

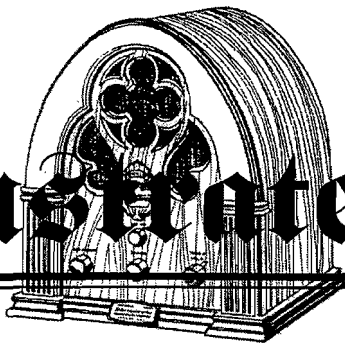
The Old Time Radio Club

Established 1975

The Illustrated Press

Number 314

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“But seriously Jack, you should forget about trying to be a comedian and concentrate on becoming a violin virtuoso.”

The Illustrated Press

Membership information

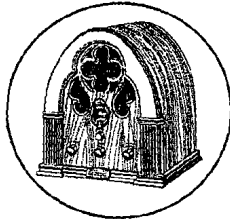
New member processing, \$5 plus club membership of \$17.50 per year from January 1 to December 31. Members receive a tape library listing, reference library listing and a monthly newsletter. Memberships are as follows: If you join January-March, \$17.50; April-June, \$14; July-September, \$10; October-December, \$7. All renewals should be sent in as soon as possible to avoid missing issues. Please be sure to notify us if you have a change of address. The **Old Time Radio Club** meets the first Monday of every month at 7:39 PM during the months of September to June at 393 George Urban Blvd., Cheektowaga, NY 14225. The club meets informally during the months of July and August at the same address. Anyone interested in the Golden Age of Radio is welcome. The **Old Time Radio Club** is affiliated with The Old Time Radio Network.

Club Mailing Address

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Lancaster, NY 14086

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BOOK Review

From the Holocaust to Hogan's Heroes

ROBERT CLARY

Reviewed by **JERRY COLLINS**

You do not have to be a fan of the entertainment industry to appreciate *From the Holocaust to Hogan's Heroes*. Any fan of history is going to enjoy this book. Robert Clary is very intelligent as well as extremely creative and witty. His writing skills are almost as good as his entertainment skills.

I was always a fan of Robert Clary in his seven-year run (1965-1971) as Corporal LeBeau in *Hogan Heroes*. I was not aware of other aspects of Robert Clary's career. Following his arrival in the United States in 1949, Robert Clary was already an established singer and night club entertainer.

During the next two years Robert Clary developed his vocal and dancing skills. While playing some of the smaller clubs Clary made the acquaintance of two other young performers that would also make it big in television, Merv Griffin and Bobby Troup. Robert also benefited from the guidance of his future father-in-law Eddie Cantor. Robert Clary would marry Natalie Cantor in 1965 and they would remain a devoted couple until her death in 1997.

In addition to appearances on such early television shows as *The Ed Wynn Show*, *The Colgate Comedy Hour*, *The Patti Page Show* and *Pantomime Quiz*, Robert Gary had parts in three movies and a very successful career on Broadway and in Las Vegas. It was his role as LaBeau that would make Robert Clary one of television's top stars in the 1960s. After his seven-year run on *Hogan's Heroes*, Robert Clary moved to daytime

television spending the next two decades on *Days of Our Lives*, *The Young and the Restless* and *The Bold and Beautiful*.

Just this in itself would have made this an excellent story, but one aspect still remains. Robert Clary spent 2-1/2 years in Ottmuth, Blechhammer, Grosse-Rosen and Buchenwald Concentration Camps. Not only did he lose a good portion of his teenage years, but he lost his parents, two sisters, two half-sisters and two nephews. Clary's account of life in a Nazi concentration camp is one of the best I have ever read. He detailed the long hours working in factories, the poor food, lack of sleep and the inhumane treatment at the hands of the SS guards. Worst of all Clary remembers prisoners being lynched, especially the one man who was executed for stealing a small piece of wire to hold his pants up.

In a recent conversation with him, I asked Robert Clary how his years in concentration camps affected his role on *Hogan's Heroes*. His answer was very fascinating. When an episode took place during the winter, Clary would be shown shivering and at the same time hugging himself. These were the same two things that he did during those three bitterly cold winters at the end of World War II.

