

THE *Film*
DAILY

CAVALCADE

1939

J. Stuart Blackton Studios
 Monogram Studios
 Chesterfield
 Pacific Film Co.
 Edison Studio
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 Comique Film Corp.
 Universal-Selznick
 Christie Film Co.
 Twentieth Century Fox
 Reelcraft Pictures Corp.
 International Studio
 Asso Screen News Studio
 Norma Eclair-Fox Studio
 Bernstein Studios
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 Goldwyn Film Corp. Studios
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 Paul Gerson Studio
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 American Film Co.
 Whitman Bennett Studios
 Marshall Neilan Studio
 Warner Bros.
 General Service Studio
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 First National
 Morosco Studios
 Special Pictures Corp.
 Gaumont
 Lincoln Studios
 Wm. S. Hart Studio
 Imperial
 Famous Players
 Balboa Studios
 Brentwood Film Corp.
 Garson Studios
 Hal Benedict Studio
 J. D. Hampton Productions
 King Vidor Productions
 Thomas H. Ince Studios
 J. D. Hampton Productions
 Company, Inc.
 Universal Pictures Company, Inc.
 Universal Film Mfg. Co. Studios
 Famous Players
 Louis B. Mayer Studios
 Vitagraph Co. Studios
 Estee's Studios
 Metro Pictures Corp.
 Kathrine McDonald Studios
 Mack Sennett Studios
 Triangle Film Corp.
 Victor Studios
 National Film Corp. of America
 Century Film Corp.
 Douglas Fairbanks Co.
 Grantwood Studios
 Essanay Studio
 Columbia-Metro Studios
 Famous-Players-Lasky Corp.

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TODAY...
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"WHEN TOMORROW COMES"

"SEED"

"ONLY YESTERDAY"

"IMITATION OF LIFE"

"STRICTLY DISHONORABLE"

"LETTER OF INTRODUCTION"

"MAGNIFICENT OBSESSION"

Henry Hathaway

ROWLAND V. LEE



"ZOO IN BUDAPEST"

"ONE RAINY AFTERNOON"

"MOTHER CAREY'S CHICKENS"

"THE SUN NEVER SETS"

"COUNT OF MONTE CRISTO"

"SON OF FRANKENSTEIN"

"THE TOAST OF NEW YORK"

"THE TOWER OF LONDON"

IRVING CUMMINGS



“ALEXANDER GRAHAM BELL”



“HOLLYWOOD CAVALCADE”





**ALFRED
HITCHCOCK**

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Yesterday • Today • Tomorrow

OF THE MOTION PICTURE INDUSTRY

SELZNICK INTERNATIONAL
PICTURES, INC.

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A LOVE STORY

Starring Leslie Howard, introducing
Ingrid Bergman, Sweden's foremost star,
in her first American role, and featuring
Edna Best. Director, Gregory Ratoff;
Associate Producer, Leslie Howard.
Released thru United Artists

* * * *

R E B E C C A

The best-seller novel by Daphne du
Maurier, which has soared to more than
400,000 sales within a year and has
been given spectacular additional circula-
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with a star-studded cast including
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Reginald Denny, George Sanders, Florence
Bates and Nigel Bruce. Directed by
Alfred Hitchcock.

Released thru United Artists

PRODUCED BY
DAVID O. SELZNICK

COMING!
G. W. T. W.

FOREWORD

BY THE EDITOR

A HALF century ago in a West Orange, N. J., laboratory, the motion picture was born, thanks to the sparks of creative genius that inspired Thomas A. Edison to perfect his Kinetoscope and George Eastman to devise a suitably flexible film base for photographic emulsions.

In the five short decades that have elapsed, the little black box of Edison and the first motion picture film of Eastman have developed through a multitude of refinements until today their modern prototypes provide the world's entertainment.

Industry's cavalcade of empire offers no parallel to the spectacular, magical rise of the motion picture. From the exceedingly humble beginnings of a \$637.67 tar-paper shack studio, 800-foot "epics" and stores-turned-nickel-odeons, it has, in less than the span of a single generation, mushroomed into a major American enterprise representing \$2,050,000,000 in invested capital.

To that development, men and companies, big and little, have contributed their all. The roll is an impressive one, and it will be more so as the world of tomorrow works its own magic. The motion picture by its very nature cannot be static; it must ever be in the state of flux.

In presenting this volume, there is no pretense that it constitutes a history of the industry. Rather is it offered as a true cavalcade of its builders of empire, thus bringing into bold relief outstanding personalities and leading companies—their yesterdays, their todays and their tomorrows.

Inevitably, in such an undertaking, there are gaps, for between the peaks there must be valleys. Inevitably, too, the spotlight must shine brightest for those now charting the course, for it is in the present that we look for a key to the future.

So, then, to all who have ridden, who now ride and who will ride in the industry's cavalcade, THE FILM DAILY dedicates this volume.

Jack Alivante.

FAMOUS PRODUCTIONS, Inc.

HARRY EDINGTON, President



Initial Production

"GREEN HELL"

starring

DOUGLAS FAIRBANKS, JR. and JOAN BENNETT

with John Howard, Alan Hale, George Bancroft,
George Sanders, Vincent Price, Gene Garrick

DIRECTED BY JAMES WHALE

ORIGINAL SCREENPLAY BY FRANCES MARION

(A Universal Release)

HALF A CENTURY OF PROGRESS

THE motion picture, now completing half a century of progress, is indigenous to 'America.

Nowhere, except in a land which so values freedom, could it have developed as it has done and reached the heights it has attained. The motion picture was born in a country which permitted men to risk their money on their own ideas. In its early years it was left to make its own way as best it could. It found its own food, its own clothing and its own education. It made its own way from the side streets to the business sections and the boulevards. During these 50 years it discovered the value and importance of ethics, and that education is an asset. Fighting its way up, it became a force in the community, while retaining the strength and the stamina and the sense of values that only struggle brings.

On its way to become an art-industry, it learned the price of rising in the world, the obligations of responsibility and the necessity for self-regulation. Of all industries, ours is the most striking example of the system of self-government. The motion picture rules itself in the American way.

Today, the motion picture is the symbol of that liberty in which democracies believe. Pictures are made under the liberty

of free choice, limited only by the boundaries of good taste.

Today, the miracle of the movies makes it possible for man to travel on the wings of the wind, for him to see the peoples and places of the earth without leaving his own community, for him to share the thoughts, hopes, aspirations and triumphs of the great figures of history through all time. This the motion picture has done for our civilization.

Since our constantly improving methods bring us a maximum of service, our problem is no longer mainly one of means, but of use. Universal distribution and dissemination are accomplished facts. That leaves us with the responsibility to see that these miracles of man are best used to further the highest good of the individual, the community and the nation. This desired result can be obtained only by a combination of the ability to give and the ability to receive. Nothing is of great importance to the world unless it can be transmitted to the use and understanding of all the people.

In these broader aspects the American motion picture, while adhering as it should and must to its primary function—entertainment—has well served our people and our democracy.

Fifty years! A brief span as time is reckoned, but in so short a space the American motion picture has come to be a most vital element in contemporary civilization. Its services must continue in future to be used in the interest of all the people.

Much that the motion picture has accomplished has been well set forth in this Cavalcade number of *THE FILM DAILY*, commemorating the 50th Anniversary. But all of us will agree, I know, that limitless opportunities lie ahead, and so today, in a very real sense, we are celebrating not the ending but the beginning of an era.

For all that the screen has done, for all that it promises in future, the industry can justly be proud on this occasion.



WILLIAM A. SEITER



"SUSANNAH OF THE MOUNTIES"



"ALLEGHENY FRONTIER"



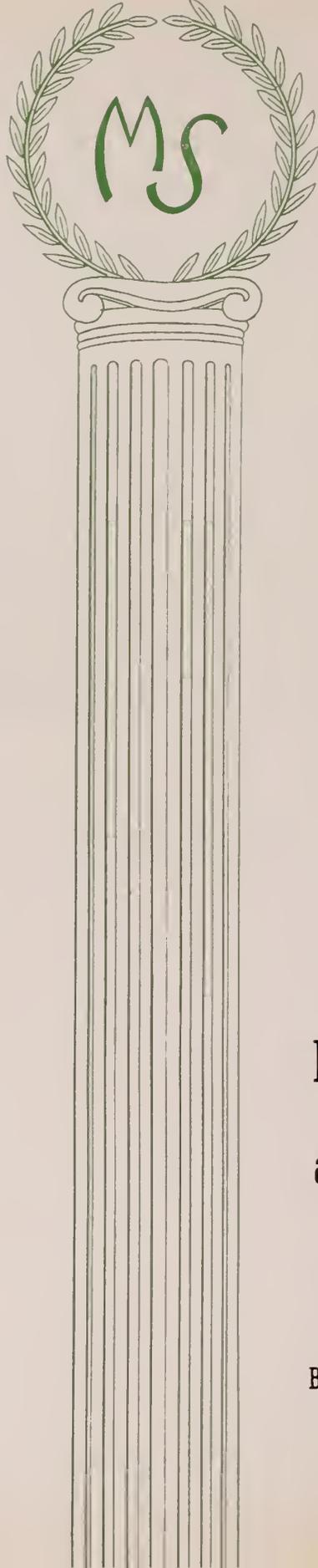


As It Was In The Beginning

In 1922, climaxing repeated advocacy on the part of industry leaders that an organization be formed to co-ordinate the general and manifold interests of filmland, MPPDA was founded with Will H. Hays, former Postmaster General of the United States, as president. Pictured above is the board of directors as it was in the beginning.

Standing (left to right): Winfield R. Sheehan, Myron Selznick, Rufus Cole, Courtland Smith, William Fox, Samuel Goldwyn, William E. Atkinson, R. H. Cochrane. Seated (left to right): Lewis J. Selznick, Earle W. Hammons, John D. Williams, Will H. Hays, Adolph Zukor, Marcus Loew, Carl Laemmle.





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**THE FILM DAILY YEAR BOOK
SHORT SUBJECTS QUARTERLY**

“ SWISS FAMILY ROBINSON ”

“3 OUT OF 10”

of

THE WORLD'S BEST LOVED AND MOST WIDELY READ NOVELS

are

“Play's The Thing Productions”

And Will Be Brought to the Screen

By

Author-Producers

TOWNE AND BAKER

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HISTORICAL HIGHLIGHTS

By **WINFIELD ANDRUS**
Film Daily Staff

— 1872 —

In an attempt to prove that a horse's four hoofs leave the ground at one time while running, Leyland Stanford, California sportsman and railway magnate, assigns John D. Isaacs, engineer, and Eadweard Muybridge, photographer, to set up a row of cameras and take a series of pictures of a horse in motion. Results prove Stanford's contention, and are probably the first picture analysis of motion.

— 1880 —

Jean Louis Meisonier acquires some of the Muybridge photos and arranges them on a projection zoetropic machine (modeled on an invention of Henry Renno Heyl, Philadelphia engineer and inventor). Projected pictures are used to support his controversy with the French Academy over animal postures.

— 1887 —

Thomas A. Edison, casting about for a sight device to tie in with his phonograph, starts William K. L. Dickson at work on a machine to take and view pictures in motion. Early attempts to achieve this goal with a cylinder device, similar to his phonograph, are not successful and they begin experiments with belt or tape devices.

— 1889 —

William Friese-Green, of England, who has been experimenting with photographing motion pictures on paper, patents Kinetography—the taking of pictures on celluloid, the basis for motion picture photography.

George Eastman, seeking a roll film for his Kodak, begins manufacture of a photographic material with a nitrocellulose base. Edison buys a sample to use in his motion picture device.

By October, Edison and Dickson develop their device and bring out the first Kinetoscope, a peep-show machine through which one person can view motion pictures. (The Kinetoscope used the same width film as that used today, but photographed and showed pictures at the rate of 40-odd exposures a second, compared with the present 24 a second rate).

— 1891 —

Edison patents the Kinetoscope in the United States, but does not think enough of the device to spend about \$150 to cover it in foreign countries.

— 1893 —

The first motion picture studio, "The Black Maria," is built in West Orange, N. J. by Edison. Structure, built to revolve on a circular rail so as to control the rays of the sun for photographic purposes, cost about \$600.

Kinetoscope Co., formed by Norman C. Raff, Thomas R. Lombard and Frank R. Gammon, to exploit Edison's Kinetoscope.

— 1894 —

On April 14, the Kinetoscope makes its first public appearance in a peep-show parlor at 1155 Broadway, New York. Machine is coin-operated and shows pictures made in "The Black Maria."

Thomas Armat and C. Francis Jenkins

SAMUEL GOLDWYN

still believes

in

FEWER and BETTER

pictures

begin experiments with a machine to project motion pictures. Their first effort, the Phantoscope, is not entirely successful.

Lambda Co. formed by Professor Woodville Latham to experiment in motion picture cameras and projectors. (The "Latham loop," enabling longer pictures resulted).

— 1895 —

Louis and August Lumiere, photographic manufacturers of Lyons, France, import one of Edison's Kinetoscopes and, as it is not patented in France, from it develop their own camera—the Cinematographe. By December they have developed this apparatus so that it can be used to photograph, print and project motion pictures. First projection with the Cinematographe in December, is at the Grand Cafe, Paris.

The Lumieres, on perfecting their machine, send several cameramen to travel through Europe photographing and screening motion pictures, thus building up a library of moving picture subjects. (The Lumiere machine established the photographic rate of 16 images a second, which was standard until sound made it necessary to increase the speed.

Meanwhile, Armat, following the partial failure of his and Jenkins' Phantoscope, goes on with projection experiments alone. Mid-year he discovers the principal of the modern projector, the movement which gives each picture a period of rest and illumination in excess of the period of movement from image to image, and is able to show motion pictures in Atlanta during September.

J. Stuart Blackton, Albert E. Smith and William "Pop" Rock pool their resources to form Vitagraph.

— 1896 —

Pressure being brought on Edison to provide a projector for his Kinematograph subjects; he has little interest in the proposition, but finally agrees to market the Armat machine under the Edison name. Device, renamed the Vitascope, has its first public showing at Koster & Bial's Music Hall, Herald Square, New York, on the night of April 23.

Dickson, in the meantime, has left the Edison fold and after a stay with the Lathams joins E. B. Koopman, H. N. Marvin and Herman Casler of the K.M.C.D. Syndicate to develop the photographic side of the Mutoscope, a card wheel peep-show, and the American Biograph, a projector using wider film than the Edison devices. First public projection of the Biograph is at Hammerstein's Music Hall in November.

In London, Robert W. Paul demonstrates a projector at the Royal Institute on Feb. 28.

With projection comes censorship. DeLorita's "Passion Dance" is banned in Atlantic City, N. J.

— 1897 —

Utilizing the "Latham loop," a method to supply slack film to the intermittent motion of the camera, Enoch Rector is able to photograph an 11,000 foot wide film version of the Corbett-Fitzsimmons fight at Carson City, Nev.—by far the longest picture made.

In Pittsburgh, John P. Harris and Harry Davis open the first "Nickelodeon."

Legal wars (that for years retarded motion picture development) are started in December with Edison's series of patent infringement suits. His chief adversary is the American Mutoscope and Biograph Co., with Wall Street backing.

— 1898 —

Rich G. Hollaman, of the Eden Musee, produces the first staged motion picture. In an attempt to beat out Klaw & Erlanger who have authentic shots of the Horitz Passion Play, Hollaman stages a synthetic version on the roof of Grand Central Palace. Although the hoax is exposed, Hollaman has produced the first fictionized picture.

— 1899 —

Motion picture photography with artificial light demonstrated as Biograph shoots the Jeffries-Sharkey fight at Coney Island the night of Nov. 3, using a battery of 400 arc lamps.



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PYGMALION

Announces Three New
GEORGE BERNARD SHAW
MASTERPIECES TO GO INTO PRODUCTION

MAJOR BARBARA
CANDIDA
DOCTOR'S DILEMMA

— 1900 —

Blackton, Smith and Rock incorporate Vitagraph with \$6,000 capital.

— 1902 —

First "Electric Theater," charging 10 cents admission, opened in Los Angeles by Thomas L. Talley.

— 1903 —

Up to this time motion picture audiences have been satisfied with practically anything that would move on a screen, but are especially pleased with thrill scenes. Edwin S. Porter, an Edison cameraman, noticing this reaction decides to stage pictures for the screen. His first attempt at realistic story telling is "The Life of an American Fireman," an instantaneous success. Following comes "The Great Train Robbery," a one-reeler with a sustained suspenseful plot. Film is a sensation. (On it were built the careers of many of today's motion picture greats).

— 1905 —

The Warner brothers, Harry Albert, Sam and Jack buy a projector and a print of "The Great Train Robbery" and go into the roadshow exhibition field.

— 1906 —

Tiring of undependable sunlight, Biograph abandons roof-top production and moves to a studio, at 11 E. 14th St., equipped with Cooper-Hewitt mercury tubes. Other producers soon followed suit.

Carl Laemmle opens his first theater, in Chicago.

William Fox, in association with Sol Brill, buys his first arcade and film theater.

— 1907 —

Exterior shots for Selig's "The Count of Monte Cristo" are shot in Los Angeles—first Coast production.

D. W. Griffith turns to the screen from the stage. (His developments in technique, while with Biograph, include the close-up, flashback, fade-out and dissolve).

Essanay Film Manufacturing Co. organized in Chicago by George K. Spoor and G. M. Anderson.

Kalem formed by George Kleine, Samuel Long and Frank Marion.

— 1908 —

On Dec. 18, the 11 year war between Edison and Biograph comes to an end with both companies in equal positions of leadership. To insure their control of the industry, Edison and Biograph, with George Kleine, Vitagraph, Lubin, Selig, Essanay, Pathe, Kalem and Melies, form the Motion Picture Patents Company and institute a system of cross-licensing.

Bison Life Motion Pictures formed by Adam Kessel, Charles Bauman, Fred Balshafer and Louis Burston.

— 1909 —

Kinemacolor, first color motion picture process, is introduced in London by G. A. Smith and Charles Urban, and later shown in New York.

Mary Pickford joins Biograph.

National Board of Censorship of Motion Pictures (later National Board of Review) formed by the People's Institute.

— 1910 —

The General Film Co., an outgrowth of the Patents Co., is formed by Jeremiah J. Kennedy, representing the Empire Trust Co., holder of Biograph mortgage bonds, and soon has control of most of the 100 exchanges in the U. S. and Canada.

D. W. Griffith starts a policy of producing in Los Angeles during the Eastern cold months.

Watterson R. Rothacker starts production of industrial films in Chicago.

Thanhouser formed to produce in New Rochelle.

American Pathe starts production in Bound Brook, N. J.

