

them. My mother would never let me read them at home. I used to get Argosy when Tarzan of the Apes was being printed and hide them under the bed but I hadn't had much pulp experience before I started writing them.

DEVENY: When you were writing, did you just do some reading to see what the competition was doing?

JOHNSON: Oh, I'd do that occasionally, yes. Sure, and when friends had stories then I'd read those. But I didn't read very widely.

MURRAY: And you didn't have much competition either. I mean you were writing for the top magazines in the field, right?

JOHNSON: The reason I did that was I'm a slow writer. If you can write fast, and a lot of writers can--it just breezes out--it taps the right side of your brain I guess, which I've never been able to do. So they can afford to write for the cent-a-word markets which didn't require as meticulous a story. The two-cent markets required you to do a fairly good complete story. And I could make a living writing those.

MURRAY: I think Rusty had a question.

RUSTY HEVELIN: Johnny, over the years you've talked about your book on the pulps. Can you tell us the current status on that?

JOHNSON: Oh, yeah. I finally decided to do a book on the writing life as I and a few friends have known it. And I titled it tentatively... what did I title it?

MURRAY: They Don't Want It Good, They Want It Tuesday, was that it?

JOHNSON: They Don't Want It Good, They Want It Wednesday. Yeah. It kind of catch-phrases the time that they had. So, I wrote the thing and I sold half a dozen chapters of it to half a dozen different magazines, but I have not yet sold the book. I think I'll redo the book. I wrote that four years ago and some things have happened in the four years and I ran across a few mistakes that I made in there too that I can correct.

MURRAY: So, if you started writing professionally in 1923--now that you know you were first published in 1923--and we're coming up on 1993, your writing career has spanned, is that 70 years?

JOHNSON: If you think about it, that's pretty good.

MURRAY: Seventy years of writing and you're still doing it. [applause]

JOHNSON: I'm writing children's books with my wife now. She does the pictures and I do the writing. It's a marriage-wrecking relationship because I want more space for writing and she wants more space for pictures. [laughter] To show you how uncertain things are in the writing game, I did a children's story about thirty years ago, sent it out 33 times, and just finally sold it. It's a very uncertain life.

MURRAY: You haven't done badly yet.

JOHNSON: I always enjoyed it, that time and place freedom.

MURRAY: Al.

AL TONIK: I don't know if you mentioned how many total stories Ryerson had done.

JOHNSON: Gee, I don't know myself.

MURRAY: I don't know and I knew he wouldn't know. He writes them, he doesn't count them.

TONIK: How many did you do of the mounted police variety?

JOHNSON: Oh, I'd say around forty maybe. How does that sound? Forty or so, forty or fifty. I wrote hundreds of western stories before I started moving into book length. One of the first

booklengths I did was a mystery novel for Gold Medal. They said, "OK, we like the mystery novel, we like the novel, but instead of having two men compete for this woman, let's have two women compete for a man." Well, that means throwing out one main character and inventing another one. They talked like I was going to do it over the weekend! [laughter] To do that, you've got to also fix the whole length of the story to conform the characters. You do what you have to do.

MURRAY: You had a brief brush with Hollywood and tv.

JOHNSON: Yeah.

MURRAY: Tell us some of those stories.

JOHNSON: I waited too long to go out there. By the time I got out there, practically all the money writers in the country were out there, like Dave Dresher who used to write "Mike Shayne." I'll tell you how fast things work in Hollywood. I wrote a script for "Mike Shayne." I took it up. They accepted it and put it in their drawer. They said if the show goes another bunch of segments, we'll buy it. On the basis of that I went back home to Illinois and watched the trade magazines and sure enough the "Mike Shayne" series did go another fourteen segments. So, I phoned them up and they said, "Sure, come along, we're about to do the story." I went back and went into the office and I didn't recognize anybody in there. I told them the story about the way I'm telling it to you and the guy reached in the drawer and pulled out a manuscript and he said, "Is this it?" I said, "Sure, sure." And I'm pushing the manuscript at him and he's pushing it at me. [laughter] He said, "We didn't like exactly--our sponsor didn't like exactly--the way the show was going and we brought in all our new people. We don't want to read anything that was done before that." So that was the end of that. [laughter]

MURRAY: Didn't you have an interesting incident at a party where a screen writer practically threatened you because he thought you were...go ahead tell the story.

