

THE
WORLD
OF

Yesterday

featuring

Films ☆ Radio ☆ Nostalgia

of all kinds



PREMIERE
ISSUE

February, 1976

No. 1

Dedication and Thanks

We wish to dedicate this magazine to the hundreds of film, radio and nostalgia students who have gone before us and written such fine works where we obtained our hundreds of files and assorted reference material

We also wish to thank James Robert Parrish, Leonard Maltin and Jon Tuska who have with their example set us a standard which we can only hope to approach.

We also wish to thank Mr. Bill Calfee, Mr. John D. Rutter and Mr. Leroy Smith who patiently answered thousands of questions about the printing processes used and helped us to select our equipment. Without them we would never have made it.

We also wish to dedicate this endeavor to our parents, Pearl and Henry Clark, and Margaret Downey, who though skeptical of our success gave us encouragement and advice. Also we wish to thank our best friends, Jack and Mary Ann Christensen and John and Susan Tillis for their putting up with the whole thing and helping us in many small but significant ways.

All of the faults and shortcomings of this magazine should not be blamed on any of the above but on those who are responsible for its content and design. Please write us and give us your boos and opinions for improvement to those responsible: The Publishers

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Copyright 1976
by Linda S. Downey

Welcome

.....to the World of YESTERDAY. Where we hope to recapture an era in American life when the pace was a little slower if not better. And when we had two wonderful forms of entertainment, movies and radio. We know movies have survived to the present, but it seems to us that they are now made more for shock and profit than to entertain.

I can remember growing up with the movies in the 40's and early 50's. When I was a kid my mother used to give me a quarter on Saturday. With this I took my best friend and I at a dime apiece to the local theatre, with a nickel left over for candy. Where we got to see two features and various short subjects plus our mothers never had to worry about checking the ratings. After all, who could criticize Gene Autry or Roy Rogers or any of the other Saturday afternoon heroes.

The movies weren't particularly good to our eyes today but to us kids it was three hours of pure bliss.

Also in my childhood, I can remember a big piece of brown furniture that dominated our living room. This was a radio. It held an important position in our evening social life but didn't seem to control our life like the one-eyed monster of today. Many a night while working a jigsaw puzzle or playing games, we would listen and paint with our imaginations. What wonderful shows they had in those days. And they stayed on the air for years. A show wasn't considered a success unless it had been on the air for five or six years. Some shows even lasted over into TV. Amos 'n' Andy lasted for some thirty odd years. And Gunsmoke just bit the dust this last year. Back in those days also there were 39 new shows a year and no repeats. The shows had summer replacements.

These two forms of entertainment will comprise the majority of our space. However we will have articles on many other parts of the

nostalgia of the 20's, 30's, and 40's. Plus we are not going to feel tied to any criteria but yours (as you let us know) and our interests and our warm and fond memories.

Well enough about content. We will be published ten times a year, monthly except August and September. There will be an issue in August this year because we didn't have a January issue.

We are a complete enterprise, that is, we do our own printing, binding and distributing. This way we have control over quality and hope we can keep costs to a minimum, so we can keep our subscription costs low. These hopes might be dashed sooner than we thought with the new mail rates and our paper supplier has informed us a raise in prices is eminent.

But for the time being our subscription rate will be \$6.00 a year, \$7.00 a year if you desire first class mail or live in Canada and \$8.00 a year for overseas.

For those interested in bargains we have two introductory offers. 1. You may order a half a year to get acquainted and see if you like us at \$3.00 or 2. you may have a full year at only \$5.00. Of course you may cancel at any time and get a refund for the unused portion of your subscription.

We plan to offer our subscribers, starting with Issue 3, a choice of bindings. The regular binding which will be side stapled and taped or you may choose loose leaf and punched for a three ring or two ring notebook. Also, if we get enough requests to cover our costs we will offer a plastic spiral binding which would enable the magazine to be opened flat to any page. But this would require an extra charge of about 50¢ per year and at least a thousand subscribers will have to request it.

