

The Flying Deuces.

July 2025 Edition  
Volume 1, Issue 5



# Pardon My Sarong

*"I know there's no such person as Dracula. You know there's no such person as Dracula. But does Dracula know it?"*

Hello and welcome to our fifth newsletter.

It's now July and the weather is now typical for the UK, hot and muggy since June. We are now at the stage where holidays are being taken, BBQ's are well underway and the roads are full of people trying to figure out how to keep the kids happy.

Remember. This magazine is for you. So if you want any articles included that you have written yourself, then send them in.

## WEBSITE FRENZY UPDATE

Our website [theflyingdeuces.co.uk](http://theflyingdeuces.co.uk) is coming along nicely. We have completed the section on Abbott and Costello Filmography with film bios, and are starting on the Laurel and Hardy section.

As we get better at using Microsoft Publisher more pages will be added to the newsletter, more facts and figures about the two double acts, and hopefully more details about the movie studios involved in the movie making, and behind the scenes stuff.



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## HOLD THAT GHOST. ABBOTT AND COSTELLO

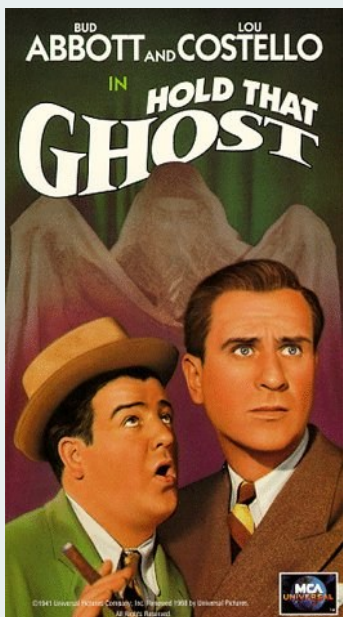
Hold That Ghost is a 1941 American horror comedy film directed by Arthur Lubin and starring the comedy team of Abbott and Costello and featuring Joan Davis, Evelyn Ankers and Richard Carlson. It was produced and distributed by Universal Pictures. Abbott and Costello performed a half-hour live version of the film for radio audiences on Louella Parsons' Hollywood Premiere on August 1, 1941.

Gas station attendants Chuck Murray and Ferdie Jones aspire to better jobs. They temporarily work as waiters at Chez Glamour, a high-class nightclub where Ted Lewis and The Andrews Sisters perform, but are fired for causing a scene. Ferdie dreams of having his own nightclub one day.

Back at the service station, gangster "Moose" Mattson, brings his car in for gas and cleaning. When he is spotted by the police, he speeds off with Chuck and Ferdie trapped inside the vehicle. During the chase, Matson trades shots with the police and is killed. According to the gangster's unconventional will, whoever was with Matson when he died will inherit his estate. The boys are bequeathed Mattson's rundown tavern, the Forrester's Club. Mattson had also given a cryptic clue about a hidden stash of money, stating that he "kept his money in his head," but its existence remains questionable.

Mattson's attorney introduces the boys to an associate, Charlie Smith. Chuck and Ferdie are unaware that Smith is a member of Moose's gang and seeks the money. Smith

*"I saw what I saw when I saw it!" Costello*



## HOLD THAT GHOST. ABBOTT AND COSTELLO

has arranged for a wildcat bus to drop them off at the Forrester's Club, but the unscrupulous bus driver abandons them and three unrelated passengers—a doctor, a radio actress, and a waitress—at the tavern during a heavy rainstorm.

As the night progresses, strange things happen. Smith disappears while searching the basement, and his corpse turns up unexpectedly several times. The water in the tavern tastes foul. Ferdie discovers his bedroom is rigged to transform into a casino with hidden gambling equipment. The girls are scared by what appears to be a ghost. Two detectives show up, but vanish soon after starting their investigation. While Ferdie examines a map to find the quickest route back to town, candles on the table move mysteriously and scare him.

Ferdie inadvertently discovers Moose's treasure hidden inside the stuffed moose head above the fireplace. A disgruntled member of Moose's gang appears and demands the money at gunpoint. The boys manage to knock him out, but other gang members appear. Chuck and the doctor fight off two of them, while others chase Ferdie, who has the loot, through the tavern. Ferdie scares off all the gangsters by imitating the sound of a police siren. The doctor announces that the tavern's unsavory water has valuable therapeutic properties, and Ferdie and Chuck transform the place into a posh health resort. The boys hire Ted Lewis and The Andrews Sisters to headline, and the maitre d' who fired them from Chez Glamour turns up as a temp waiter.

