

Pardon My Sarong

The monthly magazine of

THE FLYING DEUCES



Hello and welcome to our first ever fan club magazine.

Here we will have a regular monthly release with great details about the double acts of Laurel & Hardy and Abbott & Costello.

Each month will have details about a movie, actors, one liners, what's happening and hopefully more. We will also have a section for quizzes and crosswords.

But for now, sit back and enjoy our first issue. And please don't judge our magazine too harshly, we're a one-man band trying to bring some monthly fun to the followers.

Phillip. Grand Sheik Club Boss and Grand Vizier Club Editor.



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Laurel & Hardy Short Bio



Laurel and Hardy were a British-American comedy team during the early Classical Hollywood era of American cinema, consisting of Englishman Stan Laurel (1890-1965) and American Oliver Hardy (1892-1957). Starting their career as a duo in the silent film era, they later successfully transitioned to "talkies". From the late 1920s to the mid-1950s, they were internationally famous for their slapstick comedy, with Laurel playing the clumsy, childlike friend to Hardy's pompous bully. Their signature theme song, known as "The Cuckoo Song", "Ku-Ku", or "The Dance of the Cuckoos" (by Hollywood composer T. Marvin Hatley) was heard over their films' opening credits, and became as emblematic of them as their bowler hats.

Prior to emerging as a team, both had well-established film careers. Laurel had acted in over 50 films, and worked as a writer and director, while Hardy was in more than 250 productions. Both had appeared in *The Lucky Dog* (1921), but were not teamed at the time. They first appeared together in a short film in 1926, when they signed separate contracts with the Hal Roach film studio. They officially became a team in 1927 when they appeared in the silent short *Putting Pants on Philip*. They remained with Roach until 1940, and then appeared in eight B movie comedies for 20th Century Fox and Metro-Goldwyn-Mayer from 1941 to 1945. After finishing their film commitments at the end of 1944, they

concentrated on performing stage shows, and embarked on a music hall tour of England, Ireland, Wales, and Scotland. They made their last film in 1950, a French - Italian co-production called *Atoll K*. Afterward, they resumed their stage appearances until 1954.

They appeared as a team in 107 films, starring in 32 short silent films, 40 short sound films, and 23 full-length feature films. They also made 12 guest or cameo appearances, including in the *Galaxy of Stars* promotional film of 1936. On December 1, 1954, they made their sole American television appearance, when they were surprised and interviewed by Ralph Edwards on his live NBC-TV program *This Is Your Life*. Since the 1930s, their works have been released in numerous theatrical reissues, television revivals, 8-mm and 16-mm home movies, feature-film compilations, and home videos. In 2005, they were voted the seventh-greatest comedy act of all time by a UK poll of professional comedians. The official Laurel and Hardy appreciation society is *The Sons of the Desert*, after a fictional fraternal society in the film of the same name.

Stan Laurel (June 16, 1890-February 23, 1965) was born Arthur Stanley Jefferson in Ulverston, Lancashire, England, into a theatrical family. His father, Arthur Joseph Jefferson, was a theatrical entrepreneur and theater owner in northern England and Scotland who, with his wife, was a major force in the industry. In 1905, the



Our Website.