What you are looking at really is only a sampler of the finished size and thickness we hope for. With issue number three we are planning on increasing our size to 8 1/2x 11

in size and are planning on adding pages as we get material to fill them. We used this smaller size because of the savings in cost of mailing our free samples. We didn't have more pages because we wrote and prepared the whole issue by ourselves.

We welcome well researched and written manuscripts, when accompanied by return postage. We have a very limited budget so let us know how much payment you desire. We pay upon publication.

FIRST MAJOR FILM CONVENTION OF 1976

On the 26th, 27th and 28th of February the Florida Mid-Winter Western Film Round-up will be held at the Orlando Hyatt House, just five minutes from Disney World.

More than 125 films will be screened in six film rooms showing continuously. One theatre will be devoted to the adventure serials and another to horror-science fiction. Also will be shown some comedy films and TV shows.

There will be fourteen stars and leading ladies from the Westerns who will participate in panel discussions and will circulate to sign autographs. The featured stars are: Bob Steele, Monte Hale, Rod Cameron, Dick Foran, Kirby Grant, John Carroll, Eddie Dean, Art Davis, Ray Whitley, Jennifer Holt, Dan White, Fred Graham, Louise Stanley and Kay Johnson.

C.C. Beck, artist/creator of Captain Marvel will be on hand. There will be a display of comic book original art.

There will be a large dealer room with over 100 tables of western memorabilia, movie posters, comic books, etc.

The World of YESTERDAY will be represented in the dealers room, so come over and get acquainted. We hope to have Issue 2 ready for the convention.

Issue 3 will have pictures and a report on this star studded event.

For more information write to: Western Film Round-up, P.O. Box 677, Dade City, FL 33525.



Mae West

by Linda S. Downey

If you were to list the most quoted lines from the Movies, Mae West's would certainly be at the top. Although she only made eleven films

and has appeared on radio and TV just a few times, her face and figure are known to most of us. In her first two movies, she gave us two quotes which are a part of Hollywood legend and are known to all of us. Although the second quote, "Why don't you come up and see me sometime", from her second film, *She Done Him Wrong*, is the most well known, it is also the most frequently misquoted. What she said was, "Why don't you come sometime and see me. I'm home every evening.....Come up, I'll tell your fortune." From her first film, *Night After Night*, she quipped in response to "Goodness, what lovely diamonds," that immortal line and the title of her autobiography, "Goodness had nothing to do with it." Another of her famous lines: "When I'm good, I'm very good," pause "but when I'm bad, I'm better." That she was quoted came as no surprise to Miss West, since like her contemporary, W.C. Fields, she wrote most of her own material.

Miss West was born in the Brunswick section of Brooklyn on August 17, 1892. She was the first of three children of John Patrick West and Matilda Delker Daelger. Mae resented her father, a harsh Irishman, who boxed under the name, Battlin' Jack. And leaned more to her

well bred mother, a German born immigrant and former fashion model, who Mae said "added the color and style" to her childhood. The other two children were soon added to the family, Beverly in 1897 and Jack in 1898.

Not liking formal schooling, Mae began, at the age of seven, lessons at "Professor" Watt's Dancing School in Brooklyn. Her debut came at age eight at Brooklyn's Fulton Street Royal Theatre. She won first prize for imitating Eddie Foy (Sr.) and Bert Williams. At the age of thirteen, she was with Hal Clarendon's stock company on the road. Mae's salary rose during the next four years as she progressed from juvenile leads to doing solo spots during the intermission.

Mae had set her goal of a vaudeville act of her own. While working as a strongwoman at Coney Island, she was dating a vaudevillian, Joe Schenk, who helped refine her vocal talents.

She married a jazz singer, Frank Wallace on August 11, 1911, in Milwaukee, Wisconsin at the age of 19. He was 21 and they were a song and dance act with the Eastern vaudeville circuit. But the marriage only lasted a few months as Mae became disillusioned with Frank saying, "I wasn't really in love with the man but it kept me from marrying other men." They separated but the divorce didn't materialize until 1943, which was probably a mistake on Mae's part.

