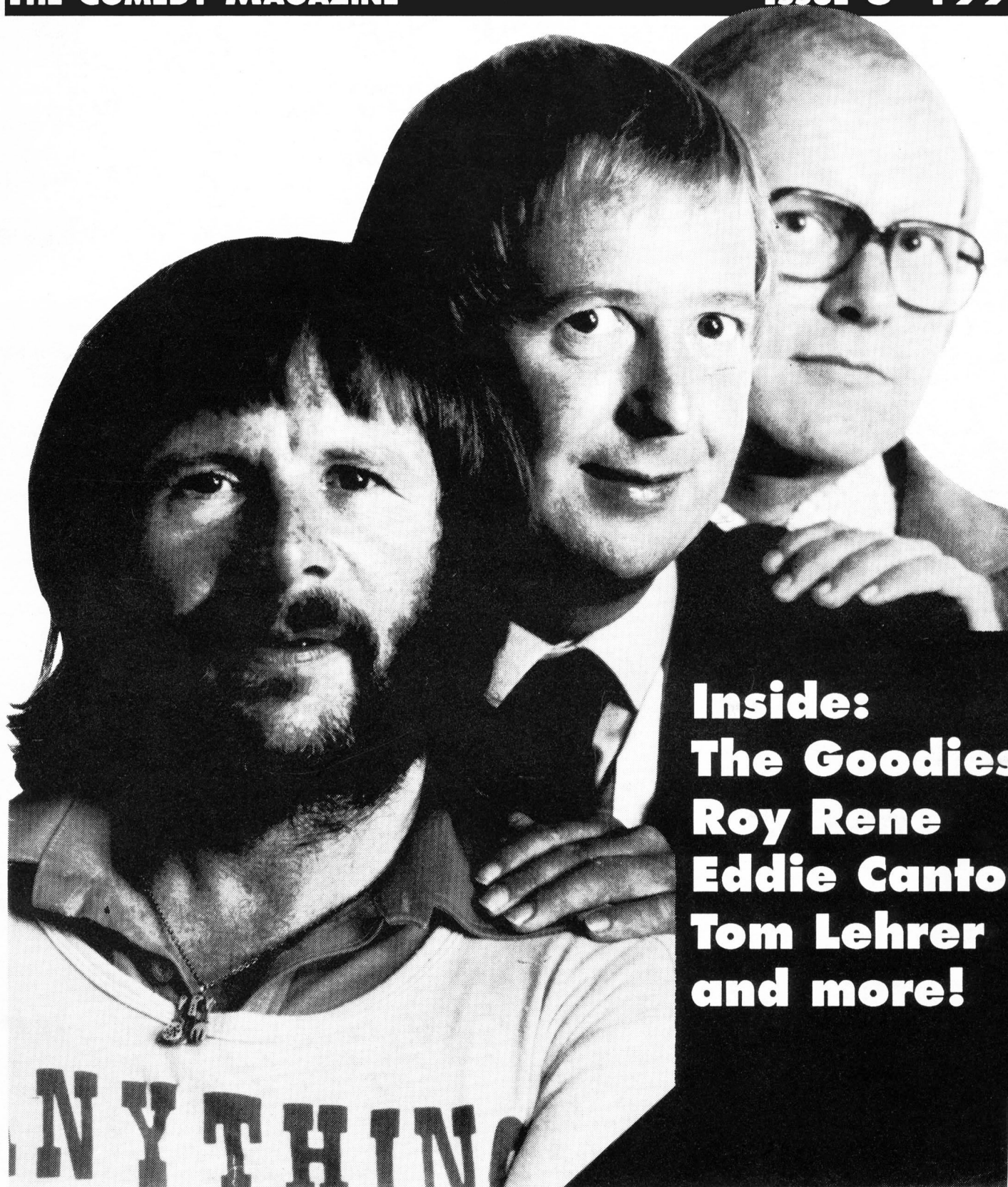


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LAUGH

THE COMEDY MAGAZINE

ISSUE 3 1992



**Inside:
The Goodies
Roy Rene
Eddie Cantor
Tom Lehrer
and more!**

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From The Editor's Desk:

Time for another look at the lives and artistry of more funny people. This issue we have profiles of two great vaudeville performers who were born a hundred years ago ... Eddie Cantor and Roy Rene. We highlight that inventive B.B.C. tele-series "The Goodies" with an episode guide, discography, bibliography and videography. American song satirist Tom Lehrer comes under the gaze of our researches, with many of his records still in the catalogues (now on compact disc) four decades after their release. And we will itemise the very popular "Doctor" movies as a prelude to a look at the subsequent television adaptations, which will appear in LAUGH #4.

The early months of 1992 have not been a happy period for the entertainment world with the deaths of a number of popular comedians. Hal Lashwood, who was the ideal second banana for Roy Rene in his radio days, succumbed after a long bout with cancer... Sam Kinison lost his life in a road accident... and heart troubles claimed two of Britain's show business legends Frankie Howerd and Benny Hill in an Easter weekend we'd like to forget.

On a happier note, LAUGH is receiving encouraging response from readers in Australia, Britain and the U.S. We've also been mentioned in the fan magazines of the Goon, Hancock, Jack Benny and Marx Bros. societies, and have enjoyed helpful listings in mainstream British publications "The Record Collector" and "Film Review". And that old standby 'word of mouth' is proving very useful as well.

Apart from mentioning the magazine to comedy buff friends and fellow collectors, the best way to support LAUGH is to take out a four issue subscription. This ensures you will receive each new issue as soon as it appears (by airmail) and will enable us to build up a solid foundation of readers to help us expand. Beginning with LAUGH #4 we will be including a small adverts page where collectors may insert short "wanted to buy" or "wanted to sell" notices to help them obtain out of print books, records, videos or the like (or those on sale in different parts of the globe). Subscribers will be entitled to one 30 word advertisement per issue... for others a flat rate of two dollars/one pound will apply. The deadline for issue #4 is June 30 1992.

As mentioned last time, Paul Pinch is in charge of our British operation, and I would like to welcome aboard Bill Honor (of the Abbott and Costello Society) who has agreed to act as our agent in the U.S. Sincerest thanks to both these gentlemen for their continued support and encouragement.

LAUGH #3 was also the result of great assistance from Chris Smith, Brian Thorpe and Anthony Douglass without whose computer wizardry its presentation would be of a much lesser standard. Thanks also to Paul Machliss for his kind contribution to the 'Goodies' article.

LAUGH is priced at \$4 per issue (plus \$1 postage) in Australia and the U.S. and £2 per issue (plus 50p postage) in Britain. Subscription rates for four issues are \$20 (Aus and U.S.) or £10 (Britain) sent by air.

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TOM LEHRER

THE 1950S WAS A NOTABLE DECADE FOR comedy. On radio, it all but died. On television, it flourished. And on record it was finally taken seriously. Musically it progressed from the Spike Jones craziness of the 78rpm era to the classical lampoonings of Victor Borge and Gerard Hoffnung. It also brought forth Flanders and Swann, Anna Russell and a twenty-five year old Harvard mathematics professor named Tom Lehrer whose hobby of creating wickedly vicious ditties launched him on the road to fame, notoriety and a considerable amount of controversy.

Lehrer, in his own words, liked to "take the various types of songs that we all know and love and, as it were, to kick them when they're down". Inspired by the wit of his heroes Cole Porter and Noel Coward, he concocted musical raspberries to vent his spleen against the trite mediocrities that were passing for popular music. These he performed for friends and associates at various campus functions at Harvard University.

In 1953 he released a dozen of his compositions on a 10" LP *Songs by Tom Lehrer* on his own label (copies of which could be ordered from his home address). His targets ranged from deer hunters, boy scouts and dope peddlers to the actual music styles themselves. Cute, schmaltzy love songs and multi-chorused folk ballads suffered the full brunt of his cynicism, as did college football crowd rousers and hundred-year-old Viennese

waltzes. In an age of movie stars like Marlon Brando and James Dean, Lehrer was the musical equivalent of an angry young man. Although in his case he wasn't preaching a message to the post-war generation ... he was simply calling a spade a spade when everyone else insisted on calling it a shovel.

The disc proved enormously popular not only with the college community but with record buyers across the country, and after a two-year stint of compulsory military service he put together a follow-up batch of vocals under the title *More Of Tom Lehrer*. This time he espoused the delights of poisoning pigeons in the park and grabbing a partner for the masochism tango. Mother love and the fear of a nuclear holocaust also proved worthy subjects for his attention, as did the hundred or so elements that made up the periodic table.

By 1959 his scholastic pursuits were put on hold while he performed a series of one-man concerts, first on college campuses in his native New England, then in Canada, Great Britain, Australia and northern Europe. The tours were not without incident, however, with a couple of Australian state governments insisting certain of his numbers were unsuitable for public performance. Lehrer himself readily admitted his works were aimed at "those discriminating few in each community to whom quality is no object" but was less than impressed when some tinpot politician wanted to edit his

program. His shows in the major capital cities provoked no interference and the audience response to the songs singled out elsewhere (particularly 'Be Prepared') was enthusiastic, to say the least. A 12" LP titled *Tom Lehrer Discovers Australia* (recorded during performances in Sydney and Melbourne) proved a popular souvenir of the controversy.

An earlier recording of the same selection of songs (performed at Cambridge Massachusetts in November 1959) was released in Britain as *Tom Lehrer Revisited* but Lehrer chose to issue highlights from both releases when he pressed the American version of the disc.

Another Cambridge Massachusetts performance (of March 1959) yielded a further LP *An Evening Wasted With Tom Lehrer* and thus, by the early 1960s, the discerning record collector could buy albums covering all twenty-three Lehrer compositions either as studio renditions (on 10" discs) or in concert (on 12").

There was also a 45rpm single of two Lehrer vocals with orchestral accompaniment ('Poisoning Pigeons In The Park' and 'Masochism Tango') released on the Capricorn label. Lehrer actually recorded four songs at the session but the other two (including 'The Hunting Song') were not issued.

Following this splurge of crass commercialism, Lehrer tired of touring and returned to academic life at Harvard and the Massachusetts Institute Of Technology. In 1964 the scheduling of N.B.C.'s version of the popular British satire series *That Was The Week That Was* inspired him to once again channel his wit through a keyboard, and he contributed a number of compositions to the show (where they were performed by cast members). After the show's cancellation, Lehrer decided to preserve his artistry for posterity (and perform the songs as they were intended to be sung) by appearing at the hungry i in San Francisco. The resulting LP *That Was The Year That Was* showed no lessening of his talents, with such topics as pollution, pornography and the Roman Catholic church coming under his gaze. The disc appeared on the Warner Bros. Reprise label following a contractual agreement with Lehrer which also decreed that they would reissue his earlier *An Evening Wasted ...* release as well as a newly-recorded edition of his 1953 *Songs By Tom Lehrer*.

In 1966, David Frost (who had met Lehrer during the *That Was The Week That Was* venture) invited him to take part



in his forthcoming television series *The Frost Report* on BBC television. And each week, during its thirteen-episode run, Tom Lehrer could be seen singing his classic 1950s compositions.

The Frost Report marked the end of Tom Lehrer's performing career and once again he returned to teaching (with only a couple of brief exceptions). In 1972 he contributed several educational songs to the American television series *The Electric Company*, and one of these ('Silent E') was included on a subsequent LP release from the show. This, and a second song ('L-Y'), also turn up on the compact disc version of *Tom Lehrer Revisited*.

In 1980, London's West End saw the staging of an appreciation to Lehrer called *Tom Foolery* which featured over two dozen of his songs performed by a four person cast, who also quoted many of his

famous dialogue segments throughout the production. Lehrer himself agreed to help out with publicising the show, and appeared on BBC Television's Parkinson talk show soon after the premiere. As a special treat, he performed one of his compositions written back in the fifties but never recorded ... 'I Got It From Agnes' (at the time considered too controversial, even for him). The song is sung by Robin Ray on the original cast album of the show.

And that was it. Despite regular enticements to resume performing he remains firm in his retirement, insisting he's covered all the topics he considers worthy of his barbs and has adopted a 'been there ... done that' approach. He currently divides his time between Boston (where he lives) and Santa Cruz, California (where he teaches six months every year).

