

The WORLD of

WESTERDAY



IN THIS ISSUE:
Hollywood as Florida East
Ruth Donnelly
Thelma Todd
Vilma Banky
and more.

August, 1979

No. 23

WELCOME to The World of YESTERDAY, a magazine and company devoted to the Entertainers and entertainment of the first sixty years of this century, with a lively dash of general nostalgia. It is our sincere desire to be an informative and entertaining part of the various Nostalgic hobbies and to encourage the study of and preservation of entertainment history and nostalgia.

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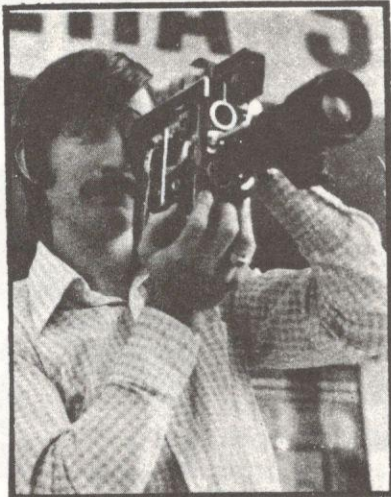


THIS 'N' THAT



by Linda and Ron Downey, Editors

Last issue we talked about a couple of things briefly which we would like to talk about a little further. First we would like to introduce our new Associate Editor, Jim Caldwell, who has volunteered his services free of charge. Next issue this page will be redesigned with Jim's picture on the right and Linda's and Ron's on the left. So you can get a preview, below is a picture of Jim that look's pretty natural. You see Jim not only enjoys watching the old films but he is a film-maker.



Jim is a graduate of the University of South Florida. He owns a camera store specializing in film equipment and rentals. Jim is also part-owner of Cinesphere, a company that makes films. Jim is also a collector and student of film history. He writes on filmmaking for **Cinemagic** magazine and has penned reviews for **The World of YESTERDAY**. Jim is married to a charming girl, Carolyn, who is a Physical Therapist.

! ! ! ! ! ! !
What will Jim's responsibilities be? Jim has already helped considerably by doing some of the typesetting duties. We do not want to put too much on Jim because he has his own businesses to run but, he has expressed interest in helping us expand our book, film and video review section. We also hope Jim can get our News from the Dealers column started again. We hope you will all welcome Jim's help, we do. We are sure he will only

make this a better magazine.

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Second: we mentioned the hope that we could buy a collator. Well, we were able to obtain a small new unit for a modest investment and it has saved us a couple of days production time. With the new collator, and Jim's help, we hope to have the October issue in the mail by the 10th of the month and by December to be back on schedule.

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Third: we mentioned having the reports for the film conventions in this issue. Well, they didn't make it because of space limitations also the write-ups still haven't been received.

Fourth: we did not mention this last time but it needs to be said. Due to the many shows we have attended and having done considerable advertising, our back issue supply is getting low. Issues 4, 6, 10, 13, 14, 15, 17 and 18 of **The World of YESTERDAY**; Issues 1 and 2 of **The Films of Yesteryear**; and Issue 5 of **Under Western Skies** are temporarily out of print. We are working hard to remedy this situation but it will take time. Hopefully, by December, we will have everything back in print.

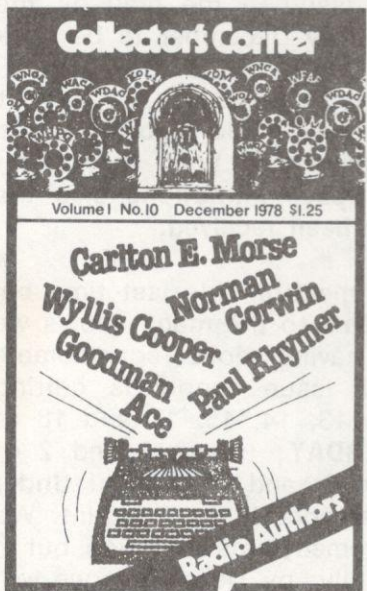
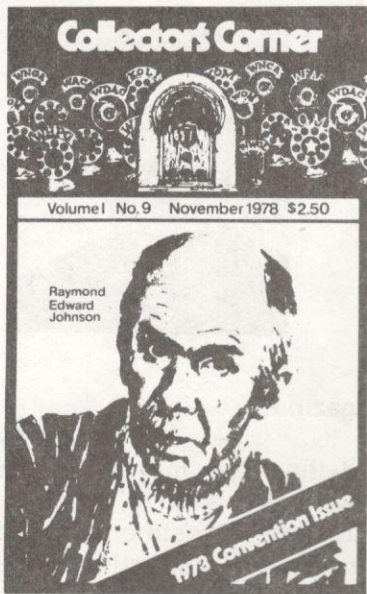
& & & & & & &
In the next issue: **The Silent Cliffhangers**, and more. In Future Issues: **Nigel Bruce**, **Thelma Ritter**, **Claude Rains**, **June Preiser**, **John Garfield on Broadway**, **Helen Kane**, **Gloria Dickson**, **Minerva Urecal**, **Agnes Moorehead**, **Les Paul** and **Mary Ford**, and that is only the articles we have on hand.

\$ \$ \$ \$ \$ \$ \$
This issue will go in the mail on August 31st and about 500 copies will be distributed.

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That's All Till Next Time



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FLORIDA as Hollywood East

by Lewis G. Krohn

features, **THE IDOL DANCER** and **THE LOVE FLOWER**, which were filmed (in part, at least) near Fort Lauderdale.

It seemingly made good sense for film production activities to center in Florida in preference to, say, New Jersey, New York, Illinois or other cold-weather states---where much film then was being made. Florida, in fact, would have seemed ideal, far preferable even to California. For while the financial center of the fledgling film industry then was in New York City (and still is to some extent), Florida, having excellent railway, telegraph, telephone, and postal connections with New York City, seemed preferable to California as a film capitol.

Why, then, did Florida fail to become the U.S. film center? In order to answer that, let's look at Florida as it was just after the turn of this century, when movies were yet confined to showing as one of the "acts" in vaudeville houses, or else to cheap nickelodeons where a one-reel movie such as **THE GREAT TRAIN ROBBERY** (1903) was capable of top billing. The "Sunshine State" at that time boasted only a handful of cities, most importantly, Jacksonville, Tampa, and Miami. Citrus fruits, tourism and a viable cattle industry were developing well, but virtually no other industry was present.

By 1900, Florida had a population of but 528,542, and by 1920, only 968,470. During those 20 years, about the only cities which seemed most suitable for major film industry were Jacksonville, Tampa, and Miami. In 1900 Jacksonville was Florida's largest city, with about 28,000 persons. Tampa's population was 15,000, and Miami's a mere 1,600 souls.

From these figures it may easily be seen why Jacksonville was initially the target area for filmmakers who wished to establish themselves in a sunny clime. In fact several of Florida's early studios were in and around that city.

Sunshine Comedies' operation at Jacksonville was one of the early comers to that city. Employing a virtual stock company of resident comics (among them a Georgia boy named Oliver Hardy), the firm operated there in the years 1917 through about 1920. It's interesting to note that Henry "Pathe" Lehrman did some direction for Sunshine Comedies, as did directors Jack White, Jay Howe and Roy del Ruth. All became famous later as Hollywood figures.

The Lubin Company set up a studio in

On a day in late 1916, a railroad switch engine shunted a combination passenger-and-baggage car onto a siding in Jacksonville, Florida. Lettered on the side of the car were the words, "Technicolor Motion Picture Corporation."

Inside one end of the coach was a complete color motion picture laboratory, including developing and printing equipment capable of handling the primitive two-color Technicolor film then in use by that firm.

In the other part of the car were temporary offices of the Boston firm, while in a separate coach were living quarters for cast, crew and laboratory staff associated with the first full-length Technicolor feature picture, in which such players as Grace Darmond, Niles Welch and Herbert Fortier were to be starred.

THE GULF BETWEEN was completed in the summer of 1917, and represented the first time that a color motion picture was made in Florida.

It was not, however, the first movie filmed in the Sunshine State. Not by any means!

Technicolor officials had chosen Florida in general, Jacksonville, in particular because that city had already begun to burgeon as a film center. According to Richard Alan Nelson of Florida State University, the Kalem Company (a New York film studio) was the earliest firm to establish a studio in Jacksonville. That was in 1908.

A Biograph cameraman named G.W. Bitzer had already come to Florida early in 1905 to film a one-reeler of automobile racing along the famous shore at Ormond Beach.

Bitzer's appearance there was in something of the role of a newsreel cameraman---though his visit may later have had something to do with the fact that D.W. Griffith (the director with whom Bitzer worked so often during his career) later brought crews and players to the Sunshine State to film sequences for two 1919



The Miami Studios, which occupied a large tract of land near Hialeah, Florida. This 1922 photo gives evidence of the drainage problem of the region which is so close to the swampy Everglades region on Southeast Florida. (Courtesy of the Florida Photographic Archives, Strozier Library.)

Jacksonville which existed there from 1912 to about 1916. Just a couple years after Kalem had got there, the Edison Company, the Thanhauser Company, and such minor firms as Vim, Palm Co. Gaumont, and The Eagle Company established studios in Jacksonville.

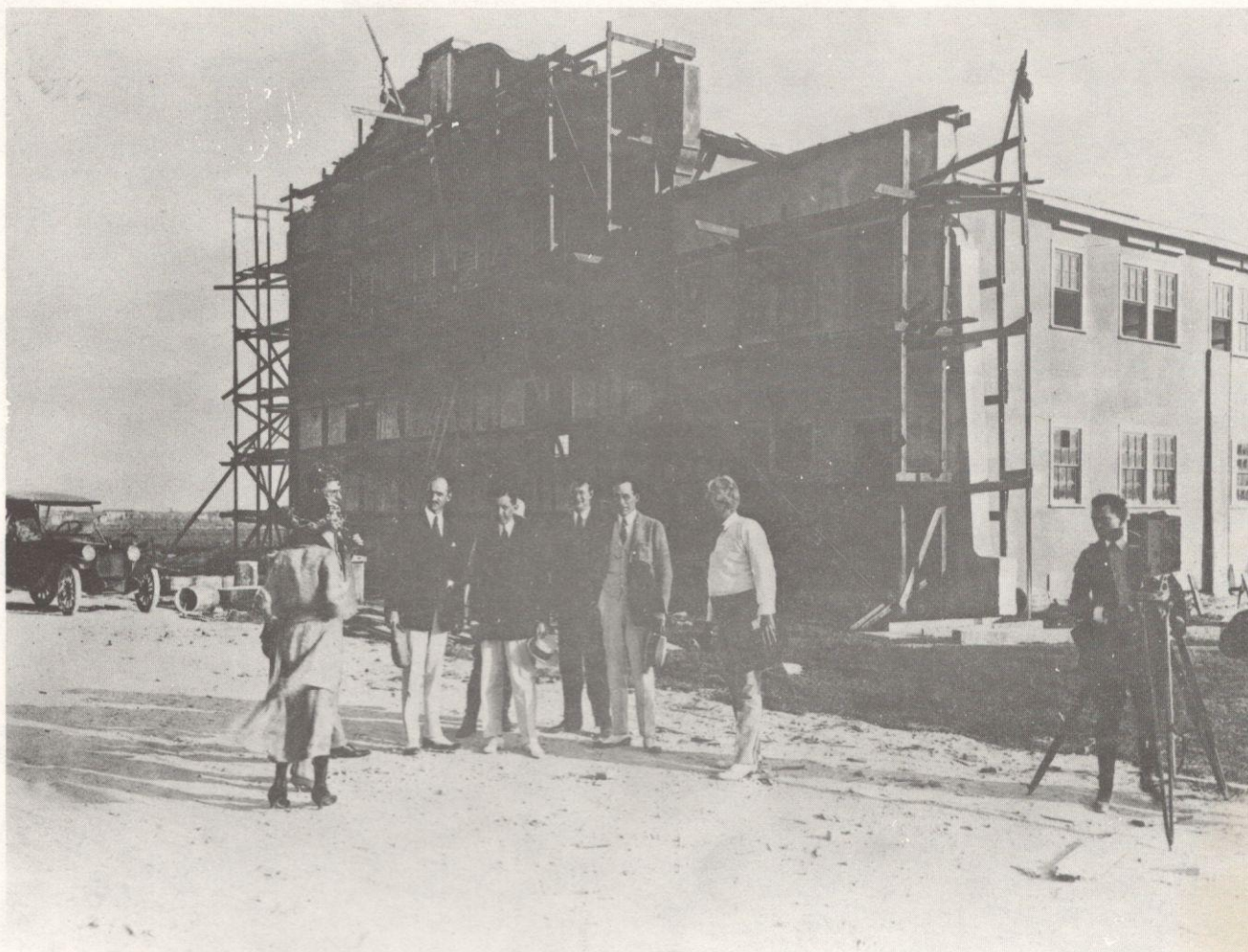
Thus for a time Jacksonville was a seemingly serious contender as the most important film production center in the country. In addition to the ten motion picture studios which were built there before 1920, there was also the film rental stage which was known as the Kuthlo Studio, and which was advertised as being for rent or for sale to film makers.

With so much activity in film production around Jacksonville up to the end of World War I, it may seem surprising that the area played almost no part in the production of films after the early 1920's. The reason is largely because officials of Jacksonville proved themselves largely inhospitable to motion picture people in

general. Moreover, the citizenry at large failed to appreciate the economic asset of having the film industry sprouting in the Florida sunshine. The truth is that Jacksonville's lack of cordiality to film people, coupled with the industry's own newly-discovered pleasure in making movies in Clifornia, was to deal the **coup de gras** to theatrical film production in Jacksonville.

In making their exodus from there, it seems extraordinary that some of the movie makers did not see fit to re-establish themselves at St. Augustine, since that quaint old city lies only a few miles south of Jacksonville. (One film historian has claimed that Pathe once had a studio in St. Augustine, but that statement is disputed by the staid, reliable St. Augustine Historical Society, an official of which said recently that the old city never at any time possessed a commercial film studio)*

Southward along the state's East Coast, the next place, geographically, which really caught



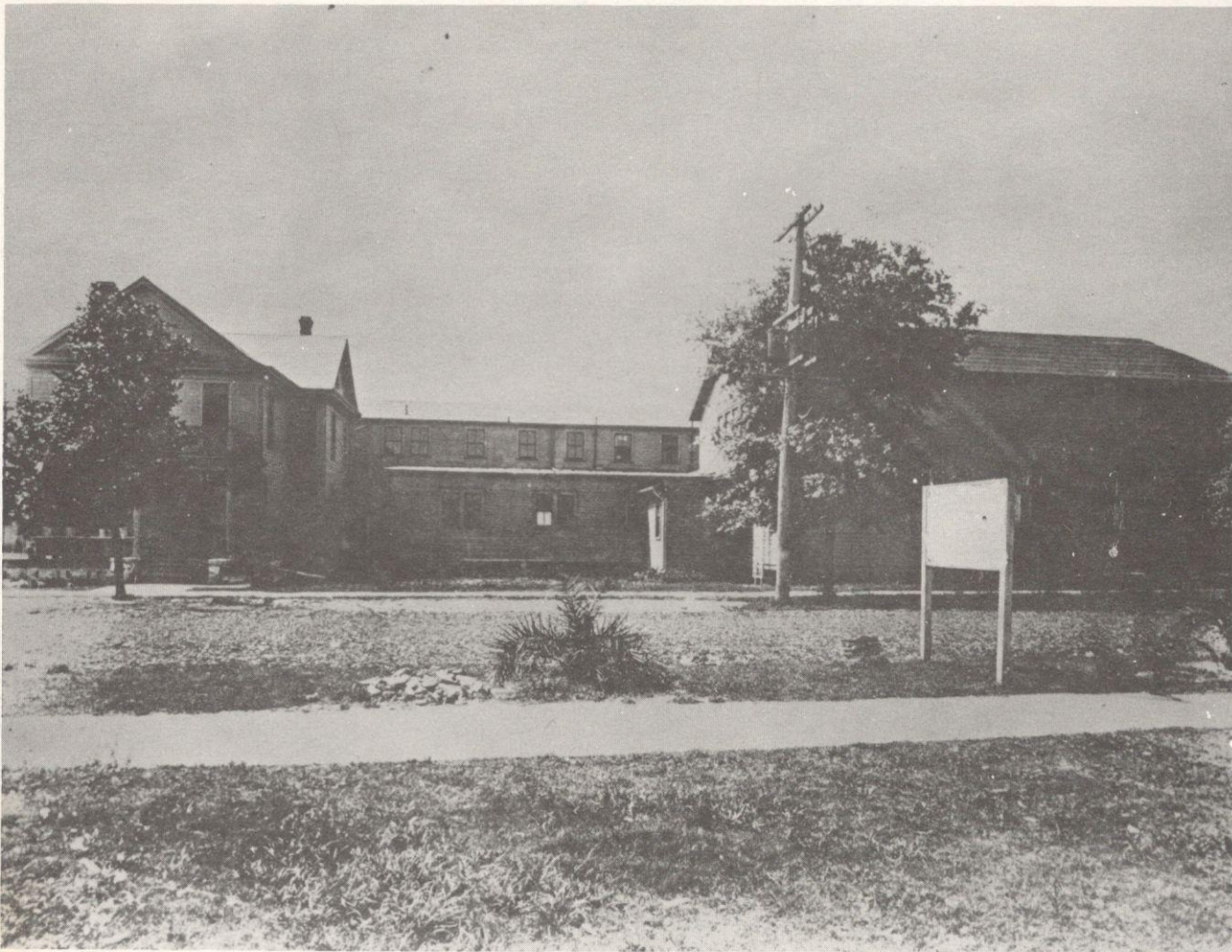
Another view of the Miami Studio, circa 1922. Little used as film studios, this structure was variously a hurricane shelter, a roller skating rink, a dance hall, and so on. (Courtesy of The Florida Photographic Archives, Strozier Library.)

the movie making disease, was near the town of Florida. Picture City, of course, was abandoned, its remains still evident years and years after---winding avenues sweeping artfully among palmettoes and scrub pines, trailing strings of modernistic street lamps beneath which were underground electric cables burrowing their lifeless ways to a studio which never was built. To many who would care to develop an understanding of Florida and commercial filmmaking, it might seem that the city of Hollywood, south of Hobe Sound and not far north of Miami must have been intended by the town's developer Joseph H. Young as a movie center---else why would he have bestowed upon his city the name "Hollywood"?

*According to a story in the **Florida Times Union** March 1, 1914 in an article called **Motion Pictures in the Southland** by Frederick E. Wright, St. Augustine did have a film studio and they released at least two films. One involved Hunting in Africa and the other was set in Calcutta.

According to the Chamber of Commerce of what is now the sprawling city of Hollywood, Florida, Young never once wasted his planning power upon the dream of making his town into a filmic copy of its California namesake.

No, for the other East Coast motion picture city, it is necessary to travel nearly all the way



The Kluthlo Studios, Jacksonville, Florida. Built in 1917 to provide "rental stages" for production of theatrical motion pictures. The building ended its days as unwanted as were other Florida studios. (Courtesy of The Florida Photographic Archives, Strozier Library.)

to Miami to Hialeah where there actually was a mammoth studio built, and christened The Miami Studio. The gigantic building with its more than 400 acres of "lot" came into being during the days of the great Miami land development boom, which is to say a period in the very early 1920s---at just about the time when Jacksonville had seen about the last of theatrical film production units.

The huge Miami Studios Inc. building was constructed only a few years after World War I, its grand opening occurring in 1922. The main structure measured 90 ft. by 245 ft. The building was razed in 1960, after having served variously as a hurricane shelter, a skating rink and a dance hall.

While the Miami Studios proved nothing more than a large white elephant, other film studios within Dade County were occasionally successful, if short-lived.

That was the case with the Max Fleischer studio, which operated profitably from 1938,

when Fleischer had transferred his production facilities from New York, until early in World War II. Besides producing many Betty Boop, Popeye and other one- and two-reel animated cartoons in his Miami studio at the corner of N.W. 17th Street at 30th Avenue, Fleischer there produced two full length animated feature pictures, **GULLIVER'S TRAVELS** (1939) and **MR. BUG GOES TO TOWN** (1941).

Soon after Fleischer released his second full-length feature, his studio collapsed financially---often said to have resulted when Paramount which distributed Fleischer's pictures, maneuvered the distribution of the pioneer animator's works so that Fleischer swiftly became insolvent, allowing Paramount thereby to take over Fleischer's assets and transfer the lot to Famous Cartoon Studios. Famous Cartoon Studios then moved the Fleischer animation equipment to New York.

And though Miami now seems the logical place in Florida for a major film studio, a truly



Lonely, trackless beaches like the one shown here abounded along Florida's gulf when Lupe Velez appeared in **HELL HARBOR** (1930, United Artists). (Courtesy of Author's Collection.)

large studio operation has never really developed there. Still, in the years just following the Second World War, a handful of small to medium sized studios were in operation in Dade County, among them Ball Productions at Coral Gables, Rainbow Pictures at South Miami (in the studio of which interiors for the Frank Sinatra feature **TONY ROME** were made), and Reelafilms studio in downtown Miami. For the most part, however, these organizations came into being primarily for the production of non-theatrical films.

There was something of an exception in the Ivan Tors Studios operation at 12100 N.E. 16th Avenue, North Miami.

The Hungarian-born Tors had been a playwright in Europe before emigrating to the U.S. Once here, he established himself as a screenwriter. Working as a co-producer, then as a producer of feature pictures, Tors eventually incorporated his own studios, with facilities both in California and Florida.

The Tors' Florida operation spun out such

full-length features as **FLIPPER** (1963, MGM), **FLIPPER'S NEW ADVENTURE** (1964, MGM), **BIRDS DO IT** (1966, Columbia), and **HELLO DOWN THERE** (1969, Paramount). The "Flipper" features incidentally led Tors to make the long-running TV series of **FLIPPER**. (Many lovers of television are certain also to recall the Ivan Tors series **GENTLE BEN**, which was inspired by the Tors feature picture **GENTLE GIANT**).