She had two solo spots in Ned Wayburn's revue "A La Broadway" in 1911 for the 8 performances it lasted. Then she was with the Shubert's production of "Vera Violetta" with Al Jolson and Gaby Deslys.

Mae ran into her first censorship problems while on the Northeastern vaudeville circuit, with the Gerard Brothers in a song and dance act.

After she broke with the Gerard Brothers, Mae reworked the act into an audience drawing solo act. This was the creation of the basic Mae West style and was not to change for the

rest of her career. Mae affected a certain style in her walking, with her hand on her hip, she strutted in a very suggestive manner. She had a studied toughness that was all over silk, a tightlipped smirk and a nasal softly intoned voice. Although she was only 5 feet 3 1/2 inches tall, she seemed to know her business and its future. She stayed in command of her career-centering on herself, giving the image of a tough liberated female. She was a sex symbol based on sexual play as a game of getting her man. A blonde with violet eyes, she was never unsure of her attractiveness or a man's.

She stood up for the invert, female impersonators, because they were good people. She liked to give them a chance to imitate her. Her characterization is humorous and sexy and the gestures are exaggerated and flamboyant.

Back on Broadway, she appeared in "A Winsome Widow" at the Moulin Rouge Theatre in April, May and June of 1912 as the character La Petite Daffy. This was a free adaptation of "A Trip to Chinatown" and co-starred Leon Errol and lasted for 172 performances.

1913 found Mae in San Francisco playing Maria Tamburri in the comedy "Such Is Life." She then started a vaudeville tour billed as Vaudeville's Youngest Headliner. Many thought and Mae agreed that Eva Tanguay was her biggest competition. Mae called Eva Tanguay "the greatest song-seller vaudeville ever had."

Ed Wynn and Mae teamed in Arthur Hammerstein's "Sometime" at the Shubert Theatre in late 1918. She played Mayme Dean in this musical comedy which ran for 283 performances. It was at this time that Mae introduced her famous shimmy to Broadway.

She then toured in vaudeville with her "Demi Tasse Revue." After this she joined the cast of the "Mimic World of 1921" where in one skit she played a male impersonator. Mae then revamped her skits from this play into an act with which she toured in vaudeville.

It was during the run of "Mimic World" that

Mae did a screen test at the uptown New York studios of Pathe for a proposed project with Jack Dempsey. The test was a success but the project never materialized because of the strenuous promotional tour required.

Mae wanted to return to Broadway but could not find a vehicle to her liking. So at her mother's suggestion, she wrote her own play. Mae has said if she hadn't started writing plays as an outlet for her libido she could have "wasted my whole mentality and life on sex."

After trying out successfully in New Haven, Mae's self-written play, "Sex," opened at Daly's 63rd Street Theatre. Using the alias of Jane Mast for the playwright's credit, the play was co-produced by Mae and C. V. Morgenstern.

The play was a big hit and would have lasted well beyond its 375 performances, if New



Alison Skipworth, George Raft and Mae in a still from *Night After Night* (1932) Paramount

York City hadn't commenced a vice suppression campaign. Mae was brought to trial and fined \$500 and sentenced to ten days in jail. Mae served eight days with time off for good behavior. During this time she penned an article for "Liberty" magazine. (This article was reprinted in "Liberty Then & Now" Winter 1975 edition, it makes interesting reading. A copy can be had for \$2 from Liberty Magazine, 250 W. 57th St., New York, NY 10019.)

That Mae could be a successful playwright was no fluke. Mae had been learning to communicate with audiences since age seven and throughout her various vaudeville tours. She studied the different audiences during her travels, quickly realizing that what would go over big in one city, wouldn't get a reaction in another. Mae tried to give each of her acts and plays a freshness with a little extra flair. She worked at becoming intimate with her audiences. Using little private gestures or a wink, Mae soon would have the people eating out of her hand. With this knowledge it was easy for Mae to keep writing a string of successes and for her later to convert to screenplays. Mae simply knew what the common people liked and provided it.