DISCOGRAPHY:

Songs By Tom Lehrer

10"LP Lehrer TL 101, British Decca

LF(T) 1311

The Old Dope Peddler/Be Prepared/The Wild West/I Wanna Go Back To Dixie/Fight Fiercely, Harvard/Lobachevsky/The Irish Ballad/The Hunting Song/My Home Town/When You Are Old And Grey/I Hold Your Hand In Mine/The Wiener Schnitzel Waltz (also released as a two-record EP set Lehrer TLEP-1)

More Of Tom Lehrer

10"LP Lehrer TL 102, British Decca

LF(T) 1323

Poisoning Pigeons In The Park/Bright College Days/A Christmas Carol/The Elements/Oedipus Rex/In Old Mexico/Clementine/It Makes A Fellow Proud To Be A Soldier/She's My Girl/The Masochism Tango/We Will All Go Together When We Go

The Masochism Tango/Poisoning Pigeons In The Park

Capricorn C-451, British Decca 45F-11243

Tom Lehrer Discovers Australia

Australian Decca LKA 7505

concert versions of the "Songs By Tom Lehrer" selection, recorded in Melbourne and Sydney on March 21 and May 4 1960

Tom Lehrer Revisited

British Decca LK 4375, Reprise compact disc 9 26203-2

Concert versions of the "Songs By Tom Lehrer" selection, recorded in Cambridge Massachusetts in November 1959

(the compact disc release also includes two vocals recorded for the 1972 television series "The Electric Company": Silent E and L-Y)

Tom Lehrer Revisited

Lehrer TL 201

a mixture of the above two concert recordings, resulting in the same selection of songs

An Evening Wasted With Tom Lehrer

Lehrer TL 202, British Decca LK 4332 & SKL 4097, Reprise RS 6199, Reprise compact disc 6199-2

That Was The Year That Was

Reprise RS 6179, Reprise compact disc

6179-2

National Brotherhood Week/MLF Lullaby/George Murphy/The Folk Song Army/Smut/Send The Marines/Pollution/So Long, Mom (A Song For World War 111)/Whatever Became Of Hubert?/New Math/Alma/Who's Next?/Wernher Von Braun/The Vatican Rag (recorded in concert at the hungry i, San Francisco in July 1965)

Pollution/Who's Next?
Reprise 0862

Songs By Tom Lehrer
Reprise R(S) 6216
newly recorded versions of the 1953 "Songs By Tom Lehrer" studio vocals

Reprise also released two promotional singles:

That Was The Year That Was
PRO-218
Pollution/National Brotherhood Week/
New Math/The Folk Song Army
Songs By Tom Lehrer
PRO-241
Song titles unknown.

The Electric Company
Warner Bros. BS 2636, Children's
Television Workshop CTW 22052
Includes a Lehrer vocal of Silent E, plus
cast version of Fight Fiercely, Harvard

That Was "That Was The Week That
Was"
Radiola MR-1123
a montage of soundtrack excerpts from
the NBC television series, featuring five
Lehrer compositions sung by cast
members:
So Long, Mom/Who's Next?/
Pollution/The Old Dope Peddler/We Will
All Go Together When We Go

Tom Foolery
That's Entertainment Records TER 1137
original cast album of the 1980 London
West End production, which features
eighteen Lehrer compositions sung by
cast members:
Be Prepared/Poisoning Pigeons In The
Park/I Wanna Go Back To Dixie/The
Elements/Silent E/When You Are Old
And Grey/She's My Girl/Wernher Von
Braun/Who's Next?/I Got It From
Agnes/National Brotherhood Week/So
Long, Mom/Irish Ballad/I Hold Your
Hand In Mine/The Masochism Tango/The
Old Dope Peddler/The Vatican Rag/We
Will All Go Together When We Go

WHAT'S NEW?

Compact Discs:

The Complete Flanders and Swann
3CDs
E.M.I. CDFSB 1/CDS 7974642
Made up of four previously issued LPs: *At the Drop of a Hat*, *At the Drop of Another Hat*, *The Bestiary of Flanders and Swann* and *Tried By Centre Court* plus two new tracks.

The Annual Report
John Clarke and Brian Dawe
Warner Bros/Mana Music 90317599
Soundtrack extracts from the 9 Network television series *A Current Affair*: Religious Instruction/A Working Class Boy/The Banking Inquiry/ Attracting The Green Vote/ Trouble With Stamps/On The Vital Matter Of Trade/The Crossword/ Protecting The Environment/ Our Man In Dublin/Our Man In Perth/Our Man In Wonderland/On The Waterfront/ A Couple Of Bucks/The Challenge/A Very Brilliant Man/Standing Ovation/ Defending The Faith, The Front Fell Off/Consumption Tax/I'd Rather Not Discuss It/The Big Question/ A Message From Spain

Oh, Baby
Bill Cosby
Geffen GEFD 24428
Oh, Baby/Skiing

Double Cassettes:

Mother and Son
A.B.C.
Soundtracks of the A.B.C. television series: *The Home/Oysters/The Funeral/The Last Will/The Surprise*

Videos:

Mr. Bean: Amazing Adventures
VCI
Mr. Bean: Exciting Escapades
VCI
Two volumes featuring Rowan Atkinson as "Mr. Bean" in four editions originally screened on British commercial television: *Mr. Bean/The Return Of Mr. Bean/The Curse Of Mr. Bean/Mr. Bean Goes To Town* plus two unscreened segments: *The Library and Bus Stop*

Some Mothers Do Ave'Em
BBC Video
Two volumes of episodes from the 1970s series starring Michael Crawford: *Job Interview/George's House/Love my Neighbour Have A Break/Hospital Visit/Psychiatrist.*

Live Across Australia
Col Elliot
Virgin Video
50 minute live performance.

The Kevin "Bloody" Wilson Video: Live and Uncensored
CMV Video
Live performance.

The Video Collection
John Clarke and Brian Dawe
Warner Bros/Mana Music 903176129 - 3
Extracts from the 9 Network television series *A Current Affair*:
The Idea Of A University/Concern For The Environment/On Corporate Matters/ The Gathering Storm/The Liberals Rampant/The Gallipoli Experience/A Valuable Contribution/Concerning His Prostate Operation/Complete Rooster Up/The Killer/The Privatisation Debate/ See Me Afterwards/The Soul Of Discretion/Religious Instruction/A Working Class Boy/Trouble With Stamps/Attracting The Green Uote/The Crossword/Protecting The Environment/ On The Waterfront/Our Man In Dublin/Our Man In Perth/Our Man In Wonderland/ A Couple Of Bucks/A Very Brilliant Man/A Standing Ovation/The Front Fell Off/ Consumption Tax/I'd Rather Not Discuss It/The Big Question/A Message From Spain/ The Bell Lap

Books:

Mae West: Empress of Sex
by Maurice Leonard
Harper/Collins
The Addams Chronicles
by Stephen Cox
Harper Perennial paperback
Jack Benny: the Radio and Television Work
Harper Perennial
Dame Edna Everage and the Rise of Western Civilization
by John Lahr
Bloomsbury
Funny Woman: the Life and Times of Fanny Brice
by Barbara W. Grossman
Indiana University Press
A Royal Commission into the Australian Economy
by John Clarke and Ross Stevenson

DOCTOR IN THE MOVIES

BY MARK MCKAY

THE CONTEMPORARY TREND towards movie sequels is not a new idea ... indeed common plot themes or characters have occasionally been carried through films to form a series, enticing an audience on the basis of previous successes. Probably the most famous series of British comedy films have been the "Carry On"s, the "St. Trinians" adventures and the "Doctor" movies, all of which began in the 1950s.

In 1952, Dr. Gordon Ostlere (under the pen name Richard Gordon) wrote a semi-autobiographical novel called *Doctor In The House* which proved to be a best-seller. Film producer Betty Box secured the cinema rights, and signed Dirk Bogarde to play the central character (renamed 'Simon Sparrow'). At first, Bogarde was reluctant to do the role, thinking the part insignificant, but he finally relented. His fellow students at the fictional "St. Swithin's" hospital were Richard Grimsdyke (Kenneth More), Tony Benskin (Donald Sinden) and Taffy Evans (Donald Houston), all four actors being at least in their thirties when the film was made. The plot had Sparrow joining classes as a new boy, but Grimsdyke, Benskin and Evans have all failed the previous year, in Grimsdyke's case on purpose because his grandmother has left him a thousand pounds per annum to pursue a course of medical studies (and he considers this an adequate salary for life).

The film explores all areas of student life ... the problems encountered in bringing home a skeleton on a bus, coping with a landlady's amorous daughter, and the horrors of exams made all the worse for cocky female classmates: "I expect a pass" - "One wonders which examiner will be frustrated enough to make it!". The most intimidating member of staff is the senior surgeon Sir Lancelot Splatt, a splendid blustering performance by James Robertson Justice. His duties include instructing students as they accompany him on his round, examining patients. On one notable occasion he is explaining that the interval between the incision of the patient and the formation of a blood clot is known as the 'bleeding time'. When he discovers Sparrow paying more attention to a pretty nurse than his lecture he exclaims: "You! What's the bleeding time?" - "Er ... ten past ten, sir".

Doctor In The House was a runaway success, becoming the top moneymaker

for 1954 and earning Kenneth More the BFA Best Actor award. Betty Box quickly arranged production of Gordon's second book *Doctor At Sea*, signing Bogarde, Justice and French starlet Brigitte Bardot in her first British film. The opening shows a close-up of a Rolls Royce, and a commentary explains that to own such a car is a major goal of the medical fraternity. The camera then pulls back and the Rolls is revealed to be a hearse which is towing Simon Sparrow's decrepit jalopy. At the surgery Sparrow thanks the undertaker for his assistance, who replies: "That's all right, doctor ... it's always a pleasure to help a colleague". The newly-graduated Doctor Sparrow runs away to sea on a cargo ship bound for the tropics, to avoid the clutches of the female of the species. Unfortunately the ploy backfires when he returns from a spell ashore in Belos and discovers the delightful Helene Colbert (Bardot) showering in his cabin. (For this scene the actress stripped off completely, much to the delight of the production staff) The Doctor has a personal steward, Easter (Maurice Denham) who had 'private understandings' with Sparrow's predecessor, Dr. Flowerday, who apparently met some mysterious fate no one is willing to discuss. This time, James Robertson Justice plays the boisterous Captain Hogg, who becomes rather deranged during the voyage and issues an 'abandon ship' alarm in the middle of the night.

Two years later Bogarde and Justice, together with Sinden and Muriel Paylow from the first film, were back at St. Swithin's for *Doctor At Large*. Benskin is still experiencing problems ... for his finals he has to examine a prostrate Sir Lancelot, whose secretary is puzzled by the sight of her boss on the floor: "Has Sir Lancelot passed out?", to which the great man replies "Sir Lancelot has not passed out! And neither will you, young man!". Sparrow, missing out on the Senior House Surgeon position, sets off to private practices ... first to the Crippen-like Dr. Hatchet with a young wife who has desires on the new doctor (a fatal combination!). One of the patients is a teenage girl brought in by her mother who explains she has been having chest problems. Simon places a stethoscope to the girl's heart: "Big breaths, Eva" - "Yeth, and I'm only sixteen". Meanwhile Benskin has gone abroad to see a man who deals in medical degrees. On the boat coming back he decides to try a diagnosis



on a young lady passenger: "You don't look at all well - you look a little green" - "Not as green as all that, doctor!". He is approached by Lady Hawkins who offers him a lucrative position as her personal physician. When she dies, soon after, Benskin is left a bequest of £15,000 which, unbeknownst to him, is to be donated to a medical institution of his choice. When asked what plans he has for the money: "New ward?" - "No, I think I'm a little young to be a guardian at the moment". Meanwhile, Sparrow moves on to a plush West End practice run by Dr. Erasmus Potter-Shine, whose policy is 'Good clothes are more important to a G.P. than a good stethoscope', and veteran actor A.E. Matthews appears as one of his

distinguished patients, the Duke of Skye and Lewes. Eventually they all return to St. Swithin's where Benskin is caught napping during Sir Lancelot's surgery: "Mr. Anaesthetist! If the patient can stay awake during his operation, surely to blazes you can!".