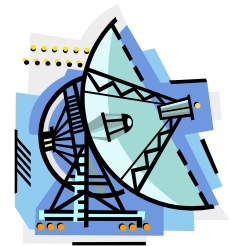
Jefferson family moved to Glasgow to be closer to their business mainstay of the Metropole Theatre, and Laurel made his stage debut in a Glasgow hall called the Britannia Panopticon one month short of his 16th birthday. Arthur Jefferson secured Laurel his first acting job with the juvenile theatrical company of Levy and Cardwell, which specialized in Christmas pantomimes. In 1909, Laurel was employed by Britain's leading comedy impresario Fred Karno as a supporting actor, and as an understudy for Charlie Chaplin. Laurel said of Karno, "There was no one like him. He had no equal. His name was box-office." In 1912, Laurel left England with the Fred Karno Troupe to tour the United States. Laurel had expected the tour to be merely a pleasant interval before returning to London; however, he decided to remain in the U.S. In 1917, Laurel was teamed with Mae Dahlberg as a double act for stage and film; they were living as common-law husband and wife. The same year, Laurel made his film debut with Dahlberg in *Nuts in May*. While working with Mae, he began using the name "Stan Laurel" and changed his name legally in 1931. Dahlberg demanded roles in his films, but her tempestuous nature made her difficult to work with. Dressing room arguments were common between the two; it was reported that producer Joe Rock paid her to leave Laurel and to return to her native Australia. In 1925, Laurel joined the Hal Roach film studio as a director and writer. From May 1925 to September 1926, he received credit in at least 22 films. Laurel appeared in over 50 films for various producers before teaming up with Hardy. Prior to that, he experi-

enced only modest success. It was difficult for producers, writers, and directors to write for his character, with American audiences knowing him either as a "nutty burglar" or as a Charlie Chaplin imitator.



Oliver Hardy (January 18, 1892 - August 7, 1957) was born Norvell Hardy in Harlem, Georgia, United States. By his late teens, Hardy was a popular stage singer and he operated a movie house in Milledgeville, Georgia, the Palace Theater, financed in part by his mother. For his stage name he took his father's first name, calling himself "Oliver Norvell Hardy", while offscreen his nicknames were "Ollie" and "Babe". The nickname "Babe" originated from an Italian barber near the Lubin Studios in Jacksonville, Florida, who would rub Hardy's face with talcum powder and say "That's nice-a baby!" Other actors in the Lubin company mimicked this, and Hardy was billed as "Babe Hardy" in his early films.

Seeing film comedies inspired him to take up comedy himself and, in 1913, he began working with Lubin Motion Pictures in Jacksonville. He started by helping around the studio with lights, props, and other duties, gradually learning the craft as a script-clerk for the company. It was around this time that Hardy married his first wife, Madelyn Saloshin. In 1914, Hardy was billed as "Babe Hardy" in his first film, *Outwitting Dad*. Between 1914 and 1916 Hardy made 177 shorts as



Laurel & Hardy

Short Bio

Continued

Babe with the Vim Comedy Company, which were released up to the end of 1917. Exhibiting a versatility in playing heroes, villains and even female characters, Hardy was in demand for roles as a supporting actor, comic villain or second banana. For 10 years he memorably assisted star comic and Charlie Chaplin imitator Billy West, and appeared in the comedies of Jimmy Aubrey, Larry Semon, and Charley Chase. In total, Hardy starred or co-starred in more than 250 silent shorts, of which roughly 150 have been lost. He was rejected for enlistment by the Army during World War I due to his large size. In 1917, following the collapse of the Florida film industry, Hardy and his wife Madelyn moved to California to seek new opportunities.

Hal Roach recounted how Laurel and Hardy became a team: Hardy was already working for Roach (and others) when Roach hired Laurel, whom he had seen in vaudeville. Laurel had very light blue eyes, and Roach discovered that, due to the technology of film at that time, Laurel's eyes would not photograph properly - blue photographed as white. This problem is apparent in their first silent film together, *The Lucky Dog*, where an attempt was made to compensate for the problem by applying heavy makeup to Laurel's eyes. For about a year, Roach had Laurel work at the studio as a writer. Then panchromatic film was developed; they

tested Laurel, and found the problem was solved. Laurel and Hardy were then put together in a film, and they seemed to complement each other. Comedy teams were usually composed of a straight man and a funny man, but these two were both comedians; however, each knew how to play the straight man when the script required it. Roach said, "You could always cut to a close-up of either one, and their reaction was good for another laugh."