The Ivan Tors studio facility in North Miami is a somewhat modest and crowded one, comprising one fair-sized sound stage, a background process stage, editing rooms, a few offices, and shops. Organized in 1964, that operation has realized only limited success, though it is still in operation at this writing.

Near the Tors studio, a more ambitious such undertaking very simply proved something of a lemon---though citrus experts will tell you lemons are not indigenous to Florida! Today, Ceco/Camera Equipment Company operates "Studio Center," the complex of sound stages which were erected by a group which somehow



The mysterious, still partly unexplored Everglades served as the principle locale of the picture **WIND ACROSS THE EVERGLADES** (1958, Warner Bros.). Burl Ives and Christopher Plummer are shown. (Courtesy of Author's Collection.)

held the belief that a viable motion picture studio could succeed in the Miami area—although the very old “Miami Studios” had been torn down scarcely a decade before, when that one had long since proved itself unprofitable! Needless to say, “Studio Center” was something of a failure, too.

“Hope springs eternal in the human breast,” wrote Alexander Pope, who didn’t conceive that long ago, of how his words would apply to the dreamers, and “doers” who spearheaded the building of such other Florida film studios as the one whose silhouette for years and years dominated the low, flat land at Sun City, near the West Coast of the state.

A monument to the Florida building boom of the 1920s, the gigantic studio at little Sun City was constructed of hollow-cored building block, the finished structure a fire-resistant one, its facade flanked officiously by a pair of towers which housed the inevitable offices and dressing rooms of any studio.

Streets were laid out, concrete street signs placed at the corners of each block—though the signs must have appeared somewhat ludicrous amid scrub pine forests and palmetto thickets! Street designations were grandiose: “Fox Place,” “Vidor Street,” and other such names all were hopeful indications of how the Sun City developers wanted to attract Hollywood “names”—film industry moguls who might help turn the place into a world film production center. That never was to be, of course.

Years after the Sun City studio was erected, the building served as an elementary school for a time, then as temporary shelter for persons seeking free overnight accommodations (the latter group showing their appreciation by vandalizing the place frequently).

Were movies ever made in that colossus? Well, it’s said that an early commercial film, made for some automobile manufacturer, actually was filmed at the Sun City studio.



Gary Cooper in a scene from **DISTANT DRUMS** (1951, Warner Bros.) made in Florida's Everglades. The girl is Marl Aldon. (Courtesy of Author's Collection.)

There apparently is no record whatever of any theatrical pictures every having been turned out there, however.

Not long after World War II, the studio was razed, its usable materials hauled to Clearwater where, it's said, an entire block of stores was built from the materials.

Near Tampa, still another motion picture studio, (often referred to as "the Buster Keaton Studios") burned to the ground many years ago. Actually named the Sun Haven Studio, the operation at Davis Island in Tampa Bay did manage to turn out a few feature pictures before it succumbed back in the mid-1930s. As for Keaton having been even a part-owner of the Sun Haven setup, the comedian before his death denied any connection, saying only that he had once been employed there briefly to play a minor role or two.

Other, smaller film studios were to be found in and around Tampa, both before and after the Sun Haven episode, probably the most active in recent years the facility owned by Image

Communications. While that organization now is involved chiefly in advertising, it has turned out a few feature pictures, including **RIDE IN A PINK CAR** which was produced and largely financed by former movie actor John Carroll.

Central Florida nowadays appears to be best known as the backyard of Disney World, but there was a time soon after World War II that the city of Winter Park gained brief recognition (among film makers, at least) for its Shamrock Studios (whose building now is a plumbing supply warehouse!).

One truth of modern film-making technique, you see, is that whenever possible, indoor film stages just no longer are used---in Florida as is true anywhere else.

Accordingly, the demise of so many studio layouts within the Sunshine State is not indicative of diminuation of film production activities in that state. After all, motion picture people originally chose Florida because of its year 'round, outdoor film-making possibilities---and of course for its many natural (or nearly



This badly retouched photo is supposedly a scene from **YELLOWNECK** released in 1955 by Republic, but actually made by R. John Hughes of Orlando, Florida. (Courtesy of Author's Collection.)

natural) locations which lend themselves beautifully to the cyclopean eye of the camera.

Favorite locations for theatrical movies have long existed at Silver Springs, Cypress Gardens, Weeki Wachee Springs, in the Everglades, and along the many miles of beaches which ring three sides of the state. Historic St. Augustine has been featured in several full-length movies, and even the streets of bustling Miami have found some favor with film makers. Probably no county in the Sunshine State has been ignored by theatrical film makers, who by now have filmed just about every photogenic spot in Florida, and a few spots which are anything but that.

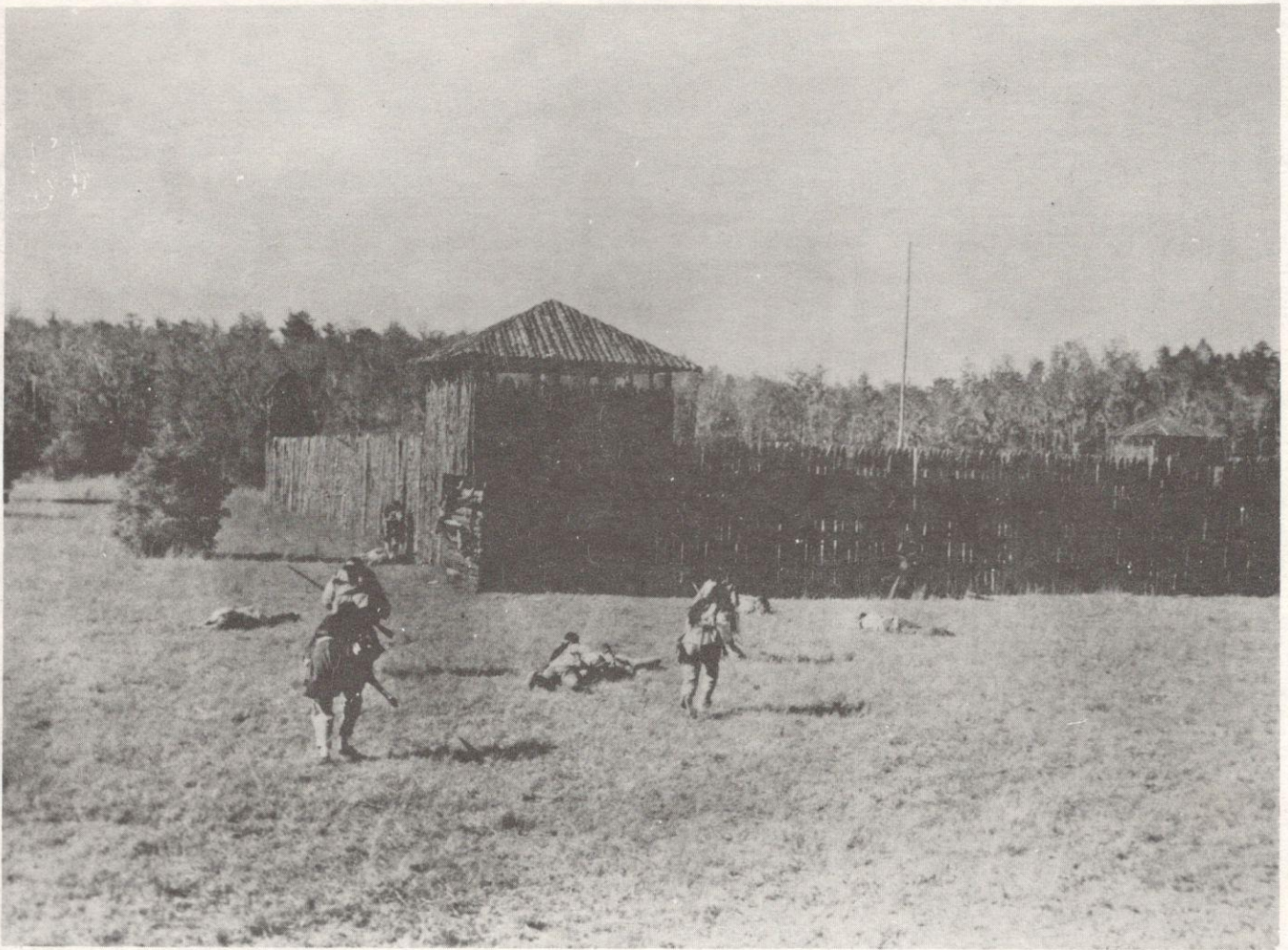
One of the state's best-known tourist attractions, Silver Springs, long has been a favorite "location" site for underwater and jungle pictures. **TARZAN THE APE MAN** (1932, MGM) was one of the earliest talkie films made here, and incidentally was also Johnny Weismuller's first appearance as the screen Tarzan.

A Metro crew returned to Silver Springs in

1939 for the filming of still another Tarzan feature, this one named (at the time the picture was in production, at any rate), "Tarzan in Exile." The finished film was released under the title **TARZAN FINDS A SON**.

Publicity released during the making of the aforementioned included numerous newspaper stories, many of which were picked up by Florida papers, of course. One such story was sent out together with a photo which was captioned "Four Tarzans in a Row," and showed Ross Allen (owner of a serpentarium at Silver Springs), Norton Perry (also from Silver Springs), Johnny Weismuller and Johnny Sheffield (the young boy who portrayed Tarzan's adopted son). The photo caption went on to trumpet the facts that both jungle and underwater sequences of the current Tarzan picture were being made at Silver Springs.

On March 4, 1939, the **Florida Times-Union** paper printed a story, headlining it "Florida Water's Clarity Amazes Movie Makers." The article (obviously a Metro publicity release) was



Working his production crews primarily within Central and Northern locations in Florida, R. John Hughes turned out the feature **NAKED IN THE SUN** (1957, Republic). Here, a cheaply constructed set consisting only of front and one side of the "stockade" is being utilized for an action sequence. (Courtesy of Author's Collection.)

packed with pure "fluff" of the sort that editors seem always to love. "Hollywood movie makers doffed their hats to Florida," the story began, and portrayed unnamed Metro technicians as saying, "We've spent fortunes in Hollywood for huge tanks, and have planted fresh vegetation in them every shooting day....None has produced....photographically clear water. But in Florida's springs we find the ideal setup."

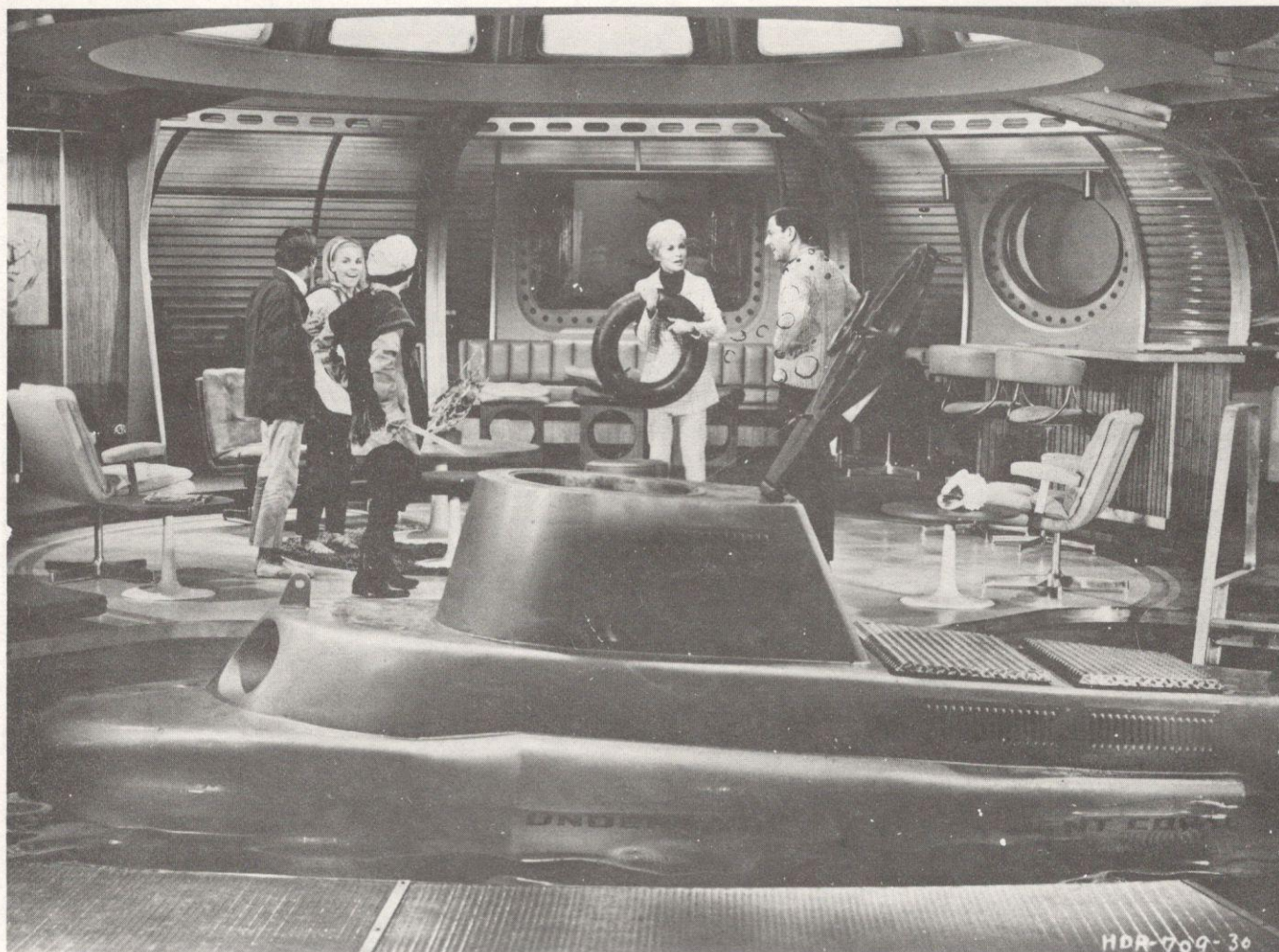
Unfortunately, actor Spencer Tracy was not so enthusiastic about Florida's unspoiled loveliness and remarkable photographic possibilities. When Metro dispatched the testy and short-tempered Tracy to the Silver Springs region just prior to World War II, Tracy took one look at how primitive the jungle was about Silver Springs and absolutely refused to remain there long enough to appear in the role of the Florida "cracker" whose son adopts a troublesome fawn. To hell with Marjorie Kinnan Rawlings' story **The Yearling**, Tracy apparently

thought as he announced for all the cast and crew to hear, "Take me straight back to Hollywood!"

After that incident at Silver Springs, it was several years before MGM attempted again to film **The Yearling**, and it was Gregory Peck, not Spencer Tracy, who was to put up with Florida's "primitiveness" long enough for the picture to be filmed along the river which originates at Silver Springs itself.

It seems almost unnecessary to add that the Springs themselves yield surprisingly sharp, clear underwater scenes, many of which have found their ways into so many Hollywood productions that it probably would be impossible to catalog them all. Besides such film footage made at Silver Springs, similar material has been photographed at such other Florida springs as Weeki-Wachee, Ponce de Leon and others.

The clear, pleasantly-moving water of the



Production still from the Ivan Tors/Paramount feature **HELLO DOWN THERE** (1968) which was made at Miami, Florida. The set shown above reputedly cost \$10,000 despite which the aquarium in the background created production problems whenever the intense heat of the lighting on the set would shatter the glass on the aquarium! (Courtesy of Erwin Dumbrille.)

Silver River which originates at Silver Springs proved much too serene for one of the exciting scenes in **TARZAN FINDS A SON**, so MGM technicians were obliged to "tamper with nature" a bit while cameras caught an exciting scene in which Tarzan is shown battling for life as he swims in some dangerous, turbulent waters just above a waterfall.

In order to create the effect of turbulence, several powerboats were moored side-by-side to a steel cable which was tightly strung across the river. When all the vessel's engines were revved up to full throttle, the intense wake behind their sterns created a treacherous-looking bit of water onto which cameras were trained as Johnny Weismuller swam on his dangerous-appearing mission.

Still another bit of camera magic was used in the same film, this sequence too made at Silver Springs: Tarzan's adopted son is shown

peacefully sleeping on a gigantic lily pad around which other, smaller lily pads appear. The one on which Johnny Sheffield is shown sleeping is, of course, a rubber float shaped like the leaf of an aquatic plant, though the other leaves shown are real, it must be pointed out!

Not far from Silver Springs area is the city of Winter Haven, near which is the tourist attraction Cypress Gardens. Since about 1940 the gardens has been popular with Hollywood film makers as a location for sequences in numerous feature pictures.

Parts of the 20th Century-Fox film **MOON OVER MIAMI** (1941) were filmed there, most memorably the scenes in the film which involve a speedboat chase among gnarled cypress trees which rear trunks and tops above the waters of Lake Eloise.

Dick Pope, owner-developer of the Cypress



Paul Vicente and Claudia Jennings in a scene from **WILLY & SCRATCH**.
(Courtesy of Author's Collection.)

Gardens layout, revels in such publicity, just as he does whenever pictures such as the Esther Williams one **ON AN ISLAND WITH YOU** (1948, MGM) and other Technicolorful crowd-pleasers are filmed in part, at least, at Cypress Gardens.

Possibly no one is more surprised than is Pope at the way Cypress Gardens is finding increased use by theatrical and television camera crews.

Originally, Dick Pope had come to Florida from up North, it's said, in order to try to make his living as a Florida land developer and real estate salesman. Specifically, Pope was seeking to peddle a bunch of low-lying and swampy waterfront lots on the shores of Lake Eloise. In order to show prospective land buyers how lovely his land could be when properly developed, it's said that Pope turned a few of the properties into a garden, out of which developed the huge Cypress Gardens attraction. Whether that yarn is true or not, Pope's gardens have developed into a still photographer's and motion picture maker's paradise---one of several favorite spots in Florida

for "location scenes."

In fact, the Sunshine State seems to be once again exceedingly busy as regards motion picture production.

A widely syndicated newspaper story recently publicized the current claim that the Sunshine State now ranks third among U.S. states in which films are produced.

Undoubtedly the state agency which makes such a claim is doing so by totalling together all the films made for television as well as those which are produced for theatrical showing.

For, after all, Florida now is involved as a part of many types of motion pictures, for TV, for theatrical showing, for advertising films, for documentaries.

Six and a half decades have witnessed the participation by Florida in the film-making art.

During that span of years, the motion picture has gone from one- and two-reel "flickers", through the introduction of color film, "talkies", 3-D pictures, Cinemascope and video.

And the participation of the Sunshine State



Nick Kleinholtz in a scene from **SCREAM BLOODY MURDER**. (Courtesy of Author's Collection.)

in the world of the moving picture appears unending!

-LGK

An Incomplete List of Films Made In Whole or Part in Florida

Compiled by Lewis G. Krohn.

Opening Note: Particular emphasis is herein placed upon sound films, with the silent ones listed briefly and separately.

Silent Films:

- A FLORIDA ENCHANTMENT** (1914) Broadway Star/Vitagraph. 5 reels.
- WHERE THE PAVEMENT ENDS** (1922) Metro Pictures. 7 Reels.
- THE DEAD ALIVE** (1913) Gaumont. 3 Reels.
- A FLORIDA FEUD** (1908) Kalem. 1 Reel.
- SHIELDING SHADOW** (1916) Astra Film Corp./Pathe. 15. Chapters. Serial.
- LEAP YEAR WOOING** (191?) Kalem.
- WHEN KNIGHTHOOD WAS IN FLOWER** (19??) Kalem.

- DANCE OF DEATH** (19??) Kalem*.
- SPARK WITH HONOR** (19??) Vim*.
- THE DERELICT** (1915) Vim*.
- I ACCUSE** (19??) Gaumont*.
- POKES AND JABBS** (1915) Sterling. 1 Reel.
- THE HIDDEN VALLEY** (19??) Thanouser*.
- SNOWSTORM AND SUNSHINE** (19??) Thanouser*.
- FEATHERTOP** (19??) Thanouser*.
- THE CRUISE OF FATE** (19??) Thanouser*.
- MR. BINGLES** (19??) Vim*.
- AS A WOMAN SOWS** (19??) Gaumont*.
- SMASHED IN THE CAREER** (1917) Sunshine.
- THE CLARION** (1916) Equitable.
- CAST: Carlyle Blackwell.**
- THE GULF BETWEEN** (1917) Technicolor Motion Picture Corp.
- THE HONEYMOON TRIP: NEW YORK TO FLORIDA** (1910).
- THE LOVE FLOWER** (1919) First National.
- THE IDOL DANCER** (March, 1920) First National
- Director, D.W. Griffith; Photography, G.W. Bitzer.**
- CAST: Richard Barthelmess, Clarine Seymour.**



Shooting a scene from **WILLY & SCRATCH**. (Courtesy of Author's Collection.)

CLASSMATES (1924)

AUTO RACES AT ORMOND BEACH (1905)

*All are either one or two reels in length.

Sound Films
(Feature-Length)

ANGEL BABY (1961) Allied Artists. Color.

CAST: George Hamilton, Mercedes McCambridge.

AROUND THE WORLD UNDER THE SEA (1966)
MGM. Color.

CAST: Lloyd Bridges.

ASSAULT ON A QUEEN (1966) Paramount.

CAST: Frank Sinatra, Vima Lisi.

BAREFOOT MAILMAN (1951) Columbia. Color.

CAST: Robert Cummings, Terry Moore.

THE BELLBOY (1960) Paramount. Color.

CAST: Jerry Lewis, Alex Gerry.

BENEATH THE TWELVE MILE REEF (1953)
20th Century-Fox. Color & Cinemascope.

CAST: Terry Moore, Robert Wagner.

BIRDS DO IT (1966) Columbia. Color.

CAST: Soupy Sales, Tab Hunter.

BLINDFOLD (1966) Universal. Color.

CAST: Rock Hudson, Claudia Cardinale.

CHLOE (1934) Pinnacle Productions.

CAST: Olive Borden, Reed Howes.

THE CINCINNATI KID (1965) MGM. Color.

CAST: Steve McQueen, Edward G. Robinson.

CREATURE FROM THE BLACK LAGOON (1954)
Universal. 3-D.

