

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: 5px; margin-bottom: 10px;"> <p>WHY GIRLS LOVE SAILORS (1927) DO DETECTIVE'S THINK? (1927) SHOULD MARRIED MEN GO HOME? (1928)</p> </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p>CAME THE DAWN (1928) Max Davidson LIMOUSINE LOVE (1928) Charley Chase MOTHER GOOSE GOES HOLLYWOOD (1938) Disney cartoon</p> </div> <div style="border: 1px solid black; padding: 5px;"> <p>Sunday, Jan 6 Sabini Theatre Mingle 2:30 p.m. Movies 3:00 p.m.</p> </div>	<input type="checkbox"/>
<input type="checkbox"/>		

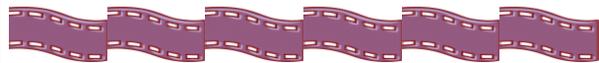
OMG!

For a line-up this good, Steve and I might even come back to CT!!! Some of my all time favorite shorts are kicking off 2013. And, if you're wondering what they have in common – think cutie pie. If you guessed Viola Richard, you'd be right. January 6 would have been this delightful co-star's 109th birthday. So what better way to celebrate than with some laugh out loud comedies?

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.



Viola Richard

Born Evelyn Viola Richard on January 6, 1904 in Hamilton, Ontario, Canada, Ms Richard moved to the United States with her parents in 1910. It's unknown how she came to Hollywood and wound up at the Hal Roach studios, but she made a string of movies with Laurel & Hardy, Charley Chase and others on the lot, before leaving to marry her first husband, a 37-year old official of the William Fox Theatre enterprises. The write-up on IMDB says that film historian, William K Everson, thought her resemblance to Clara Bow might have actually held her career back, but this vivacious starlet had charms of her own. In one of the few in-depth



portraits of Miss Richard, fellow Son Brad Farrell wrote this about her. "Film historian Richard Finegan has discovered at least one additional film in which Viola starred – in a speaking role, no less – entitled **The Line-**

Up, filmed circa 1929 presumably in New York. From all accounts, her magnetic silent-screen presence did not quite spill over into her ability to deliver a powerful speaking performance. In a 1930 census taken in Manhattan, Viola listed her occupation as *none*... She did make one known appearance in a Broadway production in 1934

entitled **Geraniums in My Window**. It ran for 27 performances from October 20 through November 17, and she received fourth billing.

“As early as 1935, the couple were back in California, residing in Beverly Hills. Viola is credited with walk-on appearances in two Hal Roach productions during that year, **Our Gang’s Sprucin’ Up** and Laurel and Hardy’s **Tit For Tat**. It is unknown whether she had made an attempt to return to the studios, or had simply dropped by for a visit. What *is* known is that she did appear in a 1936 Hollywood casting directory, so obviously film work was on her mind.

“Apparently quite wealthy, Viola had already achieved an unsought social status in the community. However it only proved to be... a facade for the turmoil going on within her marriage. In 1938, she was granted a divorce from Alexander Kempner on the grounds of extreme cruelty. Among other issues, he was a perpetual bridge player that could not stop once he had started and eventually squandered much of the couple’s fortune.

“After her divorce settlement, Viola remained in Beverly Hills and bought into a cosmetics company that became known as the **Viola Richard Corporation**. Sydney I. Rusinow was the manager of the business in 1939. .. On May 4, 1942, the couple were married in Las Vegas. By 1944, there is no record of Viola’s corporation nor the couple’s residence being in Beverly Hills...

“In 1951, a tragedy befell Viola that changed her life completely. Her husband, Sydney Rusinow perished in a house fire. He had been unable to escape due to his confinement to a wheelchair... On Christmas Eve, 1953, Viola married Lawrence McCafferty, a prominent professor of philosophy..”

She passed away on December 28, 1973. Bob Satterfield, the Son who has worked on providing grave markers for many of Hollywood’s forgotten stars, made her unmarked grave one of his first projects. Besides her name and dates, her headstone simply reads “A beauty of the Silent Screen.”



Cartoon Censorship

Censorship is always a hot topic in books, TV, films, and every day conversation. As sensitivities change, there is often a fine line between finding

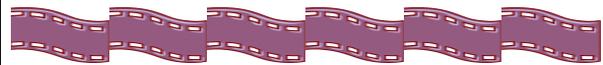
something offensive and political correctness run amuck. The cartoon on our bill is a case in point. Here’s what Wikipedia has to say:

“Since the 1960s this cartoon has not been broadcast very often on television, due to the stereotypical depictions of African Americans in some scenes. Sometimes it has been broadcast minus the scenes with African Americans. Only a few scenes however can be considered racially offensive. First of all, Hepburn being hit in the face with a pie, which makes her resemble a black face singer speaking in stereotypical African American slang. Secondly, the comparison between blackbirds and African-Americans by Cantor, and thirdly the caricature of Stepin Fetchit, whose lazy, dimwitted behavior may offend contemporary viewers who might not know the actor and his typical movie roles.

As animation critic Charles Solomon noted in his book: "Enchanted Drawings: History of Animation", the caricatures of Fats Waller and Cab Calloway don't poke fun at their race and are treated just as good or bad as the other caricatured celebrities spoofed in this cartoon.”

It’s interesting to note that in the Disney release of this cartoon in a collection of Silly Symphonies, they only censor one bit. Eddie Cantor introduces "four and twenty blackbirds baked in a pie." You see the pie bulge as if something is about to emerge and then there is an edit in the film. Why this edit and not Hepburn’s blackface demonstrates how censorship is rarely even-handed.

The number of people who could identify all of the celebrities being lampooned is steadily dwindling. When combined with what modern audiences find acceptable or potentially racist, it’s no wonder certain films, cartoons and other programs that were simply viewed as entertainment are now viewed with suspicion or outright dislike.



SEE YOU JANUARY 6

PLEASE NOTE: IN THE EVENT OF INCLEMENT WEATHER THAT MIGHT CAUSE A CANCELLATION, WE WILL TRY TO CONTACT YOU BY PHONE.