Hold that Ghost (working title: Oh, Charlie) was made immediately after Buck Privates, from January 21 through February 24, 1941, on a budget of \$190,000. The original opened with Chuck and Ferdie working at their gas station and featured many scenes of Mattson's gang planning or attempting to scare the boys out of the tavern. At the climax, another faction of Mattson's gang who had escaped from prison arrives and the rival groups fight over the loot, which turns out to be counterfeit. The state police, who had picked up the wildcat bus driver, arrive and arrest the gang members. Chuck and Ferdie are still able to open a resort based on the therapeutic properties of the well water. Lubin said the film "had more of a plot" than Buck Privates. "It was more or less straight comedy."



## HOLD THAT GHOST. ABBOTT AND COSTELLO

As the film was nearing completion, *Buck Privates* became one of Universal's all-time biggest hits. Oh, Charlie's release was delayed so that the studio could hastily make and release a second Abbott and Costello service comedy, *In the Navy*. Universal then put Oh, Charlie back into production in mid-May to append the opening and closing of the film with musical numbers by the Andrews Sisters (who appeared in both service comedies) and bandleader Ted Lewis. New scenes were written and others were re-shot for continuity purposes. These revisions were scripted primarily by Edmund L. Hartmann without credit. Upgrading Oh, Charlie cost anywhere from \$25,000 to \$150,000, according to different studio sources. In June 1941, the picture was retitled *Hold That Ghost*.

### Cast

Bud Abbott - Chuck Murray.

Lou Costello - Ferdinand Jones

Richard Carlson - Dr. Jackson.

Joan Davis - Camille Brewster

Evelyn Ankers - Norma Lind.

Marc Lawrence - Charlie Smith

Mischa Auer - Gregory

Shemp Howard - Soda Jerk

Russell Hicks - Bannister (Matson's attorney)

William B. Davidson - Moose Matson

Ted Lewis and his Orchestra Themselves

The Andrews Sisters Themselves

Milton Parsons - Bus Driver

Harry Hayden - Jenkins

Paul Fix - Lefty



## THE LEADING LADIES.

We will have a page (or two) dedicated to the Leading Ladies, and possibly other actors who starred alongside our main character's Abbott & Costello and Laurel & Hardy.

This month we have Lenore Aubert.



## LENORE AUBERT

Lenore Aubert (born Eleonore Maria Leisner, April 18, 1913 - July 31, 1993) was a model and Hollywood actress best known for her movie roles as exotic, mysterious women. Aubert was born in what is now Celje, Slovenia (what was at the time the Austro-Hungarian Empire). She grew up in Vienna.

In New York, she found work as a model and was eventually offered a stage role as Lorraine Sheldon in *The Man Who Came to Dinner* at the La Jolla Playhouse in San Diego.



She began her U.S. film career in the early 1940s, taking the French-sounding screen name Lenore Aubert.

Her European accent limited her choice of roles, and she played such parts as a Nazi spy and a French war bride. She was most fond of her role in the 1947 film *I Wonder Who's Kissing Her Now*, playing glamorous entertainer Fritzi Barrington. Her best-known role was as Dr. Sandra Mornay, a beautiful but sinister scientist, in the 1948 horror-comedy *Abbott and Costello Meet Frankenstein*.

On June 4, 1950, Aubert co-starred in "People vs. William Tait", an episode of the television court show *Famous Jury Trials*. Aubert's film career was basically over by the end of the 1940s. She and her husband then moved back to New York City, starting a garment business. A few years later, the couple divorced. She went back to Europe, only to return to the United States in 1959.

She did volunteer work for the United Nations Activities and Housing Section and the Museum of Natural History. In 1983, she

suffered a stroke, which eventually impaired her memory.

Much of Aubert's life after her film career is known from a personal interview in August 1987 by Jim McPherson (1938-2002) of the *Toronto Sun*. He was editor of the *Sun's* TV listings magazine from its launch in 1973 until his retirement in 1994.

