

The WORLD of

NMI

WESTERDAY



February, 1980

No. 26

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.

We need and welcome your support with Subscriptions, Advertisements, ideas, articles and letters. All letters and correspondence received by **The World of YESTERDAY** are assumed to be for publication unless indicated otherwise by the writer.

Manuscripts are welcome. We will not be responsible for the return of material unless accompanied by adequate return postage. Hand-written manuscripts will not be considered unless they are exceptionally easy to read.

We are looking for any material on Entertainers but give preference to material on lesser known stars and character actors, old time radio people, big band material, early TV and any material that has not been written up frequently in other publications. Of course, we are interested in any well written and researched material.

SUBSCRIPTION RATES

The U.S., Canada and Mexico for SIX Issues.	
Controlled Circulation.....	\$10.00
First Class.....	\$16.00
Overseas (surface).....	\$13.00
Overseas (Air Open).....	\$22.00

Please Remit in U.S. Funds.

Note: Please observe that subscriptions are for a certain number of issues and not for any period of time. This is because we hope that we can increase our frequency of issues in the future.

As with our other publications, **The World of YESTERDAY** is available loose leaf, punched for a three-hole notebook at no extra charge.

The World of YESTERDAY is edited and printed at 13759 - 60th Street North; Clearwater, Florida 33520. Phone (813) 536-7490. Linda S. Downey, Owner. Ron S. Downey, Managing Editor. James Caldwell, Associate Editor.

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ADVERTISING RATES

Advertisers please read this material closely and it will save us both costly correspondence. We reserve the right to refuse any advertising.

The World of YESTERDAY does not knowingly accept fraudulent, misleading or objectionable (This includes Ads for Sex Films, Medicine cures or mediums, etc.) advertising. Liability for the contents of all advertising and for any claims that may arise there from is the responsibility of the advertisers who place the ads and not the publishers. Although we will not be responsible, readers are urged to report any objectionable experiences.

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

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The above with our choice of location but requests for special placement will be honored if possible.

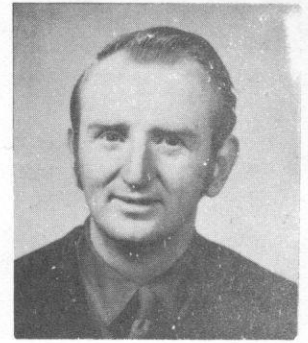
We also have full page ads, camera ready only, available for inside the front and back covers, at \$35.00. The back page is available for \$50.00.

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Regular advertisers get their fifth insertion in a row free (equivalent to a 20% discount). All advertisers must pay in advance unless an account is opened. Copy can be accepted up to about five days before we go in the mail but if you are going to be that late please reserve space in advance.



THIS 'N' THAT



by Linda and Ron Downey, Editors

Happy Birthday to WOY! This is our fourth anniversary and we begin our fifth year. In the last five years we have seen the start and demise of lots of fanzines. Then, why is WOY and UWS continuing to prosper and grow? There are several reasons but the main reason is the loyalty of most of you, our subscribers. The World of YESTERDAY has an exceptionally high renewal rate. Over 50% of our subscribers have been around for over two years.

! ! ! ! ! ! ! !

Here are some of the reasons for this loyalty and our healthy outlook for the future. A great team of writers, with more joining the team all the time. We do our own printing, and although this has caused some problems, it means we can operate on a much lower budget than most publications. Our liberal use of photos, our editorial policy and our type of binding (which will outlast a paperback book) have all been mentioned by you, our readers. Another factor is a plan for a slow but steady expansion (although we do not manage to plan each issue too well, our overall plan of growth is doing well).

% % % % % % % %

This overall plan, and our future, looks even more rosy now. All the WOY publications now have an international distributor, New Media/Irjax. See page two for details. This will bring increases in readership every issue. This can only mean more improvements over the next year.

#

A bonus this issue is a large In Our Mail column. We had lots of letters to publish. Some had been around for a couple of years. We do not publish all letters but felt these either had something interesting to say or had corrections we knew you would be interested in seeing.

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It is about time to repeat something we seem to have to say from time to time. We are not a large company. There are only two of us. Linda works four days a week as a Registered Nurse. And, Ron is limited by Health reasons in the amount of work he can do. We have some

extra help from Jim Caldwell, our Associate Editor, but he does have a business of his own to operate. What this boils down to is we can only do so much. When the magazine grows we will be able to hire more help but until then....What suffers most is answering mail. Lately, because of increased circulation and advertising, our mail load has been extra heavy. We cannot answer all the letters and get the magazine in the mail. We think you get the point.

& & & & & & &

This is sorta an odd issue because we were waiting on some extra information to come in. We got ambitious and decided to clean up some odds and ends that we had been meaning to get in for sometime. Well, the odds and ends filled up the magazine.

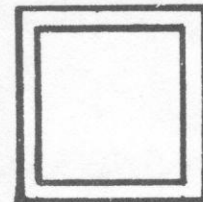
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Going back a little bit, another thing that gets neglected, because there is only two of us, is the reprinting of back issues. We probably should not neglect this area because the sales of back issues counts for a good 40% of our income. We are getting caught up on back issue reprinting, though. All of the Under Western Skies issues are in print but several issues are in short supply. We had all The World of YESTERDAY issues in stock but a recent ad in Film Collector's World put these issues out of stock: Numbers 7, 17 and 19. We should have them back in stock sometime in March. We are beginning to work on The Films of Yesteryear, issues 1, 2, 3 and 4 will follow.

? ? ? ? ? ? ? ?

This issue will go in the mail on February 29th and 800 copies will be distributed.

Until Next Time, Many Fond Memories



Important Box: If you see an 'R' in it, this means **RENEW NOW** because your subscription expires with the next issue. An 'X' here means this is the **last** issue of your subscription.

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presents

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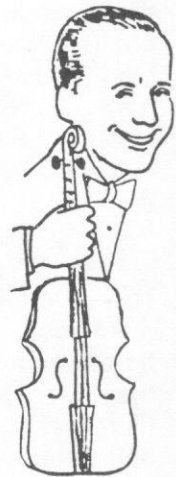
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THE PULP DICK

by John Dinan

Only the hard-core detective fiction buffs recall the fact that Warner Brothers released **THE MALTESE FALCON** in 1931 with Ricardo Cortez (Who?) as Sam Spade but everyone who ever had a feeling for detective fiction knows Bogart's Sam Spade (Warner's 1943 release) and the equally memorable Caspar Gutman (Sidney Greenstreet), Joel Cairo (Peter Lorre) and Brigid O'Shaughnessey (Mary Astor).

Sam Spade evolved from a nameless detective that Dashiell Hammett featured in his work in the pulp magazine **Black Mask**. Called by the name Continental Op, Hammett's detective was unlike the clever sleuth that preceded him and the super-technocrat agents that would later replace him. He did not rely on reason to the extent that say Sherlock Holmes or even Charlie Chan did nor did he have the manners or grace of a Dupin, Vance or Poirot.

What the Continental Op did have was the breath of life's hard knocks as experienced by Hammett while an operative for the San Francisco office of Pinkertons at the princely sum of \$27.50 a week under superintendent Phil Geaque who would later complete a career in the Secret Service as Franklin Roosevelt's body guard.

Hammett's Continental Op proved to be the prototype of the hard-boiled dick and was directly patterned after Phil Geaque--he was tough, terse, free of sentiment and the fear of death, and temptations of the flesh. Instead of unravelling a crime by some combination of astute observation and deductive reasoning, the hard-boiled dick used muscle, perseverance (a hard head helped also) and words--with which he would play the various characters against one another in order to stir up some action and hopefully produce some results. In spite of his reliance on words, however, the hard-boiled dick was wary of them:

Detective Inspector Walters, Homocide, had a yellowish gaunt face and a sourly cynical nature. He had been chasing murders of one sort or another for twenty years, and he had gotten to the point where he didn't believe what he heard when he was talking to himself."

Generally operating in the large West coast cities of Los Angeles or San Francisco, the hard-boiled dick's world was a sleazy one:

"I could see the Hotel Tremain's sign over a narrow door between two store fronts, both empty--an old two-story walk up. Its woodwork

would smell of kerosene, its shades would be cracked, its curtains would be a sleazy cotton lace and its bedsprings would stick in your back. I knew all about places like the Hotel Tremaine, I had slept in them, fought with bitter, scrawny landladies in them, got shot at in them and might yet get carried out of them to the morgue wagon. They are flops where you fine the cheap ones-- the sniffers and pinjammers, the gowed-up runts who shoot you before you can say hello."

The hard-boiled dick was born in the pages of the pulp magazines. The pulp's life span covered the period from the demise of the dime novels (early 1900's) and the onset of television and the birth of the comic books. The pulps earned their popularity with fast-paced action stories and their name (pulps) from the cheap untrimmed pulp paper stock on which they were printed. Until the pulp magazines began publishing science fiction, Trazan, Doc Savage, Western stories, Foreign Legion adventures, the Shadow and hundreds of other action fiction types, popular fiction was a bland diet of family magazines and the likes of Frank Marriwell stories. While it was generally looked upon as 'cheap' if not potentially dangerous by parents and teachers, the pulp magazine got a lot of kids into the reading habit and did produce some things of value along the way.

Out of the pulps came such authors as Tennessee Williams and such artists as N.C. Wyeth. Edgar Rice Burroughs was regarded as barely literate by his contemporaries but a recent critical review [**Master of Adventure**] predicts that only a handful of popular American writers will be read in the year 2000, and included in this handful will be Burroughs.

In 1914, editor Arthur Hoffman of the pulp **Adventure** proposed the concept of an organization composed of former soldiers, sailors and marines; organized so as to be ready to serve their country. The concept was generally endorsed by readers including General Leonard Wood and Theodore Roosevelt. The organization formed was The American Legion.

The pulps would also turn the detective story around, or, as pulp author Raymond Chandler put it, they would take murder out of the vicar's garden and give it back to the people. During its tenure in the dime novels, the detective story was in essence children's literature. The best of the pulp detective stories managed to generate the smell of fear, how-

ever: "Their characters lived in a world gone wrong, a world in which, long before the atom bomb, civilization had created the machinery for its own destruction, and was learning to use it with all the moronic delight of a gangster trying out his first machine gun. The law was something to be manipulated for profit and power. The streets were dark with something more than night", (Chandler from **Trouble in my Business**).

The working style of the pulp dick was something more than cerebral; if Dupin and Holmes were chessplayers, Carrol Daly's Race Williams or Raymond Chandler's Philip Marlowe were running backs. Grebstein defined the three basic working skills of the pulp dick [**Tough Guy Writers of the Thirties**]: 1. Sheer physical stamina—the ability to keep functioning despite bodily damage, 2. Control over personal feelings and natural appetites and 3. The power to confront death.

Plot and story line took on a lesser significance than what was going on—as Nye puts it [**The Unembarrassed Muse**]: The answer to 'whodunit' was less important than the atmosphere, tone and dramatics surrounding how it was done and for what reasons.

Again, Raymond Chandler says it best: "The technical basis for the old-style detective story was the relative insignificance of everything except the final denouement. What led up to it was more or less passage work."

The November, 1926 issue of **Black Mask** was the first edited by Joseph T. Shaw. Captain Shaw, late of the Marine Corps, took over as editor without having had a "bowing acquaintance with the pulps". He decided he wanted a new type of detective fiction that differed from the classical style of the whodunit. Shaw wrote to Hammett describing his objectives: "simplicity for the sake of clarity, plausibility, and belief".

Eventually the magazine dropped the Western, adventure, etc. as Shaw gathered a cadre of writers who could emulate Hammett's fiction; writers like Paul Cain, Raymond Chandler, Horace McCoy and George Harmon Coxe.

The hard-boiled pulp dick came in all sizes, shapes and jobs: private eyes, county cops, state troopers, hotel dicks, reporters-photographers, M.D.'s and railroad dicks.

In the corrupt and violent world of the 1920's and 30's he was something of a knight errant fighting to make things right again. More often than not he received rather than gave beatings, lost his fee and client, but he never waived in doing his job. He was a man without friends or possessions and a very uncertain future.

The world of the pulp dick was peopled by characters unknown to Holmes:

"A large thick-necked negro was leaning against the end of the bar with pink garters on his shirt sleeves and pink and white suspenders crossed over his broad back. He had bouncer written all over him. He had a battered face that looked as if he had been hit by everything but the bucket of a dragline. It was scarred, flattened, thickened, checkered, and welted. It was a face that had nothing to fear. Everything had been done to it that anybody could think of."

The victims in the hard-boiled pulp passion plays were not the kinds of characters discovered by Frank Merriwell slumped over in a living-room chair:

"I decided to go into the kitchen, get a clean glass and some ice and fix myself a drink. When I opened the kitchen door I changed my mind about the ice and glass.

I stopped breathing. There was no sound except the rain slapping the kitchen windows. He was lying on his back on the linoleum, his head in a brownish, sticky pool. There was a bloody icepick on the floor beside his arm. He must have been stabbed with it a dozen times. One of his eyes was just a sticky hole. There was a long raw sliver of flesh hanging loose from one cheek. He had been stabbed in the neck and the arms and chest. Somebody had kept on stabbing him long after it no longer mattered. He was very cold, but he wasn't stiff yet, and he was very dead. It kept right on raining."

Tough and terse, the hard-boiled pulp dick was a most wised-up guy but in spite of all his savy, a very lonely man, a man whose job was his life.

The hard-boiled pulp dick is not a creature of the 1970's. Those who wish to sample the pleasures of the hard-boiled pulp dick must go back to the pulp magazines (now collectors items selling for up to \$30.00 each) or out of print paperbacks. In some cases, however, there are in-print paperbacks, as with the works of Raymond Chandler and Dashiell Hammett. Every now and then a hard-cover anthology of these stories emerges and if you check the UHF T.V. program listings, you might luck out and spot one of the following:

MURDER MY SWEET, THE BIG SLEEP, THE LADY IN THE LAKE, THE BRASHER DUB-LOON, THE LONG GOODBYE--all Raymond Chandler stories.

MARLOWE, THE MALTESE FALCON, DOUBLE INDEMNITY, THE BLUE DAHLIA, OUT OF THE PAST, SOMEWHERE IN THE NIGHT--all

choice hard-boiled films.

Jack Nicholson's interpretation of the hard-boiled pulp dick in **CHINATOWN** has a lot going for it—period clothes and automobiles, etc. but it fails to capture the sense of loneliness (J.J. Gittis has a fancy office and an active social life better suited a banker than a depression era private detective). All in all a good film in the hard-boiled tradition.

An earlier T.V. series that did a good job of characterizing the pulp dick was **THE OUTSIDER**, featuring Darren McGavin as detective David Ross.

Better still pick up a copy of **The Little Sister**

and sample the real thing. I cannot read Chandler's opening and then lay it down:

"It was one of those clear, bright summer mornings we get in the early spring in California before the high fog sets in. The rains are over. The hills are still green and in the valley across the Hollywood hills you can see snow on the high mountains. The fur stores are advertising their annual sales. The call houses that specialize in sixteen-year old virgins are doing a land-office business. And in Beverly Hills the jacaranda trees are beginning to bloom."
-JD



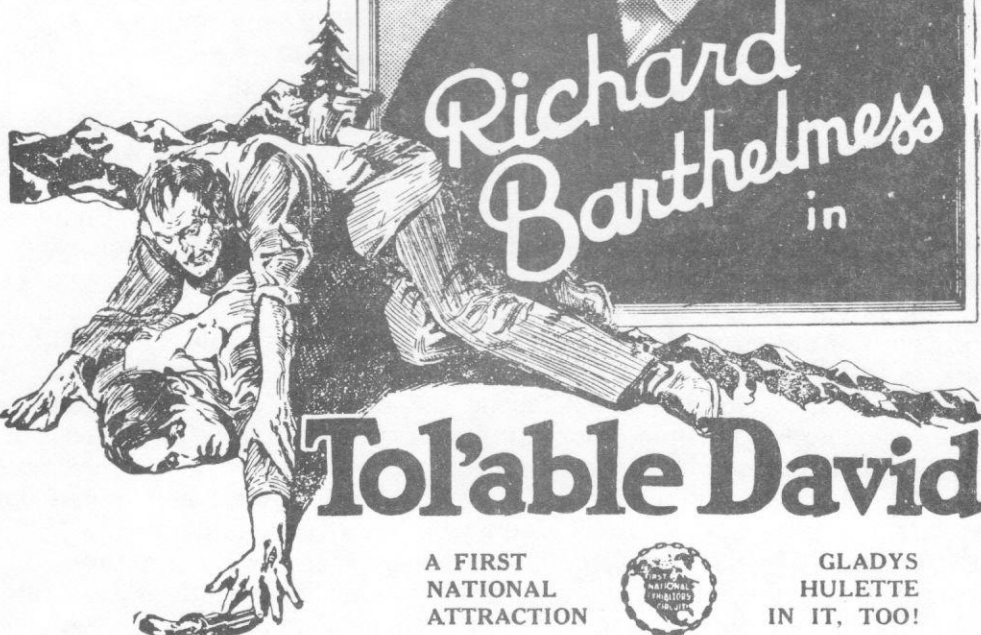

**HERE'S THE
BIG EVENT!**

Dick Barthelmess, now a star in his own right, heading his own company, makes his first picture.

And what a picture—an epic of mountain mothers and mountain men!


And a boy who leaps to manhood in life's greatest test!

ONE OF THE THREE BIGGEST DRAMAS OF THE YEAR—AND THAT'S THE PLAIN, UNVARNISHED TRUTH!



Tol'able David

A FIRST NATIONAL ATTRACTION



GLADYS HULETTE IN IT, TOO!

Sweet Yesteryear Seems Not Long Ago

by Lewis G. Krohn

During and just after World War II there were many products and services that somehow seemed to quietly disappear - - - that went the mysterious way of the Gold Dust twins. I wonder what became of Gold Dust, Silver Dust, Chipso?

If we knew where those things are, we might also find such products as Princess Pat and Lady Esther face powders, and maybe even Fletcher's Castoria ("Children cry for it," the ads used to scream).

And, gosh, if Powell Crosby were only around today making those cute little 2 - cylinder and 4 - cylinder Crosley automobiles. I can just imagine Mr. Crosby would be in his glory. "Don't crowd, folks, we're shipping out our new model Crosleys - - the ones guaranteed to beat the oil shortage - - - and we'll fill your orders as fast as we can!"

He'd be making no idle boast about how his cars might defeat the oil shortage; in 1939, when Crosleys first were marketed, they were powered by 2-cylinder Waukesha engines, air-cooled, which got around 65 miles to the gallon of gasoline. New, those cars retailed for less than \$400.00!

If an oil shortage had occurred back then (or even as "recently" as World War II) you often could turn to trolley cars and interurban trains as cheap transportation, anyway. If you're thinking that I'm mistaken about such electric mass transportation existing in the mid-1940s, let me remind you that trolleys still bumped along streets in such American cities as Cincinnati, Tampa, Denver and others. And, yes, there was still an interurban in operation between Golden, Colorado, and the city of Denver.

I mentioned Crosley automobiles, and perhaps I should have also spoken then of the Crosley "Shelvador" electric refrigerator, and maybe also of Crosley radios and deepfreezers. All were made by factories owned by Powell Crosby, the man who controlled also station WLW in Cincinnati.

If mention of the World War II scene in America arouses nothing within you but memories of Humphrey Bogart and Peter Lorre in **CASABLANCA**, Bing Crosby and Fred Astaire in **HOLIDAY INN**, or perhaps of James Cagney in **YANKEE DOODLE DANDY**, you are ignoring a lot of other pleasant memories!

Your overlooking the haunting sounds of steam train whistles, of relaxing with now forgotten brands of beer as Tivoli, Goeble's, Fox Deluxe, Motor City, and a good many others.

The choice of brands was immense back then!

There were breakfast cereals around which we just don't see anymore, "Muffets" for example. "Corn Kix" for another. (And whatever happened to all those little "giveaway" toys which used to come inside the cereal boxes?)

Come to think of it what became of "South Wind" automobile heaters? Rollfast bicycles? "Denny-Mite" gasoline-powered model airplane motors? (Those were made in a little factory owned by movie actor Reginald Denny, you'll recall).

It's been a good while since I've seen "Monarch Finer Foods", all of those canned goods which used a picture of a head of a lion as a trademark. I guess Monarch foods went the way of Capital Airlines; Studebaker, Packard, Hudson, American Bantam and all the other U.S. automobiles which ceased production since about the time that the military action in Korea first caught our attention.

By the time of America's involvement in World War II, the giant Heinz company continued to advertise its "57 Varieties", though that must have been a varying quantity: Heinz already had gotten out of the cereal business, selling the rights to its "Rice Krispies" cereal to Kellogg's, the Battle Creek firm which proceeded to snap, crackle and pop that cereal into mountains of additional profits.

How about those outboard motors which existed around World War II but which are gone from today's scene: Sears Roebuck's "Waterwitch", the Bendix air cooled jobs? The Neptune outboards, or those made under the name Eclipse? (What a prophetic name "Eclipse" turned out to be, eh?)

Those products were on the market when one could also buy Picayune cigarets, Sen-sen breath fresheners, Bunte's "Malteaser" candy bars, a soap powder called "Chipso" and still another called "Vel".

Nowadays the manufacturers of Coca-Cola and Pepsi-Cola are about the only large firms to be battling for the world Cola-drink market, a battle which kicks up so much advertising smoke that it obscures our memories of such 1940's-era cola beverages as "Cleo-Cola", "Corky Cola", and half a dozen other brands of such soft drinks.

Those were products of an era when we could go to our nearest movie theatre and see films made by R-K-O, Monogram, Republic, P.R.C. and other studios which are no more.

It was a time when we heard no talk of "unsafe" airplanes such as the DC - 9 and DC -

Low-cost Transportation
Star  **Cars**

Improved Four and New Six

THE STAR CAR will win your respect when you see it, your admiration when you inspect it closely, and your entire approval when you judge its value both from an artistic and mechanical viewpoint. It is sure to be your choice if you want great value, highest operating efficiency, economy, beauty and long life in a motor car.

The New Star Six

Chassis	\$650
Touring	725
Coupe	820
Coach	880
De Luxe Sport Roadster	910
Sedan	975
Sport Coupe	995
Landau	995
COMPOUND FLEETRUCK	
Ton Chassis	975

Improved Star Four

Com. Chassis	\$470
Convertible Roadster	550
Touring	550
Coupe	675
Coach	695
Sedan	795

Prices f. o. b. Lansing

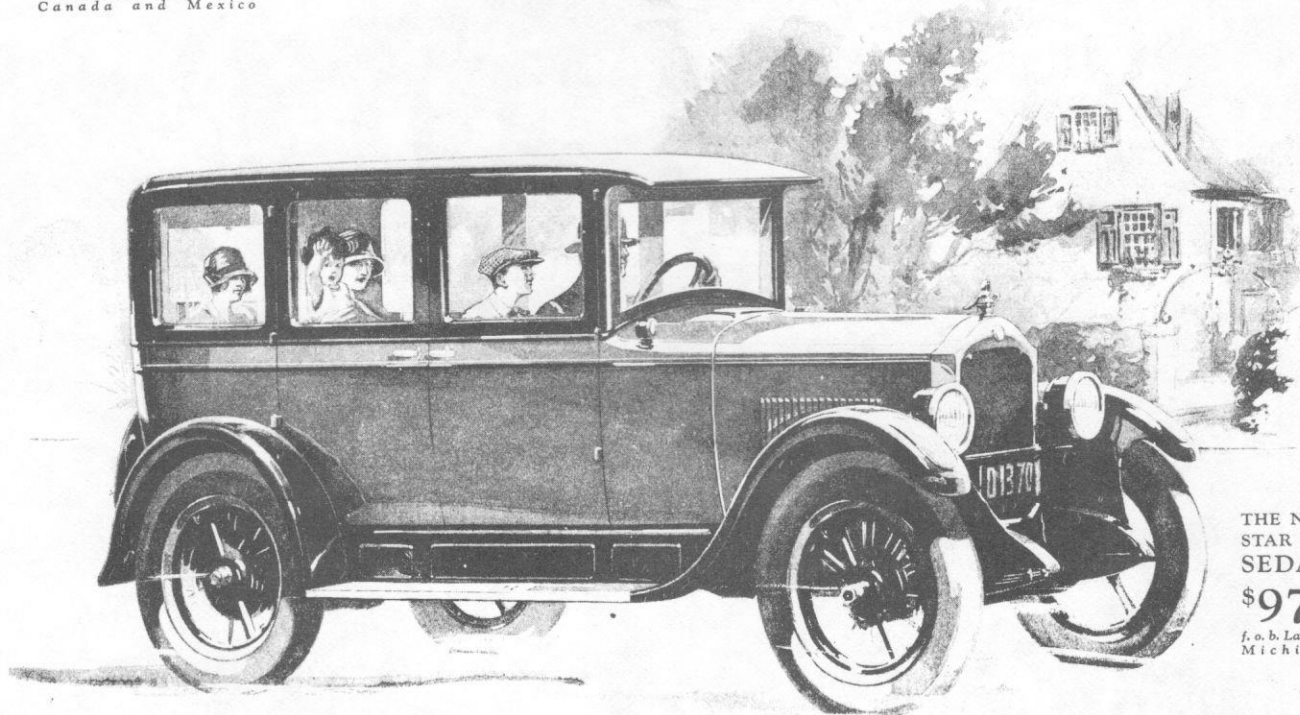
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 throughout the United States,
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THE NEW
 STAR SIX
 SEDAN
\$975
 f. o. b. Lansing,
 Michigan

MORE POWER and SUPERIOR QUALITY

A magazine advertisement.

