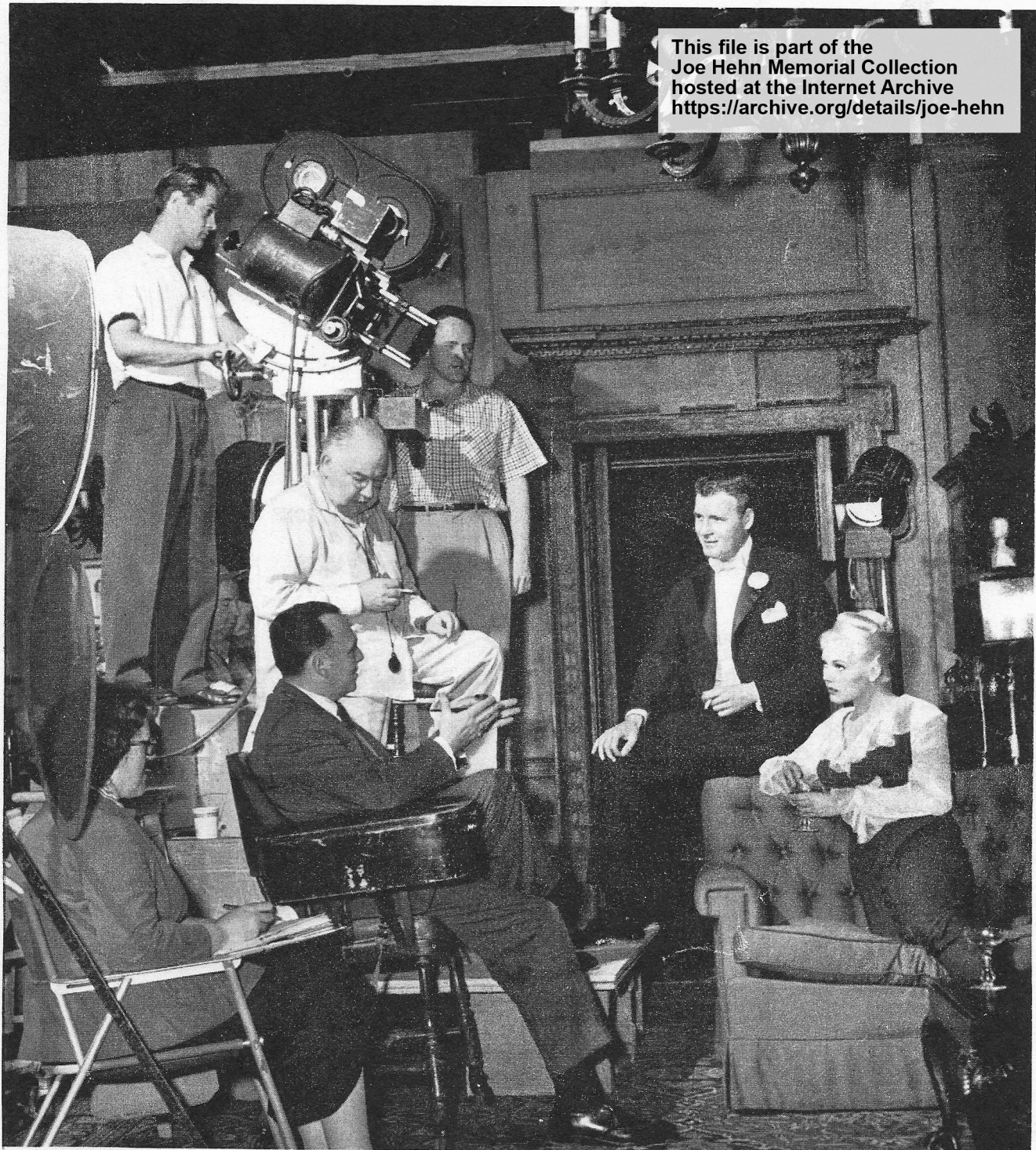


COOPER'S

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#26--FALL ISSUE--1971

HERO HOBBY



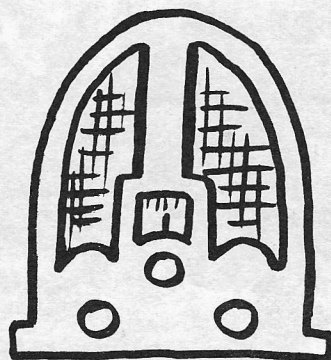
★ BROADCASTING

★ MOTION PICTURES

★ CARTOON ART

★ MAGIC

WANTED!



OLD RADIO PREMIUMS AND BOXTOP GIVEAWAYS !

RINGS * CUPS * MUGS * Pedometers * PINBACK BUTTONS * BADGES
DECODERS * PAMPHLETS * BROCHURES * MAPS
ETC.

ANYTHING AND EVERYTHING CONNECTED WITH THE OLD RADIO SHOWS OF THE 1930'S AND 1940'S -- DICK TRACY, LITTLE ORPHAN ANNIE, TOM MIX, HOP HARRIGAN, TERRY AND THE PIRATES, JACK ARMSTRONG, BUCK ROGERS, FLASH GORDON, TARZAN, THE GREEN HORNET, MANDRAKE, OG--SON OF FIRE, SUPERMAN, CAPT. MIDNIGHT, THE LONE RANGER, SKIPPY, BOBBY BENSON, SKY KING, SMILIN' JACK, JUNIOR G-MEN, JIMMY ALLEN, DON WINSLOW, I LOVE A MYSTERY, AND MANY OTHERS!

PLEASE DESCRIBE AND PRICE FOR PROMPT REPLY

LEONARD BROWN

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HOLLYWOOD, CALIFORNIA 90028



FALL ISSUE--#26--1971

BROADCASTING

MOTION PICTURES

CARTOON ART

MAGIC

Right This Way

----------*-----*-----*-----*-----*-----*-----* by John R. Cooper

On the cover is Robert Planck, A.S.C. in the white jacket, prepares to start the camera rolling on the scene for Columbia Pictures' 1957 film, "Jeanne Eagles", as producer-director George Sidney briefs Charles Drake and Kim Novak on dialogue and action for the scene. All of us follow some of the behind-the-scene action of the films. Perhaps, there is no greater creator than the..cameraman, or more professionally known as, the cinematographer. His work is only half done when he rolls the camera eventually on the location of the motion/picture. We never see the relentless planning and mapping out of the camera angles that can make or break a good production. Let's realize, that many a good photographed movie was made better, and many a good story was ruined by a poor unimaginitive director or cameraman. Our story in this issue is of a good one, a professional that knows his way around a camera. We think you'll enjoy the story about Charles Lang, and his work on "Gunfight At O.K. Corral".

Big band remotes...they were great. Bringing the music we loved right into our homes "live" from New York, Chicago, or that magical sounding place, a rather strange exciting place..Frank Daily's Meadowbrook, just off the New Jersey Pomton TurnPike...where Glenn Miller was winding up his great booking....

Then we remember those Laurel & Hardy films. Only as they were into their last productions for 20th-Fox drawing to an end of movie-making, we realize now looking at three stills from that 1940's series...the boys were giving their all to the last, even though it was to be almost 25 years later, they would be then appreciated for their comedy and we realize how they were being treated by not only the public, but the studios. Relagated to true "B" budgeted films, we can only guess at what I&H could have done given the right writers and the right working conditions, with all of that movie/making background on their side. And a quick mention at a couple other "B" movies, even today, we like.

Without trying to expand this publication into anything other than what it is now...we've added a page with the heading.."Toys"...and although in a way it is not in relation to the other things we talk about within the pages of HeroHobby, in another way--it is. And I think you'll start to see it as you turn to page 22.

One other thing...let's hear from you in regards to page 18--and here is a chance to have you represented in our upcoming Christmas/Holiday issue #27. You'll find three incidents listed that effected all of you, If you were around when they happened. How they effected your day, what were you doing, and what do you personally remember about that day(or all 3)....we will run on a couple pages.

And I almost forgot...that collector, RICK DURREL, sent us the comic-strips you'll find on page 16. In 1934, you'll see, was a good year. For comic-strip readers anyway...Jiggs was in top form, and so was Maggie. (I could never figure out why with a face like hers, Maggie, had such a beautiful and great figure.) Skippy was there, Mickey Mouse was at his finest in original-format with action and a running-plot.....and among the others....there she was....the one and only, Krazy Kat....loveable Krazy Kat. Thanks Rick, (412 W. Palm Ave., El Segundo, Calif., 90245), good guys like you are what keeps me wanting to publish HeroHobby....!

HERO HOBBY MAGAZINE, Route One, Box 371, Clarksburg, West Virginia 26301**

Next issue: Christmas/Holiday issue #27, 1971-Deadline Nov.16th,1971.

(If this box is checked, please renew NOW, your subscription has expired....)(✓)

The CAMERAMAN

CHARLES LANG Jr., A.S.C.