— 1912 —

John R. Freuler and Harry E. Aitken form Mutual Film Corp., taking in a number of independent exchanges.

Universal Film Manufacturing Co. formed by Carl Laemmle and associates, and acquires an exchange system.

These companies, along with William Fox and others, are the leaders in a strong fight



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CALIFORNIA



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against the "trust"—the Patents Co. First signal victory of the independents is in the decision of Fox vs. the "trust," in which an injunction forcing the Patents Co. to give film to the Fox exchange is granted.

Adolph Zukor, operating theaters in New York, imports "Queen Elizabeth," a four-reel picture starring Sarah Bernhardt. Outcome of this move is the formation of Famous Players Film Co., which includes in its personnel: Zukor, Edwin S. Porter, Elek J. Ludvigh, Daniel Frohman and Al Lichtman. Famous distributes "Queen Elizabeth" as a road show, then on a state rights basis, and then goes into production for itself. Patent Co. members object to Famous' long features and the company is forced to go "independent."

— 1913 —

Box Office Attractions is formed by William Fox as a national distributor.

George Kleine imports "Quo Vadis," an eight-reeler, from Italy and plays it at the N. Y. Astor at \$1.00.

George Loane Tucker, with the assistance of Jack Cohn, Herbert Brenon, King Baggot and Bob Daily, produces "Traffic in Souls"—first "sex" picture—for Universal. Film costs \$5,700 and grosses about \$450,000.

Jesse L. Lasky Feature Play Co., capital \$26,500, formed by Arthur Friend, Samuel Goldwyn and Cecil B. DeMille. First film produced by the new company is "The Squaw Man," starring Dustin Farnum, and produced at the famous Lasky barn (which still stands on the Paramount Coast lot).

— 1914 —

Under the leadership of W. W. Hodkinson, Western exchangeman, Paramount Pictures Corp. is formed by Hodkinson, Hiram Abrams of Boston, L. W. Sherry of New York, Raymond Pawley of Philadelphia and James Steele of Pittsburgh. Company to advance funds for production and release the product of Famous Players, Lasky and Bosworth.

Zukor signs Mary Pickford to a \$2,000 a week contract to make pictures for Famous.

Strand Theater, New York, first "deluxe" house, opened.

Mack Sennett produces "Tillie's Punctured Romance," with Charlie Chaplin and Marie Dressler—first feature length comedy.

— 1915 —

"The Birth of a Nation," produced by D. W. Griffith, opens in Los Angeles under title "The Clansman"; March 3, the film opens at the Liberty, N. Y., at \$2.00.

William Fox starts production of his own pictures, releasing through his Box Office Attractions; one of his early productions is "A Fool There Was," starring Theda Bara in her first film.

Adolph Zukor, through Waybread Film Co., leases the Broadway Theater as a "show window" for his Famous pictures.

World Film Corp. formed, headed by Arthur Spiegel with Lewis J. Selznick, former Universal executive, as vice-president and general manager.

Metro Pictures Corp. formed with Richard Rowland as president, Joseph Engel, treasurer and Louis B. Mayer, secretary.

V. L. S. E. formed to distribute pictures of Vitagraph, Lubin, Selig and Essanay.

Courts order the Patents Co. to desist from "unlawful acts."

John R. Freuler succeeds H. E. Aitken as president of Mutual; Aitken withdraws Reliance-Majestic Pictures (including D. W. Griffith), while Kessel and Bauman and Keystone are withdrawn from the company.

Triangle Film Corp. formed with D. W. Griffith, Thomas Ince and Mack Sennett as producers. One of the early Griffith pictures for this connection is "The Lamb," starring Douglas Fairbanks of the stage.

— 1916 —

John R. Freuler, of Mutual, signs Charlie Chaplin to a contract at \$10,000 a week, plus a bonus of \$150,000, outbidding several other companies.

Hiram Abrams succeeds W. W. Hodkinson as president of Paramount.

Zukor re-signs Mary Pickford to a Famous contract for two years, with a guarantee of \$1,040,000, plus a bonus up to \$300,000 based on picture profits.

Entertainment Plus ~



RELEASED
THRU
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A
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PICTURE
IS A
DISTINCTIVE
PICTURE

Romantic—Comedy—

"ETERNALLY YOURS"

co-starring

LORETTA YOUNG

DAVID NIVEN

HUGH HERBERT, BILLIE BURKE, C. AUBREY SMITH, ZASU PITTS, BRODERICK CRAWFORD,
VIRGINIA FIELD, RAYMOND WALBURN, EVE ARDEN

A TAY GARNETT PRODUCTION

Original Screenplay by Towne and Baker

Brisk Mystery—Melodrama—

"SEND ANOTHER COFFIN"

Directed by TAY GARNETT

Drama—

"HOUSE ACROSS THE BAY" *starring* JOAN BENNETT

Directed by ARCHIE MAYO

Romantic—Drama—

"MY PERSONAL LIFE"

Screenplay by JOHN MEEHAN

Drama—Intrigue—

"DYNASTY OF DEATH"

Novel by TAYLOR CALDWELL

Romantic—Adventure—

"AROUND THE WORLD IN 80 DAYS"

JULES VERNE'S SENSATIONAL STORY
GIVEN A \$2,000,000 PICTURIZATION

Famous Players-Lasky Corp., a merger of Famous Players, Lasky Feature Play Co., Bosworth, Morosco and Pallas, formed with Adolph Zukor as president, Jesse L. Lasky, producer and Samuel Goldwyn, Coast studio manager.

Artcraft Pictures Corp. formed to distribute the Mary Pickford productions, with Walter E. Greene as president and Al Lichtman, general manager.

Paramount Pictures Corp. acquired by Famous Players-Lasky.

Samuel Goldwyn resigns from Famous Players-Lasky to form Goldwyn Pictures Corp.

Lewis J. Selznick forms Clara Kimball Young Film Corp. to produce, and Lewis J. Selznick Enterprises, Inc., to distribute.

— 1917 —

Hodkinson forms the W. W. Hodkinson Corp. to release through General Film Co. exchanges.

Zukor buys a half interest in the Selznick company and the name is changed to Select Pictures Corp.

Myron Selznick, son of Lewis J., forms another Selznick Pictures.

Zukor forms Realart Pictures Corp.

Artcraft Pictures signs John Emerson, Anita Loos, Douglas Fairbanks, Thomas Ince, D. W. Griffith and Mack Sennett—all of the fading Triangle company.

John D. Williams and Thomas L. Talley form First National, an exhibitor franchise company. Charlie Chaplin, Mary Pickford, Norma and Constance Talmadge and Thomas H. Ince sign with the new outfit.

Famous Players-Lasky starts acquisition of theaters to insure product outlets.

Active career of the Patents Co. ended with a U. S. Supreme Court decision.

— 1918 —

Walter E. Greene becomes head of Paramount with Al Lichtman as general manager.

Famous Players-Lasky absorbs Paramount and Artcraft.

First issue of *Wid's Daily*, (now *FILM DAILY*) May 8.

Robertson-Cole Co., exporters, to go into production.

Future Hodkinson productions to be released through Pathe.

Hiram Abrams and B. P. Schulberg resign from Paramount.

— 1919 —

United Artists Corp. formed by Douglas Fairbanks, Mary Pickford, Charlie Chaplin and D. W. Griffith. Oscar Price is president, and William G. McAdoo, general counsel.

D. W. Griffith signs three-picture pact with First National.

Vitagraph secures Kalem and Lubin properties.

William R. Hearst forms Cosmopolitan Productions; to release through Paramount.

Famous Players-Lasky to build studio and laboratory in Astoria, L. I.

Lewis J. Selznick buys Zukor's interest in Select.

Petition in bankruptcy filed against General Film Co.; company to be liquidated.

Goldwyn buys Triangle studio in Culver City.

Fox to build four story studio in New York.

Louis B. Mayer forms \$5,000,000 production concern in Los Angeles.

Famous Players-Lasky takes over Charles Frohman, Inc.

Fox enters competitive field for theaters and circuits.

Famous Players-Lasky buys Putnam Bldg. as site for home offices and a theater.

Educational reorganizes and forms a \$2,500,000 company with Hudson's Bay Co. as backer.

Loew's planning \$5,000,000 theater expansion.

Robertson-Cole to distribute through own exchanges.

Selznick secures control of World Film Co. and forms Republic Pictures with the World exchanges.

Capitol Theater, New York, opened.

Pathe to act as releasing agent for Associated Exhibitors, new cooperative organization.

Associated First National Pictures, capital \$6,000,000 and Associated First National

HARRY SHERMAN PRODUCTIONS

for Paramount



Just entering the fifth year of the production of outstanding outdoor adventures—The Hopalong Cassidy and Zane Grey features, made against Nature's background.

Theaters, capital \$1,000,000 are incorporated.

— 1920 —

Marcus Loew buys control of Metro Pictures Corp.

Sydney Cohen named president of the newly formed Motion Picture Theater Owners of America, with James J. Walker as counsel.

Robertson-Cole takes over Hallmark exchanges.

National Screen Service formed to produce trailers; has exclusive contract with producers.

Fox moves to new building on 55th Street and Tenth Avenue, N. Y. C.

Educational opens exchanges in 26 key cities.

Carl Laemmle and Robert H. Cochrane buy out P. A. Powers' interest in Universal.

Goldwyn Pictures buys interest in N. Y. Capitol; S. L. "Roxy" Rothafel to be in charge.

Selznick Enterprises incorporated with capital of \$120,000,000.

C. B. C. Film Sales Co. formed by Jack and Harry Cohn and Joe Brandt.

— 1921 —

Al Lichtman resigns as general manager of distribution for Famous Players and is succeeded by S. R. Kent.

Associated Exhibitors reorganized with \$3,000,000 capital; to distribute Pathe features while Pathe concentrates on short subject distribution.

Robertson Cole reorganizes and merges all interests in R-C Pictures Corp.

Hodkinson and Pathe part; former to have own exchanges.

Federal Trade Commission files formal complaint against Famous Players-Lasky and others, charging violation of the Sherman and Clayton acts.

Richard A. Rowland resigns as president of Metro.

First FILM DAILY Golf Tournament held at Tuckahoe, N. Y.

— 1922 —

Will H. Hays resigns as Postmaster General to organize the Motion Picture Producers and Distributors of America.

Realart absorbed in Famous Players-Lasky.

P. A. Powers becomes managing director of R-C Pictures, and Joseph I. Schnitzer, v-p and general manager.

F. J. Godsol succeeds Samuel Goldwyn as president of Goldwyn Pictures; latter remains as a company director.

Film Booking Offices of America to be new name of R-C Distributing Corp.

Technicolor Motion Picture Corp. demonstrates new color process; Technicolor, Inc. stock listed on N. Y. Curb.

DuPonts to start raw film manufacturing company.

Sol Lesser and associates form Principal Pictures.

J. D. Williams resigns as general manager of First National and is succeeded by Richard A. Rowland.

Famous Players takes over interest in Black New England circuit.

— 1923 —

Famous Players in \$5,700,000 deal to take over S. A. Lynch Southern theater circuit.

Joseph M. Schenck buys 20 per cent interest in West Coast Theaters which recently bought the T & D circuit, First National franchises in Northern California and New York, and the Educational franchise.

Irving Thalberg leaves Universal for a vice-presidency in Louis B. Mayer productions.

Future Hearst Cosmopolitan productions to be distributed by Goldwyn Pictures.

Fox plans \$2,000,000 Coast studio.

Lewis J. Selznick out of Selznick company as court approves reorganization after bankruptcy proceedings. New company, Selznick Distributing Corp., not to produce.

Marcus Loew forms vaudeville booking circuit.

Warner Bros. forms new Delaware corporation.

David O. Selznick, son of Lewis J., plans to produce.

Samuel Goldwyn to release through First National.

F. I. L. M. Clubs nationalized to function with new arbitration system.

Yesterday Today and Tomorrow



For more than 20 years National Screen Service has been spreading the news of your pictures on your screen...selling your show with National Screen Trailers. ☞ And through these 20 years we have kept step with the changes in this industry...breaking new trails...enlarging our scope as a selling force...and improving our service. ☞ That much for yesterday and today. ☞ For tomorrow...we promise continued progress in the production of short, forceful, dramatic screen advertising...continued complete service and continued efficiency as the best seller in the industry.

NATIONAL *Screen* **SERVICE**

...Prize Baby of the Industry...Yesterday...Today...Tomorrow!

Principal Pictures buys out West Coast Theaters interest in Principal.

Balaban & Katz form \$9,620,000 Delaware corporation.

— 1924 —

Loew's, Inc. in control of new company, Metro-Goldwyn, formed from a merger of the Goldwyn, Metro and Louis B. Mayer companies.

C. B. C. name changed to Columbia Pictures Corp.

Rayart formed by W. Ray Johnston.

Lee De Forest makes a two-reel talking picture of Abraham Lincoln, highlighting the Gettysburg address.

P. A. Powers and Oscar A. Price purchase Triangle assets, including about 2,000 stories, from Frank W. Severn.

Consolidated Film Industries, Inc. formed in merger of Republic, Erboglyph and Craftsmen laboratories; later takes over Standard plant in Los Angeles.

Stanley Company of America opens offices in New York, reported ambitious to develop a national circuit.

Admission tax lifted on tickets under 50 cents.

Hodkinson changes name to Producers Distributing Corp.

Walter Wanger becomes general manager of Famous Players production.

Joseph M. Schenck sells his interest in West Coast Theaters.

UFA, of Germany, opens office in New York.

Selznick Distributing Corp., in involuntary bankruptcy, ordered to cease business; assets bought by Universal.

Joseph M. Schenck joins United Artists.

— 1925 —

Motion Picture Relief Fund chartered in Hollywood.

Cecil B. DeMille leaves Paramount and joins Producers Distributing Corp.; in return for his interest in the Ince studio, DeMille is to receive a block of PDC common stock.

Universal adds Sparks, Schine and Hostetler circuits to its growing circuit.

A. H. Blank circuit becomes affiliated

with Balaban & Katz; over 100 houses involved.

Educational buys Principal studio from Sol Lesser.

James R. Grainger leaves M-G to join Fox as sales manager.

Warner Bros. buys Vitagraph, including 50 exchanges, two studios, stories and contracts.

Famous Players takes over Gordon circuit of 38 houses; First National franchise not included.

Samuel Goldwyn joins United Artists.

Fox buys West Coast circuit interest; Sol Lesser still in control.

B. P. Schulberg joins Paramount, taking with him Clara Bow and other players.

Fox organizes \$20,000,000 company to handle theater expansion.

International Projector Corp. takes over Precision Machine Co., Nicholas Power Co. and Acme Picture Projector Corp.

Paramount buys Balaban & Katz and organizes Publix Theaters.

— 1926 —

J. P. Kennedy takes control of FBO.

P. A. Powers takes over old Selig studio for Associated Exhibitors.

First National to build a studio in Burbank, Calif.

Sol Lesser's 30 per cent interest in West Coast Theaters purchased by Richard Hoyt Syndicate, Hayden, Stone & Co.

Joseph "Danny" Dannenberg, editor of THE FILM DAILY, dies.

Bond issue of \$6,000,000 to finance new B. F. Keith Corp. quickly subscribed.

Consolidated takes over Rothacker laboratory in Chicago.

Warner Bros. and Western Electric develop Vitaphone.

Stanley Co. acquires \$80,000,000 in theater properties, including Mark Strand, Fabian, and Rowland & Clark circuits.

Keith acquires 50 per cent interest in Cinema Corp. of America which owns PDC.

Pathe takes over distribution of Associated Exhibitors' product.

Production started at new DuPont-Pathe Film Manufacturing Corp. plant.

Eastern Production Headquarters

Schedule Beginning In October



for COLUMBIA PICTURES release

John J. Wildberg & Jack Skirball
announce the first of three productions

“ANGELA IS 22”

By SINCLAIR LEWIS and Fay Wray



for RKO RADIO PICTURES release

Lee Garmes will produce three films,
of which the first will be . . .

“AND SO GOODBYE”

By Mildred Cram and Adele Commandini

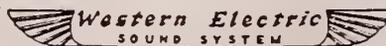


*Other Titles to Be Announced
Others Contracts In Negotiation*

EASTERN SERVICE STUDIOS

A Division of Audio Productions, Inc.

35-11 35th Avenue, Long Island City, New York



FRANK K. SPEIDELL
President

CHARLES L. GLETT
Vice-Pres.

(West Coast Facilities—6625 Romaine Street, Hollywood, California)

Warner Bros. reveals Vitaphone at showing of "Don Juan" at the Warner Theater, N. Y.

Keith-Albee interests to spend \$20,000,000 on new houses; \$6,000,000 issue listed on Stock Exchange.

RCA perfecting a sound device.

Fox-Case Corp. to market Movietone sound device.

National Theater Supply Co. to consolidate 50 stores into 32 branches.

Blair & Co. purchases control of Pathe.

Hiram Abrams, UA president, dies.

Paramount Theater, N. Y., opened.

Jules E. Mastbaum, president of Stanley Co., dies.

United Artists Theater Circuit formed.

Columbia buys its own studio for future production.

— 1927 —

Fox-Case and Vitaphone in cross-licensing agreement.

Stanley Co. and West Coast Theaters secure control of First National.

Fanchon & Marco plans national presentation circuit.

Pathe and PDC amalgamated with J. J. Murdock, president, and Elmer Pearson and John C. Flinn, vice-presidents.

Sol Lesser returns to the production field.

Opposition of Mary Pickford and Douglas Fairbanks to merger of UA and M-G-M terminates negotiations.

Paramount-Famous Lasky Corp., new name of Famous Players.

Joseph M. Schenck elected president of United Artists.

Warner Bros. buys out Walter J. Rich's interest in Vitaphone Corp.; control now 100 per cent.

Fox to use Movietone in newsreel.

Academy of Motion Picture Arts & Sciences formed in Hollywood.

Federal Trade Commission declares block booking illegal in Famous Players case.

Marcus Loew dies.

Sam Warner dies.

Commissioner Abram F. Myers presides at Federal Trade Commission-Trade Practice Conferences.

Brookhart anti-block booking bill introduced in Senate.

"The Jazz Singer," starring Al Jolson singing and speaking one line of dialogue, and produced by Warner Bros., premieres at the Warner, N. Y., Oct. 6 and is a sensational success all over the country.

Roxy Theater, seating 6,200, opened in New York.

— 1928 —

RCA, General Electric and Westinghouse acquire interest in FBO.

Fox takes control of Wesco Holding Co. (West Coast Theaters) capital stock, giving him control of 300 theaters, and, with the Stanley Co., control of First National.

Conspiracy charged by D of J in suit against distributors, MPPDA and Film Boards of Trade.