10. They didn't yet exist! No, the skies then were filled by flights of the now-legendary DC-3 planes (military versions being known as the C47s as you'll recall). In fact it was often publicized that 95% of the world's airlines were then flying the DC - 3!

That was back when the little military vehicle known as the Jeep was being turned out not only by Willys, but by Ford and by American Bantam (the latter said to be the real creators of the all-purpose auto). Civilians in those days couldn't purchase a jeep. It was strictly a military device, of course.

Somehow the civilian population couldn't have cared less; it didn't seem to care about such rough, crude vehicles. A pickup truck, used, was worth almost nothing. A big "gas guzzler", that was de rigueur back in the '40s!

Big, fancy La Salles. Even the used Pierce Arrow cars which were available. The Lincoln Zephyrs and Chrysler "Airflows". Why not? Gasoline in those days was available in unlimited supplies, and priced at around 15 cents to 20 cents a gallon (with some "local"

brands costing as little as 9 cents a gallon! The wonder of it all is that our mass transit systems were able to do so well in those days, aided only by wartime gas rationing and auto parts shortages.

Most men were shaving in those days with heavy single or double edged razors in which such brands of razor blades as Smith, Pal, Durham-Duplex and other now forgotten brands could then be found about as often as such present-day ones as Gillette, Shick and the like.

The years just prior to the onset of World War II, the used car lots of America were overflowing with "take-me-quick" automobile bargains which often included such makes as Packard, Graham-Page, Hupmobile, Studebaker, Hudson and Nash in addition to assortments of such still-manufactured autos as Ford and so on.

Ah, yes, some of the world of yesterday isn't so very far behind us. But the names of its products, in some cases, have already disappeared, it seems. **-LGK**

What a cast for **LOVIN'.. FIGHTIN'.. ACTION!**

While typhoons rage... and blood-thirsty Malay pirates scuttle the ship... China Doll, silken siren of Shanghai, fights to hold her hard-boiled lover... lures the cold-hearted bandit chieftain with her warm caresses.

Metro's Thundering Melodrama

CLARK GABLE
JEAN HARLOW
WALLACE BEERY
"China Seas"

TOMORROW — 8:45 A. M.

LEWIS STONE
ROSALIND RUSSEL
ROBERT BENCHLEY
EXTRA
MICKEY MOUSE
IN COLOR
"MICKEY'S GARDEN"

BALABAN & KATZ
UNITED ARTISTS
RANDOLPH AT DEARBORN

Larry Linville, Alan Alda..... And Groucho!!!

by Jeff Missinne

A few years ago, I participated in a telephone question-and-answer session with TV actor Larry Linville, in Duluth, Minnesota. Mr. Linville was in the area on a CBS promotion tour, publicizing his role as Major Frank Burns on M*A*S*H. Since leaving that series, he has appeared on NBC's excellent but too short-lived GRANDPA GOES TO WASHINGTON, and in various guest roles.

I asked if the character of "Hawkeye" Pierce, played by Alan Alda, was based, at least in part, on Groucho Marx. The answer I received from Mr. Linville was better and funnier than I ever expected:

"Well, not actually....But our head writer, Larry Gelbart, who is also one of our producers, is a great admirer of Groucho. Actually, we have an experience with a Groucho story..."

"...Alan walked into Chasen's one night... very posh restaurant...and was trying to find a table, and heard this huge voice from out of nowhere say, 'HEY!! MASH!!' he thought 'Oh, my lord,' looked around trying to find who this very uncouth person was. He looks over and there's this shadow in this booth beckoning at him..."

"So, he starts walking over there, and it's Groucho Marx! (Laughs) The old man himself. and Groucho said, 'You know, I've been watching the show, and I love it, and I think you guys are fantastic. You're the best thing since the Marx Brothers!'....It gave Groucho a great deal of joy to watch the show..."

And, as told by Larry Linville, that's how the meeting went between one of the greatest comedians of all time and one of today's best.

-JM



GROUCHO MARX / ALAN ALDA

Jeff Missinne
10/79



Alan Alda and Loretta Swit in a scene from the popular CBS Television Program M*A*S*H.

HOLLYWOOD WALK OF FAME

COMPLETE ROSTER OF NAMES

OF THOSE WHOSE STAR APPEARS IN THE SIDEWALKS
OF HOLLYWOOD BLVD. AND VINE STREET IN HONOR OF SHOW
BUSINESS — MOTION PICTURES, TELEVISION, RADIO AND RECORDING

Courtesy of Mr. Thomas Fulbright

INTRODUCTION

The following pages are a reprint of a booklet given only to the stars who are honored. Pauline Starke, one of the Rosemary Award recipients, gave this to Mr. Fulbright

shortly before her death. We are reprinting it in The World of YESTERDAY as a service to our readers since so many visitors to Hollywood have to look so long and hard for their favorites. A special thanks to Mr. Tom Fulbright for loaning us this unusual item and suggesting we reprint it. -WOY

HOLLYWOOD MEMORY PHOTOS

Below: Here's master animator WALTER LANTZ in a rare photo from the 1940's. From his drawing board has come some of the best-loved cartoon characters ever...Andy Panda, Chilly Willy, Space Mouse, Inspector Willoughby...and, of course, WOODY WOODPECKER. We'd like to salute Walter Lantz on his recent special Academy Award, an award well-deserved for his long and distinguished career in animation. (Woody drawing by Walter Lantz, Copyright © by and courtesy of Walter Lantz Productions, Inc.) -JM



by Jeff Missinne



To Jeff Missinne
Walter Lantz

WALK OF FAME

NAME — CLASSIFICATION — ADDRESS

C

ROD CAMERON, Television, 1720 Vine St.
 JUDY CANOVA, Motion Picture, 6821 Hollywood Blvd.
 JUDY CANOVA, Radio, 6777 Hollywood Blvd.
 EDDIE CANTOR, Motion Picture, 6648 Hollywood Blvd.
 EDDIE CANTOR, Radio, 6765 Hollywood Blvd.
 EDDIE CANTOR, Television, 1770 Vine St.
 FRANK CAPRA, Motion Picture, 6614 Hollywood Blvd.
 HARRY CAREY, Motion Picture, 1521 Vine St.
 HARRY CAREY, JR., Television, 6363 Hollywood Blvd.
 McDONALD CAREY, Television, 6536 Hollywood Blvd.
 FRANKIE CARLE, Recording, 1751 Vine St.
 KITTY CARLISLE, Motion Picture, 6611 Hollywood Blvd.
 MARY CARLISLE, Motion Picture, 6679 Hollywood Blvd.
 RICHARD CARLSON, Television, 6333 Hollywood Blvd.
 HOAGY CARMICHAEL, Television, 1720 Vine St.
 ART CARNEY, Television, 6627 Hollywood Blvd.
 KEN CARPENTER, Radio, 6706 Hollywood Blvd.
 JOHN CARRADINE, Motion Picture, 6240 Hollywood Blvd.
 LEO CARRILLO, Motion Picture, 1635 Vine St.
 LEO CARRILLO, Television, 1517 Vine St.
 MADELEINE CARROLL, Motion Picture,
 6707 Hollywood Blvd.
 NANCY CARROLL, Motion Picture, 1725 Vine St.
 JACK CARSON, Radio, 6361 Hollywood Blvd.
 JACK CARSON, Television, 1560 Vine St.
 JEANNIE CARSON, Television, 1560 Vine St.
 JOHNNY CARSON, Television, 1751 Vine St.
 ENRICO CARUSO, Recording, 6625 Hollywood Blvd.
 ROBERT CASADESUS, Recording, 6251 Hollywood Blvd.
 PEGGIE CASTLE, Television, 6266 Hollywood Blvd.
 JOAN CAULFIELD, Television, 1500 Vine St.
 WALTER CATLETT, Motion Picture, 1713 Vine St.
 CARMEN CAVALLARO, Recording, 6301 Hollywood Blvd.
 BENNETT CERF, Television, 6407 Hollywood Blvd.
 FEODOR CHALIAPIN, Recording, 6770 Hollywood Blvd.
 GOWER CHAMPION, Television, 6162 Hollywood Blvd.
 MARGE CHAMPION, Television, 6282 Hollywood Blvd.
 JEFF CHANDLER, Motion Picture, 1770 Vine St.
 LON CHANEY, Motion Picture, 7044 Hollywood Blvd.
 MARGUERITE CHAPMAN, Television,
 6284 Hollywood Blvd.
 CYD CHARISSE, Motion Picture, 1601 Vine St.
 CHARLEY CHASE, Motion Picture, 6630 Hollywood Blvd.
 ILKA CHASE, Motion Picture, 6361 Hollywood Blvd.
 ILKA CHASE, Television, 6751 Hollywood Blvd.
 RUTH CHATTERTON, Motion Picture,
 6263 Hollywood Blvd.
 VIRGINIA CHERRILL, Motion Picture, 1545 Vine St.
 MAURICE CHEVALIER, Motion Picture, 1651 Vine St.
 AL CHRISTIE, Motion Picture, 6771 Hollywood Blvd.
 CHARLES CHRISTIE, Motion Picture, 1719 Vine St.
 INA CLAIRE, Motion Picture, 6150 Hollywood Blvd.
 BUDDY CLARK, Recording, 6800 Hollywood Blvd.
 DANE CLARK, Television, 6906 Hollywood Blvd.
 FRED CLARK, Television, 1711 Vine St.
 MARGUERITE CLARK, Motion Picture,
 6300 Hollywood Blvd.

NAME — CLASSIFICATION — ADDRESS

C

ETHEL CLAYTON, Motion Picture, 6936 Hollywood Blvd.
 JAN CLAYTON, Television, 6200 Hollywood Blvd.
 MONTGOMERY CLIFT, Motion Picture,
 6100 Hollywood Blvd.
 ROSEMARY CLOONEY, Recording, 6325½ Hollywood Blvd.
 ANDY CLYDE, Motion Picture, 6758 Hollywood Blvd.
 CHARLES COBURN, Motion Picture, 6268 Hollywood Blvd.
 IMOGENE COCA, Television, 6256 Hollywood Blvd.
 STEVE COCHRAN, Television, 1724 Vine St.
 GEORGE M. COHAN, Motion Picture, 6734 Hollywood Blvd.
 CLAUDETTE COLBERT, Motion Picture,
 6812 Hollywood Blvd.
 NAT "KING" COLE, Recording, 6659 Hollywood Blvd.
 NAT "KING" COLE, Television, 6229 Hollywood Blvd.
 CONSTANCE COLLIER, Motion Picture,
 6231 Hollywood Blvd.
 WILLIAM COLLIER, Motion Picture, 6340 Hollywood Blvd.
 BUD COLLYER, Radio, 6150 Hollywood Blvd.
 RONALD COLMAN, Motion Picture, 6801 Hollywood Blvd.
 RONALD COLMAN, Television, 1623 Vine St.
 JERRY COLONNA, Radio, 1645 Vine St.
 PERRY COMO, Radio, 1708 Vine St.
 PERRY COMO, Recording, 6631 Hollywood Blvd.
 PERRY COMO, Television, 6376 Hollywood Blvd.
 BETTY COMPSON, Motion Picture, 1751 Vine St.
 JOYCE COMPTON, Motion Picture, 7020 Hollywood Blvd.
 CHESTER CONKLIN, Motion Picture, 1560 Vine St.
 HEINIE CONKLIN, Motion Picture, 1766 Vine St.
 HANS CONREID, Television, 6664 Hollywood Blvd.
 JOHN CONTE, Television, 6119 Hollywood Blvd.
 JACK CONWAY, Motion Picture, 1500 Vine St.
 TOM CONWAY, Television, 1617 Vine St.
 JACKIE COOGAN, Motion Picture, 1654 Vine St.
 CLYDE COOK, Motion Picture, 6531 Hollywood Blvd.
 DONALD COOK, Motion Picture, 1718 Vine St.
 ALISTAIR COOKE, Television, 1651 Vine St.
 SPADE COOLEY, Radio, 6802 Hollywood Blvd.
 GARY COOPER, Motion Picture, 6243 Hollywood Blvd.
 JACKIE COOPER, Motion Picture, 1507 Vine St.
 MERIAM C. COOPER, Motion Picture,
 6525 Hollywood Blvd.
 WENDELL COREY, Television, 6328 Hollywood Blvd.
 DON CORNELL, Recording, 6136 Hollywood Blvd.
 CHARLES CORRELL—"ANDY", Radio, 1777 Vine St.
 RICARDO CORTEZ, Motion Picture, 1500 Vine St.
 DOLORES COSTELLO, Motion Picture, 1645 Vine St.
 HELENE COSTELLO, Motion Picture, 1500 Vine St.
 LOU COSTELLO, Motion Picture, 6438 Hollywood Blvd.
 LOU COSTELLO, Radio, 6780 Hollywood Blvd.
 LOU COSTELLO, Television, 6276 Hollywood Blvd.
 MAURICE COSTELLO, Motion Picture,
 6516 Hollywood Blvd.
 JOSEPH COTTEN, Motion Picture, 6382 Hollywood Blvd.
 JEROME COWAN, Television, 6251 Hollywood Blvd.
 WALLY COX, Television, 6385 Hollywood Blvd.
 BUSTER CRABBE, Television, 6901 Hollywood Blvd.

WALK OF FAME

NAME — CLASSIFICATION — ADDRESS

C

BRODERICK CRAWFORD, Motion Picture,
6901 Hollywood Blvd.
BRODERICK CRAWFORD, Television, 6736 Hollywood Blvd.
JOAN CRAWFORD, Motion Picture, 1752 Vine St.
LAIRD CREGAR, Motion Picture, 1716 Vine St.
LAURA HOPE CREWS, Motion Picture,
6251 Hollywood Blvd.
DONALD CRISP, Motion Picture, 1628 Vine St.
JOHN CROMWELL, Motion Picture, 6555 Hollywood Blvd.
RICHARD CROMWELL, Motion Picture, 1621 Vine St.
RICHARD CROOKS, Recording, 1648 Vine St.
BING CROSBY, Motion Picture, 1611 Vine St.
BING CROSBY, Radio, 6769 Hollywood Blvd.
BING CROSBY, Recording, 6751 Hollywood Blvd.
BOB CROSBY, Television, 6252 Hollywood Blvd.
BOB CROSBY, Radio, 6319 Hollywood Blvd.
MILTON CROSS, Radio, 1623 Vine St.
FRANK CRUMIT, Radio, 1601 Vine St.
JAMES CRUZE, Motion Picture, 6922 Hollywood Blvd.
XAVIER CUGAT, Recording, 1601 Vine St.
XAVIER CUGAT, Television, 1500 Vine St.
GEORGE CUKOR, Motion Picture, 6378 Hollywood Blvd.
CONSTANCE CUMMINGS, Motion Picture,
6201 Hollywood Blvd.
IRVING CUMMINGS, Motion Picture, 6816 Hollywood Blvd.
ROBERT CUMMINGS, Motion Picture,
6661 Hollywood Blvd.
ROBERT CUMMINGS, Television, 1718 Vine St.
BILL CUNNINGHAM, Radio, 6315 Hollywood Blvd.
ALAN CURTIS, Motion Picture, 7021 Hollywood Blvd.
MICHAEL CURTIZ, Motion Picture, 6642 Hollywood Blvd.

D

ARLENE DAHL, Motion Picture, 1624 Vine St.
CASS DALEY, Radio, 6710 Hollywood Blvd.
CASS DALEY, Television, 6301 Hollywood Blvd.
DOROTHY DALTON, Motion Picture, 1560 Vine St.
JOHN DALY, Television, 1765 Vine St.
VIC DAMONE, Recording, 1731 Vine St.
VIOLA DANA, Motion Picture, 6541 Hollywood Blvd.
KARL DANE, Motion Picture, 6140 Hollywood Blvd.
BEBE DANIELS, Motion Picture, 1716 Vine St.
LINDA DARNELL, Motion Picture, 1631 Vine St.
JANE DARWELL, Motion Picture, 6735 Hollywood Blvd.
DELMER L. DAVES, Motion Picture, 1634½ Vine St.
MARION DAVIES, Motion Picture, 6326 Hollywood Blvd.
ANN B. DAVIS, Television, 7048 Hollywood Blvd.
BETTE DAVIS, Motion Picture, 6225 Hollywood Blvd.
BETTE DAVIS, Television, 6233 Hollywood Blvd.
GAIL DAVIS, Television, 6385 Hollywood Blvd.
JIM DAVIS, Television, 6290 Hollywood Blvd.
JOAN DAVIS, Motion Picture, 1521 Vine St.
JOAN DAVIS, Radio, 1716 Vine St.
SAMMY DAVIS, JR., Recording, 6254 Hollywood Blvd.
DENNIS DAY, Radio, 7048 Hollywood Blvd.
DENNIS DAY, Television, 6646½ Hollywood Blvd.

NAME — CLASSIFICATION — ADDRESS

D

DORIS DAY, Motion Picture, 6735 Hollywood Blvd.
DORIS DAY, Recording, 6278 Hollywood Blvd.
LARAINE DAY, Motion Picture, 6676 Hollywood Blvd.
JAMES DEAN, Motion Picture, 1719 Vine St.
ROSEMARY DE CAMP, Television, 1640 Vine St.
YVONNE DE CARLO, Motion Picture, 6124 Hollywood Blvd.
YVONNE DE CARLO, Television, 6715 Hollywood Blvd.
DON DE FORE, Television, 6804 Hollywood Blvd.
LEE DE FOREST, Motion Picture, 1752 Vine St.
CARTER DE HAVEN, Motion Picture, 1724 Vine St.
GLORIA DE HAVEN, Motion Picture, 6933 Hollywood Blvd.
OLIVIA DE HAVILLAND, Motion Picture,
6762 Hollywood Blvd.
ALBERT DEKKER, Television, 6620 Hollywood Blvd.
MARGUERITE DE LA MOTTE, Motion Picture,
6902 Hollywood Blvd.
VAUGHN DE LEATH, Radio, 6634 Hollywood Blvd.
DOLORES DEL RIO, Motion Picture, 1630 Vine St.
ROY DEL RUTH, Motion Picture, 6150 Hollywood Blvd.
CECIL B. DE MILLE, Motion Picture, 1725 Vine St.
CECIL B. DE MILLE, Radio, 6240 Hollywood Blvd.
WILLIAM DE MILLE, Motion Picture, 6101 Hollywood Blvd.
RICHARD DENNING, Television, 6932 Hollywood Blvd.
REGINALD DENNY, Motion Picture, 6657 Hollywood Blvd.
JOHN DEREK, Television, 6531 Hollywood Blvd.
ANDY DEVINE, Radio, 6258 Hollywood Blvd.
ANDY DEVINE, Television, 6366 Hollywood Blvd.
ELLIOTT DEXTER, Motion Picture, 1751 Vine St.
WILLIAM DIETERLE, Motion Picture, 6901 Hollywood Blvd.
MARLENE DIETRICH, Motion Picture,
6400 Hollywood Blvd.
MAURICE DILLER, Motion Picture, 1713 Vine St.
WALT DISNEY, Motion Picture, 7021 Hollywood Blvd.
WALT DISNEY, Television, 6747 Hollywood Blvd.
RICHARD DIX, Motion Picture, 1608 Vine St.
EDWARD DMYTRYK, Motion Picture, 6241 Hollywood Blvd.
JIMMIE DODD, Television, 1600 Vine St.
FATS DOMINO, Recording, 6616 Hollywood Blvd.
PETER DONALD, Television, 6661½ Hollywood Blvd.
ROBERT DONAT, Motion Picture, 6420 Hollywood Blvd.
BRIAN DONLEVY, Television, 1551 Vine St.
MARIE DORO, Motion Picture, 1725 Vine St.
JIMMY DORSEY, Recording, 6505 Hollywood Blvd.
TOMMY DORSEY, Recording, 6675 Hollywood Blvd.
JACK DOUGLAS, Television, 6740 Hollywood Blvd.
KIRK DOUGLAS, Motion Picture, 6263 Hollywood Blvd.
MELVYN DOUGLAS, Motion Picture, 6423 Hollywood Blvd.
MELVYN DOUGLAS, Television, 6601 Hollywood Blvd.
PAUL DOUGLAS, Motion Picture, 1648 Vine St.
PAUL DOUGLAS, Television, 6821 Hollywood Blvd.
BILLIE DOVE, Motion Picture, 6351 Hollywood Blvd.
MORTON DOWNEY, Radio, 1680 Vine St.
CATHY DOWNS, Television, 6646½ Hollywood Blvd.
JESSICA DRAGONETTE, Radio, 1709 Vine St.
FRANCES DRAKE, Motion Picture, 6821 Hollywood Blvd.
LOUISE DRESSER, Motion Picture, 6538 Hollywood Blvd.

WALK OF FAME

NAME — CLASSIFICATION — ADDRESS

F

JOHN FORSYTHE, Television, 6549 Hollywood Blvd.
 WILLIAM FOX, Motion Picture, 6541 Hollywood Blvd.
 EDDIE FOY, Motion Picture, 1725 Vine St.
 ZINO FRANCESCATI, Recording, 6704 Hollywood Blvd.
 ANNE FRANCIS, Television, 1611 Vine St.
 ARLENE FRANCIS, Radio, 6432 Hollywood Blvd.
 ARLENE FRANCIS, Television, 1734 Vine St.
 KAY FRANCIS, Motion Picture, 6766 Hollywood Blvd.
 SIDNEY FRANKLIN, Motion Picture, 6566 Hollywood Blvd.
 WILLIAM FRAWLEY, Motion Picture, 6322 Hollywood Blvd.
 STAN FREBERG, Recording, 6145 Hollywood Blvd.
 PAULINE FREDERICK, Motion Picture,
 7000 Hollywood Blvd.
 LEFTY FRIZZELL, Recording, 6927 Hollywood Blvd.
 JANE FROMAN, Radio, 6231 Hollywood Blvd.
 JANE FROMAN, Recording, 6145 Hollywood Blvd.
 JANE FROMAN, Television, 1645 Vine St.
 BETTY FURNESS, Motion Picture, 1533 Vine St.
 BETTY FURNESS, Television, 6675 Hollywood Blvd.