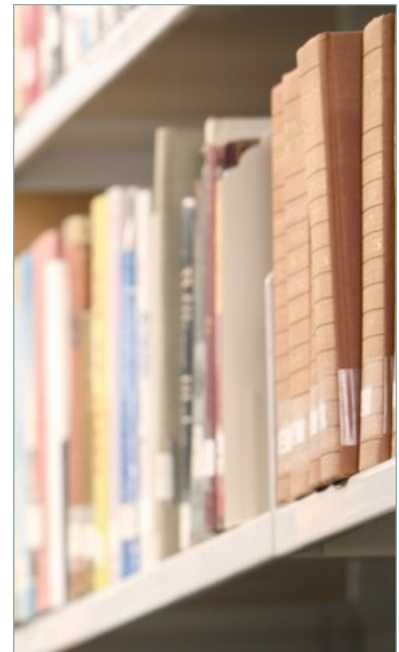
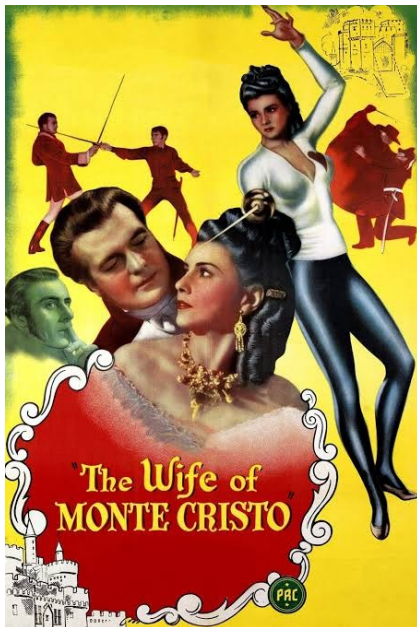
Aubert was married to Julius Altman, who was Jewish, and the couple fled Austria after the Anschluss to escape Nazi persecution. They moved to the United States after spending time in Paris. She returned to the United States as the wife of millionaire Milton Greene. They divorced in 1974.

*Abbott and Costello Meet Frankenstein* is a 1948 American horror comedy film directed by Charles Barton. The film features Count Dracula (Bela Lugosi), who has partnered with Dr. Sandra Mornay (Lenore Aubert) in order to find a brain to reactivate Frankenstein's monster (Glenn Strange), and they find Wilbur Grey (Lou Costello), the ideal candidate.



## LENORE AUBERT

1938	Bluebeard's Eighth Wife Party Guest Uncredited
1943	They Got Me Covered Mrs. Vanescu
1944	Passport to Destiny Grete Neumann
1944	Action in Arabia Mounirah al-Rashid
1945	Having Wonderful Crime Gilda Mayfair
1946	The Catman of Paris Marie Audet
1946	The Wife of Monte Cristo Countess of Monte Cristo Haydée
1947	The Other Love Yvonne Dupré
1947	I Wonder Who's Kissing Her Now Fritzi Barrington
1947	The Prairie Ellen Wade
1948	The Return of the Whistler Alice Dupres Barkley
1948	Abbott and Costello Meet Frankenstein Sandra Mornay
1949	Barbary Pirate Zoltah
1949	Abbott and Costello Meet the Killer, Boris Karloff Angela Gordon
1949	The Silver Theatre Episode: "The Farewell Supper"
1949	Suspense Episode: "The Thin Edge of Violence"
1950	Actors Studio 2 episodes
1950	Famous Jury Trials Episode: "The People vs. William Tait"
1951	Falschmunzer am Werk Madame Winter
1952	A Girl on the Road Princesse Véra





## DID YOU KNOW !!!!!

It is hard to picture Lou Costello without Bud Abbott by his side, but originally this was the case. Before the two met in their 30s, they each had their own gig, although not nearly as successful as when they paired up. According to Constant Contact, Bud was chosen to cover for Lou's partner, Joe Lyons, while working at a theater, and history was made. They then went on to headline some of the greatest classic screwball comedies.

It was almost instantly apparent that the two had chemistry, and this chemistry would define them for decades to come. It is interesting to think had Bud not been able to fill in, these two comedy giants would have likely faded into obscurity, and the world would have missed out on something incredible.

