

The World of

NO. 7

Yesterday

AUGUST, 1976

WILL-EE!

YOU'D BETTER GET BUSY ON THAT
WOODPILE OR YOU WON'T GET THIS
NICKEL TO GO TO THE MATINEE
THIS AFTERNOON!



THAT THRILL OF A LIFETIME!

FEATURING THIS MONTH:

Mae West on Radio & TV

Abbott & Costello (Part 1)

Andy Shuford: a man remembers a boy.

Abbott & Costello on Records

The World of Yesterday welcomes all new readers, subscribers, and advertisers. It is our sincere desire to be an entertaining and informative part of the various Nostalgic hobbies. We need your support with subscriptions, ideas, and letters. All letters and correspondence received by The World of Yesterday is assumed to be for publication unless indicated by the writer.

SUBSCRIPTION RATES

U.S., U.S. Possessions and Canada		
Third Class	1/2 year	One Year
(Soon to be (5 issues)	(10 issues)	
Second Class)	\$3.75	\$6.00
First Class	\$6.00	\$10.00
Foreign	AIR MAIL ONLY	
	\$13.00	\$25.00

ADVERTISING RATES

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DISPLAY: For display ads we prefer to deal in Camera Ready Copy and give a substantial discount to those who advertise that way. We just don't have the time to do a lot of preparation of ads.

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1/8 page	\$10.00	\$ 5.00
1/4 page	\$17.00	\$10.00
1/2 page	\$30.00	\$20.00
full page	\$45.00	\$35.00

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1/4 page ad: 3-1/2 Horizontal by
5-1/4 Vertical

1/2 page ad: 7 Horizontal by
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Full page ad: 7 Horizontal by
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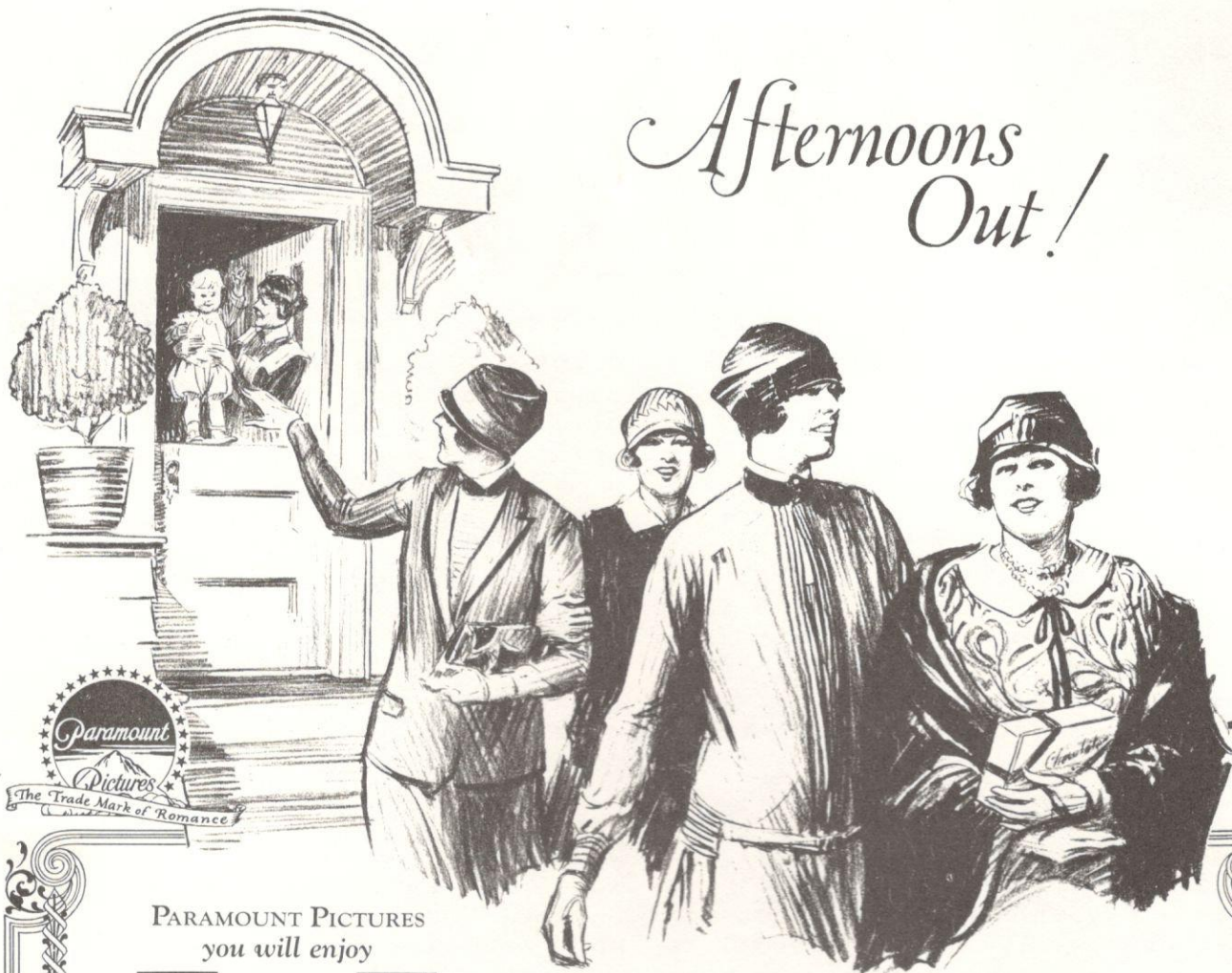
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Manuscripts are welcome. We will not be responsible for the return of material unless accompanied by adequate return postage. At the present we are only paying small amounts for articles because of a tight budget.

NEEDED: Articles on radio shows and lesser known personalities.

Afternoons
Out!



PARAMOUNT PICTURES
you will enjoy

Raymond Griffith in
"WET PAINT"

With Helene Costello and Bryant Washburn. From the Story by Reginald Morris. Screen play by Lloyd Corrigan. Directed by Arthur Rosson.

Richard Dix in
"SAY IT AGAIN"

With Alyce Mills. Directed by Gregory La Cava. Story by Luther Reed and Ray Harris.

A Clarence Badger Production
"THE RAINMAKER"

With Ernest Torrence, William Collier, Jr., and Georgia Hale. From the story "Heavenbent," by Gerald Beaumont. Screen play by Hope Loring and Louis D. Lighton.

Bebe Daniels in
"The PALM BEACH GIRL"

With Lawrence Gray. Directed by Erle Kenton. From the story by Byron Morgan and the play "Please Help Emily."

GET away from home routine for an hour or two—
you'll do a better job when you come back!

The healthy excitement of first-class entertainment in a quiet, cooled theatre is a happy program for any afternoon. Why not this afternoon? Arrange a date over the phone with your friends. Paramount puts a touch of romance, "a castle in Spain," into any day!

For two hours at least, take Worry off the schedule and go where the world's on show!

Paramount Pictures

"If it's a Paramount Picture it's the best show in town!"

Produced by FAMOUS PLAYERS-LASKY CORP., Adolph Zukor, Pres., New York City.



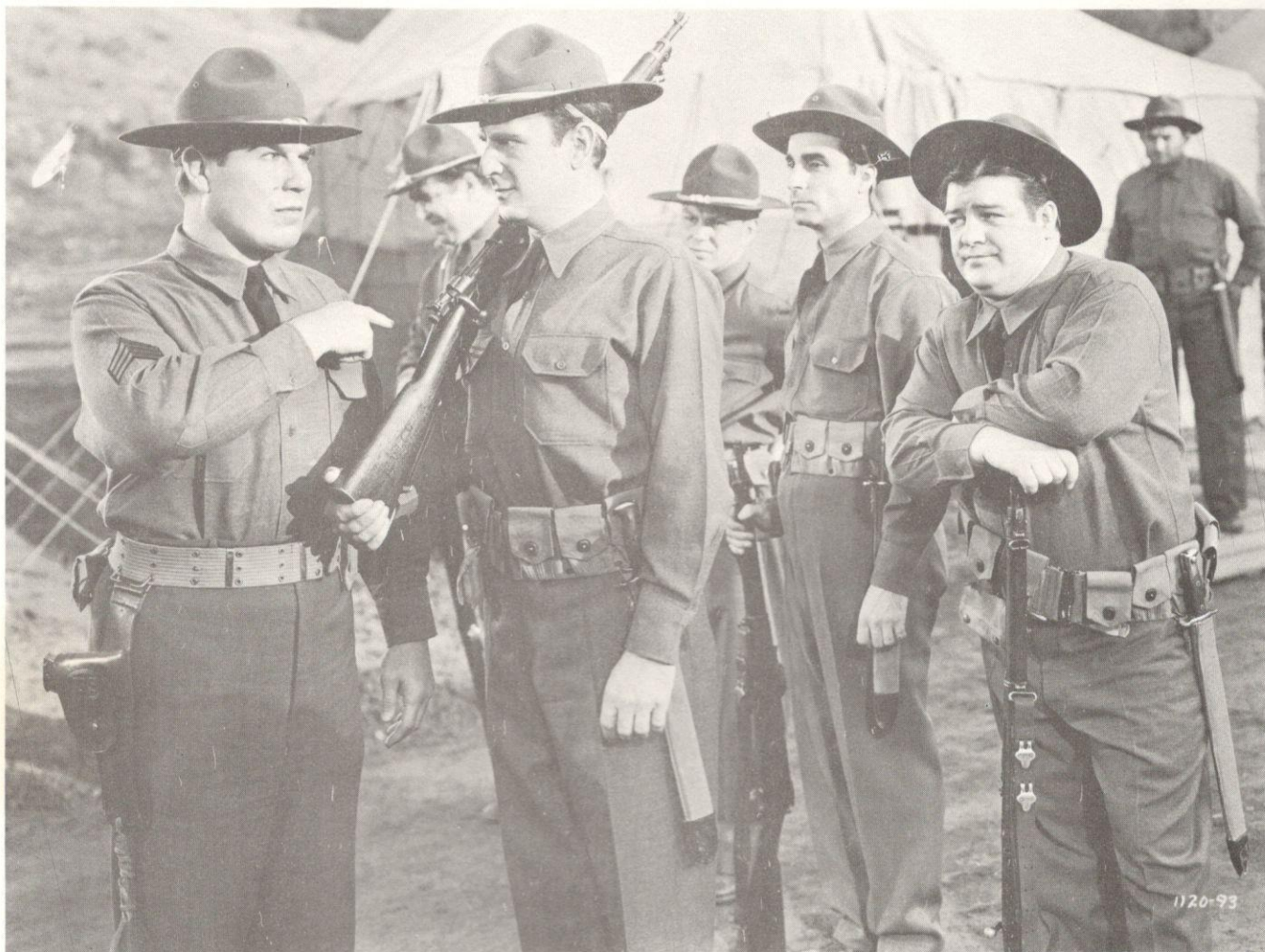
HEYYYYY ABBOT-T-T-T-T! (part 1): THE BEGINNINGS