Originally titled "The Albatross", the play "Sex" was the story of a Montreal prostitute, Margie La Mont, her involvements with sailors and the obstacles she had to overcome to reform. Strange as it may sound, Mae never used vulgarity or obscenity, not even the common "backstage or household oaths." She simply used, like in her vaudeville act, subtle dialogue and suggestive boldness.

During the run of "Sex", Mae had written a play, "The Drag", about homosexuality. The play was not exploitive in nature, but a serious study of a part of show business life. The play opened in New Jersey and was a great success. Mae wasn't in it but grossed \$30,000 profit from it. The show never made it to New York because city officials convinced her not to open there. (continued on pg. 14)



W.C. Fields and Mae West in a publicity still for My Little Chickadee (1940) Universal.



Mae West & unidentified player
in THE HEAT'S ON Columbia



Mae West and Roger Pryor in a publicity still for *Belle of the Nineties* (1934) Paramount.

In the same year of 1927, Mae penned another play, "The Wicked Age". It opened in Nov. at Daly's 63rd Street theatre to a stunning reception. Now any new play by Mae was becoming a social event for the elite to the common people. One critic said they needed a police reporter instead of a critic present.

But any pleasure Mae might have felt soon evaporated in a squabble with Actor's Equity. Mae was dissatisfied with her co-star but the union wouldn't let her fire him. She even offered to pay his salary if they allowed her to replace him but no agreement could be mediated. Mae was financially secure enough to close the show over the impasse and did.

Supposedly, a night porter reminiscing about his Bowery sweetheart and all the men chasing her, inspired "Diamond Lil". This was to be Mae's most successful venture and was the basis for the movie, *She Done Him Wrong*.

During the play's tryout at Teller's Shubert Theatre in Brooklyn it broke all box-office records. The cast included Jack La Rue, Helen Vincent, Raffaella Ottiano (who was in the movie also) and Mae's sister, Beverly (as the young innocent, Sally). The play opened on April 9, 1928 at the Royale Theatre to critical praise. The critics now were beginning to extoll Mae's virtue as a star.

During "Lil's" triumphal run of 328 performances, Mae wrote and opened "Pleasure Man". The play was about backstage theatre politics, bickering and affairs plus the homosexual theme was prominent. The show was a success but was closed on opening night and a see-saw court battle ensued. Mae finally won, but again the pleasure was gone and she never reopened. She later converted this play to novel form and it is now available in paperback.

Mae took "Diamond Lil" on a successful tour but returned to New York in 1929 to be with her critically ill mother, who died later in the year.

Mae revived "Sex" for a 1930 run in Chicago. During this time, she dramatized her recent novel, "The Constant Sinner" (this novel is out of print unfortunately). The play got bad reviews and only lasted for 64 shows. Not bad for depression days, such a run was an indication of Mae's drawing power.

In 1931, during the run of "Constant Sinner", Mae received an offer from Paramount to make her screen debut. Gene Ringgold, a film historian says that Mae's previous screen test with Jack Dempsey had been pirated and shown in some New York houses. Also there are unconfirmed reports that Mae made a couple of musical shorts.

Mae headed for Hollywood.

Next Month: The World of YESTERDAY will cover the rest of Mae's story with complete credits of her films. Also an article on New Nostalgia. I'll let you puzzle on that.

If you find yourself wanting to know more about Mae and her life story try the following fine books.

Goodness Had Nothing to Do With It by Mae West. Publisher unknown by WOY.

The Paramount Pretties by James Robert Parish, pps. 295 to 331. Castle Books.

The Films of Mae West by Jon Tuska. Citadel Press.

The above books can be obtained at most large libraries and the latter two I have seen in our local bookstores. Our local bookstores are only too happy to special order books for people. Try yours.

An unidentified player & Mae West in a scene from **Every Day's a Holiday** (1938) Paramount



WOY LOOKS AT BOOKS

by Ron S. Downey

1975 brought forward a bonus year in books on Nostalgia topics. If I had tried to pick the best of these for you, they would have filled a whole issue with reviews. Since I am allowed only limited space, I will cover some in future issues.

