal knights of being a traitor. There's also a live tree (looking like a bargain basement cousin of the apple tossing version from



*Sir Lancelot (Hugh Prosser) and Sir Kay (Jim Diehl) confront Sir Bors (Charlie King) and Sir Galahad (George Reeves).*

"The Wizard of Oz") that figures in several chapters and which at one point actually takes sword-in-branch in a scene that has to be seen to be believed. Given this being the time of damsels in distress, dragons and legendary clashes between the forces of good and evil, this could have offered spirited action and entertaining drama but, as suggested earlier,

the bargain basement production values and shoddy scene design with plodding and unimaginative direction pretty much seals its doom. In all honesty, it's a pretty painful process to find something of worth in this serial although George Reeves' natural charm and earnest performance—which made his Superman so popular with the fans—even when delivering some terrible dialog, still registers as a plus and has to be considered the main attraction. With almost any other actor in the lead it is hard to imagine sitting through a single chapter of this. Other cast members include the aforementioned Charles King as Galahad's plump crony, William Fawcett (later "Pete" on TV's "Fury"), Don Harvey as Bartog, Nelson Leigh as King Arthur, Hugh Prosser as Sir Lancelot,

John Merton as Ulric, Rick Vallin as Goring and Leonard Penn as Modred who disguises himself as the Black Knight (but who is actually portrayed by voice-master extraordinaire Paul Frees). Women are usually given the short shrift in serials, but in this one their presence is almost non-existent although Pat Barton pops up occasionally as Morgan le Fay, Lois Hall does a turn as the Lady of the Lake and Marjorie Stapp appears briefly as Queen Guinevere. Even for the Saturday morning kid's crowd, this would be a tough product to sell.

### Cheat Endings!

In "Call of the Savage", Ch. 3, elephants obviously trample an unconscious Jan of the Jungle (Noah Beery Jr.). But, in Ch. 4, Jan revives and climbs a vine, escaping before the elephants arrive.



## EPISODES

by Tom and Jim Goldrup

Of the over 100 features Bradley Page worked in during his 12 year career in Hollywood, only one serial is included in his credits: "King of the Mounties" ('42 Republic) with William Witney as director. Page played villain Charles Blake in this Zane Grey based story, surrounded by a cast including Allan Lane, Hal Taliaferro, Duncan Renaldo, Anthony Warde, Douglass Dumbrille, Nestor Paiva, Russell Hicks, and even Francis Ford, who had made a name for himself directing silent serials. "King..." came near the close of Bradley's Hollywood career, as he left the following year. Bradley was born September 8, 1901, during a rainstorm in Seattle, WA, son of Mr. and Mrs. Sherman Page Brown. His father had been born in 1840, in New York (for generations the family had been influential in the early life of the American Colonies) and was raised in Springfield, IL. "My father became well acquainted with Abraham Lincoln," Bradley informed, "and when Lincoln became President, he became a member of the Intelligence Department." Bradley was named for his father, being christened Sherman Page Brown II, and after high school spent two years at the University of Washington. His interest in acting, however, pre-dated his decision to leave college to become an actor. "From the time I was a kid, I used to come home and make myself up to play little scenes for my parents. They used to take me to matinees and whatever character impressed me most, why that was the one I tried to be. I started, while still in high



school, singing in what we called cabarets until my parents found out about it. I was supposed to be over visiting another kid, but that didn't work out." During a vacation at the university, Page went to work for a Seattle musical stock company in the berth of assistant electrician. Brad wanted to learn the business from the footlights up, so he jumped at the chance of pushing buttons and throwing switches. This went on for a few weeks, during which time he succeeded in twice dousing the lights completely in dramatic moments through error. After returning to school, the first professional job Bradley had was for a music show in Victoria, British Columbia. "It was an English troupe. I was the only American in the cast. They were playing a sort of repertory stand there, and I did the juveniles that summer. Then we went on the road through Canada playing one-night stands." His first play with the company was