by C. Alva Scott

HEYYYYYYYY ABBOT-T-T-T-T was the radio signature of "The Abbott and Costello Program" which premiered on NBC, October 8, 1941. This was at just the start of their popularity. They would remain as the comedy team of the forties. Laurel and Hardy and the Marx Brothers had started to fade, and Martin and Lewis wouldn't arrive until the early fifties. Their popularity would hold over to the early fifties but it was during the forties that they were at their best. Bud and Lou seem to be a thorn in most film historians side because they can't figure what made them so popular. Their material was just a rehash of old material reworked for them. Why then were they in the top box office favorites and placed so high on the Hooper Ratings all during the forties?

The team had two outstanding assets. One was the best straight man in the business, Bud Abbott. Bud was the tall skinny one for those of you who get them confused. On the "Tonight" show Johnny Carson and Bob Hope were discussing straight men and named Bud as one of the three best along with Jack Benny and George Burns. On the same show, Johnny and Bob said young comedians could learn much about timing by watching Bud and Lou work as a team. This was their second big asset. By the time we watched them in the forties they had been together for a decade, polishing and honing their timing until it was nearly flawless. Rich Little, being interviewed on the "Phil Donahue Show", called them "hard to imitate" because of their timing.

Who were these men who worked together so well?



Nat Pendleton, Bud Abbott, Lou Costello, and unidentified players in a scene from *Buck Privates* (1941) Universal. Used in *The World of Abbott and Costello* (1965) Universal.

Bud was born William Abbott on October 2, 1895 in Asbury Park, New Jersey. Bud seemed to be confused about his birth because over the years he gave the year both as 1895 and 1898 and his birthplace as Asbury Park, Atlantic City and Coney Island in different interviews. Bud's parents were Rae and Harry Abbott, Sr., who were a bareback rider and advance man for the Barnum and Bailey Circus. Bud spent his youth in and around Coney Island. He left school after the fourth grade to work as a Candy Butcher and 'shill' at the Coney Island Amusement Park.

There were stories of Bud being a race car driver and lion tamer, but we do know that at the age of sixteen, Bud went to work for the

Casino Burlesque Theater in Brooklyn as assistant treasurer. He had an eye for one day becoming a comedian and would stand backstage watching such stars as Bert Lahr, W.C. Fields and Fanny Brice. Bud absorbed everything he could about timing and delivery.

But his budding career was interrupted for several months when he was shanghaied onto a steamer bound for Norway. He stoked coal and cooked for the other seamen. When he returned, he resumed his job with the theatre in Brooklyn.

After a time, Bud thought he knew enough about the business to organize and produce his own show. With fifteen hundred dollars of borrowed money and the help of his brother, Harry, he gave it a try.



Lou Costello, Mischa Auer, Bud Abbott and unidentified players in a scene from *Hold That Ghost* (1941) Universal.

They were somewhat less than successful.

After this, Bud took a job as producer at the National Theatre in Detroit. This was indeed fortunate because here Bud gained his wide knowledge and repertoire of burlesque routines, he later put to such good use. It was also at the National that Bud made his debut as a straight man on stage. Bud was good and soon all the comics were wanting to team with him.

The reason for this was because Bud was beginning to develop his rough, brusque character, he used so effectively with Lou Costello.

He would push and slap and act so disgusted with the other comedian, that your sympathy went out to the other fellow. But the other comedians found with this rough treatment that the laughs were longer and bigger.

In 1918, Bud married Betty Smith, a pretty burlesque performer. Her real name was Jenny Mae Pratt.

Through much hard work and honing of his skills, by the 1930's Bud was the number one straight man on the burlesque circuit. He was making two hundred and fifty dollars a week when the average salary was around a hundred dollars. In those days the straight



Unidentified player, Lou Costello and Bud Abbott in a scene from Ride 'Em Cowboy (1942) Universal.

man was the star and received the heftier side of a 60-40 split of the salary. He also traditionally received top billing. Which might explain some of the confusion many people had about Lou and Bud's names. A lot of people would get them confused thinking Abbott had to be the funny one.

The legend goes that in 1936, Bud was working as a cashier in the Eltinge Theatre in New York and teamed up with Lou, when Lou's straight man failed to show up one night. The truth was that Bud was teamed with another comedian play-

ing at the Eltinge and at the same time Lou Costello was on the same bill. They watched each other perform and thought that they would play against each other well.

(Eds. Note: In talking with Al Scott, he said it was awful hard to write a factual piece about Bud and Lou because they got an obvious delight in giving out different stories at different interviews. But he has tried to dig out fact and label the rest as story or legend. Please forgive him any lapses).

Lou was born March 3, 1906 in



Bud Abbott, Lou Costello and Marion Hutton (?) [a sister of Betty Hutton] in a scene from *In Society* (1944) Universal.

Paterson, N.J. and was christened Louis Francis Cristillo. There were two other children, an older brother, Patrick and a sister, Marie. Lou's mother was an Irish-American named Helen and his father was an Italian immigrant named Sebastian. Mr. Cristillo worked for the Prudential Insurance Company most of his life. Lou and the rest of the Cristillos were devout Catholics.

Lou was quite athletic and loved basketball, baseball and boxing. He also claims to have been a nut about the then new movies. He said he saw Chaplin's *Shoulder*

Arms (1918) First National, twenty-five times. There must be some truth to the claim because Lou won a prize at a Halloween contest for his impression of Chaplin.

While in high school, Lou spent more time on the basketball court than in studying. Lou was state foul shooter champion for three years and played in an exhibition game with the Celtics. Lou was also an excellent amateur boxer until his father put an end to it. Lou was boxing under the name of Lou King, when his father attended a bout and found out. Lou's record was eleven wins and one draw in



Bud Abbott, Lou Costello and Marjorie Reynolds in a scene from *The Time of Their Lives* (1946) Universal.

twelve matches. Lou's athletic prowess was to become valuable in being able to take falls and do other strenuous stunts till late in his life.

In 1927, Lou and a friend borrowed some money and hitchhiked to the west coast with the idea of breaking into movies. They arrived penniless and lived a hand to mouth existence for months. They finally landed jobs as carpenters at MGM. They occasionally also worked as extras. Because of his athletic abilities, Lou was able to work as a stunt man and doubled for Dolores Del Rio (Lou was a lot slimmer in those days) in a film

called *The Trail of '98* (1928)MGM. Lou got plenty of bruises before he decided that Hollywood was not the glamorous place he had dreamed of as a youngster. Lou and his friend headed back home after 18 months. They only made it as far as Lawrence, Kansas where Lou's friend had relatives.

After awhile, Lou moved on to St. Joseph, Missouri where he heard of a job at a local vaudeville theatre, the Lyceum. They wanted a dutch comic and Lou had never been on stage in his life. But Lou had confidence and convinced the manager to hire him. Lou was naturally funny and proved to



Unidentified players, Bud Abbott and Lou Costello in a scene from 'The Noose Hangs High' (1948) Eagle Lion Films. Could that be Mike Mazurki on the right?

be a success. He stayed for a year earning a salary of sixteen dollars a week.

About this time Lou began using the name of Costello. His older brother, Pat, had his own band and was using the name of Pat Costello.

Lou returned to his hometown of Paterson hoping to break into the big time in New York. Lou did any type of performing job he could find or promote to gain experience.

In 1930, producer Nat Fields saw Lou perform and gave him his first job in burlesque. In the summer of 1930, Lou was hired as a comic at the Orpheum Theatre in New York. Through a lot of hard work, Lou managed to work his way up to 'top

banana.' Lou, with his innocent face, was a great favorite for the juvenile sketches.

A beautiful brunette chorus girl won Lou's heart and in 1934 they were married. Her name was Anne Battler and they were in a show together. They were to have four children starting with Patricia in 1937, Carole Lou followed in 1939, Louis Francis, Jr. was born in 1942 and Christine came last in 1948.

When Bud and Lou got together in 1936, everything seemed to start going right from the beginning. Abbott and Costello spent their first year together touring with a show, "LIFE BEGINS AT MINSKY'S". This was probably the most crucial year of their career. Because they



Bud Abbott and Lou Costello with a host of unidentified players in a scene from *The Wistful Widow of Wagon Gap* (1947) Universal. Used in *The World of Abbott and Costello* (1965) Universal.

adapted to each other and honed Bud's timing and knowledge of routines along with Lou's innocent looks and double takes. Also they developed a rapport that would last them for the rest of their careers.