To write one well researched and interesting written book in a year is an accomplishment but to write four is a

James Robert Parish, who has brought us some of the best movie books available, did this last year. We would love to know how he does all the research necessary to maintain the high quality he does.

HOLLYWOOD PLAYERS: THE FORTIES by James Robert Parish and Lennard DeCarl. Arlington House Publishers. 544 pps. \$25.00.

Not quite the normal style of Mr. Parish but certainly has his quality. Choosing over 80 lesser known stars of the 40's from Robert Alda to Gordon Elliott to Joan Leslie to Gig Young, the two authors have incapsuled their careers into highly fascinating reading. The book has a large 8 1/2 by 11 page that gives plenty of room for the many pictures. With every stars' chapter is an up to date filmography. Woy Rating ****

THE DEBONAIRES by James Robert Parish and Don E. Stanke. Arlington House Publishers. 511 pps. \$25.00.

This book and the one above are sorta stiff when it comes to price. But when you consider the large 8 1/2 by 11 page which gives room for the use of full size photographs and the number of pages and the quality printing and binding. These books are a bargain. We hope Mr. Parish and Arlington House will retain this size in future books.

The format is very much as past books of

Mr. Parish's taking personalities and presenting their biographies in a very complete but readable style.

The title refers to George Brent, Ray Milland, David Niven and others, who in the 30's and 40's had that Debonair style that seemed to be in demand in the scripts of the day.

The authors present their parade of facts so deftly that you feel you are reading a good story instead of factual material.

WOY Rating ****

HOLLYWOOD'S GREAT LOVE TEAMS by James Robert Parish. Arlington House Publishers. 828 pps. \$14.95.

This book has a slightly different format and rhythm but remains just as readable. The book covers the screen lovers from Ronald Colman and Vilma Banky to Richard Burton and Elizabeth Taylor. Also included in the 28 pairs are Leslie Howard and Bette Davis; Alan Ladd and Veronica Lake and Tony Curtis and Janet Leigh. Mr. Parish here not only gives career information but synopses of their films and places them in historical and nostalgic perspective.

WOY Rating ****

THE GLAMOUR GIRLS by James Robert Parish and Don E. Stanke. Arlington House Publishers 752 pps. \$17.95.

Here the authors have a format very similar to the above "Debonairs" but concentrating on many of the great female stars. They only cover nine, but what a nine, Rita Hayworth, Jennifer Jones, the long neglected Vera Ralston and others.

WOY Rating ****

THE FILMGOERS COMPANION by Leslie Halliwell Hill and Wang Publishers. 873 pps. \$25.00.

This is a valuable book. We had about worn out our previous edition when this, the 4th edition came out. Every edition more entries and extensive listings within the entries crowd these pages. As a quick reference it can't be beat. It is made more useful by 600 illustrations.

WOY Rating ****

All these fine books belong in your library if you enjoy the movies like we do.

NOSTALGIC SURVEY

compiled by Ron S. Downey

We thought you might be interested in a survey conducted last fall to find out where your interests lay so we could plan our articles. A thousand persons were queried in the states and ten foreign countries. They were allowed up to three choices so our percentages will total more than 100%. Those who answered seemed to be overwhelmingly concentrated in the megopolis areas of New York, Los Angeles and Chicago.

We were greatly surprised at some of the results. So our comments are included.

Movies: 61.5% (we expected this figure to be high but not so out of proportion to the categories which follow.)

Broadway: 1.5% (we expected this to be a lot higher.)

Comics: 1.5% (we expected higher.)

Westerns: 2.5% (we think some people voted for Movies or this would have been higher. In spite of the results we are going ahead with plans for a series of articles on the B westerns, their stars and sidekicks.)

Radio: 11.5% (this figure was especially disappointing since we do plan to devote some considerable space to radio and its series.)

Country Music: 1% (a little lower than we guessed.)