G

CLARK GABLE, Motion Picture, 1608 Vine St.
 ZSA ZSA GABOR, Television, 6915 Hollywood Blvd.
 HELEN GAHAGAN, Motion Picture, 1708 Vine St.
 AMELITA GALLI-CURCI, Recording, 6821 Hollywood Blvd.
 GRETA GARBO, Motion Picture, 6901 Hollywood Blvd.
 AVA GARDNER, Motion Picture, 1560 Vine St.
 ED GARDNER, Radio, 6554 Hollywood Blvd.
 ED GARDNER, Television, 6676 Hollywood Blvd.
 JUDY GARLAND, Motion Picture, 1715 Vine St.
 JUDY GARLAND, Recording, 6764 Hollywood Blvd.
 ERROLL GARNER, Recording, 6363 Hollywood Blvd.
 PEGGY ANN GARNER, Motion Picture,
 6604 Hollywood Blvd.
 TAY GARNETT, Motion Picture, 6556 Hollywood Blvd.
 DAVE GARROWAY, Radio, 6355 Hollywood Blvd.
 DAVE GARROWAY, Television, 6264 Hollywood Blvd.
 GREER GARSON, Motion Picture, 1651 Vine St.
 JANET GAYNOR, Motion Picture, 6284 Hollywood Blvd.
 MITZI GAYNOR, Motion Picture, 6268 Hollywood Blvd.
 FLOYD GIBBONS, Radio, 1631 Vine St.
 GEORGIA GIBBS, Recording, 6406 Hollywood Blvd.
 HOOT GIBSON, Motion Picture, 1765 Vine St.
 BENIAMINO GIGLI, Recording, 6901 Hollywood Blvd.
 BILLY GILBERT, Motion Picture, 6263 Hollywood Blvd.
 JOHN GILBERT, Motion Picture, 1755 Vine St.
 PAUL GILBERT, Television, 6340 Hollywood Blvd.
 DOROTHY GISH, Motion Picture, 6385 Hollywood Blvd.
 LILLIAN GISH, Motion Picture, 1720 Vine St.
 LOUISE GLAUM, Motion Picture, 6834 Hollywood Blvd.
 JACKIE GLEASON, Recording, 6231 Hollywood Blvd.
 JACKIE GLEASON, Television, 6300 Hollywood Blvd.
 JAMES GLEASON, Motion Picture, 7038 Hollywood Blvd.
 GEORGE GOBEL, Television, 6850 Hollywood Blvd.
 PAULETTE GODDARD, Motion Picture, 1652 Vine St.
 ARTHUR GODFREY, Radio, 6233 Hollywood Blvd.

NAME — CLASSIFICATION — ADDRESS

G

ARTHUR GODFREY, Recording, 6616 Hollywood Blvd.
 ARTHUR GODFREY, Television, 1559 Vine St.
 EARL GODWIN, Radio, 6201 Hollywood Blvd.
 EDWIN F. GOLDMAN, Radio, 6410 Hollywood Blvd.
 SAMUEL GOLDWYN, Motion Picture, 1631 Vine St.
 AL GOODMAN, Recording, 6300 Hollywood Blvd.
 BENNY GOODMAN, Recording, 6101 Hollywood Blvd.
 BILL GOODWIN, Radio, 6810 Hollywood Blvd.
 GALE GORDON, Radio, 6340 Hollywood Blvd.
 MIKE GORE, Motion Picture, 6315 Hollywood Blvd.
 FREEMAN GOSDEN — "AMOS", Radio, 1777 Vine St.
 JETTA GOUDAL, Motion Picture, 6333 Hollywood Blvd.
 MORTON GOULD, Recording, 6533 Hollywood Blvd.
 BETTY GRABLE, Motion Picture, 6525 Hollywood Blvd.
 GLORIA GRAHAME, Motion Picture, 6522 Hollywood Blvd.
 FARLEY GRANGER, Television, 1551 Vine St.
 CARY GRANT, Motion Picture, 1610 Vine St.
 BONITA GRANVILLE, Motion Picture, 6607 Hollywood Blvd.
 SID GRAUMAN, Motion Picture, 6379 Hollywood Blvd.
 GILDA GRAY, Motion Picture, 6620½ Hollywood Blvd.
 GLEN GRAY, Recording, 1709 Vine St.
 KATHRYN GRAYSON, Motion Picture, 1600 Vine St.
 ALFRED GREEN, Motion Picture, 6529 Hollywood Blvd.
 MITZI GREEN, Motion Picture, 6430 Hollywood Blvd.
 CHARLOTTE GREENWOOD, Radio, 1601 Vine St.
 JANE GREER, Motion Picture, 1634 Vine St.
 CORINNE GRIFFITH, Motion Picture, 1560 Vine St.
 DAVID W. GRIFFITH, Motion Picture, 6535 Hollywood Blvd.
 RAYMOND GRIFFITH, Motion Picture,
 6124 Hollywood Blvd.
 TEXAS GUINAN, Motion Picture, 1765 Vine St.
 ALEC GUINNESS, Motion Picture, 1559 Vine St.
 EDMUND GWENN, Motion Picture, 1755 Vine St.

H

REED HADLEY, Television, 6553 Hollywood Blvd.
 JEAN HAGEN, Television, 1560 Vine St.
 DON HAGGERTY, Television, 6140 Hollywood Blvd.
 WILLIAM HAINES, Motion Picture, 7012 Hollywood Blvd.
 ALAN HALE, Motion Picture, 6532 Hollywood Blvd.
 ALAN HALE, JR., Television, 6653 Hollywood Blvd.
 BARBARA HALE, Television, 1628 Vine St.
 CREIGHTON HALE, Motion Picture, 6915 Hollywood Blvd.
 BILL HALEY, Recording, 6350 Hollywood Blvd.
 JACK HALEY, Radio, 6435 Hollywood Blvd.
 JON HALL, Motion Picture, 1724 Vine St.
 JON HALL, Television, 6933 Hollywood Blvd.
 RUSTY HAMER, Television, 6323 Hollywood Blvd.
 LLOYD HAMILTON, Motion Picture, 6141 Hollywood Blvd.
 NEIL HAMILTON, Motion Picture, 6634 Hollywood Blvd.
 ANN HARDING, Motion Picture, 6201 Hollywood Blvd.
 ANN HARDING, Television, 6850 Hollywood Blvd.
 SIR CEDRIC HARDWICKE, Motion Picture,
 6201 Hollywood Blvd.
 SIR CEDRIC HARDWICKE, Television,
 6600 Hollywood Blvd.

WALK OF FAME

NAME — CLASSIFICATION — ADDRESS

J

JONI JAMES, Recording, 6814 Hollywood Blvd.
 SONNY JAMES, Recording, 6630 Hollywood Blvd.
 ELSIE JANIS, Motion Picture, 6770 Hollywood Blvd.
 EMIL JANNINGS, Motion Picture, 1630 Vine St.
 ANNE JEFFREYS, Television, 1501 Vine St.
 GORDON JENKINS, Recording, 6626 Hollywood Blvd.
 ADELE JERGENS, Television, 7046 Hollywood Blvd.
 GEORGE JESSEL, Motion Picture, 1777 Vine St.
 ISABEL JEWELL, Motion Picture, 1560 Vine St.
 NUNNALLY JOHNSON, Motion Picture,
 6240 Hollywood Blvd.
 VAN JOHNSON, Motion Picture, 6600 Hollywood Blvd.
 AL JOLSON, Recording, 1716 Vine St.
 AL JOLSON, Motion Picture, 6622 Hollywood Blvd.
 AL JOLSON, Radio, 6750 Hollywood Blvd.
 ALLAN JONES, Recording, 6100 Hollywood Blvd.
 BUCK JONES, Motion Picture, 6834 Hollywood Blvd.
 DICK JONES, Television, 7042 Hollywood Blvd.
 GORDON JONES, Television, 1623 Vine St.
 JENNIFER JONES, Motion Picture, 6429 Hollywood Blvd.
 SPIKE JONES, Radio, 6290 Hollywood Blvd.
 SPIKE JONES, Recording, 1500 Vine St.
 SPIKE JONES, Television, 6826 Hollywood Blvd.
 LOUIS JORDAN, Recording, 6153 Hollywood Blvd.
 LOUIS JORDAN, Television, 6445 Hollywood Blvd.
 VICTOR JORY, Motion Picture, 6605 Hollywood Blvd.
 LEATRICE JOY, Motion Picture, 6517 Hollywood Blvd.

K

KITTY KALLEN, Recording, 7021 Hollywood Blvd.
 HERBERT KALMUS, Motion Picture, 6157 Hollywood Blvd.
 BORIS KARLOFF, Motion Picture, 1737 Vine St.
 BORIS KARLOFF, Television, 6664 Hollywood Blvd.
 DANNY KAYE, Motion Picture, 6563 Hollywood Blvd.
 DANNY KAYE, Radio, 6101 Hollywood Blvd.
 DANNY KAYE, Recording, 6834 Hollywood Blvd.
 SAMMY KAYE, Radio, 6821 Hollywood Blvd.
 SAMMY KAYE, Recording, 6767 Hollywood Blvd.
 SAMMY KAYE, Television, 6419 Hollywood Blvd.
 ELIA KAZAN, Motion Picture, 6800 Hollywood Blvd.
 BUSTER KEATON, Motion Picture, 6619 Hollywood Blvd.
 BUSTER KEATON, Television, 6231 Hollywood Blvd.
 HOWARD KEEL, Motion Picture, 6253 Hollywood Blvd.
 RUBY KEELER, Motion Picture, 6730 Hollywood Blvd.
 ANNETTE KELLERMAN, Motion Picture,
 6608 Hollywood Blvd.
 GENE KELLY, Motion Picture, 6153 Hollywood Blvd.
 GRACE KELLY, Motion Picture, 6329 Hollywood Blvd.
 NANCY KELLY, Motion Picture, 7021 Hollywood Blvd.
 PATSY KELLY, Motion Picture, 6669 Hollywood Blvd.
 ARTHUR KENNEDY, Motion Picture, 6681 Hollywood Blvd.
 ARTHUR KENNEDY, Television, 1620 Vine St.
 JOHN B. KENNEDY, Radio, 1611 Vine St.
 EDGAR KENNEDY, Motion Picture, 6901 Hollywood Blvd.
 MADGE KENNEDY, Motion Picture, 1600 Vine St.
 STAN KENTON, Recording, 6340 Hollywood Blvd.
 DEBORAH KERR, Motion Picture, 1709 Vine St.

NAME — CLASSIFICATION — ADDRESS

K

J. M. KERRIGAN, Motion Picture, 6621 Hollywood Blvd.
 NORMAN KERRY, Motion Picture, 6724 Hollywood Blvd.
 DOROTHY KILGALLEN, Television, 6780 Hollywood Blvd.
 ANDREA KING, Television, 1547 Vine St.
 HENRY KING, Motion Picture, 6327 Hollywood Blvd.
 JOHN REED KING, Radio, 6402 Hollywood Blvd.
 PEE WEE KING, Recording, 1715 Vine St.
 PEGGY KING, Television, 6563 Hollywood Blvd.
 WAYNE KING, Radio, 6251 Hollywood Blvd.
 JOE KIRKWOOD, JR., Television, 1632 Vine St.
 DOROTHY KIRSTEN, Recording, 6331 Hollywood Blvd.
 EARTHA KITT, Recording, 6656 Hollywood Blvd.
 JUNE KNIGHT, Motion Picture, 6247 Hollywood Blvd.
 EVELYN KNIGHT, Recording, 6136 Hollywood Blvd.
 RAYMOND KNIGHT, Radio, 6130 Hollywood Blvd.
 PATRIC KNOWLES, Television, 6542 Hollywood Blvd.
 PEGGY KNUDSEN, Television, 6262 Hollywood Blvd.
 THEODORE KOSLOFF, Motion Picture, 1617 Vine St.
 ANDRE KOSTELANETZ, Recording, 6542 Hollywood Blvd.
 HENRY KOSTER, Motion Picture, 6762 Hollywood Blvd.
 ERNIE KOVACS, Television, 6307 Hollywood Blvd.
 STANLEY KRAMER, Motion Picture, 6100 Hollywood Blvd.
 FRITZ KREISLER, Recording, 6655 Hollywood Blvd.
 KURT KREUGER, Motion Picture, 1560 Vine St.
 OTTO KRUGER, Motion Picture, 1734 Vine St.
 OTTO KRUGER, Television, 6331 Hollywood Blvd.
 KAY KYSER, Radio, 1601 Vine St.
 KAY KYSER, Recording, 1708 Vine St.

L

GREGORY LA CAVA, Motion Picture, 6906 Hollywood Blvd.
 ALAN LADD, Motion Picture, 1601 Vine St.
 CARL LAEMMLE, Motion Picture, 6301 Hollywood Blvd.
 FRANKIE LAINE, Recording, 6385 Hollywood Blvd.
 FRANKIE LAINE, Television, 1645 Vine St.
 ALICE LAKE, Motion Picture, 1624 Vine St.
 ARTHUR LAKE, Radio, 6646 Hollywood Blvd.
 VERONICA LAKE, Motion Picture, 6918 Hollywood Blvd.
 BARBARA LAMARR, Motion Picture, 1621 Vine St.
 HEDY LAMARR, Motion Picture, 6247 Hollywood Blvd.
 DOROTHY LAMOUR, Motion Picture, 6332 Hollywood Blvd.
 DOROTHY LAMOUR, Radio, 6240 Hollywood Blvd.
 BURT LANCASTER, Motion Picture, 6801 Hollywood Blvd.
 ELISSA LANDI, Motion Picture, 1611 Vine St.
 CAROLE LANDIS, Motion Picture, 1765 Vine St.
 ABBE LANE, Television, 6385 Hollywood Blvd.
 DICK LANE, Television, 6317 Hollywood Blvd.
 SIDNEY LANFIELD, Motion Picture, 6101 Hollywood Blvd.
 FRITZ LANG, Motion Picture, 1600 Vine St.
 WALTER LANG, Motion Picture, 6520 Hollywood Blvd.
 HARRY LANGDON, Motion Picture, 6927 Hollywood Blvd.
 FRANCES LANGFORD, Motion Picture, 1500 Vine St.
 FRANCES LANGFORD, Radio, 1525 Vine St.
 ANGELA LANSBURY, Motion Picture,
 6623½ Hollywood Blvd.
 ANGELA LANSBURY, Television, 1523 Vine St.
 JOI LANSING, Television, 6259 Hollywood Blvd.

WALK OF FAME

NAME — CLASSIFICATION — ADDRESS

P

JOHN PAYNE, Television, 6687 Hollywood Blvd.
 AL PEARCE, Radio, 6328 Hollywood Blvd.
 JACK PEARL, Radio, 1680 Vine St.
 DREW PEARSON, Radio, 6623 Hollywood Blvd.
 HAROLD PEARY, Radio, 1639 Vine St.
 HAROLD PEARY, Television, 1719 Vine St.
 GREGORY PECK, Motion Picture, 6100 Hollywood Blvd.
 JAN PEERCE, Recording, 1751 Vine St.
 JOE PENNER, Radio, 1752 Vine St.
 ANTHONY PERKINS, Motion Picture,
 6821 Hollywood Blvd.
 ANTHONY PERKINS, Television, 6801 Hollywood Blvd.
 GIGI PERREAU, Television, 6212 Hollywood Blvd.
 JACK PERRIN, Motion Picture, 1777 Vine St.
 HOUSE PETERS, Motion Picture, 6157 Hollywood Blvd.
 SUSAN PETERS, Motion Picture, 1601 Vine St.
 OLGA PETROVA, Motion Picture, 6562 Hollywood Blvd.
 DOROTHY PHILLIPS, Motion Picture,
 6358 Hollywood Blvd.
 JACK PICKFORD, Motion Picture, 1523 Vine St.
 MARY PICKFORD, Motion Picture, 6280 Hollywood Blvd.
 WALTER PIDGEON, Motion Picture, 6414 Hollywood Blvd.
 WEBB PIERCE, Recording, 1600 Vine St.
 EZIO PINZA, Recording, 1601 Vine St.
 ZASU PITTS, Motion Picture, 6554 Hollywood Blvd.
 SNUB POLLARD, Motion Picture, 6415½ Hollywood Blvd.
 LILY PONS, Recording, 7006 Hollywood Blvd.
 H. C. POTTER, Motion Picture, 6633 Hollywood Blvd.
 DAVID POWELL, Motion Picture, 1651 Vine St.
 DICK POWELL, Motion Picture, 6915 Hollywood Blvd.
 DICK POWELL, Radio, 1560 Vine St.
 DICK POWELL, Television, 6745 Hollywood Blvd.
 JANE POWELL, Motion Picture, 6818 Hollywood Blvd.
 WILLIAM POWELL, Motion Picture, 1636 Vine St.
 TYRONE POWER, Motion Picture, 6747 Hollywood Blvd.
 MALA POWERS, Television, 6360 Hollywood Blvd.
 PEREZ PRADO, Recording, 1529½ Vine St.
 OTTO PREMINGER, Motion Picture, 6624 Hollywood Blvd.
 ELVIS PRESLEY, Recording, 6777 Hollywood Blvd.
 MARIE PREVOST, Motion Picture, 6201 Hollywood Blvd.
 VINCENT PRICE, Motion Picture, 6201 Hollywood Blvd.
 VINCENT PRICE, Television, 6501 Hollywood Blvd.
 WILLIAM PRIMROSE, Recording, 6801 Hollywood Blvd.
 AILEEN PRINGLE, Motion Picture, 6723 Hollywood Blvd.

Q

ANTHONY QUINN, Motion Picture, 6251 Hollywood Blvd.

R

GEORGE RAFT, Motion Picture, 6150 Hollywood Blvd.
 GEORGE RAFT, Television, 1500 Vine St.
 LUISE RAINER, Motion Picture, 6300 Hollywood Blvd.
 ELLA RAINES, Motion Picture, 7021 Hollywood Blvd.
 ELLA RAINES, Television, 6600 Hollywood Blvd.
 CLAUDE RAINS, Motion Picture, 6400 Hollywood Blvd.
 ESTHER RALSTON, Motion Picture, 6664 Hollywood Blvd.

NAME — CLASSIFICATION — ADDRESS

R

VERA RALSTON, Motion Picture, 1752 Vine St.
 MARJORIE RAMBEAU, Motion Picture,
 6336 Hollywood Blvd.
 BASIL RATHBONE, Motion Picture, 6549 Hollywood Blvd.
 BASIL RATHBONE, Radio, 6300 Hollywood Blvd.
 BASIL RATHBONE, Television, 6915 Hollywood Blvd.
 GREGORY RATOFF, Motion Picture, 6100 Hollywood Blvd.
 HERBERT RAWLINSON, Motion Picture,
 6150 Hollywood Blvd.
 CHARLES RAY, Motion Picture, 6355 Hollywood Blvd.
 JOHNNIE RAY, Recording, 6201 Hollywood Blvd.
 MARTHA RAYE, Motion Picture, 6251 Hollywood Blvd.
 MARTHA RAYE, Television, 6547 Hollywood Blvd.
 GENE RAYMOND, Motion Picture, 7001 Hollywood Blvd.
 GENE RAYMOND, Television, 1708 Vine St.
 RONALD REAGAN, Television, 6374 Hollywood Blvd.
 DONNA REED, Motion Picture, 1612 Vine St.
 GEORGE REEVES, Television, 6709 Hollywood Blvd.
 WALLACE REID, Motion Picture, 6617½ Hollywood Blvd.
 CARL REINER, Television, 6421 Hollywood Blvd.
 IRVING REIS, Motion Picture, 6912 Hollywood Blvd.
 DUNCAN RENALDO, Television, 1680 Vine St.
 HENRI RENE, Recording, 1610 Vine St.
 JEAN RENOIR, Motion Picture, 6212 Hollywood Blvd.
 DEBBIE REYNOLDS, Motion Picture, 6654 Hollywood Blvd.
 MARJORIE REYNOLDS, Television, 1525 Vine St.
 QUENTIN REYNOLDS, Radio, 6225 Hollywood Blvd.
 GRANTLAND RICE, Radio, 1632 Vine St.
 IRENE RICH, Motion Picture, 6225 Hollywood Blvd.
 IRENE RICH, Radio, 6150 Hollywood Blvd.
 NELSON RIDDLE, Recording, 6724 Hollywood Blvd.
 TOMMY RIGGS AND BETTY LOU, Radio,
 6164 Hollywood Blvd.
 RIN-TIN-TIN, Motion Picture, 1623 Vine St.
 ROBERT RIPLEY, Radio, 6400½ Hollywood Blvd.
 TEX RITTER, Recording, 6631 Hollywood Blvd.
 HAL ROACH, Motion Picture, 1654 Vine St.
 GALE ROBBINS, Television, 6508 Hollywood Blvd.
 MARTY ROBBINS, Recording, 6666 Hollywood Blvd.
 THEODORE ROBERTS, Motion Picture,
 6166 Hollywood Blvd.
 DALE ROBERTSON, Television, 6500 Hollywood Blvd.
 EDWARD G. ROBINSON, Motion Picture,
 6235 Hollywood Blvd.
 MARK ROBSON, Motion Picture, 1720 Vine St.
 ROCHESTER, Radio, 6513 Hollywood Blvd.
 BUDDY ROGERS, Motion Picture, 6135 Hollywood Blvd.
 GINGER ROGERS, Motion Picture, 6772 Hollywood Blvd.
 ROY ROGERS, Motion Picture, 1752 Vine St.
 ROY ROGERS, Radio, 1733 Vine St.
 ROY ROGERS, Television, 1620 Vine St.
 WILL ROGERS, Motion Picture, 6401 Hollywood Blvd.
 WILL ROGERS, Radio, 6608 Hollywood Blvd.
 GILBERT ROLAND, Motion Picture, 6730 Hollywood Blvd.
 RUTH ROLAND, Motion Picture, 6260 Hollywood Blvd.
 RUTH ROMAN, Television, 6672 Hollywood Blvd.

WALK OF FAME

NAME — CLASSIFICATION — ADDRESS

S

LEOPOLD STOKOWSKI, Recording, 1600 Vine St.
 MORRIS STOLOFF, Recording, 6702 Hollywood Blvd.
 ANDREW L. STONE, Motion Picture, 6777 Hollywood Blvd.
 EZRA STONE, Radio, 1634½ Vine St.
 FRED STONE, Motion Picture, 1634½ Vine St.
 GEORGE E. STONE, Motion Picture, 6932 Hollywood Blvd.
 LEWIS STONE, Motion Picture, 6526 Hollywood Blvd.
 EDITH STOREY, Motion Picture, 1523 Vine St.
 GALE STORM, Radio, 6119 Hollywood Blvd.
 GALE STORM, Recording, 1519 Vine St.
 GALE STORM, Television, 1680 Vine St.
 IGOR STRAVINSKY, Radio, 6340 Hollywood Blvd.
 STRONGHEART, Motion Picture, 1724 Vine St.
 JOHN STURGES, Motion Picture, 6511 Hollywood Blvd.
 PRESTON STURGES, Motion Picture, 1601 Vine St.
 MARGARET SULLAVAN, Motion Picture, 1751 Vine St.
 BARRY SULLIVAN, Motion Picture, 6160 Hollywood Blvd.
 BARRY SULLIVAN, Television, 1500 Vine St.
 ED SULLIVAN, Television, 6101 Hollywood Blvd.
 YMA SUMAC, Recording, 6445 Hollywood Blvd.
 SLIM SUMMERVILLE, Motion Picture,
 6409 Hollywood Blvd.
 MACK SWAIN, Motion Picture, 1500 Vine St.
 GLORIA SWANSON, Motion Picture, 6750 Hollywood Blvd.
 GLORIA SWANSON, Television, 6301 Hollywood Blvd.
 GLADYS SWARTHOUT, Recording, 6290 Hollywood Blvd.
 BLANCHE SWEET, Motion Picture, 1751 Vine St.
 JOSEPH SZIGETI, Recording, 6600 Hollywood Blvd.