Keith-Albee-Orpheum buys into FBO.

Paramount, M-G-M and United Artists licensed for Western Electric sound.

Western Electric concedes exhibits may use sound equipment interchangeably; RCA and Western Electric using same width sound track.

Richard A. Rowland retires from First National.

Warner Bros. buys Stanley Co. control, including interest in First National; later buys 19,000 FN shares at \$200 a share.

RCA buys control of Keith-Albee-Orpheum and FBO; J. P. Kennedy retires under deal. Radio-Keith-Orpheum Corp. name of new company.

Abram F. Myers, former Trade Commissioner, heads Allied States as organization movement gains impetus.

— 1929 —

Fox Theaters Corp. buys control of Loew's, Inc., M-G-M, paying \$125 a share to edge out Warners strong competition.

Fox drops production of silent films.

While admitting the Standard Exhibition Contract was "fair," Federal Judge T. J. Thacher in a U. S. District Court decision, declared that the compulsory arbitration section violated the Sherman anti-trust law; Judge Thacher upheld the credit system in another decision in the D of J suits.

Warner Bros. buys Fox holdings in First National.

Columbia completes own exchange setup.

— 1930 —

William Fox retires from Fox Film Corp. and Fox Theaters Corp.

Warner Bros.-First National swing to sound-on-film instead of discs; companies combined with production to be centered at the Burbank plant.

Supreme Court upholds Thacher decision on compulsory arbitration; reverses him on credit system.

RKO-Pathe merger on way with signing of preliminary papers.

Monogram Pictures formed by W. Ray Johnston.

— 1931 —

Fox shares in Loew's, Inc. transferred to Film Securities Corp.

RKO buys Pathe assets; exchange systems consolidated.

— 1932 —

Jesse L. Lasky leaves Paramount.

Joe Brandt retires from Columbia.

Radio City Music Hall and Center theaters opened.

— 1933 —

Industry goes under NRA code.

Receivers appointed for Paramount-Public, RKO and Fox Theaters.

Darryl F. Zanuck resigns from Warner Bros., and, with Joseph M. Schenck, forms 20th Century Pictures, releasing through United Artists.

— 1934 —

William Fox upheld on Tri-Ergon sound patents; industry awaits Supreme Court ruling.

Legion of Decency campaign results in Production Code Administration, headed by Joseph I. Breen.

Gaumont British establishes national sales organization in U. S.

Hearst moves Cosmopolitan from M-G-M to Warner Bros.

— 1935 —

20th Century and Fox merged with Joseph M. Schenck resigning from UA to become chairman of 20th Century-Fox Film Corp. board, and Darryl F. Zanuck becoming production chief.

Adolph Zukor becomes chairman of Paramount board as John E. Otterson is made president.

Atlas Corp. buys into RKO.

NRA held unconstitutional by Supreme Court.

Supreme Court finds Fox Tri-Ergon patents invalid.

Republic Pictures formed by Consolidated Film Industries, with W. Ray Johnston as president and the Monogram exchanges as the distribution outlet.

— 1936 —

Barney Balaban becomes president of Paramount.

Irving Thalberg dies.

Group, headed by J. Cheever Cowdin, buys Universal control from Carl Laemmle. Samuel L. "Roxy" Rothafel dies.

W. Ray Johnston resigns from Republic to revive Monogram Pictures.

— 1937 —

Nathan J. Blumberg becomes president of Universal.

M. H. Aylesworth resigns from RKO board; Leo Spitz is successor.

— 1938 —

Major distributors move to effect trade reforms through negotiations with exhibitor groups.

Industry in publicity campaign with Motion Pictures Greatest Year.

D of J files anti-trust action in N. Y., against majors; suit asks trade reforms, divorcement of theaters.

Dr. A. H. Gianini resigns as UA president; Murray Silverstone becomes top executive.

George J. Schaefer resigns from UA to become president of RKO Radio.

Educational and Grand National merged.

James R. Grainger becomes president of Republic.



20TH CENTURY ★ FOX

YESTERDAY ★ TODAY ★ TOMORROW

TWENTIETH CENTURY-FOX

S. R. Kent's Dream of Production Strength Culminated in the Combination of Fox and Twentieth Century

By **EARL WINGART**

THE story of Twentieth Century-Fox Film Corp. must necessarily deal with the component parts of the corporate title joined by the slender hyphen and the history of one would not be complete without the story of the other. On the one side of the hyphen stands Twentieth Century, young, virile, progressive organization, the result of the imagination and business foresight of two men, Joseph M. Schenck and Darryl F. Zanuck, and on the other side is Fox Film Corporation, an organization built on 36 years of experience in producing, distributing and exhibiting motion pictures. This combination, brought about by the business acumen of Sidney R. Kent, who visualized its great potentialities, is only a little over four years old today but it already has proven its right to a place at the top of the great motion picture industry.

Following a period of shifting financial interests in the Fox Film Corp., Sidney R. Kent joined the company on April 1, 1932 as executive vice-president in charge of operations, two weeks later becoming president. Kent, recognized as one of the leading executives in the motion picture industry through 15 years of activity with Paramount in which he successfully held the position of general manager of distribution, general manager and vice-president, immediately started the work of reorganizing Fox Film Corp. saving it from bankruptcy and putting it on a sound operating basis.

The advent of Kent was the beginning of a new era for the company. For two years he worked night and day straightening out tangled financial affairs of the company, re-establishing morale, stepping-up the distribution organization and doing what he could to strengthen the production department. By 1935 the company had completely emerged from its economic difficulties and was again a force in the motion picture industry, due entirely to the successful operation of Kent. Always the astute executive, Kent saw, however, that his dream of making the company the top ranking organization in the industry could not be accomplished without more strength in the producing part of the corporation. He surveyed the field and knew there was but one man who could give the production department the strength it needed. That man was Darryl F. Zanuck. But Zanuck was very busy at the time turning out such smash hits as "The Bowery," "The House of Rothschild," "The Affairs of Cellini," "Cardinal Richelieu" and "Les Miserables" for Twentieth Century Pictures.

One day in April, 1935, Kent had lunch with Joseph M. Schenck, then president of Twentieth Century, in the Plaza Hotel in New York City and the topic of their conversation was none other than Darryl Zanuck. The two men had discussed him many times previously in Miami, Florida during their winter vacation but this time

the conversation took on a more concrete form and a merger between Twentieth Century Pictures and Fox Film Corp. was arranged. One month later the agreement was signed and on August 22, 1935 it was ratified by the stockholders. The company stands today as Twentieth Century-Fox Film Corp.

THE merger brought Darryl Zanuck back to the company he had once served as a scenario writer, back in 1923, in the capacity of vice-president in charge of production. But the story of Twentieth Century-Fox Film Corp. would not be complete without the history of Twentieth Century. It revolved principally around three men, Joseph M. Schenck, Darryl Zanuck and William E. Goetz. The company came into being one morning in 1933 when Zanuck phoned Schenck that he had something important to talk over with him.

Zanuck had just left the production helm of Warner Bros. where he had spent seven successful years acting as a scenario writer, first, for the police dog Rin Tin Tin, then as a production unit supervisor and finally as chief executive in charge of all productions. During those seven years Zanuck won the reputation as a daring producer with such productions as "Doorway to Hell," "Little Caesar," "The Public Enemy" and "I Am A Fugitive From A Chain Gang."

At the time of the above mentioned telephone conversation Zanuck was a free agent and he was weighing offers from other companies but he had production ideas he wanted to put into effect. In other words he wanted his own company and Joseph Schenck, he figured, was the logical man to help him. That breakfast engagement lasted five hours and when the two men emerged from Schenck's apartment they had an agreement for the formation of Twentieth Century Pictures. When the time came for financing the new company, William E. Goetz, who was a producer at RKO at the time, came into the picture and helped with raising the money which Zanuck was to use



New York witnessed the dawn of a new phase in entertainment, and the trade a milestone in film exhibition, when the old Academy of Music became a motion picture theater.

in producing 12 pictures, a year's output, which were to be released through United Artists.

Then followed two most successful seasons for Twentieth Century Pictures. Darryl Zanuck was in his element and the pictures he turned out put him in the top spot among Hollywood producers. He was in this enviable position when Kent decided he was the man to head the production department of Fox Film Corp. and engineered the merger of the two companies.

WINFIELD SHEEHAN, who had been head of the Fox Films' production department, resigned when the merger became effective and Zanuck was given free rein over all the productions for the new Twentieth Century-Fox Film Corp. Sol M. Wurtzel was retained as executive producer and Zanuck immediately set about to bolster the production department.

His first task was to find new stars for his pictures and his search brought him such stellar names as Tyrone Power, Sonja Henie, Don Ameche, Nancy Kelly and Richard Greene to be added to the already established Shirley Temple, Warner Baxter, Alice Faye and Henry Fonda. For the 1939-40 season he is grooming Linda Darnell and Brenda Joyce for stardom. New writers and producers were added to the studio's roster, improve-

ments in physical equipment were made and new stages built by the fast moving, progressive picture making organization which Zanuck built quickly and solidly for the future progress of Twentieth Century-Fox.

Zanuck's first picture for Twentieth Century-Fox release was "Metropolitan," starring Lawrence Tibbett, which was released Nov. 8, 1936 and in the last three seasons he has given to the public such productions as "The Prisoner of Shark Island," "Under Two Flags," "One In A Million," Sonja Henie's first picture; "Lloyds of London," "In Old Chicago," "Alexander's Ragtime Band," "Kentucky," "Jesse James" and "Stanley and Livingstone."

Today Twentieth Century - Fox Film Corp. has behind it four years of highly suc-



Joseph M. Schenck, 20th Century-Fox board chairman, entered the film industry with his brother, Nicholas, in 1912, when Marcus Loew acquired an interest in their Palisades Amusement Park, and the brothers an interest in Loew's Theatrical Enterprises.

cessful operation not only for the general public, which has enjoyed the fine quality pictures the company has produced and distributed, but also for the stockholders who regularly have received dividends from the profits.

THE old Fox Film Corp. which did not take on its corporate form until Feb. 1, 1915, actually got its start 12 years earlier when William Fox invested his entire savings of \$1,666.67 in a small theater at 700 Broadway, Brooklyn. This theater, in a revamped store, had only 146 chairs and the admission price was five cents but it was the beginning of the first theater circuit and the Fox Film Corp. In 1904 the capacity of this little theater was doubled and the next year properties at 895 Broadway and 1155 Broadway, Brooklyn were rented for motion picture shows. The crowds came and William Fox took the profits to buy more theaters, the next four years bringing the Unique Theater at 194 Grand Street, Brooklyn, the Dewey theater, his first on Manhattan Island, at 14th Street, the Gotham at 125th and Broadway, the Star, the Folly and the Nemo into the chain. Then in 1910 Broadway buzzed with excitement when it was announced that the old Academy of Music on 14th Street had been leased for motion pictures. This was the beginning of the era of big motion picture theaters and in the same year in combination with "Big Tim" Sullivan, and others, William Fox built the City Theater and reached beyond the Metropolitan area to acquire the Nelson Theater in Springfield, Mass.

The problem of getting film for these theaters became increasingly difficult and precipitated the legal battle against the Motion Pictures Patent Company which raged from 1908 to 1912. The suit was settled

EVERY PAGE IN THIS
BOOK OF HAPPY MEM-
ORIES MUST SUGGEST
TO YOU THE GREAT
ENTERTAINMENT
IDEA AND THE BOX-
OFFICE WALLOP BE-
HIND 20TH'S . . .

THE
CAMPBELL
COOKBOOK

THE ROMANCE OF HOLLYWOOD FROM

DARRYL

HOLLYWOOD



Great stars of today . . . and great personalities of yesterday . . . in the heart-warming drama of the men and women who conquered the entertainment world!

STAGED ANEW!

PHOTOGRAPHED TODAY!

- Mack Sennett bathing beauties (Alice Faye is one!)
- Buster Keaton, Ben Turpin, the Keystone Cops in custard-pie comedy . . . with Don Ameche directing.
- Al Jolson singing again "Kol Nidre" . . . the song that electrified the world!
- Hollywood . . . as it was . . . as it is . . . in a three-ringed circus of entertainment!

**THE MOST BRILLIANT NEW
NOTE IN ENTERTAINMENT!**

THING BEAUTIES TO WORLD PREMIERES!

ANUCK'S production of

WOOD LCADE

IN TECHNICOLOR

starring

ALICE

DON

FAYE • AMECHE

J. EDWARD BROMBERG • ALAN CURTIS • STUART ERWIN
JED PROUTY • BUSTER KEATON • DONALD MEEK
GEORGE GIVOT • EDDIE COLLINS

Directed by IRVING CUMMINGS

Associate Producer HARRY JOE BROWN • Screen play by Ernest Pascal • Story
by Hilary Lynn and Brown Holmes • Based upon an original idea by Lou Breslow



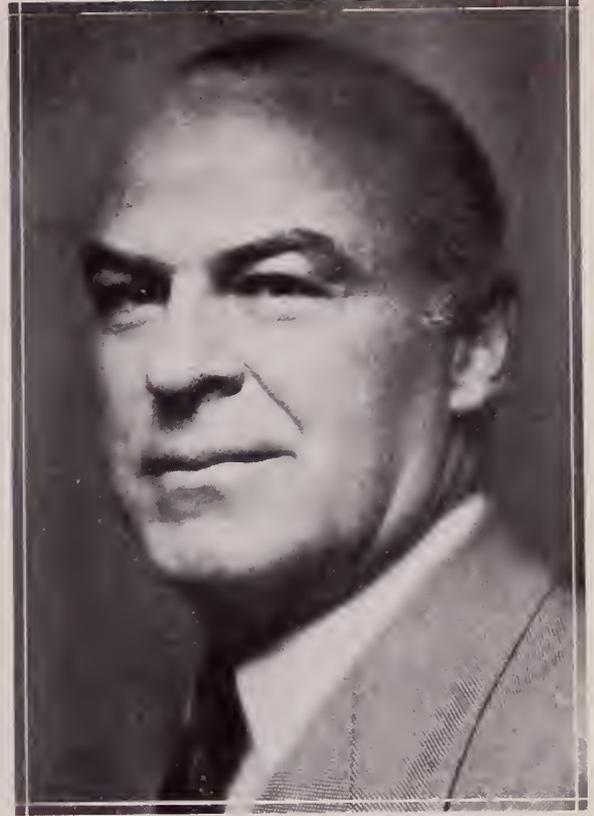
JUST AS THE TUNES
OF "ALEXANDER'S
RAGTIME BAND"
REKINDLED THE
BELOVED PAST...SO
"HOLLYWOOD
CAVALCADE"
BRINGS BACK THE
SCENES OF 1,001
THRILLING YESTER-
DAYS... AGAIN TO
THE EVERLASTING
PROFIT OF EVERY
THEATRE TO PLAY IT!



THE KEYSTONE OF YOUR FUTURE



Darryl F. Zanuck, vice-president in charge of production, whose almost fictional career reveals him as a longshoreman, a pugilist, president and sole owner of Zanuck's Poster Service, press agent for a hair tonic, and an author before entering filmland in 1923 with Fox Film Corp.



Sidney R. Kent, 20th Century-Fox president, was largely instrumental in the formation of the company, which was effectuated via the merger of Fox Film Corp. and 20th Century Pictures which took place in 1935. He is one of the industry's most prominent executives.

out of court for \$350,000 and opened the way for the general production of motion pictures. That same year Fox built the Audubon Theater, 165th and Broadway and the Crotona Theater on Tremont Avenue, both luxury houses.

IN 1913 the Box Office Attractions Company was organized as the first production unit of the rapidly growing Fox theater interests and in 1914 this producing organization was in full swing, turning out 35 pictures to supply the Fox theaters with fresh product each week. The first picture produced in a little studio in Fort Lee, New Jersey, was "Life's Shop Window" for re-

lease on Nov. 19, 1914. The picture cost \$14,700 to produce and brought in a gross of \$54,000, quite a contrast to the present day million dollar productions which come with regularity from the great studios in Hollywood.

During 1914 the production of pictures and the acquisition of theaters went hand in hand. The Riviera Theater at 97th and Broadway and the Jamaica Theater, Jamaica, L. I. were built and the little Fort Lee studio turned out such pictures as "The Thief" to keep the ever increasing audiences pleased.

ON FEB. 1, 1915 the Fox Film Corp. was incorporated with head-

quarters at 130 West 46th Street, New York City and studios at Fort Lee, N. J. Production went on apace. Theda Bara became the company's first star in the production "A Fool There Was," released on Jan. 14, 1915. This picture, filmed at a cost of \$29,500 brought in a gross rental of \$137,000 an unheard of figure at the time. It set a record of 15 days in the Marcus Loew theaters and also set a style for vampire characters on the screen.

The production schedule was increased to 52 pictures a year, which is the usual number of pictures from the studios today. More studio space was required so the company acquired the Wonderful Play and Players studio in the Pathe Freres building in Jersey

City for the increased production plans. "Children of the Ghetto" was filmed there and beat the record of "A Fool There Was" by playing for 40 days in Loew theaters.

Now the Fox Film Corp. had more pictures than it needed for its own theaters. Expansion was necessary so in April, 1915, the company began the organization of a system of film exchanges for the distribution of its pictures which in the last 24 years has grown from the modest beginning of a dozen branches in principal cities in the United States to 37 exchanges throughout the country and Canada and 40 branches scattered throughout the entire world.



Herman Wobber, general manager of distribution, and hence overlord of the company's vast sales and exchange systems, took over the post in mid-1938, moving up from a district managership with headquarters in San Francisco.

THINGS happened fast in 1915 for the new Fox Film Corp. An office was opened in Los Angeles in July of that year and four studios, the Pathe, Kalem, Life Photo Studio and the Selig studio in Los Angeles were leased for production purposes. Sol M. Wurtzel was appointed superintendent of all studios in Los Angeles and the company began building its star roster by adding the names of William Farnum, Annette Kellerman and Robert Mantell to its list headed by Theda Bara, whose original contract was renewed. Feature pictures were being turned out one a week from the various studios and the release charts of the company showed such productions as William Farnum's "Fighting Blood," "The Plunderer" and "Broken Law." These were the beginning of Farnum's successful four years as the company's number one male star which eventually brought him the unheard of salary of \$8,000 per week. Theda Bara still ranked first among the feminine players.

Winfield R. Sheehan was appointed general manager of the company and expansion into the foreign field began. The following



Sol M. Wurtzel, executive producer, got his first motion picture job in 1914 as secretary to William Fox. He began his studio career in 1917 when William Fox sent him to Hollywood as general manager of the company's lot there.

year production activities were expanded in Hollywood with the leasing of the National Drama Corporation studio there.