CAST: Richard Carlson.

THE DARING GAME (1968) Paramount. Color.

CAST: Lloyd Bridges, Nico Minardos.

DISTANT DRUMS (1951) Warner Bros. Color.

CAST: Gary Cooper.

DON'T GIVE UP THE SHIP (1959) Paramount.

CAST: Jerry Lewis.

EASY TO LOVE (1953) MGM. Color.

CAST: Esther Williams, Van Johnson.

FLIPPER (1963) MGM/Tors. Color.

CAST: Chuck Connors, Luke Halpin.

FLIPPER'S NEW ADVENTURE (1963) MGM/Tors.

CAST: Luke Halpin, Pamela Franklin.

FOLLOW THAT DREAM (1962) United Artists.

CAST: Elvis Presley, Arthur O'Connell.

FORBIDDEN ISLAND (1959) Columbia. Color.
CAST: Jon Hall, Nan Adams.

GARDEN OF EDEN (1954). Color.

GENTLE GIANT (1967) Paramount.
CAST: Dennis Weaver, Vera Miles.

GIRL FROM 5000 A.D.

GOLDFINGER (1964) United Artists. Color.
CAST: Sean Connery, Gert Frobe.

GULLIVER'S TRAVELS (1940) Paramount. Color.
CAST: Animated Feature with the voices of:
 Lanny Ross, Jessica Dragonette.

THE HAPPENING (1967) Columbia. Color.
CAST: Anthony Quinn.

HELL HARBOR (1930) United Artists.
CAST: Lupe Velez, Jean Hersholt.

HELLO DOWN THERE (1969) Paramount. Color.
CAST: Tony Randall, Janet Leigh.

HIDEOUT IN THE SUN (1957) Astor. Color.
CAST: Dolores Carlos.

HIRED WIFE (1934) Pinnacle Productions.

A HOLE IN THE HEAD (1959) United Artists.
CAST: Frank Sinatra.

JAWS II (1978). Color.

JOHNNY TIGER (1966) Universal. Color.
CAST: Robert Taylor, Geraldine Brooks.

JUPITER'S DARLING (1955) MGM. Color.
CAST: Esther Williams, Howard Keel.

KEY LARGO (1948) Warner Bros.
CAST: Humphrey Bogart, Edward G. Robinson, Lauren Bacall.

LADY IN CEMENT (1968) 20th Century-Fox.
CAST: Frank Sinatra, Raquel Welch.

MAROONED [1969] Columbia. Color.
CAST: Gregory Peck, Richard Crenna.

MR. BUG GOES TO TOWN (1940) Paramount.
 Color. Animated Feature Picture.

MOON OVER MIAMI (1940) 20th Century-Fox.
CAST: Betty Grable, Don Ameche.

NAKED IN THE SUN (1957) Allied Artists.
CAST: James Craig, Barton MacLaine.

NAKED RUNNER (1967) Warner Bros. Color.
CAST: Frank Sinatra, Peter Vaughn.

NEVADA SMITH (1966) Paramount. Color.
CAST: Steve McQueen, Karl Malden.

THE NORSEMEN (1978).
CAST: Lee Majors, Jack Elam, Kirk Douglas.

ON AN ISLAND WITH YOU (1948) MGM. Color.
CAST: Esther Williams, Peter Lawford.

PLAYTHINGS OF DESIRE (1934) Pinnacle.
CAST: Linda Watkins, James Kirkwood.

REVENGE OF THE CREATURE (1955) Universal.
CAST: John Agar, Lori Nelson.

RIDE IN A PINK CAR

SIXTEEN FATHOMS DEEP (1948) Monogram.
CAST: Arthur Lake, Lon Chaney, Jr.

TARZAN FINDS A SON (1939) MGM.
CAST: Johnny Weismuller, Johnny Sheffield.

TARZAN THE APE MAN (1932) MGM.
CAST: Johnny Weismuller, Maureen O'Sullivan.

THIRTY SECONDS OVER TOKYO (1945) MGM.
CAST: Van Johnson, Spencer Tracy.

THUNDERBALL (1965) United Artists. Color.
CAST: Sean Connery, Claudia Auger.

TONY ROME (1967) 20th Century-Fox. Color.
CAST: Frank Sinatra, Jill St. John.

THE UNCONQUERED (1948) Paramount.
CAST: Gary Cooper, Paulette Goddard.

UNDERWATER! (1955) RKO. Color.
CAST: Jane Russell, Gilbert Roland.

THE VIEW FROM POMBEY'S HEAD (1955) 20th Century-Fox. Color & CinemaScope.
CAST: Richard Egan.

THE WEED

WHERE THE BOYS ARE (1960) MGM. Color.
CAST: George Hamilton.

WIND ACROSS THE EVERGLADES (1958) Warner Bros. Color.
CAST: Burl Ives, Christopher Plummer.

THE YEARLING (1947) MGM. Color.
CAST: Gregory Peck, Jane Wyman, Claude Jarman, Jr.

YELLOWNECK (1955) Republic. Color.
CAST: Lin McCarthy, Stephen Cortleigh.

-LGK



FIBBER MCGEE'S CLOSET A Quiz by Yogi

1. Who knows what lurks inside
2. Fibber McGee's closet?
3. Only the Shadow knows.
4. Behind that squeaking door
5. Are those thrilling days of
6. Anaheim, Azusa
7. And Cucamonga, too.
8. Hi-Yo Silver Away.
9. It's the first door you see
10. And the very last one
11. You would wish to open.
12. Hidden in the heart of
13. Fibber's hall closet are
14. Tales well calculated
15. To keep his wife, Molly
16. In the Secret Squadron.
17. Goodbye, happy landing.
18. Heavenly days -Don't touch
19. That hall door. If opened
20. You'll hear "Goodnight sweetheart.
21. So long, til tomorrow."

What radio programs are referred to in this poem?
 -CdIG

Answers on page 56

An Interview with RUTH DONNELLY

by Leon V. Callaquin

(The following interview with Miss Ruth Donnelly and the author took place at her hotel residence in New York City, November 21, 1978).

Mr. Callaquin: I'm sitting here talking to Miss Ruth Donnelly, one of the great character actresses of the American film and theatre. I'm going to ask Ruth some questions about her long and interesting career. Miss Donnelly, you made a great many pictures in the 30's. I particularly remember one film you made with James Cagney, called **HARD TO HANDLE**. Do you care to tell me something about Cagney and your impressions of him?

Miss Donnelly: Jimmy was a very great actor and a very wonderful gentleman. **HARD TO HANDLE** was my first hit with Warner Brothers. I played the mother of Mary Brian. It was a very fine comedy. It was written by Wilson Mizner and Robert Lord. I remember every line was a laugh. Jimmy was a lovely to work with.

I'm going to read you now a review that appeared in the **Hollywood Herald**. It said: "In the role of the promoting mother anxious to get on easy street for her daughter's sake and quite as much for her own Ruth Donnelly was nothing less than riotous." And the **New York Post** of this same film said: "Mary Brian was never better mainly because she was teamed with the delightfully funny Ruth Donnelly."

Wasn't that lovely-

It must have been quite a good picture.

The best.

When I was a boy I used to go to the Garde Theatre at the top of State Street in New London, Connecticut. I won't say every Saturday. It was a Warner Brother's theatre. And so many afternoons I can remember you in so many pictures.

They came fast and furious in those days.

I believe Mervyn LeRoy directed **HARD TO HANDLE**.

Yes, he did.

What were your impressions of him?

He was one of the most outstanding directors that was ever in Hollywood. I put him in the same class as Frank Capra. You know I had a good part in Capra's MR. DEEDS GOES TO TOWN.

Of course. For the moment I had forgotten that.

Everyone wanted to work for Capra. In **MR. SMITH GOES TO WASHINGTON** there were so many actors playing bit roles just so they

could say that they had been in a Capra film. He was such a wonderful man to work with. The one great thing about him was that he left you entirely alone. He gave you credit for having a certain amount of intelligence. He would set the mood and let you take it from there. He was like George M. Cohan. When I was in the legitimate theatre I spent four seasons with Cohan. That's where I learned to play comedy. I played opposite him a number of times during those four seasons. That was the high-spot of my years in the theatre.

Getting back to films — you were directed by Lloyd Bacon. What memories do you have of him?

He was Frank Bacon's son. A wonderful man. He would never have a second take.

Is that a fact?

Yes. He always said that the first take was the best because it was spontaneous. Especially in comedy. If you keep repeating a comedy line, it becomes stale. There's a certain lilt to the first time you say something.

He must have brought all his pictures in on schedule and saved Warner Brothers some money.

He certainly did. He was always on the ball.

What about the great man of the musical comedy, Busby Berkley?

Buzz was a character all his own. This man was indescribable, really. You must remember that water scene in FOOTLIGHT PARADE. How he ever found so many beautiful women. They all had such beautiful eyes - they all seemed to match. And Buzz got everything he wanted from Warners. With him they never pinched pennies. Today they can make a movie in a back room, but in those days it had to be the real thing. Then, suddenly, everything changed overnight! And the code - how that has changed. For thirty years we couldn't utter an off-color word. I believe the first "damn" on the screen was in GONE WITH THE WIND.

GONE WITH THE WIND brings to my mind Clark Gable. You made a picture with him. I believe it was **CAIN & MABEL**. Now, how was Clark to work with?

A perfect gentleman. Very quiet. The same with Gary Cooper. They were there but very impersonal. You saw them in the morning, like Gary sleeping in a chair. But both were very charming.

What about Marion Davies?

A very wonderful person.

Did you ever get invited to San Simeon?

No - but they brought a bungalow that they had put up on the lot at Metro-Goldwyn-Mayer for Miss Davies. When her contract at MGM



A publicity still of Ruth Donnelly, date unknown. (Courtesy of Charles K. Stumpf.)

expired, they brought the bungalow to Warner Brothers. It contained the most beautiful furnishings and antiques. As a matter of fact when you first walked in you were brought in contact with a stand that contained all of Mr. Hearst's various newspapers. I went to lunch with the two of them many times - and used to sit next to Mr. Hearst. A very charming man. There was always a butler present. I never had anything like that in my life before. Now, another thing. If you had to go to the woman's room in those days, it was always a two block trek. But not for Marion. She had a truck nearby, beautifully furnished. Everything at her disposal, courtesy of Mr. Hearst.

One of my favorite actresses was Kay Francis. You made a couple of movies with her: WONDERBAR and MANDERLAY. Now I understand she wasn't one of the easiest people to work with.

I have always been able to get along with everybody in this business. I always made it a point to understand the other person. In the case of Kay Francis, she gave me a kiss when we finished both pictures. And she was always a friend of mine. I've always felt that you always get back just what you give. Kay was kind of a tempermental type. But it never bothered me. I always remember MANDERLAY because it was filmed in the Sacramento Valley.

Kay was a tall actress, wasn't she?

Yes, quite tall.

I remember seeing her in one of the last things she did before she died. It was at the Ivoryton Summer Theatre in Connecticut. She had to take her shoes off because she was taller than her leading man.

That reminds me of an incident in THE BELLS OF ST. MARY, starring Bing Crosby and Ingrid Bergman. I believe it is one of the most beautiful movies Hollywood ever made. I felt it was an honor to have played a part in it. Well, Miss Bergman was much taller than Bing. At the end of the picture she gets very ill. It was an outdoor scene and she looked so much taller than Bing that they built a hole for her to stand in.

You probably know that Bing Crosby is coming to Broadway around Christmas time with his show.

He's one of my dearest friends.

Do you ever hear from him?

Yes, I heard from him about two weeks ago. A lovely letter on the occasion of my eightieth birthday. We won't go into that. That's one thing I can't go for this calendar year. Your spirit knows no age whatsoever. I have always been a "truth seeker" all my life.

I want to inject at this point that age has no bearing on Ruth Donnelly. She may be eighty

years by the calendar, but she could easily pass for twenty years younger.

Let me tell you what happened on this so-called eightieth birthday. I have been writing songs and lyrics for some time now. When I was in my teens there used to be a corny ballad called "Silver Threads among the Gold". One of the lines went: "You are Growing Old, Silver Threads among the Gold." How ridiculous that is today. Because people don't grow old these days. So I thought I would write a lyric - and it came to me very quickly - like when I paint. I do paintings of cats, you know. As a matter of fact, I recently had a showing of my cat paintings. Sometimes the inspiration comes very quickly - and before you know it you are totally immersed in it. No ego involved at all. This is when you can do your finest work. The song is called "Only Now, My Darling - You Shall Never Grow Old." I sent it to my friend, Bing Crosby. He wrote me a lovely letter and he is going to help me with it.

Isn't that wonderful.

I like songs that are helpful. I'm writing a couple of metaphysical songs. I recorded some of these songs and sent them to Bing. He was in the hospital recovering from pneumonia and he said they helped him to recover.

Tremendous.

You know, it's very hard today to get songs like these recorded. I wrote the song "Only Now, My Darling." I was married for twenty-six years to Basil de Guichard, one of the owners and co-founder of the A.C. Champion Spark Plug Company. He always told me when you want to do business, don't use the phone or mail. Meet the person, look them straight in the eye. Talk everything out in person. An go to the top. I felt this song had potential, so I said that's what I will do. I'll go to the top man at RCA Records. I took the elevator to the 53rd floor and gave the record to Mr. Conrad. Imagine my amazement when I heard that very evening via television that Mr. Conrad had resigned due to the fact that he had not paid his income taxes since 1940. I then found out that they had sent the record to a record company down the street the very next day. When I went to the company to retrieve my record, they told me they had sent it back to me. I said to the man: "That means you didn't even listen to it." When I finally got my record back I made a promise to myself that I would never write another song in the hopes of getting it recorded. We are a civilization today without culture or cooperation. At least when I paint I depend on no one but myself. NBC has had one of my songs for sometime now. They told me it was too old-fashioned. I told them "great". "No, No, Nanette" was old-fashioned but it's a great hit today. I was with that show



Edward G. Robinson and Ruth Donnelly in a scene from **A SLIGHT CASE OF MURDER** (1938, Warner Bros.). (Courtesy of Author's Collection.)

recently for a year understudying Patsy Kelly. All the young people always came back stage after the show raving about this sort of thing. They loved it. Now, this television play I've written is about four middle-aged people and is called "My One and Only". It's a very amusing play. I'm hoping I can get it on. I should know by now, with all my past experience, what should go and what shouldn't go.

Did you ever run into Douglas Fairbanks, Jr. when you were on the Warner lot?

No, never. Not while I was there. You see, I was a member of the Warner Brothers stock company. Mr. Amo, who was head of the Casting Dept. and also an excellent talent scout, said that was the greatest stock company that ever hit Hollywood. Members included Dick Powell, Ruby Keeler, Frank McHugh, Glenda Farrell, and Guy Kibbee. Most of them are gone now. We were just like a family. Everyone had a good time making the films. That's why those pictures were such a success. We worked together like a team.

I must tell you that at the various film

festivals held throughout the U.S.A., the young people are fascinated by many of the pictures turned out by Hollywood in the '30's.

You know, I still get fan mail. The other day I received a letter from a school boy in New Rochelle, New York. The letter contained the signatures of 25 other students. The letter stated that they had recently seen a number of my films and that they would like to start a fan club in my honor. I thought to myself - what a wonderful tribute at 80. It's like a Ripley story. You know, I've never been a star. Maybe it's because I was lazy. But no, that can't be true because I made over a hundred films in a twenty year span. I never wanted to be a star - never wanted the responsibility that goes along with it. If a picture was going to be a flop, it wasn't going to be my fault.

When I went to the movies many times it was because a certain character actress or actor was in it. I went to see you, Frank McHugh, Henry Hull, J. Edward Bromberg and many others.

And did we support the big names! Why



George Murphy seems to be accusing Milton Berle in this scene from **RISE AND SHINE** (1941, 20th Century-Fox). Ruth Donnelly and Raymond Walburn are also shown. Jack Oakie was the star. (Courtesy of Author's Collection.)

many times the supporting people had a tough time getting their name on the screen. Emma Dunn, who had supported Belasco, had this difficulty. They should have given an award to some of these people, an Emmy or something of that sort. In **THE SNAKE PIT** I had only a cameo part, but it was vital to that scene.

THE SNAKE PIT was a wonderful movie. It broke ground. For the first time the screen dealt with mental illness.

Mr. Zanuck said that one picture did a great deal to change conditions in many mental hospitals. You know, Olivia de Havilland spent three days in a mental institution in San Francisco in order to know the subject matter of this film better.

How was she to work with?

Oh, just lovely. She was my favorite along with Ingrid Bergman.

I was reading Edward G. Robinson's autobiography recently and he mentioned the fact that he was never invited to San Simeon. He

was alone because now I find that Ruth Donnelly never ventured to San Simeon.

But I did go to the house at Santa Monica - to a masked ball.

I imagine that was a great time.

Just lovely. Marion was a very charming and sweet woman. And very generous. When she finished a picture there wasn't anybody in the studio who didn't get a gift.

Now, another man you worked with and whom I also understand was difficult was the director, Michael Curtiz. According to all the write-ups Errol Flynn never liked him yet he was directed in so many films by Curtiz. He must have brought out something that was good in Flynn.

They used to say that he had no home life because he overworked so many people at such odd hours. Glenda Farrell once said that in a particular scene in **MYSTERY OF THE WAX MUSEUM (1932) he took so long directing that the wax figures melted before the scene was**



A publicity still of Ruth Donnelly taken while she was appearing in *No, No, Nanette* in 1973. (Courtesy of Author's collection.)

finished.

What about PERSONAL MAID'S SECRET?

Oh, yes, I had the lead in that one. I played opposite Arthur Treacher. A lovely picture.

Do you have any memories of HAPPINESS AHEAD?

Yes - that was with Dick Powell and Josephine Hutchison.

Whatever became of her?

She's still around. I saw her not too long ago.

What about HOUSEWIFE?

I have no memory of that one. You know I made over a hundred films and it's kind of hard to keep them all in mind.

Of course.

I'm writing a book. Not a regular autobiography. Not an I, I, I book. Sort of like a scrapbook. It will contain short stories, poems and anecdotes about my career. As I have stated before, I never wanted to be a star - never wanted the responsibility that went along with it. I started out in the theatre with Ina Clair in *The Quaker Girl*. I played with the best of them. I was choosy in my selection of parts and the people I would play with. That great actor Edwin Booth once said: "Never put a diamond in a brass setting." Many times I turned down roles because the so-called star was nothing but a hack. I wanted someone to enhance my career, not set it back. My agent used to get mad at me concerning this because it meant 10% out of his pocket. He also advised me to hire a publicity agent. So that the public could put together my name, face and figure. This never bothered me. The Bible says: "By their works you shall know them." And after all what is fame. Today fame goes to all the gangsters, one-finger stenographers and the like. The world has changed so much since I was active. Look at your movies - and even the legitimate theatre. A lack of clothes makes you popular. Never mind what they have done to our language. George M. Cohan, my best years were with him, once said: "I'll never write a line my mother can't hear." If he was around today he'd think he was on another planet and drop dead besides. This man Cohan was the most charming and gifted man I've ever worked with.

Now, what does the future hold for Miss Ruth Donnelly?

To start - I'm going to change my image. I'm going to do my music and write more poetry. Or I can act in this tele-play I wrote. If they buy it. But there just isn't any comedy out there today. I'm going to go along with my songs. Of course I realize that there is an absence of culture out there today. They want nothing today but violence and vulgarity. They should study *No, No Nanette*. The young

people always came backstage. They loved the old-fashioned quality of it. They tell me my tele-play is old-fashion. But I have the patience of Job. I'm sure that with the help of God my efforts will succeed.

Do you have any memories of James O'Neill, the actor? He was the father of Eugene O'Neill, the great playwright.

No, I'm afraid he was a little before my time.

His great role was *The Count of Monte Cristo*.

He was playing it when I was a child. But I never saw it. I want to tell you about my cat paintings. I believe I told you that I had an exhibition of these paintings recently. And very well received they were.

How long ago did you start with your cat paintings?

About ten years ago. I sold my first three paintings to Lady Sarah Russell, a niece of Winston Churchill. She purchased them for her gallery in Jamaica. I was so flattered that I decided to stay with painting for awhile.

Who was or is your favorite actress?

Anna Magnani. I painted her picture one day and took it to the Art School. They accepted me as a student but I didn't last too long there because they told me I was a psychic painter and they could not teach me any further.

Who would you classify as your favorite actor?

I would have to go along with Richard Burton. When I was a great deal younger I played with H.B. Warner. He was my favorite at the time. I was with him in Chicago for 21 weeks in *Undercover*. He had both charm and talent.

Who got you started in the theatre?