One of the defining characteristics of Lou Costello was his voice that was noticeably higher in pitch than his partner's. As it turns out, this was intentional. Before they enjoyed success on the screen, Abbott & Costello were found early success on the radio. Producers were afraid listeners would not be able to tell the duo apart, as told on Encyclopedia.com.

This was due to the fact that in reality, their voices were rather similar. To fix this, Costello adopted a higher-pitched voice to match his goofier character. This decision not only helped differentiate the two during their radio years, but it also helped give Costello one of several trademarks he would use throughout his career, which made him stand out in some of the best comedy movies from the Golden Age.

Perhaps the routine the two are best known for is Who's On First? The popular routine based around wordplay is synonymous with the two and was performed numerous times in their career on the big screen and radio. Had the radio producers had their way though, it never would have aired. The producers felt the joke would have gone over the heads of listeners, and vetoed it.

Lou lied and told them that they have no other material, so if they didn't do the gag, they would have no show. This stretching of the truth worked, and it led to the iconic routine. This anecdote has been told several times, including on the duo's abovementioned entry on Encyclopedia.com.

One of several things that caused bad blood between the duo centered around Costello's view on their finances. Lou Costello felt he was the key to the success of the team, as he was the comedic one to Bud's straight man. Because of this, he demanded they split their income in his favor, as reported by Hollywood Yesterday, even though they originally split it evenly.

His demands were met when Lou threatened to quit the act. This drove a permanent wedge between the two and had a large hand in the two eventually splitting for good in 1957. It is hard for fans to hear such a rift was between their favorite duo, but at the end of the day, they were human and flawed like everyone else.

Bud Abbott privately battled with epilepsy and was terrified that he would have an episode on stage in front of all his fans. Bud was so anxious and fearful of his condition that he turned to alcohol to calm his nerves.

Bud suffered from alcoholism for a long time, and this drove the wedge between the duo even further. But despite his struggles with the illness, Bud always showed up with a smile and was ready to entertain. And he wasn't the only celebrity with epilepsy, as seen on the official Epilepsy Foundation website.

One day before performing their radio show, Lou got word that his young son had passed away in an accidental drowning. He decided to do the show anyway, as reported on Grunge. But right after stepping away from the mic, Lou collapsed and mourned his son.

In his early years, Costello was an amateur boxer under the alias "Lou King." He fought in secret, and his career was cut short. After 12 matches, 11 of which he won, his parents found out about his fighting and put an end to it, according to MeTV.com.

In addition to this, Costello enjoyed success as a stuntman before making it big in the comedy scene. These skills even helped him in his comedy career, as a lot of his humor was slapstick. This is not the only example of a heavier set comedian being athletic or being so great at physical comedy, as actors like James Belushi and comedy legend Chris Farley followed in these footsteps.

In the '40s. Abbott & Costello were so popular, that they were constantly in movies and shows. Their appearances were so frequent that audiences actually grew tired of seeing them and their antics, as mentioned by Encyclopedia.com. It seemed as if the writing was on the wall for the duo until Universal Studios had the idea to combine them with their famous monster movies.