Effective use of low camera angles and a consistent pattern of subdued lighting marks the distinctive photography of Paramount's "Gunfight at the O.K. Corral". A big scale western photographed in color and VistaVision by Charles Lang, Jr. A.S.C. in 1957. Lang went on to photograph "Last Train From Gun Hill" starring Kirk Douglas and Anthony Quinn in 1959 and Paramount sent the two westerns out in a double-feature package. But, plainly, it was the "O.K. Corral" production that called for the follow-up co-feature later. The 1959 feature was good, but Lang had almost outdone himself pairing-up along with director John Sturges for both of the films, in the 1957 production. It was a fast/action, beautifully, crisp lensed feature. Later in 1957, but in black and white, the Tony Curtis, Jack Lemmon, Marilyn Monroe "Some Like It Hot" was outstanding, however, here let's talk about "O.K. Corral" and if you saw this, you will remember outstanding camera work in both interior and exterior work of Lang's crew.

Winning a gold oscar for photographic achievement in 1933's "A Farewell To Arms", the 55-year old pro knew what he was doing with his ideas adapted to the "O.K. Corral" production. It was an intriguing story of the true efforts of Wyatt Earp, the most feared and respected lawman of the old West, to restore order and decency to sections of Texas, Kansas and Arizona where they had then deteriorated almost to the vanishing point. Opposing him at first, then joining up with him is Doc Holliday, a strange ex-dentist turned badman, who learns new respect for the law through Earp. Together they engage in many fights but the climax is famous encounter, "the O.K. Corral shoot-out" with the notorious Clanton Gang, in Tombstone, Arizona. Burt Lancaster plays Wyatt Earp and Kirk Douglas is the fascinating Doc Holiday. Jo Van Fleet is the woman who persuades Doc to lay his gun and badge down for a life of domesticity. Rhonda Fleming is the woman in Earp's life, who does succeed, whereas Holiday doesn't quite make it as his woman wanted it. Lyle Bettger plays Ike Clanton and John Ireland is seen as "Ringo" a henchman.

"To complement these big stars and enhance the stature of their respective roles, we deliberately planned the photography with an aspect of "bigness", said Lang. "Here, potentially, was one of the greatest outdoor action dramas of all time; special photographic treatment could contribute a great deal toward now making it so." And it did.

"Much of the impact of this picture is the result of the great care that was taken in developing and motivating the principal characters, for it is the respective characters of the two protagonists--Earp and Holliday--that give substance to the story. These were great men--big men--in their day and only by pictorially playing up their bigness could the story be adequately told. "There is nothing like giving importance to a man, photographically, to achieve this result," said Lang.

How does one achieve this effect on the big screen, and yet give bigness to the star, without filling the screen in every frame with the star's outline? Certainly if you think about it, any overhead shot would tend to cause the idea of smallness looking down on the star. Without glamour, and without glamour-type of lighting, action was played in shadow, in subdued light, or in dark silhouette with fill light and booster light purposely avoided. This made the players look more natural, lent an aspect of ruggedness to appearances. And the proven camera angle or low-down--shooting-up as Welles used in "Citizen Kane". Using backlight a dominant source and minimum light on faces, indoors

or outdoors, "we gave a quality of lighting you can't get in any other way, a look as if you would really see them on the street. Not everyone is always standing in the best of light, are they?" No pouring of excessive light on the faces by reflectors or booster lights. Some of 20th-Fox Cinemascope films in color in the late 1950's were so washed heavily in lights that in all scenes the stars looked like neighborhood kids had a hand in painting each performer with the most bright and clownish make-up paints, with not a hint of a shadow anywhere to be seen. The screen literally blinded you with brightness.

With few exceptions, every day exterior shots were against the sun or in a three-quarter cross light. In many scenes, the light simply reflected from the ground was the only fill light used. Frequently--especially in long shots, the players were in complete black silhouette.

It is proven, shooting with camera at very low angle emphasizes the stature of a player--giving him a more rugged appearance. Lang employed this technique throughout the picture to achieve these effects in nearly every scene in which men were the principal players. Even in the climactic fight sequences, the impact of the fight, the grimness of the antagonists, were greatly emphasized pictorially by low camera to complement the story action and maintain the intense suspense which keys the action at this point. While none of this technique is new, it is the unique and skillful manner in which Lang employed it that makes his photography so noteworthy. So important were dramatic low camera angles in his photographic pattern for this picture that many times a hole was dug to enable the crew to get the camera low enough. A medium-crane was used at times for solid support.

Lang says the idea of making the western stars glamorous when the natural outdoor rugged look should be foremost, is what he likes. "There is just too much glamour lighting in all outdoor pictures." He adds, "I under-light with a purpose, first to make the people look natural in keeping with the story, period and the action, and second, to enhance the pictorial effect--the same as master painters did in the many fine canvases which have endured to this day. In my opinion, too much light on faces--that is, an overabundance of fill or booster light--makes a player look phoney. It detracts from his character, whereas it is the purpose of the cameraman to bring out character and point up personality with proper lighting and camera treatment." In "Gunfight At O.K. Corral", the main idea of Lang's was to use minimum front lighting. "Just to identify, just enough to know the player."

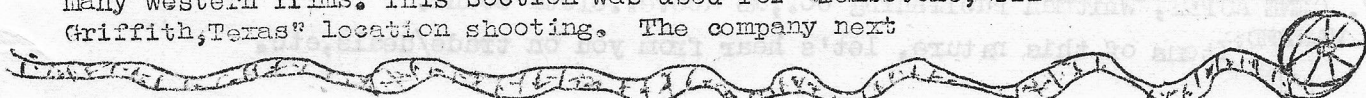
On the sound stage, interiors were given similar treatment. We see in the opening scenes, Doc Holliday and his woman companion in his hotel room; in the dramatic early scenes where he meets the intended killers in the bar room, shades, shadows, a sinister, suspense look. No brilliant, bright, pasty eye-killers.

Director John Sturges has always thought of the camera telling the story in many ways, other than just pointing to it and letting the stars speak into it. Sturges' "Bad Day At Black Rock" (1954), "The Old Man and the Sea" (1958) both with Spencer Tracy, and the sweeping "Magnificent Seven" (1960), "The Great Escape" ('63), "The Hallelujah Trail" ('65) are samples of what we are talking about. He planned much of the film shooting with his cameraman in telling the story.

Together, cameraman Lang, and director Sturges spent many hours together in the Paramount projection room, reviewing many of the films each had contributed his respective talents. Sturges being able to study Lang's photographic techniques and Lang seeing the director's ability to use his cinematographer's ideas and most useful talented suggestions.

A company of over 100, including cast, crew, spent fifteen shooting days in Tucson and Phoenix, Arizona for exterior scenes representing Fort Griffith, Texas, Dodge City, Kansas and Tombstone, Arizona.

Shooting started on the "Old Tucson" section near the city. This is a permanent set built around 25 years ago for the film "Arizona" before the "O.K. Corral" crew arrived. It is a tourist attraction as well as serving as a location site for many western films. This section was used for "Tombstone, Arizona" and the "Fort Griffith, Texas" location shooting. The company next



(6) (5)

shot at Elgin, Arizona, approximately 57 miles from Tucson, and the remaining days in and around Tucson and at the huge 32,000 acre Empire ranch, some 47 miles to the south. Because of the vast scope encompassed by the twin-frame picture area of the Paramount Vista-Vision camera, a group of eight Arizona highway patrolmen were on hand at all times to stop any far-away traffic---- that might---spoil the early-day western scenes.

The actual gunfight, filmed at Old Tucson, took about four eleven-hour days to shoot. The action lasts about five minutes on the screen. It generally is agreed that this is the greatest gunfight ever recorded by motion picture cameras. Lang put his imagination and ingenuity to the supreme test in composing, lighting and photographing every take of this dramatic climax. Here the skillful use of backlight and the deliberate avoidance of booster light gives special emphasis to the scenes and points up the sinister aspects of the fray. Lang captured almost all action here with the camera set low as possible, shooting under a bridge, a wagonwheel, or through it's spokes. Despite the gunfire, the action in many takes was played right into the camera thus bringing the spectator right into the very heart of the fight with tension-shattering impact.

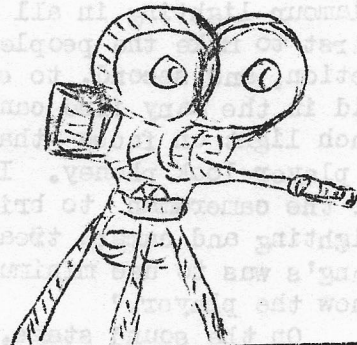
The screenplay was by Leon Uris. The music by a pretty good name also, Dimitri Tionkin. Art direction, Hal Pereira and Walter Tyler. Sound by Harold Lewis and Winston Leverett, who were kept on their toes with the needed right set-ups for gun/fire and dubb-ins.

"Gunfight at O.K. Corral" ran just 2 minutes less than 2-full hours. It was a little longer than usual film for the -- reason, time was needed to set up the plot and character background in depth of the roles.

Set in the roaring days of 1870-82, this Hal Wallis production is a good western and top acting.

If you get the chance to catch this feature on the television set some evening, be ready for a good western and keep in mind the notes on cameraman, Charles Lang as we've pointed out here.

Now that you have been advised, you'll note the things you will probably notice anyway, when you see the next screening, along with that we did not get around to mentioning, of "The Gunfight At The O.K. Corral".....!



RADIO PREMIUMS--and Associated Items---make offer if interested Trade/Sell.