This first year of theirs was also the last year of burlesque as it was known then. It was becoming too risqué and Mayor LaGuardia shut down all the burlesque theatres in New York on May 3, 1937.

During this time the boys met

two men who were to help their careers. One was John Grant; Lou had met him earlier and he was a talented straight man but wasn't the right personality to work with Lou. When they later became famous they hired Grant as a writer. Grant had the ability to clean up and adapt the old burlesque routines to the team's personality. John Grant was to work for the boys for twenty years.

The second man, they met while doing a show in Philadelphia. He



Lou Costello, Bud Abbott, Paul Maxey (seated) and William Frawley in a scene from *Abbott and Costello Meet the Invisible Man* (1951) Universal.

was a bright young agent, Edward Sherman, who saw their potential and offered to get them non-burlesque bookings if he could become their agent. The boys were able to get a release from their contract then in force. This was to be a pivot point in their careers.

We'll follow Abbott and Costello as they gain prominence in Radio, Movies and TV in articles in upcoming issues of *The World of YESTERDAY*. But if you can't wait, may we suggest the following book to satisfy your curiosity.

The Abbott and Costello Book by Jim Mulholland. Big Apple Film Series, Leonard Maltin, General Editor. Popular Library. Very complete with Filmography and TVography. No Radiography though.

Movie Comedy Teams by Leonard Maltin. pps. 264 to 298. Signet Film series.

COMING ATTRACTIONS

August 19, 20, 21, and 22, 1976. The Carolina Film Festival to be held at the Carolina Theatre, 310 South Elm Street, Greensboro, North Carolina. Sunset Carson, Lee Stanley and other special guests will attend. Festival memberships are Adult \$10.00, Couple \$15.00, Child \$5.00 for the four days. Single day memberships are Adult \$4.00, Child \$2.00. The organizers have kept you, the fan, in mind while planning a very different and entertaining film festival to attract all buffs. There will be about 30% Western Films but also will have Classic, Horror, Comedy, Early Gangster, Serial and other films to delight you. For more information write to: The Carolina Film Festival, P.O. Box 22001, Greensboro, North Carolina 27420. Or Call 1-919-274-4003 - Bob Williams or 1-919-643-3234 -- Donald Key.

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 August 22, 1976. The Hollywood

Film Expo I, to be held at the Holiday Inn, Hollywood, California. Guests: to be announced. Three Screening rooms, film and seminars with two dealer rooms. Donation \$3.00. Motion Picture Hall of Fame awards luncheon \$10.00. For more information: The Hollywood Film Expo, P.O. Box 69157, Hollywood, California 90069.

 September 18 and 19, 1976. Orlando Con 76. To be held at the International Inn in Orlando, Florida. Special Guest is to be Jack Davis; plus 30 Florida Cartoonists including Roy Crane, Ralph Dunagin, Fred Wagner and Dave Grave. Write: Central Florida Comic Art Convention and Early TV Festival, Box 1371, Orlando, Florida 32802.

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 Do You Have Information or are planning a Film Festival or event that would be of interest to our readers. Send us a write up. The space is FREE.

Now Who Is That?

GUESS WHO and Win a nice nostalgia packet courtesy of Memory House. This is a picture of one of the popular male stars of the twenties and thirties as a child. He appeared in the silents including one film considered a CLASSIC. His career continued into the early forties. Send us your guess. If we receive more than ten winning entries, we'll have a drawing to determine the winners. Deadline: October 15.



MAE WEST on Radio & TV

by Charles K. Stumpf

The smouldering silver screen sex symbol, the one and only Miss Mae West made her radio debut on a Sunday evening - December 12, 1937 on the Chase and Sanborn Hour, hosted by Edger Bergen and his wooden friend, Charlie McCarthy. Miss West had wanted to perform a scene from her latest film, *Every Day's A Holiday* (1938) Paramount, but the program's advertising agency had, what they thought was a much better idea: A skit taking place at the breakfast table, with Mae and the show's master of ceremonies, Don Ameche doing an Adam and Eve satire, with Charlie as "the snake".

The skit opened with Ameche talking to Charlie about succumbing to Mae's charms. Then Mae was introduced - it was the repartee between Mae and Charlie which led to the furor which followed the broadcast. He is part of the sizzling exchange:

Mae: "Why don't you come up....uh, home with me now, honey? I'll let you play in my woodpile."

Charlie: "Well, I'm not feeling so well tonight. I've been feeling nervous lately. I think I'm gonna have a nervous breakdown, Whupp! There I go!"

Mae: "So, good-time Charlie's gonna play hard to get. Well, you can't kid me. You're afraid of women. Your Casanova stuff is just a front, a false front."

Charlie: "Not so loud, Mae not so loud! All of my girlfriends are listening."

Mae: "Oh, yeah! You're all wood and a yard long...."

Charlie: "Yeah".

Mae: "You weren't so nervous and backward when you came up to see me at my apartment. In fact, you didn't need any encouragement to kiss me."

Charlie: "Did I do that?"

Mae: "Why, you certainly did!....I got marks to prove it.....An' splinters, too!"

The program was barely off the air when the protests began to pour in. The show had originated at station KFI in Hollywood and was carried by fifty-nine NBC affiliate stations across the country. Again it wasn't so much as to what Mae West had said, it was the way she had said it. The famous "Westian inflections" had been at work again! The Federal Communications Commission informed the NBC president that they had received many protests claiming the broadcast was "profane...obscene...dirty...sexy....and insulting to the American public." The New York Sun newspaper commented: "On any other day of the week the skit would have justified the severest criticism from the standpoint of good taste, but on Sunday such a broadcast represents the all-time low in radio."

The following Sunday night on the Chase & Sanborn program, announcer Ronald Drake told the listening audience: "It has been brought to the attention of the sponsors of this program that a skit on it, last Sunday, offended the religious sensibilities of our listeners. Our hope is to make each and every hour spent with us both entertaining and edifying."

Certain legislators advocated more governmental control of the radio industry. An anti-Mae West faction swung into action. All mention of Mae West was prohibited on radio.

In her autobiography "Goodness Had Nothing To Do With It," Mae herself commented:

"I was perfectly innocent of the national furor; at least I did nothing I didn't do on stage or screen."

"The trouble wasn't caused by the portion of the program in which I traded wisecracks with the bundle of splinters called Charlie McCarthy. It was the 'Adam and Eve' sketch, with me as Eve and Don Ameche as Adam. The sketch had been written by Arch Oboler, a



Mae West, Alan Young and the star of the Mr. Ed TV series in a publicity still for one of Mae's two appearances on the show.
(author's collection)

veteran radio writer, who usually did science-fiction fantasy, and it had been played once before on radio. The sketch had been approved by the radio people and their usual vice-presidents, as all material must be before it is permitted to be broadcast to an innocent America. I had scarcely had time to read over the sketch before the broadcast rehearsal, I had received the entire script the day before, and I had concentrated on the give and take gags with Charlie and Edgar.

"The Adam and Eve" sketch was an amusing satirical treatment of the ancient Garden of Eden story. There was nothing offensive in the dialogue or it would never have got on the air in the first place. I only gave the lines my characteristic delivery. What else could I do? I wasn't Aimee Semple McPherson. Or Lincoln at Gettysburg, or John Foster Dulles, or even Eleanor Roosevelt. I was MAE WEST. Sunday on radio doesn't alter one's personality.

"I read Eve's inoffensive lines and my voice naturally smoldered a bit. My voice, I suppose, came over the air waves a little sultry and seductively....I had a frightening effect on certain pious and weak radio listeners...."

It took a full dozen years before the powers that be behind the scenes of radio, were to permit Mae West to be heard again. In 1949, she did a guest shot for NBC on the Perry Como program. The sultry siren was slightly subdued as she traded quips with the passive Perry.

Television beckoned next and she signed on to be interviewed on the Edward R. Murrow series, PERSON TO PERSON. The interview was videotaped at her apartment for CBS. When interviewer, Charles Collingwood, remarked about the mirrored ceiling of her bedroom, the outspoken Miss West piped up: "They're for personal observation. I always like to know how I'm doin." When CBS ran the tape for examination they became alarmed that certain of her remarks might be "miscon-

strued" and cancelled the telecast.

Early in 1959 Jerry Wald of the 20th Century Fox Studios called Mae with some exciting news: "I'm producing the annual Academy Award show, and I want you to be in it. Rock Hudson, Number One Male box-office attraction of the industry, is to sing. I want to make it a duet - with you."

Miss West recalled in her autobiography: "Even before I said yes, newspaper stories claimed I would be on the show. My fans began calling, wiring and writing... I told Jerry Wald, 'You've got me' ...There have to be changes in the lyrics of "Baby, It's Cold Outside" to adapt them to my particular personality and style of delivery....Working every day with a pianist and Charles Henderson, a song writer, we gradually got "Baby, It's Cold Outside" real cool in a hot way."

"On the March evening of the awards, using a French chaise lounge, I made my television debut. Oscar events are usually very stuffy. I unstuffed this one..."

The Los Angeles Examiner headlined: "Mae West, Rock, Stop Oscar Show."

Mae West and Rock Hudson stopped the show cold. Mae, appearing in a black spangled gown, white fur and white plume headdress, and singing "Baby, It's Cold Outside" with Rock, brought down the house.

Mae's phone rang constantly for days with more offers for TV work. On May 3, 1959 she made a spectacular appearance on a special with Dean Martin and Bob Hope. The trio exchanged some sizzling quips and Mae sang no less than three show stopping numbers: I Can't Give You Anything But Love, Diamonds Are A Girl's Best Friend, and a very sultry - Personality.