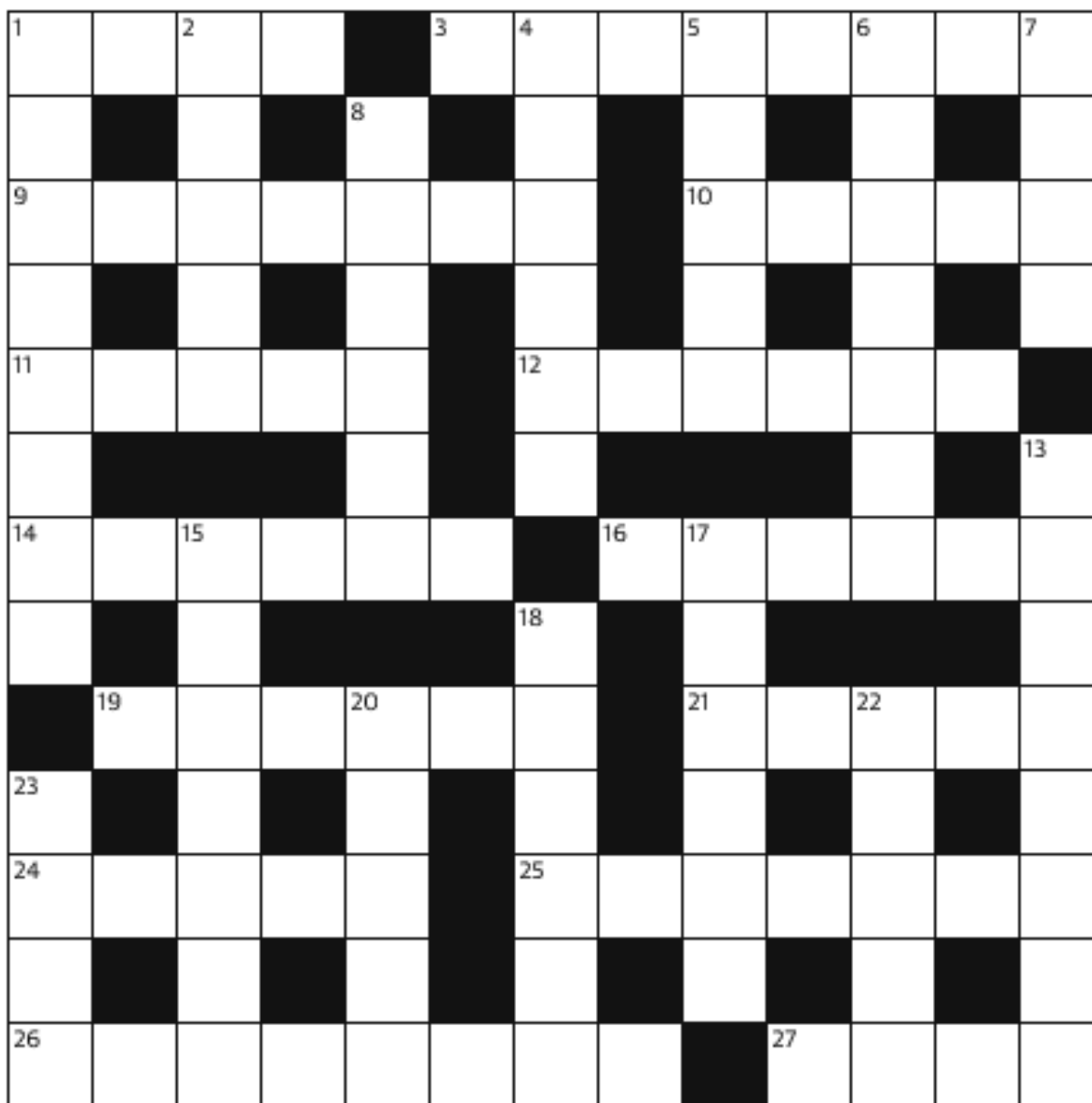


## DID YOU KNOW !!!

Between 1940 and 1956, Abbott and Costello made nearly 40 movies together. By 1948, sheer overexposure weakened their popularity with filmgoers, who began to tire of their antics. Then along came this blockbuster horror-comedy, which rejuvenated the duo's cinematic career and launched several genre-mixing follow-ups, including *Abbott and Costello Meet the Invisible Man* (1951), *Abbott and Costello Meet Dr. Jekyll and Mr. Hyde* (1953), and *Abbott & Costello Meet the Mummy* (1955).

However, Costello almost derailed *Abbott and Costello Meet Frankenstein* during pre-production. At one point, he barged into producer Robert Arthur's office and claimed "My [five-year-old] daughter could write a better script than this. You're not serious about making it, are you?" Arthur eventually calmed Costello by promising to hire the star's favorite director, Charles Barton.





## CROSSWORD FOR JULY



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**Across**

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- 1** Prepare for a selfie (4)
- 3** Comfy item in which to watch TV? (8)
- 9** Connecting (7)
- 10** New England witch trial town (5)
- 11** Perfect (5)
- 12** Like low-quality footage (6)
- 14** Not here (6)
- 16** Outward appearance (6)
- 19** Wildlife-spotting opportunity (6)
- 21** Tourist transport option (5)
- 24** Beaver's home (5)
- 25** Iron Man or Thor - or Emma Peel? (7)
- 26** Come crashing down (8)
- 27** Utter delight (4)