(Cooper, Route One, Box 371, Clarksburg, West Virginia, 26301)

1. LITTLE ORPHAN ANNIE-Doll-cellouiod(rare).
2. CHARLIE MCCARTHY--spoon ---metal with character raised on handle.
3. TOM MIX Metal Compass and Magnifying Glass--metal.
4. TOM MIX Gold-Or metal item.
5. CAPTAIN MIDNIGHT-Secret Squadron 1949-metal Decoder.
6. GENE AUTRY 1940's metal cap-pistol, silver finish, "pearl" handles..mint.(2)
7. TOM MIX Ralston 6x9" radio premium 1940's, cast pics, etc., 2-color-24 pages, mint.
8. ONE MAN'S FAMILY-"album", 5x7", sample script, many photos of cast-hard cover.
9. TOM MIX Ralston booklet-3x3 $\frac{1}{2}$ " 1936-80-pages, "Trail of Terrible Six"-color cover.
10. BOBBY BENSON-5x7" "and the Lost Herd"-1936 booklet-Hecker H-O, offer. Great shape.
11. ORPHAN ANNIE, shake-up mug, and Drinking Cap-beatlewear, both in great shape.'30s
12. 4x5" COMIC BOOKS, full color cover, 4x5" with Bulletman, Captain Marvel, Capt. Marvel Jr., --3 different booklets, mint condition., from the 1940's.
13. TOM MIX decoder badge, with six-shooter on the front. Mint.
14. 1940's Skelly--CAPTAIN MIDNIGHT-50¢ size--metal.(described in this issue.)
15. DICK TRACY, Ace Detective, 1943, 240 pages, cloth bound 6x8", Whitman Publishers.
16. RED RYDER, and Little Beaver, Whitman Publishing Co.-cloth bound as above book.
17. GENE AUTRY, Whitman Publishing Co., as above..cloth bound.

WANTED: Items of this nature, let's hear from you on trade/deals, etc.



BURT LANCASTER · KIRK DOUGLAS
 HAL WALLIS' PRODUCTION OF
GUNFIGHT AT THE O.K. CORRAL
 TECHNICOLOR®
 A PARAMOUNT RELEASE

CHARLES LANG, directly behind camera, lines up a shot for "Gunfight at the OK Corral" on location in Arizona. Camera crane shown here was used for almost all exterior shots.

LOW CAMERA SETUPS for two exteriors for "Gunfight at the OK Corral" are pictured below. Lang emphasized ruggedness of characters, pointed up their stature with traditionally effective low-camera angles—a technique that characterizes the entire photography of this fine production.

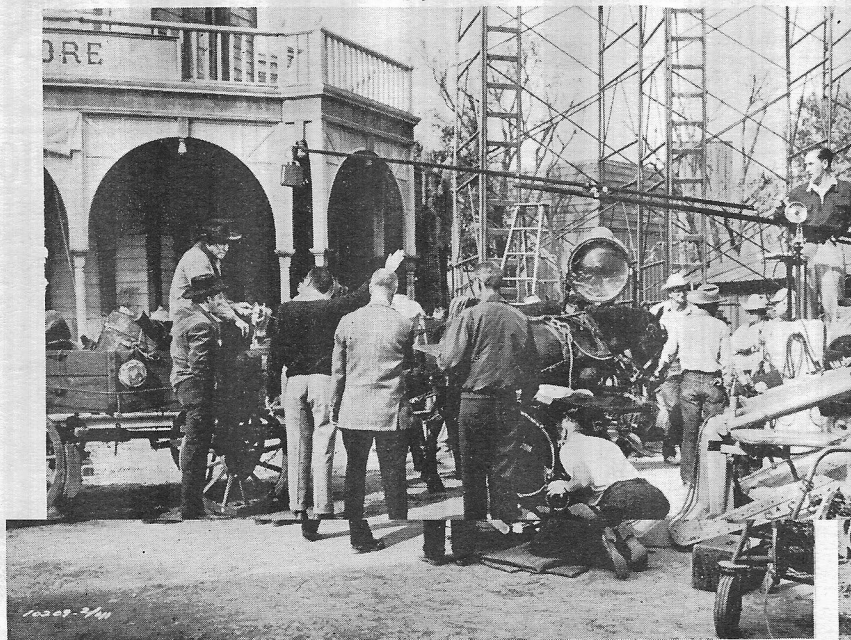


THIS, AND TWO photos below illustrate cinematographer Lang's dominant use of back light and cross light which marks the photography of "Gunfight at the OK Corral." Here Jo Van Fleet berates Burt Lancaster who plays Wyatt Earp.

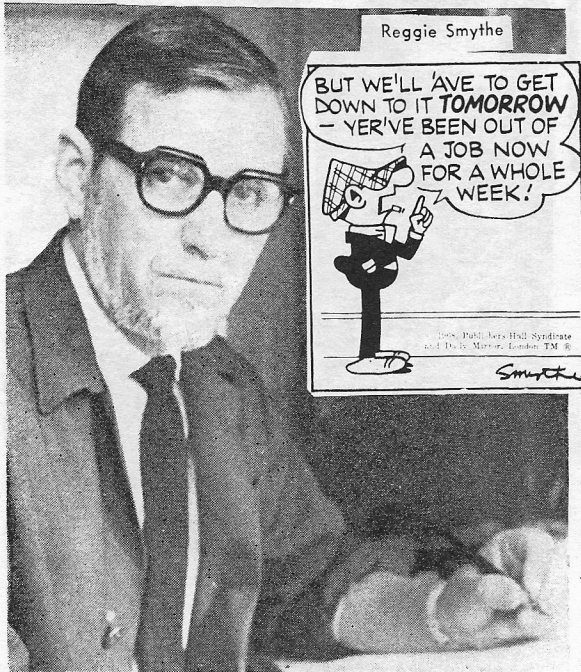


BOOSTER LIGHT and use of reflectors were deliberately avoided by Lang in shooting most gunfight scenes to accent ruggedness of characters.

NOTE EFFECTIVE use of cross light in tense scene below—one of the few scenes in fight sequence where booster light was employed.



From poor clerk to affluent cartoonist



Reggie Smythe

ADVENTURE AND MYSTERY



ADVENTURES OF SHERLOCK HOLMES

NBC

Sponsored by Bromo Quinine Tablets. Starring Basil Rathbone as Holmes and Nigel Bruce as Dr. Watson, who tells the story.

ARTIE SHAW AND HIS ORCHESTRA

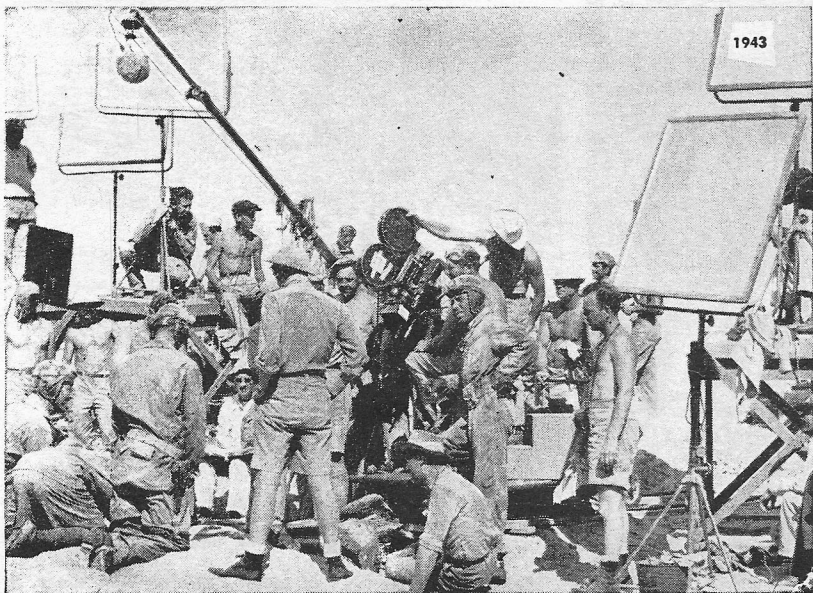
January 18, 1938

NBC

CAMEL CARAVAN

Tues., Aug. 17, 1937 CBS

Benny Goodman, Lionel Hampton, Teddy Wilson, Gene Krupa



Humphrey Bogart, back from Casablanca and Action in the North Atlantic, is shoving off for Africa again. In Columbia's Sahara, he plays a Yankee tank commander. You'll find him next to the camera, waiting on location with the cast and crew for a close-up shot



SYBIL CHISM contributes the organ music for "Lum and Abner"



SARAJANE WELLS plays Claudia Wilson on "The Road of Life"



BENNETT KILPACK plays the title role in "Mr. Keen, Tracer of Lost Persons"

PAUL LUKAS
WILL THRILL AND CHILL YOU TONITE
INNER SANCTUM MYSTERIES
KDKA 8:30 E.D.T.

