

# The SERIOUSNESS



Stan Laurel came to America with Charlie Chaplin in "A Night in an English Music Hall." Stan was Charlie's understudy.

Without knowing a word of French, German or Spanish, Laurel and Hardy Manage to Make Comedies in These Unfamiliar Tongues

value, until they had become veritable Professors of Comedy, and then, in the twinkling of an eye, they were demoted to the kindergarten class. It was a stumper. That night they left the lot happy and carefree and came back the next morning looking like the Prisoner of Chillon. Laboriously and patiently they began to learn how to make sounds again, and were getting along rather well, when again an earthquake threw them out of bed. Hal E. Roach himself was the subterranean disturbance.

"Boys," he said one morning as they were slipping out of their cars, "from now on we are going to make talking pictures in four languages."  
"The boys" were pleased. It showed that American pictures had found a new way, in spite of the manacles clapped on them by sound, to reach out over the world and spirit money away from all and sundry.

"I mean you two are going to make sound pictures in four languages," said Ogre Roach.  
"Us? We? We fail to follow you," said the team of Laurel and Hardy.

"Yes, you two."  
"How do you mean?" they asked. "We can't talk anything but English."

THIS was something in the nature of a boast itself, for Hardy was born and brought up in Atlanta, Georgia, and I reckon, suh, it ain't the kind of English you-all speak.

Laurel, on the other hand, was born in Ulverston, England, and every time he opens his mouth Ulverston pops out.

"You've got to," said the Ogre of Culver City. "You boys are going over so well that I can sell you abroad and I can't sell you in English. You've got to learn to be funny in English, French, German and Spanish!"

This was long after the Santa Barbara earthquake; in fact, it was only a few weeks ago, but the Santa Barbara earthquake is now forgotten in and around Hollywood, for the earth that morning seemed to shake worse than it had since the old globe's creation.

"How can we speak it when we don't know it?"  
"I don't know," returned the heartless Roach. "It must be done, that's all."

"How much time have we to learn those three foreign languages?" asked Monsieur Hardy.  
"Until Thursday," said Roach.

"I know some German," said Laurel. "I can say 'Prosit.' My grandfater studied abroad and taught it to me."

"I can say 'Parlez-vous,'" said Monsieur Hardy. "I learned it during the war."

They found also that in Spanish they both knew

I DON'T suppose there is anybody in the full possession of his mental faculties who will not admit that being a comedian is serious work. It always has been; it always will be. In a theater, when the audience sees the efforts of the comedians displayed before them for their delectation, they may laugh and toss about in their seats, but, oh, the sighs and tortures of soul that have preceded those thigh-poundings!

Which is one reason that comedians the world over, including Hollywood, look and are so serious when they are off the stage. A hen may cackle when she reaches her creative height, and seem a veritable hoyden, but there are long lapses when she looks as solemn as any other hen on the lot.

AMONG the comedians who were having troubles of their own in their honest endeavors to make the world more suitable for human habitation were Stanley Laurel and Oliver Hardy. They had been in the humor racket, as the boys on the lot call it, for years and were suffering in their endeavors to be funny, when a terrible ogre came and sat on the head of their bed and dragged his whiskers in their faces. His name was Sound Pictures.

For years Laurel and Hardy had worked in silent pictures and knew every twist and turn and shade

# LA SERIETÀ NELL'ESSERE COMICI IN QUATTRO LINGUE DIVERSE

Di HOMER CROY

Senza conoscere nemmeno una sola parola di francese, tedesco o spagnolo, Laurel e Hardy riescono a girare film in queste lingue a loro ignote.

Fare il comico è un lavoro serio. Non credo ci sia qualcuno in pieno possesso delle proprie facoltà mentali che possa affermare il contrario. Lo è sempre stato e lo sarà sempre. In un cinema, quando il pubblico vede proiettato ciò che hanno messo in opera i comici per divertirli, ride e si ribalta sulle sedie, ma, oh, non avete idea da quanti sospiri e patemi d'animo provengano quelle risate a crepapelle!

Questo è il motivo per cui, dietro le quinte, i comici di tutto il mondo, Hollywood inclusa, appaiono e sono così seri. Una gallina, quando raggiunge l'apice della creatività, può starnazzare rumorosamente e sembrare del tutto sguaiata, ma nel resto del tempo si mostra aristocratica come ogni altra gallina del pollaio.