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**Down**

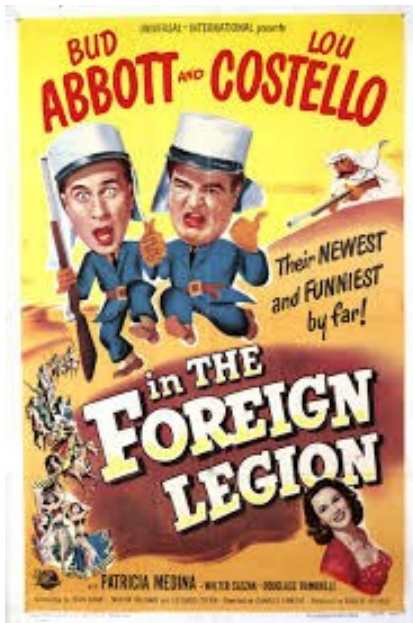
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- 1** Local owner, perhaps (8)
- 2** Gymnopedie No.1 composer Erik (5)
- 4** Go back on one's word (6)
- 5** \_\_\_ del Sol (5)
- 6** Georgia's largest city (7)
- 7** Trevi Fountain locale (4)
- 8** Magician in Arthurian legend (6)
- 13** Plug in, as a phone (8)
- 15** Tabloid fodder (7)
- 17** One taking a bow? (6)
- 18** Bitter opponents (6)
- 20** Huge concert venue (5)
- 22** Investor in a start-up - nurse, informally (5)
- 23** Political alliance (4)

## FAN CLUBS

We will be listing other fan clubs relating to the famous double acts, both local to the UK and world-wide.

## JUNES CROSSWORD ANSWERS



## THE LAUREL-HARDY MURDER CASE

The Laurel-Hardy Murder Case is a Laurel and Hardy pre-Code comedy horror film released in 1930. It is one of a handful of three-reel comedies they made, running 28 minutes. It was directed by James Parrott, produced by Hal Roach and distributed by Metro-Goldwyn-Mayer.

In the film, Stan learns of the death of a supposed relative. He heads to the Laurel mansion for the reading of his kinsman's will, in hopes of inheriting part of the man's estate. After arriving at the mansion, he learns that his kinsman was murdered and that the police are gathering all of the deceased's potential heirs. The assembled family members start mysteriously disappearing. Stan and his friend Ollie engage in conflict with the murderer, but then wake up from a shared nightmare.

Laurel and Hardy are seated at a dockside where Stan is fishing. A newspaper notice catches Ollie's attention; it says that one Ebenezer Laurel has died and left a large estate, and that parties interested in the estate should go to the Laurel mansion for the reading of the will. Despite Stan's uncertainty regarding his relation to Ebenezer, the duo resolves to attend the reading of the will at the Laurel mansion.

Arriving amid a thunderstorm, they are greeted by a police detective who tells them Ebenezer Laurel did not die a natural death, and that the duo, along with the other potential heirs who have gathered, will be held on suspicion of murder until the crime is solved. Assigned to spend the night in the very room where the body was found, Stan and Ollie experience a series of terrors: a pair of glowing eyes (a cat), ghosts (bedsheet-draped furniture), and a bat. Worse, screams are heard throughout the night as, one after another, the assembled relatives mysteriously disappear in each case after being summoned by the enigmatic butler into the study to answer a telephone call.

As Stan and Ollie grapple with the events unfolding around them, they too are approached by the butler, who tells them they are wanted on the phone. In the study, Ollie nearly falls victim to

the same concealed trapdoor that has claimed the ill-fated relatives. In a climactic confrontation, Stan and Ollie are attacked by the murderer, who is disguised in female attire and brandishes a knife. A fight ensues, but the scene dissolves as Stan and Ollie abruptly awaken from their nightmare to find themselves scuffling with each other at the dockside and tumbling into the water.

### Cast

Stan Laurel as himself

Oliver Hardy as himself

Frank Austin as Butler (uncredited)

Stanley Blystone as Detective (uncredited)

Bobby Burns as Nervous Relative at Window (uncredited)

Rosa Gore as Old Relative (uncredited)

Dorothy Granger as Young Relative (uncredited)

Dell Henderson as Housekeeper (uncredited)

Fred Kelsey as Chief of Detectives (uncredited)

Lon Poff as Old Relative (uncredited)

Tiny Sandford as Policeman (uncredited)

This first episode for the 1930–31 season had orchestral music scoring in places and no background music in others. Leroy Shield's tunes by now were featured in Hal Roach's Our Gang series, and had been tried in a few previous Laurel and Hardy films. These tunes would be featured from this time on, beginning with their subsequent release, *Another Fine Mess*.