Few entertainers have the creativity and writing skills to produce a book as readable and rewarding as *From the Holocaust to Hogan's Heroes*. This is definitely a must on your reading list.

The Memories Interview

Conducted by Jim Snyder

(Reprinted from the Spring, 1983 edition of *Memories*)

There has been a trend in some of the other publications of late for columnists to write interviews that they have had with some of the stars from old time radio. Now this is fine, but there is a tendency on their part to do this in a "question/answer" format which includes every single question and every single answer, whether it is of any interest or not. Thinking that many of you perhaps don't subscribe to any of these other periodicals, I thought I would give you a sample of how these turn out. This is a report on an interview with Prunela Prunepuss, famous radio actress:

Interviewer: Thank you very much for consenting to this interview Prunela.

Prunela: You may call me Miss Prunepuss.

Int. Oh yes. OK: Well, uhh, why don't you tell us, in your own words, that is, uhh, well what I mean is, you

The Illustrated Press

are best known for your role on the *Superman* radio series. Why don't you tell us about the character that you created for, uhh, that famous, uhh, series.

PP: I played the part of the elevator operator in the Daily Planet Newspaper Building.

Int: Oh, wow! That is exciting! How long were you on the *Superman* show?

PP: For the entire period of time that it was on Mutual.

Int: Oh, wow! Let's see, uhh, that would be for, uhh, three years.

PP: No, it was 14 years.

Int: Uhh, let's see. It started on Mutual in 1940 and switched to ABC in, uhh, 1949. It was off for a few months in 1942. So, uhh, let's see. 1940 from 1949 . . . carry the three . . . right! Fourteen years! wow, that's terrific!

PP: I thought so.

Int: Now, uhh, in that 14 years you must have gotten to know the star of the show, uhh, Bud Collyer, pretty well.

PP: Now you have made a rather common mistake. Bud what's-his-name wasn't the star, I was.

Int: Oh golly gosh. You are revealing something new for our readers which they never knew, because it is so new.

PP: Certainly. After all, Clark Kent just couldn't go around flying in and out of a tenth floor window of the Daily Planet, or everyone would know he, was Superman. So, how did he get to the tenth floor? He took the elevator. So, who was the elevator operator? I was! Obviously there would have been no show at all if it hadn't been for me.

Int: There you are folks. You got it right here first in my column. Now tell me Prun . . . I mean Miss Prunepuss, there must have been some very funny incidents that happened on the, uhh, show while you were there.

PP: Yes.

Int: Could you tell us about one of, uhh, them that comes to mind.

PP: Well, yes. There was the time that Bud Collyer hiccuped right in the middle of a line. We all just simply cracked up. I guess it doesn't seem so funny to tell about it. You had to be there. Anyway, we were all rolling on the floor.

Int: Ha ha ha! That sure was a funny one, ha ha ha. Now, uhh, getting serious for a moment, uhh, how long did you actually study your script before you, uhh, went on the air with it?

PP: Well, usually we had five or six hours to study and rehearse before we went on the air, but not always. I remember once we were given the script just thirty minutes before air time. Now that just didn't give me adequate time for preparation. I remember I had a tricky line in that show. I had to say "tenth floor." Now thirty minutes just didn't give me time to determine the

proper motivation for that line. I really had to improvise, but I guess it came out alright because the director, Mitchell Grayson, was highly complimentary of my performance.

Int: Gee, that really is interesting. Now, uhh, let's see, the sponsor of *Superman*, was, uhh, General Mills and Wheaties.

PP: No, that's not right. It was something made by Kellogg's, Special K, I think.

Int: Are you, uhh, sure? I sure seem to remember *Superman's* premium of a Wheaties "shake-up mug" where you were supposed to shake up your Wheaties in hot Ovaltine, or something.

PP: You may be right. My memory isn't as good as it used to be. I do seem to remember the opening as being sponsored by Kellogg's Wheaties. Yup, you're right.