Rose Stahl put me on the stage. She was a friend of my mother. She told me I had to start from the bottom. I was glad to do it. It's the only way to learn the business from A to Z. I was born in Trenton, New Jersey. My uncle was mayor of Trenton for four terms. My grandfather was also mayor of Trenton at the turn of the century. My father was a very brilliant newspaper man. He wrote daily columns and one on Sunday. He was Managing Editor of the *Daily Courier* at one time. My mother and father were influential in getting Miss Stahl her big break in the theatre. That's why she in turn was glad to give me my start. I used to see her pictures all over our house and my mother used to tell me about her. She was a big star at the time. I wrote her a letter in secret telling her of my burning ambition to go on the stage. That's how it all began. -LVC

FILMOGRAPHY: RUTH DONNELLY

Compiled by Leon V. Callaquin

1. RUBBER HEELS (1927) Paramount.
2. TRANSATLANTIC (1931) Fox.
3. THE SPIDER (1931) Fox.
4. WICKED (1931) Fox.
5. THE RAINBOW TRAIL (1932) Fox.
6. MAKE ME A STAR (1932) Paramount.
7. JEWEL ROBBERY (1932) Warner Bros.
8. BLESSED EVENT (1932) Warner Bros.
9. EMPLOYEES' ENTRANCE (1933) 1st National.
10. HARD TO HANDLE (1933) Warner Bros.
11. LADIES THEY TALK ABOUT (1933) Warner Bros.
12. LILLY TURNER (1933) 1st National.
13. PRIVATE DETECTIVE 62 (1933) Warner Bros.
14. SING, SINNER, SING (1933)
15. GOOD-BYE AGAIN (1933) 1st National.
16. BUREAU OF MISSING PERSONS (1933) 1st National.
17. FOOTLIGHT PARADE (1933) Warner Bros.
18. EVER IN MY HEART (1933) Warner Bros.
19. FEMALE (1933) 1st National.
20. HAVANA WIDOWS (1933) 1st National.
21. CONVENTION CITY (1933) 1st National.
22. MANDALAY (1934) Warner Bros.
23. WONDER BAR (1934) 1st National.
24. HEAT LIGHTNING (1934) Warner Bros.
25. HOUSEWIFE (1934) Warner Bros.
26. ROMANCE IN THE RAIN (1934) Universal.
27. HAPPINESS AHEAD (1934) 1st National.
28. THE WHITE COCKATOO (1935) Warner Bros.
29. MAYBE IT'S LOVE [AKA11 MEN AND A GIRL (1935) Warner Bros.
30. TRAVELING SALESLADY (1935) 1st National
31. ALIBI IKE (1935) Warner Bros.
32. RED SALUTE (1935) Reliance.
33. METROPOLITAN (1935) 20th Century.
34. HANDS ACROSS THE TABLE (1935) Paramount.
35. SONG AND DANCE MAN (1936) 20th-Fox.
36. MR. DEEDS GOES TO TOWN (1936) Columbia.
37. 13 HOURS BY AIR (1936) Paramount.
38. FATAL LADY (1936) Paramount.
39. CAIN AND MABEL (1936) Warner Bros.
40. MORE THAN A SECRETARY (1936) Columbia.
41. ROARING TIMBER (1937) Columbia.
42. PORTIA ON TRIAL (1937) Republic.
43. A SLIGHT CASE OF MURDER (1938) Warner Bros.
44. ARMY GIRL (1938) Republic.
45. MEET THE GIRLS (1938) 20th-Fox.
46. PERSONAL SECRETARY (1938) Universal.
47. THE AFFAIRS OF ANNABEL (1938) RKO.
48. ANNABEL TAKES A TOUR (1938) RKO.
49. THE FAMILY NEXT DOOR (1939) RKO.
50. MR. SMITH GOES TO WASHINGTON (1939) Columbia.
51. THE AMAZING MR. WILLIAMS (1940) Columbia.
52. MY LITTLE CHICKADEE (1940) Universal.
53. THE ROUNDUP (1941) Paramount.
54. MODEL WIFE (1941) Universal.
55. YOU BELONG TO ME (1941) Columbia.
56. RISE AND SHINE (1941) 20th-Fox.
57. JOHNNY DOUGHBOY (1943) Republic.
58. THIS IS THE ARMY (1943)
59. THANK YOUR LUCKY STARS (1943) Warner Bros.
60. PILLOW TO POST (1945) Warner Bros.
61. BELLS OF ST. MARY'S (1945) RKO.
62. CINDERELLA JONES (1946) Warner Bros.
63. IN OLD SACRAMENTO (1946) Republic.
64. CROSS MY HEART (1946) Paramount.
65. THE FABULOUS TEXAN (1947) Republic.
66. FIGHTING FATHER DUNNE (1948) RKO.
67. THE SNAKE PIT (1948) 20th-Fox.
68. WHERE THE SIDEWALK ENDS (1950) 20th-Fox.
69. I'D CLIMB THE HIGHEST MOUNTAIN (1951) 20th-Fox.
70. THE SECRET OF CONVICT LAKE (1951) 20th-Fox.
71. THE WILD BLUE YONDER (1952) Republic.
72. THE SPOILERS (1955) Universal.
73. AUTUMN LEAVES (1956) Columbia.
74. THE WAY TO THE GOLD (1957) 20th-Fox.

-LVC

EVANS' RADIO QUIZ

by Robert A. Evans

The following radio personalities were long associated with what popular radio programs?:

1. Tallulah Bankhead
2. Cecil B. DeMille
3. Westbrook Van Voorhis
4. Dave Elman
5. George V. Denny, Jr.
6. Rachel Carlay
7. Wayne King
8. Martin Block
9. Beatrice Kay
10. Jim Waters
11. Don McNeill
12. Webley Edwards
13. Ruth Harshaw
14. Bruce Kanman
15. Jesse L. Lasky

-RAE

Answers on page 61

VILMA BANKY ~ Hungarian

by Charles K. Stumpf

Rhapsody

The golden-haired, violet-eyed beauty was born on January 9, 1903 in the small village of Nagydorg, Hungary, near the Danube River and not far from Budapest. The landscape of her childhood was bounded on a sloping hilly horizon by purple vineyards. Vilma and her sister played peacefully in the shade of her father's broad orchards with their younger brother, Gyula. By day, young Vilma studied her lessons diligently. She was taught languages, embroidery and various household arts. Her mother Katalin, wanted her to have all of the accomplishments the Hungarian education system provided. Her father, Johann Konsics Banky, was a bureau chief under the old Franz Josef Austro-Hungarian Empire. On Sunday afternoons he took the family to garden restaurants just outside of town where they heard concerts, while gypsies wandered lazily about the town. The family enjoyed an established social position in the official set at the capital.

Vilma had never known care during her early childhood until war cast its darkening shadow over the peaceful countryside. Then the old order changed drastically and chaos followed.

By this time Vilma had blossomed into full womanhood. Her features were finely moulded and she possessed both a blonde loveliness and ethereal quality. Pictorially exquisite and ever graceful, she carried herself with a regal bearing. The girl decided she must do something to keep her family from want. Her beauty and charm were reknown, and friends suggested that she seek a career on the stage. The young beauty was afraid to face a sea of strange faces staring at her. Much of her natural charm was due to her tranquility. She was, however, introduced to a motion picture director who was so impressed with her beauty, that he immediately cast her in a film **IM LETZTEN AUGENBLICK** made in 1920. The next year she was given the leading role in **GALATEA**, opposite Ivan Petrovitch, the acclaimed "Valentino of Europe." During the next five years she worked in thirteen films made in her native land, as well as in Germany and Austria. In addition to being a famous beauty, she gained recognition as being a capable actress.

In the summer of 1924, Samuel Goldwyn was traveling through Europe and saw a portrait of her. He inquired of the young beauty, and learning that she was an established actress, was eager to sign her to a contract for

American films. The producers to whom she was under contract knew her value and intended to keep her in Europe, so they blocked all of Goldwyn's attempts to contact her. However, word did reach her pretty ears that the prominent American producer was interested in interviewing her, and she casually asked to be spared from the set of a film she was working on. In her costume and make-up for the film, she met with Goldwyn an hour before he was to leave by train. After a brief interview he was convinced that she had the necessary qualities to become an important Hollywood star. Vilma was signed to a five year contract, calling for a salary beginning at \$100 a week, soon to increase to \$250 weekly, and eventually reaching \$5 000 weekly. She sailed for America in March of 1925, determined to be a success and eager to learn to speak perfect English.

The previous year Goldwyn had signed Ronald Colman and now he was anxious to co-star the willowy Miss Banky and the dashing, dark-haired Colman, as the silver screen's most romantic love team. Colman had proven his mettle with roles opposite Lillian Gish in **THE WHITE SISTER** and **ROMOLA**.

Goldwyn secured the rights to the romantic drama, **THE DARK ANGEL** and assigned Frances Marion the task of adapting it to the particular talents of his stars. All during the filming Goldwyn and his astute press agents saturated the Hollywood columns and fan magazines with items to the effect that the public was in store for a major event. The film's director, George Fitzmaurice, stated that Miss Banky possessed... "that indefinable something which apparently is the birthright of an European actress - that instinctive grace and gift of self-repression which stamps indelibly the born artiste".

THE DARK ANGEL was given a New York premiere on October 11, 1925 and reviews at the time noted ... "She has hair which is not bobbed but light, and soft eyes that are expressive, and a set of good looks such as one rarely views ... Her acting is sincere and earnest, and her tears seem very real ..." **Variety** noted: "Interest naturally centers about Miss Banky, who has been touted to the heavens by Samuel Goldwyn as the greatest ever ... Funniest of all is that (she) is as good as Goldwyn claimed ... Her acting here is as sure and professional as if she had been used



A publicity photo of Vilma Banky, date unknown. (Courtesy of Author's Collection.)



Vilma Banky and Ronald Colman in a scene from **THE MAGIC FLAME** (1927, Samuel Goldwyn). (Courtesy of Author's Collection.)

to American studios for years."

The story concerned Colman as Captain Hilary Trent of the British Army who is ordered back to the front before he can wed his sweetheart, Kitty Vane (Banky). Later, in battle, he is blinded and taken prisoner by the Germans. When he is reported dead, another Army Captain friend attempts to assuage the girl's grief with his own gentle courtship. Although she cannot forget her lost love, she eventually consents to marry the friend. On the very day of the wedding, the groom himself accidentally discovers that Captain Trent is still alive. Although he loves the girl deeply, he tells her, and she naturally goes to the arms of her first love.

There is a very touching scene when the lovers are reunited. The sightless Colman who has memorized every single detail of his room, feigns indifference, hoping to spare her. At first she is hurt by his apparent coolness to her, but it doesn't take her long to realize his motive which confirms his true love for her is still intact. In the final moments of the film,

they embrace, prepared for their own eternity of joint happiness. It was a tearjerker well calculated to make the audience weep. Filled with romanticism, renunciation and nobility - ingredients dear to the heart of the 1920's moviegoers. The film was highly successful at the box office and remains one of the best romantic films of the decade.

Goldwyn was well pleased with his new love team. Banky's services were then contracted by United Artists and she was cast as Valentino's leading lady in his first starring film for United Artists. The film **THE EAGLE** was an adaptation of Pushkin's novel, **Dubrovsky**. Shooting commenced on June 6, 1925 and was released in November of that same year. The screenplay was by Hans Kraly, directed by Clarence Brown. Valentino was seen as a cossack lieutenant and Louise Dresser as the czarina. Banky's delicate blonde beauty complimented Valentino's sultry dark masculinity. His performance was in top form, he even did his own stunt work rescuing Banky from a coach with runaway horses. Thousands of bright metal



Lansing Brown

VILMA BANKY is almost the perfect Anglo-Saxon type, more English than the English. Only it happens that Vilma was born in Budapest and is a Magyar. Nevertheless, her temperament and her beauty register as British before the camera, which is probably why she is at her best when her leading man hails from the Isles. Her first picture as an independent star will be "The Awakening."

A page from one of the fan magazines from July, 1927. (Courtesy of Author's Collection.)

souvenir coins were minted for distribution at the gala opening. Hollywood had another box office success.

In real life Valentino had just separated from his wife, Natacha Rambova. Gossip columnists insisted he was eager for a real new romance, it was only natural that his latest co-star should be linked romantically with his name in blazing headlines across the land. They did like each other, it is true. But as Adela Rogers St. Johns wrote in September 1929... "Vilma Banky, with her broken English and her slow smile, just happened to be as wise as she was lovely. She looked at Rudy and saw the fever back of his black eyes, saw the agony of his wildness, and very sweetly she brought him out of his pose of the adoring lover - and made of him - a friend. Rudy needed a woman friend just then. Vilma was gentle with him; she let him weep his grief out and tried to soothe and sympathize with him."

United Artists wasted no time in re-uniting the pair in **THE SON OF THE SHEIK**. Based on the novel by E.M. Hull, the screenplay was a collaboration between Frances Marion and Mme. Fred deGresac. Directed by George Fitzmaurice, the film was shot mostly on location in the desert near Yuma, Arizona where the sands doubled for Arabia. The excellent cinematography was by George Barnes and the lush sets by William Cameron Menzies. Banky was cast as Yasmin, the dancing daughter of a renegade desert brigand. Valentino was seen in a dual role as both the young Shiek Ahmed, and his aged father, Ahmed Ben Hassan - as always he was the gentlemanly hero with dishonorable (although unrealized) intentions.

A lavish world premiere was held at Grauman's (Chinese) Million Dollar Theater and Valentino was sent out on a personal appearance tour with the film. Again it was an astounding hit in movie palaces around the world. Undoubtedly the team of Banky and Valentino would have enjoyed many other triumphs had not his career been cut short so abruptly on August 23, 1926. Women around the world mourned the loss of the screen's greatest lover.

Miss Banky was then re-teamed opposite Ronald Colman in Goldwyn's first western as an independent producer - **THE WINNING OF BARBARA WORTH**. Based on the popular novel by Harold Bell Wright, it was lensed on location in the Black Rock Desert in Nevada, near the Idaho border, at a reported cost of over \$780,000 - an unheard of budget in those days. Footage contained a spectacularly staged climatic flood.

It was a capricious love story combined with

an epic tale of the vast southwest. Leading-lady Banky was wooed by the aristocratic Colman, in addition to a more basic, but equally ardent Gary Cooper, in his sensational feature movie acting debut. (Previously he had worked as an extra in films.) Reviews were quite enthusiastic, the New York Times reviewer reported: "... Miss Banky is essentially a hot-house flower and not the type one would expect to see living in a desert shack. In this picture, her beauty, however, is a delight to gaze upon and she gives a competent performance."

The film had a lengthy prologue establishing the leading lady's lineage dating back to a pioneer family. Miss Banky was also seen as her own mother - and, as **Variety** stated: "...her best acting in the film." In a very moving scene the mother buries her husband and then makes a cross for his grave from the slats of their baby's cradle. The film also had many spectacular special effects including sandstorms and the climatic raging flood of the Colorado River. It resulted in profitable boxoffice returns.

Banky was known around Hollywood, and elsewhere as "The Hungarian Rhapsody" and "The Most Lovely Woman on the Screen." In April of 1926 there was a gorgeous color portrait of her on the cover of **Photoplay** magazine. Columnist Cal York wrote about "the girl on the cover" calling her "the beautiful, the bewitching - and the non-vapid." The October issue of **Screen Secrets** also had a cover portrait of her and an article entitled: "Vilma Banky was Afraid of Strange Faces (Vilma Banky couldn't face a theater audience. That's why she preferred the silent drama. American fans are thankful.)"

There was no questioning the magic of the perfect blending of the looks and talents of Banky and Colman on the silver screen. Next Goldwyn capitalized on the popular appeal of the Latin type lover screenhero by casting Colman as a swashbuckling gypsy "Montero" in **ONE NIGHT OF LOVE**. Banky was the virginal and flaxen-haired princess Marie. The lavish costume drama was directed by George Fitzmaurice, with exotic sets by Carl Oscar Borg. One of the visual highlights of the film was a lavish wedding feast for the Princess, for which Vilma was decked out in a magnificent bridal gown made of peach-colored chiffon, with fox and pearl trim. The gown reportedly weighed fifty pounds - quite a burden for the fragile actress. The film was released on January 24, 1927.

There was plenty of action and romantic sequences to please the fans, as the gypsy abducts the beauty and wisks her away to his camp. The **New York Herald Tribune** stated:



*N*OT long ago, Rod La Rocque built a beautiful, new house. But Rod realized that it was only a house. When he met Vilma Banky he decided she was just the girl to turn it into a home.

*A*ND just recently Vilma announced that she was going to marry a big, strong man who would make Mr. Goldwyn allow her to bob her hair. One look at Rod and she knew he was just the right man.

July 1927

Another fan magazine page, date unknown. (Courtesy of Author's collection.)

"...Vilma Banky is sincere, beautiful and believable as the princess." While **Variety** went on record to say: "Miss Banky looks sufficiently gorgeous to demand interest for herself, but cannot make this heavily weighted love story stand up." The fans loved it nonetheless.

Later that year the combo were co-starred in **THE MAGIC FLAME** which was released on September 18, 1927. Banky was cast as 'Bianca' the premiere aerial star of Baretta's Traveling Circus. (In 1925, in Vienna, she had portrayed a circus rider in **THE KING OF THE CIRCUS**, directed by Max Linder.) Colman was assigned a dual role, both as 'Tito', a sympathetic circus clown and the villainous Crown Prince of Illyria, who masquerades as 'Count Cassati', in pursuit of his amorous advances to the young lady on the flying trapeze. The bad prince (and fake Count) lure her to his hotel suite for devious reasons, by means of a forged letter. The dexterous damsel used her acrobatic skills to escape through a window. Meanwhile, her true love, Tito, comes to the rescue and kills the prince in a skirmish. Then, because of his uncanny resemblance to the late repugnant royalty, the clown assumes his identity. Meanwhile, Bianca, believing that it is Tito who has been killed, seeks revenge. So, as Tito, (who she thinks is the bad prince) is about to be crowned king, she attempts to assassinate him. In the nick of time he is able to reveal his true identity. True love wins out, and the happy pair escape to rejoin their first love - the circus! It was directed by Henry King with superb photography by George Barnes.

The final teaming of Banky and Colman was in **TWO LOVERS** which was released on March 22, 1928. Motion pictures were about to convert to "all talking" and producer Goldwyn had budgeted a good deal for a synchronized musical score and appropriate sound effects, to be included on the track. The film was yet another hymn to romantic love. Noah Beery, Sr. as the Duke of Azar, forces his lovely niece, Donna Leonora deVargas (Banky) to wed the son of the Burgomaster of Ghent, Mark VanRycke (Colman). But she loves Ramon deLinea (Paul Lukas) commander of the Spanish forces, and Van Rycke's arch enemy! The plot had the new bride as a not very gracious heroine, who betrays her husband by spying on him, and later betrays her own country - when she switches sides. Colman was called upon to try to win the love (if not the respect) of his cold bride. The role was one which would have suited Douglas Fairbanks perfectly, calling for much athletic agility in dueling, etc. Colman's performance was called 'vigorous' while Miss Banky's was thought 'charming - but stifled' and, as the **Variety** reviewer stated: "Miss

Banky looked exquisite as the bartered bride, but it seemed that the hero's description of her suited the star as well as the character: 'If it weren't for your eyes. I should think you were made of marble.' " Goldwyn dissolved the screen teaming of Banky and Colman.

Following the usual pattern of two films per year under her Goldwyn contract, Miss Banky was next cast opposite a new young romantic actor named Walter Byron, said to be Ronald Colman's own discovery. The film was **THE AWAKENING**. The setting was the picturesque village of Alsace in war-torn Europe. Banky was seen as a demure shepherdess, Marie Ducrot, and Byron as Count Karl Von Hagen, leader of Uhlans. After a chance encounter, they fall in love and spend the night together in an old inn. The next day, the soldier returns to battle before they can be wed. The girl returns to her home only to find that she - is "in disgrace". The shock kills her aged father, and overcome with sorrow, she takes refuge in a convent. The war rages on.

As the fighting line approaches the convent, Count Karl informs the Mother Superior that the nuns must vacate. While at the convent he sees Marie, recognizes her, and begs her forgiveness. She is still bitter and tells him she never wants to see him again. Crushed, he leaves, and sometime later, she finds him lying wounded in a field nearby. Sympathy rekindles the flame of love. But, as the fates (and the scenarist) would have it - an old peasant named La Bete, who has always loved Marie, discovers them, and is tempted to kill them out of jealousy. When he sees that Marie truly loves the wounded soldier, he helps them to escape at the cost of his own life. As the couple ride away, Count Karl gravely salutes the fallen enemy who has been the salvation of his future happiness. Originally titled "The Innocent", it was an original story by Frances Marion, directed by Victor Fleming. It premiered on December 30, 1928 with Banky given sole billing above the title. The film had a synchronized musical score that interpolated Irving Berlin's **Marie** which had been written especially for Banky.

In reviewing the film, Richard Watts, Jr. in the **New York Herald Tribune** had this to say: "(She) is excellent as the peasant girl, though we fear that the young lady is a bit too unexciting to be a first-rate cinema star..." Goldwyn's own disappointment was evident, he dropped his option on Walter Byron's future services, but was determined to stick with Banky - at least one more time.

Vilma's next romantic teaming was with James Hall in **THIS IS HEAVEN**, released on May 26, 1929. The day of the All-Talkies was

near at hand and Miss Banky's weekly salary had climbed the heights to \$5,000 weekly. But the Hungarian beauty's accent was thicker than goulash. She had been unable to master a comprehensible English. Her boss demanded that she take weekly diction lessons - which she did. When she was given a bill for \$50 per lesson, she insisted that her voice was under contract to Goldwyn, as well as her body, and that he should pay for the lessons! Goldwyn fumed, and the outcome - he paid off the remaining \$500,000 due on her contract - and released her from further film duties.

Prior to the release of **THIS IS HEAVEN** Goldwyn had given the film his typical ballyhoo with huge ads proclaiming: "The Screen's Most Beautiful Actress as Manhattan's prettiest waitress - in a Mad, Merry Romance of New York! Vilma Banky's voice is heard for the first time in **THIS IS HEAVEN.**" He further declared: "Her slight Continental accent is a decided asset to the dramatic effect..." The consensus of the critiques, however, was that Banky's 'slight Continental accent' made her virtually unintelligible. In defense of the actress, the **New York Times** critic said "...Whether she is silent - or talking - Miss Banky is always radiant."

Freed of her contract to Goldwyn, Miss Banky moved to the MGM lot to co-star with Edward G. Robinson in **A LADY TO LOVE**, an adaptation of Sidney Howard's play, **They Knew What they Wanted**.

In his autobiography **All My Yesterdays**, Mr. Robinson recalled the film: "...We plunged into the middle of the film, and it did not take long to realize that Miss Banky was seriously out of her depth. The glorious creature, playing a mail-order-bride, complete with marcelled hair and a custom-made housedress, and still the shimmering beauty she was with Ronald Colman in so many silent films, was seized with stagefright and inability. My heart went out to her, and I tried to help. Robert Ames (another member of the cast) tried, too. Mr. Seastrom (the film's director) didn't seem to try at all. He was as frightened as Miss Banky. The cutter (one of the unsung heroes of films) managed somehow to find some passable takes of Miss Banky that showed her to her best advantage, and for the first time I came to understand a very significant factor in film-making - that your performance can be improved by a pair of scissors." Mr. Robinson termed the finished film 'a horror' - however, he found the off-screen Miss Banky 'entrancing.' A German version of the film was titled: **DIE SEHN-SUCHT JEDER FRAU**.