Screenwriter, director and producer for Hal Roach Studios, Leo McCarey recounted a story on the NBC television program *This Is Your Life* on December 1, 1954 of how a leg of lamb brought Laurel and Hardy together. Babe (Oliver Hardy) was cooking a leg of lamb and for some reason he left his arm in the oven too long or something and he got it so badly blistered that we had to cut down his part in the next picture. So we decided to put Stan in the picture to bolster up the comedy; and so when we saw the two of them on the screen together we decided: "There's a real team." And from that time on they really went places. All on account of - Hardy had a little lamb.

We're On The Internet.

We have our own website at theflyingdeuces.co.uk where we have some great movies for you to view, a gallery and much more.

Our email is info@theflyingdeuces.co.uk Feel free to contact us with your ideas.



The Flying Deuces 1939 Film

also known as *Flying Aces*, is a 1939 buddy comedy film starring Laurel and Hardy, in which the duo join the French Foreign Legion. It is a partial remake of their short film *Beau Hunks* (1931).

During their sojourn in Paris, Ollie and Stan, temporarily distanced from their usual fish market work in Des Moines, Iowa, find themselves entangled in a romantic imbroglio. Ollie becomes enamored with Georgette, the daughter of an innkeeper, yet remains oblivious to her matrimonial ties to Francois, a Foreign Legion officer. Rejected by Georgette due to her existing marital commitment, Ollie experiences despondency, contemplating drastic measures until he is dissuaded by Stan's musings on reincarnation. Following Francois' suggestion, the duo enlists in the Foreign Legion, purportedly to alleviate Ollie's romantic woes.

Their legionnaire duties entail menial labor, met with resistance owing to their aversion to the meager wages offered. Subsequently sentenced to rigorous tasks, Ollie gradually relinquishes his romantic affliction amid the toil. Eventually, disillusioned by their laborious predicament, they incite chaos, inadvertently setting the laundry ablaze before expressing their disdain through a defiant letter.

Encounters with Georgette reignite Ollie's hopes, leading to a misunderstanding culminating in his arrest upon Francois' revelation of Georgette's marital status. Sentenced to death for desertion, Ollie and Stan find themselves incarcerated, their fate seemingly sealed until a fortuitous escape opportunity emerges. Inadvertent actions by Stan, however, divert their path to Francois' abode, igniting a pursuit culminating in an airborne escapade that concludes with Stan encountering a talking horse, purportedly embodying Ollie's reincarnated spirit.

Michael Visaroff appears uncredited as Georgette's father. Charles B. Middleton reprises the Legion Commandant role he played in *Beau Hunks* (1931), while Laurel and Hardy's frequent co-stars James Finlayson, Arthur Housman and Rychard Cramer also appear, respectively, as

the jailor, a legionnaire who appears drunk, and the legionnaire who delivers the truckload of vegetables for the boys to work on.

As Laurel and Hardy did not have an exclusive contract with Hal Roach, they were able to appear in films for other studios as they pleased. A remake of *Beau Hunks*, *The Flying Deuces* was released by RKO Radio Pictures and was made by independent producer Boris Morros. Director A. Edward Sutherland and Stan Laurel did not get along during filming, with Sutherland having reportedly commented that he "would rather eat a tarantula than work with Laurel again".

At the beginning of the film, the innkeeper's daughter is seen looking at a framed photograph of Ollie. The same photograph can also be seen in the short film *Our Wife* (1931), where the sight of it prompts the father of Ollie's fiancé to forbid the wedding.