Int: Well, I, uhh, pride myself on my knowledge of old time radio. You are, uhh, best known for your part in the *Superman* series, but what other important shows did you appear in?

PP: Well, let's see. Oh, on the *Jack Armstrong* program I appeared as the "luminous magic eye ring." Of course I didn't have very much to say. Then, let's see, oh yes, I appeared on *Queen For A Day*.

Int: You were queen for a day?

PP: No, when they did the commercials, you know, "D-U-Z does everything?" Well, I was the sound of the washing machine in the background.

Int: Wow, that is interesting.

PP: Yes, I was pretty proud of myself.

Int: Tell me, uhh, with all your vast experience in radio, what was your most exciting moment?

PP: Getting my paycheck.

Int: Were You well paid in those days?

PP: Well, on *Superman* they usually paid us with a bowl of Kellogg's Wheaties. That was without milk, so after a while I got a job doing Borden's commercials so that I wouldn't have to eat them dry. They are a little hard to swallow without milk.

Int: I should think so. One final question, Miss, uhh, Prunepuss. Do you



Photo provided by Miss Prunepuss

think that old time drama will ever come back to radio?

PP: Oh yes, I believe I just heard the other day that Mr. Whipple is going to bring his commercials to radio. Now if that isn't the real drama and suspense that we had on radio, I don't know what is.

Int: Thank you very much for a most informative, uhh, interview, Miss Prunepuss.

PP: It was a real pleasure.

BOB HOPE

“No Thanks for the Memories”

by Tom Cherre

Just a few months ago we lost Bob Hope. Radio and screen star, he was loved by millions. His attributes and humanitarian awards he received throughout his life are countless. He was a great vaudevillian hooper and comic. On Broadway he will always be cherished as a star music man. His radio and movie career made him one of the most successful entertainers in the twentieth century, not to mention one of the richest. I myself always liked Bob Hope. I admired his style and thought he did much for our country in lifting the servicemen's morale. I almost had the good fortune to see Bob Hope in Korea back in '68, but I left for the States about a month too soon.



He was acquainted with all the presidents, from FDR right up to George W. Far be it from me to say anything against our beloved Bob Hope, but after reading James Quirk's book "One for the Road" one has to realize that there were many people who did not hold Bob Hope in such high esteem.

Like Bing Crosby, Bob Hope came from humble means. Actually Hope had it a bit more humble. As a young lad growing up in Cleveland Bob's dad was a stone mason by trade. This profession was something the world had little use for in the early 20th century. Harry Hope used to say the stone dust necessitated the need for ale to clear his throat. Needless to say Harry Hope was an alcoholic who rarely worked, but had many a drink. This caused the need for Bob and his brothers to hustle and find various ways to make ends meet. Realizing Bob had no trouble making people laugh, he joined the vaudeville circuit. He had talent and this eventually led him to a stunning career on Broadway where his success flourished in the "Roaring 20s."

While on Broadway Bob always had an eye for the chorus girls. At the time Hope was working with Ethel Merman. She got quite annoyed with Hope. It seems he was going after the same girls Merman was after. Hope also had an almost sock-em out fight with comic Milton Berle. Each one accused the other of stealing their gag routines (quite a serious offense to comics back then) This heated feud would last for almost 50 years. His Broadway popularity would lead him to Hollywood and the silver screen where he achieved somewhat of a successful movie career in the 1930s. Prior to his first feature film "*The Big Broadcast of 1938*" he signed his first radio contract with Woodbury Soap in 1937. The following year he was rewarded with his very own radio show sponsored by Pepsodent toothpaste. The show became an immense hit. Hope made sure it was the best by hiring the very best writing team money could buy. His seven man crew was known as "the dauntless seven." Throughout his radio career he was known to have a working relationship with them. Off the record some of his writers reported the demanding Hope was not an easy man to like. He treats his writers like galley slaves. In Hope's defense he felt justified because he paid them \$100.00 each per week (good money in the '30s) but he resented it still the same. He made sure he got his pound of flesh out of each of them in return.