# of BEING FUNNY in Four LANGUAGES

By HOMER CROY

tricks, and thus equipped they started in Thursday morning being funny in four languages.

HOW do they do it? That is the question! If you were suddenly called upon to speak three strange languages, how would you do it? And suppose you had to speak them so that people in those countries would think you were born just outside Paris, or in Unter den Linden, or that your father was a bullfighter, what, I repeat, would you do?

I have watched Laurel and Hardy being funny in four languages, and it is something I will never forget, although I saw the shelling of Paris when Big Bertha was dropping them regularly, but, as I recall it, the people were gay and carefree, expressions on their faces in comparison to the expressions I saw and heard in and around Culver City, California.

This is the way Messieurs Laurel and Hardy do it. They have their "tutors," as they are called, three of them: Spanish, French and German. Señors Laurel and Hardy make the scene first in English, and then they turn on the heat and make it all over again in German. How do they struggle deeply enough to satisfy the élite of Potsdam? Well, Hardy has lost sixty pounds in the last thirty days. When he was a lad, Herr Hardy used to tour the country as one of a singing quartette, which was billed as "A Ton of Melody" and he sang it to-day. If he went out today they would have to bill him as "The Flawright Tenor." Foreign talkies, that is the answer.

THE first day I saw them work I was in "Brats." When I arrived the two lads were in a bed that would have made Brigham Young weep with joy; the biggest bed I ever saw in my life, although I have never been in a room that was especially made for the occasion and was twice the size of an ordinary two-dollar-a-night bed. In fact it was made extra large as Pettis Laurel and Hardy were playing the parts of children and were dressed like same. They had made the English version of now they were into the German version.

The German "tutor" made them repeat again and again the words in German, and then he stood just outside the camera lens and listened and drilled them again,

showing them how to place their lips to get the right accent. The two tots lay on their great pillows snoring softly, when there was the sound off stage of an automobile horn, and then they sat up in bed and listened.

Laurel had to say, "I want a glass of water."  
And then poor Hardy had to say, "Ich auch."  
Doesn't sound like much, does it? But have you ever tried to pronounce it so that forty million Germans will say, "Ach, dot boy knows his schwa?"

If you haven't, don't try, for those two words are stumblers. Men have talked German for years and died with steins in their hands and couldn't pronounce them correctly—and yet Hardy had to get it exactly right.

OVER it and over it they went, while they stared into the high-powered lights and struggled like donner and blitzen.



Oliver Hardy started out to be a lawyer. He was graduated from the law department of the University of Georgia—but legal clients failed to present themselves quickly enough.

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## STANLIO & OLLIO nelle interviste dell'epoca

The New Movie Magazine, aprile 1930

### ELL'ESSERE COMICI NGUE DIVERSE

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### BEING FUNNY our LANGUAGES

By HOMER CROY

mentioned they started in Thursday  
in four languages.  
"That is the question?" If you  
could speak in Spanish, French, German,  
and Italian, would you be a comedian?  
Stan Laurel and Oliver Hardy, who  
are the most famous comedians in  
the world, were asked this question  
in a recent interview. They are  
both silent film stars, and their  
comedy is based on physical gags  
and facial expressions. They do  
not speak any of the languages  
mentioned in the question.

However, Laurel and Hardy  
are the "stars" of the "silent"  
film industry. They have made  
many of the most popular  
comedies in the history of  
the motion picture industry.  
They are both from England,  
and their comedy is based on  
physical gags and facial expressions.  
They do not speak any of the  
languages mentioned in the  
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showing them how to make their film to get the right  
amount. The two men lay on their great pillows, leaning  
back, when there was the sound of steps of an invisible  
person, and they sat up in bed and stared.  
Laurel had to say, "I want a glass of water."  
And then they had to say, "That's all."  
Hardy's answer was, "That's all, but have you ever  
tried to pronounce it in those four languages? German,  
French, Spanish, and Italian?"  
If you have, don't try, but stand two words and  
stoppers. They have talked German two years, and  
spoke with accents in their heads and studied pronunciation  
books, but they had to get it nearly  
right.

OTHER in and over if they  
want, while they  
stared into the  
light-colored  
lamps, and  
stretched like  
cats, and  
stared.



Oliver Hardy started out to be a lawyer, but was graduated from the law department of the University of Georgetown legal degree failed to answer them very quickly enough.





