Dirk Bogarde was unavailable for the next release *Doctor In Love* in 1960, and Michael Craig took over the lead role as Dr. Richard Hare, who finds himself a patient suffering from jaundice at St. Swithin's. Upon his release he and fellow doctor Tony Burke (played by Leslie Phillips in his first appearance in the series) volunteer for an anti-cold research unit where an incident with two strippers results in their dismissal. They then act as

locums at the country practice of a doctor who is away overseas, but Burke's activities cause him to be replaced by a pretty young female doctor, fresh from St. Swithin's. But the course of true love is never smooth, and it is only Sir Lancelot Spratt's timely appendectomy that causes them to live happily ever after.

Bogarde returned for *Doctor In Distress*, an original screenplay not based directly on a Richard Gordon novel but with the same characters. Sparrow is now a fully fledged doctor and Sir Lancelot Spratt has a new breed of students to instruct as he does the rounds. He examines a model with a sprained ankle by placing a stethoscope to her chest: 'Why am I doing this, Gillibrand?' - 'Practice, sir?' Gentle bedside manner is not one of his strong points - he describes to a patient the difficulties involved in stuffing his innards back in after an operation: 'It was like trying to coil a fire hose into an overnight bag'. The plot centres around Sir Lancelot; in laying a new hospital foundation stone he falls and slips a disc in his back. His previous disbelief in physiotherapy is eroded as he falls in love with his therapist (Barbara Murray). He calls on Simon for advice on how to woo her and this leads to a retreat to a nature clinic to lose weight, a gentleman's corset fitting and even a spying expedition as his jealousy mounts. Leo McKern plays an important American film director who has lost his voice and there is an uncredited appearance by Ronnie Barker.

In 1965 Leslie Phillips reappeared in *Doctor In Clover* but this time as Dr. Gaston Grimsdyke who returns to the hospital where his brother Miles works under Sir Lancelot. Arthur Haynes puts in a solid performance as the stubborn, know-all patient, Tarquin Wendover. He complains of shooting pains from his war wound: 'A lump of shrapnel hit me right up the...'- 'Rectum?' - 'Well it didn't do 'em any good!' Equipped with *The Home Doctor* book he gives fellow patients the benefit of his medical knowledge: "Take my advice, I should start reading short stories". Gaston falls for a french physiotherapist and needing to look younger, makes an excursion down swinging Carnaby Street for a trendy Beatles suit and a haircut. Back at the hospital a new matron (Joan Sims) has taken charge and rules with a rod of iron until she tumbles off her high horse at a

hospital party livened up with laughing gas canisters. The 60's fashion and language and the songs by Kiki Dee contribute to *Clover's* more modern look.

There was a five year break before the last movie, *Doctor In Trouble*, based on the book *Doctor On Toast* however Doctor At Sea II could have been a more apt title. Leslie Phillips is Dr. Tony Burke once again, who winds up as a stowaway on a cruise ship captained by Sir Lancelot's brother, George Spratt (Robert Morley). Also on board are Basil Beauchamp who is the star of TV soap opera Doctor Dare (no prizes for guessing what this is based on), played by ephemeral disc jockey and talk show host Simon Dee, and common-as-muck pools winner Llewellyn Wendover (any relation to Tarquin?), a classic creation by Harry Secombe. Most of the comic highlights are confrontations between the brash Wendover and the pompous captain: there is a running gag with Llewellyn dressing inappropriately for meals - for the first dinner he is told to don evening wear and attends in pajamas and dressing gown. Next day he is wearing a dinner suit, but for luncheon and he is informed that he should only wear black tie at dinner. Taking this literally he rolls up for the evening meal naked save for a black bow tie. Another passenger is mutton-dressed-as-lamb Mrs. Dailey (Irene Handl) who introduces her dancer daughter, Dawn to the captain: 'She does wonderful things with her legs'. With the finest gold-digging intentions, she is keen to match Dawn with Wendover, whom she sees as an 'illegible bachelor', however when the cruise finishes we learn Wendover's big pools win only amounted to £22 that week! Supporting actors are Graham Stark as the Indian valet Satterjee, Fred Emney and Graham Chapman, who is a camp fashion photographer. There is also an appearance by Geoffrey Davies, who starred as Dick Stuart-Clark in the *Doctor In The House* series which had started on television ...but that's another story.

The Doctor Films

All seven Doctor films were produced by Betty Box and directed by Ralph Thomas

1953 *Doctor in the House*

91 minutes (colour)

Starring Dirk Bogarde, Muriel Pavlow, Kenneth More, Donald Sinden, Kay Kendall, James Robertson Justice and Donald Sinden.



Screenplay by Richard Gordon, Nicholas Phipps and Ronald Wilkinson, Based on the book by Richard Gordon.

Top British moneymaker of 1954.

1955 *Doctor at Sea*

93 minutes (colour)

Starring Dirk Bogarde, Brenda de Banzie, Brigitte Bardot, James Roberson Justice, Maurice Denham, Michael Medwin and Hubert Gregg,

Screenplay by Richard Gordon, Nicholas Phipps and Jack Davies, based on the book by Richard Gordon.

1957 *Doctor at Large*

104 minutes (colour)

Starring Dirk Bogarde, Muriel Pavlow, Donald Sinden, James Robertson Justice, Leslie Phillips, Virginia Maskell, Carole Lesley, Reginald Beckwith, Joan Sims and Liz Fraser.

Screenplay by Nicholas Phipps, based on the book by Richard Gordon.

top British moneymaker of 1957

1960 *Doctor in Love*

98 minutes (colour)

Starring Michael Craig, James Robertson Justice, Leslie Phillips, Virginia Maskell, Carole Lesley, Reginald Beckwith, Joan Sims and Liz Fraser.

Screenplay by Nicholas Phipps, based on the book by Richard Gordon top British

moneymaker of 1960

1963 *Doctor in Distress*

112 minutes (colour)

Starring Dirk Bogarde, Samantha Eggar, James Robertson Justice, Mylene Demongeot, Donald Houston, Barbara Murray, Dennis Price and Leo McKern. Screenplay by Nicholas Phipps and Ronald Scott Thorn based on characters created by Richard Gordon (but not on any specific novel)

1965 *Doctor in Clover*

101 minutes (colour)

* also released as *Carnaby MD*

Starring Leslie Phillips, James Robertson Justice, Shirley Anne Field, John Fraser, Joan Sims, Arthur Haynes, Elizabeth Ercy, Fenella Fielding and Jeremy Lloyd. Screenplay by Jack Davies, based on the book by Richard Gordon

1970 *Doctor in Trouble*

90 minutes (colour)

Starring Leslie Phillips, Harry Secombe, Angela Scoular, Irene Handl, Simon Dee, Robert Morley, Freddie Jones and James Robertson Justice (in a cameo) screenplay by Jack Davies, based on the book *Doctor On Toast* by Richard Gordon

* Dirk Bogarde did a brief cameo as "Simon Sparrow" in *We Joined the Navy* in 1962

ROY RENE

IN THE ANNALS OF AUSTRALIAN SHOW business the name of Roy Rene is regarded with awe. He was the most popular comedian to tread the boards downunder and his rapport-with a live audience was mesmerizing. In the guise of his legendary “Mo” character, a leering, spluttering reprobate ever at odds with authority figures and “putting one over” the mugs, he became country’s top theatrical drawcard for over thirty years. Along the way he had a crack at the movies and radio, but by all accounts these performances were but a mere shadow of his greatness on stage. Like the Al Jolson of Broadway, there was something magic in the way he communicated across the footlights.

Roy’s real name was Harry van der Sluys, the fourth of seven children born to a Dutch Jew and his English wife on February 15th 1892 in Adelaide. As a child, Harry broke into show business as a singer and made his first stage appearance at age ten in a pantomime called “Sinbad The Sailor”. Three years later, the Sluice family (as they called themselves) moved to Melbourne and as ‘Boy Roy, the Child Soprano’ he got work in the big-time theatres along Bourke Street, and played a number of country centres as well. When his voice broke, the boy soprano turned to comedy and managed to build an act with the contributions of fellow performers eager to lend a hand. In most cases the cast-off jokes were the sort they weren’t allowed to tell on stage, but Roy spent the next few years building a career and a reputation as he travelled round Victoria

and New South Wales and “overseas’ to New Zealand.

When appearing on the Fuller circuit he used the surname “Rene” (taken from a well-known French clown) to add a touch of artistry to his billing. In 1914, Roy Rene teamed with fellow-vaudevillian Nat Phillips as a double act “Stiffy And Mo” and they were an immediate success. From the start, Roy was always the scene-stealer but Phillips was content to handle the writing and producing side of things and reap the benefits of a successful team. The duo played to packed houses for over a decade, gaining notoriety as the bawdiest performers in the business. Just about every ‘blue’ joke doing the rounds was attributed to them, such was their fame. Ironically, one of Stiffy and Mo’s greatest successes was in the all-Australian pantomime “The Bunyip” which premiered at Christmas 1916 in Sydney.

Three months later, on March 29 1917, Roy married an actress Dot Davis but the union was brief (although they were not divorced until 1929). Into the 1920s, Rene and Phillips toured the Fuller’s circuit until 1925 when Roy was amazed to discover his partner was being paid more than he was (in view of Nat’s writing and production contributions). A blazing row in Adelaide resulted in the two going their separate ways for a time, with Roy teaming with such performers as Mike Connors and Fred Bluett and appearing in a straight play *Give And Take* with American import Harry Green.

Sir Benjamin Fuller convinced Stiffy

and Mo to patch up their differences in 1927, and once again they broke box-office records before finally calling it quits a year later in New Zealand. It was during this brief reunion the two recorded a couple of 78s for Parlophone, and thus preserved their teamwork for later generations.

Following the break with Phillips, Roy launched his own company “Mo And His Merry-makers” and returned to Sydney where, on July 3 1929 he married his beloved Sadie Gale, a performer in his troupe. Six months later though, he was felled by a nearly fatal bout of peritonitis and although he recovered, his health remained fragile for the rest of his life.

One of the first things he did after the illness was to record a sketch called “Mr. Macachie” with Sadie and Lou Vernon for Parlophone. The routine became a classic and Roy decided to adopt the name of Vernon’s character as his own, noting the enthusiastic audience response to his pronunciation of the ‘Cack’ syllable. And from that time on, ‘Mo McCackie’ entered showbiz folklore.

Roy returned to the stage after his illness at the height of the great depression and flesh-and-blood theatre was in a bad way. “Pot Luck” at the Melbourne Tivoli wasn’t a success, so he and Sadie did a tour of Hoyt’s cinemas throughout suburban Sydney for a time, before teaming up with his old straight man Mike Connors and his wife Queenie Paul who had taken over management of the Tivs.

Sadie, meanwhile, had opted for a career in motherhood and presented Roy a son (Sam) followed soon after by a daughter (Myra). In 1934, Cinesound offered Roy himself a career move by starring him in a motion picture called *Strike Me Lucky* (titled after one of Mo’s many catch-phrases). Despite having healthy production values, the film was not successful in capturing the Rene artistry, and he felt ill at ease with no audience to work to. It was to be his only venture into the movies.

Back at the footlights he was in his element, and on the stages of the Melbourne and Sydney Tivoli theatres he reigned supreme. For the next decade (apart from a two-year break at the beginning of the war) he’d have the ‘mob rolling in the aisles with his send-ups of “Private Lives”, Henry the Eighth and his amazing personification of Elizabeth the First (the Virgin Queen).



During the war years he took part in a series of revues which played limited runs in the main capital cities, appearing with Bob Dyer, Dick Bentley, Joy Nichols, Charles Norman and old mate Mike Connors. Sadie also joined him from time to time.

With the end of hostilities, new management at the Tivoli decided to spend its money importing major overseas names like Tommy Trinder, Chico Marx and Arthur Askey, and Roy's contract was not renewed. An era in Australian show business had come to an end.

He wasn't idle for long though. In March 1946 Roy Rene joined the list of top radio performers in the Colgate-Palmolive unit, a production team responsible for several popular programs broadcast nationally each week. Sharing a microphone with headliners like Jack Davey and Dick Bentley, many people in the industry wondered how his visual

humour and spluttering diction would transfer to the airwaves. But they needn't have worried ... in a very short time the medium was his.