The next year she did a guest shot with Red Skelton. At the age of seventy-two when most actresses would shun the camera - Mae consented to do a guest appearance on the highly popular MISTER ED show (about a talking horse). She was persuaded to do the spot by direc-



Mae West in a publicity still from her days at Paramount Studios

tor, Arthur Lubin, an old friend since the days of *She Done Him Wrong* (1933) Paramount. On the set at CBS, Mae was treated like visiting royalty. She insisted on transporting her own canopied bed - with all the gilt, draped in white satin, from her home to the set for the boudoir scenes. She wore a long fur-trimmed gown, and wedgie shoes to add height to her short but still voluptuous frame. The episode was titled "Mae West Meets Ed" and was chock-full of 'Mae West flavor'. Ed, after hearing how Mae pampers her horses, appeared on her doorstep for adoption -- and got the full West treatment - including a perfumed bubble bath. The episode aired on March 15, 1964. She was asked to make a second appearance on the series, but illness prevented it.

(Eds Note: James Robert Parrish in his "Actors' TV Credits" lists a second appearance in 1965).

In 1970 to help promote her film *Myra Breckenridge* (1970) 20th Century-Fox, Mae was interviewed several times on the air. In one in-

terview with Dick Stroud at her famed Hollywood apartment, he asked her to define sex, and she replied "Sex is an emotion - in motion."

Mae West's most recent television exposure was on a Dick Cavett Special "Backlot U.S.A." aired over CBS-TV on April 5, 1976. It was a sentimental journey down Hollywood's memory lane. Touring Paramount studios, Cavett was the guide for the hour, which blended musical numbers and conversations with stars, who recalled the glamorous old days of movie-making. The highlight of the show was the closing segment which featured Mae, costumed as "Diamond Lil", one of her 30's roles. The 82 year old Miss West sung sultry versions of "Frankie and Johnny" and "After You've Gone." Other stars appearing on the show were John Wayne, Mickey Rooney and Gene Kelly.

From time to time, there have been announcements that Miss West will present her own TV special - and who knows - it just might happen!

Mail From The Past

LUPE VELEZ

Dear Admirer

I love to give
you my picture and
it makes me very very
happy to know some
one else loves my
work

With my best
wishes for your success

Lupe Velez

Remember when you could send and get a photo of your favorite star
and as a bonus receive a short note? (courtesy of Memory House)



The autographed photo of Lupe Velez that came with the note on page 19. (Courtesy of Memory House).

UNDER WESTERN SKIES: Andy Shuford:

A Man Remembers A Boy

by O. D. Spivey



Most of the time we read or hear about the big stars and heroes of the movies. So many times we seem to forget about the co-stars and character actors who so often make the movies. The lives of these supporting stars often makes interesting reading. Just think of all the great stars they have worked with and the interesting stories they could recall.

Andy Shuford is one of these co-stars who has appeared with some of the great stars in their earlier film careers. His first movie

was with John Wayne in *The Big Trail* (1930 - Fox) which also had Tyrone Power Sr. and Ward Bond appearing in Supporting roles. He appeared with Jackie Cooper in *When A Fella Needs a Friend* (1932) and played a supporting role with the great western star, Tom Tyler. Andy co-starred with Bill Cody at Monogram Pictures in eight westerns that had some great character actors such as: William Desmond, Al Taylor, Charles King, Franklyn Farnum, LeRoy Mason, Si Jenks, Ed Brady, John Elliott and



Andy Shuford shown here with John Wayne (a young 22) in a publicity still from *The Big Trail* (1930) Fox. (author's collection).



Tom Tyler (cowboy in center) and Andy Shuford (boy on right) and unidentified others in a scene from *A Rider of the Plains* (1931) Syndicate (author's collection).

the great Indian actor Iron Eyes Cody. That's some great names to be associated with in such a short movie career such as Andy's.

I hope this will be one of many articles that will be written about those forgotten stars who we loved so well on those Saturday afternoons many years ago. [Eds. Note: We like to think this is one of the aims of WOY].

I first met Andy Shuford after reading an Article in our local newspaper concerning Andy getting a letter from the one and only "Duke", John Wayne himself. Andy had tried several times to write John Wayne, but failed in locating him. Finally, as one more effort he sent the letter to Warner Brothers Studio. After a few weeks,

to his great delight, a letter came from John Wayne. The Duke did remember Andy and sent him a photo of them together made from the Fox Studio film, *The Big Trail*.

Andy was born in Helena, Arkansas, but moved to Memphis, Tennessee where he lived until the age of seven. He and his family made a trip to California to visit relatives, liked the warm climate, and decided to move there.

He and his mother were walking from a theatre to Hollywood Blvd. when a man approached his mother and began to talk with her. Andy said he didn't really pay much attention to the conversation. The next thing he knew, he was enrolled for horseback riding lessons and then began filming *The Big*



Jackie Cooper and Andy Shuford in a scene from *When A Fella Needs A Friend* (1932) MGM. (author's collection).



Andy Shuford (in center to left of Indian with raised arms) in a scene from *Oklahoma Jim* (1932) Monogram. (author's collection).

Trail. He recalled the filming was done in Yuma, Arizona; Utah; Sacramento, California and Jackson Hole, Wyoming.

The *Big Trail* was released in November, 1930 with its premiere in New York. This was the first talking outdoor western spectacular, filmed in the big screen grandeur process of 35mm and 70mm.

Andy was eleven years old and John Wayne celebrated his 22nd birthday during filming of the movie. Andy's recollection of the Duke was that he was very easy to work with and was always concerned about and helpful to his fellow workers. I think everyone today will agree that this great characteristic of the Duke has only graced with age.

Andy played the role of a Ohio man's son on the wagon train head-

ing for the Pacific Northwest. This western had all the excitement and suspense of a buffalo hunt, the treacherous fording of a river, a snowstorm, an Indian attack on the wagons, and the lowering of wagons, cattle, women, and children over a mountainside to pick up the trail to the West.

After *The Big Trail*, Andy made one western with the great Tom Tyler called *A Rider of the Plains* (1931) Syndicate Pictures. Andy recalls that Tom Tyler was a big man and a great athlete.

In 1932, he made *When A Fella Needs A Friend* (MGM) with Jackie Cooper. Cooper played the part of a crippled child and Andy's role was that of a "bully". He said it was a lot of fun filming this movie, because everybody was about the same age and seemed more like



Andy Shuford and Bill Cody in a scene from *Land of Wanted Men* (1932) Monogram. (author's collection).

a party. Jackie Cooper was a very nice little boy, recalls Andy, coming up to my shoulders. They called him Limpy and me Froggy because I had such a squeaky voice.

From 1931 to 1934, Andy went on to co-star with cowboy star, Bill Cody, in a series of eight films for Monogram Pictures billed as the "Bill and Andy" series. These were fast paced action westerns filled with a lot of shooting, fighting and riding. Andy said he was always worried about Bill Cody's riding in the films because he wasn't a very good horseman. They had to practice one stunt that was always a trademark of the western. This was the one where you had to grab the saddle horn while the horse was running and pull yourself up into the saddle.

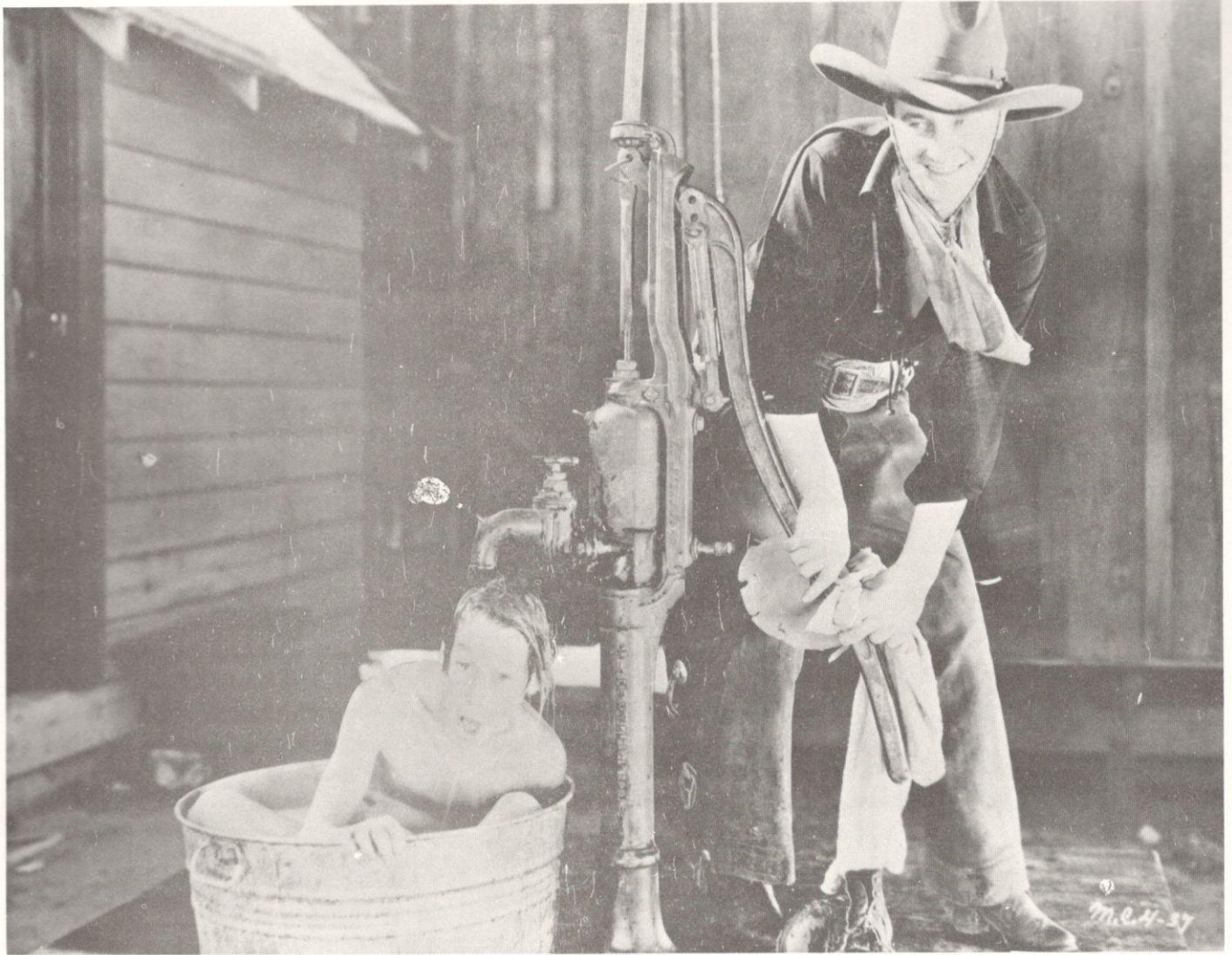
Andy also appeared in six of the "Our Gang" comedies, not as a member but in a supporting role.