Banky's final appearance in films was made in 1933 in the Deutsche-Universal release, **THE REBEL**. It was filmed in Germany with a

screenplay by Luis Trenker, who also co-directed the film along with Edwin H. Knopf. Mr. Trenker also co-starred in the film. It was the tragic tale of a young medical student who returns to his home to discover that his mother and sister have been murdered. It was set during the Napoleonic conquest of Tyrol when the peasants revolted. With a running time of a brief 65 minutes, the film was released in July of 1933 and caused little excitement. Thus ended Vilma Banky's film career.

In 1927 she had become the bride of romantic leading actor, Rod LaRocque. The Chicago born matinee idol had been a stage actor before entering films. Their lavish wedding ceremony was produced by Goldwyn himself and was considered the 'Social Event of 1927'. The wedding took place in the Beverly Hills Church of the Good Shepherd. Some of the most famous names in Hollywood crowded the flower bedecked church. Cowboy star Tom Mix made quite an entrance, arriving atop a stagecoach, driving six prancing horses.

A lavish reception followed the ceremony. A rumor at the time, reported that some of the lavish display of mouthwatering delights - were merely 'props' and that one unsuspecting guest had munched upon a papier-mache drumstick - (probably just another of those Hollywood myths).

The couple lived happily in an unostentatious home, minus a swimming pool, in the Foothill Road area of Beverly Hills. They enjoyed forty-two years of wedded bliss until Mr. LaRocque passed away on October 15, 1969. Miss Banky has not made a public appearance since.

Miss Banky and her actor husband never appeared together on the screen. However, after her retirement from films, they toured in a stage production of **Cherries Are Ripe** (1930). In later years LaRocque became a real estate broker specializing in handling ranch properties. Thanks to wise investments the LaRocque's were considered one of the film colony's wealthiest couples.

-CKS

FILMOGRAPHY: VILMA BANKY

1. **IM LETZTEN AUGENBLICK** (1920) Hungarian.
2. **GALATHEA** (1921) Hungarian.
3. **TAVASZI SZERELEM** (1921) Hungarian.
4. **VESZELYBEN A POKOL** (1921) Hungarian.
5. **KAUFT MARIETT-AKTIEN** (1922) German.
6. **DAS AUGES DES TOTEN** (1922) German.
7. **SCHATTENKINDER DES GLUCKS** (1922) German.
8. **DIE LETZTE STINDE [HOTEL POTEMKIN]** (1924) Austrian.
9. **DAS VERBOTENE LAND [DIE LEBE DES DALAI LAMA]** (1924) Austrian.

10. CLOWN AUS LIEBE [DER ZIRKUSKONIG] (1924) Austrian.
11. DAS SCHONE ABENTEUER [THE LADY FROM PARIS] (1924) German.
12. DAS BILDNIS [L'IMAGE] (1925) Austrian.
13. SOLLMAN HEIRATEN [INTERMEZZO EINER EHE IN SIEBEN TAGEN] (1925) German
14. THE DARK ANGEL (1925) First National.
15. THE EAGLE (1925) United Artists.
16. THE SON OF THE SHEIK (1926) United Artists.
17. THE WINNING OF BARBARA WORTH (1926) United Artists.
18. THE NIGHT OF LOVE (1927) United Artists.
19. THE MAGIC FLAME (1927) United Artists.
20. TWO LOVERS (1928) United Artists.
21. THE AWAKENING (1928) United Artists.
22. THIS IS HEAVEN (1929) United Artists.
23. A LADY TO LOVE (1930) MGM.
24. DIE SEHNSUCHT JEDER FRAU (1930) MGM
25. THE REBEL (1933) Deutsche-Universal.-CKS

EVANS' RADIO QUIZ
by Robert A. Evans

Can you name the popular radio personalities who ended their programs with these famous sign-offs?

1. "Good night to you and I do mean you".
2. "Thanks for listenin'".
3. "So long until tomorrow".
4. "And that's our three-o mark for tonight".
5. "Au revoir, a fond cheerio, a bit of a tweet-tweet, God bless you and pleasant dreams".
6. "Write when you find work And hang by your thumbs".
7. "Cheerio".
8. "Peace".
9. "Same time, same place, tomorrow night".
10. "I'm goin' back to the wagon, boys. These shoes are killing me".
11. "I take the same train every week at this time".
12. "Good night and thirty".
13. "And that's the top of the news as it looks from here".
14. "TURN ON YOUR LIGHTS! Listen again next week for our hounds howling".
15. "Goodnight Mrs. Calabash, wherever you are."

-RAE

Answers are on page 56

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a
SAMUEL GOLDWYN
production

MADE IN
U.S.A.

CODE WORD
"MARIE"

Irving Berlin, Inc.
MUSIC PUBLISHERS
1607 Broadway New York



The cover for a piece of sheet music. The original background was yellow. (Courtesy of Author's collection.)

THELMA TODD, QUEEN OF COMEDY

by John Stewart

Remember when, for a dime, you could buy a quart of milk or a loaf of bread or you could go to a movie and be treated to a short comedy sandwiched between a double feature? Those unforgettable madcap moments helped audiences temporarily escape from pressures of the depression. Queen of comedy shorts was Thelma Todd with her sparkling, effervescent beauty. Sharing Thelma's throne were ZaSu Pitts (1898-1963) with her nervous hands and helplessness and Patsy Kelly (1910-), the hard-boiled wise cracker.

Comedy teams have usually been comprised of men. In June of 1931, Hal Roach introduced Thelma Todd - ZaSu Pitts team and after 17 films Thelma switched partners to Patsy Kelly for 21 pictures. It is interesting to note that the first comedienne team of Marie Dressler (Lelia Von Koerber) (1869-1934) and Polly Moran (Pauline Theresa Moran) (1883-1952) appeared in 1927.

Thelma Todd appeared with all the Kings of Comedy, Laurel and Hardy, Harry Langdon, Billy Gilbert, Charlie Chase, Jimmy Durante, Joe E. Brown, Buster Keaton, Wheeler and Woolsey and the Marx Brothers. After two dramas, one with Gary Cooper and one with Chester Morris, which were too low-budgeted melodramas to give Thelma a chance to prove her dramatic talent, she stayed with comedy.

Thelma was born Alison Lloyd on July 29, 1905 in Lawrence, Massachusetts. After Lawrence High and Lowell High Schools, she worked as a part time model to put herself through Lowell Normal School. Upon graduation she became a sixth grade teacher.

Thelma, a beautiful blonde with wide, expressive grey eyes and a petite 5 feet 4 inch stature, entered and won a state contest for Miss Massachusetts in 1925. There was no indication from the newly crowned beauty of any interest in acting. A local theatre manager sent Thelma's photo to Paramount's Jesse Lasky with a letter suggesting he put Miss Massachusetts in the movies.

Lasky recognized a subtle quality, an extra plus in the photo and offered to enroll her in Paramount's Acting School at Astoria, Queens, New York. Thelma joined the school for six months of rigorous training. On March 2, 1926, she and 23 fellow students attended a graduation dinner at the Ritz Carlton Hotel.

Paramount signed her to a one year contract. It was the custom that such contracts gave studios plenty of background characters and set dressings. Getting a new contract after a year

was no easy task. Paramount worked on a different theory. They offered such contractees opportunities to utilize their training and a chance to prove their talents.

Thelma's first chance came in **GOD GAVE ME TWENTY CENTS** and in **FASCINATING YOUTH** both in 1926. Her vivacious personality displayed a naturalness that won the hearts of moviegoers and the studio.

She had made 13 screen appearances when sound hit Hollywood like a 9.9 earthquake. Stars were shaken from their pedestals and reduced to supports and bits. Thelma's cultured voice was on hand for speaking roles and her career soared. In 1929 Hal Roach signed her to a contract, assigning her to a role opposite Harry Langdon. Her first film with ZaSu was in **LET'S DO THINGS**, a three-reel comedy directed by Roach and released through MGM.

In July, 1932, Thelma eloped to Prescott, Arizona with Pasquala de Cicco. The couple repeated their vows in Los Angeles. She divorced him on March 3, 1934 on charges of incompatibility and cruelty. "Life," she commented ironically, "is too short not to be lived happily and to its fullest. Why invest in misery."

More irony. She invested money with Roland West (1887-1952), a director, in a beach site cafe. Thelma Todd's Roadside Rest was located between Santa Monica and Malibu on Pacific Coast Highway. They lived in separate apartments above the cafe. There was no doubt, at least in the mind of Louella Parsons, that Thelma and West had more than a business relationship.

On Saturday, December 14, 1935, Ida Lupino gave a party for Thelma at Sunset Strip's Trocadero Restaurant. Thelma appeared jovial, except for a brief, but heated argument with de Cicco. Around 3 a.m., Thelma received a phone call. When she returned to the party her mood had changed. "I have to leave," she said and started for the door. She turned and waved, "Good-bye," she called out.

Ernest Peters, driver of Thelma's rented limousine, drove her to the cafe, arriving about 4 a.m. Peters offered to walk her to her apartment door, but she refused. Peters drove off leaving Thelma standing in front of the cafe. Official records indicate he was the last person to see her alive. Facts indicate this to be untrue.

Jewel Carmen, West's estranged wife claimed she saw Thelma and a swarthy, handsome man in her Packard convertible around noon Sunday at Hollywood and Vine.

Mrs. Wallace Ford claimed Thelma called her



A publicity still of Thelma Todd, date unknown. (Courtesy of Author's collection.)

about four Sunday afternoon to say she would be at the Ford's cocktail party. Mrs. Ford stated that Thelma told her, "I'm bringing a man with me, and when you see who it is, you'll drop dead." Thelma had made the call from a drug store. The druggist swore under oath that it was Thelma Todd.

About eleven that night, a tobacconist swore Thelma came into his shop to make a call, but did not complete it. He said he watched the actress walk down the street where she met a dark man.

Thelma was found, still dressed in evening gown and fur, by her maid at ten-thirty on Monday morning, December 16. Thelma was slumped to the left of the steering wheel, the car ignition on, but the motor dead. There was a spot of blood on her lips and a tooth missing. Blood traces were also found on the exhaust pipe.

An autopsy revealed she died of carbon monoxide poisoning. That she did NOT die early Sunday morning, as official records indicate, is substantiated by autopsy finding of undigested peas in her stomach. Peas were not on the Trocadero party menu.

Had Thelma climbed 270 steps to the garage for suicidal purposes, or just to keep warm, her shoes would have shown signs of scuffing. They did not. Jurors further discovered it was next to impossible for a woman to have opened the heavy garage door. Thelma's mother at first believed her daughter had been murdered, but later changed her mind. Why was never disclosed.

Never disclosed was what fear Thelma had in her last days. Was it fear of kidnapping, blackmail or death? A few months before a man had been arrested and questioned in a blackmail attempt on the actress.

Thelma's attorney demanded a second inquest to confirm his theory that a Lucky Luciano hit man had murdered his client. Thelma had refused to open a part of her cafe for illegal gambling.

Quite suddenly police investigation stopped and the case closed as "accidental death." Threatening noises and pay-offs made the rounds and apparently everybody listened with hand out.

In March of 1936, Los Angeles Police received a telegram from a woman in Ogden, Utah stating Thelma's murderer was there and gave his name and address of a hotel where he lived. Nothing was done about it. Why?

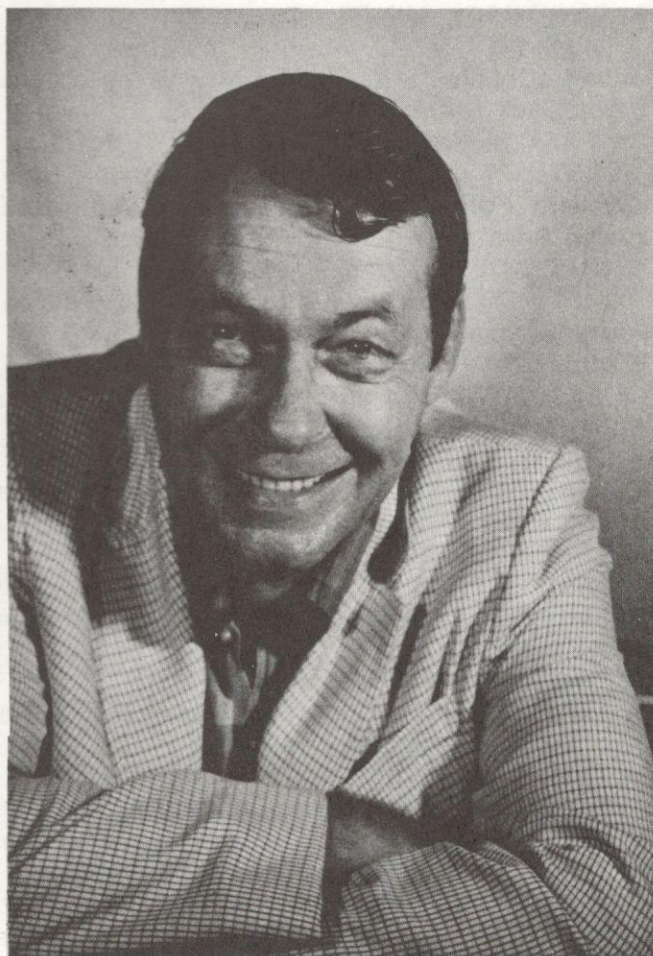
Many questions remain unanswered. Thelma Todd died behind a smoke screen so thick nobody can answer "Why?" We can say for certain that Hollywood destroyed Thelma as it did Jean Harlow, Marilyn Monroe, Carole Land-

is, Lupe Velez, and many others who came to Hollywood ready to pay any price for glamour and fame. For all those emotionally sensitive people who died by accident, suicide or murder - the price was too extreme.

-JS

Below: Is pictured the author of this piece, John Stewart. John has written several articles for WOY and has written for many other film publications. John was also the author of **Filmarama** a series of five volumes devoted to filmographies. Just before going to press we were informed that John had died. He had a heart attack earlier but seemed to recovering OK. We'll miss John and dedicate this issue and especially this article to him. It was the last piece we received before his untimely death.

-WOY



FILMOGRAPHY: THELMA TODD
Compiled by John Stewart

With ZaSu Pitts: All Hal Roach/MGM

1. **ALUM AND EVE** (September, 1932)
CAST: TT, ZP, Almeda Fowler, James Morton
2. **ASLEEP IN THE FEET** (January, 1933)

CAST: TT, ZP, Anita Garvin, Billy Gilbert, Eddie Dunn.

3. BARGAIN OF THE CENTURY, THE (April, 1933).

CAST: TT, ZP, Billy Gilbert, Harry Bernard, James Burtis.

4. CATCH AS CATCH CAN (August, 1931).

CAST: TT, ZP, Billy Gilbert, Reed Howes, Guinn "Big Boy" Williams.

5. LET'S DO THINGS (June, 1931).

CAST: TT, ZP, George Byron, Charlie Hall, Jerry Mandy.

6. MAIDS A LA MODE (March, 1933).

CAST: TT, ZP, Billy Gilbert, Kay Deslys, Charlie Hall, Harry Bernard.

7. OLD BULL, THE (June, 1932).

CAST: TT, ZP, Robert Burns, Otto Fries.

8. ON THE LOOSE (December, 1931).

CAST: TT, ZP, Laurel & Hardy (bit), John Loder, Billy Gilbert, Claud Allister.

9. ONE TRACK MINDS (May, 1933).

CAST: TT, ZP, Sterling Holloway, Billy Gilbert, Charlie Hall, Spanky McFarland, Lucien Prival, Jack Clifford.

10. PAJAMA PARTY, THE (October, 1931).

CAST: TT, ZP, Billy Gilbert, Donald Novis, Elizabeth Forrester, Eddie Dunn, Charlie Hall, Lucien Prival.

11. RED NOSES (March, 1932).

CAST: TT, ZP, Billy Gilbert, Blanche Payson, Wilfred Lucas.

12. SEAL SKINS (February, 1932).

CAST: TT, ZP, Charlie Hall, Billy Gilbert, Les Willis, Morey Lightfoot.

13. SHOW BUSINESS (August, 1932).

CAST: TT, ZP, Charlie Hall, Anita Garvin, Monty Collins.

14. SNEAK EASILY (December, 1932).

CAST: TT, ZP, Billy Gilbert, Charlie Hall, Robert Burns, Rolfe Sedan, James Morton, Harry Bernard.

15. SOILERS, THE (November, 1932).

CAST: Charlie Hall, Bud Jamison, James Morton, George Marshall (bit).

16. STRICTLY UNRELIABLE (April, 1932).

CAST: TT, ZP, Billy Gilbert, Charlie Hall, Bud Jamison, Symona Boniface, Charlotte Nemo

17. WAR MAMAS (November, 1931).

CAST: TT, ZP, Stuart Holmes, Alan Lane, Guinn "Big Boy" Williams, Charles Judels, Charlie Hall, Carrie Daumery, Harry Schultz.

With Patsy Kelly: All Hal Roach/MGM

18. AIR FREIGHT (December, 1933).

CAST: TT, PK, Charlie Hall, Don Barclay, Billy Bletcher.

19. ALL-AMERICAN TOOTHACHE (never released).

CAST: TT, PK, Charlie Hall, Mickey Daniels,

Dave Sharpe, Billy Bletcher, Johnny Arthur, Si Jenks, Duke York, Bud Jamison, Ernie Alexander, Ben Hall, Buddy Messinger, Ray Cooke, Sue Gomes, Manny Vezie.

20. BABES IN THE GOODS (February, 1934).

CAST: TT, PK, Charlie Hall, Jack Barty, Fay Holderness, Arthur Housman.

21. BACKS TO NATURE (November, 1933).

CAST: TT, PK, Charlie Hall, Don Barclay.

22. BEAUTY AND THE BUS (September, 1933).

CAST: TT, PK, Charlie Hall, Don Barclay, Tommy Bond, Tiny Sanford, Eddie Baker, Robert McKenzie, Ernie Alexander.

23. BUM VOYAGE (December, 1934).

CAST: TT, PK, Albert Petit, Constance Franke, Adrian Rosley, Francis Sayles, Germaine deNeel, Charles Gamorra, Noah Young.

24. DONE IN OIL (November, 1934).

CAST: TT, PK, Arthur Housman, Rolfe Sedan, Lee White, Eddy Conrad, William Wagner.

25. HOT MONEY (November, 1935).

CAST: TT, PK, Charlie Hall, Fred Kelsey, James Burke, Brooks Benedict, Hooper Atchley, Louis Natheaux, Lee Prather, Sherry Hall, Lee Phelps, Anya Tiranda, Monty Vandergriff.

26. I'LL BE SUING YOU (June, 1934).

CAST: TT, PK, Eddie Foy, Jr., Benny Baker, Charles Rogers, Billy Nelson, Douglas Wakefield, Charles McAvoy, William Wagner.

27. MAID IN HOLLYWOOD (May, 1934).

CAST: TT, PK, Eddie Foy, Jr., Charlie Hall, Don Barclay, Billy Bletcher, Alphonse Martell, James Morton, Charles Rogers, Jack Barty, Constance Bergen, Ted Strobach, Billy Nelson, Carlton Griffin.

28. MISSES STOOGE, THE (April, 1935).

CAST: TT, PK, Herman Bing, Adrian Rosley, Esther Howard, James Morton, Rafael Storm, Harry Bayfield, Henry Roquemore, Harry Bowen, Ward Shattuck.

29. ONE HORSE FARMERS (September, 1934).

CAST: TT, PK, Charlie Hall, James Morton, Billy Bletcher, Fred Holmes, Nora Cecil, Jack Lipson.

30. OPENED BY MISTAKE (October, 1934).

CAST: TT, PK, Charlie Hall, Nora Cecil, William Burress, Ronald Rondell, Fanny Cossar, Rose Plummer, James Eagles, Allen Caven, Mary Egan, Virginia Crawford, Robert McKenzie.

31. SING, SISTER, SING (March, 1935).

CAST: TT, PK, Charlie Hall, Arthur Housman, Harry Bowen, Barbara Webster.

32. SLIGHTLY STATIC (September, 1935).

CAST: TT, PK, Dell Henderson, Ben Taggart, Harold Waldridge, Kay Hughes, Sydney deGrey, Eddie Crane, Louis Natheaux, Harry Bowen, Aileen Carlyle, Dorothy Francis, Bobby Benedict, Carl Le Viness, Nora Cecil, Bobby Burns, Carlton Griffin, Elinor Vandivere, Lorene Carr,

Sons of the Pioneers with Roy Rogers, The Vitaphone Four, Randall Sisters.

33. **SOUP AND FISH** (March, 1934).

CAST: TT, PK, Billy Gilbert, Charlie Hall, Gladys Gale, Don Barclay.

34. **THREE CHUMPS AHEAD** (July, 1934).

CAST: TT, PK, Frank Moran, Benny Baker, Harry Bernard.

35. **TIN MAN, THE** (March, 1935).

CAST: TT, PK, Matthew Betz, Clarence Wilson.

Notes: Some credit Billy Bletcher, his voice was used, he does not appear.

36. **TWIN TRIPLETS** (October, 1935).

CAST: TT, PK, Charlie Hall, Bess Flowers, John Dilson, Greta Meyer, Billy Bletcher.

37. **TOP FLAT** (December, 1935).

CAST: TT, PK, Fuzzy Knight, Grace Goodall, Harry Bernard, Ferdinand Munier, Gary Owen.

Notes: Thelma's last released film.

38. **TREASURE BLUES** (January, 1935).

CAST: TT, PK, Charlie Hall, Arthur Housman, Sam Adams, Tiny Sanford.

Notes: Some credit James Finlayson, a photo of him appears in the film, he does not.

With Laurel and Hardy: All Hal Roach/MGM

39. **ANOTHER FINE MESS** (November, 1930).

Notes: TT as Lady Plumtree.

40. **BOHEMIAN GIRL, THE** (February, 1936).

Notes: TT as Gypsy Queen's daughter.

41. **CHICKENS COME HOME** (February, 1931).

Notes: TT as Mrs. Hardy.