He took part in two Colgate presentations *Calling The Stars* (on Tuesday nights) and *Colgate Cavalcade* (on Fridays). With Hal Lashwood as his straight man, he appeared week after week in such favourites as "The Barmaid And The Butcher", "Phillip And Aubrey", "The Brains Trust" and the immortal "McCackie Mansion". For ten or twelve minutes every Tuesday night listeners across the country would be treated to the antics of Mo McCackie, his son "Young Harry" (played by Harry Griffiths), "Mr. Lasho" (Hal Lashwood), "Horrible Herbie" (Jack Burgess) and "Spencer The Garbage Man" (Harry Avondale). The lines may have been corny and at times anti-semitic (by today's standards) but there was no denying its popularity. And,

of course, it was very funny.

Roy stayed with the unit until the middle of 1951 when Colgate moved their sponsorship to quiz shows. By then, his health was starting to become a problem but he agreed to star in a proposed A.B.C. program *McCackie Manor* being put together by Hal Lashwood. Unfortunately the pilot episode failed to convince them to go ahead with a series.

In 1952 Roy ventured back into a recording studio to perform a number of his old routines for the small Prestophone label. Supported by Sadie, Harry Griffiths and others, the sketches lacked the sparkle of his radio work (and the response of an audience). Owing to mismanagement on the marketing side the discs had only limited distribution and have now become rarities (although several of the tracks later turned up on subsequent Festival LPs which enjoyed good sales nationwide).

Before long, however, Roy was back on the airwaves for one last hurrah. In March 1952 he headlined the new "Atlantic Show" on Saturday nights with Patricia Shay and Pat Hodgins (later replaced by Hal Lashwood). He was as popular as ever, but in May 1953 he suffered a heart attack and had to retire.

Roy died on November 22 1954, but to show business veterans and the "mugs" who saw him perform he is still regarded as the best there ever was, a performer whose timing was unequalled and whose catchphrases and style have become part of the Australian character.

FILM

Strike Me Lucky (85m Cinesound feature)

RADIO

The Misadventures Of Mo

3AR Saturdays 7:30pm March 2 to August 24 1940

26X15 with Sadie Gale

Blackouts

3LO Wednesdays 7:45pm March 6 to May 15 1940

11x15m with Sadie Gale

Station IMO

3LO Wednesdays 7:45pm May 22 to August 21 1940

14x15m with Sadie Gale

Calling The Stars

Tuesday.s 8:00pm March 1946 to May 29 1951

Colgate Cavalcade

Fridays June 21 1946 to March-16 1951

During the period Roy appeared on these two Colgate/Palmolive Productions they were broadcast over three different networks in the main capital cities (on 3AW until November 1946, on 3KZ until December 1949, then 3DB) Also appearing were Dick Bentley, Jack Davey, Kitty Bluett, Hal Lashwood, Willie Fennell, George Foster, Jack Burgess, Harry Avondale, Harry Griffiths, Rita Pauncefort, Dorothy Foster and many others. "McCackie Mansion" was a segment of *Calling The Stars*. "Brains Incorporated" was a segment of *Colgate Cavalcade*

The Atlantic Show

3AW Saturdays 7:30pm March 29 1952 to May 1953) with Pat Hod-ins (replaced during the series by Hal Lashwood), Patricia Shay, Kathy Lloyd and the Horrie Dargie Quintet

* in 1955 Hal Larwood presented a series of 52 half-hour tribute programs titled *Memories Of Mo*, which included recordings taken from *Calling The Stars* and *Colgate Cavalcade*

RECORDS

Eucalyptus Baby/Tit Bits

Parlophone 78 A 2329

both with Nat Phillips

The Sailors (parts 1 and 2)

Parlophone 78 A 2330

both with Nat Phillips

Mr. Macachie parts 1 and 2

Columbia DO 216

with Sadie Gale

The Green Eye Of The Little Yellow

God parts 1 and 2

Prestophone 78 PD 1

Mo McCackie At The Stage Door

parts 1 and 2

Prestophone 78 PD 3

with Sadie Gale

McCackie Madhouse parts 1 and 2

Prestophone 78 PD 4

This Is Mo

Festival FL 30676, Calendar SR66 9843,

Universal Record Club U44

Underneath The Arches/McCackie

Mansion: Mo Writes To Hollywood/The

Rose Of No Man's Land +

The Difference/The Barmaid And The

Butcher/Phillip And Aubrey: Two Very

Ordinary People/McCackie Mansion:

Mo's Cow/My Night Out/McCackie

Mansion: Mo's Anniversary Party

This Is Mo - Volume 2

Festival FL 30751

McCackie Mansion: The Xmas Present/Free/Phillip And Aubrey: Jolly Good Pals/The Jockey/Phillip And Aubrey: The Man Who Broke The Bank At Monte Carlo/The Barmaid And The Butcher/I Wonder Who's Kissing Her Now/McCackie Mansion: Burglar Alarm/Life Is A Very Funny Proposition

McCackie Mansion

Festival FX 10624

The Xmas Present/The Burglar Alarm

The Best Of Mo

Festival double LP FL 30974/5

McCackie Mansion: The Scottish Butcher/Mo The Hero/McCackie Mansion: Mo's New Shower/ Mo Joins A Golf Club/Phillip And Aubrey/McCackie Mansion: Mo Goes To The Dogs/ The Barmaid And me Butcher/McCackie Mansiorli Sly Grog/Mo's Life Story: Mo Sings "Mammy"/ The Village Blacksmith/McCackie Mansion: Mo In Opera/The Movie Director*/ At The Stage Door*/Domestic Bliss*

*featuring Sadie Gale, originally recorded for Prestophone

Laugh With Jack And Mo

Festival FL. 30978

The Builders/Snatch And Grab*/Brains Trust/Mo's Piano Lesson/Jack Davey/The Storyteller*/Krazy Kops/Sourpusses*/ Professor Mo On Etiquette/Jack Davey The Storyteller*

* Jack Davey solo tracks

A Man Called Mo

Festival double LP L 45307/8

Reissue of The Best Of Mo

The Immortal Mo

Festival Double LP L 4543 1 /2 j.

Reissue of Laugh With Jack And Mo and This Is Mo (volume 1)

The Wonderful Wireless

Telmak double LP TMAK 046 features one Roy Rene track: Strike Me Lucky (with Hal Lashwood) (aka "The Jockey")

Memories Of Mo

Hamard double LP HAM 110

*** reissue of above tracks

The Jockey/McCackie Mansion: Burglar Alarm/Phillip And Aubrey: Jolly Good Pals/The Barmaid And The Butcher/ Brains Trust/McCackie Mansion: Mo In Opera/Phillip And Aubrey: The Rose Of No Man's Land + The Difference/Mo The Hero/The Barmaid And The Butcher/McCackie Mansion: Mo Goes To The Dogs/Mo Joins A Golf Club/The

Back Issues

Limited copies of *Laugh* issues 1 and 2 are available at a cost of £2 (United Kingdom) or \$4 (Aust/US).

Write to:

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Australia

or in the United Kingdom:

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Haverfordwest
Dyfed SA61 1SG
United Kingdom.

All cheques should be made out to P. Tatchell.

Village Blacksmith/McCackie Mansion: Overseas Phone Call*/The Barmaid And The Butcher/McCackie Mansion: The Scottish Butcher/Phillip And Aubrey: Two Very Ordinary People/McCackie Mansion: Mo Writes To Hollywood
* not previously issued

*** all the above LPs feature excerpts from *Calling The Stars* and *Colgate Cavalcade* radio broadcasts, featuring Hal Lashwood, Jack Burgess, Harry Avondale, Harry Griffiths and Edwin Fuin

BOOKS

Mo's Memoirs by Roy Rene (ghosted by Elizabeth Lambert and Max Harris) Reed And Harris, 1945

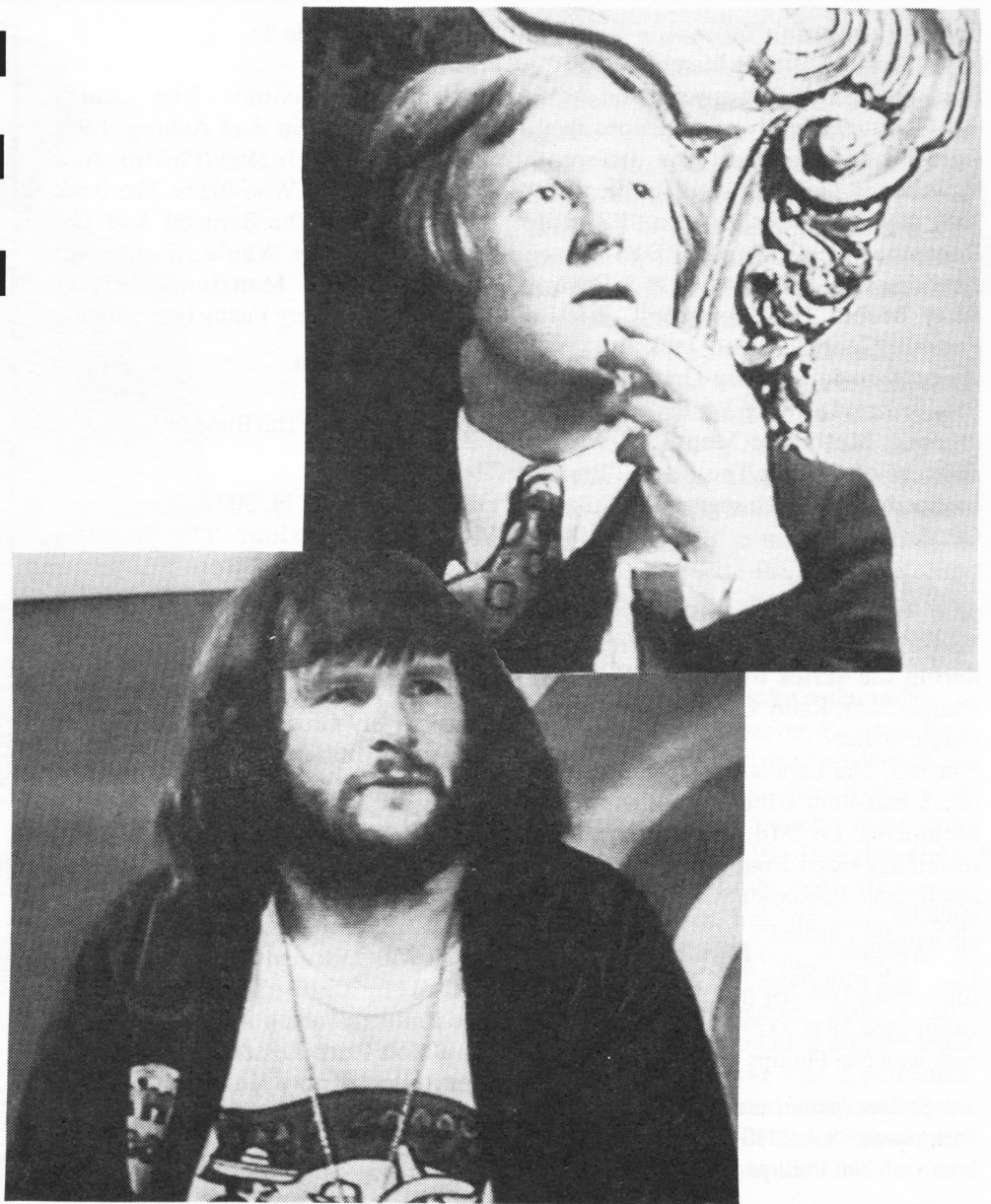
Five To Remember by John Thompson has a chapter about Roy Rene

Memoirs Of An Abominable Showman by Billy Maloney has a chapter about Roy Rene: **Strike Me Lucky!** Rigby Limited, 1968

A Man Called Mo by Fred Parsons Heinemann, 1973

This Fabulous Century by Peter Luck Roy Rene is featured in the chapter about Humour. Circus Books, 1979

THE GOODIES



IN THE 1970s, BBC TELEVISION produced one of the most inventive comedy programs ever screened. *The Goodies* was a mixture of topicality, special effects and highly creative sight gags. Ostensibly a situation comedy, it was more akin to the great days of Mack Sennett one-reelers or their later equivalents, the cartoon. In a *Goodies* storyline, the link with reality would often disappear very early in the plot with the heroes heading off down some tangential joke sequence unrelated to the original premise.