T

MABEL TALIAFERRO, Motion Picture, 6720 Hollywood Blvd.
 CONSTANCE TALMADGE, Motion Picture,
 6300 Hollywood Blvd.
 NORMA TALMADGE, Motion Picture, 1500 Vine St.
 AKIM TAMIROFF, Motion Picture, 1634 Vine St.
 JESSICA TANDY, Motion Picture, 6284 Hollywood Blvd.
 NORMAN TAUROG, Motion Picture, 1600 Vine St.
 ELIZABETH TAYLOR, Motion Picture, 6336 Hollywood Blvd.
 ESTELLE TAYLOR, Motion Picture, 1620 Vine St.
 KENT TAYLOR, Television, 6818 Hollywood Blvd.
 KENT TAYLOR, Motion Picture, 1645 Vine St.
 ROBERT TAYLOR, Motion Picture, 1500 Vine St.
 RENATA TEBALDI, Recording, 6628 Hollywood Blvd.
 SHIRLEY TEMPLE, Motion Picture, 1500 Vine St.
 ALEX TEMPLETON, Radio, 1724 Vine St.
 ALICE TERRY, Motion Picture, 6626 Hollywood Blvd.
 IRVING THALBERG, Motion Picture, 7006 Hollywood Blvd.
 PHYLLIS THAXTER, Motion Picture, 6531 Hollywood Blvd.
 BLANCHE THEBOM, Recording, 1651 Vine St.
 DANNY THOMAS, Television, 6901 Hollywood Blvd.
 JOHN CHARLES THOMAS, Recording,
 6933 Hollywood Blvd.
 LOWELL THOMAS, Motion Picture, 6433 Hollywood Blvd.
 LOWELL THOMAS, Radio, 1752 Vine St.
 BILL THOMPSON, Radio, 7021 Hollywood Blvd.
 FRED THOMSON, Motion Picture, 6850 Hollywood Blvd.
 RICHARD THORPE, Motion Picture, 6101 Hollywood Blvd.

NAME — CLASSIFICATION — ADDRESS

T

LAWRENCE TIBBETT, Recording, 6325 Hollywood Blvd.
 GENE TIERNEY, Motion Picture, 6125 Hollywood Blvd.
 GENEVIEVE TOBIN, Motion Picture, 6119 Hollywood Blvd.
 THELMA TODD, Motion Picture, 6262 Hollywood Blvd.
 FRANCHOT TONE, Motion Picture, 6560 Hollywood Blvd.
 REGIS TOOMEY, Motion Picture, 7021 Hollywood Blvd.
 DAVID TORRENCE, Motion Picture, 6564 Hollywood Blvd.
 ERNEST TORRENCE, Motion Picture, 6801 Hollywood Blvd.
 ARTURO TOSCANINI, Radio, 6336 Hollywood Blvd.
 ARTURO TOSCANINI, Recording, 6725 Hollywood Blvd.
 MAURICE TOURNEUR, Motion Picture,
 6243 Hollywood Blvd.
 LEE TRACY, Motion Picture, 1638 Vine St.
 SPENCER TRACY, Motion Picture, 6814 Hollywood Blvd.
 HELEN TRAUBEL, Recording, 6422 Hollywood Blvd.
 ARTHUR TREACHER, Motion Picture, 6274 Hollywood Blvd.
 CLAIRE TREVOR, Motion Picture, 6933 Hollywood Blvd.
 LAURENCE TRIMBLE, Motion Picture,
 6340 Hollywood Blvd.
 ERNEST TRUEX, Television, 6721 Hollywood Blvd.
 ERNEST TUBB, Recording, 1751 Vine St.
 SOPHIE TUCKER, Motion Picture, 6321 Hollywood Blvd.
 THOMAS L. TULLY, Motion Picture, 6119 Hollywood Blvd.
 LANA TURNER, Motion Picture, 6241 Hollywood Blvd.
 BEN TURPIN, Motion Picture, 1651 Vine St.
 LURENE TUTTLE, Radio, 1760 Vine St.
 LURENE TUTTLE, Television, 7011 Hollywood Blvd.
 HELEN TWELVETREES, Motion Picture,
 6263 Hollywood Blvd.

V

VERA VAGUE, Motion Picture, 1720 Vine St.
 VERA VAGUE, Radio, 1639 Vine St.
 RUDOLPH VALENTINO, Motion Picture,
 6164 Hollywood Blvd.
 RUDY VALLEE, Radio, 1632 Vine St.
 VIRGINIA VALLI, Motion Picture, 6125 Hollywood Blvd.
 W. S. VAN DYKE, Motion Picture, 6141 Hollywood Blvd.
 JO VAN FLEET, Motion Picture, 7010 Hollywood Blvd.
 SARAH VAUGHAN, Recording, 1724 Vine St.
 LUPE VELEZ, Motion Picture, 6927 Hollywood Blvd.
 EVELYN VENABLE, Motion Picture, 1500 Vine St.
 ELENA VERDUGO, Television, 1709 Vine St.
 CHARLES VIDOR, Motion Picture, 6676 Hollywood Blvd.
 KING VIDOR, Motion Picture, 6743 Hollywood Blvd.
 GENE VINCENT, Recording, 1751 Vine St.
 HELEN VINSON, Motion Picture, 1560 Vine St.
 JOSEF VON STERNBERG, Motion Picture,
 6401 Hollywood Blvd.
 ERICH VON STROHEIM, Motion Picture,
 6826 Hollywood Blvd.
 HARRY VON ZELL, Radio, 6521 Hollywood Blvd.

W

ROGER WAGNER, Recording, 7001 Hollywood Blvd.
 JIMMY WAKELY, Recording, 1680 Vine St.
 CLINT WALKER, Television, 1505 Vine St.
 ROBERT WALKER, Motion Picture, 1709 Vine St.

WALK OF FAME

NAME – CLASSIFICATION – ADDRESS

W

MIKE WALLACE, Television, 6263 Hollywood Blvd.
 RICHARD WALLACE, Motion Picture, 1560 Vine St.
 JAMES WALLINGTON, Radio, 6660 Hollywood Blvd.
 RAOUL WALSH, Motion Picture, 6135 Hollywood Blvd.
 BRUNO WALTER, Recording, 6902 Hollywood Blvd.
 CHARLES WALTERS, Motion Picture, 6402 Hollywood Blvd.
 HENRY B. WALTHALL, Motion Picture,
 6201 Hollywood Blvd.
 FRED WARING, Radio, 6556 Hollywood Blvd.
 FRED WARING, Recording, 6300 Hollywood Blvd.
 FRED WARING, Television, 1751 Vine St.
 H. B. WARNER, Motion Picture, 6600 Hollywood Blvd.
 HARRY WARNER, Motion Picture, 6441 Hollywood Blvd.
 JACK WARNER, Motion Picture, 6541 Hollywood Blvd.
 SAM WARNER, Motion Picture, 6201 Hollywood Blvd.
 RUTH WARRICK, Motion Picture, 6689 Hollywood Blvd.
 WILLARD WATERMAN, Radio, 1601 Vine St.
 JOHN WAYNE, Motion Picture, 1541 Vine St.
 CLIFTON WEBB, Motion Picture, 6850 Hollywood Blvd.
 JACK WEBB, Radio, 7040 Hollywood Blvd.
 JACK WEBB, Television, 6278 Hollywood Blvd.
 LOIS WEBER, Motion Picture, 6518 Hollywood Blvd.
 TED WEEMS, Recording, 1680 Vine St.
 JOHNNY WEISSMULLER, Television, 6541 Hollywood Blvd.
 LAWRENCE WELK, Recording, 6613½ Hollywood Blvd.
 LAWRENCE WELK, Television, 1601 Vine St.
 ORSON WELLES, Motion Picture, 1600 Vine St.
 ORSON WELLES, Radio, 6552 Hollywood Blvd.
 WILLIAM WELLMAN, Motion Picture, 6125 Hollywood Blvd.
 MAE WEST, Motion Picture, 1560 Vine St.
 PAUL WESTON, Recording, 1535 Vine St.
 ALICE WHITE, Motion Picture, 1511 Vine St.
 BETTY WHITE, Television, 6747 Hollywood Blvd.
 JACK WHITE, Motion Picture, 6366 Hollywood Blvd.
 JULES WHITE, Motion Picture, 1559 Vine St.
 PEARL WHITE, Motion Picture, 6838 Hollywood Blvd.
 PAUL WHITEMAN, Recording, 6157 Hollywood Blvd.
 PAUL WHITEMAN, Radio, 1601 Vine St.
 BARBARA WHITING, Television, 6443 Hollywood Blvd.
 MARGARET WHITING, Recording, 6623 Hollywood Blvd.
 SLIM WHITMAN, Recording, 1709 Vine St.
 JAMES WHITMORE, Television, 6611½ Hollywood Blvd.
 RICHARD WIDMARK, Motion Picture, 6800 Hollywood Blvd.
 HENRY WILCOXON, Motion Picture, 6256 Hollywood Blvd.
 CORNEL WILDE, Motion Picture, 1635 Vine St.
 BILLY WILDER, Motion Picture, 1751 Vine St.
 WARREN WILLIAM, Motion Picture, 1559 Vine St.
 BILL WILLIAMS, Television, 6145 Hollywood Blvd.
 EARLE WILLIAMS, Motion Picture, 1755 Vine St.
 ESTHER WILLIAMS, Motion Picture, 1560 Vine St.
 HANK WILLIAMS, Recording, 6400 Hollywood Blvd.
 KATHLYN WILLIAMS, Motion Picture,
 7038½ Hollywood Blvd.
 ROGER WILLIAMS, Recording, 1533 Vine St.
 TEX WILLIAMS, Radio, 6412 Hollywood Blvd.

NAME – CLASSIFICATION – ADDRESS

W

DAVE WILLOCK, Television, 6358 Hollywood Blvd.
 MEREDITH WILLSON, Radio, 6411½ Hollywood Blvd.
 CAREY WILSON, Motion Picture, 6301 Hollywood Blvd.
 DON WILSON, Radio, 1500 Vine St.
 LOIS WILSON, Motion Picture, 6933 Hollywood Blvd.
 MARIE WILSON, Motion Picture, 6601 Hollywood Blvd.
 MARIE WILSON, Radio, 6301 Hollywood Blvd.
 MARIE WILSON, Television, 6765 Hollywood Blvd.
 PAUL WINCHELL, Television, 6333 Hollywood Blvd.
 WALTER WINCHELL, Radio, 6714 Hollywood Blvd.
 WALTER WINCHELL, Television, 1645 Vine St.
 CLAIRE WINDSOR, Motion Picture, 7021 Hollywood Blvd.
 TOBY WING, Motion Picture, 6561 Hollywood Blvd.
 CHARLES WINNINGER, Radio, 6333 Hollywood Blvd.
 HUGO WINTERHALTER, Recording, 1600 Vine St.
 JONATHAN WINTERS, Television, 6290 Hollywood Blvd.
 SHELLEY WINTERS, Motion Picture, 1752 Vine St.
 ROBERT WISE, Motion Picture, 6340 Hollywood Blvd.
 JANE WITHERS, Motion Picture, 6119 Hollywood Blvd.
 ANNA MAY WONG, Motion Picture, 1708 Vine St.
 SAM WOOD, Motion Picture, 6714 Hollywood Blvd.
 DONALD WOODS, Television, 6260 Hollywood Blvd.
 JOANNE WOODWARD, Motion Picture,
 6801 Hollywood Blvd.
 MONTY WOOLLEY, Motion Picture, 6542 Hollywood Blvd.
 FAY WRAY, Motion Picture, 6349 Hollywood Blvd.
 TERESA WRIGHT, Motion Picture, 1680 Vine St.
 TERESA WRIGHT, Television, 6405 Hollywood Blvd.
 JANE WYATT, Television, 6350 Hollywood Blvd.
 WILLIAM WYLER, Motion Picture, 1731 Vine St.
 JANE WYMAN, Motion Picture, 6607 Hollywood Blvd.
 JANE WYMAN, Television, 1620 Vine St.
 ED WYNN, Motion Picture, 1541 Vine St.
 ED WYNN, Radio, 6333 Hollywood Blvd.
 ED WYNN, Television, 6426 Hollywood Blvd.
 KEENAN WYNN, Television, 1515 Vine St.

XYZ

ALAN YOUNG, Radio, 6927 Hollywood Blvd.
 CARLETON YOUNG, Radio, 6733 Hollywood Blvd.
 CLARA KIMBALL YOUNG, Motion Picture,
 6513 Hollywood Blvd.
 GIG YOUNG, Television, 6821 Hollywood Blvd.
 LORETTA YOUNG, Motion Picture, 6100 Hollywood Blvd.
 LORETTA YOUNG, Television, 6135 Hollywood Blvd.
 ROBERT YOUNG, Motion Picture, 6933 Hollywood Blvd.
 ROBERT YOUNG, Radio, 1620 Vine St.
 ROBERT YOUNG, Television, 6360 Hollywood Blvd.
 ROLAND YOUNG, Motion Picture, 6523 Hollywood Blvd.
 ROLAND YOUNG, Television, 6315 Hollywood Blvd.
 VICTOR YOUNG, Recording, 6363 Hollywood Blvd.
 FLORIAN ZABACH, Television, 6506 Hollywood Blvd.
 DARRYL ZANUCK, Motion Picture, 6336 Hollywood Blvd.
 FRED ZINNEMANN, Motion Picture, 6629 Hollywood Blvd.
 ADOLPH ZUKOR, Motion Picture, 1617 Vine St.

November, 1960



The coming of the postlady is always the high point of our day here at WOY. We enjoy reading your comments and opinions of our different articles and efforts. But unfortunately we cannot answer all your letters and put out a magazine. So we use this space to share the more interesting letters and to answer them. The others we answer on a when we have time basis, so please be patient if we do not answer your letter right away, we haven't forgotten you.

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

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

August 27, 1979

Hi Ron & Linda!

...Incidently we are running a little tid-bit at the theatre in September called "Isle of Destiny" 1921 and also "African Holiday" a travel 'deely-bob' made and released by Mr. & Mrs. Harry C. Pearson in 1937. If any of your readers can provide any information about either of these...we would appreciate it. More
Bob Rothschild

7211 SW Brier Place
Portland, OR 97219

Dear Bob,

We hope some of our readers can help. For our readers: Bob operates a movie theatre in Oregon which shows the old films. We are going to reprint an article from one of the Oregon papers in an upcoming issue about Bob and his theatre.

July 24, 1979

Dear Ron, Linda and Walt Mitchell,

I might have an additional Mel Blanc film credit. In the film "Palm Springs Weekend" [1963, Warner Bros.] this a scene with a talking Bugs Bunny stuffed doll. The voice could have been Mel's but I couldn't tell.

Keep up the good work.

C. Alva Scott

Dear Al,

Thanks for that little tid-bit. Can anybody verify if that is Mel's voice or not.

January 17, 1980

Dear Friends:

A correction to my article on Silent Movie Serials: the correct title of "Liberty" is just THAT, one word, without the additional words "a daughter of the USA" which I erroneously added [and which by a typographical error appeared in WOY as "A Daughter of the SEA"!

It is my sincere hope that my two-part article will spur interest in Silent "Cliffhangers."

Sincerely,

Lewis G. Krohn

P.O. Box 857

Ingram, Texas 78025

Dear Lew,

Thanks for the correction.

According to our mail there is a great interest in the silent serials and if we can get more articles covering the field we'll be sure and print them.

January 11, 1980

Dear Mrs. Downey,

...On page 14 in WOY #25 the man is Oscar Homolka and on page 16 the man is Walter Abel and the film is "Raintree County" [1957, MGM].

Respectfully Yours,

John Stoginski

5237 S. Paulina Street

Chicago, Illinois 60609

Dear John,

Thanks for the additional photo credits. We always appreciate the extra information.

December 12, 1979

Dear Sirs:

...You have a wonderful magazine. With so

many features and articles, have you ever thought of including a table of contents at the beginning. It might help and make everything a little more orderly.

Thanks again for a superb and highly interesting magazine.

George T. Bazinas
60 Wenham Street
Jamaica Plain, MA 02130

Dear Mr. Bazinas,

A Table of Contents is a feature we have been wanting to include for some time but it seems like our time every month runs out before we can get one designed. But hopefully within the next few issues there will be one on page 3 and This N That will move to the rear of the magazine. This would be better anyway since This N That is always the last page printed.

November 19, 1979

Dear Linda and Ron —

Loved the November issue — especially since my article was the cover story!

I found an error [my own] in my article. I read and re-read it ten times before mailing it; but on one readthrough when I got the magazine, I saw the mistake—Deborah Kerr was 6-times nominated without winning first; Thelma Ritter tied her in 1963. Kerr's sixth nomination came in 1961.

I've decided on new articles on Ed Wynn, William Frawley, and am starting my research on Muni-Begley—"Inherit the Wind." The Ritter pictures sure enhanced my article. . . .

Yours for fonder memories,

Jim Jewell
Fine Arts Dept.
Illinois Valley Community College
Rural Route One
Oglesby, Illinois 61348

Dear Jim,

Thanks for the correction. Don't fret about it slipping by you, we know how easily it can happen. That is one of the advantages of the magazine format is that we can always correct it in an upcoming issue.

We are looking forward to those other articles.

To our readers: we already have the Ed Wynn article and it will appear soon.

September 22, 1977

Dear Linda and Ron:

Received your letter today. Thanks very much for the Yvonne de Carlo article.

Interesting to note her comments on not taking her 1940's adventure roles seriously. I think that's part of the charm of these pictures today. Nothing could be duller [to me] than

high adventure played deadpan. Have you ever seen DOC SAVAGE, George Pal's 1974 Warner Brothers feature? It's the closest thing I've seen in a long time to capturing the "feel" of the best 1930's and 40's adventure features and serials. The film manages to kid itself without being heavy-handedly "campy." If you haven't seen it, don't pass up the chance.

Anyway, back to Yvonne. Seems like Universal's 1940s pictures in general, whether Yvonne de Carlo, Karloff-Lugosi-Chaney Jr.; Abbott and Costello, Sherlock Holmes or Walter Lantz; hold up well when seen today. You can watch them as entertainment, NOT as "period pieces." Wish the Yvonne filmography had included her Soundies titles. I do know of one, THE LAMP OF MEMORY, 1942; now from the article I know there were others. Am trying right now to track down a print of the film.

Maybe I can do some bloodhounding through old reference books and microfilms and come up with enough information to put together an article on the Soundies Corporation. The Copyright Office Catalogs are little help; Soundies produced and copyrighted a staggering total of nearly 1,800 pictures in six years' time; but their catalog entries usually list only title and date, never the artist, and very seldom any technical credits. If I take on this one, looks like I will have my work cut out for me.

Glad you liked the book reviews. The review on the Groucho book really should be noted that it was written only shortly before the death of this master comedian at 86.

WOY number 12 is a super issue! The feature articles on Al Jolson were both balanced and informative. I have some additional credit info on HALLELUJAH, I'M A BUM. Silent-comedy star Harry Langdon played a supporting role. The film was directed by Lewis Milestone; Story by Ben Hecht; dialogue and music score by Rodgers and Hart; photography by Lucien Andriot. The film is known in England as HALLELUJAH, I'M A TRAMP.

The rest of the issue also very enjoyable, and thanks for publishing my "nickname" quiz. A question on Lynn Lichty's article Radio's Golden Age. The article refers to the four-line victory slogan broadcast at the end of "Terry and the Pirates" during the W.W. II years, but what WAS that slogan?

Looking forward especially to your articles on the "Great Gildersleeve," Bowery Boys filmography, Harold Lloyd and more Abbott and Costello. Continued best regards!

Yours truly,

Jeff Missinne

2624 John Avenue

Superior, Wisconsin 54880

P.S. Al Jolson also did the Lifebuoy Soap radio

show during the 1940's.

Dear Jeff,

Thanks for your comments. Sorry it took so long to get them printed.

That Soundies article sounds like it would be interesting.

Yes, Ron says he saw DOC SAVAGE, George Pal's 1974 Warner Brothers feature.

April 8, 1977

Dear Linda and Ron:

I received the punched copies of WOY No. 10 and the Ad Special a couple of days ago....

I've greatly enjoyed the special myself. The "refrigerator" ads were intriguing. I have a big old three story brick house [circa 1910], and built into the wall between the pantry and the back stairway to the rear door is an ice box of exactly the same design. I presently use it as a liquor cabinet. Some people who have these old houses have torn them out to build in modern cabinets, but I wouldn't dream of removing mine.

Best wishes,
Frank A. Hoffmann

Dear Dr. Hoffmann,

Thank you for the kind words. Ron's family had an ice box also. It was in their house when they moved in. It was replaced soon by a "fridge". It was moved to the basement and served as a tool cabinet until the family moved in the sixties giving almost twenty years of service, even at a job for which it was not designed.

Ron says he fondly remembers the coming of the iceman when all the neighborhood kids would scatter to their homes to get a piece of brown paper bag or wax paper so they could get a free chunk of ice that the ice man gave away. We kids, Ron explains, used to be as content with that ice as modern youngsters are with lollipops.

March 1, 1978

World of Yesterday, Photograph Identifications:
Issue 15

Page 7-Robert Homans.

Page 8-Kenneth Howell [light suit]; seated-Philip Terry.

Page 10-Daryll Hickman [boy]; Bernard Punsley.

Page 11-Billy Halop; Anne Gwynne.

Page 13-Helen Parrish.

Page 14-Janet Shaw.

Page 19-Pamela Blake [in earlier films billed as Adele Pearce].

Page 27-Eddie Gribbon.

Page 30-David Durand [striped shirt] far left.

Page 31-Adele Jergens dancing with Leo Gorcey; Buddy Gorman [far left].

Page 36-Harry Tyler [far right].

Page 37-Pabov [gripping Leo Gorcey]; Joe Turkel with Huntz Hall.

Page 41-Valerie French.

Page 43-Gil Stratton, Jr. [far right].

Page 44-Bob Nichols, Gloria Winters [blonde], John Bromfield [next to Leo Gorcey].

Page 50-John Dehner [wearing glasses]; Lloyd Corrigan.

Page 52-Veola Vonn.

Page 60-Ric Roman clutching Huntz Hall.

John Stoginski
5237 South Paulina Street
Chicago, Illinois 60609

Dear John,

Thanks again for the extra photo identifications. Sorry it took so long to get this in print.

February 24, 1976

Hi Ron,

Received issue 10 today. WOY just keep's getting better all the time. On page 35 it said that Clark Gable's first film was THE PAINTED DESERT. Well that's wrong. He started in the movies in 1924 with Paramount. His first film was FORBIDDEN PARADISE. THE PAINTED DESERT was his 10th movie.

On page 32 the girl is Patti McCarty. On page 34 the girl is Mary Laurence. On page 35 the girl is Patricia Knox. On page 27 Spivey say's that Al St. John was William Boyd's sidekick in HOP-ALONG CASSIDY. Al St. John was not in that western. Also he was never sidekick to Hopalong in any movie. He was cast as an outlaw in the Hoppy series. He also played on the wrong side of the law in the John Wayne western RIDERS OF DESTINY.

On page 53 "In Our Mail" John Stewart points out that it was Jock not Jack Mahoney that doubled for Charles Starrett. Either name is right. It's the same person. I just tried to keep the answer simple. If you want to get down to brass tacks he was using the name Jock O'Mahoney at the time.

Anthony Ross
P.O. Box 240322

Charlotte, North Carolina 28224

Dear Anthony,

Thanks for the extra information. Sorry it took so long to get this in print.

November 1, 1977

Dear Linda and Ron:

Received WOY 13 yesterday. Talk about a Halloween treat! Thanks for publishing my book reviews.

My favorite articles were the ones on old time radio. You should have heard me laugh over Charles K. Stumpf's article on VIC AND SADE. I've never had a chance to hear one of their shows, but the examples the article

contained of their nutty humor were priceless!

THE GREAT GILDERSLEEVE article also excellent. I think I can fill in some more info on Walter Tetley's career. He did some juvenile voices in the Jay Ward-Bill Scott TV cartoons of the late 1950's and early 60's, playing "Sherman" in PEABODY'S IMPROBABLE HISTORY and "Son" in AESOP AND SON. Tetley's last radio role was probably as a jockey in "The Princess Stakes Murder," a five-part episode of HOLLYWOOD RADIO THEATRE in 1974, starring [I think] Howard Duff. The H.R. THEATRE was narrated by the late Rod Serling, and was presented on Mutual stations and also in syndication. Hal Peary appeared a few years ago as a double-crossing politician in an episode of THE DORIS DAY SHOW on CBS-TV, and I kind of suspect he has done some cartoons too.