Fully entrenched in both the production and exhibition field Fox Film Corp. made motion picture history in 1917 by producing the first so called "million dollar" picture, "Daughter of the Gods." The picture at the time was reported to have cost upwards of \$700,000 but the actual cost was \$550,000 which set a new high at the time. Annette Kellerman was the star and the company was taken by Director Herbert Brenon to Bermuda for the location scenes. Every move that was made during the making of this picture was considered sensa-



William Goetz, assistant to Darryl F. Zanuck, left college in Pennsylvania in 1921 to become a second assistant director for Asher, Small and Rogers, who were handling Corrine Griffith Productions.

tional at the time and although considerable publicity accrued from the enterprise actually the company lost money on the picture. It grossed just \$8,000 less than it cost to produce.

"Cleopatra," starring Theda Bara, was produced the next year and compensated for the loss on "Daughter of the Gods" and Tom Mix, who was destined to be one of the biggest box-office draws on the screen for his time, came along in 1918. His "Riders of the Purple Sage" and other such productions kept him a top ranking star for more than six years.

Pearl White joined the company in 1919 and the studio and home office headquarters at 55th Street and Tenth Avenue was built.

Fox Newsreel also was established during this year. Theater expansion was continued with theaters being purchased in Elizabeth, N. J., Newark, N. J., and Denver, Colo.

"If I Were King," "While New York Sleeps" and "Over the Hill" were the highlight pictures made by the company in 1920. "Over the Hill" was not released until 1921 however, but it set an all time high for film rentals bringing in more than \$2,000,000. The negative and print cost amounted to only \$237,000.

Just as "Life's Shop Window" and "A Fool There Was" started expansion periods in the history of Fox Film Corp. so did "Over the Hill." Plans were started for larger studio space following the sensational success of this picture and work was soon started on a 200 acre studio in Fox Hills, California. It was at this studio that such successes as "What Price Glory" and "Seventh Heaven" with Janet Gaynor and Charles Farrell were produced later.

IN 1925, when Winfield Sheehan went to Hollywood to devote his time exclusively to production, the first talk about sound pictures began and Fox Film Corp. financed the experiments of Theodore Case and Earle I. Sponable in photographing sound on film by means of electric flashes. These experiments proved to be highly successful and two years later Movietone, which was the trade name given to the Case-Sponable method of recording sound on film, was first publicly demonstrated at the Sam H. Harris Theater in New York City with songs by Raquel Meller, the famous Spanish duse. That same year Fox Theaters Corp. which was organized in 1925, bought the Roxy Theater, then largest in the world, for \$10,000,000. Fox Movietone News Service also was organized and sound trucks

began gathering the news of the world in sight and sound.

Expansion was in the air and in 1928 the company acquired theaters at a rapid rate. The West Coast theater circuit of 255 theaters was purchased for \$100,000,000 and in quick succession the Saxe Circuit of 50 theaters, the Ascher Circuit in Chicago, and the Poli Circuit in New England were acquired. Also the Fox Theaters in Detroit and Brooklyn were opened.

In the production branch of the business the first two-reel picture with full sound effects, "The Family Picnic" was completed and presented at the Globe Theater in New York. This was followed later by "In Old Arizona" the first out-door talking picture ever made. Changes were effected at the studios and full sound equipment was installed. Then there followed such talking pictures as "Sunny Side Up," "The Cock-eyed World," "Daddy Long Legs" and others.

IN 1930 Will Rogers was signed and his first picture "Happy Days" started him on a screen career which equalled his previous stage success. For five years he was the screen's leading comedian and his droll wit made him the favorite of millions of film fans throughout the world. His untimely death in 1935 was a shock to the world as well as a great loss to Fox Film Corp. A year before Will Roger's death Shirley Temple, then just 5½ years old, joined the star roster of the company, appearing in "Stand Up and Cheer" and she has remained a reigning box office Queen ever since.

Then came the merger with Twentieth Century Pictures and a revitalized corporation — Twentieth Century-Fox — emerged as a new leader in the motion picture industry.

TWENTIETH CENTURY-FOX

1939-40 Production Schedule



FEATURES

ELSA MAXWELL'S HOTEL FOR WOMEN (Aug. 4)

Ann Sothorn, Linda Darnell, James Ellison, Jean Rogers, Lynn Bari, June Gale, Joyce Compton, Elsa Maxwell, John Halliday, Katharine Aldridge, Alan Dinehart, Sidney Blackmer; Director, Gregory Ratoff.

CHICKEN WAGON FAMILY (Aug. 11)

Jane Withers, Leo Carrillo, Marjorie Weaver, Spring Byington, Kane Richmond; Director, Herbert I. Leeds.

STANLEY AND LIVINGSTONE (Aug. 18)

Spencer Tracy, Nancy Kelly, Richard Greene, Walter Brennan, Charles Coburn, Sir Cedric Hardwicke, Henry Hull, Henry Travers; Director, Henry King.

THE JONES FAMILY IN

QUICK MILLIONS (Aug. 25)

Jed Prouty, Spring Byington, Ken Howell, Gerge Ernest, June Carlson, Florence Roberts, Billy Mahan, Eddie Collins, Robert Shaw, Helen Ericson; Director, Malcolm St. Clair.

THE ADVENTURES OF

SHERLOCK HOLMES (Sept. 1)

Basil Rathbone, Nigel Bruce, Ida Lupino, Alan Marshal, Terry Kilburn, George Zucco, Henry Stephenson, E. E. Clive; Director, Alfred Werker.

CHARLIE CHAN AT TREASURE

ISLAND (Sept. 8)

Sidney Toler, Cesar Romero, Pauline Moore, Sen Yung, Douglas Fowley, June Gale, Douglas Dumbrille, Sally Blane, Billie Seward, Wally Vernon, Donald MacBride; Director, Norman Foster.

THE RAINS CAME (Sept. 15)

Myrna Loy, Tyrone Power, George Brent, Nigel Bruce, Maria Ouspenskaya, Joseph Schildkraut, Mary Nash, Jane Darwell, Marjorie Rambeau, Henry Travers, H. B. Warner; Director, Clarence Brown.

STOP, LOOK AND LOVE (Sept. 22)

Jean Rogers, William Frawley, Robert Kellard, Eddie Collins, Minna Gombell, Cora Sue Collins; Director, Otto Brower.

HERE I AM A STRANGER (Sept. 29)

Richard Greene, Richard Dix, Brenda Joyce, Roland Young, Gladys George, Katharine Aldridge, Russell Gleason, George Zucco, Edward Norris, Henry Kilker; Director, Roy Del Ruth.

THE ESCAPE (Oct. 6)

Kane Richmond, Amanda Duff, June Gale, Edward Norris, Henry Armetta, Frank Reicher; Director, Ricardo Cortez.

HOLLYWOOD CAVALCADE (Oct. 13)

Alice Faye, Don Ameche, J. Edward Bromberg, Alan Curtis, Stuart Erwin, Jed Prouty, Buster Keaton, Donald Meek, George Givot, Eddie Collins; Director, Irving Cummings. (Technicolor.)

20,000 MEN A YEAR (Oct. 27)

Randolph Scott, Mary Healy, Margaret Lindsay, Preston Foster, Kane Richmond, Robert Shaw, George Ernest, Maxie Rosenbloom; Director, Alfred E. Green.

PACK UP YOUR TROUBLES (Oct. 20)

Jane Withers, Ritz Brothers, Lynn Bari, Joseph Schildkraut, Stanley Fields, Fritz Leiber, Lionel Royce; Director, H. B. Humberstone.

THE ADVENTURER (Dec. 15)

Cesar Romero, Binnie Barnes; Director, Herbert I. Leeds.

DRUMS ALONG THE MOHAWK (Nov. 10)

Claudette Colbert, Henry Fonda, Edna May Oliver, Eddie Collins, John Carradine, Dorris Bowdon, Jessie Ralph, Arthur Shields, Robert Lowery, Roger Imhof; Director, John Ford. (Technicolor.)

THE JONES FAMILY IN TOO BUSY TO WORK (Nov. 17)

Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Joan Davis, Chick Chandler, Marvin Stephens; Director, Otto Brower.

SWANEE RIVER (Nov. 24)

Don Ameche, Al Jolson, Andrea Leeds, Chick Chandler, George Reed, Clark Bressart, Felix Bressart; Director, Sidney Lanfield. (Technicolor.)

CHARLIE CHAN IN A CITY IN DARKNESS (Dec. 1)

Sidney Toler, Lynn Bari, Richard Clarke, Harold Huber, Pedro de Cordoba, Dorothy Tree, C. Henry Gordon, Douglas Dumbrille, Noel Madison, Leo Carroll, Lon Chaney, Jr.; Director, Herbert I. Leeds.

DAY-TIME WIFE (Dec. 8)

Tyrone Power, Linda Darnell; Director, Gregory Ratoff.

HEAVEN WITH A BARBED WIRE FENCE (Nov. 3)

Jean Roberts, Raymond Walburn, Marjorie Rambeau, Glenn Ford, Nicholas Conte, Eddie Collins, Ward Bond, Irving Bacon, Kay Linaker; Director, Ricardo Cortez.

MAETERLINCK'S "THE BLUE BIRD" (Dec. 22)

Shirley Temple, Helen Ericson, Gale Sondergaard, Cliff Edwards, Sybil Jason, Spring Byington; Director, Walter Lang. (Technicolor.)

SIMPLE LIFE (Dec. 29)

Stuart Erwin, Marjorie Weaver, Chick Chandler; Director, William Beau-dine.

LITTLE OLD NEW YORK (Jan. 5)

Alice Faye, Richard Greene, Fred MacMurray, Andy Devine; Director, Henry King.

THE GRAPES OF WRATH

BRIGHAM YOUNG

MARK OF ZORRO (Technicolor.)

IRVING BERLIN'S "SAY IT WITH MUSIC"

EVERYTHING HAPPENS AT NIGHT

Sonja Henie, Roy Milland.

JOHNNY APOLLO

Tyrone Power.

TWENTIETH CENTURY-FOX

1939-40 Production Schedule

—Continued—

THE POSTMAN WALKS ALONE

SHADOWS IN THE NIGHT

Sonja Henie.

DANCE WITH THE DEVIL

PUBLIC DEB No. 1

UNCENSORED

EARTHBOUND

LAW WEST OF PECOS

HOLD ME TIGHT

NO MAN IS SAFE

THE CITY

LADY JANE

CISCO KID IN PORTUGAL

HE MARRIED HIS WIFE

Joel McCrea, Nancy Kelly, Roland Young.

NOTE: There will be two additional Jones Family and Charlie Chan pictures and also two additional Jane Withers productions and one more Cisco Kid picture included in the year's releases.

Short Subjects

MAGIC CARPET OF MOVIE TONE

Four one-reelers; produced by Truman Talley; described by Lowell Thomas.

SPORTS REVIEWS

Six one-reelers; produced by Truman Talley; described by Ed Thorgersen.

FASHION FORECAST

Four one-reelers in Technicolor; produced by Truman Talley; described by Ilke Chase; directed by Vyvyan Donner; supervised by Jack Painter.

DRIBBLE-PUSS PARADE

Four one-reelers; produced by Truman Talley; directed and described by Lew Lehr; edited by Russ Shields.

ADVENTURES OF A NEWSREEL
CAMERAMAN

Four one-reelers; produced by Truman Talley; described by Paul Douglas; edited by Lew Lehr.

ALASKAN ADVENTURES

Four one-reelers; produced by Truman Talley; photographed by Father Hubbard, the Glacier Priest; described by Father Hubbard and Lowell Thomas; edited by Lew Lehr and Russ Shields.

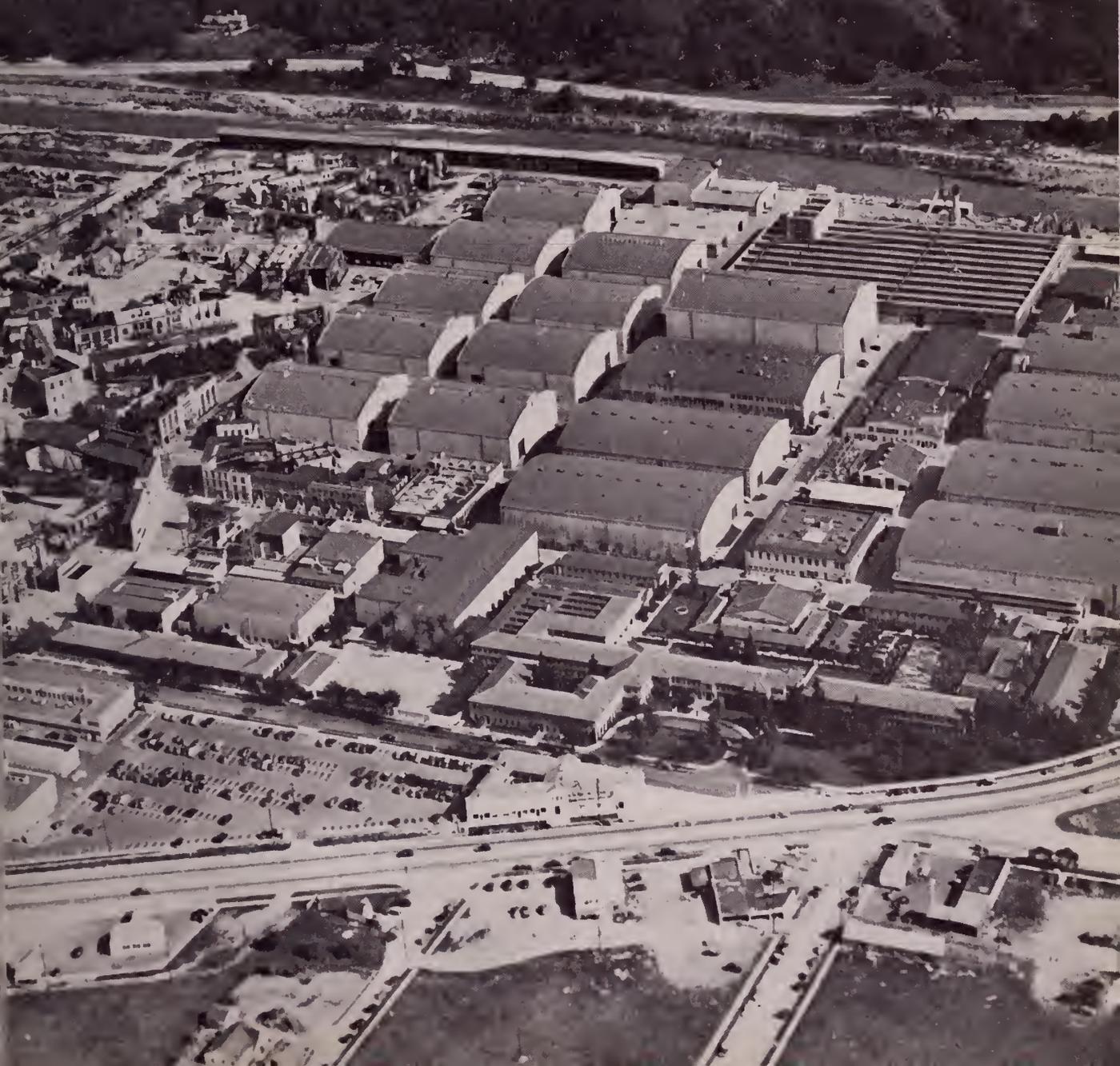
TERRY-TOONS

26 one-reel cartoons (10 in Technicolor); produced by Paul Terry.



WARNER BROTHERS

Yesterday · Today · Tomorrow



WARNER BROTHERS

*From Youngstown to International Renown
via a Carbon Projector and a print
of "The Great Train Robbery"*

By **ARTHUR DONEGAN. Warner Bros.**

THE story of Warner Bros. starts properly with a restless young fellow in Youngstown, Ohio; four alert, keen-minded brothers; the year 1905; and a watch and chain.

The restless youngster, whose name has vanished in the mists of time, was a Youngstown-towner who had invested \$750 in a carbon tank machine for the projection of the crude motion pictures of the day. But he soon wearied of it and left town for fresher fields—leaving also an indignant father with a violent distaste for anything connected with "moving pictures" and an intense desire to salvage something from his offspring's venture into that field.

The brothers were Harry, Albert, Sam and Jack Warner, well known in Youngstown as an alert, up-and-coming quartet who had worked in their father's shoe shop and later in his market; dabbled in the outdoor amusement field; operated a billiard parlor and a bowling alley; run a bicycle repair and renting shop; and brought the first ice cream cone machine to Youngstown from the St. Louis Exposition.

The watch and chain were Sam's birthday gift from his father and his most prized possessions. But it was the watch and chain and Sam's sacrifice of them that gave being to the story of the Warners—a story as vivid, as exciting and compelling as any of their screen dramas—and that laid the basis for the Warner Bros. of today, the \$175,000,000 leader of the motion picture industry.

SAM was the idea man of the brothers. Harry was the one who financed the ideas. Albert elaborated and formulated them and Jack carried them into execution.

Sam heard of the youth who had owned the carbon tank projector, then abandoned it, and he got an idea. He had seen a motion picture projector in action for the first time at a penny arcade at Cedar Point, O., a couple of years before. He was convinced there was ample opportunity for developing and exploiting it. When he heard one had been deserted in Youngstown, he went around to see the owner. The latter was eager to get rid of the outfit for \$250. Sam pondered, went back and talked with him again. The unwilling possessor of the carbon apparatus finally agreed to sell the machine and 700 feet of film for \$150 cash. Sam borrowed some money from his father, pawned the watch and chain, and bought the projector and the film.

The film was "The Great Train Robbery" and with its acquisition the brothers were launched in the industry with which they have so prominently been identified ever since and in which, within two decades, they were to assume a commanding position.

SO FAR as can be ascertained, they had never adopted a family motto but since their earliest years they had been acting in accord with one that may well

stand yet as the motif of their joint ventures: "One for all and all for one." Consequently, the purchase of projector and film by Sam was by no means a bit of rugged individualism. It meant that Harry, Albert and Jack were in on it, too.