ANIMAL CRACKERS

By Rog Bollen





the Old Magazine

I'm not too sure If I would have liked to lived back in the 1930's or not..that is, to give a couple future years of my life today for the few years of the early 30's that I missed, because I just didn't know what was going on then. But, I can look back a bit with the old magazines for instance, and here in front of me is the March 19. issue of RADIO STARS with a painted pic of Jessica Dragonette, Inside page is an ad for an "All-Wave" deluxe grand-console Scott radio,"a twirl of its single dial brings magic music from stations 10,000 miles away".A pic of Ruth Etting"mistress of the sob-song"....an article "Backstage with Eddie Cantor", photos of Rubinoff, the violinist, and his orchestra. Eddie and Jimmy Wallington over 3 pages, then "advice-page" like "Would Mr. Graham McNamee, please smooth his jittery speaking..."...a story and photos on Mr.& Mrs.Ace...lots of pages of intimate shots with "The Three X Sisters"--(?)--and Ben Bernie with Al Jolson laughing it up...there's Marie Dressler with Rudy Vallee, on the Fleischmann Radio Hour show....Gracie and George Allen, Jack Benny and Ted Weems with Bud and Col.Stoopnagle, there's Paul Whiteman,Leon Belasco,Abe Lyman,Don Bestor(Ork leader of the Jack Benny show--remember--Jack would say--"play,Don.!"")and a story on the Mills Brothers..with pics.."better than a Horatio Alger yarn"...and a story on Jack Pearl as "Baron Munchausen"...with Cliff Hall his announcer..the "Charlie" on his show. And a two-page spread with Kate Smith,Ted Collins...and a young dapper Clark Gable...and "The Big Broadcast" photo with Kate and Cliff (Jimmy Cricket)Edwards, and it had to be two-pages to get Kate on them--she was at her biggest best here. More pics, Paul Whiteman Rhythm Boys, the Radio Rubes,Singing Sam, Vincent Lopez, Irene Wicker,the Singing Lady..and the story of her being married during a football game!--Frank Munn, and a tour with pics of Jessica Dragonette's upper Manhattan home. A 4-page story on the Marx Brothers,with them looking like teen-agers. Fred Allen"a juggler at \$300 a week?!"... kinda fun reading the old mags--eh?

(Carlton Press, Inc., 84 Fifth Ave, N.Y. 11)

NEWS....about someone you know!

CARLTON PRESS....

is pleased to announce the publication of

MA PERKINS, LITTLE ORPHAN ANNIE,

AND HIGH HO, SILVER!

by Charles K. Stumpf

\$5.00

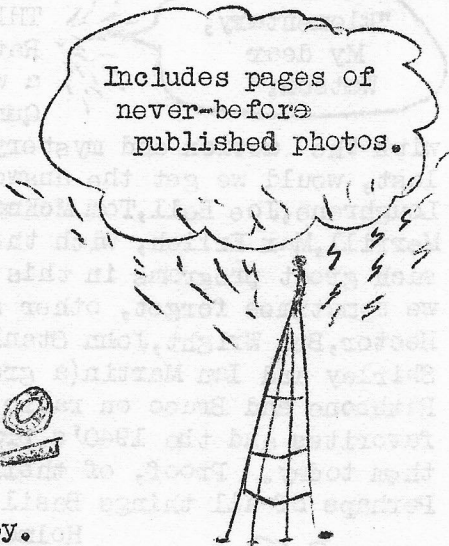
A nostalgic trip back, back to those radio days when Jack Armstrong was an All-American boy.

You undoubtedly will want to obtain a copy of this fine book. It is available through your local bookstore, or you may simply order direct...:

CARLTON PRESS INC.

84 FIFTH AVENUE

NEW YORK, NEW YORK 10011



Includes pages of never-before published photos.

Reggie Smythe

(9)

money, since his wife gives him an allowance each week, anyway. He spends his time mostly at the Crown, drinking good drinks and throwing darts with the boys. And his artist daddy...is nothing like that.

Reggie Smythe lives in an 11-room apartment with velvet, and gilt. He lives in England, London to be exact, Flat 7, Queen Alexandra Mansions, and among 18th-century oil paintings.

Publishers-Hall Syndicate's Andy Capp is carried by 500 newspapers in 30 countries. Daily and Sunday. "Handicap" is something Andy's wife, "Flo" knows about. It works well into Andy's character. But to the Germans, he's Willie Wacker. To Swedish fans he is Kasket Karl. And in Italy, he is Amfelo Capello.

But, as the world knows him, Andy Capp is the little guy, part of all men, stubborn to the point of childishness, and apparent wife hater, only because he thinks adoration of her...shows weakness, full of quirks that make him ordinary to us all.

Smythe, was a \$14 a week temporary postal clerk. Class 3...lowest you can get. Soon he was a \$120,000 a year cartoonist. He says he pays so much taxes, he earns as much as he wants to now and wants no more..it all goes out in taxes with the only thing left, is more money, and being forced to move to Switzerland.

Andy isn't everything Smythe wants him to be even now after 10 years of "drawing" him. In those first--anything for a laugh days--Andy would knock his wife to the ground, black eyes, etc. Andy would stand over his ko'd wife and be saying "I'm a man of few pleasures but this is one of them,!" And when Reggie tells it, he cringes and adds..!this was really terrible."

Now it is thought-clouds, and the reader only believes in his mind that Andy has kicked Florrie in the backside, or that kind of stuff imaginations are made of..no hard/comedy now. It's a great strip. And so is Reggie Smythe.

"Elementary,
My dear
Watson."

THE ADVENTURES OF SHERLOCK HOLMES, starring Basil Rathbone as Holmes and Nigel Bruce as Dr. Watson, was a wonderful radio show. On NBC sponsored by Bromo

Quinine Tablets, Dr. Watson would tell a strange story, with the action and mystery of any other top show at the time. And only at the last, would we get the answer to the wonderful plots thought-up by writers Basil Loughrane, Joe Bell, Tom McKnight, Glenball Taylor, Edith Meiser, Dennis Green, Howard Merrill, Max Erlich, with the first 4 also serving as directors. No wonder we had such great programs in this series! Based on the Sir Arthur Conan Doyle stories we sometimes forget, other stars played Holmes. Dick Gordon, Tom Conway, Lou Hector, Ben Wright, John Stanley. And then there was Leigh Lovel, Eric Snowden, Al Shirley and Ian Martin (a great film actor) who played Dr. Watson. But, we liked Rathbone and Bruce on radio and together in the movies. Their films are still favorites and the 1940's programs and films are still entertaining as we enjoy them today. Proof, of their lasting qualities of showmanship class and caliber. Perhaps of all things Basil Rathbone did, he will be remembered as Sherlock Holmes best. As will Nigel Bruce in the role as Dr. Watson.

Godfrey

It is said, that Arthur Godfrey has sold more products in broadcasting, than any other salesman, ends his 27-year CBS radio series in April. Although radio will be in the past for him, he plans a lot of work in television. (Doing TV commercials now-many.)

Godfrey announced his decision in September, saying he planned to devote time to television specials for Chrysler Corporation, study of ecology, which interests him much, and writing a column for newspapers on safety.

He enjoyed every one of his years on radio, he said, but 7-days a week now with his show is too much. At WFRB-Baltimore in 1929, with CBS since 1934, with WJST-now WTOP Wash. D.C., "Arthur Godfrey Time" started in 1945, including simulcast at the same time on TV, remember seeing him wearing those headphones? And at the time, the most important CBS star. Time marches on.

"And now from the Hotel Astor, in N.Y. City, NBC brings
you the music of..."

I Remember RADIO

THE BIG BANDS



After the news on radio at 11:00pm, we heard the live broadcasts of the big-bands from almost, anyplace and every where...the regular shows like Tommy Dorsey, Benny Goodman, Glenn Miller, Vaughn Monroe's "Camel's," or "Chesterfield's" shows were regular scheduled during the week in the evening, and they were great, but I'm talking about here, the "remotes", especially in the late 1930's and the 1940's, so many good bands were playing everywhere, many-many in New York.

Within one block, Benny Goodman with Lionel Hampton, Gene Krupa, Teddy Wilson could be seen at the Hotel Pennsylvania, while in the same area, Jimmy Dorsey may be at the Terrace Room of the Hotel New Yorker, with Bob Eberly and Helen O'Connell..the Blue Room of the Hotel Lincoln starring Artie Shaw with Helen Forrest, or the Green Room of the Hotel Edison for Le Brown's new band.

The Moonlit Terrace of the Biltmore and Horace Heidt, the Roosevelt Grill, and the long-standing Guy Lombardo with his Royal Canadians. The Cotton Club and Duke Ellington. These you could and would turn in at night to hear "live" on the radio networks. They took you there for 15-minute gigs and usually, the many networks would do 15-minute programs from 4 or more band-spots around New York and 4 or more around the country. CBS would broadcast from 11:15 pm to 11:30pm and then in would come NBC to broadcast from midnight to 12:15, etc. and around town the cycle would go. In between the "radio broadcasts" as the band-leaders would announce to the diner crowds or dancers grouped around the bandstands, there would be "usual-dancing". It would always be announced when the broadcasts were about to be made. A crowd and attentive applause were needed and meant to be assured.

Now, If you wanted to get there yourself, how about the Glen Island Casino, in New Rochelle or...how can you forget this one...Frank Dailey's Meadowbrook, across the bridge in New Jersey. The Aragon and Trianon ballrooms in Chicago. The Palomar Ballroom in Hollywood, Raymor Ballroom in Boston, the Blue Room of the Hotel Roosevelt in New Orleans, the Steel Pier in Atlantic City...and that Glenn Miller stand at the Meadowbrook..."off the Pomton Turnpike"...wonderful!