Tim Brooke-Taylor, Graeme Garden and Bill Oddie first worked together in the 1963 Cambridge Footlights revue "A Clump Of Plinths" (although Garden was only involved on the writing side). The show, which also featured John Cleese, David Hatch and Jo Kendall, was given a West End season under the title "Cambridge Circus" and was later performed in New Zealand and Finally

New York. A 30-minute radio version was broadcast in the BBC Home Service on December 30 1963, and led to a spin-off series called *I'm Sorry I'll Read That Again* which ran for some ten years and over a hundred programs. Garden joined the cast in late 1965 (in place of Cleese who was temporarily unavailable) and also contributed scripts for many of the sketches, usually in partnership with Bill Oddie. By the end of the show's run, Garden and Oddie were writing the entire show themselves.

In 1967, Cleese and Brooke-Taylor took part in the landmark television series *At Last! The 1948 Show* which adapted a number of *I'm Sorry I'll Read That Again* pieces, and paved the way for Monty Python. Later that year, Oddie (who'd occasionally appeared on the 1948 Show) and Garden fronted their own series *Twice A Fortnight* on BBC 1. *Broaden Your Mind* followed in 1968 with Brooke-Taylor, Garden and Jo Kendall, and for its

second series in late 1969 Bill Oddie joined the cast. In 1970 the BBC Comedy Department signed Garden, Oddie and Brooke-Taylor for a follow-up, to be titled "Narrow Your Mind". The setting was to be an agency run by the three, who would offer to do anything, any time, thus allowing a fairly wide-ranging format. By the time it went to air in late 1970 the show had been retitled *The Goodies*.

Early programs in the series adhered fairly closely to the idea of having the team hired to perform some task at the behest of a client, but eventually the motivation for their actions comes from the characters themselves. "Tim" is portrayed as a bit of an upper-class twit, staunchly loyal to Her Majesty and anything intrinsically British. "Graeme" is more often than not the mad scientist, adept at creating weird devices and strange concoctions which invariably backfire at a crucial moment. And "Bill" is the champion of environmental causes, women's lib or any of the other issues requiring a placard or a soapbox. To a degree they also represent the three levels of the class system, as satirised so cleverly by John Cleese and the two Ronnies on *The Frost Report* a decade earlier.

Despite a background of writing many hours of radio comedy, Garden and Oddie (and Brooke-Taylor for the first five seasons) were able to script a series which relied on visual humour for much of its success. Each episode included several slapstick action sequences which, instead of using piano accompaniment as in the old silent movie days, were backed by dozens of original compositions by Bill Oddie, and sung by the trio. Many of these were performed on commercial LPs released during the show's run.

By the end of their second series the Goodies were winning prizes, with a specially expanded version of the *Kitten Kong* story being awarded the Silver Rose at the Montreux Festival. In addition to the regular half-hour episodes of the programme, they also produced several special editions, including a send-up of *Jack In The Beanstalk* (screened on Christmas Eve 1974) and a mixture of political satire and well-known children's characters titled *Goodies Rule - OK?* (aired at Christmas 1976).

The original concept had by now become so flexible that the Goodies could be encountered in different time eras, from ancient Rome to the year 2001, U.F.O.s and space creatures appeared



from time to time, and on more than one occasion the team (and indeed the whole planet) was wiped out, only to return (cartoon-like) on subsequent programmes. Following the popularity of their recording career, they even devoted an entire show to a pop-concert version of their musical numbers (abandoning a plot entirely).

Apart from their BBC appearances, the Goodies were also featured in the all-star 1976 Amnesty International fundraising concert "A Poke In The Eye With A Sharp Stick" (and the television documentary about its staging "Pleasure At Her Majesty's"). Following the Python trend of bursting into print, they compiled three souvenir books *The Goodies File*, *The Goodies' Book Of Criminal Records* and *The Making Of The Goodies' Disaster Movie*, all of which proved popular with fans and collectors.

After more than sixty programs with the BBC, the team switched networks and went commercial in 1981, producing a further seven episodes for London Weekend Television. Now, instead of parodying advertisements (as in their earlier BBC editions) a Goodies watcher was "treated" to the real thing. The format was still the same, but after only one season the trio hung up their trandem clips and went their separate ways.

EPISODE GUIDE: Series 1

November 8 1970

The Tower Of London

Guest star: George Baker

A plainclothes Beefeater seeks the Goodies' help when someone is found to be pilfering the beef at the Tower

November 15 1970

Snooze

Guest star: Roddy Maude-Roxby

The Goodies are asked to help market a sleeping potion, but Graeme's improved formula causes series problems

November 22 1970

Love The Police

Guest stars: Paul Whitsun-Jones and Roland MacLeod

The Goodies are hired to improve the image of the police, but a force of peace-loving hippies is not exactly what's required

November 29 1970

Caught In The Act

Program exists in black-and-white only.

Guest stars: Liz Fraser and Mollie Sugden
A lady cabinet minister asks the Goodies to retrieve some damaging photos from the notorious Playgirl Club.

December 6 1970

The Greenies

Guest stars: George Benson and Richard Caldicot

The Goodies must save the environment from the experiments of an Army research establishment

December 13 1970

Cecily

Guest star: Ann Way and Robert Berral

The Goodies are engaged as gardener, cook and nanny in a household where strange goings-on are going on

December 20 1970

Radio Goodies

If starting a pirate radio station is such a good idea, why not a pirate Post Office?

Series 2

October 1 1971

The Loch Ness Monster

Guest stars: Stanley Baxter and Bernard Bresslaw

The Goodies agree to help a zookeeper find a suitable inhabitant for his newly-built monster cage

October 8 1971

Sporting Goodies

Program no longer exists

Guest star: Reginald Marsh

The Goodies must represent their country at the Commonwealth Games and do battle with competitors from August Bank Holiday Island

October 15 1971

Pollution

Guest star: Ronnie Stevens

To counteract London's atmospheric gunk, the Goodies decide to do a bit of aerial plant spraying from their flying tandem

October 22 1971

The Lost Tribe Of The Orinoco

Guest star: Roy Kinnear

The Goodies mount an expedition to locate a missing professor somewhere in the wilds of darkest Kent

October 29 1971

The Stolen Musicians

Guest star: Henry McGee

The Goodies stage a three-day rock concert to help catch the person responsible for the disappearance of the world's greatest musicians

November 5 1971

Culture For The Masses

Guest stars: Julian Orchard and Tommy

Godfrey

To stop the drain on Britain's artworks, the Goodies try to attract public support by turning the National Gallery into a theme park

November 12 1971

Kitten Kong

Original version no longer exists, but an amended version was prepared for the Montreux Festival.

When Bill opens a veterinary clinic, Graeme develops a super pet food, which has disastrous effects on a cute little kitten

November 19 1971

Wicked Waltzing

Program no longer exists

Guest stars: Joan Sims and June Whitfield
The Goodies find a ballroom dancing championship is full of bitterness and intense rivalry

December 10 1971

Farm Fresh Food

Guest stars: John Le Mesurier and Frank Thornton

While visiting Tim's uncle, the Goodies encounter a fully computerised farm, complete with mechanised animal husbandry and battery hens (batteries not included)

December 17 1971

Women's Lib

Guest stars: Allan Cuthbertson and Gaye Brown

Bill reports the other Goodies to the Women's Libbers for their sexist behaviour, and Tim is forced into a spot of cross-dressing to see how the other half lives

December 31 1971

Sex And Violence

Guest stars: Beryl Reid and Richard Wattis

A "Keep Filth Off Television" crusader hires the Goodies to produce a nice sex education film

January 7 1972

Charity Bounce

Guest stars: Freddy Jones and Jonathan Cecil

As part of a fundraising campaign for worthy causes, the Goodies convince Sparklypegs Toothpaste to sponsor them in a bounce against want

January 14 1972

The Baddies

Guest stars: Patrick Troughton and John Junkin

The Goodies' chances of winning a national popularity contest are not helped

when a rival competitor creates three nasty look-alikes of them

April 9 1972

Montreux Edition

Special remake of *Kitten Kong*

Guest star: Michael Aspel

See November 12 1971

Series 3

February 4 1973

The New Office

Guest star: Joe Melia

After waiting months for their office to be modernised, the Goodies move into a deserted railway station but are menaced by giant earth-moving machines

February 11 1973

A Hunting We Will Go

Guest star: Erik Chitty

When Tim inherits a large estate by pretending to be a keen huntsman, Bill and Graeme decide to thwart his plans to promote the cruel sport

February 18 1973

Winter Olympics

Guest star: Peter Jones

The Goodies are asked to represent Britain at the Winter Olympics but because the snow is so slippery to ski on they decide to melt it

February 25 1973

Black Magic

Guest star: Patricia Hayes

When the Goodies agree to help a witch, Graeme becomes possessed and goes over to the dark side before transforming into a gibbon

March 4 1973

The Lost Island Of Munga

Guest star: Henry McGee

The Goodies embark on a voyage of exploration only to run afoul of a wealthy shipping and pollution magnate

March 11 1973

Way Outward Bound

Guest stars: Joan Sims and Bill Fraser

Unable to make money by supplying young volunteers to the rigors of a tough education course, the Goodies dress as children and enroll themselves

July 7 1973

Superstar

Bill succeeds in being recognised as a great musician and is given his own rock opera

Series 4

December 1 1973

Camelot

Guest star: Alfie Bass

When Tim is asked to mind his uncle's castle, the Goodies decide to turn it into an amusement park

December 8 1973

Invasion Of The Moon Creatures

Guest star: Patrick Moore

The Goodies' trip to the moon is plagued by lunar rabbits who return to earth intent on conquest

December 15 1973

Hospital For Hire

Guest star: Harry H. Corbett

The government closes all the hospitals to save money so the Goodies must step in to cure the nation's sick

December 24 1973

The Goodies And The Beanstalk

Guest star: Alfie Bass

45m SPECIAL

The Goodies quest for the goose that lays golden eggs leads them through an "It's A Knockout" course of obstacles

December 29 1973

The Stone Age

The Goodies fall through the earth's crust and land in a prehistoric cavern where they set up house in the body of a tyrannosaurus rex

January 5 1974

Goodies In The Nick

Guest stars: Jack Douglas and Erik Chitty

The Goodies agree to help a police sergeant with a very low arrest rate, but are double-crossed and end up in jail

January 12 1974

The Race

Guest star: Bill Weston

The Goodies enter their mobile office in the annual Le Mans and are pitted against an evil baron intent on winning

Series 5

February 10 1975

Movies

The Goodies have set up their own film studio but internal bickering leads them to run amok through some of the great silent films

February 17 1975

Clown Virus

Guest star: John Bluthal

The Goodies are called in by the army

when a strange plague starts turning people into clowns

February 24 1975

Radio 2

Guest star: Michael Aspel

The Goodies take over the BBC's Radio 2 and Tim becomes an entrant in the "Housewife Of The Year" quest

March 3 1975

Wacky Wales

Guest star: Jon Pertwee

The Goodies travel to an island off the Welsh coast to take part in an eisteddfod but before long they're involved in a pagan sacrifice ritual

March 10 1975

Frankenfido

Guest star: Magnus Magnusson

In an effort to thwart Tim and Bill's entry at the Cruft's Ideal Dog Exhibition, Graeme invents a creature with a long snout and six legs

March 17 1975

Scatty Safari

Guest star: Tony Blackburn and Sheila

Steafel

The Goodies set up a safari park containing popular television personalities, but a herd of Rolf HARRISES escapes and causes havoc

March 24 1975

Kung Fu Kapers

Guest star: Michael Barratt

Bill has become a master of the ancient art of Ecky-Thump and the only way to restrain him is to hotwire his supply of black puddings

March 31 1975

Lighthouse Keeping Loonies

Guest star: Patrick Moore

The Goodies are put in charge of a lighthouse which is soon launched into space

April 7 1975

Rome Antics

Guest star: Roy Kinnear

A group of Goodies in ancient Briton are despatched to Rome where they invent the Olympic Games for the Emperor

April 14 1975

Cunning Stunts

Guest star: Tessa Wyatt

Bill cannot marry his ladylove until her eccentric (but very rich) father can be made to laugh

April 21 1975

South Africa

Guest star: Philip Madoc

The Goodies are kidnapped and taken to South Africa where they replace apartheid with a system that discriminates against short people

April 28 1975

O.K. Tea Rooms

The Goodies go mining for strawberry jam and scones, and a very nasty poker game ensues

May 5 1975

The End

Guest stars: Corbet Woodall and Sheila

Steafel

The Goodies are trapped in their office which has been entombed under layers of concrete

December 21 1975

Goodies Rule - OK?