During Andy's eleven year career in the movies his agent was Jerry Mayer, brother of Louis B. Mayer, who was one of the heads of MGM Studios.

At the age of 18, Andy enlisted in the Air Force at the start of World War II. He went on to become a career officer and a B-17 flying ace. He flew 35 missions out of England as first lieutenant pilot.

Andy was decorated with the Distinguished Flying Cross, the Air Medal with five clusters, and received a superior rating as a pilot, the highest rating given.

Today, Andy is an out-patient of the Veterans Hospital and living in the Walking Horse Hotel in War-



Bill Cody and Andy Shuford in a publicity still for *Land of Wanted Men* (1932) Monogram. (author's collection).

trace, Tennessee. He enjoys the beautiful rolling hills of this small town in the heart of the famous "Tennessee Walking Horse Country". In the quiet he can sit back and remember all those exciting days in Hollywood.

Andy was interviewed recently by a Nashville, Tennessee Television station about his movie career. One of the highlights of the interview to me was his answer to the question did he have any regrets about not staying in the movies. He answered "that it was a fun eleven years and I have no regrets about anything that has happened in my life and I thank the Lord every night in my prayers."

I would like to say thanks to a few people who helped me in obtaining photos, stills and infor-

mation in my research on Andy Shuford. Buck Rainey: Tishomingo, Oklahoma; Randy Neil: president of "The Bijou Society"; Eddie Brandt: Hollywood, California; T. Lilly: Akron, Ohio; Allan Sadler Sadler: Albany, Georgia, and especially to Andy Shuford to whom I dedicate this article.

The following is a Filmography as close as I've been able to obtain. Any additions would be greatly appreciated. Send to:

O.D. Spivey
Route # 3, Ledgeview Drive
Shelbyville, TN 37160

(Eds. Note: Ron took the liberty of adding some information he was able to ferret out. WOY as always appreciates having corrections or additional information to add to our filmographies and profiles).



Bill Cody, Andy Shuford and two unidentified players in a scene from *Land of Wanted Men* (1932) Monogram. (author's collection).

FILMOGRAPHY: Andy Shuford

Note: Does not include six shorts in the "Our Gang" series.

1. **THE BIG TRAIL** (November 2, 1930) Fox. 125 Minutes. WOY Rating ***

Director, Raoul Walsh; Screenplay, Jack Peabody, Marie Boyle, Florence Postal; Based on a story by Hal G. Evarts; Photography, Lucien Androit, Arthur Edeson; Film Editor, Jack Denniss; Recording Engineers, George Leverett, Don Flick.

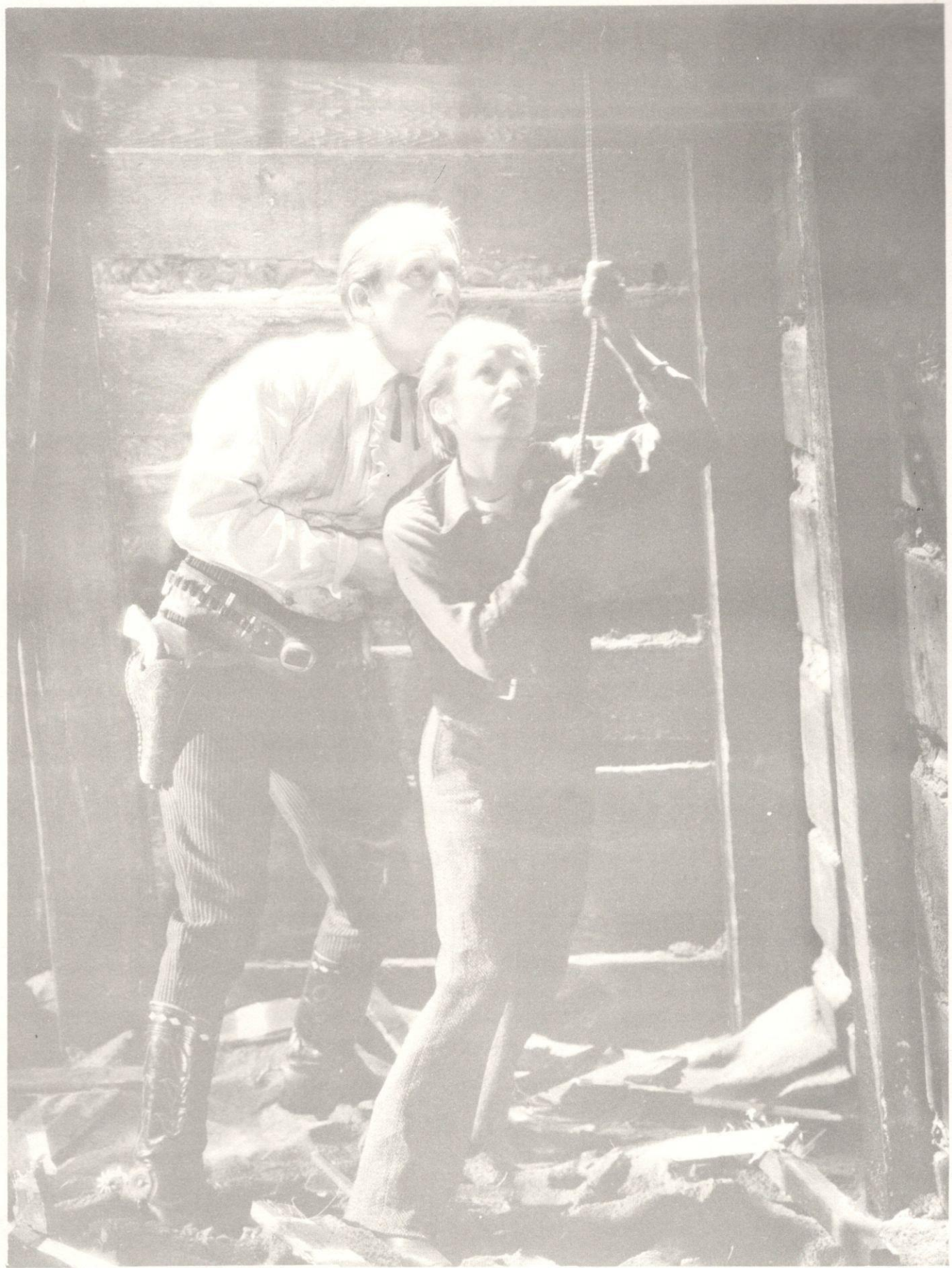
Cast: John Wayne, Marguerite Churchill, El Brendel, Tully Marshall, Tyrone Power (Sr.), David Rollins, Ian Keith, Frederick Burton, Russ Powell, Charles Stevens, Louise Carver, William V. Mong, Dodo Newton, Ward Bond, Marcia Harris, Marjorie Leet, Emslie Emerson, Frank Rainboth, Andy Shuford, Helen Parrish, Jack Peabody, Gertrude Van Lent, Lucille Van Lent, DeWitt Jennings, Alphonz Either.

Notes: Was filmed in a wide screen 70mm. process in addition to regular 35mm. 15 minutes of the wide screen work was edited out and most of the prints today are 110 minutes long.

2. **A RIDER OF THE PLAINS** (1931) Syndicate.

Based on a story by Wellyn Totman.

Cast: Tom Tyler, Andy Shuford.



Bill Cody and Andy Shuford in a scene from Ghost City (1932) Monogram.
(author's collection).