42. **FRA DIAVOLO [THE DEVIL'S BROTHER]** (May, 1933).

Notes: TT as Lady Pamela Rocberg.

43. **UNACCUSTOMED AS WE ARE** (May, 1929).

Notes: TT as Mrs. Kennedy.

With the Marx Brothers: All Paramount

44. **HORSE FEATHERS** (1932).

Notes: TT as Connie Bailey.

45. **MONKEY BUSINESS** (1931).

Notes: TT as Lucille.

With Bert Wheeler and Robert Woolsey:

46. **COCKEYED CAVALIERS, THE** (1934) RKO.

47. **HIPS, HIPS HOORAY!** (1934) RKO.

Other films:

48. **AFTER THE DANCE** (1935) Columbia.

49. **AIR HOSTESS** (1933) Columbia.

50. **ALL TEED UP** (1930) Roach/MGM.

51. **ALOHA** (1931) Tiffany.

52. **BACHELOR GIRL, THE** (1929) Columbia.

53. **BEYOND VICTORY** (1931) Pathe.

54. **BIG TIMER** (1932) Columbia.

55. **BOTTOMS UP** (1934) Fox.

56. **BROAD-MINDED** (1931) Warner Bros.

57. **CALL HER SAVAGE** (1932) Fox.

58. **CAREERS** (1929) Warner Bros.

59. **CAULIFLOWER ALLEY** (1932).

60. **CHEATING BLONDES** (1933) Capitol Film Exchange.

61. **COMMAND PERFORMANCE** (1931) Tiffany.

62. **CORSAIR** (1931) United Artists.

63. **COUNSELLOR-AT-LAW** (1933) Universal.

64. **CRASH, THE** (1928) Warner Bros.

65. **CRAZY FEET** (1929) Roach/MGM.

66. **DECEPTION** (1933) Columbia.

67. **DOLLAR DIZZY** (1930) Roach/MGM.

68. **FASCINATING YOUTH** (1926) Paramount.

69. **FIGHTING PARSON, THE** (1930) Roach/MGM.

70. **FOLLOW THROUGH** (1930) Paramount.

71. **GAY DEFENDER, THE** (1927) Paramount.

72. **GOD GAVE ME TWENTY CENTS** (1926) Paramount.

73. **HAUNTED HOUSE, THE** (1928) Warner Bros.

74. **HEAD GU... THE** (1930) Roach/MGM.

75. **HEART TO HEART** (1928) First National.

76. **HELL'S ANGELS** (1930) United Artists.

77. **HER MAN** (1930) Pathe.

78. **HER PRIVATE LIFE** (1929) Warner Bros.

79. **HIGH C'S** (1930) Roach/MGM.

80. **HOT HEIRESS, THE** (1931) Warner Bros.

81. **HOTTER THAN HOT** (1929) Roach/MGM.

82. **HOUSE OF HORROR, THE** (1929) Warner Bros.

83. **JACK WHITE TALKING COMEDIES** (1929).

84. **KING, THE** (1930) Roach/MGM.

85. **KLONDIKE** (1932) Monogram.

86. **LIGHTNING STRIKES TWICE** (1935) RKO.

87. **LOOSER THAN LOOSE** (1930) Roach/MGM.

88. **LOVE FEVER** (1931) Roach/MGM.

89. **MALTESE FALCON, THE** (1931) Warner Bros.

90. **MARY STEVENS, M. D.** (1933) Warner Bros.

91. **NAUGHTY BABY** (1929) Warner Bros.

92. **NEVADA** (1927) Paramount.

93. **NICKEL NURSER, THE** (1932) Roach/MGM.

94. **NO GREATER LOVE** (1932) Columbia.

95. **NO LIMIT** (1931) Paramount.

96. **NOOSE, THE** (1928) First National.

97. **PALOOKA** (1934) United Artists.

98. **PIP FROM PITTSBURGH, THE** (1931) Roach/MGM.

99. **POOR RICH, THE** (1934) Universal.

100. **REAL McCOY, THE** (1930) Roach/MGM.

101. **ROUGH SEAS** (1931) Roach/MGM.

102. **RUBBER HEELS** (1927) Paramount.

103. **SEVEN FOOTPRINTS TO SATAN** (1929) Warner Bros.

104. **SHIELD OF HONOR, THE** (1927) Paramount

105. **SHRIMP, THE** (1930) Roach/MGM.

106. **SITTING PRETTY** (1933) Paramount.

107. **SKY BOY** (1929) Roach/MGM.

108. **SNAPPY SNEEZER** (1929) Roach/MGM.

CBI

REORGANIZED

COLLECTORS BUREAU INTERNATIONAL was set up in 1976 by Donald Key, Editor of **The Big Reel**. This organization was to act as a source of information for members on the integrity of other collectors and dealers. Collectors and dealers could investigate before they invested their money for films and other related merchandise. The work proved to be more than Don Key could handle along with the publication monthly of **The Big Reel**.

Mr. Garrett Baker of Tulsa, Oklahoma took over in 1977 after Don Key forwarded all materials and files to him relating to the operation of CBI. This proved to be a very unsatisfactory move. For almost two years Mr. Baker operated CBI in a less than desirable fashion. Complaints were not processed, memberships decreased and membership monies were mismanaged. Many complaints against CBI were received by **The Big Reel** publication.

In September of 1978, Mr. Ray Courts agreed to take over CBI. Several notices of new management of CBI were carried in **The Big Reel**. The response from collectors was more than Ray Courts could handle. CBI was kept alive by Mr. Courts for over six months. In April of 1979, Donald and Connie Wilkie agreed to handle the operations of CBI. All of the correspondence accumulated by Ray Courts was forwarded to the Wilkies. Nothing was received from Garrett Baker where the bulk of file information still exists.

The Wilkies are reorganizing the entire operation of CBI. After a meeting at the **St. Louis Western Film Fare** Convention attended by Donald Key, Sam Rubin, Jerry Burke, Ray Courts, Sherman Pippin, Ron Downey (Managing Editor of *World of Yesterday*, *Under Western Skies* and *Films of Yesteryear*) and Don and Connie Wilkie, it was agreed that the name be changed to COLLECTORS SERVICE BUREAU. Membership numbers will begin from No. 1 as memberships are received. A filing system has been set up by the Wilkies since June 1, 1979. Renewals received by the Wilkies from old CBI members will be converted to the CSB organization.

A code of ethics is being written to be signed by each member and a seal is being designed to be used in member's advertising. The basic purpose of the organization will remain the same as set-up by Don Key in 1976.

The Wilkies feel with both of them working on this project, they will be able to fulfill the obligations of the Bureau. For those who have already paid, please be patient while waiting for your advertising seal.

Beginning August 1, 1979, members will be getting a CSB number. All CBI numbers are now void. [Editor's Note: Our different publications will no longer publish CBI numbers in advertising because we feel this would be misleading. CSB numbers will be acceptable.]

Through the cooperation of the various editors listed earlier in this article news, information and advertising for the CSB will provide up to date information to the collector and keep him informed.

Memberships are \$3.00 per year. This includes one processing of a complaint for paid up members. Members may call CSB seven days a week anytime between 8:00 a.m. and 10:00 p.m. for information in their files. No collect calls will be accepted.

To become a member of this organization, write or call the Wilkies for details. They have "call waiting" on their telephome so if they are on a long distance call with someone, the call coming in will not be answered. If your call is not answered, try again in a half hour.

CSB is an organization that benefits all honest collectors of films and related merchandise. Please support Don and Connie Wilkie and COLLECTORS SERVICE BUREAU will remain as a strong function providing the reputable collector and dealer with the kind of information that will keep our hobby fun and clean.

-CSB

Collectors Service Bureau
10217 Xerxes Avenue South
Minneapolis, Minnesota 55431
Phone (612) 884-2146

109. SON OF A SAILOR (1933) Warner Bros.
110. SPEAK EASILY (1932) MGM.
111. STEPPING OUT (1929) Roach/MGM.
112. SWANEE RIVER (1931) World Wide.
113. TAKE THE STAND (1934) Liberty.
114. THIS IS THE NIGHT (1932) Paramount.
115. TRIAL MARRIAGE (1929) Columbia.
116. TWO FOR TONIGHT (1935) Paramount.
117. VAMPING VENUS (1928) First National.
118. WHISPERING WHOOPEE (1930) Roach/MGM.

-JS

HENRY BURR - The Dean of Ballad Singers

by Herman Lindemann, Jr.



Below and left: A portion of a page from the 1936 edition of the WLS National Barndance Family Album. (Courtesy of Charles K. Stumpf.)

HENRY BURR

Dean of ballad singers. Started making phonograph records when he was eighteen years old, and has made more than any other man in the world. When he starts singing one of the old songs, folks stop right where they are, and listen.

star of the day and one of the earliest Victor Red Seal artists, came for Canada and learned of Harry McClaskey's beautiful voice. He invited the young boy to go with him to New York for formal musical training.

Thus, the talented boy came under the tutelage of the noted voice coach John D. Meehan, and then Miss Ellen Burr. The boy would take her last name when he began to make records.

And while he studied, he sang as tenor at the Grace Methodist Church in New York.

Somewhere around 1902, he probably began making his first records. He recorded for various record companies, including the granddaddy of them all, Edison Records. His songs for Edison were issued under the name Irving Gillette.

During the early days of recording, the practice of using pseudonyms was common. During his long career, Henry Burr used such names as Harry Burr (on Harmony labels), Harry Haley (Cameo), Frank Knapp (Harmony and Velvetone). Edison Records would never issue a recording of his under the name of Henry Burr, continuing to list everything as Irving Gillette.

He even used his real name, Harry McClaskey, on a few Victor and Columbia issues, and on some Emersons he appears as Shamus McClaskey.

In 1904, Burr made his first recording for Victor, a number called **Daddy**. His specialty in those early days were Gospel songs. Later, he would sing mostly touching, sentimental songs

They called Henry Burr the Dean of Ballad Singers. He was a child prodigy as a soprano, then became a gifted, outstanding tenor. In a career spanning 40 years, he performed from the earliest primitive days of the recording industry, through the modern medium of radio. His specialty was the sentimental popular songs of the day and he was equally at home singing solo, duet or with groups.

All this talent came from north of the border. Henry Burr, who's real name was Harry H. McClaskey, was born in St. Stephen, New Brunswick, Canada on January 15th, 1882. His father was a candy and tobacco dealer. Young Harry began singing early and was considered a child wonder at the early age of 5. By the time he was 13, he was a boy soprano with St. Johns, New Brunswick Military Band. Apparently his father was smart enough to make sure the boy did not damage his voice, for when Harry was 14, his father offered him a gold watch if he would stop singing during his voice-changing period. He did!

The following year, when he was 15, Giuseppe Campanari, a famous Metropolitan Opera

and was long identified with such standards as **Silver Threads Among the Gold, When You and I Were Young, Maggie, and I'll Take You Home Again Kathleen.**

One of his records, **Goodnight, Little Girl, Goodnight**, made for Columbia, sold more than three million copies.

Henry Burr had good business sense. He demanded, and received, high fees for his work. In 1915, a financial disagreement with Edison Records put an end to the Irving Gillette sides and he never again sang for the inventor's firm.

Around 1906, Burr began his association with the popular **Peerless Quartet**. That group had its beginnings in the 1890's as the **Columbia Male Quartet**, consisting of Albert Campbell, J.K. Reynard, Joe Belmont and Joe Majors. There were personnel changes over the years so that by the time Burr joined the group it consisted of Frank Stanley, who sang bass and was also the business manager; Albert Campbell, tenor; and Arthur Collins, baritone. Burr, who was in his early 20's at the time found himself among men in their late 30's and 40's. The group now no longer recorded only for Columbia, but made themselves available to any record company that wanted to hire them.

The **Peerless Quartet** was an immensely popular recording group. Pseudonyms were used for it too, so that on various labels you will find them listed as **The Invincible Four, the U.S. Minstrels, Peerless Minstrels, the Victor Minstrel Company, and the Victor Vaudville Company.** On the off-brand labels issued by Columbia, the group would assume the name of the label, such as the **Standard Quartet, or the Harmony Quartet.** In fact, Columbia continued to use the name **Columbia Quartet** instead of **Peerless** for another six years.

Their records issue in England bore the name **Prince's Male Quartet.** At various times, when only three of the group would record, they would be known as the **Sterling Trio.**

Frank Stanley was the driving force of the quartet, but when he died in 1910, Henry Burr took charge of the group. Besides singing with the quartet, Henry Burr teamed on many records with Albert Campbell. The two became one of the most popular sentimental duet teams ever known.

It was Burr, too, who arranged and managed the **Record Maker Troupe**, which later came to be known as the **Eight Famous Victor Artists.** The group toured and played to small communities and medium sized cities and were always a highlight wherever they went. The foundation of the group was, of course, the **Peerless Quartet**, but they included four others when they toured. The first **Eight** tour included the famed Billy Murray who, in addition to

serving as MC, also sang comic songs; banjo king Vess Ossman; vocalist Byron Harlan; and Teddy Morse, pianist and composer of such favorites as **Dear Old Girl** and **Hail, Hail, the Gang's All Here.**

The performances by the **Eight** were well received and Victor, in 1925, even issued a recording illustrating what a typical performance was like. They titled it **A Miniature Concert.** While the real concert usually lasted an hour and a half, both sides of the 12-inch disc consume 9 minutes. We've listened to the disc and while it gives a fair idea of the variety of a typical concert, it certainly does not do justice to what must have been a delightful evenings entertainment.

On the record, Frank Banta gives a piano rendition of **Struttin Miss Lizzie.** The **Peerless Quartet** consisting of Burr, Campbell, John Meyer and Frank Croxton do **Carry Me Back to Old Virginny.** Croxton drops out for a number so the quartet now becomes the **Sterling Trio** singing **Loves Old Sweet Song**, while Croxton does a solo rendition of **Gypsy Love Song.**

Henry Burr also does a solo of one of his standards, **When You and I Were Young Maggie**, then teams with Albert Campbell for a duet, **Sweet Genevieve.** The all-time great saxophonist, Rudy Wiedoeft, plays **Saxophobia**, while Monroe Silver talks about his friend Cohen in a typical jewish dialogue routine. Billy Murray not only ties the whole thing together with verbal quips, but also sings **Casey Jones.** Finally, the entire group closes with **Massa's In the Cold, Cold Ground.** The record is a fascinating one to listen to, not only for the wide variety of talent featured, but also for an illustration of what those touring concerts by the **Eight Famous Victor Artists** were like.

Henry Burr, as mentioned earlier, was an astute business man, but not all of his business ventures were successful. He took a fling as owner of his own recording company turning out records under the **Par-o-ket** label, but that didn't last long. Then, in partnership with banjo star Fred Van Eps, a banjo factory did fairly well. Burr also was investing heavily in real estate.

Burr's hobbies consisted of automobiling and collecting fine clocks. He enjoyed baseball games and had a good sense of humor, but he was a poor public speaker and dreaded personal appearances. He wasn't tall, but weighed 200 pounds. That appearance, together with his premature gray hair and his long recording career led many people to believe he was older than he really was.

When radio began to come upon the scene, the **Eight Victor Artists** jumped right in. For a year they appeared on the **GOODRICH ZIPPERS**

program. Burr then spent two and a half years in charge of the CITIES SERVICE broadcasts. Finally, in 1928, the **Eight** group disbanded and while Burr continued making some pressings he realized his recording career was coming to an end. Radio was hurting record sales. Burr became program director of the newly organized Columbia Broadcasting System, but didn't stay long. He didn't care much for the executive work. Singing was what he wanted to do so he journeyed to Chicago and joined the NATIONAL BARN DANCE, a long-running radio program.

THE NATIONAL BARN DANCE, like its rival, GRAND OLE OPRY, had a four-hour "hoe-down", 60 minutes of which was on the air every Saturday night, sponsored by Alka Seltzer. All sorts of talent participated, including Henry Burr, who became one of the most popular members. He sang alongside such diversified talents as contralto Lucille Long, the Hoosier Hot Shots, the Dinning Sisters, banjoist Eddie Peabody, and many others. The NATIONAL BARN DANCE lasted on the air until 1950, but Henry Burr would not make it to the end of the run.

Sometime around 1940, he began his bout with cancer. He continued with the broadcasts, and most of those he worked with didn't even know he was ill and in pain. In February, 1941, he appeared for the last time on the NATIONAL BARN DANCE singing one of his most popular standards, **I'll Take You Home Again Kathleen**. On April 6th, 1941, at the age of 59, Henry Burr died. On the following Saturday night broadcast of NATIONAL BARN DANCE, they sang, as a tribute to Burr, a number he had written the words and music to shortly before his death, **A Prayer for Peace**.

Henry Burr was buried at Kenseco, New York. Few of his old associates knew of his death in time. Monroe Silver, Frank Banta, and Sammy Herman were the only old-timers who were able to make it.

During the grand days of early recording, there were many fine talents and it would be difficult to single out one as the best. But the title bestowed on Henry Burr was appropriate, for he was indeed, the Dean of the Ballad Singers.

-HL

Hollywood Memory Photos

Stills and Text by Jeff Missinne



The events covered by the old-time newsreels were sometimes more side-splitting than earth-shaking. These energetic morons appeared in a 1929 **FOX MOVIE TONE NEWS** issue. Under the headline "Amphibian Bands New Florida Fad," these GONG SHOW dropouts honk out an earnest if slightly sour rendition of **Who Stole My Heart Away?** A moment of marvelous madness from the newsreels of long ago!

POPEYE



POPEYE'S OFFICIAL BIRTHDAY BOOK IS PUBLISHED

Blow me down! Popeye, cartoon superhero since 1929, celebrates his fiftieth anniversary with a glorious color-feast of a book that's strong-to-the-finish with history and tribute, analysis and anecdote.

Arthur Bud Sagendorf — who has been drawing the character for 48 years — has packed **Popeye: The First Fifty Years** with the wallop of a lifetime's affection and personal involvement. For him, Popeye and his friends "are real people — my family and I have lived with them night and day for most of our lives." Sagendorf provides vital statistics for every character, plus selected strips from the past five decades and a close-up profile of Popeye's originator (and Sagendorf's mentor), the artist Elsie Segar.

Published July 2, 1979 in a 50,000 copy first printing, **Popeye: The First Fifty Years** — a selection of Book-of-the-Month Club and Quality Paperback Book Club — is "a highly entertaining account...by an extremely talented cartoonist," according to an advance review from **Publishers Weekly**.

It was fifty years ago — January 17, 1929 — that Castor Oyl scurried up to a tough-talking Old Salt to ask "Are you a sailor?"

"Ja think I'm a cowboy?" came the reply.

"You're hired," said Castor. It was his first conversation with Popeye, the beginning of a great Popeye philosophy (ask a stupid question and you'll get one back), but — most important — the genesis of a great cartoon character.

Today that sailor — Popeye — stars in more than 400 United Artists and King Features animated cartoons, and in the ALL-NEW POP-EYE HOUR, a Hanna-Barbera CBS-TV network series that leads the ratings in its time slot. The current Popeye cartoon strip by Bud Sagendorf is syndicated by King Features to 250 newspapers, and is translated into 20 languages. Actor Robin Williams will star as Popeye in a movie musical written by Jules

Feiffer to be directed by Robert Altmar and released by Paramount Pictures in 1980.

In **Popeye: The First Fifty Years**, Sagendorf traces Popeye's development (W.R. Hearst ordered him to stop swearing), Popeye's relationship to spinach (with a 36-ton capacity, he so influenced the nation's children that by 1930 they had driven spinach sales upwards by a whopping 33%), and Popeye's friendships and relations.

There is Olive Oyl, with whom it was love at first kiss. And Swee'Pea, who arrived either in the mail or on the doorstep. And Brutus, Poopdeck Pappy, Alice the Goon, the Sea Hag, and the beloved J. Wellington Wimpy ("I'll gladly pay you Tuesday for a hamburger today"). Sagendorf has provided a detailed look at the town where they live and also includes a cross-section of Popeye's ship, a chart of the Eighth Sea, and a dizzying schema of Wimpy's mooching.

His behind-the-scenes approach is so complete it includes Wimpy's real-life model, and the story of how the song **I'm Popeye the Sailor Man** was written (it took only two hours). How the strip has led to everything from Whiffle Hen car hood ornaments to piggy banks, hand puppets, and a balloon pump is fully documented in gorgeous color photographs of valuable collectibles.

Popeye: The First Fifty Years is the official backstage birthday book, written and illustrated by the artist who apprenticed to Elsie Segar at the age of 17 and has drawn Popeye ever since, and published for the "millions an' millions of frien's (and only twenty-six thousing emenies)" who love Popeye — no matter which year they discovered him. After fifty years, Popeye can be prouder than ever that "I yam what I yam and that's all that I yam." - **Press Release**.

POPEYE: THE FIRST FIFTY YEARS by Bud Sagendorf. 144 pages; full-color throughout. Paper: \$8.95; Cloth: \$14.95. Published by Workman Publishing and King Features Syndicate.

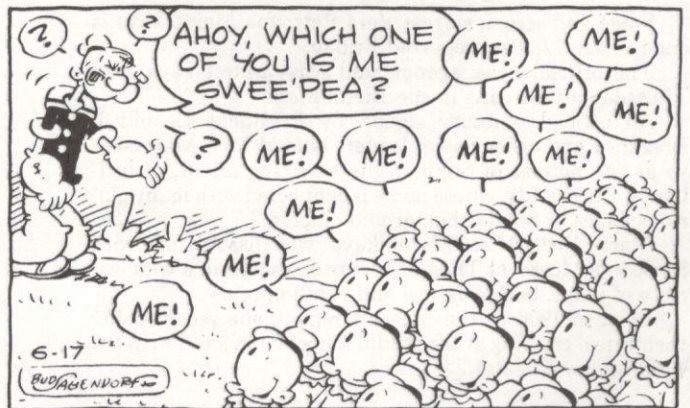
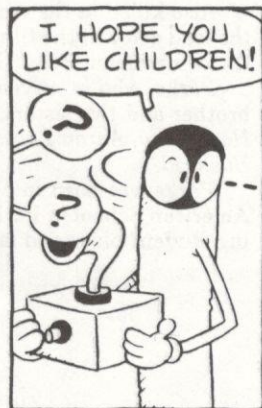
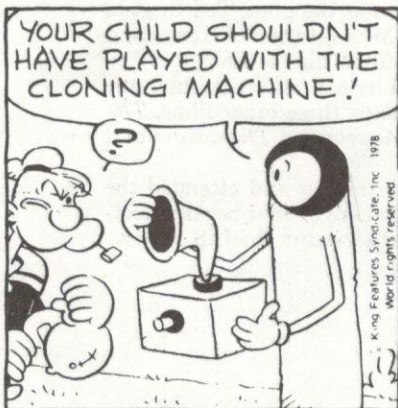


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BUDAGENDORF

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Clipped from newspapers all over and sent to us by readers. The date is the date the obituary was printed and not the date of death.