Guest star: Terry Wogan

50m SPECIAL

Britain has been taken over by a puppet government and the Goodies must do battle with Sooty, the Flowerpot Men and other television creatures

Series 6

September 21 1976

Lips Or Almighty Cod

After Britain's waters are fished out by the eskimos, Graeme invents a gigantic new species of cod to restock the oceans

September 28 1976

Hype Pressure

Guest stars: McDonald Hobley and

Corbet Woodall

Tim becomes a power-crazed TV personality launching a nationwide revival of fifties Rock n Roll and national service, flower power and World War 2

October 5 1976

Daylight Robbery On The Orient Express

The Goodies entice the world's greatest detectives to join their mystery trip aboard the Orient Express, but a group of Baddies interfere

October 12 1976

Black And White Beauty

Bill enters a pantomime horse in the Grand National, not realising it is inhabited by Tim and Graeme

October 19 1976

It Might As Well Be String

Guest star: Raymond Baxter

The Goodies promote an exciting new product ... string, and launch a mass-marketing campaign

October 26 1976

2001 And A Bit

Guest star: Oliver Gilbert

21st Century descendants of the Goodies rediscover the ancient game of cricket and search out the last survivors of the British test team

November 2 1976

The Goodies - Almost Live

Guest stars: Jacque Sullivan and Joy Yates

The Goodies perform a selection of their greatest hits:

Please Let Us Play/Good Ole Country Music/Cactus In My Y-Fronts/Poor Old Soul/The Funky Gibbon/Throwing Up/The Inbetweenies/Black Pudding Bertha/Nappy Love/Bounce/The Last Chance Dance/Wild Thing/The Goodies Theme

Series 7

November 1 1977

Alternative Roots

Guest star: Bryan Pringle

The Goodies trace their ancestry and discover they're descended from the Black And White Minstrels, who are staging a revolt

November 8 1977

Dodonuts

Bill has located the world's last dodo bird but must prevent Tim and Graeme from eating it

November 22 1977

Scoutrageous

Guest stars: Frank Windsor and Michael Barratt

Bill is fascinated by Tim's involvement with scouting and sets out to collect all the merit badges, especially the one for world domination

November 29 1977

Rock Goodies

Guest stars: Jane Asher and Frank Thornton

The Goodies update their music to punk, and find their career path mirroring that of Cinderella

December 6 1977

Royal Command

Following a series of nasty accidents, the Goodies are asked to stand in for the Royal Family

December 22 1977

Earthanasia

Upon hearing the world is about to end, the Goodies confront their inner psychoses

Series 8

January 14 1980

Goodies And Politics

Guest star: David Dumbleby
Margaret Thatcher is on the outer so Her Majesty asks the Goodies to take over the running of the country

January 21 1980

Saturday Night Grease

When Tim is refused admission to his local disco, Bill and Graeme set up their own extremely exclusive venue

January 28 1980

A Kick In The Arts

Guest stars: Ballard Berkeley and Roland MacLeod

Bill and Graeme set up a casino to help finance the British team for the forthcoming Olympics

February 4 1980

U-Friend Or U.F.O.

Guest star: Roger Brierley

The location of the Goodies' new restaurant "Knutter's Knoll" is notable for attracting intergalactic aliens

February 11 1980

Animals

Guest stars: Mel Smith and Patrick Moore

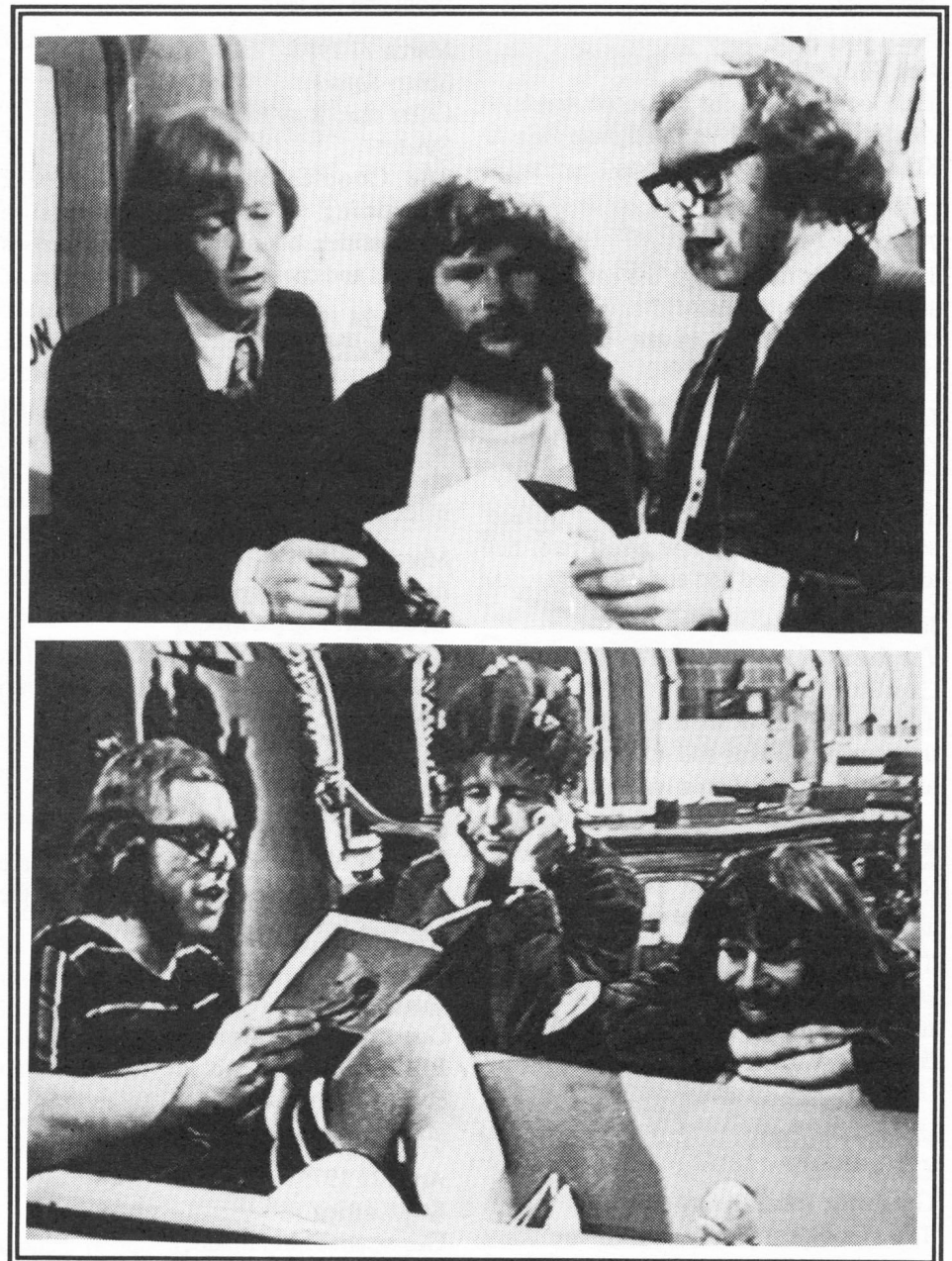
A television discussion about animal liberation is disrupted by a doggy mutiny but escaping dressed as rabbits is asking for trouble

February 18 1980

War Babies

Guest stars: Geoffrey Palmer and Andrew Ray

During World War 2, two-year-old Goodies are sent behind enemy lines and construct a mechanical Winston Churchill



Series 9

December 27 1981

Snow White 2

Guest stars: David Rappaport and Annette Lyons

When three of the dwarfs need replacing, the Goodies apply for the job only to be confronted by eleven wicked princesses.

January 9 1982

Robot

To save money, Tim and Graeme sack Bill and replace him with a robot and soon after hire a strange bearded nanny to look after it.

January 16 1982

Football Crazy

Guest stars: Wayne Sleep and Kenneth Wolstenholme

Tim agrees to head a task force to stamp out soccer hooligans like Bill, but finds the crowds have moved into the world of ballet and set up teams of performers

January 23 1982

Big Foot

The Goodies set out to locate the mythical Arthur C. Clarke but end up creating a monster

January 30 1982

Change Of Life

It's Bill's birthday but he and his fellow Goodies would rather ignore the fact that they may be getting a bit past it

February 6 1982

Holidays

It's holiday time but Tim's choice of a chalet away from it all turns out to be boredom personified

February 13 1982

Animals

Graeme's pet shop is right out of pets, but luckily he has in stock a loveable little scamp called Bill.

RECORDS

The Goodies Sing Songs From The Goodies

Decca SKL 5175

reissued as

The World Of The Goodies

Decca SPA 416

All Things Bright And Beautiful/Ride My Pony/Stuff That Gibbon/Mummy I Don't Like My Meat/Show Me The Way/Goodies Theme/Sparrow Song/Taking You Back/Sunny Morning/Winter Sportsman/Spacehopper

All Things Bright And Beautiful/Winter Sportsman
Decca F 13449

Stuff That Gibbon/Goodies Theme
Decca F 13578

The New Goodies LP
Bradley's BRADL 1010
Goodies Theme/Please Let Us Play/Custard Pie/Cricklewood/Good Ole Country Music/Black Samba/Rock With A Policeman/The Cricklewood Shakedown/Nappy Love/I'm A Teapot/Working The Line/Funky Gibbon/Wild Thing

The Goodies Greatest
Bradley's BRADL 1012
Goodies Theme/Funky Gibbon/The Inbetweenies/Nappy Love/Last Chance Dance/Father Christmas Do Not Touch Me/Black Pudding Bertha/Bounce/Panic/Make A Daft Noise For Christmas/Charles Aznovoice/Wild Thing/Inbetweenies/Father Christmas Do Not Touch Me (Bradley's BRAD 7421)

Funky Gibbon/Sick Man Blues
Bradley's BRAD 7504

Black Pudding Bertha/Panic
Bradley's BRAD 7517

Nappy Love/Wild Thing
Bradley's BRAD 7524

Make A Daft Noise For Christmas/Last Chance Dance
Bradley's BRAD 7533

Bounce/Good Ole Country Music
Bradley's BRAD 7612

Nothing To Do With Us
Island ILPS 9452
The Policeman's Opera/Cactus In My Y-Fronts/Elizabeth Rules - UK/Blowing Off/I Wish I Could Get High/Synthesizer Man/She Wouldn't Understand/I Wish I Had Something To Say

Blowing Off/Elizabeth Rules - UK
Island WIP 6360

The Goodies Beastly Record
Columbia SCX 9596
Melody Farm/Taking My Oyster For Walkies/Spring Spring Spring/Terrapins/A Man's Best Friend Is His Duck/Spunk That Hamster/Rastashanty/Ironing My Goldfish/Funky Farm/There's A Walrus

In My Soup/Why Doesn't An Elephant Go Tweet Tweet?/I Am A Carnivore/Elephant Joke Song

M.I.C.K.E.Y. M.O.U.S.E./Funky Farm
E.M.I. EMI 2784

A Man's Best Friend Is His Duck/Taking My Oyster For Walkies/Rastashanty
Columbia DB 9053

The Goodies Greatest Hits
E.M.I./Note NTS 233
Reissue material
Funky Gibbon/Black Pudding Bertha/Father Christmas Do Not Touch Me/Nappy Love/Rock With A Policeman/I'm A Teapot/Spring Spring Spring/Good Ole Country Music/Wild Thing/Inbetweenies/Cricklewood/M.I.C.K.E.Y. M.O.U.S.E./A Man's Best Friend Is His Duck/Melody Park/Last Chance Dance/Charles Aznovoice/Taking My Oyster For Walkies/Make A Daft Noise For Christmas/Baby Samba/Rastashanty

A Poke In The Eye With A Sharp Stick
Transatlantic TRA 331
Features a live version of Funky Gibbon performed at the 1976 Amnesty concert

BOOKS

The Goodies Annual
1974 World Distributors

The Goodies File
1974 Weidenfeld & Nicholson

The Goodies' Book Of Criminal Records
1975 Weidenfeld & Nicholson

The Making Of The Goodies' Disaster Movie
1977 Weidenfeld & Nicholson

VIDEOS

The Goodies And The Beanstalk
BBC 70082
December 24 1973 telecast

The Goodies
Video Collection VC 6008
Contains four episodes from the LWT series:
Robot/Football Crazy/Bigfoot/Change Of Life

EDDIE CANTOR



A hundred years ago (on January 31st 1892) the lower east side of New York city saw the arrival of a tiny, banjo-eyed kid named Isidor Iskowitch. Thirty years later, having changed his name to Eddie Cantor, he'd fought his way to the top of the show business tree ... a star of Broadway, movies and radio. He was also a popular recording artist and had penned half a dozen successful books. And a generation later he conquered television.