3. **DUGAN OF THE BADLANDS** (1931) Monogram.
Director, Robert N. Bradbury; **Screenplay,** Robert N. Bradbury.
Cast: Bill Cody, Andy Shuford, Blanche Mehaffey, Ethan Laidlaw, Julian Rivero, Ed Earl Devire, John Elliott.
Notes: 1st of the Bill and Andy series of eight.
4. **THE MONTANA KID** (1931) Monogram. 64 Minutes.
Director, Harry Frazer; **Screenplay,** Harry Frazer.
Cast: Bill Cody, Andy Shuford, Doris Hill, W.L. Thorne, G. D. Wood, John Elliott, Paul Panzer.
Notes: 2nd of the Bill and Andy series of eight.
5. **WHEN A FELLER NEEDS A FRIEND** (1932) MGM. 76 Minutes. WOY Rating***
Director, Harry Pollard; **Screenplay,** Sylvia Thalberg, Frank Butler;
Based on the book, Limpy, the Boy Who Felt Neglected by William Johnston.
Cast: Jackie Cooper, Ralph Graves, Charles 'Chic' Sale, Dorothy Peterson, Andy Shuford.
Notes: Although Mr. Spivey spelled 'Feller' as 'Fella', all our references indicate 'Feller' is correct. Curiously 'Feller' was changed to 'Fellow' in Britain.
6. **OKLAHOMA JIM** (1932) Monogram.
Director, Harry Frazer; **Screenplay,** Harry Frazer.
Cast: Bill Cody, Andy Shuford, Marion Burns, William Desmond, Si Jenks, Franklyn Farnum, John Elliott, Ed Brady, G.O. Wood.
Notes: 3rd of the Bill and Andy series of eight.
7. **GHOST CITY** (1932) Monogram. 60 Minutes.
Director, Harry Frazer; **From a story by** Harry Frazer.
Cast: Bill Cody, Andy Shuford, Helen Forrest, Walter Miller, Charles King, Walter Shumway, Al Taylor, Jack Carlisle, Thomas Curran, Kate Campbell.
Notes: 4th of the Bill and Andy series of eight.
8. **LAND OF WANTED MEN** (1932) Monogram.
Director, Harry Frazer; **Screenplay,** Harry Frazer.
Cast: Bill Cody, Andy Shuford, Shelia Mannors, Gibson Gowlands, Jack Richardson, Frank Lacteen, James Marcus.
Notes: 5th of the Bill and Andy series of eight.
9. **LAW OF THE NORTH** (1932) Monogram. 56 Minutes. WOY Rating *1/2
Director, Harry Frazer; **Screenplay,** Harry Frazer. **A Trim Carr Production.**
Cast: Bill Cody, Andy Shuford, Nadine Dore, Al St. Johnson, W.L. Thorne.
Notes: 6th of the Bill and Andy series of eight.
10. **MASON OF THE MOUNTED** (1932) Monogram. 64 Minutes. WOY Rating *1/2
Director, Harry Frazer; **Based on a story by** Harry Frazer. **A Trim Carr Production.**
Cast: Bill Cody, Andy Shuford, Nancy Drexel, Art Smith, Jack Carlisle, Frank Hall Crane, Nelson McDowell, James Marcus, LeRoy Mason, Jack Long, Jose Dominquez, Gordon McGee.
Notes: 7th of the Bill and Andy series of eight.
11. **TEXAS PIONEERS** (1932) Monogram. 54 Minutes.
Director, Harry Frazer; **Based on a story by** Harry Frazer. **A Trim Carr Production.**
Cast: Bill Cody, Andy Shuford, Shelia Mannors, Harry Allen, Frank Lacteen, Ann Ross, John Elliott, LeRoy Mason, Iron Eyes Cody.
Notes: 8th of the Bill and Andy series of eight.



FROM HORN by Walt Mitchell & MIKE



The Recording Career of Abbott and Costello

"HEEEEEY ABBOTT!"

"Whaddia want, Costello?"

The sometime plaintive but more often bellowing tenor voice of Lou Costello is instantly recognized, even today, by millions of people. The equally recognizable raspy baritone of Bud Abbott, responding to Costello's call, was always the signal for another zany episode in what was surely the fastest cross-talk act in show business history. After finally achieving success on stage, they broke into radio and subsequently into films, reaching the peaks of stardom in both media. By the time they made *Buck Privates* in 1941, their place among the giants of show business comedy was assured. The critics panned their films time after time. But the public loved the pair, and proved it by turning out in droves for more than a decade, each time a new movie by them arrived at local theatres across the country. Their television series, filmed in the early 1950s, was so successful that reruns continue from station to station to this very day. It is quite possible that *I LOVE LUCY* is the only other comedy show to equal the continuous popularity and viewer loyalty for a quarter of a century.

Speaking of the Abbott and Costello TV show, before I get into the discussion of their recording career, may I briefly call attention to a special facet of the show? This is a personal recollection which may not be known by many of *WOY*'s younger readers. Those of you who are old enough to have seen the show when it was new, may recall that their sponsor was the Campbell's Soup company.

Bud and Lou did many of the commercials for the sponsor, and these were invariably as much fun to watch as the program itself. The commercial would begin with Lou about to enjoy a delicious bowl of Campbell's soup. Then Abbott (or sometimes one of the other people in the cast) would come along and sidetrack Lou with talk or action which would always result in his being conned out of his bowl of soup one way or another. Then, with that hilarious "pitiful" stare at the camera, he would implore his youthful TV viewers, "Kids, eat a bowl of Campbell's Soup for me...Please?" End of commercial. I presume millions of kids did exactly that, and I'm certain the ad campaign sold a lot of soup. I have sat through thousands of commercials which either had no effect on me, or I highly detested. But oh, how I wish I could see those Campbell's spots again!

Now for a look at the recording career of our subjects. It is a rather curious fact that they made only a small number of commercially-released records. The lack of a visual image was certainly no problem, since much of their humor was in the dialogue. Moreover, their success in radio proved that they didn't necessarily have to be seen to be enjoyed. Nevertheless, the fact remains.

Their debut on records was a stark contrast indeed! While they were doing their best at Victor's Hollywood studios, recording a two-part song and comedy combination called "Laugh! Laugh! Laugh!," elsewhere on that same day, Victor was recording the broadcast voice

of President Franklin Roosevelt asking Congress for a Declaration of War! The date for both recordings was December 8th, 1941, and Pearl Harbor had been bombed by the Japanese the day before. "Laugh! Laugh! Laugh!" was not triggered by Pearl Harbor; it was not intended as a "patriotic"-type record. I am certain of this because first, it is virtually impossible that the song and jokes could have been written, arranged, scored, rehearsed and recorded within 48 hours, and second, there is no reference to the bombing, nor any other similar reference, any place on the record. In fact, the only allusion is a mention of the Priority Board, which must have been in operation here previously, due to the war in Europe. Therefore, the preliminary work on the record must have been done some weeks in advance, and the December 8th recording date was probably set arbitrarily, with no one having any idea what was to happen in the meantime. It must have been awfully difficult, even with the support of the Sportsmen Quartet and Lou Bring's orchestra, for Bud and Lou to go through with the date, with the thought in the back of everyone's mind that we were now at war. But they carried it off perfectly and the record sold fairly well in spite of the war (or perhaps because of it!). The record became available again a few years ago. RCA Victor combined the two parts of the disc on a single track of their Vintage series lp, "The Golden Age of Comedy"; going from original-issue Part One to original-issue Part Two without missing a beat of the music, although a few bars were eliminated for smoothness.

A few records of Bud and Lou were issued in the late 1940s. The exact year is uncertain, for they were issued on the obscure Castle label, a label about which I know almost nothing and wish I knew everything. Castle issued "Abbott & Costello At The Races," consisting of "Mudder And Fodder Routine" with "How To Bet The Horses" on

the flip side. Another disc contained "Abbott & Costello At The Drug Store" backed with "Abbott & Costello Down On The Farm." Their famous baseball routine, "Who's On First?," was also a Castle release. The sketch also served as a benefit record released on Enterprise Records. Most copies of this issue were preceded by "Take Me Out To The Ball Game," played on an electric organ. But there was also a special demonstration pressing which, once the sketch had begun, was identical to the commercial release. On the demonstration issue, however, the lengthy organ introduction was replaced by an explanatory speech by Lou Costello himself. Preceded by a brief organ introduction which fades after a few seconds, Lou is heard to say: "Folks, this is Lou Costello. For ten years, Bud Abbott and I have been doing our baseball routine, 'Who's On First And Who's On Third?'. Well, today I wanna tell you for the first time who's on third: It's the underprivileged boy and girl. They have been left on third base, waiting for someone to sacrifice them home. Every one of you folks are at bat, and you mustn't strike out. These kids just got to be sacrificed home. There are a lot of ways of doing that. Bud and I think we have one of the answers: The Lou Costello, Junior' Youth Foundation, which we hope to bring to your city real soon. The proceeds from this record you are about to hear, go to this foundation. This is your time up at bat! Don't leave that kid stranded on third base! Buy one of these records and sacrifice him home! Thank you, Ladies and Gentlemen, from Bud Abbott and myself."

Their final record, as far as I know, was a Decca children's record adaptation of their film, **Jack and the Beanstalk** (1952) Warner Bros. (It should also be noted that the Castle and Enterprise records appear to have been dubbed from broadcasts as they all have audience reaction which doesn't sound "canned." (cont. on page 38)

In Our Mail

All letters and correspondence received by The World of YESTERDAY are assumed to be for publication unless indicated by the writer. The editors reserve the right to edit all letters or correspondence for publication.

We cannot and will not publish all letters but choose those we feel are the most interesting to our readers. Please write plainly and always include your zip code.

Dear Downeys,

I would like a year's subscription to your nostalgia magazine. Good luck with it! You can start my copies with the July issue if you like, as I know you have no August or September issues. (Eds. Note: This year we are having an August issue because we had no January issue.)

I collect movie star paper dolls & coloring books, certain old radio shows (mostly Lux) on tapes, some 78 records, some sheet music, etc. & do art on movies.

Would any of your readers know how I might reach 40's actor Peter Coe? Or have information on him. He was at Universal. Thanks,

Marilyn Henry
5312 Stringtown Road
Evansville, IN 47711

We have no information on Peter Coe but maybe someone else will. We collect some radio shows also and have about a dozen "Lux Presents Hollywood". We hope in the near future to print a check list on Lux for collectors.

Dear Linda & Ron Downey,

Thank you so very much for the free copy of The World of YESTERDAY. I enjoyed it very much. The article on John Garfield was very good - and the pictures were ones that I have never seen before.....
.....I would like to know if any back issues are available -- and what they contain.....

Le Roy Ebert
Ambassador Hotel
2308 West Wisconsin Ave.
Milwaukee, WI 53233

P.S. I would like to see future

articles on Marlene Dietrich and Rita Hayworth, also Marlon Brando. All back issues are available for \$1.00 postpaid First Class and for the cover price of 75¢ on 3,4,5 & 6 and 60¢ on 1 & 2 by Third Class.