## FAN CLUBS

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In *The Laurel-Hardy Murder Case*, Oliver utters for the first time the iconic phrase, "Here's another nice mess you've gotten me into", often erroneously cited as "Here's another fine mess you've gotten me into". The misquotation has entered everyday vernacular.

### Influences and title

The film is a parody of the silent horror film *The Cat and the Canary* (1927).

The film is also a parody of a silent film called *The Bat* (1926).

The film name may be a play on words from the film *The Canary Murder Case* (1929), and other titles based on Philo Vance mystery novels, although the films' plots are totally different. The dash in place of an ampersand may also indicate that the title derives from the Hall-Mills murder case, a high-profile New Jersey murder trial that dominated newspaper front pages throughout much of 1926.

The 1943 Metro-Goldwyn-Mayer animated short directed by Tex Avery, *Who Killed Who?*, borrowed imagery, characters and situations from the film.

*If a Body Meets a Body* (1945) with *The Three Stooges* has a similar plot, and also features actor Fred Kelsey.

The opening title says that "Mr. Laurel and Mr. Hardy had been looking for work since 1921" which was the date their first short film was made.



## COMPUTER HELP

**Emailer Asks** - Are there any free email software clients that are free and easy to use, with a calendar included ?

**Nerd** - Yes there is. There are many available some with limitations, but some which are a full free software package.

Several free email clients are available for Windows, offering various features and user experiences. Some popular options include Mail, Mailbird, eM Client, Thunderbird, and Spark. Each has its strengths, such as Mail's simplicity, Mailbird's integration capabilities, eM Client's customization, Thunderbird's open-source nature, and Spark's focus on productivity.

Here's a closer look at some of the best free email clients for Windows:

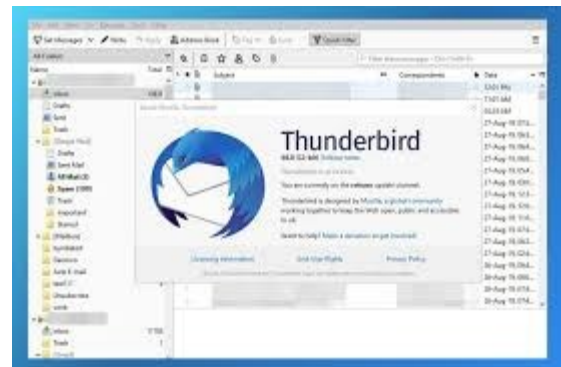
1. **Windows Mail:** Built into Windows, it offers a clean and focused inbox experience.
2. **Mailbird:** Known for its user-friendly interface and integration with other apps. A free version is available with limited features, and a premium version offers more advanced functionality.
3. **eM Client:** A highly customizable email client with a free version and paid upgrades for advanced features.
4. **Thunderbird:** A free, open-source email client known for its customization options and robust features like filtering and labeling.
5. **Spark:** Focuses on productivity with features like intelligent email prioritization and noise reduction. It also offers collaboration tools.
6. **Outlook:** Microsoft's email client comes free with Windows and is also available as part of the Microsoft Office suite.
7. **Gmail (via web browser or third-party clients):** While not a dedicated desktop app, Gmail is a popular webmail service that can be accessed through a browser or integrated into other email clients like Mailbird or Spark.
8. **BlueMail:** A free, cross-platform email client that can manage multiple accounts and offers features like AI-powered email summarization.

9. **ProtonMail:** A privacy-focused email service with free basic accounts.

10. **Mailspring:** A user-friendly email client with a focus on search and a clean interface.

The best choice for you will depend on your specific needs and preferences. Consider factors like ease of use, integration with other apps, customization options, and the importance of privacy features when making your decision.

Overall we find Thunderbird the better choice for use and setup. Its available for Windows, Mac, Linux and Android and can be found here <https://www.thunderbird.net/en-GB/>



Above : Thunderbird

Below : Outlook