Cantor's first big break came in 1912 when he was recruited by vaudeville headliner Gus Edwards for his Kid Kabaret troupe. Four years later he was touring America's west coast in a show called Canary Cottage when the great Florenz Ziegfeld signed him for his *Midnight Frolics* and eventually *The Ziegfeld Follies Of 1917* (alongside W.C.

Fields, Will Rogers Fanny Brice and Bert Williams). Eddie stayed with Ziegfeld for the 1918 and 1919 editions as well, before switching to the Shuberts for *Broadway Brevities Of 1920*, *Midnight Rounders Of 1921* and *Make It Snappy*. In 1923 he was back with *The Follies* (also appearing in the 1927 production) as well as being starred in two highly successful Ziegfeld hits *Kid Boots* and *Whoopee*.

Eddie Cantor first appeared in a movie as early as 1911 when he apparently took part in a Thomas Edison experimental sound short titled *Widow At The Races* (together with George Jessel). In 1924 he sang a couple of songs for Lee deForest in another talkie one-reeler (a copy of which survives) but his motion picture career really began when Paramount starred him in a silent version of *Kid Boots* in 1926.

He made a follow up feature called Special Delivery a year later, and with the coming of sound by the end of the twenties he performed a sketch from one of his Broadway shows in *Glorifying The American Girl* (1929) and appeared in five Paramount one and two-reelers (*Ziegfeld's Midnite Frolics*, *Getting A Ticket*, *That Party In Person*, *Cock-Eyed News* and *Insurance*). In 1930 Samuel Goldwyn bought the rights to *Whoopie* and Cantor moved to Hollywood to star in the splashy technicolor adaption (replete with Busby Berkeley dance numbers). He stayed with Goldwyn for five more features (*Palmy Days*, *The Kid From Spain*, *Roman Scandals*, *Kid Millions* and *Strike Me Pink*) before his movie stardom began to wane and from 1937 to 1953 he appeared in a number of productions for many of the major studios (*Ali Baba Goes To Town*, *Forty Little Mothers*, *Thank Your Lucky Stars*, *Show Business* and *If You Knew Susie*, plus featured roles in *Hollywood Canteen*, *The Story Of Will Rogers* and *The Eddie Cantor Story*).

Cantor's radio debut is generally given as his guest shot on Rudy Vallee's program of February 5 1931, but he'd appeared on the air several times during the 1920s, and in fact as early as February 10 1922 on a Roselle Park New Jersey station. The Vallee broadcast resulted in his being signed for a series of shows for Chase And Sanborn Coffee beginning in September 1931 on NBC. The hour-long programme featured Eddie and announcer Jimmy Wallington trading repartee to the accompaniment of Dave Rubinoff's Orchestra. Only occasionally was there a guest star (Gracie Allen, George Jessel, and a handful of other Broadway notables appeared during the show's run) but every Sunday night millions of people tuned in and it soon became the most popular on the air. The orchestra leader Rubinoff was built up into a personality in his own right (although Cantor himself adopted a Russian dialect to portray the musician in front of the microphone) and a regular feature of the broadcast was an "honest" approach to the advertising message wherein the star often admitted he didn't actually drink coffee, but if he did Chase And Sanborn would be the brand he'd choose. By 1934 Eddie had started his habit of discovering new talent when he signed an advertising copywriter named Harry Einstein as a regular on the show. Within weeks his "Parkyakarkus" character was delighting listeners across the nation. Cantor also arranged for his

friend Jimmy Durante to host the program during his summer breaks, thus launching Durante on a successful twenty-year career in the medium.

In radio's early years, comedy and variety programs were performed in front of a studio audience who were under strict instructions not to laugh or react in any way, lest the listeners at home might feel the broadcast wasn't being performed solely for them. But Cantor, with his considerable experience in the theatre knew that laughter was contagious and convinced the powers-that-be the error of their ways.

After four seasons on the *Chase And Sanborn Hour*, Eddie headed for Europe in December 1934 and returned to the airwaves the following February in his same timeslot (Sunday nights at 8 pm) but on the rival CBS network and for a new sponsor, Pebeco Toothpaste. The show only ran thirty minutes, but featured the old regulars of Parkyakarkus, Wallington and Rubinoff. Midway through a second series for Pebeco the program was moved to earlier in the evening to compete head on with the popular Jack Benny show but

Cantor came off second best and reverted to a later time when he returned for a new season in September of 1936.

Now spruiking for Texaco Gasoline, he'd lost Parkyakarkus to rival Al Jolson and Jacques Renard was in charge of the orchestra, but the programme was still enjoying great popularity. Guest stars were featured regularly, and two Cantor discoveries Deanna Durbin and Bobby Breen were launched on their show business careers with numerous appearances on the show. Bert Gordon also joined the cast, creating his character "The Mad Russian", a worthy successor to Parkyakarkus.

Eddie switched from Texaco to Camel Cigarettes in March 1938 and "Cantor's Camel Caravan" gained longtime Cantor bandleader Cookie Fairchild in the process (Fairchild provided the music for most of Eddie's subsequent radio career). In mid-1939 Cantor made a speech at the New York World's Fair in which he criticized certain individuals (one of them a priest) for their association with Nazi causes. The resultant publicity led Camel to terminate his contract, and for over a

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year he was virtually blacklisted from the airwaves. It was only the support given by Jack Benny that enabled him to reappear, returning to NBC in October 1940 for the Bristol Myers Company (Sal Hepatica mouthwash and Ipana toothpaste).

Eddie's new sponsor stayed with him for six seasons in a program which featured his latest "find" Dinah Shore (later replaced by Nora Martin Bert Gordon and new announcer/straight man Harry von Zell. Early in the run he also found time to return to Broadway as the star of *Banjo Eyes*, which premiered on Christmas Day 1941.

In September 1946, Pabst Blue Ribbon Beer took over the sponsorship for a further three seasons by which time the radio industry was preparing for the greatest challenge in its history ... television. While gearing up for the new medium Eddie hosted the popular quiz show *Take It Or Leave It* for a year, before devising a program which would showcase his talents on the new medium.

The end of 1950 heralded the launch of many top-name performers into the video era, and Cantor reasoned that with the added rehearsal time needed and the demand for consistently good material - an artist should appear on a monthly rather than weekly basis. He sold his idea to Colgate-Palmolive who agreed to back a one-hour variety show on NBC every Sunday night with a rotating lineup of stars (initially Cantor, Martin and Lewis, Fred Allen and Bobby Clark). The Colgate Comedy Hour repeated the success of Cantor's *Chase And Sanborn Hour* back in the thirties.

Eddie did a dozen programs for each of the first two seasons, as well as over a hundred transcribed radio broadcasts under the title of Show Business Old And New where he'd reminisce about the greats of the entertainment world and play recordings. On September 28 1952 he'd just performed his first Colgate television show of the new season when he was struck down with a heart attack. Unlike his friends Al Jolson and Fanny Brice who had died under similar circumstances a year or two before, Cantor was able to recover and returned to the series four months later. Following his doctor's advice he cut down his workload to only seven Comedy Hours a year.

After four years with Colgate, Eddie signed with Ziv Productions to produce a series of half hour programs called *The Eddie Cantor Comedy Theatre*. Each week he would introduce the stories, and

appear in about a third of them. Despite a lineup of Hollywood greats (Joe E. Brown, Buster Keaton, The Three Stooges, Basil Rathbone and many others) Cantor came to regret his involvement, feeling the venture was more akin to a sausage factory than the world of entertainment. The thirty-eight episodes were offered to syndication, and played on a number of ABC Network stations throughout 1955.

As part of the deal with Ziv, Eddie also recorded 260 half-hour radio shows for broadcast on a Monday to Friday basis. Simply titled *The Eddie Cantor Show*, they recycled many of the old scripts from his heyday and his original announcer, Jimmy Wallington, was brought back to take part in the series.

By the following year, Cantor had limited himself to the occasional dramatic role on television, and by the end of the decade ill-health had forced him into retirement. His final radio work was a series of five-minute segments titled *Ask Eddie Cantor* aired on a daily schedule in 1961/2.

He died on October 10 1964.

RADIO:

The Chase and Sanborn Hour

Sponsor: Chase And Sanborn Coffee)
NBC Sundays Sep 13 1931 to Jan 31 1932 (21 shows)

Oct 30 1932 to Apr 23 1933 (26 shows)

Nov 19 1933 to Apr 15 1934 (22 shows)

Oct 7 to Nov 25 1934 (8 shows)

with Jimmy Wallington and Dave Rubinoff's Orchestra (* Harry "Parkyakarkus" Einstein joined in late 1934)

The Eddie Cantor Pebecco Show

Sponsor: Pebecco Toothpaste
CBS Sundays Feb 3 to Apr 28 1935 (13 shows)

Sep 29 1935 to May 10 1936 (33 shows) with Harry Einstein, Jimmy Wallington and Dave Rubinoff's Orchestra (replaced by Louis Gress' Orchestra from Nov 10 1935)

The Eddie Cantor Texaco Show

Sponsor: Texaco Gasoline
CBS Sundays Sep 20 1936 to May 30 1937 (37 shows)

Wednesdays Sep 29 1937 to Mar 23 1938 (26 shows)

with Deanna Durbin, Bobby Breen, Bert Gordon (from Dec 1 1937), Jimmy Wallington and Jacques Renard's Orchestra

Cantor's Camel Caravan

Sponsor: Camel Cigarettes
CBS Mondays Mar 28 to Jun 27 1938 (14 shows)

Oct 3 1938 to Jun 26 1939 (39 shows) with Bert Gordon, Walter Wolf King (replaced by Bert Parks from Jan 9 1939) and Edgar "Cookie" Fairchild's Orchestra

It's Time To Smile

Sponsor: Sal Hepatica Mouthwash and Ipana Toothpaste

NBC Wednesdays Oct 2 1940 to Jun 25 1941 (39 shows) Sep 3 1941 to Jun 24 1942 (42 shows) pre-empted Dec 24 1941 Sep 30 1942 to Jun 23 1943 (39 shows) Sep 29 1943 to Jun 21 1944 (39 shows) Sep 27 1944 to Jun 20 1945 (38 shows) pre-empted Nov 1 1944 Sep 26 1945 to Jun 19 1946 (39 shows)

with Dinah Shore (replaced by Nora Martin from Sep 29 1943), Bert Gordon Harry Von Zell, Bobby Sherwood's Orchestra (1940/1), Cookie Fairchild's Orchestra (1942/4) and Leonard Sues' Orchestra (1944/6)

The Eddie Cantor Pabst Blue Ribbon Show

Sponsor: Pabst Beer
NBC Thursdays Sep 26 1946 to Jun 19 1947 (39 shows)

Sep 25 1947 to Jun 3 1948 (also Jun 8 & 15 1948)(39 shows)

Fridays Oct 1 1948 to Jun 24 1949 (39 shows)

with Margaret Whiting (1946/7), Bert Gordon, Billie Burke (Apr - Dec 1948), Dinah Shore (1948/9). Harry Von Zell and Cookie Fairchild's Orchestra

The Eddie Cantor Show

syndicated by Ziv Radio Productions
260 half-hours were leased on a Monday to Friday basis from 1955/6 with Patti Lewis, Dorothy Carless, Roy Edwards, Ronnie Harris and Jimmy Wallington

Ask Eddie Cantor

syndicated by Lika Production Corporation
260 five-minute segments were leased on a Monday to Friday basis in 1961/2

TELEVISION:

