

ONE GOOD TURN

Newsletter of The *One Good Turn* Tent, Oasis 156, of The Sons Of The Desert

<input type="checkbox"/>	<div style="border: 1px solid black; padding: 10px; margin-bottom: 10px;"> <p>SAILORS BEWARE (1927) FROM SOUP TO NUTS (1928) BLOTTO (1930)</p> </div> <div style="border: 1px solid black; padding: 10px; margin-bottom: 10px;"> <p>FEED 'EM AND WEEP (1928) BABY BROTHER Our Gang Silent (1927)</p> </div> <div style="border: 1px solid black; padding: 10px;"> <p>Sunday, Feb 3 Sabini Theatre Mingle 2:30 p.m. Movies 3:00 p.m.</p> </div>	<input type="checkbox"/>
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Another Birthday Girl

With the success of last month's salute to Viola Richard, Lou has put together another birthday salute. This time the Star of the Month is Anita Garvin, whose birthday is February 11, 1906. There are some truly great shorts in the lineup so don't miss the meeting. Lou will also be distributing the latest ITJ, so come early and stay late if you can go for a meal out afterwards.

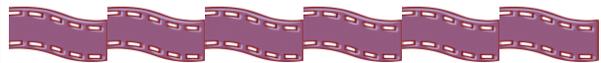


← *Feed 'Em & Weep* with Marion Byron

Movies will start promptly at 3:00 p.m. with everyone invited out for a meal after the screenings. Cost is \$5 per family to cover cleaning

costs (meal extra). If you bring a snack to share, just remember to take your leftovers with you. RSVP by contacting Lou (Isabini@optonline.net), Carol & Steve (c.rugh@sbcglobal.net) or George (gpappas@pace.edu)

DIRECTIONS TO THE SABINIS:
Merritt Parkway to exit 35, High Ridge Rd. At bottom of ramp turn right. At 7th light (approx. 1.3 mile) turn right onto Ridge Park Ave (church on corner). Bear right onto Wood Ridge Drive. #151 is on the corner of Wood Ridge and Rosano.



Anita Garvin

William Thomas Sherman, author of Mabel Normand: A Source Book to Her Life and Films, had a rare interview with Miss Garvin on his tribute site to Mabel Normand. Here are excerpts from that interview pertaining to her relationship with The Boys.

At the age of 87, Anita Garvin, one of the great, albeit unsung, slapstick queens of films passed away in 1994 at the Motion Picture Country House and Hospital in Woodland Hills, CA. In her last years Anita was very frail. Nevertheless, I was able to obtain the following interview from her in the course of my earlier research on Mabel Normand. Anita began her career on the stage as a young girl, appearing in the Ziegfeld Follies. One of her earliest recollections was of how Will Rogers allowed her, of all the Ziegfeld girls, to hold his rope. After some years working and touring with vaudeville, she went into films where she first got a job with Al Christie. Later, she went to work for Hal Roach and appeared in films with, among others, Mabel Normand, Zasu Pitts, Charley Chase and Thelma Todd. It is her work, however, with Laurel in Hardy in some of their silent films, like *From Soup to Nuts* and *Battle of the Century* for which Anita will probably be best remembered. In the late thirties Anita quit films to settle down and have a family when she married band leader Red Stanley.

The marriage lasted happily 49 years, up until his death, and Anita always has maintained great loyalty, love and affection for him. As all who knew her can attest, Anita was one of the most sweet, funny and warm people you could possibly know. Although she is greatly missed, she will not be forgotten.

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WTS. It was "Battle of the Century" where you fall on the pie.

AG. They (television) ruined the cutting of that one. You know they had to fit it into a TV version.

Originally as I slipped and fell on the pie I get up and walked back the way I came. They had an insert of a damp spot just in the shape of the pie and it wasn't funny. They just ruined it.

WTS. Laurel and Hardy loved music, didn't they? Did you get to see that side of them?

AG. Oh yes. Babe had a beautiful singing voice.

WTS. Did you only see them on the set, or what was your relationship?

AG. I knew Stan and his wife and the baby. I say "baby" but she's an old woman now like me. I knew them socially. They were nice people.

WTS. I know you worked with Al St. John, who, along with and in the company of Keaton, Arbuckle and Cody, was an accomplished practical jokester off the set. Was Laurel ever like that?

AG. No. Stan was the type that concentrated on the picture at all times; thinking of funny things to happen.

WTS. Did they (L & H) ever have disagreements among themselves?

AG. No never, absolutely never. I swore that after what they wrote about Thelma Todd, you know "Hot Toddy," I swore after I was interviewed on the thing I would never do this again: because they screwed the whole thing up! They were absolutely out of their minds. There wasn't anything in that book that was worth five minutes of her time. What they did to Thelma Todd! "Hot Toddy" they liked the title, but I could see through whoever wrote it. (groans) Oh God!