"Floradora". Bradley was taught to incorporate the lines of Shakespeare, admonishing the actor to be a "portrayer of characters, a player of parts." It was the Page professional motto ever since that day. While with this company, Bradley was schooled in the old manner used in grooming actors, which was practiced in Europe. This consists of assigning to the newcomer character and costume parts, involving wigs, beards and other disguises. This is done to provide a foundation for a versatility of parts. "This was in 1920," Bradley noted, "and we came back through the coast and played some stock around Seattle. We would play one night a week and travel in a truck, with other trucks to carry the baggage and scenery." Back in Washing-



ton, Bradley performed at the Brooks Theater with a stock company. A vaudeville act came to Seattle and played the Orpheum Theater. The manager, looking for a replacement as their juvenile man had become ill and was sent back to New York for surgery, approached the director of Brad's stock company. "I had been playing bits in the stock," noted Page, "so he recommended me. I took off with them and that was my first splurge into what we laughingly refer to as the big time." Page enjoyed vaudeville very much. "It's entirely different. It was a little sketch, because I'm not a vaudevillian—I used to sing, but I never do any dancing outside of just ordinary routines." The sketch was called "Magic Glasses", and they played from the west coast to Chicago, closing in Fort Wayne, IN. From vaudeville, Bradley went into stock playing various cities across the country. When Bradley first became an actor he took on the name Sherold Page after a close family friend, Dr. Sherold Peterkin. "I took that name when I first went into the theater, then in '27 I was advised Sherold Page was a little musical comedy in name, so when I went back to New York, I changed it to Bradley Page and I've been Bradley Page ever since." There were slow times in New York in the beginning with some winter nights having no place to sleep but a subway bench, so many meals missed it seemed he'd never be able to catch up again and consistent regrets from theatrical agents. But, there came a day when all his hard times were paid back. He landed a role in "Mister Romeo" with J.C.



Nugent, and it became a success. From hereon, Page's career was on an upward climb. For the next four years Bradley had one play follow another, alternating between Broadway productions and road shows, appearing as guest stars in stock companies in Albany, NY, and Providence, RI. "In '31 I was on the road with 'House of Fear', a mystery play. We closed in Detroit and I decided that was the time to come out to the coast. Very interesting thing," he continued, "the show I did for A.H. Woods in New York was called 'Love, Honor and Betrayed' with Clark Gable. We became very good friends and I said to him, 'You ought to go out to Hollywood.' He said, 'No Brad. I've tried that. I've been out there and all I could get was extra work.'" He showed Bradley where one of his teeth was black and explained they couldn't photograph it. But Brad told him, "I think you should give it a whirl." He didn't think about it anymore until "House of Fear" closed in Detroit and Brad decided to go to a movie. "I went to see

a matinee and got in on the tail-end of 'Blue Angel' and this western came on—and who did I see large as life and twice as natural? Clark Gable playing a heavy." Deciding to go to Hollywood and give pictures a try, Brad said, "My first picture at MGM was again with Clark, 'Sporting Blood'. It's strange how your roads cross." The reason for leaving the stage was because "the picture producers took leases on road attraction houses throughout the U.S. and if they couldn't fill them with pictures all the time they'd just put a lock on the door, close them up and prevent

whatever competition they thought would be generated by the plays. So it killed the road and darn near killed New York." On arriving in Hollywood Bradley didn't have a hard time breaking into movies. "I had Arthur Landau recommended to me," he mentioned, "and I went over to see him." Landau was one of the top agents in town, whose clients included Jean Harlow. "Yes, I'd like to handle you," he told Page and sent him almost immediately to MGM to take a test. Upon arrival at the studio he was handed a script, told he had several hours to study the lines, and given a vacant stage to rehearse on. Bradley thought he was going to read for a juvenile lead but the script was something different. "They liked me," he noted, but the script he read from was not for the juvenile lead—it was for a heavy. Seven years later the Detroit News wrote of him: "Seven years ago someone made the mistake, so for seven years Bradley Page has been beating up children, blowing up trains, setting fires to orphanages, betraying pioneers to the Indians, bombing defenseless cities, robbing banks and shooting at movie G-Men." This article summed up the type of parts Bradley was cast in, but he would say, "One fine day I shall get out from the onus of these parts and be a chummy sort of human again." Bradley freelanced all the years he spent in Hollywood with the exception of two years when he was under contract to RKO. He obtained that contract because of the role of the likeable outlaw Sonoma in "Outcasts of Poker Flat" ('37). That was followed by many features at RKO, including several of his favorites in the Annabel series he did with Lucille Ball and Jack Oakie. While in Hollywood, Bradley had the distinction of being one of the original 17 actors who started Screen Actors Guild. During breaks in his filming

schedule he would take off to the High Sierras, until they became too crowded. He then sought solitude in the mountains and forests of northern California and southern Oregon, buying a ranch on the lower Rogue River in '40. "I had commitments until '43," Bradley said, "so I just shuttled back and forth between the ranch and Hollywood until that time. But I remember the date very well—May 12, 1943. I left Hollywood and didn't come back. I had wound everything up that was to be wound up and went to the ranch." He did some ranching until '47, then came to Brookings, OR, and went into real estate, later serving as manager of the Crescent City, CA, Chamber of Commerce for almost 10 years. Bradley passed away December 18, 1985.