Alden Gay Thomson, former actress

Alden Gay Thomson, a former actress and model who helped pioneer the formation of the Screen Actors Guild, has died in a Beverly Hills residential hotel where she lived for many years. She was 80.

She and her husband, actor Kenneth Thomson, joined other professionals in the struggle to form the guild in 1933. In 1937, the Screen Actor's Guild was formed.

As Alden Gay, Mrs. Thomson was a cover girl for *Vogue* magazine and *Vanity Fair* in the 1920s. Her stage credits included *Greenwich Follies* and *Dearest Enemy* in New York and *Private Lives*, *So This Is London*, and *Springtime for Henry* in Los Angeles.

Mrs. Thomson was widowed in 1967.

No funeral services were planned for Mrs. Thomson, who died April 1.

SATURDAY APRIL 7, 1979

Parks was in Kenya to make low-budget adventure films aimed at the black American market.



U.S. film director Gordon Parks killed

April 4, 1979

NAIROBI, Kenya — Prominent American black film director Gordon Parks Jr., 44, son of *Life* magazine photographer Gordon Parks Sr. and director of *Superfly*, was killed Tuesday in a plane crash.

Three other persons, including the pilot and lead actor in Parks' current film project, were killed when their single-engine Cessna plane crashed on takeoff from Nairobi. The plane climbed about 70 feet then plummeted to the ground, bursting into flames.

Parks, 44, of New York City, was headed for the Masai Mara game preserve, where he was directing location shooting of his film, *Revenge*.

He had arrived in Kenya three months ago to set up a company, Panther Films, to make five low-budget adventure films aimed at the black American market.

Also killed in the crash was the pilot, Ted Gugish; the lead actor in the film, Myles Burten of Kenya and the cameraman, Peter Gilfillan, also of Kenya.

Parks, who is survived by his father, mother, one brother and two sisters, made three other films, *The Hard Way*, *Aaron Loves Angela* and *Thomasina and Bushrod*.

Parks was born in Minneapolis and attended the American School in Paris, where he first began directing student plays and later served in the U.S. Army.

August 19, 1978

Soviet actress Vera Maretskaya

Stage and screen actress Vera Petrovna Maretskaya is dead at age 72, Tass reported Friday.

The official news agency said Miss Maretskaya died Thursday after a long unspecified illness.

An official obituary signed by President Leonid I. Brezhnev and other Soviet leaders lauded Miss Maretskaya as "an actress of original, life-asserting talent, of brilliant individuality, whose name is connected with many glorious pages of Soviet theater and cinema."

Since 1940 Miss Maretskaya was associated with Moscow's Mossovet Theater, where she acted in a wide variety of plays, both classical and contemporary.

Born in 1906 in the Moscow region, she received her theatrical training at the studio school connected with the Vakhtangov Theater.

Actor Michael Wilding, once wed to Elizabeth Taylor



Mr. Wilding poses in a 1954 photo with Elizabeth Taylor and their son Michael Jr. Miss Taylor bore two sons during her marriage to Mr. Wilder, which lasted from 1952 to 1957. It was one of four marriages for Mr. Wilder and the second of six for Miss Taylor.

MONDAY, JULY 9, 1979

LONDON — Michael Wilding, the debonair British actor once married to Elizabeth Taylor, died Sunday after a fall at his home in Chichester, 65 miles south of London. He was 66.

Mr. Wilding died in a local hospital where he was taken after the accident. His son Michael Jr., who slept to the bedside but found his father unconscious, later telephoned his mother, Miss Taylor, at her Virginia home and informed her of Mr. Wilding's death.

Mr. Wilding, who was married to the British-born actress for five years as the second of her six husbands, starred on the stage and in such classic British movie successes as *Spring in Park Lane*, *Maytime in Mayfair* and *The Courtneys of Curzon Street*. His romantic good looks and easy elegant charm made him a big favorite with British audiences in the 1940s and 1950s.

"I went to Hollywood for Metro-Goldwyn-Mayer, married Elizabeth Taylor and watched my career turn to ashes," he told a reporter a few years ago.

"They did not know what to do with me, and at one point I was even taking ballet classes. I was in debt to MGM up to my neck, paying them back month by month for the money they lent me to buy the house Elizabeth and I used to live in.

"We also had to maintain a certain standard of living, and Elizabeth was not earning the millions she earned later, and it was a bit of a struggle."

MR. WILDING WAS married four times, first to actress Kay Young from 1937-52, then to Miss Taylor from

1952-57, then to noted society beauty Susan Nell from 1958-62 and to actress Margaret Leighton from 1964 until she died three years ago. His first three marriages ended in divorce.

Mr. Wilding was 40 when he met Elizabeth Taylor, then 20 years old. None of their friends believed their marriage would last, but during their five years together she bore two sons, his only children.

Her other husbands were hotel heir Conrad Hilton Jr., movie producer Mike Todd, singer Eddie Fisher, actor Richard Burton — whom she married twice — and U.S. Sen. John W. Warner, her current spouse.

MR. WILDING BEGAN as a portrait painter and commercial artist in Brussels, Belgium. Art was his great love, and he turned to it again in his 60s after he retired from show business.

He got into acting by accident.

"I got in with a company that was making a movie in Austria," he used to relate. "I hoped they might use me for design work, but the director chose me for a bit part. I was no good in the part, but the movie was so bad it was never released.

"I decided to learn the acting business and went into a repertory company. I enjoyed myself enormously."

He made many appearances on the London stage, for example taking over from Sir John Gielgud in *Nude With Violin*, but he really made his name in British movies, particularly light comedy romances.

His later movie roles included parts in *The Egyptian*, *The Glass Slipper*, *The World of Suzie Wong* and *The Naked Edge*.

Film darling

Mary Pickford, 86, dies

HOLLYWOOD (AP) — Mary Pickford, who reigned as America's Sweetheart during the colorful, formative period of American movies, is dead at 86 after 13 years of seclusion in her legendary home, Pickfair.

Her death Tuesday was attributed to a cerebral hemorrhage suffered last Friday.

The journey to the hospital was one of the few times Miss Pickford, whose golden curls and spunky innocence won her the adulation of millions, had emerged from the mansion since she withdrew from public life in 1966.

In 1976, she appeared before cameras at Pickfair to accept an honorary award "in recognition of her unique contribution to the film industry and the development of film as an artistic medium" from the Academy of Motion Picture Arts and Sciences, which she helped found.

Miss Pickford was perhaps the first great international screen idol. In an era of such stars as Greta Garbo and Gloria Swanson, she was the first to have her name in marquee lights and the first to command thousands of dollars a week. She was box office gold for such movies as *Pollyanna* and *Poor Little Rich Girl*.

The romance of the Pickford name grew when she married the screen's most dashing hero, Douglas Fairbanks Sr., in 1920. Even five years later, 300,000 people went to a Moscow train station to see them.

The couple overcame the scandal that had resulted when they divorced their respective spouses to marry and live at Fairbank's home above Beverly Hills, the opulent estate dubbed Pickfair, where dinner was served from solid gold plates and guests might include Charles Lindbergh and the Duke and Duchess of Alba.

Through it all, Miss Pickford was known around the world as "America's Sweetheart," a title that stuck after it

first appeared in 1914 on a marquee over Grauman's Chinese Theater.

She was born Gladys Marie Smith in Toronto, Canada, April 9, 1893, and made her stage debut at 5. Her first film was a one-reeler in 1909, *The Violin Maker of Cremona*, directed by aspiring, young D.W. Griffith.

Her fame grew and by 1916 she became her own producer with a 50-50 partnership in the releasing company. Three years later, she was earning \$675,000 a year against half of the gross of her films.

The films followed a similar pattern: the poor girl who makes good, or the rich girl with the common touch.

"I didn't act — I WAS the characters I played on the screen," Miss Pickford once said. And her success continued through the 1920s.

"In 1929, it was time to grow up again," she said. "I bobbed my hair and did my first talkie, *Coquette*. It was not my favorite film. Actually, I have no favorite for I have never been completely satisfied with anything I did. But my public accepted me at last as not only an adult, but an adult that has an illicit affair."

Coquette won her the Oscar as best actress. After the 1932 film, *Secrets*, she quit acting. "I knew it was time to retire. I wanted to stop before I was asked to stop," she said.

Miss Pickford remained active in the film industry. She retained ownership in United Artists, which she had founded in 1920 with Fairbanks, Chaplin and Griffith. She produced movies, starred on radio and helped found the Motion Picture Relief Fund.

Fairbanks and Miss Pickford divorced in 1936 and the following year she married Charles (Buddy) Rogers, who had been her co-star in the 1927 *My Best Girl*. They had two foster children, Ronald Pickford Rogers and Roxanne Pickford Rogers.



America's Sweetheart: Actress Mary Pickford, a two-time Academy Award recipient, is shown in character for the film *Pollyanna*. Miss Pickford died Tuesday of a stroke in a California hospital. The actress, who became known as America's Sweetheart during the 1920s, appeared in more than 200 films between 1909 and 1933, invariably portraying a sweet, spunky, innocent and wholesome young girl with golden tresses. Miss Pickford was 86. (AP Laserphoto)

Wednesday, May 30, 1979

Emmett Kelly buried in Lafayette, Ind.

LAFAYETTE, Ind. — Emmett Kelly was buried Monday with the sad clown he made famous through a half century of performances under the circus big top.

On a chilly morning, a handful of mourners gathered under a tent erected for the ceremony at Rest Haven Memorial Gardens on the outskirts of Lafayette.

Kelly, who conceived his "Weary Willie" character

while working as a cartoonist in Kansas in the 1920s, died last Wednesday at his home in Sarasota, Fla., where he was eulogized at a funeral Saturday. He was 80.

In a brief service, the Rev. H. Kenneth McCullen of Central Presbyterian Church told the mourners that "God richly blessed the history and pilgrimage of Emmett Kelly," adding that through his years as one of the world's most famous circus clowns, "he became a legend in his own time."

WEDNESDAY, APRIL 4, 1979

Cornelia Otis Skinner, author, actress

NEW YORK — Cornelia Otis Skinner, versatile Broadway actress, humorous and immensely popular cross-country monologist and an author with a satiric bent, died Monday at 80.

Her best known written work, in collaboration with Emily Kimbrough, was *Our Hearts Were Young And Gay*, which set the nation to chuckling when it appeared in 1942.

HEIRESS TO a formidable the-

atrical tradition, Miss Skinner insisted that she was "an actress who writes," and not the other way around.

She died at her Manhattan home after an illness of about a year. Her husband, Alden S. Blodget, a gentleman steeplechaser whom she married in 1928, died several years ago.

It was the very grandeur of her theatrical background that turned Miss Skinner into a widely traveled solo performer. She did not like the word monologist because, as she put it, "It makes people think of bores who talk too much."

Born in Chicago, Miss Skinner was the daughter of the renowned Otis Skinner, regarded in his day as one of America's finest actors. Her mother was Maude Durbin, herself a gifted actress.

AFTER education at Bryn Mawr College and the Sorbonne in Paris, Miss Skinner made her first professional appearance in her father's production of *Blood and Sand*.

"He came to me after our first night," she recalled, "and made only one remark, 'My child, you are an actress.'"

TUESDAY, JULY 10, 1979

Other plays in which she appeared on Broadway included *Candida*, *Major Barbara*, *The Pleasure of His Company* and *Lady Windemere's Fan*.

However, she found her stage career lagging because producers were loath to give her starring roles, lest they be deemed beneath the talent of a daughter of Otis Skinner.

WITH LONG gaps between engagements, Miss Skinner began polishing solo impersonations that had amused her friends and embarked on

her career as a monologist, earning one of the top incomes in the theater.

She wrote her own monologues, spicing them with her magnificent sense of humor.

In between performances, on trains and in hotel rooms, Miss Skinner turned out magazine articles, on which she later based such books as *Family Circle*, *That's Me All Over*, *Nuts in May*, *Bottoms Up* and *The Ape in Me*.

"The more deadly the town and the worse the hotel, the more I get done," she once observed.



CORNELIA SKINNER

... monologist.

Theodora Quinn, author of 'Ishi In Two Worlds'

BERKELEY, Calif. — Theodora Kroeber Quinn, whose book about the last member of an ancient Indian tribe was brought to life as a television movie, has died. She was 82.

Mrs. Kroeber, author of *Ishi In Two Worlds*, died Wednesday in her home. She was the widow of Albert Kroeber, noted University of California anthropology professor and museum director.

Ishi, the last member of an Indian tribe with prehistoric roots, wandered down from the hills in northern California early in the 20th century. He lived with the Kroebers until his death and Mrs.

Kroeber wrote of his experiences trying to cope with modern life in her book, which is now in its 15th printing.

A children's version, *Ishi, Last of His Tribe*, is used as a textbook in many California grade schools, and was turned into a TV movie earlier this year.

Among her other works were *The Inland Whale* and a memoir of her husband, *Albert Kroeber, a Personal Configuration*.

She is survived by four children, including noted science fiction writer Ursula K. Laguin, Portland, Ore., and three sons, all of whom are college professors.

July 7, 1979

Film, TV Actor Jim Hutton Dead at 45

Mon., June 4, 1979

HOLLYWOOD — Jim Hutton, the boyish-looking actor who starred in a number of movies and the television series "Ellery Queen," died Saturday, Los Angeles New Hospital said. He was 45.



Hutton

Hutton's business manager, Murray Neidorf, said the actor died of liver cancer.

Hutton's last feature role was in the Walt Disney television movie, "Sky Trap." He also appeared in "Hellfighters" and "The Green Berets" with John Wayne. Other films include "The Hallelujah Trail," "The Horizontal Lieutenant," "Where The Boys Are" and "Bachelor in Paradise."

Hutton is survived by three children. He was divorced.

The original Cisco Kid

Herbert Stanley Dunn, the original Cisco Kid who starred in about 100 movies from 1913 to 1915, has died at 87 in Costa Mesa, Calif.

Dunn suffered a stroke Saturday morning and died at a hospital.

Born in Brooklyn on Nov. 24, 1891, Dunn was in his early 20s when he was recruited to play the role of the Cisco Kid.

TUESDAY, APRIL 17, 1979

Van McCoy of 'Hustle' fame

ENGLEWOOD, N.J. — Recording artist Van McCoy, known for his 1975 disco hit *The Hustle*, died in Englewood Hospital Friday. He was 38.

McCoy, a resident of this Bergen County community, died of cardiac arrest after suffering a heart attack a week earlier, said Phil Wentworth, associate administrator.

The 1975 recording of *The Hustle* sold more than a million copies and earned the soul and disco musician a gold record.

"That's the song that brought the Hustle (dance) thing about," said Chuck Walz, vice president of Buddah Records, which represented McCoy until 1973.

In recent years, McCoy was a composer, arranger and producer for firms that formed for one disc, then folded, Walz said.

McCoy produced two Melba Moore albums and a hit for David Ruffin, former lead singer for the Temptations, the recording official said.

July 7, 1979

WEDNESDAY, APRIL 11, 1979

Nino Rota, composer

ROME — Nino Rota, who wrote the music for Francis F. Coppola's *The Godfather* and for all the films of Federico Fellini, died of a blood clot in a Rome clinic on Tues-

day. He was 68.

A native of Milan, Rota composed music with exceptional ease and with a fine sense of melody. He wrote symphonies, operas and church music, but he won fame and wealth with the soundtracks of movies.

Fellini wanted Rota's music for all his movies, from *White Sheik* to the still unfinished *Women's City*. Rota also composed the music for other well known Italian films, such as Luchino Visconti's *Rocco and His Brothers* and Franco Zeffirelli's *Romeo and Juliet*.

Questions About Yesterday

by Anthony Ross

Q. I need to get a letter to Rudy Vallee. How can I write to him? Virginia S., Pennsylvania.

A. Write him in care of William Meiklejohn Associates, 9250 Wilshire Blvd., Beverly Hills, CA 90212. He was 78 years old on July 28th.

Q. Bob Hope and Katharine Hepburn made a movie together about 25 years ago. Can you tell me the name of it? Elena Parker, Pennsylvania.

A. THE IRON PETTICOAT released by MGM in 1957.

Q. Who is Peter Viertel? I have a reason for asking this. N.B., Connecticut.

A. He is the son of Salka Viertel who was a potent influence in the life of Greta Garbo. He was a writer who wrote "White Hunter, Black Heart", this book was supposedly based on the life of director John Huston. He was also one of Rita Hayworth's boy friends.

Q. Did Orson Welles play The Shadow on radio? K.C., North Carolina.

A. He played Lamont Cranston (The Shadow) from 1937 to 1939. Agnes Moorehead played Margo Lane in the series.

Q. How did Thelma Todd die? I have read all kinds of things about her death. Gene Gordon, Missouri.

A. She died of Carbon Monoxide poisoning. How and why I don't know. I don't think the case has ever been solved. That's one reason you read all kinds of things about her death.

Q. Who were the stars of NOBODYS DARLING? A.F., Ohio.

A. Mary Lee, Louis Calhern, Jackie Moran and Bennie Bartlett were some of the stars. The movie was released by Republic in 1943.

Q. Can you tell me the three serials that Allan Lane made as Sergeant King? Lewis Black, Texas.

A. Nope, but I can tell you the two serials he made as King. He played the role in KING OF THE ROYAL MOUNTED and KING OF THE MOUNTIES. Lane starred in four serials. He played Allen Saunders in DAREDEVILS OF THE WEST and Duke Cameron in THE TIGER WOMAN. In 1936, 20th Century-Fox released a movie called KING OF THE ROYAL MOUNTED starring Robert Kent, Jack Luden and Alan Dinehart. Since Lane's real name is Albershart and the other Alan is Dinehart it would be easy to get the names mixed up.

Q. Was the movie BEHIND THE MASK, a Charlie Chan picture? Al Jones, West Virginia.

A. No, it was in The Shadow series starring Kane Richmond as was released in 1946 by Monogram.

Q. I read that Bob Eubanks use to manage the

Lennon Sisters. Is he the same guy that's on TV's THE NEWLYWED GAME? Tony Mitchell, New Jersey.

A. Yes, it's the same guy.

Q. Claudia Cardinale won a contest some years ago called The Most Beautiful Girl in Tunis. Just where is Tunis? My history teacher could not find it on our school map. Katherine Collins, California.

A. Tunis is in North Africa. Her mother was French and her father was Italian.

Q. What became of Marion Sunshine? Mrs. Post, Illinois.

A. Mary Azpiazu, a songwriter and actress known as Marion Sunshine died January, 1963. She appeared in the first "Ziegfield Follies" in 1907.

Q. Is it true that Tyrone Power died while filming a movie? Shirley Barlow, New Jersey.

A. He died of a heart attack in Madrid while filming SOLOMON AND SHEBA in 1958. His father also died on the set of a picture he was making THE MIRACLE MAN.

Q. What beauty title did actress Silvana Panpanini win in the 40's? Alice Rogers, Tennessee.

A. She was Miss Italy in 1946. She was born in Rome on September 25, 1925.

Q. Who starred in the WHISTLER series? What studio made the series Monogram or Universal? Al Beemer, Florida.

A. Richard Dix was the star. He was born Ernest Brimmer in St. Paul, Minnesota on July 18, 1895. He died September 20, 1949. The series was released by Columbia.