JOHNSON: Mort Weisinger came out there about the time I was there. He was working on "Superman" for television. And there was somebody out there, I don't remember his name now, but this guy hosted one of those Hollywood parties. They do have them--they're good. [laughter] This guy assumed because Mort Weisinger came out there at about the same time I did--I didn't even know he was there then--that he had brought me out there to write some of this "Superman." So the host at this party came up and grabbed me like this and said, "Johnson," he said, "you're a mellow guy, you come on nice, I like you. However, I want all the "Superman" stories, all of them, understand! Have a drink. Enjoy your lunch." [laughter]

MURRAY: I love that story. Right there, Frank.

FRANK ROBINSON: You mentioned paperback books. Have you written many paperback novels?

JOHNSON: There weren't so very many. I wrote three or four of my own and I ghosted half a dozen or more and that's about it on paperbacks.

ROBINSON: Who'd you ghost for?

JOHNSON: Lester Dent on Doc Savage and Dave Dresher on Michael Shayne.

MURRAY: You did a boy's book series under your own name. Bob Blake, that was it, in the early 1960's?

JOHNSON: Yeah. I did a bunch of teen and pre-teen mysteries with Bruno Fischer. Is Bruno

still around? Does anybody know for sure?

UNKNOWN: Yes, he is.

JOHNSON: He is. Well, I bought stories from Bruno when I was editing at Popular. And we could always tell a Bruno story because about the time it got three quarters of the way through it would speed up. And you could just see Bruno get the feeling, "Gee, I only got a few thousand more words to go and I got to get all this good stuff in." [laughter] He'd get it in. Anyway, after that I started to do some writing and Bruno started editing. We did shift around that way a good deal. And Bruno wanted me to work for Collier--they were gonna have a bunch of paperbacks. He said he wanted thirty of them. Thirty young adult paperbacks as fast as I could do them. I'm not a fast writer, as I say. So, I wrote seven and he said stop until they got the distribution worked out. Well they never did get the distribution worked out, so that's as far as the series ever got.

MURRAY: And they published how many, three?

JOHNSON: Four. I wrote seven, they published four. And I've got the rights back on them now and actually what I'm doing is changing them from WASPy Bob Blake to Juan Perez, whose father is a professor at the University of Puerto Rico, and I'm going to try to resell some of them.

square and there was an owl or I guess it was a hawk that would leap from the top of the flag pole along about six o'clock and go after a sparrow underneath the courthouse eaves. There were three or four hundred people there waiting for the hawk to dive for the sparrow. And it occurred to me at that time that there must be some angle there that you can work a story out on; that the humane society would probably sooner or later buy into that situation. So, three years later I got the idea--so when the hawk dives after the sparrow, I had somebody stabbed in the crowd down there and when the crowd separates he's got a knife in his back. And you're into your story. But I felt that the humane society wasn't tough enough to throw their weight around for a whole book so I had a U.S. narcotics man pretending to be a humane society detective to solve the crime.

MURRAY: You had one other novel, "South to Sonora," which you did as a pulp story. Someone reprinted it in the forties. You only found that out about five or six years ago.

JOHNSON: Somebody brought me a book to sign today that I'd never head of. I didn't know I had sold that book. [laughter] Apparently I sold it to Paperback and it came out in a series that I never knew anything about.

MURRAY: Boy, they keep slipping these things past you, don't they? [laughter] Let's have some more questions. Right there, Sheldon.

SHELDON JAFFERY: Yeah, Johnny. Going back to the days when you were a New York cowboy, did you ever become acquainted with some of the other top western writers such as Ernest Haycox--

JOHNSON: --No, those western guys didn't come to New York very often and I met very few of them. I knew the New York crowd.

SEVERAL IN AUDIENCE: Who were some of the other New York crowd?

JOHNSON: Arthur J. Burks, Frank Gruber, Steve Fisher--

JULIUS SCHWARTZ: --tell us about those meetings you had at the American Fiction Guild. Were you trying to organize a guild to get better rates or what?