In the middle 1940's, a week after the Army bomber smashed into the Empire State Building in downtown New York City, I was in N.Y., where I spent three days eating up the atmosphere, before it was so diluted with smoke and haze. The lights of Broadway were not dimmed by sleazy hard-core pornographic stores as they are now. You could walk around without fear of being mugged, or bugged by the "things that crawl" around the streets there now. It was a hot Thursday evening....

We walked down Times Square, looking up to the huge hole that was quickly patched, I was in heaven. Attending Gene Krupa's "Hotel Astor" performance that evening, we stayed the whole night. We ate fish until it about came out our ears. Krupa was appearing on the "hotel roof", large birds in cages hung around. The crowd pushed against the bandstand for the "live" broadcasts. Krupa signed a menu folder for me, on one of his pearl-laden drums after that great 1:AM bursting evening sign-off, "The National Anthem" with spot lights, all other lights off, drum-sticks in a flurry, you can't see them...1 minute, 2 minutes, 3 minutes, the lights up...applause. Then it's over. Tenor-sax man Charlie Ventura, singer Anita O'Day (who also played drums), trumpeter Roy Eldridge, signing autographs. But, that's been over 25 years ago, and it can't be ever again. The Hotel Astor was torn down.

PREMIUM PARADE

A regular feature each issue

Or why we saved
Boxtops...!

ORPHAN ANNIE COLD OVALTINE SHAKE-up MUG (1936)

During the 30's, a new "beatlewear" plastic came into the premium market/world. And one of the most interesting items was the shake-up Mug complete with top that fit on to keep the Ovaltine from coming out when you mixed it with "cold milk with ice". The Wunder Company sponsored Annie on radio and Harold Gray who signed the pic of Annie and Sandy in the picture at the left on the bottom, was disgusted that these items were to be offered to the kids for only a seal from the Ovaltine brown store/containers. Gray was paid \$1,000 a week and then stayed satisfied that the radio show as it was, did justice to his little curly haired, round eyed orphan. By 1934 the comic-strip was paying Gray \$100,000 a year the way it was. Only later in the late 1930's Ovaltine switched to the Captain Midnight



Red top,
white or
different
color container

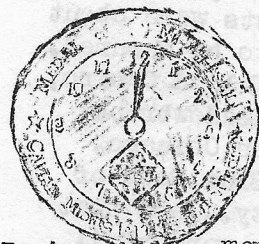
Show on Mutual network. They stayed there until the good Captain flew away forever in the middle 1950's, when all radio serials faded away forever.

Front:



CAPTAIN MIDNIGHT and the Secret Squadron featured on Mutual network in 1939, after Ovaltine switched from Annie to the Captain, Quaker's Puff Rice and Wheat continued with Annie, but the Skelly Oil company also sponsored Captain Midnight and here is a half/dollar size metal with hole in it to string it around your neck.

Front-has Captain's pic,
Chuck Ramsey, and Patsy
Donvan(not Joyce Ryan).



Back:

Back: has Skelly sig with
clock-face, "medal of
membership Captain Midnight
1940 Flight Patrol."

BOBBY BENSON booklet- 1936
5x7" "The Lost Herd", 98 pages,
text with illustrations on 7-pages,
24-color comics in back, front inside
page with pic of Billy Halop who
played the radio/role, signed
"your pal, Bobby Benson". "With
compliments of Hecker H-O Co.,
makers of H-O Oats, Force,
Hecker's Cream Farina,
Presto Cake Flour.
This show was heard on
Mutual network each weekday.



4-color
cover.

A regular feature each issue

RADIO DIALOGUE

SUPERMAN-episode #L-1281

broadcast-October 27, 1947 5:30pm,Mutual Net

Producer/Writer/Directors:

Bob & Jessica Maxwell,Geo.Lowther,

Allen DuCovny,Mitch Grayson,

B.P.Freeman



with: Clayton "Bud" Collyer as Superman,Joan Alexander as Lois Lane,Julian Noa
as Editor Perry White and Jackson Beck as narrator.(Later narrator was Geo.Lowther).

NARRATOR:(after opening and commercials,about 10 minutes into the program)- "As
Superman,Clark Kent rushes Jimmy Olsen to the Metropolis Hospital, where the cub-
reporter, suffering from a fractured skull, after acting strangely in the newspaper
office, ordering Mr.White around, saying he has bought the Daily Planet,was making
Kent managing editor,reducing White to a humble police beat, then suddenly he
staggered and fell into Kent's arms..unconscious!"

MUSIC:-sting

WHITE: (fading fast) Beanie--Miss Bachrach--somebody--get some water--hurry!

NARRATOR:(over fade) Now,as White rushes from the office calling for water,Kent
snaps a command to Lois.

MUSIC: (up and out sharply)

KENT: Phone Jim's mother,Lois! Tell her to come to the Metropolis Hospital-fast!

LOIS: (slight fade) All right,Clark--Wait! Hadn't we better call a doctor,first?

KENT: I'll take care of that ..run outside and tell Miss Bachrach to get Mrs.Olsen
on the phone for you. Hurry.

LOIS: (fading) Yes-all right. Good Heavens! (BIZ: door open-city room in).

KENT: (project) And shut the door after you,Lois. We don't want a crowd in here.

LOIS: (M.D.-fading) Right,Clark. (Biz: door close,city room out).

KENT:(through effort) Now,out of these clothes fast.This is a job for (AS SUPER)
Superman.--Poor Jim. If only I'm not too late--There--all set. --Up with
him now--and raise this window. (Biz: window up--)

SUPERMAN: Up!--And Away! (Biz: burst super wind--and down under)

MUSIC: Super theme into bridge and down under....

NARRATION: Leaping out of the window of Perry White's office with the limp form of
Jimmy Olsen cradled in his arms, Superman streaks away thru the skies to the
Metropolis Hospital, his brilliant red cape streaming in the wind! (fade out/music)
Now, a short time later, in the guise of Clark Kent, he is pacing the corridor on
the third floor of the hospital with White and Lois Lane...

LOIS:(fade in) Clark..how did you get in here? We just got here, Mr.White and I.

KENT: I'll explain later Lois, but how is Jimmy? That's what you want to know isn't
it? Well, I may as well tell you, he's in the operating room and is in bad shape.

WHITE: "Oh-ho!"-----LOIS: "Poor Kid!"

KENT: He has a fractured skull, that is why he acted so strangely, wait,the doctor..

DOCTOR: (coming on strongly over all others) the boy is doing alright,but he needs
a blood transfusion at once, and we are having difficulty finding a donor..and
we can only find that such a person lived on the other side of town and now find
the person has moved ..to California, his address,212 Lemon Grove,Pasadena,Calif.,
a Mr.George Jacoby...

WHITE: That's terrible...where are you going Kent.(BIZ: fast steps-fade off..)

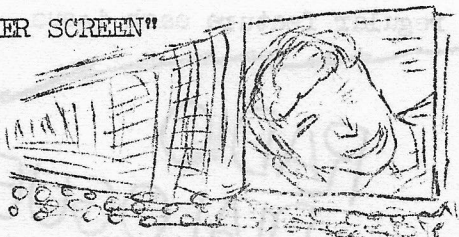
KENT: To get Mr.Jacoby--there's no time to lose, and no time to explain...

LOIS: (off) Good Heavens! Now he's gone berserk!

KENT: (Off to UP) See you later...(To Self) Now-where can I change? --Ah--nobody
in that room..(step or two more-and out--door open-half beat,and close--out of
these clothes..(effort),this is a definite job for (AS SUPER) Superman.Now,If
all goes well, I'll have Mr.Jacoby back here in time to save Jim's life--there--
all set, just raise this window...(Biz: window up)Up, and away! (Wind & Music.)

NARRATOR: Rocketing out of the hospital,Superman streaks westward thru the skies
like a red and blue thunderbolt bound for California, and a shocking surprise! Join
us tomorrow as Kellogg's PEP, brings you..the Adventures of Superman...! (to end).

FAVORITES



Stan Laurel was born June 16, 1895, died February 23, 1965. Oliver Hardy January 18th, 1892 and died August 7, 1957. In the 1930's, they teamed up to give us a wonderful collection of fond memories. My favorite Laurel & Hardy films are the features "Way Out West" of 1937 and "Sons Of The Desert" of 1934. I'm not sure which one I like best. Then Hal Roach let the boys go and it was thought that in the late 1930's, we would be seeing the team in their last movies. Not so, as they made nine more features. In 1943 "Air Raid Wardens" for producer B.F. Zeidman and MGM, directed by Ed Sedgwick had the boys fooling Nazis spies who hoped to blow-up a war-plant. Edgar Kennedy and Donald Meek played off-beat roles and in seven reels, the fellows were showing their age. Two years before, "Great Guns" had the boys in the 1941 20th.-Fox release produced by Sol Wurtzel, directed by Monty Banks, as the other one, this feature in 7-reels co-starred Sheila Ryan, and the other one is the next feature of 1942 "A Haunting We Will Go"...also for Fox, in 6-reels and also produced by Wurtzel, directed by Al Werker. These three films were seen in a row and were the last worthwhile I&H features that made any money. It was apparent that the new comedy team bursting on the scene, Abbott & Costello were stealing their fans. Dante the magician worked splendidly with the boys in "A Haunting", a gang leader turns up in one of the magician's trunks, and I&H get involved in protecting the coffins and trunks for some fun. "Great Guns" had the fellows joining up to "protect" a pampered kid, but although Fox announced to all that I&H were now going to make movies for them after their last Roach "Saps At Sea" of 1940, more money was spent on advertising the fact, than on the production of the films. Many I&H fans think more money should have been spent on writing.