WTS. That was Andy Edmonds.

AG. I know Andy Edmonds. But I knew Thelma very well, and she was straight laced. She never went through all these things. And she (Edmonds) even got my husband and I - had our business and things - she got that all wrong. It was at the old Monmart on Hollywood Blvd. near Highland. She had us on out on the strip someplace before there was a strip. She got everything backwards. And she interviewed me and I gave her the straight

scoop on Thelma. But I think she just decided she knew because she probably liked the title "Hot Toddy" and thought she was going to make it "Hot Toddy!"

WTS. In the pictures, you are rarely smiling. You seem like you are scheming with that wry, dead-pan expression of yours.

AG. I never over-acted in other words.

WTS. There always seems to be something going on behind your eyes like you knew what you wanted, and were going to have it. Where did that character come from?

AG. It was me, just me. A lot of these things I could be doing something and I said this is isn't funny so I put a little something into it; trying to make it funny. You know, I did mostly comedy or wicked women.



WTS. You really were an incredible doll and a lot more attractive and talented than movie history on the surface has seemed to have given you credit.

AG. Well, I think that was because of my kids. I quit the business just when I had a seven year contract on the Fox lot of Winnie Sheehan's desk waiting to be signed and I wouldn't.

WTS. And you're a great-grandmother?

AG. Yea.

WTS. Seems like things turned out all right for you.

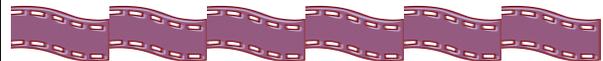
AG. I don't know about that. I can't walk. I can't write.

WTS. O.K., but how old are you?

AG. Eighty-six!

WTS. Well that's pretty old, for Pete's sake.

AG. You're darn tootin!





Here are some notes about this month's films from previous columns of *The Sheik Speaks*.

Blotto: This is one of The Boys' more elegant efforts. A large staff of extras was used in the elaborate Rainbow Club scenes. The background music we hear in the current releases was added in 1937, and consists of segments from the scores of *Way Out West* and *Our Relations*. There were at least three versions made of Blotto: An English



version with Anita Garvin as the wife, a Spanish version with Linda Loredo and a French version with Georgette Rhodes.

Sailors Beware! In this 1927 "Hal Roach All-Stars" comedy Stan and Babe appear in character roles rather than as our two beloved bunglers. The boys are supported by the lovely Anita Garvin, playing jewel thief Madame Ritz, who, along with her midget husband, Roger, played by Harry Earles (a.k.a. Harry Doll), attempt to rob the inhabitants of a luxury liner. Stan, portraying dim bulb cab driver Chester Chaste, is inadvertently shanghaied aboard the ship and is forced by purser Hardy to work as a steward. Through a series of misadventures, Stan finds, to his dismay, that Anita's baby (actually her husband donned in infant's garb, is more adept at crap shooting than the average con artist. Stan's suspicions are confirmed when he attempts to give the "baby" a bath and finds the child's chest is prematurely hairy! Of course, mayhem reigns supreme in this first-rate entry, which was directed by Roach gagman Hal Yates. Also, in a small bit one can spot the "Mexican Spitfire" Lupe Velez, appearing in one of her first roles. She was to join Stan and Babe again seven years later in MGM's "Hollywood Party," participating in the boy's famous egg-breaking routine.

From Soup to Nuts: Although this was the first film in which Laurel and Hardy received star billing, it was also an ideal showcase for Anita Garvin. In this the boys are cast as two lunch counter waiters who are hired by an employment agency to serve at the Culpepper's formal dinner party. As soon as Stan and Babe make their grand entrance, we know that sheer mayhem will result. This film is a perfect example of the Roach comedy writers taking a single situation and slowly but methodically building the laughs



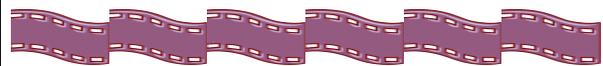
deliberately, with hilarious results. Aside from the glorious Miss Garvin, L&H are supported by Stanley "Tiny" Sanford as Mr. Culpepper and pert Edna Marion as the maid. The director of was E. Livingston Kennedy, who was better known as comedian Edgar Kennedy, handling the chore of putting our heroes through their paces. Kennedy did such a great job on this that he was assigned their next short, the near classic *You're Darn Tootin*.

Incidentally, the basic plot line of *From Soup to Nuts* was incorporated into the European version of *A Chump At Oxford* twelve years later, with the same results!



SAVE THE DATE

It's been announced that the weekend of Oct 1st will be the 25th Oliver Hardy Festival in Harlem, GA.



SEE YOU FEBRUARY 3



Sons of the Desert