JOHNSON: No, it was just a bunch of guys-- Arthur Burks practically masterminded the American Fiction Guild. We met in New York every week at a restaurant in Times Square. Ron Hubbard was one of the writers at this time and one of the members of this organization. He later became president of the Guild for a short time. Frank Gruber was another member--Gruber went to Hollywood about the time you should go to Hollywood and caught on fine. I had a letter from Dorothy McIlvaine who edited Short Stories. She said, "Gruber's coming back and he read your story and he likes it and he thinks he can do something with it in Hollywood." Ok. So on that assurance I called up Gruber and he said yes he's coming so I thought the proper Hollywood touch would be to do something a little out of the pattern. I got a bunch of balloons. It was just after the war and they were making balloons for the first time. So, I walked down the street where I lived to the Commodore Hotel with a bunch of balloons. I bought them for Frank, for his boy, and he liked them fine, but Frank broke practically all of them. Why I tell that story I don't know. [laughter]

MURRAY: Another question. Right there, Darrell.

DARRELL RICHARDSON: Frank Gruber and Steve Fisher were great friends of Max Brand, whose real name we know was Frederick Faust. Did you ever meet Faust?

JOHNSON: No, I never did. I admired him greatly, but I never met him. I didn't know that

MURRAY: You did a number of things for Gold Medal, the Fawcett line, in the fifties.

JOHNSON: I did a historical novel--

MURRAY: --historical, "Mississippi--

JOHNSON: --"Mississippi Flame." That's the one that they wanted me to have two women after one man.

MURRAY: Yeah, and then you did a bunch of those sort of semi-hard boiled kind of sexy novels for, was it, Gold Medal?

JOHNSON: Yes, Gold Medal.

MURRAY: And was the other one Red Circle or Red Seal?

JOHNSON: Red Seal.

MURRAY: Red Seal, right.

JOHNSON: One of them, "Lady in Dread," for Gold Medal. You get your ideas for stories from everywhere. On this occasion I went through Springfield, Illinois, and the cops had the streets all cordoned off; they'd cordoned off the

Gruber and Fisher knew him--I knew both of those boys quite well.

RICHARDSON: He was kind of a mysterious character, of course, even in those days.

JOHNSON: Oh yes.

RICHARDSON: He wrote under 19 names.

JOHNSON: He didn't come to New York as far as I know when I was there.

MURRAY: Tell us about the time Lester Dent took you up for a ride in his airplane.

JOHNSON: Woah! [laughter] Les had a plane and he took me up and he said, "Now I'm going to show you some of the things you shouldn't do if you ever have a plane of your own." [laughter] So, he started up and he had the airplane angled about like this and we dead panned up there and went down like that. Lester turned to me and said, "The first half dozen men this happened to all died because they did the wrong thing. [laughter] You circle this way and they had a tendency to go that way to get out of the spin. What you're supposed to do is turn the way you're spinning," which he did and landed alright, but I was dizzy for two hours. It was a double-plane, so I'm handling the controls on one side--he suggested I do this--and so we're travelling along and he says, "Are you content with everything, is everything ok?" I said yeah, as far as I know. And he says, "Look at your wing." Well we are angled over about like this and I couldn't even tell it. [laughter]

FRANK ROBINSON: You said you knew Hubbard in New York. What kind of a guy was he? Particularly as a production writer?

JOHNSON: Oh he was really a good writer and a fast production man. He turned them out. But there was none of this...we didn't foresee the Scientology/Dianetics stuff that was going to develop from Ron's early life. He was just another one of the boys as far as I or anybody knew then.

ROBINSON: He gave no indication of--

JOHNSON: --nothing about Ron at all that you could tell he was gonna be effectively a guru for the science fiction people. We just didn't see it.

MURRAY: Didn't he tell you once about what he called the God game?

JOHNSON: He went to Hollywood before any of the rest of us did and he came back just singing the praises of Hollywood and yeah, he thought we were making a mistake messing around with pulp fiction and he didn't write that kind of stuff very much longer. Now I don't know the truth of the thing, but Campbell in *Astounding Stories*... scuttlebutt goes Hubbard had written a story called "Dianetics" for *Astounding*. Does anybody know, was there ever a story done?

MURRAY: Yeah, "Dianetics." It was an article, not a story.

JOHNSON: Was there a story called that?

MURRAY: No, it was an article. I think it was a series of articles. I think he revealed the truth of scientology and dianetics in *Astounding*.

JOHNSON: Oh, well that's where it started I guess. Then Campbell said, "Look, this is hot, we've got more letters on this than anything we've ever printed. While it's hot I think we better turn it into a book," and dianetics happened.