In 1948 for RKO, "Rachel and the Stranger" still holds up as an entertaining b/w feature. William Holden "buys" a bond/slave, Loretta Young, and moves into the wilderness with his son Ted Donaldson. Along comes Robert Mitchum, a stranger of the family, a good long time friend of "Big Davey" Holden and wants to "buy" the woman. At times a light-hearted film, and a goodly supply of indian-fighting. It is one of my favorite "unknown" movies of the 1940's.

Joe E. Brown is a radio-cowboy actor who tries to hide out in a dude-ranch where Judy Canova turns up. "Chatterbox" (for Republic in 1943) is the little radio over which sounds are heard. The word was also given to Canova, who sang opera in real life and Rudy Vallee gave her the start she needed in 1935, her radio show with Mel Blanch was top-rated, and Brown's films were and still are great stuff.

In 1937, MGM made "Navy, Blue and Gold". A rather modest budgeted "B" film, it too is one of my "forgotten" favorites of the 1930's, in b/w and although it is dated in some scenes, still there is a lot of entertainment even today therein and the plot is as fresh as today's new "made for TV-movie". Robert Young with a young James Stewart are midshipmen at the U.S. Naval Academy at Annapolis. There Tom Brown is along in class too. Without a doubt, it was Brown's best film part. He was the little guy that got the brunt of the upper-classmen. A most memorable scene when the "tough-guys" overly-used brooms for some fun, at the expense of Brown's backside. They almost killed him. Robert Young and Stewart decide to get even. What happens then is suspense fun-filled movie entertainment! Then, naturally the girls, the guy that stays out too late, almost misses the ever-approaching Army-Navy football game, and the statue of "Ole Techumshe" where for good luck you throw pennies at him and hope your wish comes true, especially the beating of Army...when they... get to line up, all the ball players and get to whack the Big Academy Ball. In this photo here, Robert Young in younger days, is handing the gong to Tom Brown (with Stewart looking over his shoulder). Brown takes the gong better, steps up, winds up, and misses, falling into the bell-pit, as the others give him the razz-berry...and the film fans laugh, while the movie fades out to the end signature. It was good clean fun! Movies WERE like that.

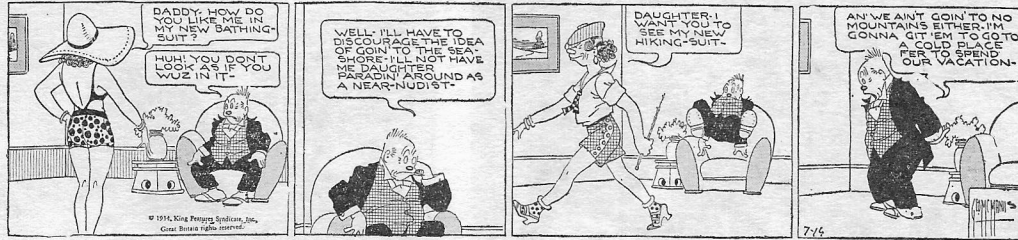


1934 BARREL O' LAUGHS



BRINGING UP FATHER

By George McManus



MICKEY MOUSE

By Walt Disney



THE NEBBES

By Sol Hess



BIG SISTER

By Leslie Forgrave



SKIPPY

By Percy L. Crosby



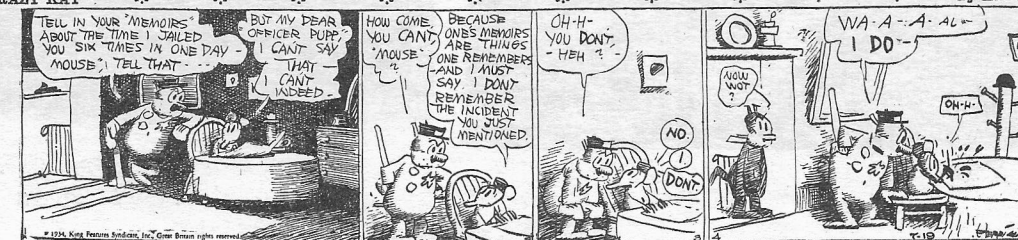
JANE ARDEN

By Monte Barrett and Frank Ellis



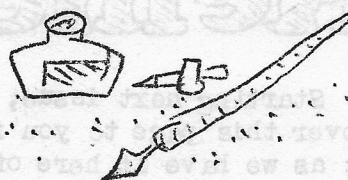
KRAZY KAT

By Herriman



THE GREAT COMIC-STRIP DAYS OF 1934

COMICS



Benjamin Franklin published the first newspaper cartoon in America in his Pennsylvania Gazette in 1754. The illustration depicted the colonies as parts of a dissected snake and the caption read, "Join or Die". Some pretty unfunny--funnies. Some 180 years later, such cartoon-magic as the likes of those to the left were available. And some of these "funnies" are now classics.

We have commented on the start of about all of these comic-strips as seen here, their creators, etc. But, let's pass over them lightly again, and there are a couple we have never mentioned, until now.

George McManus started it in 1913. Other artists have taken it over since the death of McManus, but such an episode as this one shown here gives you the plot-stuff that kept it going for all of these years. We really don't know or ever did find out who was the smarter, Jiggs or Maggie. Both were pretty funny.

In 1934, Mickey Mouse was Disney at his best, we plan to have a deeper look at the Disney creations in later issues, so just enough here to say..did you notice here that there is action, suspense, funny-stuff seeing Mick wapping his way--almost--out of the situation--and all of this in just four panels? And do you notice "Peg-leg Pete"...doesn't have a peg-leg here?

Sol Hess created "The Nebbs" as an everyday look at family life, W.A. Carlson drew it, starting in 1923. In this strip seen here there was even a passenger-train. Nowadays...what's that?

BIG SISTER, was a play on titles....there was a grand soap-opera, and the drama was in the comic-strip....notice that Mr. Krit thickened this plot pretty good. Leslie Forgrave drew it so simple, but yet so easy to look at. A sample here then, of what a comic-strip looked like without the benday, etc. overlays.

Percy Crosby's SKIPPY is being re-syndicated today. Skippy was on radio as one of the first, some records say--the first--kid show. A comic-book was given away free on the show as also said the first giveaway premium..anyway, the strip goes back to 1931 to 1950's...and now "new", available again. It was loosely drawn, , sketched, blurred...but yet...you zeroed right in on the main plot, not detail background. That's the way it was meant to me.

JANE ARDEN, a real comic-strip soap opera. Just check the dialogue in this episode here by Monte Barrett and Frank Ellis. Here again no benday or overlays are used. Of them all on this page, only the first two do so. But, the real question to ponder..for a few seconds anyway...is it needed..always?

And then...KRAZY KAT...dear, lovable, wonderful...KRAZY...here is a delightful episode with Kat, Officer Pup, and Ignatz Mouse. Somewhere around 1910 the strip started under other names, developed into what it was, even up until George Herriman's death April 25, 1944..it was beautifully written, entertainingly drawn...loved by thousands. King Features Syndicate refused to let anyone take over the strip as happens to others. They retired the strip, when Herriman died. For awhile, the Krazy Kat strip was evidently taking place in the south, or was it the west, or is the setting somewhere in Mexico..or on the desert? Wasn't long that we realized it was in Krazy Kat's world...and there wasn't anyplace like it anywhere on earth.

George Herriman had at one time been a gag-writer for the cartoonists of the New York Evening Journal. Slaving away...soon he picks up Ideas from his past experiences, using Ideas from here, a character from there..and a Kat that at times was male, then female, then male again..and a mouse that throws bricks, unlike anyother cat, but not unlike any other person anywhere...good Krazy stuff!

I Remember

?? P P P P P (18)
DO YOU.?

Starting next issue, the Christmas/Holiday edition for 1971, I want to turn over this page to you readers, and it will be yours to send in your own story as we have it here of mine...If need be, we'll use more than one page.

----------*-----*

(1.) There are days we'll remember, many that we will never forget. Let's take for instance....where were you when you heard that the Japanese bombed Pearl Harbor on December 7th, 1941?

*It was a beautiful afternoon here in W.Va., and the family was taking a Sunday afternoon drive, listening to the radio, in the car. Our 1937 Ford had rambled down the drive when my older sister who had stayed at home that day...told us about what we evidently had just missed, when we grew tired of listening(?) and evidently turned off the radio..just about the time the news broke over the networks. I remember there wasn't much on that afternoon for the occupants of the car to listen to..except professional football. And the older generation just were not tuned-in to the sport like the masses are today.

That evening, the family set by the big-old Sears Roebuck radio(which we still have here in working condition)...and listened intently to the news stories..including that afternoon..President Rossevelt's address of "war" to congress. Little did we know of the things to come. Ration books when everyone had to have stamps to get foods at the grocery store...money wasn't enough, you had to have stamps to cover it all too.