## SERIAL CLIPPINGS

The truth behind Superman George Reeves' death is revealed in GLOBE 10/2. Public Relations man Edward Lozzi claims he was in the room when Reeves' jilted lover Toni Mannix revealed to a Catholic priest during her death bed confession in 1983 that she conspired to have Reeves murdered. Lozzi feared for his own safety until not long ago when he heard the actual triggerman had died. Reeves' lone serial was "Adventures of Sir Galahad", incidentally referred to in the recent Reeves murder biopic, "Hollywoodland". ↗ ↗ "Captain Video" is found to be "an enjoyable serial. Palpably silly, innocent and earnest" by writer Hank Davis in BIG REEL (Nov./Dec. '06), terming it "by far the best of Columbia's three science-fiction serials." Davis notes the "striking difference between Universal and Republic serials as he reviews "The Great Alaskan Mystery" in Jan./Feb. '07 BIG REEL. ↗ ↗

"Comics Turned Movies" article in **BIG REEL** (Nov./Dec. '06) highlights "Capt. Marvel", "Smilin' Jack", "Batman", "Buck Rogers", "Captain America", "Dick Tracy", "Flash Gordon" and other serials. A similar article, "Comic Heroes on the Big Screen" is in **BIG REEL** (Jan./Feb. '07), mentioning "Hop Harrigan", "Jungle Jim", "King of the Congo", "Mandrake", "The Phantom", "Superman" and others. **Terry and the Pirates** remembered for **SCOOP** online newsletter (10/13). Archived at <<http://scoop.diamondgalleries.com>>

**House Peters Jr.** speaks of "Flash Gordon", "King of the Rocket Men", Jean Rogers, Tris Coffin and more in **FILMFAX** #112 (Oct./Dec. '06). There's also a look at "Hollywoodland", the recent docudrama about the life of George Reeves.

#### MEETING SERIAL STARS

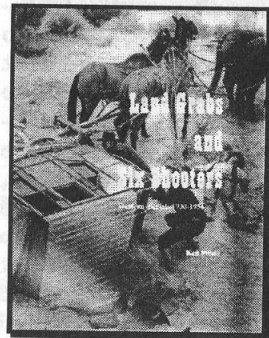
**DICK JONES, HOUSE PETERS JR., TOMMY COOK, JANE ADAMS**, are all set to attend the 9<sup>th</sup> annual Roy Rogers/Dale Evans Western Film Festival Feb. 17-18 in Victorville, CA. Ambassador Hotel on Palmdale Rd. (760) 245-6588. For more info call Margaret at Happy Trails Foundation (760) 240-3330. **ADRIAN BOOTH** will be at the Memphis Film Festival June 7-9 at Whispering Woods Hotel/Convention Center in Olive Branch, MS. (662) 895-2941. <[www.memphisfilmfestival.com](http://www.memphisfilmfestival.com)> or write PO Box 87, Conway, AR 72033.



#### ON THE SERIAL BOOKSHELF

In 1972 Ken Weiss (w/Ed Goodgold) gave serial watchers the first book-length guide to chapterplays with **TO BE CONTINUED**. Without a doubt, it became a must have textbook on serials. In 2004 Ken published the excellent **RAY GUNS, ROBOTS AND ROCKETSHIPS** with finely tuned

synopses, photos, casts and credits, etc. on 26 science fiction serials from '30-'53. Ken did the same in '05 for jungle serials from '29-'55 in **LOST CITIES, KILLER APES AND WHITE GODDESSES**. At last Ken gives us the ultimate book on western serials from '30-'56, **LAND GRABS AND SIX SHOOTERS**, a de-



tailed round-up of all 67 sound western serial synopses enhanced by 577 photos. As in Ken's previous books, synopses are

greatly expanded from **TO BE CONTINUED** and many photos (including rare frame enlargements) are added. SR's highest recommendation. 8½ x 11" hardcover, 372 pages, fully indexed. Normally \$75, but SR subscribers graciously receive a 30% discount—\$52 ppd. Foreign orders only, add \$5 postage. Cummington Company, 17 Old Orchard Rd., New Rochelle, NY 10804. (See insert flyer.)