The Bob Hope Pepsodent Show had music, comedy and a singer or two. Two of the regular female vocalists on the show were Judy Garland and Doris Day. Judy who was young and talented, exhibited neurotic tendencies and popped many a pill. Hope liked her voice, but had little patience for her crises, depression, and manic highs and lows which could come by at any time. Doris

The Illustrated Press

Day had to have things just this way. Everything had to be just so or she would steam and rave. She became extremely hard to communicate with. Aside from upsetting Bob he would say "They were both a couple of egotistical broads." Of course Hope was no slouch in that category. The success of his "Road" movies with Bing Crosby and Dorothy Lamour made him a notable movie star. They were the most popular "buddy" movies at that time.

Contrary to the warm cozy relationship Crosby and Hope enjoyed on the movie screen, Hope's daughter voiced: "My dad and Bing had a working relationship with each other and never socialized with each other in public. Other than appearing on each other's radio shows or competing in a golf tournament (a game they were both fond of) they rarely got together." Actually on the golf course they had an argument that almost came to blows in the clubhouse. They eventually patched thing up after a couple weeks. Many of Hope's directors refused to ever work with him again. One said everything had to be his way or else. He was an egotistical S.O.B. Both Crosby and Hope gave Dottie Lamour the shaft in their last road movie "The Road to Hong Kong." Casting a young Joan Collins in the lead role Lamour's part was reduced to almost a cameo with her singing one song by herself. After the movie their relationship was very distant and suspect at the least.

As for Bob's marriage, Dolores was a devoted wife and a caring mother. Their marriage was also a little shaky. It survived for nearly 70 years, but there were many ruts in the road. Bob might be off for a month or two entertaining the troops and have little connection with his family. While Bob was away Dolores would raise and take care of the family. One of Dolores' favorite lines when talking to someone in the field of entertainment was "If you ever run into Bob tell him I said hello." This was not as ridiculous as it may sound. For 50 years Bob Hope entertained the troops. In Viet-Nam, which was a very



unpopular war, some troops, many who were kids who's father's were entertained by Hope in Korea or WW2 did not always relish the idea of Hope's visits. Some troops even booed him. Of course this was never covered on TV. Some of Hope's critics say even though he volunteered his time he made millions by selling his shows to NBC.

As I would like to reiterate, I liked Bob Hope. He was entertaining and pleasant. He was from the old school of comedians. His material might not be able to hold up today., but that's not to say he wasn't talented. For my money Bob Hope left a legacy of memories and good times. For that I will thank him for the memories.

Editor's Note: Bob Hope was a great comedian who always had the ability to laugh at himself. In his memoir, here are some of Bob's classic lines:

On Turning 70: "You still chase women, but only downhill."

On Turning 80: "That's the time of your life when even your birthday suit needs pressing."

On Turning 90: "You know you're getting old when the candles cost more than the cake."

On Turning 100: "I don't feel old. In fact I don't feel anything until noon. Then it's time for my nap."

On Giving Up His Early Boxing Career: "I ruined my hands in the ring...the referee kept stepping on them."

On Sailors: "They spend the first six days of each week sowing their wild oats, then they go to church on Sunday and pray for crop failure."

On Never Winning An Oscar: "Welcome to the Academy Awards or, as it's called at my home, 'Passover.'"

On Golf: "Golf is my profession. Show business is just to pay the green fees."

On Presidents: "I have performed for 12 presidents and entertained only six."

On Why He Left England: "When I found out I couldn't be king, I decided to try my luck elsewhere."

On Why He Chose Showbiz For His Career: "When I was born, the doctor said to my mother, 'Congratulations. You have an eight-pound ham.'"

On Receiving The Congressional Gold Medal: "I feel very humble, but I think I have the strength of character to fight it."

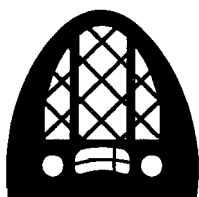
The Illustrated Press

On His Family's Early Poverty: "Four of us slept in the one bed. When it got cold, mother threw on another brother."