(2.) And then, President Franklin D. Rossevelt had just done something no other president had accompolished...won a 4th. term. Resting in retreat at Warm Springs, Georgia, April 12, 1945 at the age of 63, he had been posing for a portrait, complaining of headach and when I had been helping around the house with spring house-cleaning...the report of the President's death from a stroke coming over our radio...was a shock to the nation, when it was said, "If he could have only seen the Allies Victory"...which was only a few months away....in the WW2 battle for freedom. Where were you, when you heard of this announcement? On radio did it reach you, or by a neighbor? Or a telephone, perhaps on an old phone set that was not equiped with dial as yet?

*(A family disagreement on whether Harry Truman's middle name was Shippe, or Solomon, after names of two grandfathers, resulted in his using only S. for his middle initial. And Harry S. Truman was the new president. He disagreed with General Douglas MacArthur, "fired" him from occupied Japan, and the general gave a stirring "Old Soldier's Speche" to Congress..(after the war)that I'll remember for a long time, because I was in the hospital looking outside at snow flurries here in W.Va. Where were you--or don't you remember..or were you old enough to remember....?

(3.) Now this is an easy one.... on a cold Novemember day the 22nd of 1963, I was home eating lunch when my daughter, home ill with the flu from grade school, came into the kitchen and announced with a puzzled frown..."I think they just said on TV(which was the black and white kind-remember?) that President Kennedy just got shot in Texas." My wife and I both looked at each other and decided it was no joke...one network had the coverage going from there on out...and the other still had the soap-opera...and the other one was just joining....I'll never forget NBC's Frank McGee's gritting teeth as he was told via studio inter-com..and relayed to the TV-viewers his direct report from Dallas, of the President's death. Then, as hard as it was to believe, at 11:21AM Sunday morning Nov.24th, the alleged assassin was fatally shot, in view of the "Live" TV network coverage of millions, by a Jack Ruby.

*Now, where were you, and do you remember....?

?? ? ? ? ? ?

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magic

Vents, Jugglers, etc.

Lots of things doing. Tommy Windsor, who lost his wife and son, now back in the magic world with new publications. I went to see Tommy one time about 18 years ago (could it be that long?) and he was performing a daily show on WPAR-TV in Parkersburg, W. Va. It was a good show, when local performers did "live" programs in a series. (How well I remember good things and bad things of what I talk about here...) and Tommy did a hat-game that I have used many times since seeing him do that on that show those many years ago. He won't know it until he reads it here, that small little bit of business has given me a lot of pleasure doing it and watching the audience, watch the kids yelling and laughing.....It's hard to believe that George McAlthy is gone. I called him a few years ago and talked to him via phone about many things, including a former West Virginia performer, Milton Heinz, better known to all now as Suppy Sales. Suppy did a show on Huntington TV station (or is it Soupy?) Had a great talk with George, and at the time he told of Soupy being axed by ABC from the weekly show, swearing to all that they would hear more about Soupy on network TV...and George said everyone laughed..except George, who came to know him. Now, Mandroop, the magician, and a great ventriloquist is no more.....we talked about the passing of George Stadelman in the last issue. Abbott's great get-to-gether

1	2	3
4	5	6
7	8	9

in August saw the vent award given in the name of Paul, That's good....I've just got to go to next year's annual get-together. Neil Foster's Tops for October gave me the review of this years as I wanted it, I drooled over every line about it, it was actually the best ad Abbott's could send out--for next year. But, I loved it and really Neil, I think it a superb issue. That's what I like about it all, so dang friendly, no matter who you are, or where you come from, and you don't have to join a "club" to be recognized or send a yearly "fee". Like Groucho Marks said.. "any club that would accept me, I wouldn't want to join anyway." Abbott's is like that. So am I. So we don't give you any trinks on these pages-eh? O.K., remember the "on tap" trick using nine cards layed out as to the left? Those around you select a card, then an assistant comes in from the other room and upon you asking.. "is it this card?"--your assistant will either

say it is or say it isn't and will always be right. Using the layout at the bottom, you tap the cards in the numerical order as shown and as selected by the crowd in the first place using the patern-secret numbered lay-out as seen. No matter what card you tap first and ask, "Is it this one?" you must always tap the card on the location point 4, If it is the 4th card. If the 9th card, always tap the first card you point to in asking the first question, on the point of the #9, or the lower right hand corner. Got it? If you don't, then if this is of interest, send

1	2	3
4	5	6
7	8	9

us 50¢ and we'll send you a 22-page booklet with this trick and 9 others explained to while away the long winter months to come...we gave these away on our own daily TV show in late 50's and early 60's, published by American Playing Card Manufacture Association...(like the old radio shows used to say, the half/buck is for packing and shipping to you.)...and there isn't anything like the performer that bills himself as the "greatest"...whatsoever. Some political leaders are getting together next week here and for entertainment they are having a magician. That's good. He is billing himself as "the world's most famous close-up magician." That's bad. For some reason it reminds me of the time that a great performer was almost knocked down by W.C.Fields in one of the old-guy's great films, and the other guy said to Fields..."do you know my name?"...to which Fields comes back..."no, but-- we might ask around..." And since I'm going to be away out of town on the date in question, would someone if they have the time, write me and tell me what I'll be missing when I don't get to catch the "World's Greatest Close-up magician-Walter Rolling"?

(22) Toys

Pick-up the hobby newspapers and the magazines and you'll see a rash of pre-war toys wants. Those items of the heavy metal banks that took your pennies by first putting them into a slot somewhere on the bank, then an arm would throw it into another slot, or of that type of animated action. Then there are those that

collect toy-trains, and some people I know have a special room or the corner of their basement with scale-model engines, cars, people, autos, mountain landscapes, and shrubbery, tunnels for the trains to go into and come out perhaps six or ten feet away, etc. And these trains must be of certain kind and nothing cheap. Then, some famous people like Douglas Fairbanks Junior have thousands of dollars in collections of toy-soldiers. Except these are the type that are also hand/painted and mostly imported English tooled scale/models. Some though are beautiful U.S. made and rare.

However, I am none of these. In fact, I would like to hear from any of your that may have nothing in the line of the above. Perhaps, you are collectors of the items mentioned, and want to get rid of what I want. And what I want, is rather easy to come by, because you need only go back about 30 years.

The Louis Marx Company not only were famous for their toy dishes for the girls, but also for a number of other play/things, like toy/trains that collectors grow sick with the mention of such "cheap" stuff. And soldiers. Not metal, but those of tin. But these "cheaper" toys is what I would like to have.

Now, if anyone has any of the Marx Soldiers that were simply sheet tin with a roll back at base for the soldier to stand on, as illustrated to the right, let me know. The Marx Company plant in Moundsville, W.Va. at one time was operating round the clock, turning out good things. Like any other plant during the war years of WWII, the Marx plants suffered. But before and after, comic-strip characters, war heroes and newly created items were mostly available in every toy store, anywhere. And they were priced right.



Certainly, The Marx Company lead in ordinary low-cost items, and those items were found under half of the Christmas trees in the U.S. Now, where are all these toys today? Perhaps the same place all of the radio/hero decoders are, or the original Houdini posters? Or the same place every other collectible goodie is. But, don't forget...we want to only go back to 1945 or thereabouts, and that means only dipping back some 25 years, whereas the Orphan Annie Shake-up mugs date to 1930's, and the Shirley Temple dolls to the curly headed kid's 1934 film, "Stand Up and Cheer" at the age of 5, and those radio shows, Tarzan movies, Houdini, Thurston fans, they reach way, way back beyond this.

With all of this in mind now, let's hear from you with questions and I hope..answers to where these Marx"cheapie" toys are today, in some old attic, basement, in a trunk somewhere, or does someone else have the same nagging feelings as I do. If so, now's the time to talk. And I'm sure we will find that others are thinking the same way. Who would have thought that it would be possible after almost 40 years, a radio/premium turns up here, an old radio/show of that age is found and put in circulation for tapers to add to their collection, old movie/posters, and original book or effect belonging to Will Goldstone, or Harry, the escape artist, etc.

Your letters, contributions, comments, will make this an interesting page when we get back to all of this...in the upcoming Christmas/holiday issue...#27.