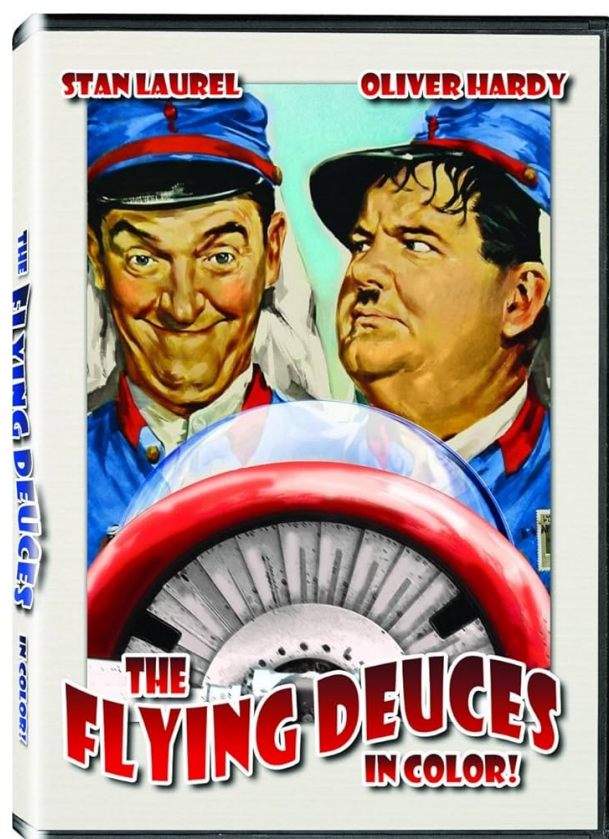
The "laundry scene" in *The Flying Deuces* was filmed on the Iverson Movie Ranch in the Chatsworth section of Los Angeles, California, considered to be the most often used outdoor shooting location for films and television shows. In the scene, the characters played by Laurel and Hardy, having disrupted training camp soon after joining the Foreign Legion, are forced to do a massive amount of laundry—seemingly the laundry for the entire Foreign Legion. For the shoot, a facsimile of a huge pile of laundry was built on top of one of the giant sandstone boulders of Iverson's Garden of the Gods, which is now a park. Aerial footage of the scene, including a large spread consisting of laundry hanging on lines, was shot for the movie, and was used briefly in the final flying scene as the set-up for a gag where the pair's cockpit is pelted with laundry.

The footage later turned up in a number of other productions, including the Republic serials *Manhunt of Mystery Island* (1945) and *Radar Patrol vs. Spy King* (1949), along with the Allied Artists movie *The Cyclops* (1957).

The Flying Deuces. 1939 Film Continued.

Cast:

Stan Laurel as himself
Oliver Hardy as himself
Jean Parker as Georgette
Reginald Gardiner as François
Charles Middleton as Commandant
Jean Del Val as Sergeant
Clem Wilenchick as Corporal
James Finlayson as Jailer



Our Website.

We have a dedicated website which is at theflyingdeuces.co.uk

Here you can see great details, a gallery, news, links, and much more. We hope to update whenever possible and add fascinating facts whenever possible. If anyone would like to email an article for inclusion on our website or magazine, then please do so.



We have a great comedy sketch by Abbott and Costello called 'Whos On First'. See below

We have two movies in our **Cinema** section. "Africa Screams" starring Abbott and Costello and also "A Chump At Oxford" starring Laurel and Hardy.



Hello & Welcome.

We are a local double act fanclub based in Newbury, West Berkshire. We are avid fans of both "Laurel and Hardy" and "Abbot and Costello". We meet regularly with like minded people to have fun and enjoy proper comedy.

Joining our Tent.

If you would like to find out more information about us, see about joining or apply for one of our positions, then please email Philip Chandler on info@theflyingdeuces.co.uk. Click [here](#) for our Membership Form

Stan Laurel: "I never forget a face, but in your case, I'll be glad to make an exception."

We now have a Biography page and Gallery for both, listed under the "News" section.

No fez was harmed in the making of this web site.