MURRAY: Well, you continued getting Christmas cards from Hubbard up until the time he died. He stayed in touch with you although you hadn't seen him for years.

JOHNSON: I wish I could find them now. [laughter]

MURRAY: Another pulp writer, Arthur Burks,

kind of followed in Hubbard's footsteps. You came across Burks some years later at a sort of spiritualist meeting--tell us the Art Burks story.

JOHNSON: Yeah. He was a fast, fast writer. New Yorker's thought that he was "King of the Pulp," he could write so fast. But he got so he couldn't write any more, he was just stuck. I was up in his room one day and he said, "Look, I made a deal with the Fleetwood Airplane Company to go to Venezuela to look for Redfern," who was an aviator who had disappeared the year before in the Venezuelan jungle. And there was a move to popularize the Fleetwood Airplane Company. Burks never really expected to find Redfern, I do believe. But Burks said "Look, I need two more hundred dollars." I don't know why he needed two more hundred to clinch this deal, but I happened to have \$200 at that time. I gave it to Burks on the assurance that I could go with him to Venezuela to help him look for Redfern. Well, about that time I got a letter from a girl I knew in Duluth, Lois. And, she was coming back to New York and I greatly esteemed Lois. And I began to wonder if I'm in Venezuela looking for Redfern when she gets back from Europe, will she wait till I get back or not. She didn't know me well enough that I could be sure. So, I stayed in New York and Burks went out to look for Redfern and I waited for Lois who is my wife for fifty years now. [applause]

*Not Much Going On in an Empty Ghost Town—Leastways
Not Regular Goings On*



MIRROR MAGIC

By RYERSON JOHNSON

Author of "A Man Could Make a Million," etc.



MURRAY: So, tell us the story of how you bumped into Burks years later.

JOHNSON: Years later, in Chicago, Illinois, there was advertised a spiritualist meeting of some kind or other. People from the university were going to be there. And I saw the name Burks, but I didn't attach any significance to it at that time. But when I went to that meeting and here is old Arthur Burks up on the platform. He's talking, talking and talking, and every once in a while he says, "Hello Johnny," under his breath just to let me know that he knew I was there and don't say anything to mess this up. [laughter]

MURRAY: Was he calling himself Professor Burks at that time?

since I came to my first Pulpcon, it's just a different world. I'm caught up in nostalgic reminiscences all this time and you folks here are so nicely versed in this never-never land of the pulps that I don't know what's going on outside. I haven't read a paper--the stock market could have collapsed, there could be a war, and I wouldn't know. [applause]

MURRAY: Rusty, you had a question.

RUSTY HEVELIN: I do have a question. There are a number of people here who have been pretty active in the science fiction field and you referred earlier to the fact that somebody said don't get into that, there's no future. How did you feel when every other pulp magazine died except for science fiction magazines? [laughter]

JOHNSON: Oh, I love it because I like science fiction. But I was sorry I let them talk me out of that. A lot of the experts are wrong aren't they? Quite often. I guess in any field. I got an idea all of a sudden when I got interested in jazz music. I thought, "OK, there isn't much being written about jazz music. I'll be the interpreter of jazz music for America." So I had a good agent in New York at that time, Paul Reynolds. Really one of the best. I went to Paul with a story about jazz. "Pops, That's Solid" I think was the title. And he told me--I remember his words--he said, "Jazz is not enough of an indigenous part of the American scene. You'll never make a living writing jazz stories." [laughter] How indigenous can you be?

MURRAY: What year was that?

JOHNSON: Well, right after that "Young Man With a Horn" came out and we were on our way. But I took his word for it and didn't write any more jazz stories. [laughter]

MURRAY: Frank, you have a question?

FRANK ROBINSON: I just wanted to say that Johnny is a legend in his own time. I'm sure that all of us here appreciate it, but just before Pulpcon I had five people over to the house. One was Gene Klinger, who worked for Johnny on encyclopedias in Chicago. One was Larry Davidson, who had interviewed Johnny for KTFA in Berkley, another was Bill Pronzini who is a mystery story writer and knows Johnny well and another guy was Charlie Mardow, who also writes mysteries, who claimed that Johnny gave him his start. And I was on the outside--I had just met Johnny at Pulpcon. [laughter] It was the Ryerson Johnson appreciation society.

JOHNSON: Thank you.