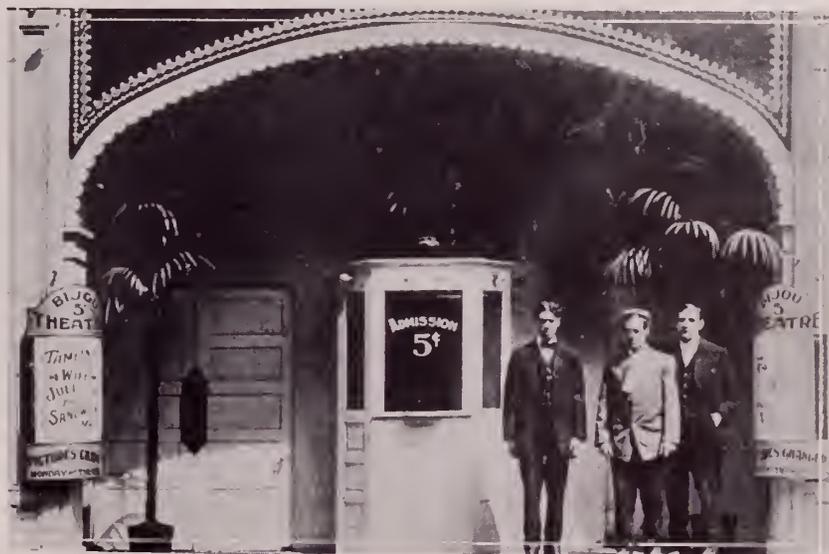
They packed film and equipment (which consisted of the projector and an empty sugar barrel) to Niles, O., and there, "some-time in 1905" as they recall it, the Warners presented their first picture. Sam, who had learned the mechanics of operation at a nickelodeon in East Liverpool, O., was the projectionist. Harry and Albert took care that the populace of Niles was well informed that "The Great Train Robbery" would be exhibited there, hired an appropriate place for its presentation and took care of the business end of things. Jack did practically everything else—he helped all three of his brothers, he sang before and after the presentation of the picture and, while the film was being re-wound, varied his vocal routine with a bit of dancing. The quartet even pressed a sister, Rose, into the venture. She sold tickets for the show, then dashed around back-stage and seated herself at the piano to play the accompaniment to a series of illustrated song slides that the brothers had acquired while arranging for their first presentation at Niles.

The Warner presentation of "The Great Train Robbery" ran for a week. They took in \$300 at the box-office and were firmly convinced that at last they had struck a field of activity that was not only profitable but pleasant and absorbing. But they found that the public for their venture had its limits. One week of the picture was all that Niles could absorb. So they moved on to Hubbard, O., then to Sheridan and New Castle, Pa., just

over the state line, with their film, the projector and the sugar barrel. The latter was vital for the film unwound into it and facilitated re-winding, rather than scrambling all over the floor for each foot of their valuable seven hundred.

AT NEW CASTLE, the brothers opened their first theater. It was an empty store room which they cleaned, painted and refurbished generally. It seated 99 persons. Designedly so, for if it had seated an even hundred the place would have been subject to local and state fire regulations governing places of public assembly. The seats, incidentally, were chairs borrowed from an undertaker next door to the theater. It was a fine arrangement—save when the mortuary business was brisk. For when it was, the Warners did no business, the chairs being requisitioned by their owner.

Business in New Castle was pleasantly remunerative but, as in the neighboring towns, of definite limits. Much as it pleased the patrons, "The Great Train Robbery" could not entertain them permanently. The brothers began casting about for other pictures to show. They bought them whenever and wherever they could—one and two-reel-



Exhibition in 1908: The Bijou in New Castle, Pa., an early Warner situation in their pre-production days. Major Albert Warner stands at extreme right.

How Did

YOU

Make Out
in 1938-39?

...ARE YOU PROUD OF THE ANSWER?

TAKE THE **GUESS-W** OUT OF 1939-40!

Here we go again!

*Warners Ring
In the New with*

THE OLD MAID

First attraction in over 6 years to go
6 weeks at the Strand, N. Y. - and hits
a new house top! Stanley, Jersey City,
equals full week of 'Dodge City' in 4
days - and another house top! Practically
every engagement beats every Warner
show since 'Robin Hood' - and holds over!

And the week after 'The Old Maid' you get

'DUST BE MY DESTINY'

Then right after it comes

'A CHILD IS BORN'

Then more! and more! and more!

**PROOF
ENOUGH?**

**BIG
ENOUGH?**

WORK

This is your black
& white guarantee
that one company
comes through!

That company is

WARNER BROS.

FOUR DAUGHTERS • THE SISTERS
VALLEY OF THE GIANTS • ANGELS
WITH DIRTY FACES • BROTHER RAT
DAWN PATROL • DEVIL'S ISLAND
THEY MADE ME A CRIMINAL • YES,
MY DARLING DAUGHTER • WINGS
OF THE NAVY • OKLAHOMA KID
DARK VICTORY • CONFESSIONS
OF A NAZI SPY • JUAREZ • DODGE
CITY • ANGELS WASH THEIR FACES
HELL'S KITCHEN • DAUGHTERS
COURAGEOUS • EACH DAWN I DIE

No Stops!

THE OLD MAID

(Bette Davis, Miriam Hopkins, George Brent,
Donald Crisp)

ON YOUR TOES

(Zorina, Eddie Albert, Alan Hale, Frank McHugh,
James Gleason. From the Rodgers and Hart stage hit)

PRIVATE LIVES OF ELIZABETH AND ESSEX

(Bette Davis, Errol Flynn, Olivia de Havilland, Donald
Crisp, Alan Hale, Vincent Price. In Technicolor.)

THE ROARING TWENTIES

(James Cagney, Priscilla Lane, Humphrey Bogart,
Gladys George, Jeffrey Lynn. Story by Mark Hellinger)

THE SEA HAWK

(Errol Flynn, Olivia de Havilland, Alan Hale)

DUST BE MY DESTINY

(John Garfield, Priscilla Lane, Alan Hale)

THE FIGHTING 69TH

(James Cagney, Pat O'Brien, George Brent,
Wayne Morris)

A CHILD IS BORN

(Geraldine Fitzgerald, Jeffrey Lynn, Gladys George,
Gale Page, Spring Byington)

THE CITY OF LOST MEN

(John Garfield, Ann Sheridan, Pat O'Brien,
Burgess Meredith)

THE STORY OF DR. EHRlich

(Edward G. Robinson)

Keep On Your Toes – watch them keep rolling along →

ESPIONAGE AGENT

(Joel McCrea, Brendo Marshall, Jeffrey Lynn, George Bancroft)

THE 'DEAD END' KIDS ON DRESS PARADE

AND IT ALL CAME TRUE

(James Stewart, Ann Sheridan, Humphrey Bogart)

BROTHER RAT AND A BABY

(By the authors of the sensational stage show. Eddie Albert, and the same great 'Brother Rat' cast.)

DEVOTION

(The lives of the immortal Bronte Sisters Written especially for the screen by James G. (Mr. Chips) Hilton. Bette Davis, Miriam Hopkins, Geroldine Fitzgerald)

PRIDE OF THE BLUEGRASS

(Starring the famous blind horse. This will be one of the most unique and most gripping dramas of Warner Bros'. entire career.)

THE STORY OF CAPTAIN HORATIO HORNBLOWER

(Based on the great novel! Starring Errol Flynn and Geraldine Fitzgerald)

TWO SONS

(Starring John Garfield, Jeffrey Lynn, Priscilla Lane)

INVISIBLE STRIPES

(To star George Roft and William Holden)

THE SPIRIT OF KNUTE ROCKNE

(With one of the biggest costs of all time, headed for the outstanding success in the history of Warner Bros.)

THE PATENT LEATHER KID

(George Roft, Priscilla Lane)

FOUR WIVES

(With "The Four Daughters", Claude Rains, Jeffrey Lynn, May Robson, Dick Foran, Frank McHugh)

NEVADA

(Epic Technicolor follow-up to 'Dodge City.' Starring Errol Flynn and Olivia de Havilland)

DANGEROUS CURVES

(Ann Sheridan will display all the 'oomph' in the world in her first important starring vehicle!)

MARRIED, PRETTY AND POOR

(Ann Sheridan teamed with George Roft!)

BROTHER ORCHID

(From the great Collier's Story. Starring Edw. G. Robinson, Olivia de Havilland)

UNDERGROUND

(To star John Garfield, George Brent, Geraldine Fitzgerald)

WE ARE NOT ALONE

(Paul Muni, Jane Bryon, Flora Robson. By the author of 'Goodbye, Mr. Chips', James Hilton)

JACK L. WARNER In Charge of Production • HAL B. WALLIS Executive Producer

**FOR ACTION!
FOR FAIR PLAY!
FOR DEPENDABILITY!**

Come on over to

**WARNER
BROS.**



taining an office and interesting himself more and more in the technical side of the business, and began turning out what the trade came to know as "Warner Features" at the old Vitagraph studios in Brooklyn. They kept at it sturdily, making pictures, selling pictures, working with small independent outfits who needed a distributing outlet.

Then, in 1917, James W. Gerard published his "My Four Years in Germany." The brothers decided it would make an excellent motion picture and obtained from the ambassador an agreement for translating it to the screen. It was a decided gamble, for in order to finance the production they had to borrow right and left and pledge nearly everything they owned. They rented a studio on Sunset Boulevard in Hollywood, already the new center of film production, and by heroic efforts brought the film to completion. It was a box-office sensation and grossed almost a million dollars. The Warners were in the movie industry with a vengeance.

Soon they were concentrating on production, with a series of Monte Banks and Al St. John comedies; with Rin-Tin-Tin; then with Lenore Ulric and John Barrymore appearing in their pictures; with Ernst Lubitsch working on the lot. They filmed Sinclair Lewis' "Main Street"; they filmed "Babbitt," and "Brass," and "The Marriage Circle" and "Beau Brummel." But they were selling their product through powerful franchise holders, independent distributors who helped finance the product but also

helped give them the jitters whenever they contemplated the budget.

IT WAS at this point, in 1925, that the brothers and Waddill Catchings, the financier, joined forces. After exploring the situation it was decided that what Warner Bros. needed was their own distribution network. So for \$800,000 they bought the Vitagraph Co., with exchanges scattered over the country, and were freed from the ties that bound them to the independent franchise holders. Catchings considered it an excellent move—he was impressed by the business-like, sane production methods of the brothers and by the frugal private lives they led.

The distribution problem settled, the Warners believed themselves free to concentrate on production again. They felt they were entitled to a breathing spell in which to do it. But in that same year, Maj. Nathan Levinson, electrical and radio engineer, former Signal Corps commanding officer, who had joined the company as a technical expert, showed up at the studios with first word of something that was to start a new upheaval around the studios and eventually to revolutionize the industry. Maj. Levinson hastened from his train to Sam Warner's office with a sparkle in his eye and enthusiasm oozing from every pore.

"Listen," said he, "I've got something hot for you. I just saw in the laboratories in New York the most wonderful thing I ever



Production Headquarters: Warner Bros. Sunset Studios where their first Coast-made feature, "My Four Years in Germany," was produced, and where many subsequent Warner pictures were conceived.



Doom of Silent Pictures: Scene from "The Jazz Singer," the picture that was largely responsible for the changeover from silent to talking films.

witnessed. It's a motion picture that talks."

Sam, the idea man, the man who was far more interested in the technique of making pictures than the casting, directing or sale of them, was interested but skeptical. But Levinson wrung from him a promise to look at the "picture that talks" on his next visit to New York. Sam did, and decided immediately that it offered as great an opportunity for development and exploitation as had the carbon tank projector and the 700 feet of "The Great Train Robbery" back in 1905. He approached Harry and sought to interest him in the new film medium. But Harry was consummating the Vitagraph deal and had no time for technical matters—he was busy enough with bankers and financing and seeing that the pictures Warners made were being marketed and the receipts coming in fast enough so that a steady production pace could be maintained.

SAM and Levinson, however, continued to interest themselves in the movie that spoke. They had long huddles

with the engineers of Western Electric who had perfected the new process in their laboratories. Sam began to probe the possibilities of adapting it to the filming of feature pictures—to work out the synchronization of camera and sound recording devices, to adjust lighting, to quiet the cameras and perfect a studio stage technique for making pictures in an entirely new way.

From time to time he talked to Harry and the other brothers about it. Finally he arranged a quiet party at his home, and there for the first time he showed the others a couple of short laboratory films which indicated the possibilities of the new medium. Harry was interested at once, but not as Sam was. He visualized a different use for sound in pictures. He pointed out that the idea of "talking motion pictures" had been bruited about for a long while but that no studio had successfully attempted to make them. But he was sure that pictures could be made with musical accompaniment that would catch and hold audience interest, that would bolster up box-offices that throughout the country were beginning to feel a distinct

downward trend. He thought that they could film vaudeville acts, short subjects, "big name" performance and use them to supplement feature programs.

Sam and the studio engineers went ahead with their pioneer work, however, and the other brothers became more and more convinced that his ideas about utilization of sound in pictures were basically correct. In 1926 they produced "Don Juan" with John Barrymore and with a fully synchronized musical score by the New York Philharmonic Orchestra. When the picture was released, audiences were electrified. Warner Bros. noted their reaction carefully and signed an agreement with Western Electric which made their Vitaphone Co. the exclusive licensing agency for the new sound patents and the sound apparatus—in which, by this time, the Warners had sunk nearly a million dollars in development work.

WHAT followed might well have led the brothers to believe that they were back in the old dog-eat-dog, free-for-all days of the exchange business. The Warner finances were far from inexhaustible, they had no theaters, other producers were noisily and frantically poohpoohing talking pictures and agreeing not to exhibit them in their theaters, there were practically no houses equipped to show sound pictures and there were other sound-film patents which gave promise of prolonged and nerve-racking legal controversy.

The Warners were fighting in a corner but they fought valiantly and without a thought of giving up. They filmed "The Jazz Singer," with Al Jolson starred, and into it they put all their resources. They sank half a million dollars in the production end—making the picture bit by bit in a technique absolutely new to Hollywood. No one was sure just how it should be done—director, actors, cameramen, technicians. They had to formulate their own methods as they went along, photographing a bit of action here, recording a song there, synchronizing the thing without benefit of experi-

ence or guidance. Sam Warner did the supervising out at the studios while Jack handled the producing and Albert was directing sales. Harry was in New York, frantically trying to formulate a solution for the difficulties into which their sponsorship of sound pictures had taken them—the opposition of rivals, the lawsuits over patent infringements, the commitment to purchase 2,400 complete theater sound equipments to be sold to exhibitors on the installment plan.

IN August of 1926 "The Jazz Singer" was completed and the print and sound records were shipped to New York. Sam and his brothers expected to join Harry there for the metropolitan opening of the production. But the weeks of work



The late Sam Warner, idea man of the Warners from their beginnings in Youngstown to their amazing triumph with sound. His death, in 1927, came on the eve of the proof of his faith in the new entertainment medium.

and worry had taken their toll. Sam contracted a cold; it developed into pneumonia. Jack and Albert stayed at his bedside. Harry, all else forgotten in his anxiety to reach his beloved brother, sped from New York by train. Sam was critically ill when he left New York, and in Arizona, Harry learned that the crisis was at hand. He sought frantically to charter a plane, couldn't get one, and finally rushed to Los Angeles by special train to arrive three hours after Sam had passed away.

It was a fearful blow to the quartet which had stood together so staunchly through the years. And it came on the eve of their greatest testing time. For it was clear to them that on the public reception of "The Jazz Singer" they stood or fell. For the Warners, October 6, 1927, is a most memorable date.

For it was on that night that an eager, fashionable crowd poured into the Warner Theater for the opening of "The Jazz Singer." Jolson, the star, was a Broadway idol and Broadway wanted to see just what had come of all that time he had spent out in Hollywood, acting and singing for the new sound pictures.

They saw—and heard. They heard the famous Jolson voice; the famous Jolson "Mammy." They applauded the full, resonant Jolson vocalizing. But it wasn't the songs that brought them up standing and applauding, brought them into the presence of a new, living and breathing medium of entertainment. It was one line, a spoken line which had crept in by accident but which was left in once it was recorded. On the studio lot, Jolson had stepped up to the microphone to sing "Blue Skies." To help create the proper mood, he had leaned toward the microphone and urged: "Come on, Ma, listen to this."

THOSE words, brought into the picture by chance, left in although all the non-singing portions were silent, sealed the success of the picture. New York audiences jammed the theater, forgetting the



Harry M. Warner, president of Warner Bros., specializes in the business and financial problems of the company.

technique, the mechanism, captivated by the illusion of the singer's physical presence. That night marked the doom of the silent pictures as definitely and as completely as though they were stereopticon views. "The Jazz Singer" began climbing steadily toward its two and a half million dollar gross and Warner Bros. registered a complete and merited success and the beginning of one of the speediest industrial revolutions in history.

For with the success of the Warners so unmistakable, other producers rushed for the sound picture band-wagon. Theater owners hurried to equip their houses for talking films and returns began to come in through the Vitaphone licensing agreement for sound apparatus. Audiences clamored for more pictures with more dialogue and music. "The talkies" were a topic of universal conversation and speculation. Music or dialogue or both became a necessary in-



Jack L. Warner, who concentrates on the production end of the Warner company.

gradient of short subjects as well as feature films.

Cheered by the triumph which had crowned their long and arduous struggle but exhausted, too, by it and with nerves shattered by the loss of the beloved Sam, Harry, Albert and Jack Warner betook themselves to Europe for rest and complete relaxation. They left orders that in their absence the studio should make nothing but talking short subjects. They returned to find another revolution had taken place, on their own lot.

ONE of the short subjects they had ordered made was "Lights of New York." Bryan Foy was producing it but as shooting got under way Foy, Hugh Herbert (then devoting himself to writing for the

screen), Frank Murphy, a sound technician, and several others became convinced that the material at their disposal warranted something better than a short subject. They ganged up, added additional scenes to the original script; wrote and improvised more dialogue and stage business; and almost drove the business office crazy with their screaming and wheedling for a bigger budget. As they mulcted the reluctant watchdogs of the treasury of additional sums, they expanded their picture. When the Warner brothers returned from Europe they found in their film vaults the first all-talking motion picture ever made. It had cost around \$40,000, it was greeted by public and exhibitors with hat-tossings and cheers and it eventually returned more than two million dollars to the coffers of the Burbank studios. For by this time, Warners had outgrown the Sunset Boulevard location. And in Burbank they were beginning to develop what is today the most completely equipped, most modern and most diversified motion picture production plant in California.

The brothers followed "Lights of New York" with a second Jolson starrer, "The Singing Fool," which set a mark for gross receipts which was scarcely approached for a decade, the production bringing in five million dollars. Realizing the head start they had on the industry, through their far-sighted adoption of sound picture technique in its infancy, they proceeded to press their advantage. They brought "big names" to the screen and they devoted the new medium to entertainment of a sort hitherto unknown to the film audiences of the world with pictures like "Viennese Nights," "Kismet," "Little Caesar," "Fifty Million Frenchmen," "Public Enemy," "Alexander Hamilton," "Captain Applejack," "Five Star Final," "I Am a Fugitive from a Chain Gang," "Elmer the Great," "Mayor of Hell," "Lilly Turner" and "Voltaire." There was no doubt of the assumption of primacy in the industry by the three brothers who had started in

Youngstown with seven hundred feet of film and a balky, unreliable carbon projector.