1295. X-1 "Man's Best Friend", as a custom, the defeated ruler must be killed. 30m G
1296. DANNY KAYE TV SHOW-last 5-minutes.. "Inchworm theme song with Kaye"-G
1297. CBS-Panel Quiz-5 minute segment-excerpt, H. Gingole, Carol Burnette, H. Morgan F-G
1298. LISTON/PATTERSON Fight, Chicago, Liston wins in 1st. round KO-interviews, 9/25/62 30m
1299. BELL TELEPHONE HOUR-Fritz Christler violinist-1944-10m-f to G w/Donald Vorhees
1300. BREAKFAST CLUB-3 minute segment-Bert Parks for vacationing D. McNeill-3/13/67 G
1301. ALAN SHEPPHERD-Fredom 7-May 5/61 flight-landing, speeches, etc. 20m G
1302. SHERLOCK HOLMES-Petrie Wines-Rathbone and Bruce-"Scandal in Bohemia"-30m G
1303. SHERLOCK HOLMES-Petrie Wines-Rathbone/Nigel Bruce-"Louie The Lisper" 30m G
1304. CAVALCADE OF AMERICA-9/43-"Gettysburg" w/Dick Powell, Dupont/NBC-N.Y. Lonacre 30mG
1305. ACADEMY AWARD THEATRE-CBS/Squibb, Randolph Scott, Clair Trevor "Stagecoach" 3/22-'46
1306. CAPTAIN MIDNIGHT-1938-"Alias Red Roberts"-episode #23-G
1307. ILM & ABNER-'44 "Lum seeks invitation to Thanksgiving Dinner"-superb stuff-15mG
1308. BIGTOWN/Ed. G. Robinson, Clair Trevor-REHEARSAL-10/14/38 "Poultry Packet"-30m G
1309. JACK KIRKWOOD-Show/Connie Haines, Jimmy Wallinton, Bud Gluskin Ork-7/1/46-30m G
1310. JACK BENNY-12/24/44 "Trimming the Christmas Tree" excellent laugh/filled 30m G
1311. MOREY AMERSTERDAM-5/26/48 CBS-last 15m of 30m show-good comedy-G
1312. TENA & TIM-kid show 7/5/34-"The Magic Act"-excellent acting-top cast-15m G
1313. CLAR, IU & EM-7/31/42-the war years-episode with lots of topical stuff-15m G
1314. CLARA, IU & EM-12/4/42-same ingredients as above in G to E sound.
1315. CLARA, IU & EM-7/5/34-late 30's radio, great-15m G
1316. CLARA, IU & EM-6/28/35-same as above in wonderful radio vintage listening. 15m G
1317. ABBOTT & COSTELLO-AFRS-8/18/44-G 25m (Shows why their radio show was a hit.)
1318. DAN DUNN-first episode of 15m serial program G
1319. MAYOR OF THE TOWN-AFRS-22m-"Horse Troubles"-Lionel Barrymore/Agnes Moorehead G
1320. MAYOR OF THE TOWN-AFRS-22m-"Mayor's Picnic"-Lionel Barrymore/Agnes Moorehead G
1321. THE GOLDBERGS-8/6/42-"Emma stays out with boyfriend" Bud Collier's Duz Spots 15mG
1322. BLONDIE-Bert Parks announcer, Bumsteads go to N.Y. to turn on Bubble Sign-30m G
1323. ROY ROGERS-30m show with all the gang in the "Matt Barlow story"-G
1324. WHATEVER BECAME OF SUPERMAN-interviews Bud Collier, Joan "Lois" Alexander-30m G
1325. MCGEE & MOLLY-"McGee has a winning football play"-spots cut-AFRS-20m G-to EG.
1326. ABBOTT & COSTELLO-"Lou's first day at camp" C. Haines, Davis AFB-Tucson, Ariz. 30m G
1327. SCREEN GUILD THEATRE "Destry Rides Again" Henry Fonda, Walter Brennan, P. Goddard 30m
1328. THEATRE GUILD ON AIR-"Street Scene" John Conte, Shirley Booth, C. Malden-60m G
1329. JACK ARMSTRONG-"The Black Vulture" episode-1940's-G 15m
1330. JACK ARMSTRONG-"Incident at Railroad station" 8/7/45-ABC-15m G
1331. OZZIE & HARRIETT-"Halloween's Haunted House" 10/48-Jack Kirkwood, Rogers spots G
1332. PEPPER YOUNG'S FAMILY-5/8/41-"Househunting"-15m G-this is really soapy!
1333. PEPPER YOUNG'S FAMILY-6/2/48-"Missing in a plane-crash" 15m-G but scratchy-.
1334. SUSPENSE-"Mission Completed" Jimmy Stewart-Harlow Wilcox spots-great show! 30m G
1335. JUVENILE JURY-"Boy With A mustach" kids quizzed on other subjects too-funny 30m
1336. NATIONAL BARN DANCE-'44-"Indiana state Fair"-30m 10/31/44-G
1337. DATE WITH JUDY-"Oggie's band on the radio"-11/3/49-30m E
1338. I LOVE A MYSTERY-"The Thing That Cries In The Night" 2 1/2 hrs-G-10/49
1339. THE QUIZ KIDS-May 29/1949-remarkable young boys and girls with answers. 30m G
1340. THE DEVIL AND MR. C--promotional program-30m E
1341. ONE MANS FAMILY-Bk. 77-chapt. 14-8/31/50-Howard McNair heard "Redhead Mystery" 15mG
1342. ONE MANS FAMILY-bk. 77-chapt 15-Fri. 9/1/51 "Little Movie Interest"-15m G
1343. ILM AND ABNER-4/19/41 "Abner wants to notify police of missing jewel" 15m G
1344. " " " -4/22/41 "Lum disguises himself in Santa Claus whiskers" superb! 15mG
1345. " " " -7/2/41-"Pine Ridge starts petition to run boys out of town. 15mG
1346. " " " -7/3/41-"Abner reads bedtime story" (perhaps my favorite) 15m G/E
1347. VAUGHN MONROE SHOW-Hotel Gibson, Cinn. for Camels-30m G
1348. JACK CARSON SHOW-6/25/47-his last show-Irene Ryan, Art Treacher, Bob Crosby 30m G
1349. JOHN STEELE, ADVENTURER-"Lighthouse 12" Don Douglas, John Larkin-good show-30m G
1350. MCGEE & MOLLY-"McGee Smokes ole Mustard Mouth tobacco & pipe." 1949-30m G
1351. ARCHIE-"Hiccups"-remember this Saturday morning show-30m G -(live audience)

sale-trade

*Go Over the PRESSBOOKS in the last HeroHobby issue #26...and please consider everything half/price with orders minimum of \$10.00 or more..that is while the books last...so kindly send in your orders with a number of selections.

* Have a number of LIBERTY, MOVIE STARS, PHOTOPLAY magazines that I will try to work up and list in the Christmas/Holiday issue to come. If you are at all interested, let me know ahead of time and give me a running price of what you are paying..and perhaps you'll save me the time of making them up in a list for issue #27. COMIC BOOKS,BIG LITTLE BOOKS---the same on that list.

* 16mm sound films:

THE DESERT HAWK, Gilbert Rollandin a twin-brother duel role and Kenneth McDonald and Kermit Maynard are in it. 15-chapters in this Columbia serial. Original print, shows some wear, but is complete and lots of action, suspense and needed ingredients of 1944...unlike some of the offers since the last issue, I'm not going to give it away..so If you want to trade, or buy, the value is \$385.00. No, I'm in no real hurry to move it.

Have some other features, and shorts, If you are interested in getting my list..let's hear from you..and/or send yours on deals/trade/selling price.

*I have a catalog of RADIO SHOWS from the 1930's-40's-50's and related broadcasts and I'll send you my catalog in hopes that you'll send me yours so we may trade on a length-for-length basis or perhaps trade for other items of interest which we can work out. (You'll see my latest list on page 24, and this sheet is up to date--except I have other shows I hope to list for the #27th issue.)

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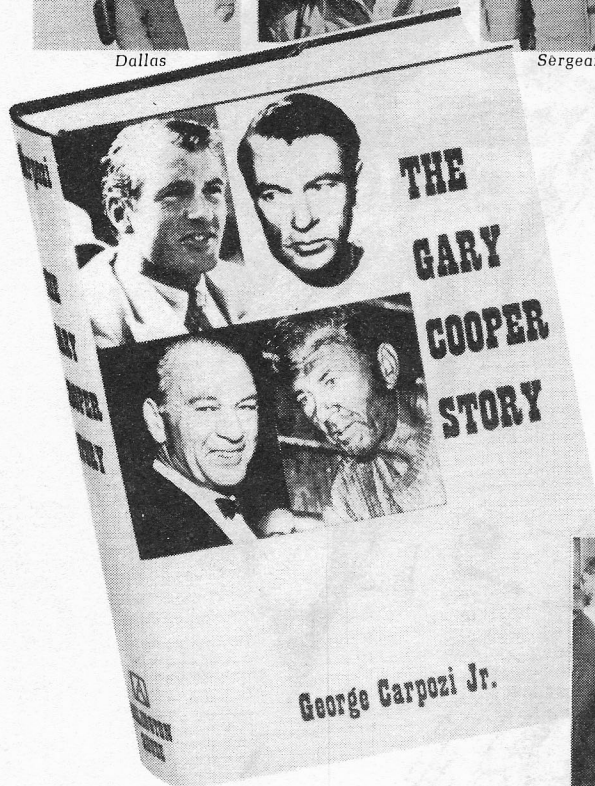
Ball of Fire



Pride of the Yankees



Dr. Wassell



Coop's Life Story



Left: Coop and wife Rocky at the interview microphone, at the premiere of *The Fountainhead*.



Right: Cooper relaxing before the opening curtain of the Sadler's Wells Ballet, Hollywood, 1957.

Think back to the glories of *A Farewell to Arms*, *Mr. Deeds Goes to Town*, *Sergeant York*, *Pride of the Yankees*, *For Whom the Bell Tolls* and *High Noon*. One heroic figure stands out — a tall, gaunt, shy champion of the just and the good. The man who played this role so well was only playing himself.



Far left: Cooper with his mother.

Center: Shown with actress Patricia Neal.

Right: Gary at the age of sixteen (1917).

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