On His Six Brothers: "That's how I learned to dance . . . waiting for the bathroom."

On His Early Failures: "I would not have had anything to eat if it wasn't for the stuff the audience threw at me."

On Going To Heaven: "I've done benefits for ALL religions. I'd hate to blow the hereafter on a technicality."



RADIOLDIES

by DAN MARAFINO

The Announcers - Part 2

One of the most elaborate warm-ups took place on *Truth or Consequences*. The warm-up actually started some thirty minutes before the program went on the air, and most of that time was taken up with picking the contestants for the night's consequences. At about three minutes before airtime two men from the audience—usually sailors or other servicemen—were brought on stage to participate in a contest. Each was given a suitcase and told that the first one who could get dressed using the contents of the suitcase would win a prize. The suitcases were filled with women's clothes—bras, girdles, slips, etc.—and the contestant's struggles with these garments never failed to bring the audience to peaks of laughter just as the program went on the air with the announcer saying, "Hello there. We've been waiting for you. It's time to play Truth or Consequences!"

Few announcers of that era were able to escape reciting dreadful clichés, which somehow, despite constant repetition on hundreds of broadcasts, didn't seem as trite as they do today. A common line used as a transition in a narrative would be something akin to "meanwhile, back at the ranch . . ." In signing off a program the announcer might be required to say, "well, the little clock on the

studio wall tells us it's time to go . . ."; or, "Keep those cards and letters coming in, folks." Frequently the announcer (or star of the show) would have to get the show off the air with, "We're a little late folks, so good night!"

Some of the early announcers were identified only by letters since the station management's usually preferred their announcer to remain anonymous. Thomas Cowan, generally credited with being radio's first announcer, was known only as ACN ("A" for announcer, "C" for Cowan, and "N" for Newark) in the beginning.

Many of the top announcers were identified with a particular program for long periods of time such as Don Wilson (*Jack Benny*); Ken Carpenter (*Edgar Bergen, Kraft Music Hall*); Jimmy Wallington (*Eddie Cantor, Burns and Allen*); Milton Cross (*Metropolitan Opera Broadcasts*); Harry Von Zell (*Eddie Cantor, Burns & Allen*); Bill Hay (who introduced *Amos 'n' Andy* with "Here they ah"); Pierre Andre (*Little Orphan Annie*); Franklyn MacCormack (*Jack Armstrong*); George Ansbro (*Young Widder Brown*); Harlow Wilcox (*Fibber McGee and Molly*); Fred Foy (*The Lone Ranger*); Bill Goodwin (*Bob Hope, Burns and Allen*); Andre Baruch (*Your Hit Parade*); Ford Bond (*Manhattan Merry-Go-Round*); Verne Smith (*Kay Kyser's Kollege of Musical Knowledge*); Dan Seymour (*Aunt Jenny*); and Hugh James (*The Voice of Firestone*). Bill Hay was also famous for his Bible readings, and Franklyn MacCormack for his poetry readings.

Among the other outstanding announcers of radio's golden age were Mel Allen, who became one of radio's top sportscasters; Ken Banghart (also a noted newscaster); Martin Block (one of radio's first disc jockies); Norman Brokenshire ("How do you do?"); Graham McNamee (who became the most prominent of the early sportscasters); Bert Parks, who became one of radio's youngest announcers after serving his apprenticeship as warm-up man and applause-cue on *Kate Smith's A&P Bandwagon*; David Ross (an outstanding poetry reader); Ed Thorgerson; Bill Slater; George Bryan; Phillips Carlin; Fred Collins; Jack Costello; Bill Cullen; Don Dowd; George Fenneman; Michael Fitzmaurice; Frank Gallop; Art Gilmore; Ben Grauer; Les Griffith; Art Hannes; Alois Havrilla; Dick Joy; Leslie Joy; Kelvin Keech; Harry Kramer; Bob Lemond; Don Lowe; Stuart Metz; Marvin Miller; Tom Moore; brothers Ken and Wendell Niles; Charles O'Connor; Glenn Riggs; Ken Roberts; Basil Ruysdael; Charles Stark; Richard Stark; and Warren Sweeney. Still others are listed in various programs. WHEW!!!