AS THEIR scope of activity increased and their stature in the motion picture world grew, the brothers divided their field of operations. Harry, the eldest and the leader, assumed control of the complex business and financial end; Jack, endowed with the artistic temperament and with a professional sense of showmanship, took up the reins of production; Albert, more usually known now as "Major Albert" because of the rank bestowed upon him by the Government for his services to it during the World War, directed the sales end. The assignment of specific spheres of control enabled the brothers, as individuals and as the guiding lights of one of the most impor-



Major Albert Warner, whose duties in the Warner set-up consist of directing sales policies.

tant of the nation's corporate groups, to re-survey their field and decide upon future courses of action.

One such course was the acquisition of the Stanley Company of America which controlled some 300 theaters around the country and which also had a third interest in First National, a first-class producing firm. Addition of the theaters to the Warner interests gave the brothers a guaranteed outlet for their product—an item of no small moment when all of the big producer-distributor groups were frantically bent on perfecting their own sound picture apparatus and holding competitors out of the houses they controlled. The Warners continued to buy theaters until they had run their holdings in this field beyond the 400 mark, and meantime they had acquired complete control of First National and merged it with their own production unit.

It was a time of furious activity on both the business and the entertainment fronts. While they amplified and consolidated their interests in the former classification they did not neglect to insure that the production policy of the best in cinematic entertainment was adhered to most strictly. They and the players, writers, directors and technicians in their employ were repeatedly in the lists of Academy Award winners. And, as they had pioneered in the exhibition and exchange of pictures, so again they led the way in the production and presentation of a new type of motion picture entertainment.

They set the pace in the field of musicals with their lavish "Gold Digger" series. They established an unequalled reputation for the production of "headline pictures"—topical screenplays, swung from the most important news stories of the day—pictures like "Doorway to Hell," "G-Men," "Black Legion," "China Clipper" and "Marked Woman." In the so-called field of "super-specials" they could look with pride and a sense of achievement on "A Midsummer Night's Dream," on "Anthony Adverse," on "Green Pastures," and more recently, on pictures like "The Prince and the Pauper," "Gold is

Where You Find It," and "The Adventures of Robin Hood."

IN ANOTHER sector of the motion picture industry, the Warners staked out a claim and made it their own. That was the area wherein the screen touches upon and concerns itself with serious concern. In pictures like "Black Fury" (dealing with mine labor troubles), "They Won't Forget" (sectional prejudices and distrust), "Black Legion" (racial and religious bigotry), "The Story of Louis Pasteur" (man's fight against natural ills and his own tendency toward hide-bound concepts and beliefs), "The Life of Emile Zola" (the Dreyfus case) and in their most recent and crowning achievements in the field of socially conscious films, "Confessions of a Nazi Spy" and "Juarez," Warners have set and maintained an unchallenged leadership—the one studio in Hollywood which has concerned itself in what people today hope for, distrust, fear, or seek to achieve, in the acknowledgment that there is a sobering and profound implication in the old tag that "Life is real; life is earnest."

They have extended themselves in the same spirit into the re-creation of the American past—not only in feature length productions but in short subjects. The Warner series of Technicolor shorts dealing with American heroes and with crises in the nation's history have been hailed both here and abroad as an achievement of moment for the screen. In the field of the feature film, pictures like "Dodge City," "Jezebel," "Gold Is Where You Find It," "The Valley of the Giants" and the Warner "service" produc-

tions, based upon the functions and operations of the nation's armed forces, have received widespread approbation as authentic Americana.

The Warner contributions to the art of the screen have, in fact, been without confine. From their engineers and technicians have come valuable developments in sound, in photography, in lighting. The studios at Burbank have been made a model of efficiency and of uninterrupted, unflurried and intelligent production.

NOT content to rest upon past achievements, each new production season is considered by Warner Bros. a challenge to surpass the best in their past. The records shows that they have done just that with almost discouraging regularity, then gone ahead to top the latest effort. Alert, far-sighted, sensitive to new trends and new ideas and sympathetic with the public they serve, Warner Bros. under the sillful guidance of the trio that has moulded its destinies for more than a decade past will undoubtedly continue to make cinematic history. Consciously, they disclaim such a role in the industry but theirs it is, nonetheless. But, considered as pace-setters and trail-breakers or simply as producers of excellent public entertainment, one thing is certain concerning the Burbank organization. A shrewd and penetrating commentator upon motion pictures and their makers summed it up thus: "No one can foretell just what Warner Bros. will do. But whatever they do, you may be sure you are getting a lot for their money."



WARNER BROTHERS

1939-40 Production Schedule



FEATURES

JACK L. WARNER, in Charge of Production

HAL B. WALLIS, Executive Producer

THE OLD MAID

Producer, Henry Blanke; Director, Edmund Goulding; Stars, Bette Davis, Miriam Hopkins; Authors, Edith Wharton, Zoe Akins; Screenplay, Casey Robinson; Film Editor, George Amy; Cameraman, Tony Gaudio.

NANCY DREW AND THE HIDDEN STAIRCASE

Producer, Bryan Foy; Director, William Clemens; Stars, Bonita Granville, Frankie Thomas; Author, Carolyn Keene; Screenplay, Kenneth Gamet; Film Editor, Louis Hesse; Cameraman, L. William O'Connell.

DUST BE MY DESTINY

Producer, Lou Edelman; Director, Lewis Seiler; Stars, John Garfield, Priscilla Lane; Author, Jerome Odum; Screenplay, Robert Rossen; Film Editor, Warren Low; Cameraman, James Wong Howe.

NO PLACE TO GO

Producer, Bryan Foy; Director, Terry Morse; Stars, Dennis Morgan, Gloria Dickson; Authors, Edna Ferber, George S. Kaufman; Screenplay, Lee Katz, Fred Niblo, Jr., Lawrence Kimble; Film Editor, Harold McLernon; Cameraman, Arthur Edeson.

A CHILD IS BORN

Producer, Sam Bischoff; Director, Lloyd Bacon; Stars, Geraldine Fitzgerald, Jeffrey Lynn; Author, Mary McDougal Axelson; Screenplay, Robert Rossen; Film Editor, Jack Killifer; Cameraman, Charles Rosher.

ESPIONAGE AGENT

Producer, Lou Edelman; Director, Lloyd Bacon; Stars, Joel McCrea, Brenda Marshall; Adapter, Robert Henry Buckner; Screenplay, James Hilton, Warren Duff, Frank Donoghue; Film Editor, Ralph Dawson; Cameraman, Charles Rosher.

PRIDE OF THE BLUE GRASS

Producer, Bryan Foy; Director, Will-

iam McGann; Stars, Edith Fellows, James McCallion; Screenplay, Vincent Sherman; Film Editor, Frank Dewar; Cameraman, Ted McCord.

SMASHING THE MONEY RING

Producer, Bryan Foy; Director, Terry Morse; Stars, Ronald Reagan, Margot Stevenson; Author, Jonathan Finn; Screenplay, Anthony Coldeway, Raymond Schrock; Film Editor, Frank McGee; Cameraman, L. William O'Connell.

BRITISH INTELLIGENCE

Producer, Bryan Foy; Director, Terry Morse; Stars, Boris Karlof, Margaret Lindsay; Author, A. P. Kelly; Screenplay, Lee Katz; Film Editor, Thomas Pratt; Cameraman, Sid Hickox.

WE ARE NOT ALONE

Producer, Henry Blanke; Director, Edmund Goulding; Stars, Paul Muni, Jane Bryan; Author, James Hilton; Screenplay, Milton Krims; Film Editor, Warren Low; Cameraman, Tony Gaudio.

FOUR WIVES

Producer, Henry Blanke; Director, Michael Curtiz; Stars, Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains; Author, Maurice Hanline; Screenplay, Julius J. and Philip Epstein; Film Editor, Ralph Dawson; Cameraman, Sol Polito.

LADY DICK

Producer, Bryan Foy; Director, Noel Smith; Stars, Jane Wyman, Dick Foran, Gloria Dickson; Author, Kay Krause; Screenplay, Earle Snell, Ray Schrock; Film Editor, Harold McLernon; Cameraman, Ted McCord.

PHILO VANCE COMES BACK

Producer, Bryan Foy; Director, William Clemens; Stars, James Stephenson, Margot Stevenson; Author, S. S. Van Dine; Screenplay, Tom Reed; Film Editor, Benjamin Liss; Cameraman, L. William O'Connell.

STATE COP

Producer, Bryan Foy; Director, Terry Morse; Stars, Dennis Morgan, John Payne, Gloria Dickson; Screenplay, Charles Belden; Film Editor, Louis Hesse; Cameraman, Sid Hickox.

GAMBLING ON THE HIGH SEAS

Producer, Bryan Foy; Director, George Amy; Screenplay, Robert E. Kent.

INVISIBLE STRIPES

Producer, Lou Edelman; Director, Lloyd Bacon; Stars, George Raft, William Holden, Humphrey Bogart, Jane Bryan; Authors, Lewis E. Lawes, Jonathan Finn.

THE FIGHTING SIXTY-NINTH

Producer, Lou Edelman; Director, William Keighley; Stars, James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn; Screenplay, Norman Reilly Raine, George Boothby.

THE ROARING TWENTIES

Producer, Sam Bischoff; Director, Raoul Walsh; Stars, James Cagney, Priscilla Lane; Author, Mark Hellinger; Screenplay, Jerry Wald, Richard Macaulay, Robert Rossen; Film Editor, Jack Killifer; Cameraman, Ernest Haller.

CITY OF LOST MEN

Producer, Sam Bischoff; Director, Anatole Litvak; Stars, John Garfield, Pat O'Brien, Ann Sheridan; Authors, Lewis E. Lawes, Wilson Mizner, Brown Holmes; Screenplay, Courtney Terrett, Robert Lord; Film Editor, Thomas Richards; Cameraman, Arthur Edeson.

DEAD END KIDS ON DRESS PARADE

Producer, Bryan Foy; Director, William Clemens; Stars, Dead End Kids, John Litel; Screenplay, Charles Belden, Tom Reed; Film Editor, Doug Gould; Cameraman, Arthur L. Todd.

KID NIGHTINGALE

Producer, Mark Hellinger; Director, George Amy; Stars John Payne, Jane Wyman; Screenplay, Lee Katz, Charles Belden, Ray Schrock; Film Edi-

WARNER BROTHERS

1939-40 Production Schedule

—Continued—

- tor, Frederick Richards; Cameraman, Arthur Edeson.
- ON YOUR TOES**
Producer, Robert Lord; Director, Ray Enright; Stars, Zorina, Eddie Albert; Authors, Richard Rodgers, Lorenz Hart, George Abbott; Screenplay, Jerry Wald, Richard Macaulay; Film Editor, Clarence Kolster; Cameraman; James Wong Howe.
- PRIVATE LIVES OF ELIZABETH AND ESSEX**
Producer, Robert Lord; Director, Michael Curtiz; Stars, Bette Davis, Errol Flynn; Author, Maxwell Anderson; Screenplay, Norman Reilly Raine, Aeneas MacKenzie; Film Editor, Owen Marks; Cameraman, Sol Polito.
- RETURN OF DR. X**
Producer, Bryan Foy; Director, Vincent Sherman; Stars, Humphrey Bogart, Rosemary Lane, Wayne Morris; Author, William Makin; Screenplay, Lee Katz; Film Editor, Thomas Pratt; Cameraman, Sid Hickox.
- EDGAR ALLEN POE**
Producer, Bryan Foy; Screenplay, Robert E. Kent.
- TALL TIMBER**
Producer, Bryan Foy; Stars, Dennis Morgan, John Payne, Gloria Dickson; Screenplay, Lee Katz.
- WEST OF FRISCO**
Producer, David Lewis; Director, Edmund Goulding; Stars, Bette Davis, George Brent; Screenplay, Milton Krims.
- THE SEA HAWK**
Producer, Henry Blanke; Director, Michael Curtiz; Stars, Errol Flynn, Olivia De Havilland, Alan Hale; Author, Rafael Sabatini; Screenplay, Seton I. Miller.
- THE STORY OF DR. EHRLICH**
Star, Edward G. Robinson.
- AND IT ALL CAME TRUE**
Stars, James Stewart, Ann Sheridan, Humphrey Bogart.
- BROTHER RAT AND A BABY**
Star, Eddie Albert.
- DEVOTION**
Stars, Bette Davis, Miriam Hopkins, Geraldine Fitzgerald; Screenplay, James Hilton.
- THE STORY OF CAPTAIN HORATIO HORNBLOWER**
Stars, Errol Flynn, Geraldine Fitzgerald.
- TWO SONS**
Stars, John Garfield, Jeffrey Lynn, Priscilla Lane.
- THE SPIRIT OF KNUTE ROCKNE**
- THE PATENT LEATHER KID**
Stars, George Raft, Priscilla Lane.
- VIRGINIA CITY**
Director, Michael Curtiz; Stars, Errol Flynn, Olivia De Havilland, Ann Sheridan; Screenplay, Robert Buckner.
- DANGEROUS CURVES**
Star, Ann Sheridan.
- MARRIED, PRETTY AND POOR**
Stars, George Raft, Ann Sheridan; Screenplay, Julius and Philip Epstein.
- BROTHER ORCHID**
Stars, Edward G. Robinson, Olivia De Havilland; Screenplay, Earl Baldwin.
- THE STORY OF JOHN PAUL JONES**
Star, James Cagney.
- WE SHALL MEET AGAIN**
Director, Edmund Goulding; Stars, Bette Davis, George Brent.
- VITAPHONE SHORT SUBJECTS**
- TECHNICOLOR PRODUCTIONS**
Eight two-reelers.
- BROADWAY BREVITIES**
Ten two-reelers.
- MERRIE MELODY CARTOONS**
26 one-reelers in Technicolor.
- LOONEY TUNE CARTOONS**
16 one-reelers.
- COLOR PARADES**
10 one-reelers in color.
- MELODY MASTER**
10 one-reelers.
- VITAPHONE VARIETIES**
Six one-reelers.





LOEW'S M-G-M

Yesterday • Today • Tomorrow



LOEW'S-METRO-GOLDWYN-MAYER

*Marcus Loew's Friends Laughed at His Penny Arcade
But His Confidence in the New Entertainment
Eventually Resulted in Loew's-M-G-M*

By IRA SEELY NASH

ANY history of Metro-Goldwyn-Mayer must start with Marcus Loew, founder of Loew's, Inc., who rose from abject poverty to become one of the pioneers of the motion picture industry; from selling newspapers in the hurly-burly of New York's Bowery of the 1870's to the presidency of one of the world's foremost business organizations.

Marcus Loew was a member of that group of whom Will Irwin, writing in the *Financial Observer*, said: "The men who made the motion picture industry the great industrial romance of our times are Horatio Alger characters."

Loew was born in 1870, in New York's sprawling lower East Side. His parents were Ida and Hermann Loew, recently landed on these shores. At the age of nine, already aware of the acute economic struggle that raged about him, Marcus went out and sold newspapers. Before he was in his 'teens he had tried several other jobs; coloring maps for a small printing company; soliciting advertisements and business-managing a neighborhood juvenile newspaper; running errands in a factory.

Other jobs followed. Marcus tried a couple of independent business ventures. Twice he seemed on the road to a profitable career; twice he failed. He picked up the threads. He was impelled by an overpowering ambition to achieve something, to vindicate himself and to make his family happy. People marveled at the continual supply of energy this shy and not over-robust young man possessed. Finally, in his

early thirties, he became an associate in the firm of Baehr and Loew. It was a fur cape outfit, and business came along very well; with the turn of the new century, fur capes were in greater demand than ever before.

SOMEHOW the new business, although it was making money, failed to satisfy its junior member. Tucked away in his mind was the notion that he'd like to do something *new*, something that would have broad general appeal, and would allow plenty of room for imagination and fresh ideas.

The Mutoscope fitted this description perfectly. Here was a device whereby a string of pictures, through a simple mechanical medium, were flicked rapidly before the eyes to create the illusion of motion. Lots of people thought it was in the class with a child's toy. Others felt it might be expanded into a gadget for use in the home, like the stereopticon slide. A few—and Marcus Loew was one—thought the idea had limitless possibilities for mass entertainment.

He decided to experiment. He rented an empty store on 23rd Street and installed penny slot machines all over the floor. Inside each of these machines was a sequence of pictures; a coin was inserted and images whisked past one's eyes, presenting a brief action-story.

Well-meaning friends laughed at the idea of a penny-arcade of this sort proving profitable. A few people might come in, once,

they said, and spend a penny or two out of curiosity. Marcus Loew smiled quietly in return. He had implicit confidence in the future. He was willing to wait it out, two, three, or four months and see what happened.

What happened was that the machines were kept going at a capacity pace every evening. It was an eerie sight, as the flickering street lamp outside cast spectre-like shadows up and down the room where men and women were bent over peepholes. More machines were installed. A bookkeeper was hired. Each night canvas sacks containing hundreds of pennies were tied up to be transported to the bank first thing in the morning.

OBVIOUSLY, no one could amass a fortune out of a penny arcade (or even a chain of them) but to Marcus Loew it was an augury of what the public wanted. Here, in an epoch that had produced Delmonico's, Diamond Jim Brady, and a group of luxurious hotels, a great public need for inexpensive entertainment remained unsatisfied. Scores of factories and dress shops were being opened in New York to meet the demands of the new workers who were pouring into the city. They had no money to spend at expensive cafes, nor could they afford the theater or the opera. What if these Mutoscope novelties could be expanded into something that would provide 60 or 70 minutes of entertainment, instead of just a quick running flash?

Marcus Loew's associates in that early 23rd Street venture was David Warfield, the actor, who offered sagacious counsel and rose with Loew to the pinnacle of success as the latter's amusement enterprises prospered. Warfield, who had attained both means and fame through "The Music Master" and other stage hits, ardently supported the theory that some new kind of popular entertainment was the prime need of the budding century.

The next step—and a very logical one—was the Nickelodeon. Deciding to experi-

ment with five, six and eight minute sequences, Loew took over a fourth-rate burlesque house in Brooklyn, bearing the over-complacent name of the Cozy Corner.

His first move was to hire a couple of scrubwomen and saturate the place with soap and water from top to bottom. His second step was to engage a painter. The physical overhauling, he believed, would signify to the public that a renaissance had come. And it did.

Continuing to experiment at first with vaudeville acts and picture strips, Loew found more and more interest shown for longer-footage subjects. The supply met the demand, and Loew tried out splitting up stories of two and three reels by having some actor recite "Gunga Din" or "The Old Horse Shay" between reels. It worked very



(BROWN BROS.)