MURRAY: Another question out there? Go ahead.

JULIUS SCHWARTZ: It occurred to me, since you knew Mort Weisinger and Jack Schiff so well from the Standard magazines, when they went over to DC Comics, did they try to persuade you to write any comics, or did you or what?

JOHNSON: Not for a long while, but finally they did.

SCHWARTZ: What did you write?

JOHNSON: Oh, I wrote a whole bunch of them, like "Gangbusters," "Mister District Attorney," "Dale Evans." They gave me a picture of Dale Evans to inspire me. [laughter]

MURRAY: Were you inspired?

JOHNSON: I liked her better than the horses! [laughter]

RUSTY HEVELIN: How was Dale Evans, Johnny?

JOHNSON: Well, I did introduce one new thing with Dale Evans. I brought her in an uncle who lassoed things from his wheelchair--I got him a motorized wheelchair and we drove him down the hill lassoing cows and shooting off his gun. [laughter]

MURRAY: Uncle Six something, I think he was

JOHNSON: Yeah, Professor Burks. So I said nothing, of course, but after it was over he came down and shook hands and talked just a little bit. But very quickly he had to go--he had a line of people waiting to get life readings from him. [laughter] I was impressed by his change in life.

MURRAY: That's something he may have learned from Hubbard, he just went in a slightly different direction with it. [laughter]

JOHNSON: We were good friends.

MURRAY: Did you know Donald Keyhoe?

JOHNSON: No, I did not.

MURRAY: He went into flying saucers when the pulps died. He was writing aviation stuff and when the pulps died he became big in flying saucer circles. So, but for the grace of God, you might see Professor Johnson speaking at a New Age convention instead of having fun here. [laughter] You probably would make more money at it too. [laughter]

JOHNSON: It wouldn't be so much fun.

MURRAY: Any more questions?

DON HUTCHISON: Did you ever have to pose as a westerner, you know, for autobiographical purposes--you know how you used to read little author squibs in Adventure?

JOHNSON: You were supposed to write a letter once in a while so that your readers would know what kind of a guy it is that writes these stories. So I was always riding around on a horse and rustling cows somewhere in the letter. [laughter] They preferred that you write it that way. I'd take passengers up into the Canadian wilds too, which I never did. [laughter]

MURRAY: Well, Lester Dent was a real westerner, he grew up on ranches in Wyoming and Oklahoma. Did he ever talk to you about his western stories versus yours?

JOHNSON: No.

MURRAY: No? He never said, "You're a New York cowboy, you don't know how it really--"

JOHNSON: --no, no, no. He was less interested in this stuff than I was! [laughter]

MURRAY: Well, I think we're going to wrap it up at this point because time is running out--oh, a question. I thought you were signalling me with the hook, Rusty.

JOHNSON: I just want to say one thing. Ever

called.

JOHNSON: I think he was.

MURRAY: You also did the Wyoming Kid, in The World's Finest, because I saw one of the issues.

JOHNSON: Wyoming Kid--I did a bunch of those.

MURRAY: Did you create that character?

JOHNSON: No, I didn't create it.

MURRAY: No, you just wrote it. You did western comics--

JOHNSON: --the creation was all decided by the people behind the desk, wasn't it Julie?

SCHWARTZ: The editors did all the creating in those days, not the writer.

JOHNSON: They did everything. One time I had an Arab down on his prayer rug and somebody came up and shot him in the back and Mort said, "Oh Johnny, Jesus," he said, "you don't shoot a man on his holy rug. You wait till he gets off the rug and then shoot him." [laughter]

MURRAY: He didn't want to offend anybody, huh? Did you have a question, Doug?

DOUG ELLIS: A while back Johnny, you mentioned to me that you had a book coming out soon of western stories and of some of your northwest stories.

JOHNSON: Oh yeah. The University of Ohio is bringing out a book--The Best Western Stories of Ryerson Johnson, they call it. Stuff I wrote fifty years ago. They define West in a pretty large way, because I've got a couple of coal mine stories in there and some northwest stories. It's supposed to come out this fall.

MURRAY: Will this be your first short story collection?

JOHNSON: Oh, gee. I don't know. I think it is.

MURRAY: Seventy years out and you've never done a collection of short stories before this?

JOHNSON: I've had a lot of stories in anthologies.