They contained:

1. Mae West on Broadway
2. Ma and Pa Kettle
3. The Andrews Sisters
4. John Garfield
5. Mae West in Hollywood
6. Nell Shipman, Rex Allen & Wee Bonnie Baker.

We only have a few issues of the originals left except for issue 2. But we will reprint them when we run out. The reprints will be exactly the same except for page two which will have a line saying it is a reprint.

Dear Linda and Ron,

Enclosed is a check for a subscription to the World of YESTERDAY starting with issue 3 for 10 issues.

I am also the President of the Official Three Stooges Club which has over 80 members and is a legal not for profit corporation.

Enclosed also is a copy of the Club Journal number 3, so that you could get a better idea of our club.

We organized in late 1974 with the permission of Moe Howard and Larry Fine. Later we received the approvals of Joe Besser and Joan Maurer, Joe's daughter.

Members of all ages are welcome. I know of your column for fan clubs.

I will be looking forward to hearing from you soon. Sincerely,

2Lt. Ralph Schiller

325-48-8274

1st BN (M) 39th Inf. BCO

APO New York 09034

Really enjoyed your club journal. It is very well printed. Nice clear pictures. Wish more clubs would keep us informed of their activities so FANS FARE could be a regular column.

Dear Ron:

Hope all are well? Hope WOY is

still prospering.

.....I'm going to the Western Film Convention on July 21 in Nashville. I wonder if you will be there. Looks like a real good convention.....

Really enjoyed the May issue on John Garfield, he is one of my all time favorites.

Ron, I would like information on anyone who is showing old movies on a commercial basis. I'm still thinking on opening a nostalgia theatre, but need information on how to go about it. Peaceably,
John and Carol Stone
Route 2, Box 322
Bristol, TN 37620

Won't be able to make the convention in Nashville because Linda can't get the time off from work. Hoping to visit the convention in Greensboro if Linda can swing it. If anyone has information on theaters showing old movies also let us know so we can give them a plug.

Dear Linda and Ron,

Enjoyed your issue No. 5 and especially the article on silent screen star recordings by Walt Mitchell. Your readers may be interested in knowing that according to some authorities (eg. Brian Rust in American Dance Band Discography 1917-1942) Charlie Chaplin also plays the violin solos heard on Brunswick 2912, With You Dear, In Bombay/ Sing A Song. I have this record and there is an amateurish sounding violin heard best on the Sing A Song number.

Would enjoy hearing from your readers who are also interested in record collecting. Sincerely,

Emil R. Pinta
179 Winter Drive
Worthington, OH 43085

P.S. When was the last time you received a 3¢ card?

Way too long ago. Thanks for the information.

Mr. and Mrs. Downey,

I am wondering if anybody remembers the Radio Show "My Son JEEP". I remember hearing the show but forget who the cast of characters were. Would appreciate having information on the show.

Keep up the great work.

Sincerely,
H. William Brink
7 Hollywood Drive
Whitessoro, NY 13492.

Looked in our references but can't find any information. Hope someone else can.

Gentlemen,

I'm writing to inform you that my mailing address is in the process of being changed. I will no longer be a post office box. Instead my address will be:

615 Harrison Street
Charleston, IL 61920

I have enjoyed your magazine very much. I also noticed that you want to do articles on people who have been relatively overlooked. I would like to suggest 2 highly talented actors who are rarely written about: Van Heflin and Claude Rains. I feel both of these actors have been overlooked and are deserving of much more attention.

I would also like to ask your help. I would like to join a Spencer Tracy fan club. If you know of one, or if any of your readers do, I would appreciate knowing about it.

Thanks for having such a good magazine. Sincerely,

Irene Cunningham

P.S. I like your new front and I especially like the idea of using color. I am looking forward to Films of Yesteryear.

Thanks for promptly informing us of your address change. This helps us give you better service and to hold down costs.

Hi,

A footnote to Mr. Howard's letter in #5. The title role in "Gunga Din" was played by Sam Jaffe (who later played in TV's Ben Casey). "Gunga Din" later mutated into a monstrosity called "Sergeants Three" with Frank Sinatra, Dean Martin and Peter Lawford; Sammy Davis, Jr. played the Gunga Din role. Best Wishes,

Richard Schubert,
Box 970
Lewis University
Lockport, IL 60441

Thanks for the additional information.

Dear Linda,

Here is something that Charles Stumpf left out on the "Green Hornet". In 1940, Universal made another serial of the Green Hornet. "The Green Hornet Strikes Back" with Warren Hull as the Hornet, Keye Luke as Kato, Wade Boteler as Grogan, Joe Devlin as Dolan, William Hall as Don DeLuca, Dorothy Lovett as Francis Grayson, Jay Michael as Foranti, Montague Shaw as Weaver. It was 13 chapters that were directed by Ford Beebe and John Rawlins.

Working title for the above is "The Green Hornet Strikes Again."

Here is the cast listing for the Green Hornet serial if you need it. Gordon Jones as the Hornet, Keye Luke as Kato, Wade Boteler as Mike Axford, Anne Nagel as Lenore Case, Philip Trent as Jasper Jenks, Walter McGrail as Dean, John Kelly as Hawks, Gene Rizzi as Carney, Douglas Evans as Mortinson, Ralph Dunn as Andy, Arthur Loft as Joe Ogden, Edward Earle as Felix Grant, Cy Kendall as Monroe.

Directed by Ford Beebe and Ray Taylor.

Anthony Ross

P.O. Box 15322

Charlotte, NC 28210

Thanks for giving more info.

Dear Mr. & Mrs. Downey,

Received copy No. 1 & No. 2 today of your The World of YESTERDAY and would like to thank you.....
.....I haven't had a chance to sit down & read them from cover to cover yet but I liked what I saw from looking through them briefly when I got home from work today.

My husband & I are movie buffs (me more) & I belong to The Bijou Society. Also am a long time member of the Nostalgia & Movie Book Clubs. I collect some magazines too (Monster-horror-cinema fantasy & screen thrills, etc.) If there's anything you need from this area please let me know & maybe I could assist you in some way.

Thank you,

Mrs. Mary J. Mikel

7711 N. Woolsey Avenue

Portland, OR 97203

Glad you like the magazines and

hope we continue to produce a product you like. Also thanks for the offer of help. Although we don't answer all the offers of help, we do appreciate them and keep your names on file. But we just can't personally answer all the mail we receive. As it is we are perpetually behind in our correspondence.
Dear Linda and Ron,

Just received today the June issue of WOY. Many thanks for printing my letter on AESOP'S FABLES. In response to your earlier postcard, I am preparing to write a "full--dress" article on these films. I will send it along as soon as it is ready.

I can add some notes to your MAE WEST filmography.

Mae appeared, sort of, in a 1936 Paramount short subject, "FASHIONS IN LOVE." This one-reeler excerpted the "come up and see me sometime" scene from "She Done Him Wrong", along with love scenes from Paramount and other silent films of Valentino, etc. This Short was sold for many years by Blackhawk Films, and is now released by Mizzell Films.

I have heard that a Mae West sequence was included in a short titled "Music From the Movies", but I have no information at all on the film. Anybody know?

Your data on "KLONDIKE ANNIE" overlooks the song, "Mister Deep Blue Sea". This song composed by Austin and Johnson is included in a Decca LP of Mae West comedy and music excerpts from her Paramount films.

Mae West may have appeared somewhere along the line in a Paramount or other newsreel, or in one of Paramount's "Hollywood on Parade" novelty shorts. However, I can only guess on these as I have no reference material on these shorts.

Animated Cartoonists did not exactly overlook Mae either. Animated versions of Mae West appeared in (among others), Walt Disney's Silly Symphony "Who Killed Cock Robin?" (she was slightly caricatured as a bird,) and in Warner Bros' Merrie Melodies "Daffy Duck In (continued on page 38)

Questions About Yesterday

by Anthony Ross

Q. Was Don "Red" Barry married to Peggy Stewart? June Hope, Houston, Texas.

A. Yes. He was also married to Helen Talbot and Betty Kalb.

Q. I never hear or see actress Veda Ann Borg anymore. What happened to her? Mrs. Brenda Auteull, Summit, Arkansas.

A. She died of cancer on August 16, 1973.

Q. While reading a book on Nostalgia "Trivia & More Trivia" on page 20 they say that Chester Morris played "Boston Blackie" on TV. I say it was Kent Taylor. Who's right? James Norris, Richmond, Virginia.

A. You are. Chester Morris played "Boston Blackie" in the movies.

Q. Where can I write to my favorite cowboy star, Charles Starrett? Adam McKay, Kansas City, Missouri.

A. The last address that I have on the Durango Kid is 131 Rockledge Terrace, Laguna Beach, CA 92651.

Q. The last I read of Tim McCoy, he was in the hospital. Is he still around? Harry Soule, New York.

A. You can bet your boot's Tim is still active and in good health. In 1975, he had to have a pacemaker implanted in his heart. He was 85 years old, April 10, 1976.

Q. Could you tell me who use to say, "Ah love the waaaahdopen spaces", on TV?

A. It was Laurie Anders on The Ken Murray show.

Q. I hope you can help us on this question. What was the first TV show that Marilyn Monroe was in? Peter Parkin, Pennsylvania.

A. The Jack Benny show in 1953.

Q. About how many child actors played in the "Our Gang" series? Joel Smith, Columbia, South Carolina.

A. In the talking series from 1929-1944: 127 different children in the series. George (Spanky) McFarland and Billy (Buckwheat) Thomas made 89 of them.

Q. I would like to know who played the old hermit in "The Enchanted

Forest"? Don Spivy, Tennessee.