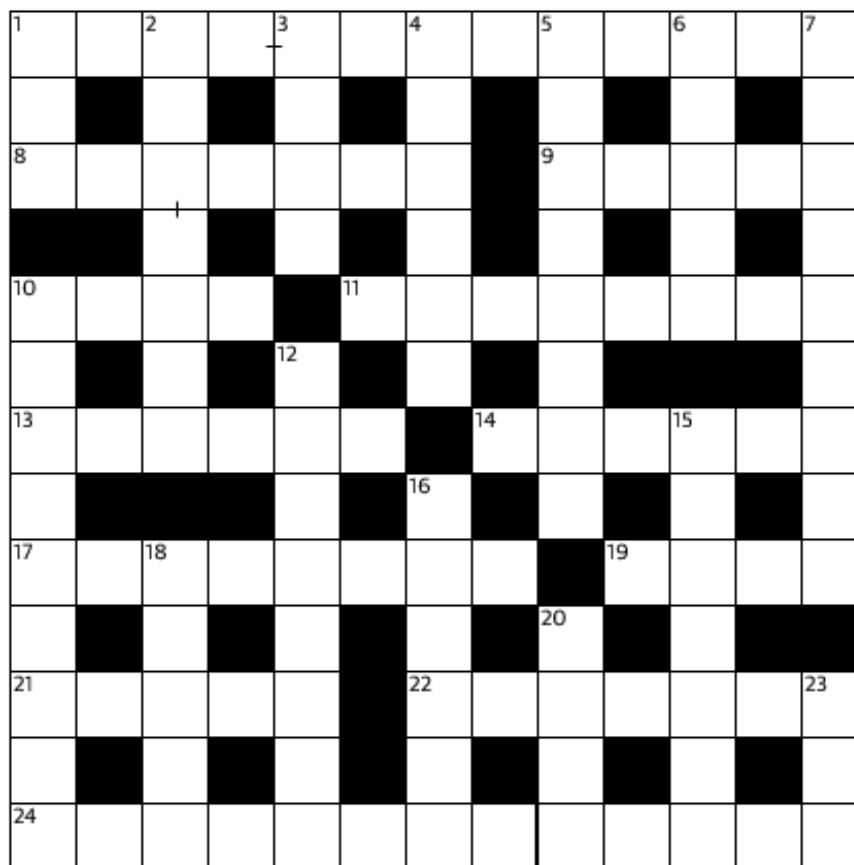
Meet Ups.

Meet ups will be (hopefully) once a month, where we can eat, drink, be merry and watch one of the many movies available. These will be at some nice venue in the local area and food can be provided from many a tasty takeaway.

The Flying Deuces Members.

To have an official fez wearing tent we need members. Our Constitution humorously declares that club officers "shall have no authority whatever" - but they are necessary for a successful tent. Of which we need the following positions filled. Grand Sheik (chairman) in charge of the tent's operation. Duties include arranging for films, equipment, meeting place, publicity, etc. Vice-Sheik (vice chairman) whatever it takes to assists in the tent's operation "put on the show". Grand Vizier (secretary) - handles the club mailings, takes notes of any decisions made by the club. Sub-Vice-Vizier (treasurer) (The same person may assume the duties of more than one position).

Pardon My Sarong. Crossword Page

**Across**

- 1** Having the necessary expertise
- will feed quail (anag) (4-9)
- 8** Honour (7)
- 9** Chiromancer's reading material?
(5)
- 10** Noisy - and garish (4)
- 11** Manual worker (8)
- 13** Ride or run very quickly (6)
- 14** Bottom of the ocean (6)
- 17** Well-organised (8)
- 19** Court order (4)
- 21** Retch (5)
- 22** Deliberate (7)
- 24** Campaigning organisation -
pursues groper (anag) (8,5)

Down

- 1** Bundle (of notes) (3)
- 2** Hoax (3-4)
- 3** Give up (4)
- 4** Regardless (6)
- 5** Unseemly (8)
- 6** Layabout (5)
- 7** Smear (9)
- 10** Navigation aid to other vessels
(9)
- 12** Solo bet's (anag) - unsuccessful
(8)
- 15** Filled tortilla (7)
- 16** Not so great (6)
- 18** Plot in the churchyard (5)
- 20** Level (4)
- 23** Decline - party food (3)

Who's On First Sketch.

Costello: I love baseball.

Abbott: We all love baseball.