Big Bands: 12% (here we guessed fairly close and in our Radio coverage you can be sure we'll cover the Big Bands thoroughly.)

Old Records: 10% (we didn't plan this category, but it seemed to keep popping up; so our staff is planning some articles. If we can figure out how to approach the subject. ANY IDEAS??)

Trains: 0.1% (we were disappointed in this response because we love steam engines and were planning some short articles.)

Early TV: 4% (about what we guessed but we are planning some coverage any way.)

Pulp Magazines: 0.7% (again, lower than we thought. We liked these and are planning articles on some of the Pulp heroes.)

Jazz: 5% (this one we hit on the button.)

General Nostalgia: 9.5% (this was a catch all category and was higher than expected; we are pondering the results.)

Detectives: 15% (again, an unplanned category, but a pleasant surprise as one of our staff is planning a series of articles on the detective in Movies, on Radio and TV, and in popular fiction. He has even come up with some the rest of us are unfamiliar with.)

In addition to the main categories, the participants were allowed to name one or two personalities on which they would like to see articles. Here are those results with our comments.

Judy Garland: 8% (we expected this to be our highest figure but do not plan an article because of the number of biographies which appeared last year. We do plan to review these books though in our WOY Looks at Books column.)

James Cagney: 2% (we expected this, but we guessed Spencer Tracy to be here also and he wasn't even mentioned.)

Alice Faye: 1.8% (we already had a phone call asking about an article, its coming.)

Jeannette MacDonald: 2% (an article in the planning stages, be watching for it.)

Marilyn Monroe: 1.5% (no immediate article planned.)

Al Jolson: 1.5% (one of our favorites, we want to do an article, but research on his radio appearances and records lists are not finished. Can anyone help us complete these.)

Fred Astaire and Ginger Rogers: both 1.3% (articles anticipated, but not planned.)

Gene Kelly: 1% (no article planned because he is still so active.)

Nelson Eddy: 1% (would like to do an article but our file is sorta thin.)

Spike Jones: 1% (one of our favorites, but thought ourselves alone so nothing planned.)

Susan Hayward: 1% (an article anticipated, but not planned.)

Mae West: 0.8% (see feature article.)

Frank Sinatra: 0.8% (no article planned.)

Shirley Temple: 0.8% (no article planned, her radio appearances and other media than movies information is very poor.)

There were two hundred other personalities and some Bands with too low a percentage to list, but articles are anticipated on many of them. Also the following fictional characters were in the results.

Sherlock Holmes: 1.5% (an article is planned as soon as the 180 films he is purported to have appeared in are listed and a list of the radio and TV appearances are compiled.)

Hopalong Cassidy: 1% (an article planned, but we are still working on the radio list.)

The Lone Ranger: 0.8% (an article planned, but radio list is far from complete.)

Tarzan: 0.8% (an article is planned on the movies and on his creator.)

Well that is what we found out from our guinea pigs, how about letting us know your interests and opinions and we'll provide you with an update in a future issue of The World of YESTERDAY.

COMING ATTRACTIONS

The Ma and Pa Kettle film series with complete credits.

A new column Where Did You Get That? which we hope will help you find nostalgic items.

Issue 3 will feature Abbott and Costello with almost complete credits for their films.

DON'T MISS ANY SUBSCRIBE NOW!

FANS FARE

by Linda S. Downey

This column is planned as a place for fan club news, but since it is our first issue, we haven't any news. We thought we would list the names and addresses of the fan clubs in our files.

The Glenn Miller Society invites inquiries to: Ralph Monsees, 170 Summit, Tappan, NY 10983.

is Beth Bond, P.O. Box 92, West American Political Items Collectors: Secy-Treas is Don Coney, 66 Golf, Newington, CT 06111.

Nostalgia Fan Club: President Cornwall, CT 06796.

Movie Star Photo Club: same as Nostalgia Fan Club.

Max Terhune Appreciation Society: P.O. Box 36, Stormville, NY 12582.

Kate Smith U.S.A. Friends Club: 77 Kinship, Dundalk, MD 21222.