The Colgate Comedy Hour

Sponsor: Colgate Toothpaste
NBC Sundays September 10 1950 with Ima Sumac

October 8 1950 one man show

November 5 1950 one man show

December 3 1950 with Mrs. Franklin D. Roosevelt

December 31 1950 with Ed Wynn, Danny Thomas, Sigmund Rombers
January 28 1951 with Basil O'Connor
February 25 1951 with Lena Horne
March 25 1951 with Jimmy Durante
April 1 1951 with Johnny Weissmuller
April 22 1951 with Johnny Weissmuller, Anne Jeffreys
May 27 1951 with Connie Haines, Joel Grey
June 17 1951 with Milton Berle

September 9 1951 with Cesar Romero
September 30 1951 one man show
October 28 1951 with Cesar Romero, Sheilah Graham
November 25 1951
with Cesar Romero, Eddie Fisher
December 9 1951
with The Nillson Twins
December 23 1951
with Bobby Breen, Farley Granger
January 20 1952
with The Herman McCoy Swing Choir
February 17 1952
with The Will Mastin Trio
March 16 1952
with Dorothy Kirsten, The Will Mastin Trio
April 13 1952
with Joe E. Brown
May 18 1952
with Cesar Romero, Rusty Draper
June 8 1952
with Ida Cantor, Pat O'Brien, Harry Von Zell

September 28 1952
with Dorothy Lamour, Eddie Fisher
January 18 1953
with Dinah Shore, Joel Grey
February 15 1953
with Frank Loesser, Billy Daniels
March 15 1953
with George Jessel, Harry Ruby
March 22 1953
*** special 100th edition (all-star)
April 12 1953 with Gloria Grahame
May 10 1953 with Jan Pearce, Billy Daniels
June 7 1953 with Jack Benny, George Jessel, Dinah Shore

October 18 1953 with Jack Benny, Billy Daniels
November 29 1953 with Brian Donlevy, Eddie Fisher
December 27 1953 with Jimmy Durante, Donald O'Connor
January 31 1953 with Groucho Marx, Wally Cox
March 7 1954 with Audrey Hepburn, William Holden

April 4 1954 with Daryl F. Zanuck, Billy Daniels
May 16 1954 with Milton Berle, Eddie Fisher

The Eddie Cantor Comedy Theatre
syndicated by Ziv Productions in 1955

Now In Rehearsal ...
with Eddie Cantor and Brian Aherne
Variety format with Eddie performing his "Maxie The Taxi" routine

Nearly Normal ...
with Don DeFore and Pat Crowley
An oil tycoon won't part with his special wedding gift until his niece and her new husband stop quarreling

The Big Bargain ...
with James Gleason and Billie Burke
A man has to put up with a wife who is obsessed with bargain hunting

The Hypochondriac ...
with Eddie Cantor, Eddie Fisher and Reginald Denny
Thinking he has only twelve minutes to live, a hypochondriac pursues a maniac with nitroglycerine high atop a building

A Hunting We Will Go ...
with Elizabeth Scott and Craig Stevens
A 27-year-old spinster decides to trap a husband using methods of big game hunting

The Suspicious Husband ...
with Buddy Ebsen and Bonita Granville
A man becomes very suspicious when his wife insists he take out life insurance

Garage ...
with Eddie Cantor and Connie Russell
A bus breakdown delays the performers, so Eddie asks for talent from the audience

The Romance Wrecker ...
with Charles Coburn and Cathy Downs
A retired colonel decides to stop an infatuation which is plaguing his granddaughter's life

The Atomic Brain ...
with Allyn Joslyn and Marie Windsor
A mathematical genius uses his numbering skills against the roulette wheel

The Mink Coat ...
with Eddie Cantor, Jean Parker and Adel Jergens
Eddie's wife has accidentally acquired a mink coat and is determined to keep it

The Finer Points ...
with Robert Strauss and Jack La Rue
Details unknown.

The Helper ...
with Eddie Cantor, Bill Goodwin and Marjorie Reynolds
Eddie's sponsor hires public relations people to handle all the minor matters, like calls from Eddie's wife

Commercially Ever After ...
with Eddie Cantor and Tris Coffin
A performer causes a national crisis with a ruse to get a TV sponsor

The Practical Joker ...
with Joe E. Brown
A man has a compulsion for staging practical jokes which backfire

The Sure Cure ...
with Peter Lorre and Veda Ann Borg
A sad sack resorts to using a joke book to impress his lady love

The Critics ...
with Eddie Cantor, The Honey Brothers and The Double Daters
Variety format with comedy sketches, acrobatics and music

This Marine Went To Town ...
with Stan Freberg and Victor McLaglan
A tough sergeant decides to help an inept marine spend his \$20,000 winnings

V For Victoria ...
with Mona Freeman, Peter Leeds and Mario Dwyer
A young wife is offered a hundred dinners if she can keep a job for one whole week

Always The Butler ...
with Basil Rathbone
A butler is indignant at the slur cast on his profession in murder plays

A Night At The Follies ...
with Eddie Cantor, John Barrymore Jr, Joe Bescer
Variety format with comedy sketches, singing and dancing

How Much For Van Such ...
with Vincent Price
Kidnappers come off second best when they underestimate their victim

Dying To Live ...
with Eddie Cantor and Jane Frazee
A short-sighted man causes havoc when let loose in an atomic bomb station

Bombshell Goes To College ...
with Joan Blondell and Michael Fox
While holidaying in Mexico a meek college professor marries a crazy blonde

Call Me Irving ...
with Johnny Johnston and Mary Beth Hughes



Discography of Radio Material:

The Eddie Cantor Show
Memorabilia MLP 702

Features the complete Pabst Blue Ribbon Show of January 30 1947 with guests Jack Benny, Peter Lind Hayes and Ralph Edwards

The Eddie Cantor Show
Memorabilia MLP 703

Features the complete Pabst Blue Ribbon Show of November 12 1948 with guest Cesar Romero

Eddie Cantor
Mark 56 757

Features the complete *It's Time To Smile Show* of June 3 1942 with guest Veronica Lake plus a 30-minute tribute to Eddie narrated by Frank Bresee with extracts from a number of broadcasts

The Great Radio Comedians
5LP set

Murray Hill 931699
Features the complete Pabst Blue Ribbon Show of November 19 1948 with guest George Montgomery

The Legend of Eddie Cantor
Show Biz SB-1004

Features a tribute to Eddie narrated by George Jessel with extracts from a number of broadcasts

Club Richman Presents Harry Richman and Eddie Cantor
Torrington 432

Features 20 minutes of vocals taken from a number of Cantor broadcasts.

*** In 1947 Top Ten Records issued a four disc 78rpm set

Eddie Cantor
TT 5

recreating sketches from Eddie's radio show:

Hall Of Records/How Old Is Cantor?/His School Days/His Fool Days/He Kills Vaudeville/He Flunks His Physical (2 parts)/The Girls In Cantor's Life

The casting of a Broadway show causes many hilarious events

10,000 Years From Now...
with Eddie Cantor and Reginald Denny

The Play Pen...
with Edward Arnold and Walter Kingsford

A man gets even with the crooked partner who sent him to jail by using the prison workshops to send him out of business

Triple Vision...
with Mona Freeman, Russ Conway and Ken Tobey

Three navy penpals of the same girl all arrive in port at the same time

What Do You Want In A Show?...
with The Three Stooges and Ida Cantor
A revue about three crooks robbing the mint help save a theatre from closing down

The Playboy...
with Rudy Vallee
A man challenges his wealthy prospective son-in-law to hold a job for a week

The Man Who Liked Little People
with Edmund Gwenn
Details unknown.

The Square World Of Alonzo

Pennyworth...
with Buster Keaton
A clerk in a travel agency uses his imagination to visit exotic lands

The Hollywood Story...
with Eddie Cantor and Johnny Johnston
Variety format in which Eddie sings his favourite songs

The Tester...
with Alan Young
As part of his job a man must test smearproof lipstick

Strange Little Stranger...
with Tommy Noonan, Joyce Holden, Thurstan Hall

A compulsive liar tells everyone he is about to become a father, much to the annoyance of his wife, who decides to teach him a lesson

And Now From The Audience...
with William Frawley
A send-up of TV give-away shows

Matinee Theatre::
George Has A Birthday
NBC June 11 1956 starred Eddie

Playhouse 90:
Seidman And Son
CBS October 18 1956 starred Eddie

CLUBS AND SOCIETIES

The Abbott and Costello Fan Club

c/o PO Box 2084, Toluca Lake, California 91610 0084, USA

Having nearly 1,000 members worldwide, the club helps keep the memory of Bud and Lou alive. Their children are active participants. They produce a quarterly magazine and offer a wealth for the budding A & C enthusiast (a video, baseball caps, note pads with letterhead and even a reproduction of the famous "Who's on first" burlesque routine).

The Tony Hancock Appreciation Society

c/o 426 Romford Road, Forest Gate, London E7 8DF

1,000 or so members pay homage to "the lad himself" with regular get-togethers, a quarterly newsletter and lots of memorabilia to collect. Their annual reunion in Bournemouth has regular celebrity guests joining in the fun. Membership is £5 in Britain.

The Goon Show Preservation Society

c/o 27 Kew Drive, Davyhulme, Urmston, Manchester M31 2WW, United Kingdom

Formed in 1972 (at the time of the show's final broadcast), it celebrates the famous BBC radio series of the 1950s, and endeavours to promote idiocy in all quarters (and halves).

The society produces a newsletter four times a year with information about records, tapes, books and anything pertaining to their heroes. Membership is £5 in Britain (£3 students), £6 everywhere else.

US enthusiasts may deal with Dick Baker, 7004 Westmoreland Road, Falls Church, Virginia 22042, USA.

There are also two Goon groups at:

34 Denham Way, Thornlie, Western Australia 6108 &

PO Box 114, Boronia, Victoria 3155.

The International Jack Benny Fan Club

c/o 3561 Somerset Avenue, Castro Valley, California 94546.

Launched in 1980, the Club produces a bi-monthly newsletter with information about Jack and his colleagues. A *Jack Benny Log* has also been compiled with an itemisation of the Benny radio and television shows and his film. There is also a tape library.

There is no membership fee, but the newsletter is US\$6.39 per year.

The Kenneth Williams and Sid James Society

c/o 27 Brookmead Way, Orpington, Kent BR5 2BQ, United Kingdom.

Since April 1988, the group has been producing a bi-monthly magazine *Stop Messin' About* devoted to the Carry On films and British comedy in general. In addition to the magazine, they offer T-shirts, badges and other memorabilia, and hold get-togethers.

There is no membership fee, but the magazine is £8 in the United Kingdom, £17 to Australia.

IT'S

c/o P.O. Box 365, University Station, Syracuse, New York 13210, USA.

Monty Python magazine. Quarterly fanzine. US\$2.75 per issue (USA). US\$3.50 (Canada). US\$4.50 (Rest of World). Postage included. Please make cheques payable to Sheila Gibson.

The Official Red Dwarf Fan Club

c/o P.O. Box 29, Hitchin, Herts SG4 9TG United Kingdom

Quarterly newsletter and merchandise. Write for further information.

S*T*A*R*S*

Savers of Television and Radio Shows
8 Beechwood Lodge, 5 East Bank, Stamford Hill, London N16 5RX, United Kingdom

The group exists to provide a listing of collectors and their wants, which is circulated within their membership. Most trade comedy material.

Octarine

The science fiction and fantasy humour appreciation society

46 Arnside Road, Bestwood Estate, Nottingham NG5 2A, United Kingdom
Membership £4 in Britain, £5 in Europe, and £7 elsewhere.

The Society produces a quarterly fanzine of news, reviews, interviews and articles and original fiction (and offers lots of merchandise).

ZZ9 Plural Z Alpha

The Hitch Hikers Guide to the Galaxy Appreciation Society

17 Guildford Street, Brighton, East Sussex BN1 3LA, United Kingdom

Offers a quarterly magazine plus merchandise. Write for further information.

When corresponding with the above organisations, please send a stamped self-addressed envelope (or a couple of International Reply Coupons if writing from another country). When sending fees or subscriptions do not send personal cheques overseas (as they cannot be cashed outside the country of origin). Instead send an International Bank Draft made out in the currency of the country receiving the funds.



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Doctor in LOVE

IN COLOUR

by RICHARD GORDON
WITH JOAN SIMS LIZ FRASER REGINALD BECKWITH
Screenplay by NICHOLAS PHIPPS - Produced by BETTY E. BOX
Directed by RALPH THOMAS

An illustration within the poster showing a doctor in a white coat examining a patient lying on a table. The patient is a woman with her eyes closed.