Joe Martelle's CISCO KID article seemed much too short. It's too bad Mel Blanc played Pancho only on radio. With the sombrero-clad image he presented in Jack Benny's famous "Si Routine," and his sense of comic timing, he would have been a terrific on-camera Pancho.

....As always, continued best regards.

Yours truly,

Jeff Missinne

2624 John Avenue

Superior, Wisconsin 54880

Dear Jeff,

Thanks for the additional information.

Yes, we agree it is too bad Mel did not appear as Pancho on camera.

January 17, 1980

Dear Ron and Linda,

....I LOVED Mr. Stumpf's article!! I really feel his was superior to mine on Agnes Moorehead.....

Thought you might want to know that the unidentified player in the HOW THE WEST WAS WON on page 28 is Kim Chamey, who played the Prescott's son. He was hyped rather strongly in the early '60's but his role in HOW THE WEST WAS WON was about the most memorable thing he did.

....Again, I LOVED issue #25!

Yours for fonder memories,

Jim Jewell

P.S. I loved the cover, too! I must have had a premonition, but that's the identical picture I conjured in my mind for the cover of the issue. And the circle of pictures around the center one—like a telephone dial—"Sorry - Wrong Number"—clever touch!!

Dear Jim,

Thanks for the additional note and we are pleased that you and so many others are pleased with issue #25. One correspondent even

thought it was better than number #18 which is our best selling issue.

Sunday, April 30, 1978

Dear Ron and Linda,

Memories are wonderful treasures. Issue number 15 of WOY on the varied careers of The Dead Kids through many name changes in both title and cast brought back memories of many a Saturday afternoon for these pictures were quite often the companion film to the beloved westerns that us kids who grew up in the thirties and forties treasured so, especially city kids like myself, who lived across the street from a factory and whose only outdoor scenery was at the Saturday matinee.

Found very enjoyable reading of the article on Spike Jones in issue number 16 also. I always got a kick out of the zany antics of Spike and his comical musicians. The films of Baby Sandy are rather vague memories but they too were part of many double feature presentations on those eagerly awaited Saturdays. Two cartoons, two movies, [one always a western] and a chapter from the latest serial thriller all for 15cents and all the popcorn you could eat for a dime. A kid with a quarter had Saturday all wrapped up in those days and those quarters weren't always easy to come by. Many a neighbors trash was raided for a pop bottle that would bring a 2 cent deposit fee into our grubby little hands. Often there might be a nickle to spare that could get you a bus ride home or some candy to eat with the popcorn. I did a lot of walking in those days.

No one is doing a finer job for lovers of nostalgia than you folks. I wish you many years of continued success.

Sincerely,

Jack A. Clinger

Dear Jack,

Thanks for the kind words. Sorry it took so long to get them printed.

January 23, 1978

Dear Linda and Ron:

Thought I would take the time now to write you that letter I promised. In spite of the supposed shortcomings you mentioned in your column, WOY 14 was another good issue.

However, Jerry S. Redlich's article on the Three Stooges was filled with factual errors. Ted Healy did not leave the act in 1930, but continued with the Stooges thru 1934. Shemp Howard replaced Curly at the time of Curly's illness in 1946, not following his death in 1952. And, THE THREE STOOGES MEET HERCULES, released in 1962, not 1963, was not their final feature. They starred in 3 more features, THE THREE STOOGES IN ORBIT [1962,] THE THREE

STOOGES GO AROUND THE WORLD IN A DAZE [1963,] and THE OUTLAWS IS COMING! [1965;] plus guest appearances in the all-star comedy features IT'S A MAD, MAD, MAD, MAD WORLD [1963] and FOUR FOR TEXAS [1963]. They also did live-action intros and voices for 150 Three Stooges TV cartoons; and TV commercials for Cracker Jack and North American Van Lines; before the never-completed 1969 feature KOOK'S TOUR, the existing footage of which is now available in super 8mm.

If I recall correctly, Moe Howard and Joe De Rita supplied their own voices for a 1973 episode of Hanna-Barbera's SCOOBY-DOO cartoon series, which also employed such "guest voices" as Cher, Phyllis Diller, Don Knotts and Jonathan Winters. The Stooges spirit is apparently still alive at Hanna-Barbera, whose new series THREE ROBONIC STOOGES [a spoof on the current "bionic" craze,] will premiere this coming Saturday [1/28/78] on CBS. I don't know who will be providing the voices; but I have heard that Norman Maurer, who directed the Stooges features of the 60's, will be working as a writer on these cartoons. Could be interesting.

Bobby Breen fans may be interested to know that an 800-ft. 16mm reel of musical excerpts from MAKE A WISH is available for \$39.50 from Frank Wetzel Productions, 1682 El Cerrito Court, San Luis Obispo, California 93401. Although I do not have this reel myself, I can say that the quality of Wetzel releases I have purchased has been generally good.

....With continued best regards,

Yours truly,
Jeff Missinne

Dear Jeff,

Again, thanks for the extra information. We are sorry it has taken so long to get it printed.

November 8, 1978

Dear Linda and Ron,

I received issue 19 of WOY today and I loved reading Walt's articles on Mel Blanc. Being in on the whole thing since the night we talked with Mr. Blanc, which was both a thrill and an honor for Walt and myself, I can say that I liked the way it turned out. Walt and I spent quite a bit of time listening and relistening to the interview so that Walt could make sure he was using exact quotes. Walt worked very hard and very carefully on the articles and the result was a wonderful salute to a very kind and very talented man. I certainly hope that all of the other Mel Blanc fans who read the articles will be as pleased as I am.

I have corresponded with Mr. Blanc a few times since we met him and he has always

been kind enough to answer my letters. When we met Mr. Blanc, the whole atmosphere was so relaxed that much of the time it was as if we had known Mr. Blanc for some time. There were a couple of times when I thought to myself, "I can't believe I'm actually talking with Mel Blanc!", but on the whole, it was a nice evening of light conversation and an evening that I shall never forget.

Mary Lou Wallace
155 Aberdeen Terrace
Syracuse, New York, 13206

Dear Mary Lou,

Thanks for the extra insight into Mr. Blanc's character. Sorry it took so long to get this in print. Our readers will notice the issue she is actually referring to is number 18, not 19, as we misnumbered this issue when we printed it.

August 9, 1979

Dear Ron and Linda,

I'm looking forward to Joe Smith's comments when he reads and sees the magazine. I'm sure he'll be pleased. He came out of retirement in July to go to New York and record 15 segments of "Dr. Kronkheit" for "Dial - A - Joke" to be heard in October. Terry McGrath, a Hackensack High School teacher played Dale's part.

I'm telling all my pen pals in the Nostalgia Book Club to subscribe to WOY. I notice you never had a Jimmy Durante article, so I'm going to write one. Looking forward to the August issue.

Best wishes,
Steve B. Amhi
305 Hollywood Avenue
Hillside, New Jersey 07205

Dear Steve,

Thanks for the extra note on Joe Smith. Also, thanks for telling your friends about our publication.

We'll be looking forward to your article on Jimmy Durante.

Joe Smith just turned 96 on February 16, 1980.

July 30, 1978

Dear Linda and Ron:

In reply to your HOLLYWOOD MEMORY PHOTO, the Rita Rio pictured later became more famous as DONA DRAKE, a popular film actress of the 40's and 50's. Dona also used the name of Rita Shaw by which she was billed in ALOMA OF THE SOUTH SEAS; and for a time as a showgirl was known as Una Vilon. She was born Rita Una Novella on Nov. 5, 1922 in Mexico City. Married since 1944 to Hollywood fashion designer William Travilla, she has been in retirement since her last movie PRIN-

CESS OF THE NILE in 1954.

Sally Eilers died Jan. 5, 1978, age 69, after a long illness.

Leota Lane did appear in a few movies in minor roles but never with her sisters.

Have a pleasant summer,
Bob Evans

Piermont, New Hampshire 03779

Dear Bob,

Thanks for the extra information. Sorry it took so long to get it printed.

May 13, 1978

Dear Ron and Linda,

Just a few words to let you know that I am enjoying reading The World of Yesterday magazine a great deal.

I enjoy reading very much the letters from subscribers, also. I kind of agree with Stan Czaplak of Detroit, Michigan that you should have stories on more famous actors and actresses perhaps not super-stars but the Guy Madisons, Gail Rusells, Joan Leslie's, Bill Williams, Tom Drake, Marie McDonald, etc.

Wish to thank you for printing my ad about those who might have movie magazines of the forties on the different actors I am interested in.

Keep up the good work. May God bless you always.

Sincerely,
C.N. Santos
4381 Rettig Avenue
Oakland, California 94602

Dear Mr. Santos:

Thank you for your kind words. The stars you listed are exactly the type of entertainers we try to cover in WOY. The stars who are neglected by other publications. If you keep receiving WOY we think you will eventually see all your favorites covered.

April 28, 1978

Dear Editor,

For my research on the life and career of the late French actress Renee Adoree [1898-1933], I would appreciate correspondence with any of your readers who would be willing to share information regarding same as well as correspondence with other fans of John Gilbert's co-star in "The Big Parade" [1925].

Thank you for your assistance.

Very truly yours,
Randye B. Cohen
451 West Lake Dasha Drive
Plantation, Florida 33324

Dear Mr. Cohen,

Hope some of our readers can help even though it took us so long to get your letter in.

October 31, 1978

Dear Mr. and Mrs. Ron Downey,

I hope that you can mention in the next issue that I have a very large collection of movie and sound-track record albums for sale. I will send a list to anyone who is interested, or they can write and see if I have a record they are looking for.

Thank you so very much, and hope to hear from you real soon. I do enjoy, "The World of Yesterday", very very much.

Sincerely,
LeRoy Ebert
2308 W. Wisconsin Avenue
c/o Ambassador Hotel
Milwaukee, Wisconsin 53233

Dear LeRoy,

If I know our readers you will get plenty of mail after this is printed even though it has taken us so long to print it.

We are sorry it took so long to get it printed.

March 10, 1979

Dear folks:

There's a gal in South Carolina putting together a Billy Murray discography, and doing a fine job of it. A preliminary copy of it runs about 160 8 1/2 X 11 pages. She is in the process of revising it now, based on information various people have furnished. Don't know yet how she plans to publish it, but she apparently has made some initial contacts with publishers, and I imagine will have no trouble both publishing and selling it.

Will keep you posted as the work progresses, but thought you might want to let your readers know, for so many lovers of old music have long wondered why no such work was ever tackled, except for the fact that it is a monumental job.

Best wishes...

Herman Lindemann, Jr.
837 Northumberland Drive
Schenectady, New York 12309

Dear Herman,

Thanks for letting our readers know about the Billy Murray discography. Please keep up posted.

January 25th, 1979

Mrs. Downey:

Here are some further photo identifications. World of Yesterday number 1 - page 16 Walter Catlett.

- Number 4 - page 17 Lilli Palmer.
 - Number 5 - page 12 Charles Butterworth.
 - Number 7 - page 9 Yes, is Marion Hutton.
 - Number 7 - page 11 Yes, is Mike Mazurki.
- Man on left is Jack Overman.

Number 7 - page 28 Sheila Mannors & Gibson Gowland.

Number 15 - page 8 Far left: Kenneth Howell, seated at desk Phillip Terry.

Number 15 - page 10 Child is Darryl Hickman, Bernard Punsley right.

Number 15 - page 11 Left: Billy Halop & Anne Gwynne.

Number 15 - page 31 Adele Jergens dancing with Gorcey [Leo].

Number 15 - page 50 Left: John Dehner, between Hall & Gorcey is Lloyd Corrigan.

Cordially yours,

R. Antony Melzer

Tinker Campbell-Ewald Inc.
1345 Avenue of The Americas
New York, New York 10019

Dear Mr. Melzer,

Thanks for the additional photo information.

April 23, 1979

THE WORLD OF YESTERDAY:

Any chance of something being run in the future on one of the "B" movie actresses--VEDA ANN BORG--while she appeared in many movies, I find scarcely any reference to her in practically all of the movie books I have.

Thank You

John Bajo

10723 So. Avenue F
Chicago, Illinois 60617

Dear John,

We'll see if any of our writers can come up with an article on Veda Ann Borg.

June 8, 1979

Dear Linda and Ron:

Sorry about taking so long to write you! Received WOY Number 21 about a month ago. The color Mickey Mouse cover is a beauty. Thought I might still offer some comments on the issue:

I sent Walt Mitchell some info on a new Mickey Mouse record recently released by Ovation Records. Hope he will pass it along to you; if not, let me know and will send same info.

Re Paul Holbrook's review of THE WHACKY WEST: The Laurel and Hardy condensations Blackhawk is releasing were actually made by Regal Television Corp. during the 1950's. [See Leonard Maltin's "The Laurel and Hardy Book."]

Re your Margaret Dumont filmography: FIFTEEN WIVES and THE MAN WITH THE ELECTRIC VOICE are the same film,...VOICE being its British release title. Cast is Conway Tearle, Natalie Moorhead, John Wray, Ralf Harold, and Margaret Dumont. [Ref: Walt Lee's "Reference Guide to Fantastic Films," which lists it as borderline sci-fi.]

Your twice-repeated synopsis of NEVER GIVE A SUCKER AN EVEN BREAK really isn't the movie itself, but the movie-within-the-movie. A better synopsis might be: "W.C. Fields tries to sell an incoherent screenplay to the head of Esoteric Pictures."

And re Lewis G. Krohn's article on Gloria Jean: Mr. Krohn's text disagrees with the facts of your filmography by placing AN OLD-FASHIONED GIRL before MANHATTAN ANGEL, and listing the latter as her last film. I would like to add Lon Chaney, Jr. to the cast listing of THERE'S A GIRL IN MY HEART. [Ref: Forrest J. Ackerman.]

Looking forward especially to Harold Lloyd and the Shadow in WOY number 22, and to 1946 part 2 in FOY number 6. Best regards as always;

Your friend,

Jeff Missinne

2624 John Avenue
Superior, Wisconsin 54880

Dear Jeff,

Thanks for the additional information.

June 6, 1979

Dear Mrs. Downey:

Some photo names for WOY number 21:

Page 42 - Lt.-Harriet Hilliard, Ann Shoemaker [Mrs. Henry Stephenson], Joe Penner.

Page 46 - As "Mrs. Hemoglobin" in "Never Give A Sucker An Even Break".

Page 49 - Marjorie Weaver, Ted [Michael] North, Ned Sparks, Pierre Watkin.

Page 66 - Charles Previn [father of Andre Previn].

Page 72 - John Hubbard.

It's pure fun to read your magazines. All the best to you always.

Most Respectfully Yours,

John Stoginski

5237 S. Paulina Street
Chicago, Illinois 60609

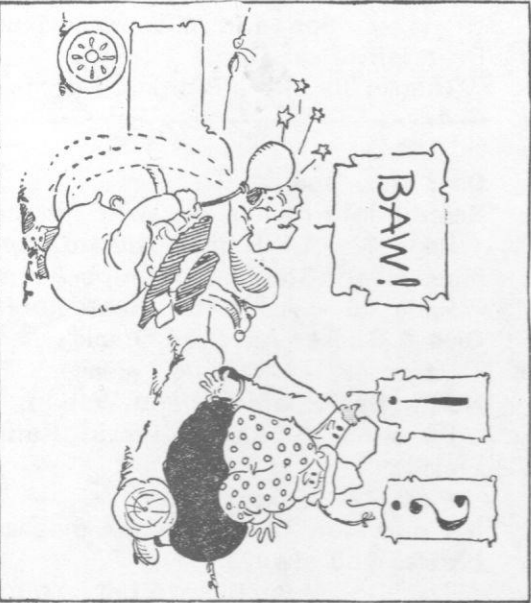
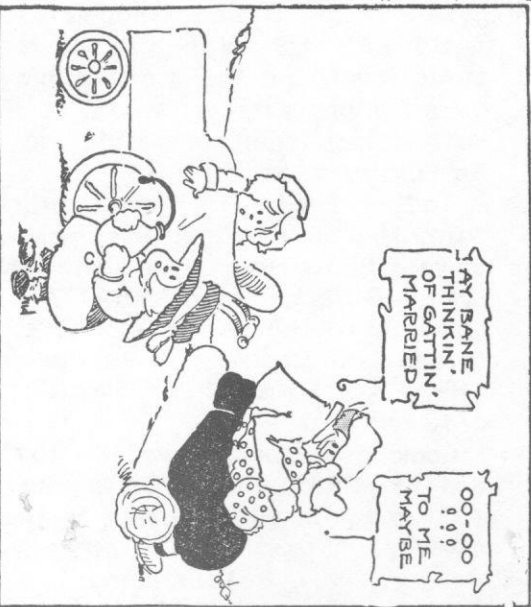
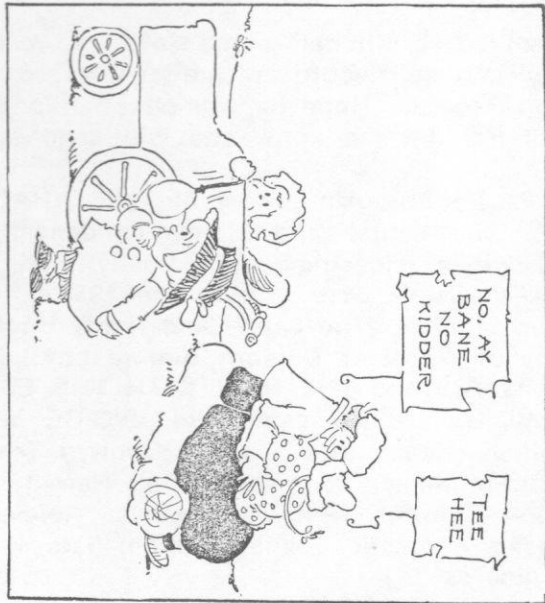
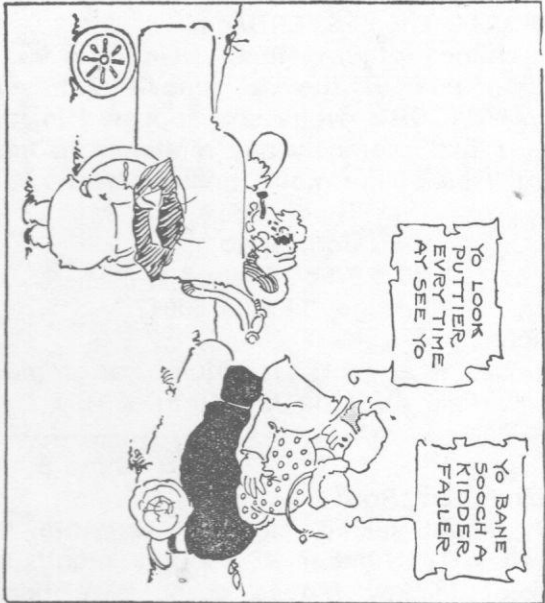
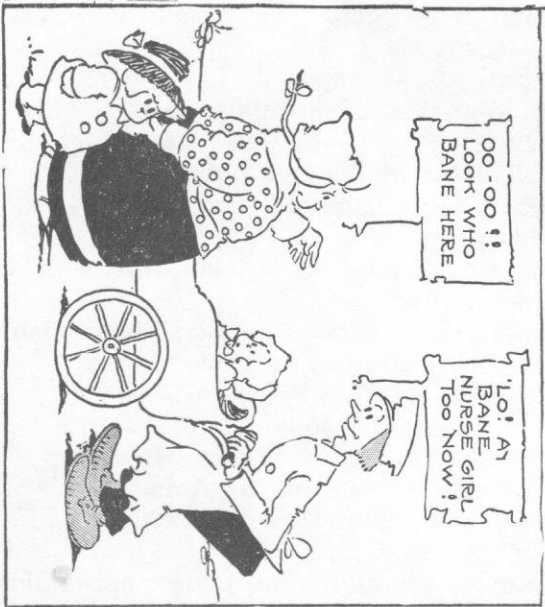
Dear John,

Thanks for the kind words and additional photo credits.

That's All Till Next Time



LITTLE KID TRUBBEL AND YENEVIVE YONSON



A portion of a Sunday comic page from April 20, 1913. (Courtesy of Mr. Tom Fulbright).

WOY LOOKS AT BOOKS

THE DECLINE AND FALL OF THE LOVE GODDESSES by Patrick Agan. 286 pp. Illustrated. Introduction. Filmography. Pinnacle Books, Inc., Los Angeles, California \$20.00 Reviewed by Bill Dover.

"...Between the covers of this book are ten faces that, like Helen of Troy, might've launched a thousand ships...the faces of the Love Goddesses who..flashed before our eyes to brighten the quality of our days and our dreams..." So aptly prefaces a richly worded tapestry which, tho one of the sloppiest researched and even more hastily proof-read \$20 tome on the glamour queens ever assembled for public perusal, is so enchantingly and exquisitely written that, true or no, you literally are so intrigued and swept up in its fascinating fabrice D'etre you cannot put it down once you've opened its spellbinding oeuvre.

Activist Agan picks his stellar ten Love Goddesses, some still living, as ones whose choice of men, career moves, and own personality problems either partially or wholly destroyed their images and ethos. Wisely, he has moved the concluding chapter on Marilyn Monroe into the caboose section of his tableaux, truncated to the briefest footage of them all and minus any prefatory comments. Since Monroe has already been oversaturated in book form, this is a wise maneuver on Agan's part. And who are the other nine?

The eluctible Frances Farmer, with heretofore unpublished items courtesy of Lois Kibbee, perhaps the most perceptive and totally realized chapter (on Betty Grable) which forgets to include **Three For The Show** in her filmography, John Kobal or no, his headline-hungry treatment of Rita Hayworth unearths even more flavorful episodes in the life of a woman who's oft said: "They went to bed with Gilda and woke up with me..", a trenchant and tactile treatment of the little-written-about evolution of once-starlet Linda Darnell, whose lifetime fear of fire culminated in destruction by same; the tragedy-prone chronicle of the siren with the peek-a-boo hairdo (Veronica Lake) who never truly understood the image Hollywood created or the woman behind it; of revolving satellite blonde bombshell Betty Hutton who was likened to "...a railway locomotive charging down

the track without an engineer.." Agan's tale of explosions betwixt Hutton and Ethel Merman seem far-fetched and poorly researched; of plucky, self-contained and stubbornly sexual Susan Hayward who came to Hollywood to test for Scarlett O'Hara and wound up as a well-tooled pro Oscar-nominated five times, one of cinemaland's spunkiest in-fighters; of the first black sex symbol and star role Oscar nominee, dusky, dark and treble-talented thrush-actress Dorothy Dandridge who truly had too much too soon and despite a promising comeback died far too long unable to cope with either success or the male ego; of Jayne Mansfield, the last of the bosom-heavy publicity-crazed page one addicts whose premature, untimely death of decapitation on a speed-crazed lonely country road between nitery engagements fluffed out a near narcissistic love affair with herself and the American public as well as the color pink and anything heart-shaped, and finally an elegiac eulogy of The Monroe.

Photographs included are, sadly, oft of inertia and inferior quality, hacked up and mis-placed in proportion to the text. Certainly with so many photo collections at his disposal, author Agan could have utilized far superior reproductions than the sub-standard collage he's exhibited within these pages.

And the typos? "Mogambo" for the Sunset Strip nitery "Mocambo", "Lola Cola" for the Dietrich character in **THE BLUE ANGEL**, the aforementioned absence of a Grable film credit, and such erroneous and inexcusable misprints as designating the black-and-white Frances Farmer film **SOUTH OF PAGO PAGO** as a Technicolor treat! Really, Mr. Agan! Or does one blame the researchers, proof-readers or typists?? Interesting!

-BD

THE COMPLETE DIRECTORY TO PRIME TIME NETWORK TV SHOWS, 1946 TO PRESENT by Tim Brooks and Earle Marsh. Ballantine Books. 884 pps. \$9.95. Reviewed by Tom Parry.

Here is the most accurate and up to date reference book ever made available on prime time network television shows. More than 2,500 shows are listed, together with the dates of their first telecast, last telecast and broadcast history (which includes repeats), plus complete cast credits. The authors also present plot outlines and, in the case of variety series, host, format, and guests.