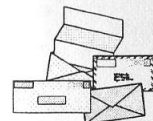
#### CHAPTER 13



**LOIS HALL**, 80, co-star of Columbia's "Pirates of the High Seas" and "Adventures of Sir Galahad",

died of a massive stroke/heart attack at her Beverly Hills, CA, home on December 21. She'd been in New Orleans to work on a new Brad Pitt movie but was unable to continue due to illness and was sent home. Born in Grand Rapids, Minnesota, she actually grew up in much smaller Pengilly. The Depression brought the family to California in

the '30s and after graduation Lois attended the Pasadena Playhouse. She made her screen debut in "Every Girl Should Be Married" ('48). She had the lead in "Daughter of the Jungle" at Republic, a film that recycled much serial footage. For my book **WESTERNS WOMEN** ('99 McFarland), Lois told me about "Pirates..." "I was really quite thrilled because when I was a kid in Minnesota they had a theater in the next town. We used to go to the matinees. Buster Crabbe was one of the Tarzans at the time. So for me to be playing opposite him, when he had been the thrill of my childhood...of course, I had to say the obvious thing, 'You were so wonderful as Tarzan. I used to see you when I was a kid.' Which didn't set too well. He just smiled and moved on. He was still a great looking man and a good swimmer...which I was not. Even though my press releases all say, champion swimmer, I was never a swimmer because I sunburned too badly."



#### SERIAL MAILBAG

Please add to our "Columbia Cliffhanger Casts" for "The Spider's Web" in SR Ch. 41, pg. 11:

Actor	Character
George De Normand	Heavy (Ch. 3, 5) Also Warren Hull's stunt double
Merrill McCormick	Bus Station Heavy (Ch. 1)
James Pierce	Bus Station Cop (Ch. 1)
Constantine Romanoff	Heavy (Ch. 4)
Tom Steele	Bank Heist Heavy (Ch. 6) Stunts also

**SERIAL REPORT** is published quarterly. Copyright 2007 by VideoWest, 1312 Stagecoach Rd. SE, Albuquerque, NM 87123. (505) 292-0049 e-mail: [widwest@comcast.net](mailto:widwest@comcast.net) All rights reserved. Subscription rates per year in U.S.: \$18.50 All foreign: \$24. U.S. funds only. Editor/Publisher: Boyd Magers; Associate Editor: Donna Magers. Columnists: Jim Stringham, Tom and Jim Goldrup, Bruce Dettman, Ken Weiss. Staunch contributors: Hal Polk, Laura Balogh.

Bob Kortman	Heavy (Ch. 7)
Larry Steers	Carter (Ch. 8)
Edward Hearn	Desk Sergeant (Ch. 8)
Ted Lorch	Heavy (Ch. 9)
George Turner	Young Heavy (Ch. 13)

—Hal Polk, Kearny, NJ

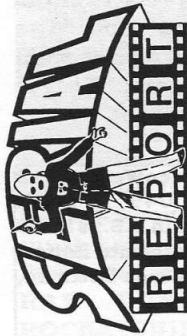
Another excellent **SERIAL REPORT!** In the letters section, I noticed the reference to Bill Witney's possible appearance in a telephone booth scene for "Dick Tracy's G-Men" ('39). It surely looks like Witney, but in a conversation with me, he insisted he was not in the scene and did not appear in any of his pictures. The master's memory did sometimes play tricks on him. He was adamant, for example, that he had made no pictures at Corriganville until the Roy Rogers color titles when, of course, several of his serials ("Jungle Girl", "King of the Texas Rangers", "Perils of Nyoka") obviously used Corriganville. But the voice of the person in the Tracy scene seems very different from Witney's voice, at least in his later years.

—Tinsley Yarbrough, Greenville, NC

#### D'ja know:

Tom Steele's voice as "The Masked Marvel" was dubbed in by actor Gayne Whitman who played "Chandu the Magician" on the Mutual Don-Lee network from 1932-1935. Whitman was the announcer on many radio programs such as "Cavalcade of America" and "The Telephone Hour". Whitman is seen in two Universal serials: "Finger Prints" ('31) and "Heroes of the Flames" ('31).





Boyd Magers  
1312 Stagecoach Rd. SE  
Albuquerque, NM 87123



Red X Indicates Renewal Due

**FIRST CLASS MAIL**

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

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