(Reprinted from *The Big Broadcast 1920-1950*)

The Illustrated Press

=Sound Effects=

by Dan Marafino

The illusion of action and activity that people heard on radio would not have been possible without sound effects. Even though sound technicians were vital to the success of a program, they were rarely mentioned in a program's credits. Their sound effects table in the studio however, were full of such paraphernalia as coconut shells, and rubber cups to simulate the sound of horses' hooves; large sheets of tin to shake vehemently when thunder was required or to strike with a hammer when the sound of lightning was needed; pieces of cellophane to crinkle to approximate the sound of frying bacon or a forest fire; a blown-up basketball bladder filled with BB shots to shake to simulate the sound of falling rain or even an explosion. The tables also contained real telephones, doorbells, house and car doors, and, on the floor, a staircase to help create the sound of someone climbing up the stairs. By using this equipment, sound effects technicians could make listeners believe that what they were hearing was actually happening. Miser Jack Benny's chained and padlocked vault in the basement of his home as heard on *The Jack Benny Show*; Fibber McGee and Molly's celebrated hall closet that was crowded with objects that spilled out—usually on top of Fibber everytime he opened the door—as well as the gunfire, skidding tires, and fisticuffs heard on *Gangbusters*—all these provoked laughter and excitement only because of the creative genius of the sound effects technicians.

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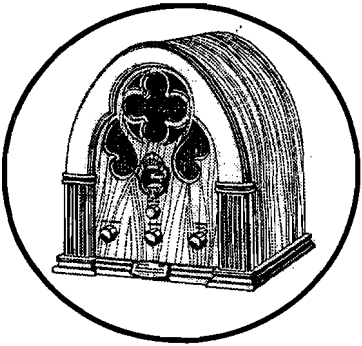
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11/2/51
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- 3179 SF 68 "Jenny With Wings"
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Mars Project - BBC "Takes Command"
- 3181 Mars Project - BBC "The Cabin of Simon"
Mars Project - BBC "The Mines of Mars"
- 3182 Mars Project - BBC "The New Martians"
Mars Project - BBC "Race For Love"
Mars Project - BBC "The Shape of Things Past"
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Official Detective "Butcher Shop Murder" 2/23/58
- 3184 Whitehall 1212 "The Murder of Charles Brooks"
1/6/52
Whitehall 1212 "Cashmere Is Murdered" 1/13/52
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Jeff Regan, Investigator "The House By The Sea"
9/4/48
- 3192 Richard Diamond "Committed Stockbroker"
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Richard Diamond "Butcher's Protection Association"
1/7/50
- 3193 Cisco Kid "The Gunman's Twin" 3/10/53