This writer has been watching television since 1953 and quite honestly I thought I had a pretty good recollection for all the old shows. That is, until I read this book! As it turns out, my memory was sketchy at best for I could not

recall even half the shows I used to view on a regular basis. With this book in hand, however, I can picture the shows as they flashed across my black and white screen twenty and twenty-five years ago. Its really like having a complete collection of TV Guide between two covers!

I heartily recommend this book for all television fans. If you are too young to remember the great old shows of TV's golden era, this book will whet your appetite to see them. If you are old enough to remember them (even though you may not want to admit it) you are in store for a wealth of nostalgia! There is enough information in hereto keep the most ardent trivia buff busy writing questions and answers for the next thirty years or until the authors turn their attention to television's daytime delights! -TP

RADIO ENTERS THE HOME, RCA Corporation of America, 1922. Reprinted by Vestal Press, no price available. Reviewed by Tom Parry.

This little book is a must for those of you who collect old radio receivers. It is a page by page reprint of a 1922 RCA publication that shows the novice of that era "How to enjoy popular radio broadcasting" with "complete instructions and description of apparatus".

The book is paperbound, 8½" X 11", with full page illustrations of 1922 model radios, wiring diagrams, tube descriptions and diagrams, part numbers and the prices of those parts in 1922. The book originally sold for 35 cents but we assume that Vestal Press has kept up with inflation and that it will be considerably more now (my guess would be \$6 or \$7). But to antique radio collectors it will prove a valuable investment and be an interesting and vital addition to their knowledge of early radio. -TP

THE LEADING LADIES by James Robert Parish and Don E. Stanke. 526 pp. Hardbound, Arlington House. \$25.00. Review by Tom Parry.

Five of the best known female stars of Hollywood's Golden Era are profiled in this salute to Hollywood's past.

JOAN CRAWFORD, BETTE DAVIS, OLIVIA DEHAVILLAND, ROSALIND RUSSELL, JOAN BLONDELL and BARBARA STANWYCK are the subjects. Richly illustrated with vintage portraits and stills, each biography is exceptionally well written and extensively researched. A great deal of personal data is also included beyond the professional statistics, which helps to accentuate the human qualities of these five fine actresses. At the conclusion of each biography is a complete and detailed filmography, including cast and production credits.

Because the book limits itself to five subjects, the reader comes away with a greater appreciation of individual accomplishments. The thirties were a complex time in Hollywood with literally hundreds of actors and actresses competing for major parts and the public's attention. Yet only a handful managed to succeed and survive within the system and go on to greater glories. These five women are among the survivors and their personal stories make worthwhile and satisfying reading. -TP

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Torn between two blazing Brides . . . So he slept in the attic!

CARY IS ON THE SPOT - MARRIED TO BOTH IRENE AND GAIL AT THE SAME TIME oh Legally of course - but how!

IRENE DUNNE CARY GRANT

IN **My Favorite Wife"**

WITH **GAIL PATRICK**

Nigel Bruce: The Englishman Born In America!

by Lewis G. Krohn



Nigel Bruce seems ready to whip somebody with that stick as Fred MacMurray and Sylvia Sidney hold hands in this scene from **TRAIL OF THE LONSONE PINE** (1936, Paramount). (Courtesy of Author's collection.)

With that "veddy" British accent of his, you might well have believed that Nigel Bruce was born somewhere in England. After all, his clipped English reminded one right away of such English scenes as Big Ben, British moors, fields of heather. Right?

The truth is, however, that he first saw sunlight through a window in San Diego, California, where he was born on February 4, 1895, to British parents who happened to be touring here in "the colonies" at the time.

Educated at staid, proper Grange Stevenage and Abingdon, England, Nigel first made his appearance on stage in 1914, launching a career which was interrupted soon after while he served in the army. Invalided from the

service in 1918, Bruce soon resumed his stage career, appearing in London in such presentations as "**The Creaking Chair**" and "**The Letter**" before travelling to the U.S. to appear in such plays as "**This Was A Man**".

Returning to England, Bruce made his debut in such British pictures as "**THE SQUEAKER**" (1931) (British Lion) the latter made from 2 novels by Edgar Wallace. There was one earlier called simply "**ESCAPE**" (A.R.P.), released in 1930.

The six-foot, 206 pound actor, who managed in spite of his size to remain more or less in the backgrounds of the casts of players who appeared with him, Bruce spent his off screen moments with his wife, the former Violet



A publicity still of Basil Rathbone and Nigel Bruce probably from **THE HOUND OF THE BASKERVILLES** (1939, 20th Century-Fox). (Courtesy of Nostalgia Corner.)

Campbell, and at his hobbies of golf, cricket and shooting. Most of his time, however, was spent in making films.

For though a nearly worldwide economic depression dogged the world of the 1930's, Bruce found screen work in such 1932 films as "**LORD CAMBER'S LADIES**" (B.I.P.) and "**THE MIDSHIPMAID**" (Gaumont-British). In 1933 he appeared in a pair of Gaumont-British features, "**I WAS A SPY**" and "**CHANNEL CROSSING**" and other British films.

In the latter months of 1933, Bruce and his wife made an Atlantic crossing to enable Bruce to appear in a film version of the play "**SPRINGTIME FOR HENRY**" (1934), the perennially popular stage play of which Bruce had already appeared in the U.S.

Parts in other American films came thick and fast, and while Bruce's roles weren't more than supporting ones, they served to make him a familiar and much-loved player with both audiences and film makers.

"**COMING OUT PARTY**" (Fox, 1934) was an inconsequential film, nothing more than a "B"

offering as evidenced by the names Frances Dee and Gene Raymond who headed the cast.

Shirley Temple had suddenly become a phenomenal boxoffice figure after years of near anonymity in cheap Larry Darmour comedies. The blonde, spiraled-haired child proved herself something of an alchemist when given exposure in a feature-length film (though she was not at the top of the cast) in one titled "**STAND UP AND CHEER**". Her name was in fact only 2 half-dozen spots above Nigel Bruce (in the role of "Dinwiddie" he occupied the 13th spot in the cast of players).

In spite of Bruce's small part in that film, it was probably that picture which brought him to the attention of the largest film audience he'd ever enjoyed, particularly because his role pitted him against the delightful Stepin Fetchit. The film, incidentally, was one of the top money makers of 1934, and headlined Warner Baxter, Madge Evans, James Dunn and John Boles.

The success of the Shirley Temple film made most of Nigel Bruce's other 1934 films seem



A publicity photo of Nigel Bruce and Basil Rathbone probably from **THE ADVENTURES OF SHERLOCK HOLMES** (1939, 20th Century-Fox). (Courtesy of Nostalgia Corner.)

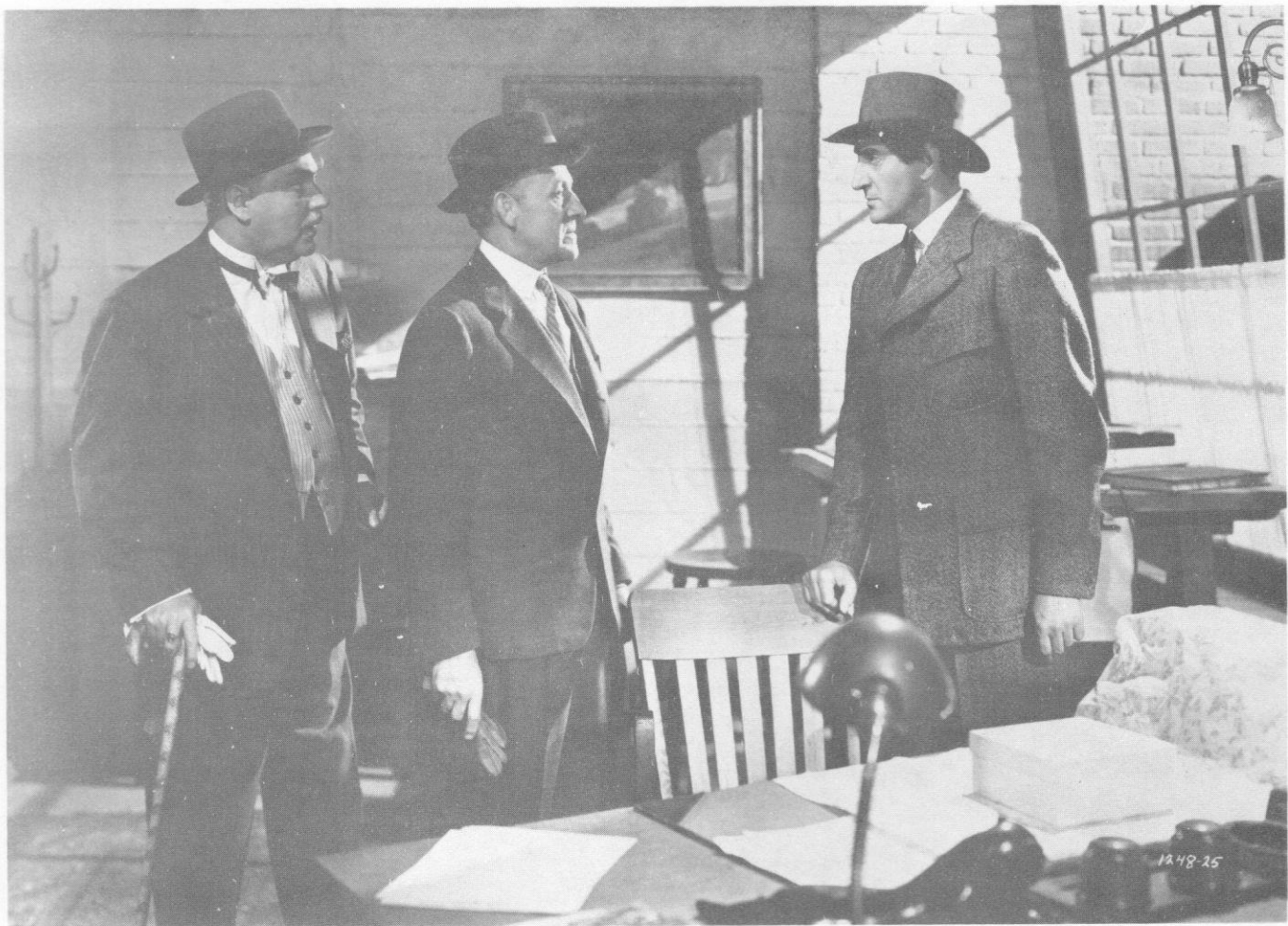
insignificant, particularly such "B" offerings as **"MURDER IN TRINIDAD"** and **"THE LADY IS WILLING"**. One other release of that year, though, proved an important one: **"TREASURE ISLAND"** starred Wallace Beery and Jackie Cooper, and afforded Bruce a modest but noteworthy role as Squire Trelawney, serving to further Bruce's fame as a supporting player.

The following year an RKO release, which had been made for them by an independent production outfit, gave Bruce his first opportunity to appear in a full color feature **"BECKY SHARP"**, which starred Miriam Hopkins. The picture was the first feature filmed in a new 3-strip Technicolor, and so drew proportionately more interest of moviegoers, a fact which no doubt helped Nigel Bruce still further. At any rate, a succession of roles fell to the actor thereafter, in pictures such as **"SHE"** (1935), **"JALNA"** (1936) and in Paramount's well-remembered melodrama **"TRAIL OF THE LONESOME PINE"** a Technicolor feature made from the tremendously popular novel by John Fox, Jr.

"TRAIL OF THE LONESOME PINE" cast Bruce in the role of an associate of a construction engineer (played by Fred Mac Murray). The two make their way deep into the Virginia mountains, where few "outsiders" go in those days. There, amid the mountain folk (represented by Henry Fonda, Silvia Sydney, "Sparky" McFarland, "Fuzzy" Knight and other "gen-you-wine" mountaineers, MacMurray finds romance, a way to successfully complete a construction project in spite of opposition, and, through it all, the quiet reassurances of the pipe smoking companion which Nigel Bruce played "to the hilt".

During his long screen career Mr. Bruce would not have appeared in a lowcost offering from a small independent studio except for his appearance in **"FOLLOW YOUR HEART"** (1936), a modest "program feature" churned out by Republic during its first year and a half of operation. That was unusual for him, though.

Mainly, Bruce shuttled back and forth to various major studios, principally to Universal,



A scene from one of the 1942 Sherlock Holmes films, probably **SHERLOCK HOLMES AND THE SECRET WEAPON** (Universal) showing Nigel Bruce and Basil Rathbone. (Courtesy of Nostalgia Corner.)

Columbia, M.G.M., and Fox until 1939 when he was suddenly cast in the role of Dr. Watson vis a vis Basil Rathbone's Sherlock Holmes in "**HOUD OF THE BASKERVILLES**" and in "**ADVENTURES OF SHERLOCK HOLMES**" both made at 20th Century Fox. Following those two features, several years were to elapse before messers. Bruce and Rathbone were to be reunited for further Holmes adventures.

In the meanwhile Bruce was as busy a player as was to be found around Hollywood, appearing in "**THE RAINS CAME**" (1939) in which the leading players were Tyrone Power and Myrna Loy.

Bruce found substantial roles in such forgettable films, too, as "**THE BLUE BIRD**". Fox's unfortunate filmization of Maurice Maeterlinck's fantasy (the film starred Shirley Temple and Spring Byington), and in "**LILLIAN RUSSELL**" (1940 Fox).

Another half dozen films or so followed, including "**REBECCA**" (UA 1940) which provided Bruce a rather meaty role in the film version of

a Daphne DeMaurier novel. But Bruce now seemed so much a part of the Sherlock Holmes stories, at least as far as the movies were concerned, that he could not escape the role.

In 1942 Universal reunited Basil Rathbone with Nigel Bruce in their roles as detective and physician respectively in "**SHERLOCK HOLMES AND THE VOICE OF TERROR**". The series of Holmes mysteries continued into 1946 with such entries as "**SHERLOCK HOLMES AND THE SECRET WEAPON**" and even one in which the great detective and his "sidekick" tried to fathom the mysteries of Washington D.C.! When the series ended, the pair had appeared in fourteen of those inexpensive "B" films and were doubtless happy to move on to other roles (at least that was true in the case of Rathbone who in later years hated even to talk about the Sherlock Holmes films in which he'd appeared).

Except for his parts in the Sherlock Holmes films, Bruce was seldom a "sidekick" in movies. In spite of that, he cheerfully joined a



Basil Rathbone as Sherlock Holmes explains to Nigel Bruce as Dr. Watson how the dastardly deed was done in this scene from **SHERLOCK HOLMES FACES DEATH** (1943, Universal). (Courtesy of Nostalgia Corner.)

Hollywood social group known as the "Enchanted Order of Sidekicks", an informal social group organized originally by Pat Buttram and Andy Devine, and numbering among its members, besides Bruce, such cheerful sidekicks as Jay Silverheels and William Frawley. The group were issued printed membership cards and a set of rules conceived in jest, as witness:

1. When a sidekick is thrown into a water trough, the water must be heated.
 2. Ice thrown in the face of a sidekick must be obtained from the bar of the Brown Derby.
 3. A sidekick gets the girl in every 10th picture.
- ...etc.,etc...

The membership of Nigel Bruce in such a light hearted organization typified perhaps Bruce's approach to his career. He was relegated by a not totally unkind fate to an

almost unbroken string of mere subsequent roles in films. He knew this and he accepted it graciously. Because he did so it is quite possible that he was the more successful as a screen player.

There was little versatility to the acting technique displayed by Bruce and indeed little need for him to be so. Unlike such players as Alec Guinness, Bruce was virtually the same English chap from one film to the next, a limitation which motion picture audiences seemed not to mind in the least.

We film lovers thoroughly enjoyed Nigel Bruce just that way, almost always the delightfully befuddled Englishman whose brain always seemed hopelessly lost in a dense London fog - - - even though the day might have been sunflooded and clear.

His death in 1953 at age 58 marked a loss we cinema lovers will never forget. **-LGK**



Nigel Bruce as Dr. Watson, Dennis Hoey as Inspector Lestrade, Gale Sondergaard as Adrea Spedding alias The Spider Woman and Basil Rathbone as Sherlock Holmes in a publicity photo for **SHERLOCK HOLMES AND THE SPIDER WOMAN** (1944, Universal). (Courtesy of Nostalgia Corner.)

A PARTIAL FILMOGRAPHY: NIGEL BRUCE

Compiled by Lewis G. Krohn

with additional information supplied by the WOY Staff.

1. **ESCAPE** (March, 1930) Associated Talking Pictures. (British). 69 Minutes. Mystery.
Director-Producer-Screenplay, Basil Dean; **From a Play by** John Galsworthy.
CAST: Sir Gerald du Maurier (Capt. Matt Denant), **Edna Best** (Shingled Lady), **Gordon Harker** (Convict), **Horace Hodges** (Gentleman), **Madeleine Carroll** (Dora), **Mabel Poulton** (Girl of the Town), **Lewis Casson** (Farmer), **Ian Hunter** (Detective), **Austin Trevor** (Parson), **Marie Ney** (Grace), **Felix Aylmer** (Governor), **Ben Field** (Captain), **Fred Groves** (Shopkeeper), **Nigel Bruce** (Constable), **S.J. Warmington** (Warder), **Phyllis Konstam** (Wife), **Ann Casson** (Girl), **George Curzon** (Constable).
SYN: Set in Dartmoor. An escaped convict is helped by various people.
Notes: Released in U.S. by Radio Pictures in 1930.
2. **THE SQUEAKER** (May 1930) British Lion. 90 Minutes. Mystery.
Director, Edgar Wallace; **Producer**, S.W. Smith; **Screenplay and Story**, Edgar Wallace.
CAST: **Percy Marmont** (Capt. Leslie), **Anne Grey** (Beryl Stedman), **Gordon Harker** (Bill Annerley), **Trilby Clark** (Millie Trent), **Alfred Drayton** (Lew Friedman), **Eric Maturin** (Frank Sutton), **Nigel Bruce** (Collie), **W. Cronin Wilson** (Inspector).
SYN: Detective poses as exconvict to expose head of benevolent society as fence.
3. **BIRDS OF PREY** (November 1930) Associated Talking Pictures. (British). 98 Minutes. Mystery.



Dennis Hoey examines a rope that Basil Rathbone says held Nigel Bruce (holding his head) captive in this scene from **THE HOUSE OF FEAR** (1945, Universal). (Courtesy of Nostalgia Corner.)

Director-Producer, Basil Dean; **Screenplay**, A.A. Milne, Basil Dean; **From the play** "The Fourth Wall" by A.A. Milne.

CAST: Robert Loraine (Carter), Warwick Ward (Laverick), Frank Lawton (Jimmy Hilton), C. Aubrey Smith (Arthur Hilton), Dorothy Boyd (Mollie), Ellis Jeffreys (Mrs. Green), Nigel Bruce (Manager), Jack Hawkins (Alfred), also: David Hawthorne, Tom Reynolds.

SYN: A young couple solve a mystery in a country house.

Notes: Released in the U.S. under the title **THE PERFECT ALIBI** by Radio Pictures.

4. **THE CALENDAR** (October 1931) Gainsborough-British Lion. 79 Minutes. Drama.

Director, T. Hayes Hunter; **Producer**, Michael Balcon; **Screenplay**, Angus MacPhail, Robert Stevenson; **From a Play** by Edgar Wallace.

CAST: Herbert Marshall (Garry Anson), Edna Best (Jill Panniford), Gordon Harker (Sam Hillcott), Anne Grey (Wanda Panniford), Nigel Bruce (Lord Willie Panniford), Alfred Drayton (John Dory), Allan Aynesworth (Edmund Garth), Leslie Perrins (Henry Lascarne), Melville Cooper (Mr. Waye).

SYN: An ex-convict butler helps a bankrupt horseowner prove he did not deliberately lose race.

5. **THE MIDSHIPMAID** (November, 1932. Gaumont. British. 84 Minutes. Comedy.

Director, Albert de Courville; **Producer**, Michael Balcon; **Screenplay**, Stafford Dickens; **Based on the Play** by Ian Hay, Stephen King-Hall.

CAST: Jessie Matthews (Celia Newbiggin), Fred Kerr (Sir Percy Newbiggin), Basil Sydney (Cdr.



A publicity photo of Nigel Bruce and Basil Rathbone for the Sherlock Holmes series. (Courtesy of Nostalgia Corner.)

Ffosberry), **A.W. Baskcomb** (A.B. Pook), **Claud Allister** (Chinley), **Anthony Bushell** (Lt. Valentine), **Edwin Lawrence** (Tappett), **Nigel Bruce** (Major Spink), **Archie Glen** (Bundy), **Albert Rebla** (Robbins), **John Mills** (Golightly), **Antony Holles** (Lt. Kingsford), **George Zucco** (Lord Dore), **Joyce Kirby** (Dora), **Condos Brothers** (Horse).

SYN: Set in Malta, a commander loves affianced daughter of chairman of Naval Economy Committee.

6. **LORD CAMBER'S LADIES** (December, 1932) British International. 80 Minutes. Drama.

Director, Benn W. Levy; **Producer**, Alfred Hitchcock; **Screenplay**, Benn W. Levy, Edwin Greenwood, Gilbert Wakefield; **Based on the play "The Case of Lady Camber"** by Horace Annesley Vachell.

CAST: **Gerald du Maurier** (Dr. Napier), **Gertrude Lawrence** (Shirley Neville), **Benita Hume** (Janet King), **Nigel Bruce** (Lord Camber), **Clare Greet** (Peach), **A. Bromley Davenport** (Sir Bedford Slufter), **Betty Norton** (Hetty), **Harold Meade** (Ainley), **Hugh E. Wright** (Old Man), **Hal Gordon** (Stage Manager), **Molly Lamont** (Actress).

SYN: A Lord weds actress and then tries to poison her in order to marry nurse.

7. **I WAS A SPY** (August, 1933) Gaumont. British. 89 Minutes. Drama.