Q. Who was the most successful star in the history of movies? Pete Morgan, Pennsylvania.

A. Would you believe Mickey Mouse?

Q. I know who Mickey Rooney's father is, but who is his mother? J.C. Peel, Florida.

A. Nell Carter.

Q. Where was Rudolph Valentino born? Jackie Woods, Texas.

A. Valentino was born Rudolfo Guglielmi in Castellaneta, Italy on May 10, 1895.

Q. Is it true that Glen Campbell is the 7th son of a 7th son? David Neal, Maryland.

A. Yes.

Q. What's Connie Stevens real name and birthdate? Arthur Davis, District of Columbia.

A. She was Concetta Ann Ingolia in Brooklyn on August 8, 1938.

Q. Did Ronnie Reagan wear contact lenses in the movies? George Player, Indiana.

A. Yes, he wore them while making films to replace his usual glasses. Lot's of stars did the same thing and still do.

- Q. Who was it that said "All I want is a girl who looks like Marilyn Monroe and talks like George S. Kaufman"?** S.E., Ohio.
- A.** Groucho Marx.
- Q. What are the names of Bing Crosby's twins?**
- A.** Lester Cain, Arkansas.
- Q. Who was the photographer that took pictures of Grace Kelly and Prince Rainer's trip to Monaco before they were married?** Alice Brothers, New York.
- A.** Howell Conant had exclusive rights to photograph them.
- Q. Who was the actor that fought Franchot Tone over some lady about 30 years ago?** Rip Morris, South Carolina.
- A.** Tom Neal and Tone had a fight over Barbara Payton.
- Q. Who were the actors that had TV's FOUR STAR PLAYHOUSE?** O.P., Tennessee.
- A.** Dick Powell, Charles Boyer, David Niven and Ida Lupino.
- Q. What is the name of Audie Murphy's first movie?** Gladys Grant, Connecticut.
- A.** His first movie was BEYOND GLORY filmed in 1948.
- Q. Who was the voice of Snow White?** Robert Lane, Illinois.
- A.** Adriana Caselotti.
- Q. What was the name of Conway Twitty's first band?** Jerry Collings, Virginia.
- A.** The Phillips Country Ramblers. He first sang on radio when he was ten years old.
- Q. What's Gene Barry's birthdate?** Harold Horton, Michigan.
- A.** He was born Eugene Klass in Brooklyn on June 14, 1921.
- Q. Do you know of any way that I can write to Gilbert Roland?** Betty King, Texas.
- A.** You can write to him at 1901 Avenue of the Stars, Los Angeles, CA 90067.
- Q. Was the serial JUNGLE GIRL written by Edgar Rice Burroughs?** Jina Trapp, District of Columbia.
- A.** The serial was written by Republic's staff writers. It was based on the story Jungle Girl by Burroughs.
- Q. I'm trying to get a list of all the movies that Wallace Fox directed. So far I have 85. Do you know how many he directed in all?** R. N., New York.
- A.** I think 60 would be close. You must have run across some movies that were released under two different titles to have that many on your list.
- Q. I am a Jimmy Davis fan. Will you answer these questions for me? What years was he Governor of Louisiana? What year did he make his first recording?** L. Clark, Georgia.
- A.** James Houston Davis was Governor from 1944 to 1948 and again from 1960 to 1964. His first recording was for Victor in 1928.
- Q. What was the first music publishing company based in Nashville, Tennessee?** S.A. Tyler, Tennessee.
- A.** In 1942, Fred Rose and Roy Acuff formed the first publishing company there. Rose died on December 1, 1954. His son Wesley was also in the business.
- Q. Did Dinah Shore get married after her divorce from George Montgomery?** Dan Moore, South Carolina.
- A.** She married Maurice Smith on May 26, 1963. She filed for a divorce in May 1964.
- Q. What was the name of the monster movie that Tim Holt made around 1957?** Edward Prince, New Jersey.
- A.** You got the year right. The movie was MONSTER THAT CHALLENGED THE WORLD.
- Q. What year was Boston Blackie on TV and who played him?**
- A.** Gerry Wright, Indiana.
- A.** Kent Taylor starred as Blackie 1951-1953.
- Q. What year was the first home movie camera and projector sold to the public?** L.S., Ohio.
- A.** They test marketed them in 1918-19. They were sold nation wide in 1920.
- Q. Who was the first one to put sound on film?** L.S., Ohio.
- A.** Lee De Forest did it in 1925-26, but it was Warner's Vitaphone process on discs, was the first to be used throughout the world.
- Q. Who played the one-eyed killer in THE HITCHHIKER?** Lois Hall, Illinois.
- A.** Lyle Talbot.
- Q. I have read that Lon Chaney Sr. starred in DR. JEKYL AND MR. HYDE. I have also read that he was the first star to do so. It is not listed on the films I have of him. Please help.** Sami Trusdale, Oklahoma.
- A.** I can't find any record of Chaney playing in that movie. Here is what I did find: It was first filmed in 1920, starring John Barrymore. The first sound version starred Fredric March in 1932.
- Q. Who was the nude girl that got stabbed in PSYCHO while taking a shower?** Lee York, Kentucky.
- A.** Janet Leigh. But if you mean who's nude body you saw on the screen, it was Marli Renfro.
- Q. Did Red Skelton have a son that died in the early 60's?** Raymond Page, California.
- A.** His nine year old son Richard died in 1958 after a long ordeal with Leukemia.
- Q. What was Ward Bond's name on TV?** No name, Missouri.
- A.** Major Adams.
- Q. What is Bob and Ray's last name? They used to be on radio.** Jean Farris, Georgia.

A. Bob Elliott and Ray Goulding. They were also on TV in 1953.

Q. Who were the stars of COMING ROUND THE MOUNTAIN? Ray Whitney, Oklahoma.

A. Bob Burns, Jerry Colonna, Don Wilson, and Harold Peary were some of them. The movie was released by Paramount in 1940.

Q. Who played Don Diego and General Garcia in A DEVIL WITH WOMEN?

A. John St. Polis was Diego and Robert Edison was Garcia.

Q. What was the name of the first movie ever made? I have read that it was THE SQUAW MAN. My mother who is a movie fan said that CLEOPATRA was the first one. Who is right? Will Gaston, New Jersey.

A. I don't know who's right, however I think CLEOPATRA was made before THE SQUAW MAN.

Q. Who wrote the original fairy tale of The Beauty and the Beast? A.T., North Carolina.

A. I don't know. I did find out it ranks second behind Cinderella as the most popular and widely read fairy tale.

Q. I have a \$5.00 bet that Tom Tyler did not play Geronimo in a movie. My friend said that he did. T.C., Tennessee.

A. Pay up. He played Geronimo in VALLEY OF THE SUN. (RKO, 1942). Other western favorites in it were Hank Bell, Carleton Yound, Al St. John, Bud Osborne, and Tom London.

Q. Arthur Godfrey had a son by his first marriage. What's his name? Ann Davey, Kentucky.

A. Richard Godfrey.

Q. What's the birthdate of Percy Faith? What was his first million seller record? K. Hull, New York.

A. He was born in Toronto on April 7, 1908. He came to the United States in 1940. I would say "Song from Moulin Rouge" was his first million seller.

Q. What is Rian Garrick's real name and birthdate? Olivia Crane, Pennsylvania.

Q. Who starred in "Sheenah, Queen of the Jungle"? What was the Chimpanzee's name in the show? Julie Lark, California.

A. Irish McCalla played the role. The Chimpanzee's name was Chim.

Q. Can you tell me who played on "The Dotty Mack Show"? H.K., Maryland.

A. Dotty Mack, Colin Male and Bob Braun. Dotty was also a music columnist for TV Stage and TV and Movie Screen magazine.

Q. Was Cy Kendall a singer? I know that at one time he had his own band. Jan Lewis, California.

A. He was a drummer. I don't know if he was a singer or not. He was radio's first Charlie Chan.

Q. Can you tell me what Cheryl Ladd's last name was before she married? Louise Houseman, South Carolina.

A. She was born Cheryl Stoppelmoor on July 12th in Huron, South Dakota. She married David Alan Ladd on May 24, 1973.

Q. What's the mailing address for The Carpenters? Millie Short, New Jersey.

A. You can write to Karen and Richard Carpenter at 1880 Century Park Blvd., Los Angeles, CA 90067.

Q. Is there anyway that I can get a letter to James Garner? K. Kimbrell, No State.

A. Write to him in care of Robinson and Associates, 132 Rodeo Drive, Beverly Hills, CA 90210. -AR

Happy Trails Tili Next Time.

Answers to radio quiz on page 18

The Shadow - Lines 1,3
Fibber McGee and Molly - lines 2, 13, 15, 18
Inner Sanctum - line 4
The Lone Ranger - lines 5, 8
Jack Benny - lines 6, 7
Gunsmoke - lines 9, 10, 11
The Whistler - line 12
Suspense - line 14
Captain Midnight - lines 16, 17
Blondie - lines 18, 19
Sam Spade - line 20
Lowell Thomas - line 21.

Answers to Quiz on page 35

1. Jimmy Fidler
2. Kate Smith
3. Lowell Thomas
4. Bill Stern
5. Ben Bernie
6. Bob & Ray
7. Boake Carter
8. Dave Garroway
9. Jack Smith
10. The Duke of Paducah
11. The Mysterious Traveler
12. Paul Sullivan
13. Fulton Lewis, Jr.
14. The Hermit of "Hermit's Cave".
15. Jimmy Durante.

-RAE

WOY LOOKS AT BOOKS

THE GREAT TELEVISION SERIES by Jeff Rovin. 175 pp. Illustrated. Notes. Index. A.S. Barnes and Co., Inc., Cranbury, NJ. \$17.50. Reviewed by Bill Dover.

There is a distinct need for a lushly illustrated survey of how video (and Americans) have evolved over two decades of armchair viewing on the homesteads. While dapper Jeff Rovin's conclusive, exhaustive study of the "wasteland" medium, bringing us right up to the seventies, includes virtually every genre of short and long-running TV series, the western, from popcorn to adult, is given its due quite thoroughly and incisively thanks to Mr. Rovin's perceptive and all-seeing eye.

Luckily, not a textbook nor sociological study, but a worshipful, nostalgic trip through the evolving cycles that kept us glued to the idiot box in years gone by. Investigated-in-depth are The Lone Ranger, Captain Video, Hopalong Cassidy, Star Trek, The Man From U.N.C.L.E., Tarzan, Batman, Dragnet and just about every dust-bitten prairie tale ever to surface, even briefly on the tube. And the life style influences of these stalwart heroes is not discounted either, nor is the video heroine and pros and cons of bloodshed violence.

In addition to nearly 150 well-chosen photographs, Rovin brush sketches in an all-encompassing Introduction and we sort of approve of his chapter headings — eight in all. "The Six Inch Hero", "The Hero Grows Up", "The Adult Western", "A Search for Identity", "Camelot and the Hero", "Holy Parody, Batman!", "From the Village to Watergate" and, lastly but by no means least, "Into the Eighties."

Albeit a bit steeply priced for such a slim volume, Rovin's journey is one that is as entertaining as it is educational. -BD

THE SECRET LIFE OF TYRONE POWER by Hector Arce. 327 pp. Illustrated. Bibliography. William Morrow and Co. Inc., New York, NY. \$9.95. Reviewed by Bill Dover.

Well, they massacred Jean Harlow in a best-selling compilage of super-star sensationalism years ago, luckily aeons after all sueable parties concerned had gone to their Maker. Now, after nary a columnist or Hollywood party-line rumor, we suddenly are confronted

with an immensely readable, yet suspectedly trumped up tale of, and I quote, "The drama of a bi-sexual in the spotlight".

Poor Ty Power! He cannot arise to his defenses here from his military-shrouded tomb in Hollywood Memorial Cemetery. But his second publicity-seeking wife, Linda Christian can. Even though the much-wed onetime starlet already has her biography **Linda** in the stalls, she promises the thrill-hungry, gossip-loving reading public a forthcoming *entra'acte* into the real private life on Ty Power!

As for author Hector Arce's admittedly and eminently readable book, making the rounds of bartenders, lovers and the expected little old ladies reading hours, it's a pithily, fast-moving, well written tale of much ado about nothing. Other male cinema heartthrobs allegedly Ty's lovers or lays in the hay are so thickly disguised, Arce and his publishers need not turn into insomniacs for fear of lawsuits, they're that hazy and well-disguised. And then about midway through the book is a then-18-year-old male admirer of Mr. Power's who follows him from city to city and play to play and despite Ms. Christian and entourage's presence on the train, purportedly straight into his bedroom wherein the non-too-shy Ty summons the star-gazed and very homosexual youth with these words: "Don't stand over there...c'mon over by the edge of my bed!" You can guess the rest!

Power's affection for the ladies as epitomized in Kenneth Auger's **Hollywood Babylon** is hereby discounted as totally erroneous. If so, which of these tell-all tomes are we to believe are authenticated? One wonders. Much is also made of Power's underground homosexual liaisons during his fledgling school days in Ohio, and even the "fact" that Ty wasn't above hustling his body while starving and waiting for that big break at Darryl F. Zanuck's 20th Century-Fox studios, albeit a discreet, higher class form of hustling as organized by a movieville body builder-gymnast-masseur who swings both ways himself it says here.

The films, career struggles, wives (Annabelle, #1, Linda Christian #2 and Debbie Minardos #3) plus innumerable flings with nearly every up front cinema sex symbol from Mae West Monroe (and even Doris Day!) is depicted in this collection of purple prose and yellow journalism.

If **The Secret Life of Tyrone Power** whets your appetite for more of the same dish, why not peruse **The Two Lives of Errol Flynn**, another masculine sex symbol who converted "In like Flynn" to the American argot.

Readable, yes. Gusty and lusty, yes. Entertaining, certainly. But true and documented and

**WOY LOOKS AT
FILMS FOR COLLECTORS**

STAGE DOOR CANTEEN - All star cast including Tallulah Bankhead, Ralph Bellamy, Edgar Bergen, Ray Bolger, Helen Hayes, Katherine Hepburn, George Jessel, Gypsy Rose Lee, Alfred Lunt & Lynn Fontaine, Harpo Marx, Ethel Merman, Paul Muni, Merle Oberon, George Raft, Ethel Waters, Johnny Weissmuller, Ed Wynn, and others; with Benny Goodman, Guy Lombardo, Count Basie, Kay Kyser, Xavier Cugat, Freddy Martin and their orchestras. 132 minutes, B & W. \$225.00 in 16mm sound; from Classic Film Distributors, 1682 El Cerrito Court, San Luis Obispo, CA 93401. [Also available for rental at \$25.00 per day.] [Catalog \$1.00]. Reviewed by Jeff Missinne.

One of Hollywood's specialties during World War II years was the all-star musical revue. **STAGE DOOR CANTEEN**, produced by Sol Lesser in 1943, is one of the best-remembered of these films. The plot, as in all such pictures, serves merely as a framework to contain the star-powered specialties that really make the film work. **CANTEEN's** story centers around a group of young soldiers on a pass from Army camp, and their experiences on the nights they visit the famous Canteen; in particular on a romance (forbidden by Canteen rules) between one of the soldiers and a pretty Canteen hostess. The soldiers and hostesses are played by "newcomers," at least two of whom; Lon McAllister and "Sunset Carson" (here billed as Michael Harrison...his real name?) went on to modest success in B-pictures. Now we've got the plot taken care of, so let's talk stars!

Some of the guest stars in the film appear in specialty numbers or sketches; while many more make "cameo" or "blackout" appearances. Among the longer specialties, Ray Bolger is wonderful as always in one of his song and dance routines; and Edgar Bergen, assisted of course by Charlie and Mortimer, contribute the film's best comedy sequence. The big-band numbers offer good examples of the sounds and styles of all involved, even if the songs themselves may be somewhat dated (filled with WW II morale-boosting). Jazz buffs note: Look for Peggy Lee in an uncredited appearance, singing with Goodman's band.

One of the film's funnier blackouts is a scene with "Tarzan" Johnny Weissmuller and the forever flustered Franklyn Pangborn as two of the Canteen's dishwashers. Harpo Marx appears doing the **other** thing he's famous for (chasing blondes); why he did not do a harp

number interests me, perhaps the producers felt that, at 132 minutes, the film was already long enough without another specialty. Look for William Demarest, Henry Armetta, Billy Gilbert and other top character comics in very brief appearances. Katharine Hepburn's cameo role offers a dramatic highpoint to the film's predictably happy ending.

Classic's print quality is somewhat "dupey" but watchable, sound is a bit low on volume, but quality O.K. At \$225, this version is a particularly good value compared with \$209 for National Cinema's 93-minute cut-down version and almost \$340 for Thunderbird's complete edition. For any budget-minded collector looking to add a real blockbuster to his library, Classic's **STAGE DOOR CANTEEN** would be a very good choice. -JM

FALLING HARE — Starring Bugs Bunny. 8 minutes, color. \$54.98 in 16mm sound, \$32.98 in super 8 sound; from Niles Cinema, 1141 Mishawaka Avenue, South Bend, Indiana 46615. Review based on 16mm print. Reviewed by Jeff Missinne.

At a U.S. Air Force base, Bugs Bunny (reading "Victory Thru Hare Power") runs into a Gremlin...a malicious little creature who delights in wrecking machinery, especially airplanes. After thoroughly tormenting Bugs, the Gremlin takes our bunny on a wild ride in an out-of-control plane.

The airplane sequence is a masterpiece; animation, gags, and music combine to create some of the wildest "comedy thrill" situations ever seen in a cartoon; ending in an incredible headlong crash-dive, stopping just short of the ground because "you can't get **anywhere** with an A (gas ration) card!"

FALLING HARE may well be the best cartoon ever directed by Bob Clampett (who caricatured himself as the Gremlin;) and among Warner's WW II cartoons, it holds up exceptionally well. Niles' print offers good sharpness and sound and very good color balance and saturation. -JM

STICK AROUND — Starring Oliver Hardy & Bobby Ray. 16 minutes, B & W. \$44.00 in 16mm sound; from Classic Film Distributor, 1682 El Cerrito Court, San Luis Obispo, CA 93401. [Also available for rental at \$9.00 per day.] Reviewed by Jeff Missinne.

STICK AROUND has to be one of Oliver Hardy's best pre-L & H films, and one of the funniest silent comedies this reviewer has seen. After a sequence with Bobby, a jalopy car and a pretty girl; we get down to the main business with Ollie and Bobby as "Blatz and Blatz, Paperhangers." Following some roughhousing at the shop; they're off to work, with

Bobby dragging their heavy wagon like a horse up and down hills while Ollie takes it easy (reminiscent of Chaplin's **WORK**).

A collision with another paperhanger's wagon leads to an unintended switch...they end up with the other man's circus posters! Ollie and Bobby arrive at their destination...a "nut house," one of whose stranger inmates is running all over looking for his piece of toast. (I can't bear to give away the ending of that gag...you'll have to see it!) Another inmate accidentally drops a bottle of bootleg hooch into the water cooler, and the "spiked" water has a certain effect on both Ollie and Bobby; it makes them both act rather gay...in both senses of the word! When all is said and done, these tipsy paperhangers have covered the entire sanitarium with circus posters; several inmates are running around scaring the others with portions of gorilla and skeleton posters stuck to them, and the head of the institution is suitably outraged.

There is evidence of apparent nitrate decomposition in a "blotchy" look throughout the film, but the print is razor-sharp, with excellent contrast. A mellow soundtrack of period band music scores the film nicely. I strongly recommend this one to all comedy fans! -JM

FOR AULD LANG SYNE — All-star short subject, 10 minutes, B & W. \$33.25 in 16mm sound, \$21.25 in super 8 sound; from **Thunderbird Films**, P.O. Box 65157, Los Angeles, CA 90065. Review based on 16mm print. Reviewed by Jeff Missinne.

This is an unusual promotion short made by Warner Bros. in 1938 for the Will Rogers Memorial Hospital. It opens with James Cagney introducing a number of Warner stars in newsreel sequences; Humphrey Bogart, Bette Davis, Errol Flynn, and John Barrymore among them. Then, Cagney turns over the reins to Rudy Vallee, who introduces a swing number by Benny Goodman and his orchestra; including Harry James, Gene Krupa and Lionel Hampton.

This number is followed by Dick Powell and a group of cowboys singing **Ride, Tenderfoot, Ride**. The curtains close of this scene and Powell walks out to introduce Donald Crisp. Crisp is there apparently only to introduce Paul Muni! (This film sure is big on introductions!) Muni wraps up the show with an appeal for contributions to the Will Rogers Memorial Hospital, "to be collected by the ushers."

The last two minutes of the film consist of a black screen accompanied by the Warner Bros. orchestra playing **Auld Lang Syne**. If you like Warner movie music (I do,) you probably leave this on; if not, you can cut is short. All in all,

an interesting item for the serious collector, and Thunderbird's picture and sound quality are excellent. -JM

MY LITTLE CHICKADEE Trailer and STAGE DOOR CANTEEN Trailer - 2½ to 3 minutes each, B & W. \$10.00 each in 16mm sound, \$7.99 each in super 8 sound; from **Canterbury Films**, 15 Canterbury Road, Great Neck, NY 11021. Reviews based on 16mm prints. Reviewed by Jeff Missinne.

Most companies sell trailers in reels of 4, 5 or more, so you may end up buying ones you don't want in order to get ones you do. Not with Canterbury Films; they sell all their trailers individually, and you can choose exactly the ones you want from a good selection. If this sounds like an ad for Canterbury, it's only because I'm enthusiastic about both this idea and these trailers.

The **CHICKADEE TRAILER** CONTAINS MANY of the film's most memorable scenes, including W.C. Fields' "I'd like to see Paris before I die..." and the legendary closing scene where Mae West and Fields very literally exchange dialogue. Until Universal-8 finally sees fit to release a digest print of this classic, this is the best souvenir you can get. Picture and sound quality are superb. Recommended!

The **CANTEEN** trailer does not contain any dialogue sequences like the **CHICKADEE** trailer does; it consists mainly of identifying scenes of the film's many guest stars, with music and narration. Picture quality is a bit "Dupier" than the **CHICKADEE** trailer, but sound is just as good, and it is the longer of the two trailers. If you already own the feature, however, I am sure you will want this one. -JM

A Correction To A Previous Review: The correct price of Classic Film Distributor's Felix the Cat cartoon **OCEANTICS** is \$19.95; not \$22.00 as listed. It is also available for rental at \$5.00 per day. -JM

Previews of Coming Reviews by Jeff Missinne
- **INVISIBLE GHOST** (Bela Lugosi)...**MEETING AT MIDNIGHT** (Charlie Chan)...**POPEYE MEETS SINBAD** (color)...**SCHOOL'S OUT** (Little Rascals)...**SING WITH THE STARS** (rare Bing Crosby!)...**WARNER'S SILVER ANNIVERSARY** (1930)...and lots more!! See you then -JM

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"Where Are They Now?"--Bob Livingston, Buddy Roosevelt, Mary Philbin. By writer Thomas L. Parry.

"Living In Fear"--Writer and publisher Ken Weiss explores the collectors' rights in an open article about how many fear the possibility of an FBI visit.



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Other articles and items of interest included were "Encounter With A Celluloid Love Goddess" by James Robert Haspiel; "Film Facts" by Jerry Whittington; "Chapter One" by Lee Stanley; "Gene Autry and The Phantom Empire" by David Rothel; United Parcel Service tells how to prepare parcels for safe shipping -- and much, much more for your reading enjoyment.

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Answers to Quiz on page 26

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2. Lux Radio Theatre
3. The March of Time
4. The Hobby Lobby
5. America's Town Meeting of the Air
6. Manhattan Merry-Go-Round
7. Lady Esther Serenade
8. Make-Believe Ballroom
9. Gay Nineties Revue
10. Court of Missing Heirs
11. Breakfast Club
12. Hawaii Calls
13. Carnival of Books
14. Kaltenmeyer's Kindergarten
15. Gateway to Hollywood

-RAE

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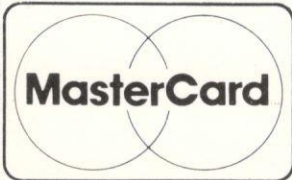
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