Costello: When we get to St. Louis, will you tell me the guys' names on the team, so when I go to see them in that St. Louis ballpark, I'll be able to know those fellas?

Abbott: Well, now, is that all right, folks? All right...as long as it's OK with the audience...Now look, then you'll go and peddle your popcorn and don't interrupt the act anymore?...But you know, strange as it may seem, they give ball players now-a-days very peculiar names.

Costello: Funny names?

Abbott: Nicknames. Pet names.

Costello: Not as funny as my name, Sebastian Dinwiddle.

Abbott: Oh yes, yes, yes...Oh yes, absolutely. Yes, now, on the St. Louis team, we have Who's on first, What's on second, I Don't Know's on third...

Costello: That's what I want to find out. I want you to tell me the names of the fellas on the St. Louis team.

Abbott: I'm telling ya. Who's on first, What's on second, I Don't Know's on third.

Costello: You don't know the fella's name?

Abbott: Yes.

Costello: Well then, who's playing first?

Abbott: Yes.

Costello: I mean, the fella's name on first base.

Abbott: Who.

Costello: The fella playing first base for St. Louis?

Abbott: Who.

Costello: The guy on first base.

Abbott: Who is on first!

Costello: Well, what are ya asking me for?

Abbott: I'm not asking you. I'm telling you. Who is on first.

Costello: I'm asking you who's on first.

Abbott: That's the man's name.

Costello: That's who's name?

Abbott: Yes.

Costello: Well, go ahead and tell me.

Abbott: Who.

Costello: The guy on first.

Abbott: Who!

Costello: The first baseman.

Abbott: Who is on first!

Costello: Have you got a first baseman on first?

Abbott: Certainly.

Costello: Then who's playing first?

Abbott: Absolutely.

Costello: When you pay off the first baseman every month, who gets the money?

Abbott: Every dollar of it. Why not? The man's entitled to it.

Costello: Who is?

Abbott: Yes.

Costello: So who gets it.

Abbott: Why shouldn't he? Sometimes his wife comes down and collects it.

Costello: Who's wife?

Abbott: Yes. After all, the man earns it.

Costello: Who does?

Abbott: Absolutely.

Costello: All I'm tryin' to find out is what's the guy's name on first base.

Abbott: Oh, no, no. What is on second base.

Costello: I'm not askin' you who's on second.

Abbott: Who is on first.

Costello: That's what I'm trying to find out.

Abbott: Well, don't change the players around.

Costello: I'm not changin' nobody.

Abbott: Take it easy.

Costello: What's the guy's name on first base?

Abbott: What's the guy's name on second base.

Costello: I'm not asking you who's on second.

Abbott: Who's on first.

Costello: I don't know.

Abbott: He's on third - we're not talkin' about him.

Costello: How did I get on third base?

Abbott: You mentioned his name!

Costello: If I mentioned the third baseman's name, who did I say is playing third?

Who's On First Sketch. Continued

Abbott: No - Who is playing first.

Costello: Stay off of first, will ya?

Abbott: Well, waddya want me to do?

Costello: Now, what's the guy's name on third base?

Abbott: No, What's on second.

Costello: I'm not asking you who's on second.

Abbott: Who's on first.

Costello: I don't know.

Abbott: He's on third.

Costello: There I go - back on third again.

Abbott: Well, I can't change their names.

Costello: Would you please stay on third base, Mr. Broadhurst?

Abbott: Now, what is it you want to know?

Costello: What is the fella's name on third base?

Abbott: What is the fella's name on second base.

Costello: I'm not askin' you who's on second.

Abbott: Who's on first.

Costello: I don't know.

Abbott & Costello (together): Third Base!

Costello: You got a outfield?

Abbott: Oh sure!

Costello: St. Louis has got a good outfield?

Abbott: Oh, absolutely.

Costello: The left fielder's name?

Abbott: Why.

Costello: I don't know, I just thought I'd ask ya.