Such primitive "peep shows" as this suggested great possibilities to the far-sighted Marcus Loew. His personal and confident "peep" into the future resulted gradually in the building of the vast Loew film empire.



TO OUR FRIENDLY CUSTOMERS!

Each year at this time M-G-M takes opportunity to address a heart-to-heart message to its customers.

Your confidence and faith, for which we are so deeply grateful have already been answered in practical terms.

M-G-M answers your loyalty with the most optimistic studio outlook of any past period.

We reaffirm what has been known for years: The Friendly Company policy of fair selling, friendly dealing in all phases of operation.

Our new product is literally the Talk of the Industry.

“THE WOMEN” has established itself in its

(Continued)

first engagements as a glorious box-office hit!

“BABES IN ARMS” is already rated in the trade the most sensational attraction which has ever launched a new year.

“NINOTCHKA”, “BLACKMAIL”, “THUNDER AFLOAT” won trade acclaim in previews. They are smashing entertainments, each one of them!

They are just beginning!

We will not side-step our responsibility to bring glamour, magic, spectacle to the screen . . . the inspiration that lifts the motion picture from the humdrum and keeps public interest alive. Only M-G-M with its willingness to dig deep into its resources does it!

The new season begins auspiciously. Your encouragement spurs us on. Your success is necessary to our success.

To Our Friendly Customers we dedicate ourselves.



(BROWN BROS.)

One of Marcus Loew's first movie ventures is declared to be via an interest in this early penny arcade in New York's Union Square. Tradition has it that the venture grabbed for its owners some \$20,000 the first year.

well. Then the newly organized Humanova Company came along with a development which was to cast an interesting half-ironic fore-light on the industry of two decades later.

The Humanova Company drilled teams of two, a man and a woman, to stand back of the theater screen and deliver dialogue matching as closely as possible the action taking place in the picture. Sometimes one or the other of the reciters got off the track, and delivered a completely incongruous line; when this happened, the audience cheered or laughed. It was all part of an exciting new sport.

The Loew theaters, which were starting to multiply like amoebae following the success of the Cozy Corner, featured the Humanova actors. "The Two Orphans" was the first "feature picture" embellished with dialogue of this sort, and it was first shown at Loew's new Gem Theater on Houston Street.

MAINTEINING an open mind as he developed new theaters in various parts of the city, Loew led the field in pioneering for the uninterrupted movie continuity. It had been assumed, almost with-

out argument, that a Mutoscope, by the or any other name, couldn't be allowed to tax the patience of a spectator for more than a few minutes at a time. Two-reel stories were presented with a vaudeville interlude. Marcus Loew, listening carefully to criticisms expressed by patrons, thought this might be all wrong. He tried running off the reels consecutively, in fifteen, twenty minute or half hour doses, and met with overwhelming enthusiasm. From that time on it was established as a *dictum* that the whole picture, long or short, should be shown at one time.

HOW the embryonic Loew circuit rose to a position where it bulwarked a \$140,000,000 amusement corporation is an Arabian nights' fantasy that might have happened only in early twentieth century America . . . but doesn't appear too fantastic after a glimpse of Marcus Loew's understanding temperament and tenacious ambition.

The success of any far-flung business enterprise depends upon organization, and organization depends upon the men in charge of the various departments. No more fitting example of this axiom can be found in modern industry than the Loew company. Marcus Loew's native shyness and reticence made him all the more conscious of the need for having men capable of "making friends" with the public.

OVER in New Jersey, just across the Hudson from Manhattan, two young men were winning popularity with millions through their enterprising adventures in the amusement park field. Marcus Loew, well aware of his need for such men, made a point of meeting these enterprising brothers, Nicholas and Joseph Schenck. Loew seemed to grasp at once the cardinal virtues of the pair, and for the next few years they acted as his chief aides-de-camp.

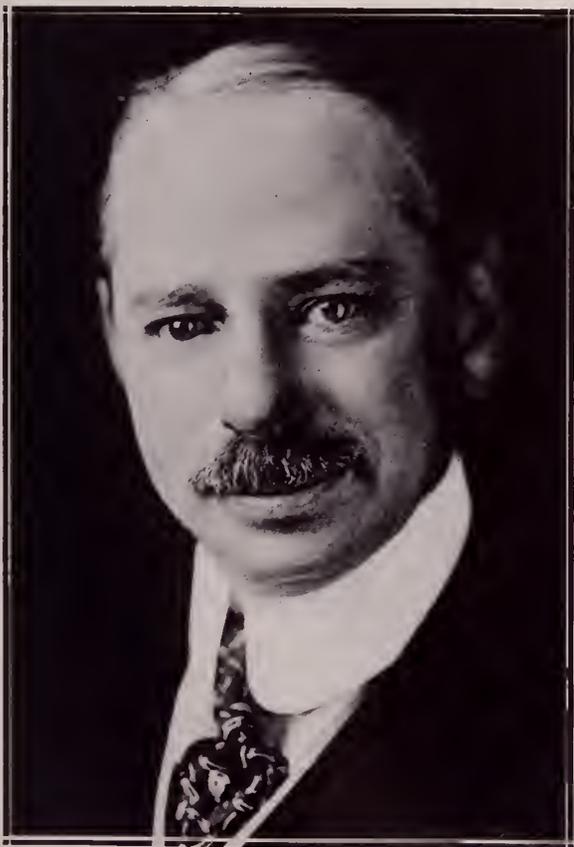
Although Joseph Schenck allied himself,

after a time, with other motion picture interests, Nicholas remained with the Loew organization throughout the years. After the death of Marcus Loew, he was the unanimous and logical choice to carry on the policies and program of the organization. Schenck's outstanding qualities are his simplicity, his intense energy, his sanguine temperament, and his aversion to making statements.

The best-known company statement made by him during the period of 25 years, contained just twelve words: "There is nothing wrong with this business that good pictures can't cure."

He doesn't like to have his picture taken, and recently it was discovered that not a single picture of the president of Loew's Inc. was on file in any New York newspaper.

A close associate once remarked of him,



The Late Marcus Loew, founder of the House of Loew, whose name is synonymous with film entertainment the world over.

"He has been so busy learning the business, he has never had time for ballyhoo."

His quick, accurate judgment of men has become a legend. Once he made a 16-year-old usher, who had given him some outspoken criticism, a theater manager against the protests of all his business associates. This youngster, Joseph Vogel, has now become one of the most important executives in the Loew theater circuit.

Every one in the motion picture business marvels at Schenck's capacity to see pictures. Last year he looked at more than 350 feature photoplays. He averages between six and nine feature length pictures every week, in addition to scores of short subjects. The job of looking at the industry's product and forming a personal opinion is one that he never turns over to any one else. He has often been called, "the world's champion film fan."

Incidentally, his earliest ambitions are disclosed by the fact that he still pays his annual state fee for a pharmacy license. He and his brother, Joseph, now chairman of 20th Century-Fox, have the right to earn a living dispensing ipecac and castor oil any time they choose to do so.

AMONG the outstanding young executives who were trained by the Loew organization for future posts of importance were Leopold Friedman and David Bernstein. Friedman, now secretary of Loew's, Inc., constituted the "legal department" of the early Loew company for many years. It was a long time before a second man was hired to handle the legal affairs of the growing organization, and it was four years after that before the department was allotted anything more than chair space. Friedman used to answer whatever legal questions came up without the benefit of a desk or typewriter.

At the present time, the legal department working under him in the New York office is one of the largest single units of the organization.



Nicholas M. Schenck, president of Loew's, Inc., and of M-G-M Corp. One of the industry's prominent pioneers and a leader consistently in its affairs and well-being, he inherited, upon the passing of Marcus Loew, the latter's executive diadem.

DAVID BERNSTEIN'S career is even more of an Horatio Alger story. The treasurer of Loew's Inc., rated one of the financial experts of the motion picture business, began his career as a \$13 a week bookkeeper.

For many years, Marcus Loew had kept his own books. Finally, his company became so busy that he no longer had time for it. He advertised for a bookkeeper and David Bernstein was picked out of a long line of applicants that reported. Loew asked him whether he understood corporation bookkeeping and the young man replied confidentially that he did. Whereupon he was ordered to report for work the next day.

Since Bernstein's only background in the field, outside of general department stores

experience, was a correspondence course in accounting, he was in rather a complicated situation. There was only one thing he could do. A friend of his was a veteran bookkeeper for a New York firm, but that evening he was working until midnight. Bernstein went to his place of business at 12 o'clock, and between that hour and day-break, tried to pick up a general knowledge of corporation bookkeeping. After two cups of black coffee, he reported to work in the morning and made good.

The lion's share of the credit for the financial stability of Loew's, Inc., during the economic ups and downs of the past decade is usually given to Bernstein. Financiers in other industries are amazed at the fact that during the depression period Loew's was able to add \$4,000,000 to its property account, where other concerns were showing heavy losses through lower real estate values. At the present time, the company has every dollar of loans covered four to one by quick assets. (It is considered sound financing if a concern has its loans covered at a ratio of eight to one.)

THROUGHOUT the entire period of its existence there have been scarcely any additions in the executive posts from outside Loew organizations. The entire policy of the company has been to promote those within its ranks. The fact that Marcus Loew and the Schencks almost invariably picked the right men to train for important positions made this policy work out remarkably well.

In the Metro-Goldwyn-Mayer company a similar situation prevails. Greater harmony and unity of effort has resulted in the building of a strong, permanent organization unaffected by years of economic adjustment.

AS THE circle of Loew theaters increased, one factor became more and more plainly evident. The quality of

motion picture product available was highly uncertain. Producers and directors—who could be depended upon to turn out popular entertainment were few and far between. A theater had to do a great deal of shopping around to find films that gave promise of attracting movie audiences; and even the most diligent search for fresh fare often proved futile. There was but one way to iron out this problem; make the needed pictures.

Hollywood had established itself as a geographical center for the growing industry. In 1920 Marcus Loew, casting about for a favorable base of production on the coast, acquired the Metro Film Company. This was a unit started five years previously by Richard A. Rowland. It had not distinguished itself in the first experimental half-decade, but was to serve as the cornerstone for the most successful production combine of the following ten years.

Motion pictures have inherited some of their axioms from the legitimate stage. One that held good, in the early days at least, was the feeling that one production could make or break a company. In 1921 "The Four Horsemen of the Apocalypse," with Rudolph Valentino, brought the trade-name Metro a prestige it had hitherto courted in vain. "The Prisoner of Zenda" in 1922 and "Scaramouche" in 1923 were additional feathers in the company cap. A couple of years later the newly merged corporation of Metro-Goldwyn-Mayer scored an even more thorough-going coup with "The Big Parade." If a clinching argument was needed that the new firm was out for premier recognition, it was provided by "Ben-Hur."

IT WAS early in 1924 that the Loew executives made successful overtures for the acquisition of the Goldwyn Pictures Company, started in 1916 by Samuel Goldwyn and the Selwyns and the studio of Louis B. Mayer. Metro had proved

itself a worth-while investment, its product was in demand, but the Goldwyn list of players and properties and the Mayer studio offered obvious opportunities for further expansion. Two heads might be better than one; three studio rosters certainly were. The deal was completed, Nicholas M. Schenck acting as intermediary. The most interesting part of it, from the standpoint of future developments related to the assets (personal and private), supplied by Louis B. Mayer.

"Mr. Mayer," according to Fortune Magazine, "did a great deal of talking on behalf of himself and his partners, Irving Thalberg and J. Robert Rubin. He talked so well that when the contract was signed the Mayer partners got no stock or cash but a percentage of Loew's profits . . . and Mr. Schenck got Messrs. Mayer, Thalberg and



Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer Pictures. Under his regime, the company has become one of the greatest film producing organizations in the world, averaging over the years some 60 pictures annually.

Rubin as a unit all duly bound by contracts to work for Loew's, Inc."

Who was Mr. Mayer? And where did his partners come from? How did this trio, destined to play a predominant part in shaping the production policies of the latter-day Loew organization, join forces originally?

LOUIS B. MAYER and George M. Cohan share the same birthday, the fourth of July. A native of Boston, educated in St. John's, New Brunswick, Mayer was first attracted to the business of ship salvaging. Then he left the extensive wharf district of New Brunswick and moved to Haverhill, Mass. The transfer altered his interests and revolutionized his career.

There was a racketsy old theater in Haverhill which appealed to Mayer as having unusual possibilities for popular entertainment. He looked into the matter; the more he studied it the more interested he became. He decided to do something. He rebuilt it and redecorated the house, advertising it as the home of superior motion pictures in central New England. After the first showing of the initial film, "From the Manger to the Cross," Exhibitor Mayer was a man who was talked about. He became head of the Gordon-Mayer circuit of theaters, where he proved that dignity of presentation and mass appeal could, with proper guidance, go hand in hand.

Dabbling in film distribution through his own exchanges in New England, he finally became convinced (just as had Marcus Loew and other pioneers) that motion picture theaters were not getting product of sufficiently high quality. The movies could never become the great institution they deserved to be while such a situation prevailed. A moderate increase in quality, Mayer felt, would mean a rapid multiplication of receipts. Deciding to put his theories to the test, he swung out westward. The Mayer



J. Robert Rubin, vice-president of Loew's, Inc., since 1935, and for many years Metro's general counsel. His versatility reaches out also into the realm of production since he has an important voice in story and player selection.

Studios in Los Angeles were financed by his own limited bankroll, and the equally modest funds of some of his friends who had faith in his ideas. He made good pictures. When he stepped into the vastly greater responsibilities of the Metro - Goldwyn - Mayer studio producing post he continued to make good pictures. He also became one of the most energetic and widely respected spokesmen against abuses within the industry. He was seven times re-elected president of the Association of Motion Picture Producers.

WHEN Irving Thalberg died in Hollywood, at the age of 37, none of his associates mourned his loss quite so keenly



David Bernstein, vice-president and treasurer of Loew's, Inc. In 1905, he joined Marcus Loew's People's Vaudeville Co. operating a penny arcade on 23rd St., Manhattan. Since then he has been prominent in practically every phase of the Loew enterprises.

as Louis B. Mayer. A relationship parallel in many ways to that of father and son had existed between the two men from the day they first joined forces.

Thalberg, a Brooklyn boy who refused to be handicapped by the liability of a frail physique, studied shorthand and Spanish in night school so that he might apply for an anticipated opening in a department store. Then chance led him to the offices of Universal Pictures in New York, answering an ad. He didn't get the job the first day, but he worked out a follow-up campaign which eventually resulted in success. Once in the company, his quiet but arresting personality brought him speedily to the attention of

Carl Laemmle, and he became his personal secretary.

Not so long afterwards, when Laemmle suddenly had to leave for Europe, he astounded the studio by placing full managerial responsibility in the hands of this 19-year-old youngster. Irving Thalberg had been trusted with the far-reaching duties of studio general supervisor at an age when he could not legally sign checks.

Laemmle's wild gamble proved to be much less of one than the skeptics believed. Young Thalberg took hold of the situation and began his career of generating photoplay hits. When the boss came back from Europe he had permanently lost a very good secretary. In the span of a few months Thalberg's intense, imaginative mind had absorbed all of the thousand and one details of picture production. When an offer came to him, a few years later, to accept a partnership at the Mayer studio he did so; and with the creation of Metro-Goldwyn-Mayer he displayed such rare talent for picking stories and seeing them through in completed form that he was dubbed "the boy wizard." In the years that followed, the dozens of M-G-M pictures listed in the annual calendar of the *FILM DAILY* Ten Best provided the most practical and solid appreciation of his inspiring leadership. His marriage to Norma Shearer stood out as one of the real-life idylls of a Hollywood overshadowed by hectic big business procedure and widely exploited mismatings.

J. ROBERT RUBIN, the third member of the triumvirate to wager the future against the present in that 1925 low salary contract, was a native of Syracuse. Trained as a lawyer, he had served as assistant district attorney of New York, and later as second deputy police commissioner. At the time he was far removed from participation in pictures as Louis B. Mayer with his early shipping interests, or Irving Thalberg with his ambitions for a



Arthur M. Loew, 1st vice-president of Loew's, Inc., the company named for his late father. Was elected to office in 1927, and, since that time, has devoted his energy and skill to building the now vast M-G-M distribution empire overseas.

department store job. It was one of the major triumphs of the new magnetic industry, however, that it drew its leading executives from widely separated fields.

Coming into the motion picture sphere when he was retained as a lawyer for the old Metro Company, Rubin focussed his attention on production matters. It was a time when an astute young lawyer was of inestimable value to an expanding company. Rubin proved himself as able a judge of story possibilities as he was of legal statutes. He went to Hollywood and became associated with the Mayer studio. At the time of the 1924 merger he took up his post as head of the New York offices; since that time he has acted as final arbiter in the buying of hundreds of thousands of dollars

worth of story material yearly, and in the signing of new acting, directorial and writing talent in the East. Knowing perfectly what the studio wants, and equally well what the market has to offer, his initiative and judgment have played an important part in the efficient cooperation of company units separated by 3,000 cross-country miles.

A BRIEF glimpse of the personalities of these three men, Mayer, Thalberg and Rubin, should provide sufficient explanation of their reasons for accepting a contract carrying with it a high percentage on future profits and small current salaries.

No profits would mean no bonuses and very scanty incomes. All three lived in the future, and yet no more practically minded trio could have been rounded up, in the ranks of American industry.

Any one of them could have secured several times his immediate remuneration from another company. But each one, on the other hand, had glimpsed the limitless opportunities of quality film production. They were whole-heartedly convinced of the profits possible from a better grade of moving picture entertainment. The expressed policy of the Mayer studio to do "a strong story with a strong star" was, they felt, a sound and constructive one. All that was needed to carry it out on a sweeping scale was a larger bankroll. And this the 1924 merger provided.

ON THAT sunny California day when Loew's, Inc., was amalgamated with the Metro organization, the old Goldwyn, and the Mayer studios, about 500 workers surveyed the scene with mixed emotions. Will Rogers gaily acted as master of ceremonies; one of the civic leaders provided a huge floral wreath to drape over the improvised stage that had been erected. But the question in the minds of most employees was: what's going to happen to us?

Everything looks very simple in retro-

spect, but it was obviously natural for the workers at the old lot to possess misgivings. The word "merger" sounded a little bit sombre. Would all three units continue to operate harmoniously? Would there be room for the old-timers in the new studio roster? The answer was not long in coming.