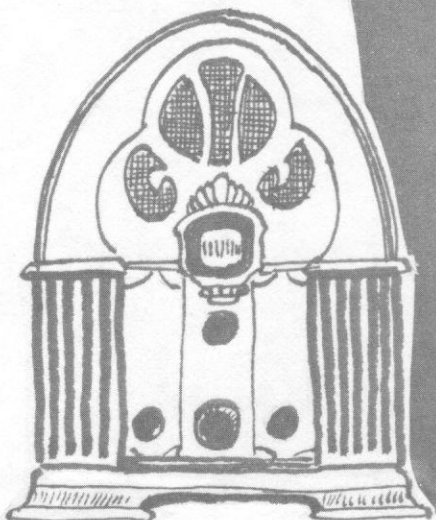
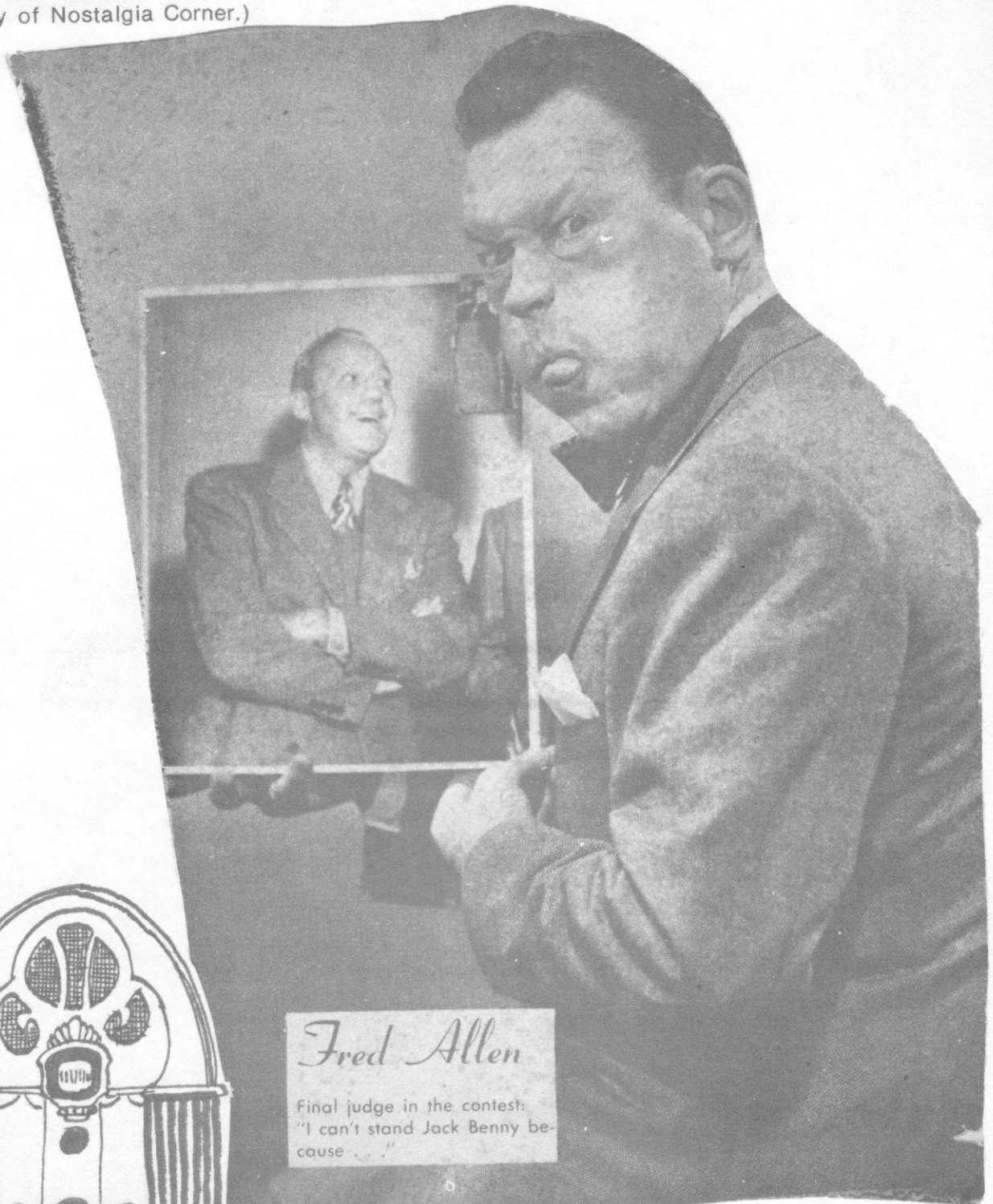
Director, Victor Saville; **Producer**, Michael Balcon; **Screenplay**, W.P. Lipscomb, Ian Hay; **Based on the Book** by Marthe Cnockhaert McKenna.

Conrad Veidt (Commandant Oberaertz), **Herbert Marshall** (Stephen), **Gerald du Maurier** (Doctor), **Edmund Gwenn** (Burgomaster), **Donald Calthrop**

[Continued on page 65]

Radio Scrapbook

Radio Scrapbook will be a regular feature which will include clippings and photos of Old Time Radio people for whom we don't have a proper article at the present. All the clippings this month are from the summer of 1946. (Courtesy of Nostalgia Corner.)



Fred Allen

Final judge in the contest:
"I can't stand Jack Benny be-
cause . . ."

LEAVE IT TO THE GIRLS

MBS, 9:00 P.M., E.D.T., Saturday

MARTHA ROUNTREE

Producer of "Leave It To The Girls"
Mutual Network — Sat. Eve. 9 to 9:30 D.S.T.

"Meet the Press" — Mutual Network
Mon. Eve. 10:30 to 11 D.S.T.

MADGE EVANS

PAULA STONE

BIOGRAPHY OF ELOISE McELHONE

This biography does not start in the approved fashion of tiny town to big city because the vivacious Elaise was born amidst the hustle and bustle of Manhattan. She attended schools in New York City, finishing at Todhunter. After that she did a stint at the New York Hospital as a volunteer worker in Pediatrics for six months. Then she spent the same amount of time with an interior decorating firm.

The war skipped her into the United States government where she worked three years with OPA rationing boards, ending up as Supervisor of a Food Rationing division. Radio came into her life during this period in the person of an invitation to be on the panel of LEAVE IT TO THE GIRLS which she accepted with much knocking of knees.

She is one of New York's youngest public relations career girls. Loves to travel — lived in Italy for six months, and made trips to Gibraltar, Algiers, Lisbon, and the Azores. And for memory book purposes, spent a weekend at the White House in Washington.

Hamburgers and cokes are tops on her "Like to Eat List". Her plans for the future include radio and more radio.

BIOGRAPHY OF ROBIN CHANDLER

Robin Chandler born in Baltimore, Maryland, started life in New York in 1939 as one of the vast army of unemployed. Went to the World's Fair — worked in the World of Fashion til culmination of Fair in Oct. of '40. Joined John Robert Powers in November of '40. Remained there from '40 to '45 during which time she acted as his Assistant and Director of Powers Charm School. This entailed travelling to help open branches in Philadelphia and Pittsburgh . . . put on Bond Drives with Powers Models, directed Army Dietitians for Recruiting Drives, handled trips to hospitals for wounded veterans taking Powers beauties, organized USO show of Powers models . . . went to New York Journal American as Fashion Editor in August '45. Still acting as Powers' assistant on his radio show.

BIOGRAPHY OF MADGE EVANS

Madge Evans was born in New York City. She started posing for commercial photographers and artists at the tender age of 2. She appeared in her first moving picture at the age of 4. When she was 6 years old, William A. Brady signed her to star in a series of pictures for World Films. She retired at the age of 10 because she had lost her charm.

She never went to school — had tutors on the set. When she was 13 she made a movie called "On the Banks of the Wabash", and at 14 she appeared in "Classmates" with Richard Barthelmess. When she reached 15 she decided that she would like to go on the stage. That very year she capped the much-coveted ingenue lead in George Kelly's famous play "Daisy Mayme." She appeared in a series of successful plays on Broadway. In 1932 when she was starring in "Phillip Goes Forth", MGM signed her to a long term contract. She made pictures with Clark Gable, Robert Montgomery, Franchot Tone, Spencer Tracy, Bing Crosby and Robert Young. After she met Sidney Kingsley, the famous playwright, she asked for her release from Metro — came East — and married the aforementioned Mr. Kingsley. She has been in the East ever since, and recently starred on Broadway in Philip Barry's "Here Come the Clowns" and Sidney Kingsley's prize winning play about Thomas Jefferson, "The Patriots."

BIOGRAPHY OF PAULA STONE

After appearing with her father on Broadway at an early age and doing several movies in Hollywood, Paula Stone decided that radio was her metier. Having set her goal, Paula came to New York to accomplish it. Unwilling to trade on the established fame of one of Broadway's favorite teams, that of Montgomery & Stone, Paula struck out on her own, winding up at the office of the program director of a local Gotham station.

Paula's initial assignment was a bi-weekly interviewing wing stint, but, it wasn't long before she had inked a contract for six shows a week. Next followed a chance at a bi-weekly coast-to-coast spot. Paula jumped at it and soon was handling both of these air chores, and, at the same time, still looking for ways in which to make use of an abundance of talent, energy and managerial ability. An additional job as emcee on Mutual's hilarious "Leave It To The Girls" was added to her air tasks, but the indefatigable Miss Stone keeps rolling along, gathering up new enterprises as she goes.

She is now co-producer of the current Broadway hit "The Red Mill."

ELOISE McELHONE

ROBIN CHANDLER



Pretty, blond Barbara Fuller plays "Claudia".



Little Anne Whitfield is the winsome "Penny", daughter of "Claudia".



Versatile Tom Collins plays the part of "Nicholas Lacy".



On the occasion of their fiftieth wedding anniversary Father Barbour (J. Anthony Smythe) repeats the ceremony of placing a ring on Mother Barbour's (Minetta Ellen) finger.

ONE MAN'S FAMILY

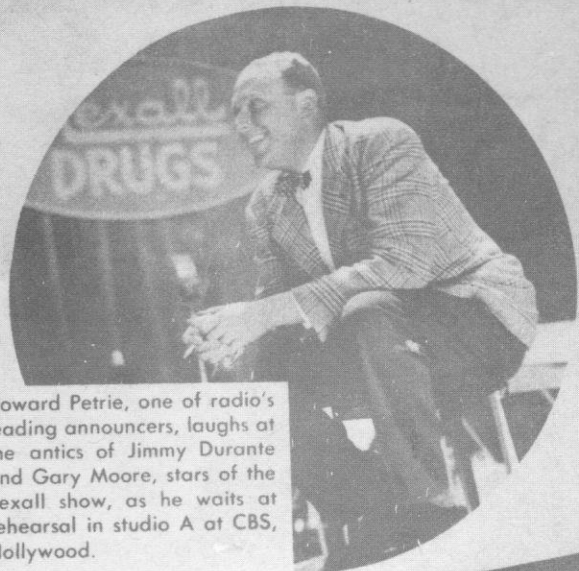
NBC, 3:30 P.M., E.D.T., Sunday



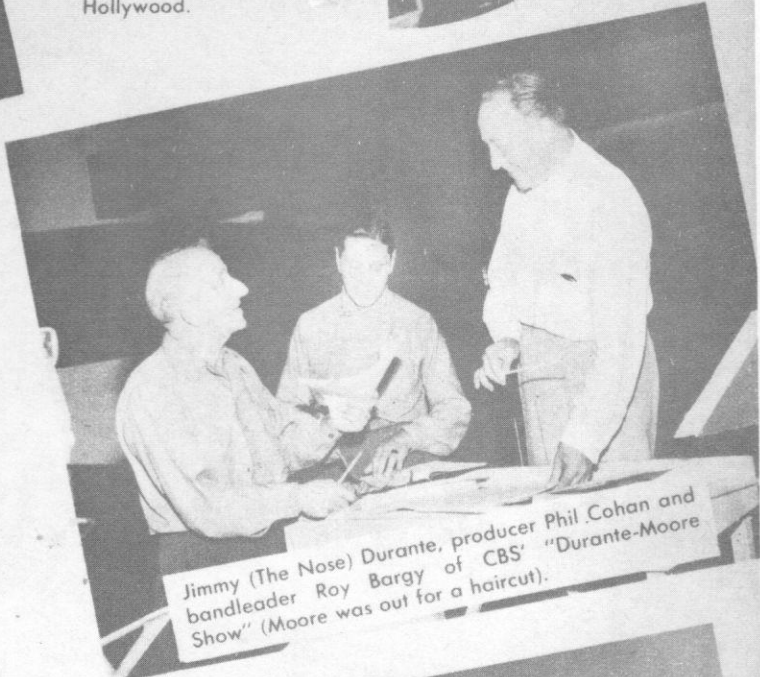
LATEST FAMILY PORTRAIT. Members of the cast of radio's first family, NBC's famed "One Man's Family," are shown here in their latest photo. (Standing L to R): Jack Barbour (Page Gilman); Joan (Mary Lou Harrington); Claudia Lacey (Barbara Fuller); Nicholas Lacey (Tom Collins); Dan Murray (Wally Maher). (Seated L to R): Clifford Barbour (Bart Yarborough); Skipper (Henry Blair); Betty Barbour (Jean Rouverol); Father Barbour (J. Anthony Smythe); Mother Barbour (Minetta Ellen); Hazel Barbour Murray (Bernice Berwin); Teddy (Winfred Wolfe); Paul Barbour (Michael Raffetto). (On Floor L to R): Penny (Anne Whitfield); Margaret (Dawn Bender) and Hank (Conrad Binyon).



Jimmy Durante and Gary Moore indulged in a little musical clowning with Frank Sinatra when "The Voice" guested with the comics on their Rexall show.



Howard Petrie, one of radio's leading announcers, laughs at the antics of Jimmy Durante and Gary Moore, stars of the Rexall show, as he waits at rehearsal in studio A at CBS, Hollywood.



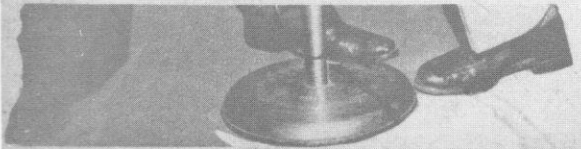
Jimmy (The Nose) Durante, producer Phil Cohan and bandleader Roy Bargy of CBS' "Durante-Moore Show" (Moore was out for a haircut).

THE DURANTE-MOORE SHOW

CBS, 9:30 P.M., E.S.T., Friday



Pretty Lina Romay, MGM songstress, checks over the script with Jimmy Durante and Garry Moore.





The Buster Brown Gang who help Smilin' Ed dramatize the story. Ken Christy, June Foray, Lou Merrill, Joe Fields and Tommy Bernard pictured with McConnell. (They hate to get up so early).



Hobe Donovan, writer-producer; Frank Ferrin, and Ed McConnell flanked by representatives of the Brown Shoe Co.



Pianist Ken Cameron, McConnell and organist John Duffy.



McConnell playing Midnight's cigar box fiddle.

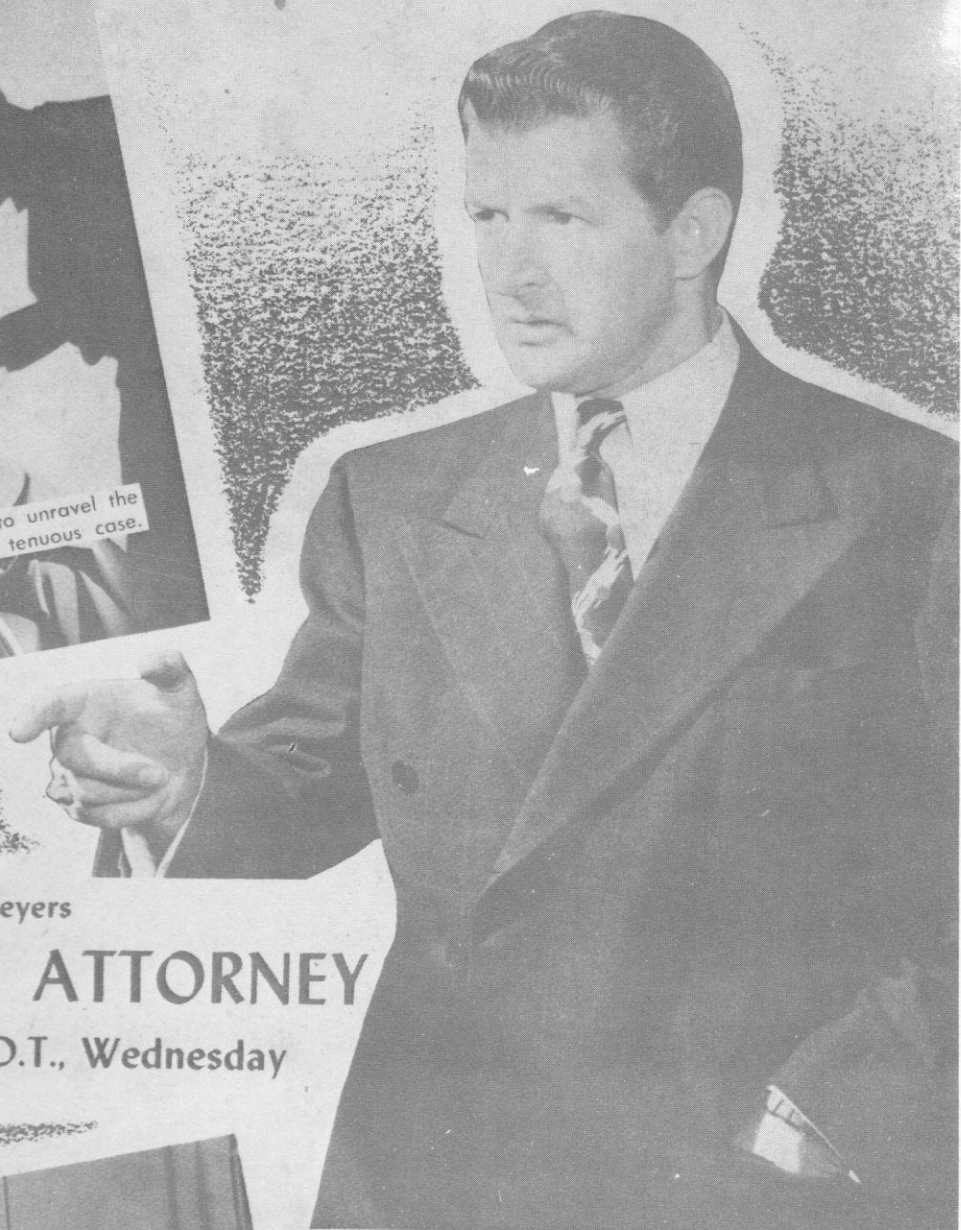
SMILIN' ED McCONNEL
& HIS BUST BROWN GANG
NBC, 8:30 A.M., P.S.T., Saturday



Studio A — NBC's Radio City Hollywood scene of the Saturday morning broadcast of "Smilin' Ed McConnell and His Buster Brown Gang".



Jay Jostyn (Mr. D.A.) seeks to unravel the threads of an exceptionally tenuous case.



Bristol Meyers

MR. DISTRICT ATTORNEY

NBC, 9:30 P.M., E.D.T., Wednesday



Vicki Vola, as "Miss Miller", and Len Doyle, the D.A.'s slow thinking right hand man "Harrington", await the outcome of Mr. District Attorney's phone call.

Jay Jostyn, who plays the title role on the popular Law vs. Crime dramatic sketch "Mr. District Attorney".



Vicki Vola gleefully autographs the plaster cast of Len Doyle, after a thrilling half hour of battling crime.



Jovial Tom Breneman, master of ceremonies and host of the BLUE's famous "Breakfast at Sardi's" program, interviews Pvt. Norma Johnson and Virginia Schaffer who were the 4,999,999 and the 5,000,000 guest of the Hollywood Canteen. The lucky girls were wined and dined for two days.



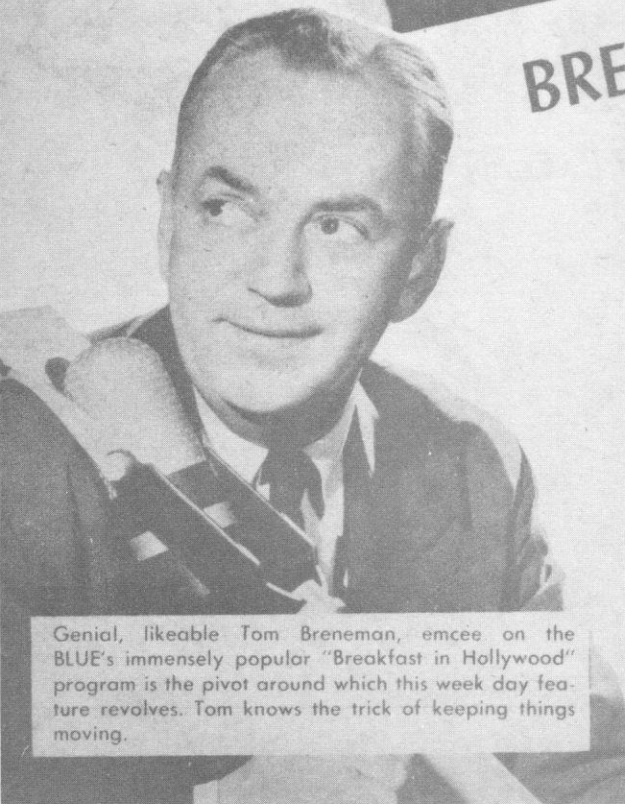
Tom Breneman goes "high hat" in an Easter Chapeau from the exotic collection of the South American bombshell, Carmen Miranda, who beams approvingly.



Not a stand-in for Monty Wooley, but just another gob who decided to grow a beard. When Philip S. Apt. MM, 3 C, visited the BLUE's "Breakfast in Hollywood" program, emcee Tom Breneman invited him to tell the air audience all about it.

BREAKFAST IN HOLLYWOOD

ABC, 11:00 A.M., E.D.T., Daily



Genial, likeable Tom Breneman, emcee on the BLUE's immensely popular "Breakfast in Hollywood" program is the pivot around which this week day feature revolves. Tom knows the trick of keeping things moving.



Photographer Helen Brush sets up Tom Breneman for a quick shot before "Air time".



Bob Holton plays "Dr. John Cabot".



Janet Logan as "Virginia Martin".



Jean Olivette as "Donna Cabot".



Russell Thorson plays the lead as

DR. PAUL

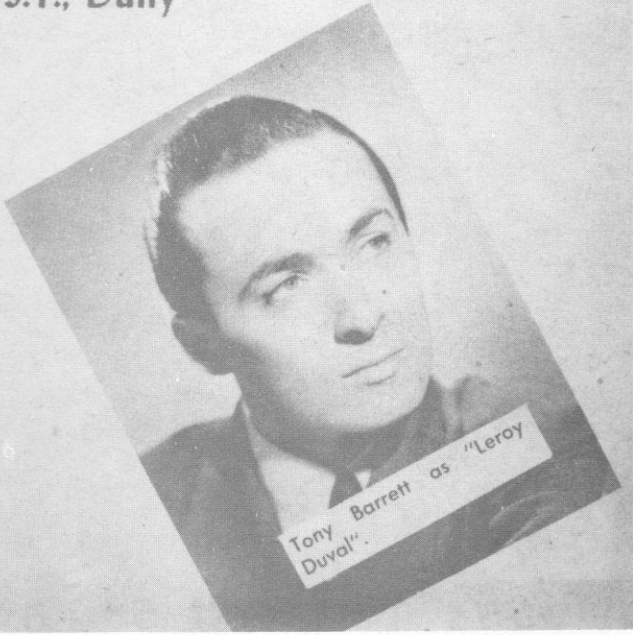
NBC, 2:45 P.M., P.S.T., Daily



Peggy Webber as "Elizabeth Bock".



Gloria Gordon plays "Martha Bock".



Tony Barrett as "Leroy Duval".



OUR HERO
Fred Allen, the duly coronated invader of the Alley named after him.



Kenny Delmar (Senator Claghorn) again beats Fred Allen into submission with another victory for the South — "the South that is!"



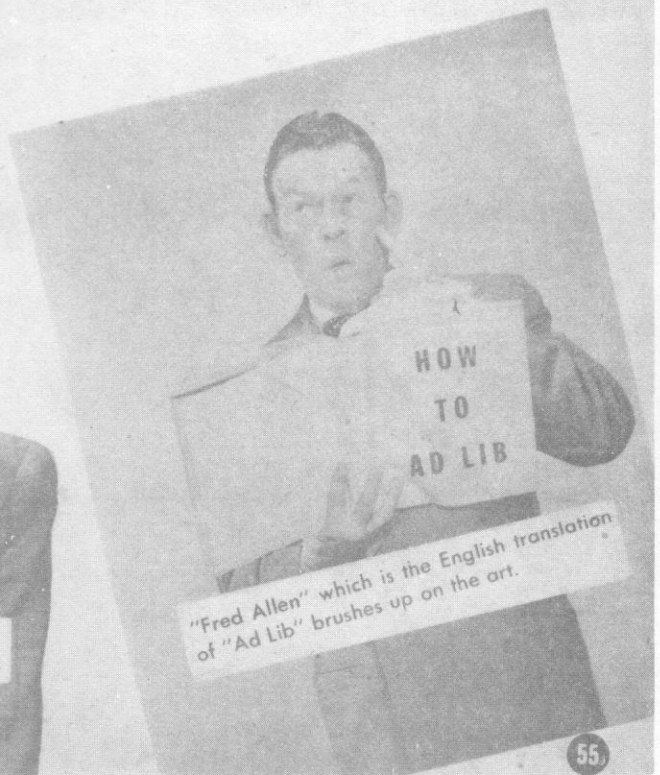
"You were hexpecting maybe?" — well you're right! Minerva Pious "Mrs. Nussbaum" another nemesis of Fred's down "the Alley".