The Illustrated Press

- Cisco Kid "The Son of Whitney King" 3/12/53
- 3194 Cisco Kid "Nightstage" 3/17/53
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- 3206 General Mills Adventure Theatre "The Boy Who Would Be A Sailor" 2/19/77
- 3207 General Mills Adventure Theatre "King Solomon's Mines" 2/20/77
- 3208 I Cover The Waterfront "Audition Program" 8/29/55
Yours Truly, Johnny Dollar "Audition Program" 12/6/48
- 3209 Jack Benny Program "Buck Benny Rides Again" 4/7/40
Jack Benny Program "Gone To New York" 4/14/40
- 3210 Jack Benny Program "From Corona Naval Hospital" 11/19/44
Jack Benny Program "Thanksgiving" 11/26/44
- 3211 Jack Benny Program "Jack Gets Mad and Goes Home" 12/3/44
Jack Benny Program "From San Bernadino, California" 12/10/44
- 3212 Jack Benny Program "Physical Examination" 10/12/47
Jack Benny Program "Hillcrest Country Club" 10/19/47
- 3213 Phil Harris, Alice Faye Show "Spring Cleaning" 5/1/49
- Phil Harris, Alice Faye Show "Mother's Day" 5/8/49
- 3214 Jack Benny Program "New York Symphony Plays Jack's Song - In His Dreams" 2/17/52
Jack Benny Program "Whistler" 2/24/52
- 3215 Great Gildersleeve "Taking Bessie to The Dance" 12/9/53
Great Gildersleeve "Gildersleeve-Hooker Feud" 12/16/53
- 3216 Great Gildersleeve "Needy Children's Party" 12/23/53
Great Gildersleeve "New Year's Eve with Irene (Leroy)" 12/30/53
- 3217 Black Museum "A Canvas Bag" xx/xx/52
Black Museum "A Wooden Mallet" xx/xx/52
- 3218 Black Museum "A Jack Handle" xx/xx/52
Black Museum "A Piece of Chain" xx/xx/52
- 3219 Family Theatre "Where The Heart Is" 1/5/49
Family Theatre "Gentlemen Be Seated" 1/12/49
- 3220 Family Theatre "World Without End" 1/19/49
Family Theatre "Melancholy Clown" 1/26/49
- 3221 Family Theatre "All Brides Are Beautiful" 3/2/49
Family Theatre "Hollywood Story" 3/9/49
- 3222 Family Theatre "The Leprechaun didn't Listen" 3/16/49
Family Theatre "For The Love of An Angel" 3/23/49
- 3223 Family Theatre "The Fourth Strike" 3/30/49
Family Theatre "Night Elevator" 4/6/49
- 3224 Family Theatre "Man With A Plow" 5/25/49
Family Theatre "The Hidden Heart" 6/1/49
- 3225 Family Theatre "The Postmistress of Laurel Run" 6/22/49
Family Theatre "The Necklace" 6/29/49
- 3226 Family Theatre "The Happy Prince" 10/12/49
Family Theatre "Ivanhoe" 10/19/49
- 3227 Family Theatre "Window In The Sky" 11/9/49
Family Theatre "By Sun & Candlelight" 11/16/49
- 3228 Family Theatre "In Each Other's Shoes" 10/26/49
Family Theatre "King O'Toole and Saint Kevin" 11/02/49
- 3229 Family Theatre "The Golden Touch" (repeat) 5/23/51
Family Theatre "Peppe Virgo" 5/30/51
- 3230 Family Theatre "The Bid Was Four Hearts" 8/8/51
Family Theatre "The Courthouse Battle" 8/15/51
- 3231 Family Theatre "The Kiddy Story" 9/19/51
Family Theatre "The Professor Was A Cheat" 9/26/51

The Old Time Radio Club

49 Regal Street
Depew, NY 14043



FIRST CLASS MAIL

HOW I BROKE INTO THE MOVIES

by

TOM MIX

I broke into the movies as a safety man—a man hired to stand alongside the camera with a rifle and kill any wild animals working in the scene if they showed signs of a desire to chew up the actors. That was with the old Selig Company in the days when wild animal thrillers were at their height of popularity. I won my job because of my earlier experiences as Texas Ranger, Rough Rider under our beloved Teddy and volunteer in the Philippine uprisings. I also saw military service in the Orient during the Boxer Rebellion and had been a range rider since my early youth near my birthplace, El Paso.

So I was considered a pretty good shot with either pistol or rifle after all these experiences and Colonel Selig hired me.

My reason for trying to get into the movies came about through a series of events. First I had leased my ranch to a producer who was making "Westerns." I noticed how un-western the cowboys looked and acted and this aroused something akin to resentment—a lot of tenderfeet practically making fun of the West. Then I went to see some of "these here" movies and was all-fired certain the cowboys, stories and directors were all wrong.

And I made up my mind I was going to California and tell them what was what.

Finances were pretty low. As a matter of fact I was nearly broke but I had enough money to ship my saddle horse to the San Bernardino. From "San Berduce" the horse and I "hoofed it" into Hollywood with nary a brass band or reception committee to welcome us.

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TOM MIX

And the Taking of
GRIZZLY GREBB

THE RALSTON STRAIGHT SHOOTERS