A. Harry Davenport. He lived in a hollow redwood tree.

Q. How was Tommy Tucker, the band leader, billed? George McCall, Georgia.

A. In the early 30's Tommy Tucker and His Californians. In the mid-30's, Tommy Tucker and His Orchestra. In the early 40's, Tommy Tucker Time.

Q. Everyone think's I'm crazy, but I remember Buck Jones playing a villain in a western in the late 30's. Am I right or wrong? Bob Carpenter, Kentucky.

A. You are right. But it was in 1940. He played a villain in "Wagon's Westward". Chester Morris was the star of this Republic film.

Q. Please tell me how outlaw star, Jack Ingram, died, and when? Bob Slate, California.

A. Jack Ingram was born in Chicago on November 15, 1902. He died of a heart attack February 20, 1969.

Q. Did Monte Hale record commercially? I was told that he did, but I can't find any records by him. Paul Basil, Kentucky.

A. Yes, Monte Hale made records for MGM.

Q. While looking through my old records I found one by Doris Day singing "Lover". My mother said she saw a movie back in the 30's and the song was in it. Can you tell me if this is the same song? Janis Head, Georgia.

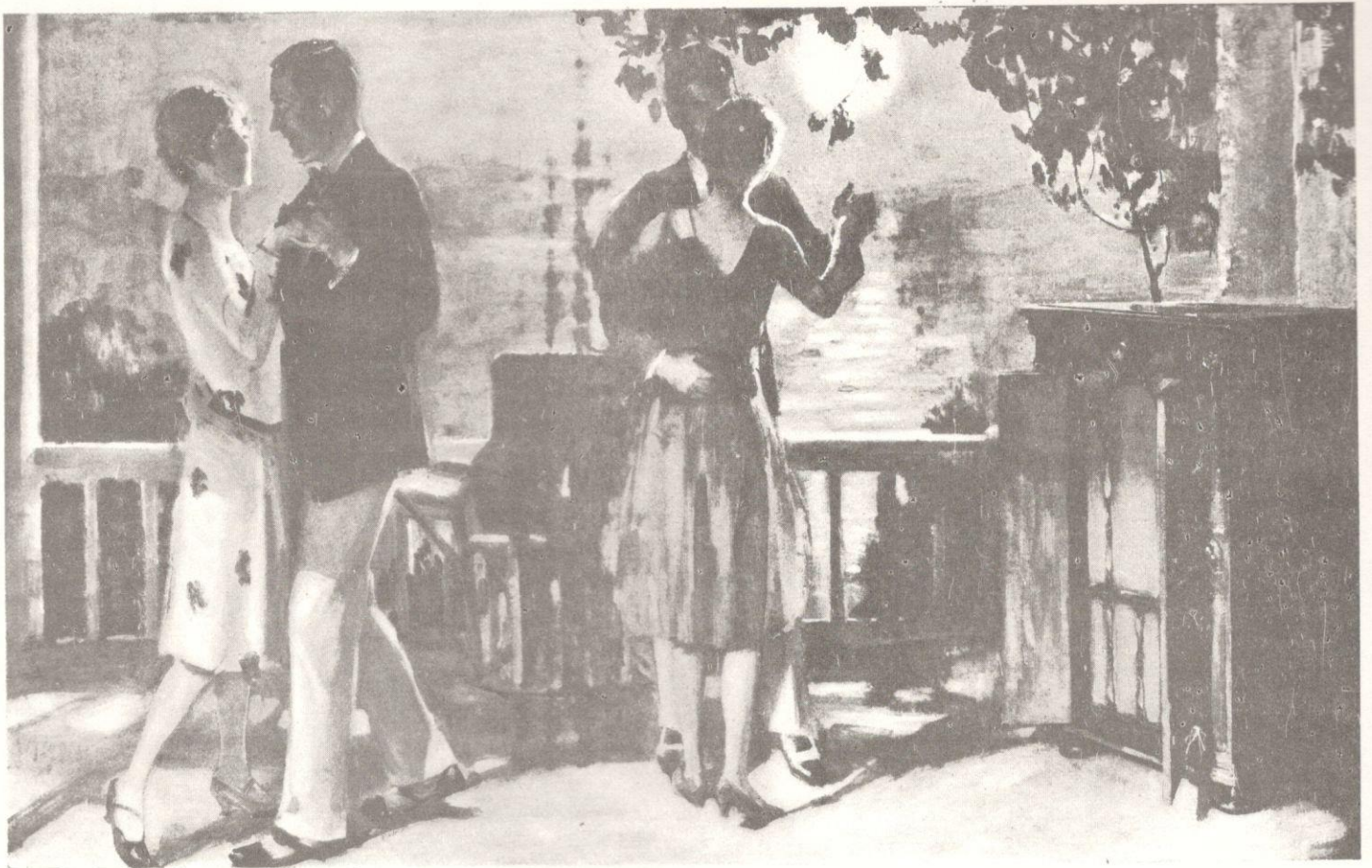
A. Your mother is right. The song was from the movie, "Love Me Tonight" (1932) Paramount. Jeanette MacDonald sang it to Maurice Chevalier.

Q. Who was the cute little boy in "Sing You Sinners"? Marie Kelley, South Carolina.

A. Donald O'Connor. This 1938 film starred Bing Crosby and Fred Mac Murray.

Q. Please tell me what movie Lillian Roth sang "Edie was a Lady" in? Clyde Wells, New York.

A. The movie was "Take A Chance." Send us your questions and we'll try and find you an answer.



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Orthophonic*

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VICTOR TALKING MACHINE COMPANY



CAMDEN, NEW JERSEY, U. S. A.

A magazine ad from 1926 (from the Memory House Collection).

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Hollywood" (director: Fred Avery, Producer: Leon Schlesinger,) In the Daffy film, she is seen in a movie studio emerging from an hourglass--shaped dressing room. Oddly enough, I can not recall Mae ever being caricatured in a Paramount cartoon!

I would like to submit the name of someone who might appreciate a free sample of your magazine.....
.....Best wishes as always.
Jeff Missinne
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Superior, WI 54880

Thanks for the extra information & name. We are always glad to send a free sample to people. It helps us to grow.

Fondest memories till next month.

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Horn & Mike cont.

From another of their broadcasts, a longer version of "Who's On First?" was pressed for the government for entertainment of GIs. This was a 12-inch "V-Disc" under the title, "Baseball Routine." A few years later, Castle's "Who's On First?" was combined with "Abbott & Costello At The Races" on a 45 rpm Extended Play record with no company listed. This may have been a pirate issue.)

Shortly before they dissolved their partnership, they appeared on the Ed Sullivan Show and performed "Who's On First?" for what was probably the final public performance of the sketch. Lou's charity speech on the demonstration pressing of the sketch surely had its effect, for when they finished the routine on the TV show, Ed Sullivan came out and presented them with a gold record of "Who's On First?", signifying that sales of the record had topped the one million mark. They in turn presented the record to the Baseball Museum and Hall of Fame, located at Cooperstown, New York, where it is now on public display.

Both Bud and Lou have passed away. But they left behind them a vast wealth of radio transcriptions, TV appearances, films and a few records, all precious reminders of what a great comedy team they were.

UNDER WESTERN SKIES

1. Smiley Burnette with Filmography; more details on Fred Thomson. [36]
2. Roy Rogers and Dale Evans with Filmography of Roy Rogers. (Color back cover) [48]
3. Tex Ritter, a real life hero by Texas Jim Cooper. [40]
4. The Lone Ranger; Brace Beemer; Tex Ritter Filmography Part 1; and more. [46]
5. Mary Lee, the Littlest Cowgirl; Whip Wilson, Lulu Belle & Scotty; and more. [48]
6. Hi, Ho, Curly; Dale Evans Filmography; Tex Ritter Filmography Finish; and more. [52]
7. Wild Bill Elliott; Duncan Renaldo; George "Gabby" Hayes with Filmography, Part 1. [56]
8. Sunset Carson with partial Filmography. [32]
9. Texas Guinan; Renfrew of the Mounted; Tom Mix; and more. [62]
10. Lash LaRue with Filmography; Fuzzy Q. Jones; Jim Thorpe; Radio Rides the Range. [76]
11. George O'Brien with Filmography. [70]
12. Jay Silverheels; Monte Hale; Six-Gun Zorros; George "Gabby" Hayes Films, Part 2. [74]
13. Gene Autry; Raymond Hatten; Ken Maynard's Yucatan Adventure; and more. [64]
14. Ray Whitley; Rory Calhoun; Andy Clyde; Rex Allen; Marshall Reed; and more. [80]
15. Ronald Reagan's westerns; James Warren; Cisco's Pals; Dennis Moore; and more. [76]
16. Harry Carey; Bob Livingston; Lullaby, the 3rd Mesquiteer; Fay McKenzie; Tex Terry. [78]
17. Charles Starrett with Filmography, Part 1; Report on Memphis Film Festival 1981. [86]
18. Gilbert Roland; Jennifer Holt Interview; Evelyn Finley with Filmography; and more. [84]
19. Zane Grey Filmography, Part 3; Western Heritage Awards; Don "Red" Barry; and more. [66]
20. King of the Royal Mounted serial; Zane Grey Filmography, End; Nugget Clark; and more. [82]
21. Gabby Hayes films, Part 3; Richard "Chito" Martin; Sam Garrett; Paul Hurst; and more. [98]
22. Memphis 1982; Bob Allen; Kirby Grant; Art Acord; Pards of Tex Ritter; and more. [80]
23. Tom Mix in the Comics; Kermit Maynard; Ray Corrigan; Andy Devine; Slim Pickens. [80]
24. Buzz Barton with filmography; Western Trios; Charles Starrett Filmography (Part 2) [80]
25. Charles Starrett Filmography (Part 3); Hollywood Cowboy Goes to War [80]

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