THE FRED ALLEN SHOW

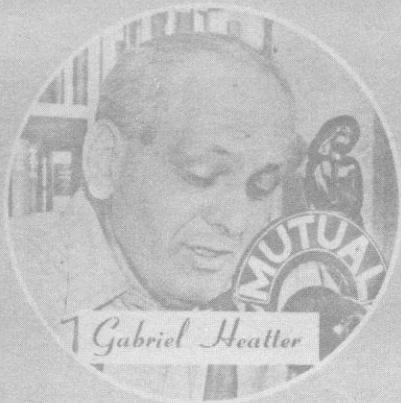
NBC, 8:30 P.M., E.D.T., Sunday



Fred Allen and "Portland" Hoffa who wend their way down "Allen's Alley" every Sunday night on their funnier-than-ever comedy show.

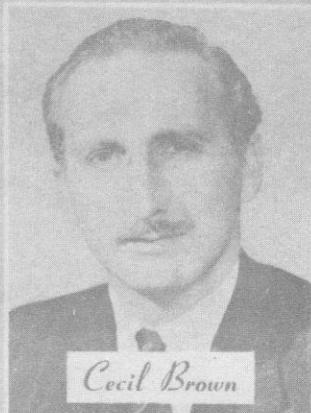


"Fred Allen" which is the English translation of "Ad Lib" brushes up on the art.



Gabriel Heatter

"News"
MBS, 9:00 P.M., E.D.T., Daily



Cecil Brown

"News"
MBS, 11:00 A.M., E.D.T., Daily



Fulton Lewis Jr.

"News"
MBS, 7:00 P.M., E.D.T., Daily



Stan Lomax

"Today's Sports"
WOR, 6:45 P.M., E.D.T., Sun. thru Sat.

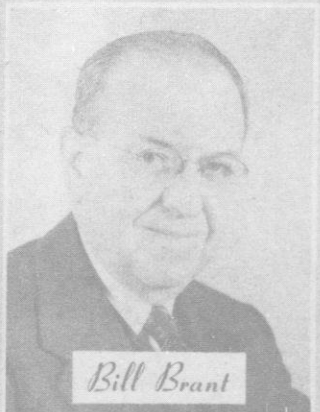


Newscasters &



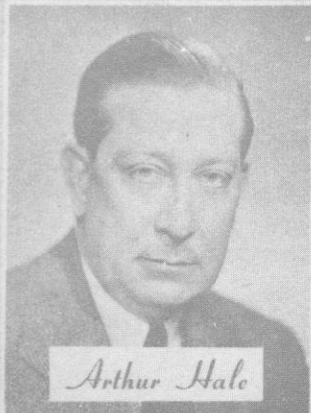
Bill Cunningham

"News"
MBS, 2:30 P.M., E.D.T., Sunday



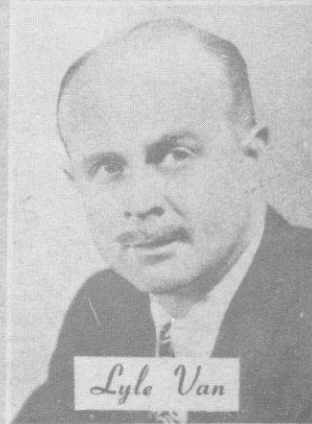
Bill Brant

"Inside of Sports"
MBS, 8:15 P.M., E.D.T., Daily



Arthur Hale

"News"
MBS, 7:30 P.M., E.D.T., Tues., Thurs., Sat.



Lyle Van

"News"
MBS, 12:00 Noon,
E.D.T., Daily



Noted Movie Columnist
"Erskin Johnson in Hollywood"
MBS, 4:00 P.M., E.D.T., Daily



Distinguished Radio & Screen Star
Emcees "Lady Be Beautiful"
MBS, 3:30 P.M., E.D.T., Daily



Hollywood beauty authority,
stylist & fashion director
Charm specialist on "Lady Be Beautiful"
MBS, 3:30 P.M., E.D.T., Daily

Commentators

MBS



Expert on food preparation, nutrition & diet
MBS, 11:45 A.M., E.D.T., Daily



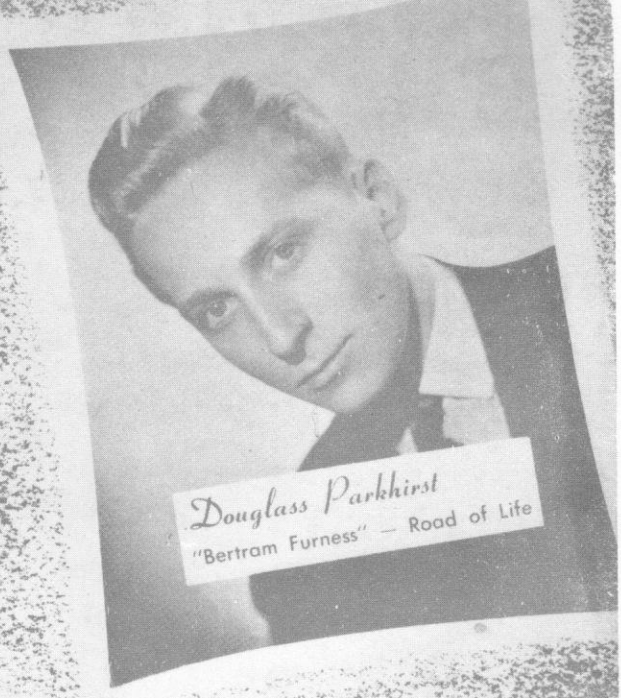
Columnist & Wit.
"Elsa Maxwell's Party Line"
MBS, 11:15 A.M., E.D.T., Daily



Author, stage star & fashion authority
MBS, 1:15 P.M., E.D.T., Sunday



Mary Jane Croft
"Ida Cantor" — Eddie Cantor
"Mrs. Wingate" — Tommy Riggs
"Harriet Woodley" — Blondie



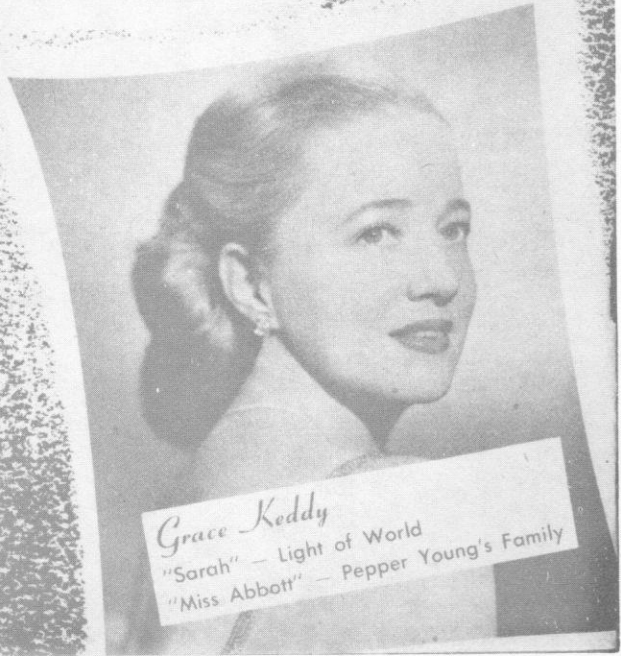
Douglass Parkhurst
"Bertram Furness" — Road of Life



Gale Gordon
"Mayor La Trivia"
Fibber McGee & Molly



Paul Barnes
Quizmaster — Hirsch Telephone Quiz
Narrator — Esquire Sports Parade
Narrator — Coronet Front Page



Grace Keddy
"Sarah" — Light of World
"Miss Abbott" — Pepper Young's Family



NATIONAL HOUR

NBC, Sunday

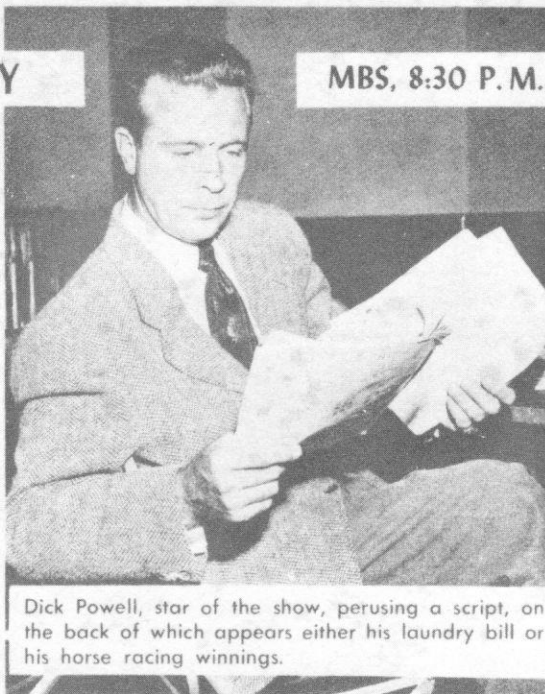
4:00 P. M., E. D. T.



Robert McCormick in Washington and Robert St. John in New York are the two ace NBC commentators who are heard weekly on the program. Acting as moderators, they introduce the speakers and serve as narrators in the dramatically produced program.

ROGUES GALLERY

MBS, 8:30 P. M., E. D. T., Thursday



Dick Powell, star of the show, perusing a script, on the back of which appears either his laundry bill or his horse racing winnings.



TRUE DETECTIVE MYSTERIES

MBS, 4:30 P. M., E. D. T., Sunday

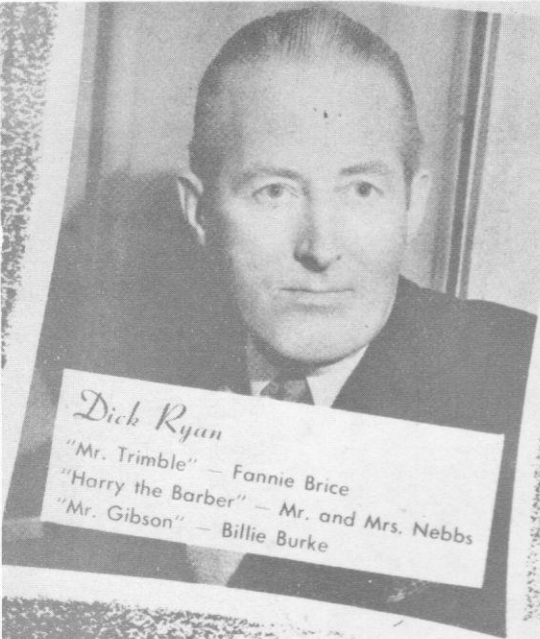
Richard Keith plays the leading role of "John Shuttleworth," editor-in-chief of a detective magazine on "True Detective Mysteries".



BEATRICE KAY SHOW

MBS, 10:00 P. M., E. D. T., Thursday

A show within a show dealing with "show business".



Dick Ryan

"Mr. Trimble" - Fannie Brice
"Harry the Barber" - Mr. and Mrs. Nebbs
"Mr. Gibson" - Billie Burke



Virginia Gordon

"Bessie Mae Mucho" - Abbott & Costello



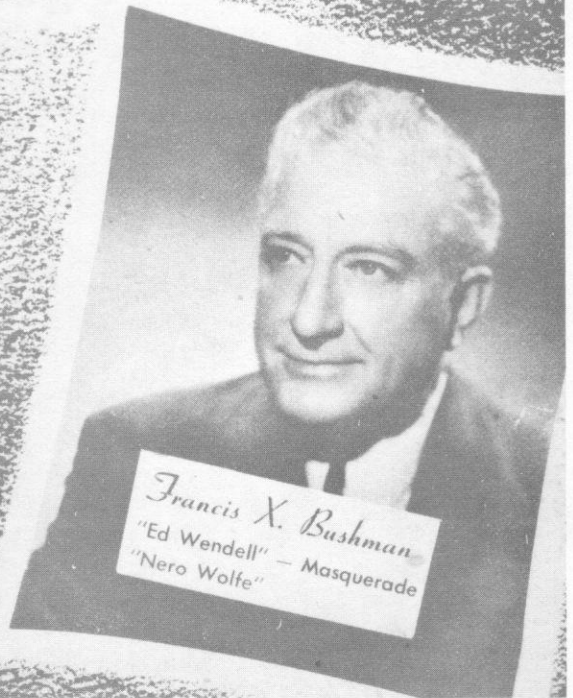
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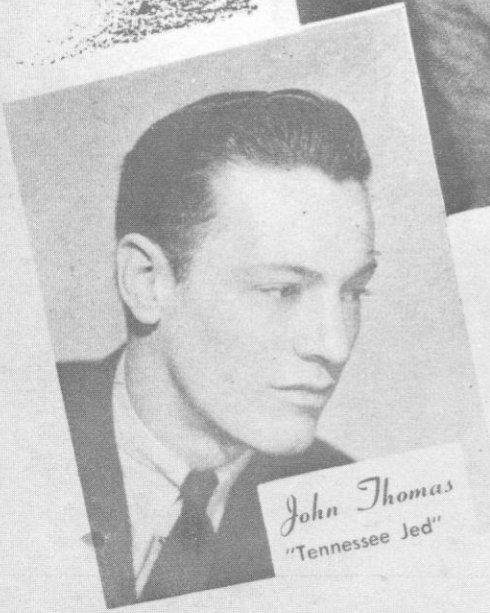
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"Lt. Ryan" — Rogues Gallery



Doris Singleton
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John Thomas
"Tennessee Jed"



Joan Lazer
"Pixie" — Valiant Lady



Sandra Gair
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Hope Emerson
"Club Woman" Archie Andrews
Milton Berle Show



Irvin Lee
"Joe Mason" Corliss Archer



Herbert Rawlinson
"Van Steven" - Billie Burke Show
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 "Dr. Glazer" — Cap't. Midnight
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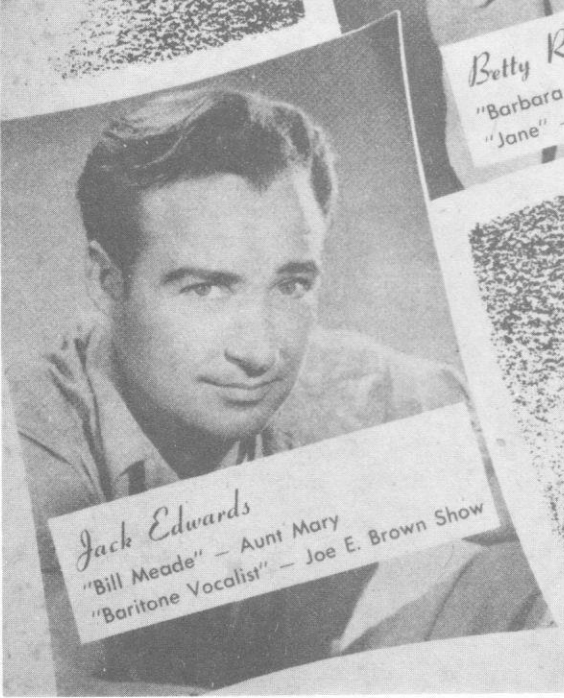


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 "Barbara Palmer" — Masquerade
 "Jane" — Judy & Jane




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 "Bill Meade" — Aunt Mary
 "Baritone Vocalist" — Joe E. Brown Show



Pat Hosley

"Terry" — Charm School
"Birdbrain" — Rosemary
"Patsy" — Jimmy Edmondson Show



Rita Ascol

"Peggy Lamont" — The Guiding Light
"Peggy Adams" — The Ben Adams Family



Danny Ocho

"Christopher Harwood" — Second Husband
"George Ansell" — Backstage Wife
Jimmy Edmondson Show



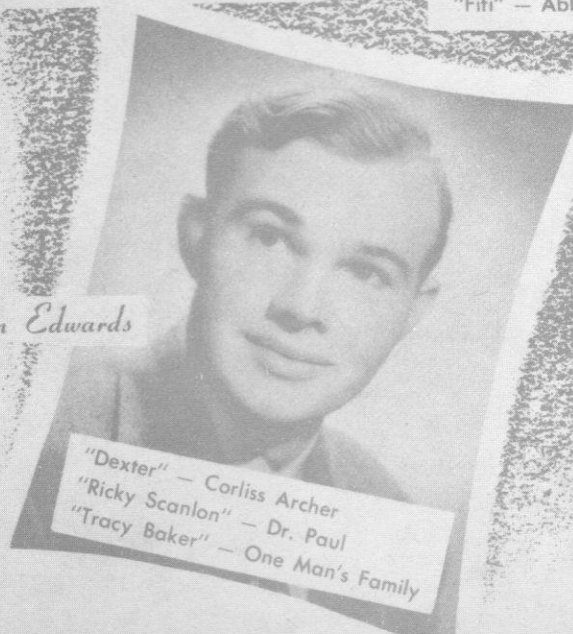
Veola Vonn

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Spencer Bentley

"Title Role" — Barry Cameron
"Dick Grosvenor" — Stella Dallas



Sam Edwards

"Dexter" — Corliss Archer
"Ricky Scanlon" — Dr. Paul
"Tracy Baker" — One Man's Family



Edwin Bruce

"Bobby Keen" — The Sheriff
"Billy Jones" — Jones & I



Nigel Bruce as Dr. Watson looks on as Basil Rathbone as Sherlock Holmes studies some evidence in this scene from **THE HOUSE OF FEAR** (1945, Universal). (Courtesy of Author's collection.)

[Continued from page 46.]

(Cnockhaert), **Anthony Bushell** (Otto), **Eva Moore** (Canteen Ma), **Nigel Bruce** (Scotty), **May Agate** (Mme. Cnockhaert), **George Merritt** (Reichmann), **Marita Hunt** (Aunt Lucille).

SYN: True story set in Belgium in 1914 of a nurse who became a spy.

8. **CHANNEL CROSSING** (October, 193) Gaumont. British. 70 Minutes. Drama.

Director, Milton Rosmer; **Producer**, Angus Macphail, Ian Dalrymple; **Screenplay**, W.P. Lipscomb, Cyril Campion; **From a Story by** W.P. Lipscomb, Angus Macphail.

CAST: **Matheson Lang** (Jacob van Eeden), **Constance Cummings** (Marion Slade), **Edmund Gwenn** (Trotter), **Anthony Bushell** (Peter Bradley), **Max Miller** (James), **Dorothy Dickson** (Vi Guthrie), **Nigel Bruce** (Nigel Guthrie), **Douglas Jeffries** (Dr. Walkley), **H.G. Stoker** (Captain), **Viola Lyel** (Singer), **Ellen Pollack** (Actress), **Cyril Smith** (Beach), **Gerald Barry** (Passenger), **Hay Plumb** (Steward), **Wally Patch** (Sailor), **C. Denier Warren** (Purser).

SYN: A Dutch financier fleeing to France tries to drown secretary's fiancee.

9. **THE LADY IS WILLING** (January, 1934) Columbia. British. 74 Minutes. Comedy.

Director, Gilbert Miller; **Producer**, Joseph Friedman; **Screenplay**, Guy Bolton; **From the Play by** Louis Verneuil.

CAST: **Leslie Howard** (Albert Latour), **Cedric Hardwicke** (Gustav Dupont), **Binnie Barnes** (Helene Dupont), **Nigel Playfair** (Prof. Menard), **Nigel Bruce** (Welton), **Claud Allister** (Brevin), **W. Graham Browne** (Pignolet), **Kendall Lee** (Valerie), **Arthur Howard** (Dr. Germont), **Virginia Field** (Maid).

SYN: Set in Paris, ex-officer becomes detective and kidnaps wife of financier who ruined him.



A publicity photo of Nigel Bruce as Dr. Watson and Basil Rathbone as Sherlock Holmes for **THE WOMAN IN GREEN** (1945, Universal). (Courtesy of Author's collection.)

10. **COMING OUT PARTY** (© February 26, 1934) Fox. 79 Minutes. Romantic-Drama. Rating* $\frac{1}{2}$
Director, John Blystone; **Screenplay**, Gladys Unger, Jesse Lasky, Jr.; **From a Story by** Becky Gardiner, Gladys Unger; **Music**, Louis de Francesco; **Film Editor**, Dorothy Spencer.

CAST: Frances Dee, Gene Raymond, Alison Skipworth, Nigel Bruce.

SYN: A young girl with a snobbish mother, who has hired a social advisor to predict the proper time for a social debut, would rather run off and marry a violinist in a jazz band than any eligible bachelor.

11 **STAND UP AND CHEER** (© March 23, 1934) Fox. 80 Minutes. Musical-Comedy.

Director, Hamilton McFadden; **Producer**, Winfield Sheehan; **Screenplay**, Will Rogers, Philip Klein; **Dialogue**, Ralph Spence; **Associate Producer**, Lew Brown; **Photography**, Ernest Palmer, L.W. O'Connell; **Film Editor**, Margaret Clancy; **Music Director**, Arthur Lange; **Songs**, Lew Brown, Jay Gorney; **Choreography**, Sammy Lee.

CAST: Warner Baxter (Lawrence Cromwell), **Madge Evans** (Mary Adams), **Nigel Bruce** (Dinwiddie), **Stepin Fetchit** (George Bernard Shaw), **Frank Melton** (Fosdick), **Lila Lee** (Zelda), **Ralph Morgan** (President's Secretary), **Frank Mitchell**, **Jack Durant** (Senators), **James Dunn** (Dugan), **Skins Miller** (Comedy Hill Billy), **Theresa Gardella** (Aunt Jemima), **Shirley Temple**, **Nick Foran**, **John Boles**, **Sylvia Froos**, **Jimmy Dallas** (Specialty Numbers), **George K. Arthur** (Dance Director), **Edward Earle** (Secret Service Man), **Bess Flowers** (Stenographer).

SYN: Following the depression, the President appoints a Secretary of Amusement whose duty it becomes to change the national disposition from darkness to light.

Note: Shirley Temple sings **Baby Take a Bow**.

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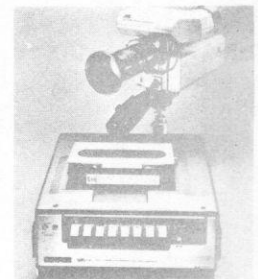
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by Anthony Ross

Q. Was Rudolph Valentino who played so many roles as a Sheik an Arab? Gail Blue, North Carolina.

A. No, he was born Rodolpho Alfonzo Pierre Filbert Guglielmi de Valentina D'Antogguolla on May 6, 1895 in Castellaneta, Italy. Valentino died in New York on August 23, 1926.

Q. Is there any way to find out who was the first couple to kiss on the screen? Frank McKinney, Oklahoma.

A. After lots of research I came up with May Irwin and John Price in "The Widow Jones."

Q. Was Charlie Chaplin's fourth wife, Oona O'Neill? Joan B., New Hampshire.

A. Yes.

Q. Where was Ray Milland born? What is his real name? Vivien Hope, Missouri.

A. He was born in Neathy, Wales on January 3, 1907. His real name is Reginal Truscott Jones.

Q. Which acting school did Lizabeth Scott go to? I think I went to school with her but she had another name at the time. K.L., New York.

A. She went Scranton's Central High School. She then went on to study at Alviene School of Drama. She supported herself by modeling. Her real name is Emma Matzo.

Q. Who said "We worry about our children and traffic and high prices and even what Dick Tracy will do next"? Gus Young, Illinois.

A. Ronald Reagan when he was President of The Screen Actors Guild in 1948.

Q. Where was Vivien Leigh born? Sam Flynn, Missouri.

A. She was born in India on November 5, 1913. She was a leading lady in British films before she came to America.

Q. I read that the late George Reeves was a boxer before he started acting. I have looked through every boxing book in our library and I can't find anything on him. What name did he fight under? Willie Mitchell, California.

A. For three years he was the Pasadena Golden Gloves Champ.

Q. What did Ross Hunter do before he became a movie producer? Roy Crain, Louisiana.

A. He was a school teacher at Glenville High School before Columbia Pictures signed him to a acting contract. His real name is Martin Fuss.

Q. How many children does Rosemarie have? Alice P., New York.

A. She has one daughter.

Q. Is Marjorie Lord any kin to Jack Lord? Jean Sands, Georgia.

A. Jack Lord is her brother.

Q. What is Anthony Perkins real name? Joe

Bowin, Texas.

A. Perkins is his real name. He is the son of the late actor Osgood Perkins.

Q. How does Leslie Nielsen fit into the life of Lorne Greene? I read some place where they worked together or something. Carol Brown, Georgia.

A. Leslie Nielsen graduated from Lorne Greene's Academy of Radio Arts in Canada. -AR

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