MURRAY: Yes, in anthologies, but his is a complete collection. After seventy years, it's another first.

JOHNSON: Yeah.

MURRAY: Another question out there? Go ahead, Paul.

PAUL HERMAN: As far as these Northwest mounted police characters and western characters that you wrote, were any of them series characters or were they all just separate stories?

JOHNSON: Yes, I did a bunch of series characters all the way through, particularly in the westerns. Some of the Mounted police too.

MURRAY: Tell us about Gun Cat Bodman and Len Siringo, and who was the Chinese guy? He was the first guy to do Kung Fu like in the tv series.

JOHNSON: That was Wah Lee. He had six little finger knives and he'd shoot them out as fast as a guy could shoot a bullet.

MURRAY: Tell us about Gun Cat Bodman.

JOHNSON: Then we have Gun Cat Bodman. When he went into a gun crouch he looked like a great humped cat and his eyes turned kind of green. He was "the man with death for six in his trigger finger and nine lives to live." [laughter]

MURRAY: I guess Len Siringo was your most famous western character.

JOHNSON: Yeah, Len Siringo--I must have done thirty of those for Star Western. He went around righting wrongs in different places--in some town some outlaws had taken over the town and Len comes in the guise of somebody else. He'd come in as a blacksmith, or doctor, or tailor or what-not. The first part of the story he would fight with the tools of his trade and nobody knew who he was and then his identity is revealed and he meets everybody in a gunfight finish.

MURRAY: Another question? John, go ahead.

JOHN GUNNISON: Johnny, did you ever have any stories that you submitted and have the editor or the publisher change your name--give it a house name?

JOHNSON: I wrote for a house name sometimes. But I always knew I was doing that. Do they do that sometimes?

GUNNISON: Oh, yeah.

MURRAY: Sometimes you get two stories in an issue, the editor would slap another name on one of them.

JOHNSON: Yeah. Jack Whitford, he used to write little sex stories. He wrote so many that he would fill magazines sometimes--you'd see Jack Whitford, Jack Whitburn, Ford Jack... [laughter]

MURRAY: Did you ever use any pen names? Not house names, but pen names?

JOHNSON: No, I don't think I ever did.

MURRAY: No, you never did?

JOHNSON: No, just a house name. I didn't write anywhere near the wordage that some of the guys did. Never could write very fast. Never could spell either.

MURRAY: Tell us that story.

JOHNSON: I never could spell good. I had sold maybe a dozen stories to Western Stories and I wandered in to talk to the editor. And the publisher comes in and I'm introduced and he says, "Oh yeah boy, you write a good story but your spelling is terrible." I must have looked downhearted at that because he says, "Oh, don't worry, don't worry, we can get Welsley girls and Harvard boys to fix the spelling; just keep sending us those good stories." [laughter]

MURRAY: No incentive to learn.

JOHNSON: Except the first page or two. I made sure they all went just right.

MURRAY: Any more questions out there? Go ahead, Al.

AL TONIK: When you wrote the Phantom Detective, did you have Mr. Goldsmith check it out for you?

JOHNSON: No, you just wrote it; I wrote for Leo Margulies.

MURRAY: You worked directly with Leo Margulies--that wasn't Mort or Jack Schiff?

JOHNSON: No, I worked with Jack a bit but not on that.

JULIUS SCHWARTZ: What year was that?

MURRAY: 1935.

SCHWARTZ: Mort went until 1940 when he went into the army, then Jack Schiff came in. And that was in the early forties, so you must have worked with Leo Margulies.

JOHNSON: That's right. Mort was there at the time, too.

SCHWARTZ: Do you remember Horace Gold being there too?

JOHNSON: I never knew him very well; I don't know.

SCHWARTZ: How about Oscar J. Friend; he was there too.

JOHNSON: I knew only a little bit about him. Those were good days--it was a good way to make a living if you didn't want too much money too fast. [laughter]

MURRAY: Well, I think that will about wrap it up. Johnny, do you have any last closing thoughts?

JOHNSON: Just to thank you guys for having me here, it's a beautiful bunch of people and I'm enjoying it thoroughly. I don't understand quite the veneration almost that some people have for these pulps. We thought they should be whacked out and forgotten. [laughter]

AL TONIK: You whacked 'em out good.

MURRAY: Yeah, you whacked 'em out good. Keep whacking! [applause]