Abbott: Well, I just thought I'd tell ya.

Costello: Then tell me who's playin' left field.

Abbott: Who is playing first!

Costello: Stay outta the infield!!

Abbott: Don't mention any names out here!

Costello: I want to know what's the fella's name in left field?

Abbott: What is on second.

Costello: I'm not askin' you who's on second!

Abbott: Who is on first.

Costello: I don't know!

Abbott & Costello: Third base!

Abbott: Now take it easy, take it easy, man.

Costello: And the left fielder's name?

Abbott: Why.

Costello: Because!

Abbott: Oh, he's center field...

Costello: You got a pitcher on the team?

Abbott: Wouldn't this be a fine team without a pitcher.

Costello: I dunno. Tell me the pitcher's name.

Abbott: Tomorrow.

Costello: You don't want to tell me today?

Abbott: I'm tellin' you, man.

Costello: Then go ahead.

Abbott: Tomorrow.

Costello: What time?

Abbott: What time what?

Costello: What time tomorrow are you gonna tell me who's pitchin'?!

Abbott: Now listen, Who is not pitchin'. Who is on ---

Costello: I'll break your arm if you say who's on first!

Abbott: Then why come up here and ask?

Costello: I want to know what's the pitcher's name?

Abbott: What's on second.

Costello: I don't know.

Abbott & Costello (together): Third Base!!

Costello: You gotta catcher?

Abbott: Yes.

Costello: The catcher's name?

Abbott: Today.

Costello: Today. And Tomorrow's pitching.

Abbott: Now you got it.

Who's On First Sketch. Continued

Costello: That's all. St. Louis has got a couple of days on their team.

Abbott: Well, I can't help that. All right. What, what do you want me to do?

Costello: Gotta catcher?

Abbott: Yes.

Costello: I'm a good catcher too, you know.

Abbott: I know that.

Costello: I would like to play for the St. Louis team.

Abbott: Well, I might arrange that.

Costello: I would like to catch. Now I'm being a good catcher, Tomorrow's pitching on the team, and I'm catching.

Abbott: Yes.

Costello: Tomorrow throws the ball and the guy up bunts the ball.

Abbott: Yes.

Costello: Now when he bunts the ball, me being a good catcher, I want to throw the guy out at first base, so I pick up the ball and throw it to who?

Abbott: Now that's the first thing you've said right.

Costello: I don't even know what I'm talkin' about!!!

Abbott: Well, that's all you have to do.

Costello: Is to throw it to first base?

Abbott: Yes.

Costello: Now who's got it?

Abbott: Naturally.

Costello: Who has it?

Abbott: Naturally.

Costello: Naturally.

Abbott: Naturally.

Costello: OK.

Abbott: Now you've got it.

Costello: I pick up the ball and I throw it to Naturally.

Abbott: No, you don't, you throw the ball to first base.

Costello: Then who gets it?

Abbott: Naturally!

Costello: OK.

Abbott: All right.

Costello: I throw the ball to Naturally.

Costello: That's what I'm saying!

Abbott: You're not saying that...

Costello: I throw the ball to Naturally!

Abbott: You throw it to Who!

Costello: Naturally!

Abbott: Naturally. Well, say it that way.

Costello: That's what I'm saying!!!

Abbott: Now don't get excited. Now don't get excited.

Costello: I throw the ball to first base.

Abbott: Then Who gets it!

Costello: He'd better get it!!!

Abbott: All right, now don't get excited. Take it easy.

Costello: Hrrmph. Now I throw the ball to first base, whoever it is drops the ball, so the guy runs to second. Who picks up the ball and throws it to What. What throws it to I Don't Know. I Don't Know throws it back to Tomorrow. A triple play!

Abbott: OK, it could be.

Costello: Another guy gets up and hits a long fly ball to Because. Why? I don't know. He's on third, and I don't care!

Abbott: What was that?

Costello: I said, I don't care!!

Abbott: Oh, that's our shortstop!