Movie Collectors Association: run by Sunset Carson, Box 43450, Middleton, KY 40243.

Jeanette MacDonald Fan Club: presided over by Clara Rhodes, 1185 Woodward, Topeka, KS 66604.

Nostalgia Film Group: 101 Ferndell, Lafayette, LA 70501.

Count Dracula Society: 334 West 54th, Los Angeles, CA 90037.

Sherlock Holmes Society: 5542 Romaine, Los Angeles, CA 90037.

North American Radio Archives Pres. Roger W. Hill, Box 13114, Station E, Oakland, CA 94661.

Alice Faye Appreciation Society: run by Arthur Nicholson, 15 Brafferton, Hartlepool, Co. Durham TS26 8LH, England.

Judy Garland Fan Club: run by Gwen Potter, 3 Briar Ave., Norbury, London SW16 3AB, England-

Cinema Buffs Club: Info from L.A. Photo Center, 412 S. Parkview, Los Angeles, CA 90057

N.Y. Hot Jazz Society: inquiries to 250 W. 57th St., New York, NY 10019.

Jane Powell Fan Club: Ron Parker, President, 847 S. Carpenter, Oak Park, IL 60304

International Al Jolson Society: Otis R. Lowe, Chairman, 2981 Westmoor, Columbus, OH 43204

Western Film Collectors: P.O. Box 4492, Memphis, TN 38104

Radio Historical Society of America: P.O. Box 190, Cloquet, MN 55720

Kathy Kidney is chapter head of the Liza Minnelli Fan Club for PA, OH, MD, DE, DC, at 203 Meridian, Pittsburgh, PA 15211

Laurel and Hardy Fan Club: Unaccustomed As We Are, 7308 Filmore, Buena Park, CA 90620.

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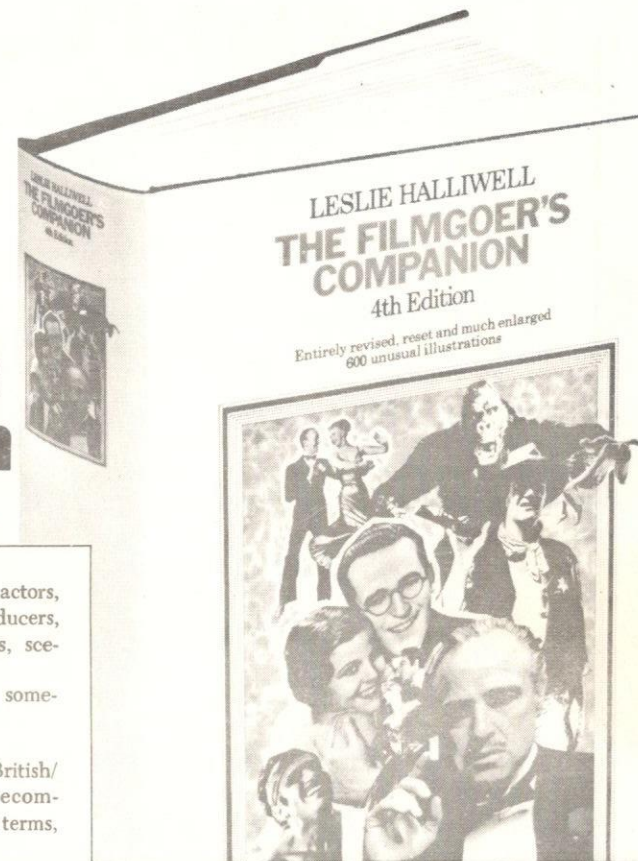
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Name _____

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REMEMBER.....

...the World of YESTERDAY will be published ten times a year, monthly, except August and September.

...with issue number three we will be increasing page size to eight and one-half by eleven while maintaining the same number of pages or MORE.

...this is your magazine so let us know what type of articles you want us to publish.

...that we have two fine introductory offers which are good up to March 31, 1976. #1 - five issues for \$3.00 or #2 - ten issues for \$5.00.

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