While the real birth of Metro-Goldwyn-Mayer as a recognized and unified production company came with "Ben-Hur" and "The Big Parade," the leaven on which all future policy was gauged by was supplied by Marcus Loew and his new allies the day they took control of the new organization. Agreeing unreservedly on one point, the necessity of building quality productions, the firm executives stepped into the market to acquire the best story material afloat; they kept time-tested players while signing and developing such new stars as Norma Shearer, John Gilbert, Lon Chaney, Joan Crawford and Greta Garbo. They smothered any suggestion of "studio politics" by hiring the outstanding talent available, and giving free rein to individual abilities.

IN THE new company's first advertising brochure, for the season of 1925-26, the stars whose pictures were featured were John Gilbert, Lew Cody, Aileen Pringle, Lillian Gish, Lon Chaney, Conway Tearle, Mae Murray, Eleanor Boardman, Antonio Moreno and Pauline Starke. Among the directors who made the pictures of that year were Rex Ingram, King Vidor, the late Fred Niblo, Jack Conway, Edmund Goulding, Christy Cabanne, William Wellman and Robert Z. Leonard. Included in the back of the book under the caption: "Miss No Name . . . the fans are going to choose a name for her" was a brown-haired, wistful eyed girl. The following season theater audiences had named her, and were talking enthusiastically about the fresh appeal of Joan Crawford.

Today Metro-Goldwyn-Mayer contract stars include; Fred Astaire, Lionel Barry-

more, Wallace Beery, Eddie Cantor, Joan Crawford, Robert Donat, Nelson Eddy, Clark Gable, Greta Garbo, Judy Garland, Hedy Lamarr, Myrna Loy, Jeanette MacDonald, the Marx Brothers, Robert Montgomery, Eleanor Powell, William Powell, Mickey Rooney, Rosalind Russell, Norma Shearer, James Stewart, Margaret Sullavan, Robert Taylor and Spencer Tracy. The policy of training outstanding screen personalities and fitting key stories to them has proved its worth.

VAST and ever-increasing strides have been made in the international field of film distribution under the leadership of Arthur Loew, son of Marcus Loew.



William F. Rodgers, company's general manager of sales and distribution, who has spent the past 14 years in these vital phases of M-G-M's business. In 1936 he became the organization's sales chief and further enhanced M-G-M prestige.

Spending an average of six months each year in travel, chiefly by airplane, Arthur Loew has acted as an itinerant ambassador of good will for the entire industry, meeting and solving problems of picture presentation as they arise, making plans for new theaters, keeping in immediate touch with a world-wide chain of showmen. Under his supervision the business of the foreign department increased forty-fold in fifteen years. His personnel list in these years has swelled from just three persons to 4,000 persons. He has trained dozens of young men, most of them fresh from college, for important managerial posts in all parts of the globe. There are now 30 foreign Metro theaters in 15 countries, with more soon to be built, and there are 127 exchanges circling the territory from the Philippines to Port Said.

METRO - GOLDWYN - MAYER'S publicity and advertising departments have built up a reputation for thoroughness and ingenuity extending far outside trade limits, under the resourceful leadership of Howard Dietz. Starting his career as an ad writer and newspaper correspondent while at Columbia, Dietz joined the old Goldwyn Company as a special writer. Within two years he was made head of publicity and advertising and continued in the same post with M-G-M. It was at his suggestion that Leo became the Metro trademark, and his novel promotional ideas have been the constant talk of the industry. He has also been active in the field of the theater, writing lyrics and staging the presentation of such popular shows as "The Little Show," "The Band Wagon," "Three's a Crowd" and "Flying Colors."

WHILE maintaining leadership in producing ranks, Metro-Goldwyn-Mayer has been consistently active in policies of general value to the picture industry.

Taking the lead in this attitude is William F. Rodgers, popular general sales manager of the company, who last spring set a precedent by inviting theater managers to meet with the producing outfit and discuss problems of mutual importance, at the annual M-G-M convention. Under Rodgers' leadership the slogan "the friendly company" was affixed to the company, and widespread editorial attention attracted to the value of inter-business exchange of ideas.

IN THE short subject field, Metro-Goldwyn-Mayer has made an enviable record. The fact that Leo, Jr. has received seven Academy of Motion Picture Arts awards since 1932 for distinguished shorts (more than twice as many as the nearest competitor) is proof of this achievement. Statistical tables show that M-G-M has consistently spent more money as well as contributed greater effort for short subject production than any other company, and has advanced into hitherto unexplored fields, such as psychology, science and Department of Justice records for its case material. Among the most popular series of the past few seasons have been the Robert Benchley shorts, the "Crime Does Not Pay" releases, the Carey Wilson "What Do You Think" series and John Nesbitt's "Passing Parade."

Information plus entertainment has been the slogan of the shorts producers, and audiences throughout the country have shown an enthusiastic reaction to this policy. Fred C. Quimby, former general manager for Pathe, was brought in at the inception of the shorts department. A progressive policy has been maintained ever since, showing its most striking results during the past four years under leadership of the present short subject producer, Jack Chertok.

A remarkable M-G-M record has been assembled in the past 14 years, in the face of stiff competition. Forty-five releases, or almost one-third of the 134 films picked by

national critics for the *FILM DAILY* as the hallmarks of industry accomplishment have been turned out by this one studio. This is the list, spanning the high marks of company achievement since 1925:

"The Unholy Three," "The Merry Widow," "The Big Parade," (listed three successive years), "Ben-Hur," (listed two successive years), "La Boheme," "Flesh and the Devil," "The Crowd," "Broadway Melody," "Madame X," "The Last of Mrs. Cheyney," "Hallelujah," "Anna Christie," "The Big House," "The Divorcee," "Min and Bill," "A Free Soul," "The Sin of Madelon Claudet," "Grand Hotel," "The Champ," "The Guardsman," "Smilin' Through," "Emma," "Rasputin and the Empress," "The Barretts of Wimpole Street," "The Thin Man," "Viva Villa!," "Dinner at Eight," "David Copperfield," "Naughty Marietta," "Broadway Melody of 1936," "Anna Karenina," "Mutiny on the Bounty," "The Great Ziegfeld," "San Francisco," "A Tale of Two Cities," "Captains Courageous," "The Good Earth," "Romeo and Juliet," "Boys' Town," "Marie Antoinette," "The Citadel" and "Love Finds Andy Hardy."

THE season of 1939-40 looms up as a banner one for the organization; the array of story properties is one of the most interesting assembled during the decade and a half of company history.

The cycle of pictures made in England, brilliantly launched with "A Yank at Oxford," "Pygmalion," "The Citadel" and "Goodbye Mr. Chips," will be continued. Robert Montgomery will make "Busman's Honeymoon" and another starring vehicle, while Robert Donat is to star in "Ruined City" and perhaps another vehicle. There are several other properties set for production later in Great Britain.

Following the ambitious Technicolor picture, "The Wizard of Oz," and the Norma Shearer - Joan Crawford - Rosalind Russell picturization of the Broadway stage hit,



Howard Dietz, director of advertising-publicity-exploitation for Loew's and M-G-M. With the merger of Metro-Goldwyn and Louis B. Mayer in 1924, he became advertising manager of this combine,—and then ascended to his present position.

"The Women," the early fall will see such attractions as Greta Garbo's "Ninotchka," "Thunder Afloat," "Another Thin Man" and "The Marx Brothers at the Circus." Robert Taylor and Greer Garson will be co-starred in "Remember." The Judge Hardy series which has attained great heights of public favor, will be continued, as will the Dr. Kildare stories. Clark Gable and Myrna Loy will be paired in "The Great Canadian," and Norma Shearer starred in "Pride and Prejudice." In the musical field some of the highlight productions will be "The Ziegfeld Follies," "Broadway Melody of 1940," "Lover, Come Back to Me," co-starring Jeanette MacDonald and Nelson Eddy, "Balalaika," with Nelson Eddy and Ilona Massey and Eddie Cantor in "Forty Little Mothers."

LOEW'S-METRO-GOLDWYN-MAYER

1939-40 Production Schedule



FEATURES

THE WOMEN

Stars: Norma Shearer, Joan Crawford, Rosalind Russell, Paulette Goddard, Mary Boland, Phyllis Povah, Joan Fontaine, Virginia Weidler, Lucile Watson; Director, George Cukor.

HENRY GOES ARIZONA

Stars: Frank Morgan, Ann Morriss, George Murphy, Henry Hull, Virginia Weidler, Guy Kibbee; Director, Edwin L. Marin.

DANCING CO-ED

Stars: Lana Turner, Richard Carlson, Lee Bowman, Artie Shaw and Orchestra; Director, S. Sylvan Simon.

THUNDER AFLOAT

Stars: Wallace Beery, Chester Morris, Virginia Grey; Director, George Seitz.

FAST AND FURIOUS

Stars: Ann Sothern, Franchot Tone, Virginia Grey, Lee Bowman, Ruth Hussey; Director, Busby Berkeley.

NINOTCHKA

Stars: Greta Garbo, Melvyn Douglas, Ina Claire, Felix Bressart, Sigmund Rumann, Richard Carle; Director, Ernst Lubitsch.

A CALL ON THE PRESIDENT

Ann Sothern, Tom Neal, Walter Brennan, Marsha Hunt; Director, Robert Sinclair.

MARX BROS. AT THE CIRCUS

Marx Bros., Kenny Baker, Florence Rice, Nat Pendleton; Director, Eddie Buzzell.

BABES IN ARMS

Stars: Mickey Rooney, Judy Garland, Guy Kibbee, June Preisser, Charles Winninger, Henry Hull; Director, Busby Berkeley.

REMEMBER

Stars: Robert Taylor, Greer Garson, Lew Ayres, Billie Burke, Reginald Owen, George Barbier, Sara Haden; Director, Norman MacLeod.

ANOTHER THIN MAN

Stars: William Powell, Myrna Loy, Virginia Grey, C. Aubrey Smith, Ruth

Hussey, Tom Neal, Asta; Director, William Van Dyke II.

BALALAIKA

Stars: Nelson Eddy, Ilona Massey, Frank Morgan, Charlie Ruggles, Joyce Compton, Lionel Atwill, Walter Woolf King, Dalies Frantz, Phillip Terry, Feodor Chaliapin, Jr.; Director, Reinhold Schunzel.

BLACKMAIL

Edward G. Robinson, Ruth Hussey, Gene Lockhart, Bobs Watson, Guinn Williams, John Wray; Director, H. C. Potter.

THE SECRET OF DR. KILDARE

Stars: Lionel Barrymore, Lew Ayres, Laraine Day; Director, Harold S. Bucquet.

WILLOW WALK

Franchot Tone; Story, Sinclair Lewis.

BROADWAY MELODY OF 1940

Fred Astaire, Eleanor Powell; Director, Norman Taurog.

NORTHWEST PASSAGE

Novel, Kenneth Roberts; Director, King Vidor; Stars: Spencer Tracy, Robert Young. (Technicolor).

ZIEGFELD FOLLIES

SILENT KNIGHT

Jeannette MacDonald, Nelson Eddy; Play, Eugene Heltai.

MADAME CURIE

Star, Greta Garbo; Story, Eve Curie.

GUNS AND FIDDLES

(Tentative title); Robert Taylor, Hedy Lamarr, Miliza Korjus, Robert Young; Story, Walter Reisch, Samuel Hoffenstein.

TWENTY MULE TEAM

Star: Wallace Beery.

MAY FLAVIN

Novel: Myron Brinig.

THE YEARLING

Director, Victor Fleming; Pulitzer Prize novel, Marjorie Kinnan Rawlings.

WINGS OVER THE DESERT

Story, Harold Ruckley.

SEA OF GRASS

Novel, Conrad Richter; Stars: Spencer Tracy, Myrna Loy.

KIM

Story, Rudyard Kipling.

SOLDIERS THREE

Story, Rudyard Kipling.

QUO VADIS

Star: Robert Taylor; Novel, Sienkiewicz.

THE RUINED CITY

Star: Robert Donat; Novel, "Kindling," by Nevil Shute.

THE GREAT CANADIAN

Stars: Clark Gable, Myrna Loy; Story, Robert Hopkins, Vicki Baum.

HOUSE OF GLASS

Star: Joan Crawford; Story, Max Marcin.

A LADY COMES TO TOWN

Star: Joan Crawford; Story, Clements Ripley.

BEAU BRUMMEL

Star: Robert Donat; Story, Clyde Fitch.

I HAD A COMRADE

Story, Viscount Castleross.

AMERICAN NEWLYWEDS

SMILIN' THRU

Musical version; Star: Jeanette MacDonald; Play, Jane Cowl, Jane Muffin; Director, Robert Z. Leonard.

I LOVE YOU AGAIN

Story, Octavus Roy Cohen; Stars: William Powell, Myrna Loy.

HANDS ACROSS THE BORDER

Star: Robert Taylor.

EARL OF CHICAGO

Star: Robert Montgomery; Story, Brock Williams.

SUSAN AND GOD

Play, Rachel Crothers; Star: Greer Garson.

LOEW'S-METRO-GOLDWYN-MAYER

1939-40 Production Schedule

—Continued—

SHOP AROUND THE CORNER

Play, Nicolaus Laszlo; Stars, Margaret Sullavan, James Stewart, Frank Morgan; Director, Ernst Lubitsch.

WITCH IN THE WILDERNESS

Novel, Desmond Holdridge; Star, Spencer Tracy; Director, King Vidor.

LOVER COME BACK TO ME

Operetta, Sigmund Romberg; Stars, Jeanette MacDonald, Nelson Eddy.

GO WEST

Stars: The Marx Bros.; Story, Bert Kalmar, Harry Ruby.

A YANK AT ETON

Story, George Oppenheimer, Thomas Phipps; Star: Mickey Rooney.

BUSMAN'S HONEYMOON

Story, Dorothy Sayers; Stars, Robert Montgomery, Maureen O'Sullivan.

WAR EAGLES

PRIDE AND PREJUDICE

Star: Norma Shearer; Play, Helen Jerome; Novel, Jane Austin.

LIFE STORY OF THOMAS EDISON

Stars: Spencer Tracy, Mickey Rooney.

PARK AVENUE MODEL

Star: Joan Crawford; Story, John Larkin, Jerry Horwin.

20,000 LEAGUES UNDER THE SEA

Story, Jules Verne. (Technicolor).

FORTY LITTLE MOTHERS

Star: Eddie Cantor.

WINGS ON HIS BACK

(Tentative title); Story, Myles Connelly; Star, James Stewart.

NICKEL SHOW

Story, Vera Caspary.

JOURNEY'S END

Play, Robert C. Sherriff; Star: Robert Donat.

THE ROSARY

Play, Edward E. Rose.

GREAT LAUGHTER

Novel, Fannie Hurst.

THE ZIEGFELD GIRL

Story, William Anthony McGuire.

JUDGE HARDY AND SON

Mickey Rooney, Lewis Stone, Ann Rutherford, Fay Holden, Cecilia Parker; Director, George Seitz.

NICK CARTER

Walter Pidgeon, Rita Johnson; Director, Jacques Tourneur.

SHORT SUBJECTS

CRIME DOES NOT PAY

Six two-reelers.

PASSING PARADE

Eight one-reelers.

FITZPATRICK TRAVELTALKS

12 one-reelers, in Technicolor.

OUR GANG COMEDIES

Eight one-reelers.

ROBERT BENCHLEY

Four one-reelers.

M-G-M CARTOONS

18 one-reelers, in Technicolor.

MINIATURES

Nine one-reelers.

PETE SMITH SPECIALTIES

13 one-reelers.

NEWS OF THE DAY

Twice weekly.







Paramount Pictures

Yesterday

Today

Tomorrow

PARAMOUNT PICTURES

*Starting With "Queen Elizabeth" in 1912,
Adolph Zukor Developed the Present
International Film Organization*

By GEORGE FRASER

THE history of Paramount is the story of the co-ordination of a group of men, each a specialist in his own field, who combined their talents, their energy and their far-flung vision to create a company which today encompasses every phase of picture making, distributing and exhibiting.

In 1905 no thought of Paramount existed. Adolph Zukor, owner of a New York penny arcade, turned it into a nickelodeon, expanded it into a chain of these emporia of early flickers, and combined with Marcus Loew's chain of similar showplaces in 1910.

In those days, of course, finding pictures to present was the major problem confronting the exhibitors. Zukor and Loew were constantly plagued by the necessity of long holdovers of unpopular films because of the impossibility of finding new product with which to replace them. In 1912 the partners decided that something had to be done, so Zukor took the unprecedented step, for an exhibitor, of importing a French film, "Queen Elizabeth," which Sarah Bernhardt had made.

THE success of "Queen Elizabeth" confirmed Zukor's hunch that there was a market for full-length pictures instead of the one-reel product which had been the mainstay of exhibitors up to that time, and leaving the management of the chain of theaters to Loew, Zukor decided to

go into independent production, primarily as a guaranteed source of supply for himself, but also to have films for rental to other houses.

Still in the year 1912, Zukor, backed by Broadway producer Daniel Frohman, formed the Famous Players Company, signing an impressive group of Broadway stars including James K. Hackett, James O'Neill, Lily Langtry, John Barrymore and Minnie Maddern Fiske.

The next year, in 1913, two widely separated things happened. In California, an ex-International Correspondence School salesman, William W. Hodkinson, started a film distributing company which he called Paramount Pictures. Paramount's distribution program called for 104 films a year, of which Zukor's Famous Players supplied 52. Just about this same time, in the summer of 1913, in New York, a group of four men sat at lunch in a mid-town hotel. Three of the four were prominent figures of the New York stage—Jesse L. Lasky and Cecil B. DeMille had been successful producers; Dustin Farnum had recently completed a sensational run as star of "The Squaw Man"; Samuel Goldwyn was a highly successful salesman. The producers had just bought the film rights to "The Squaw Man," and with a purse of \$15,000 had persuaded Farnum to try his hand at the new type of entertainment. Their original proposition had been for Farnum to star in the film, receiving as payment a 25 per cent interest in the corporation. Farnum, however, held

out for cash instead, so the stock in the newly-formed Jesse L. Lasky Feature Play Company was split three ways instead of four.

BUT for the fact that the winter season was coming on, "The Squaw Man" would certainly have been made in New York. The three partners decided to find some place in the South West where sunlight for illumination might be depended upon. DeMille, Farnum and Oscar Apfel, who had been hired because of previous experience in the East, set out to choose a location site.

The name of Flagstaff, Arizona, had intrigued DeMille, but when the train arrived in that tiny village and the explorers saw only the desert, a water tank and some freight cars, they dropped the thought of settling there and continued on to Los Angeles, where they were met by Thomas Fortune a showman who had worked with Vitagraph. Fortune had an idea that the sleepy little suburb of Hollywood could be used and convinced DeMille, who had leased

a dilapidated old barn at the corner of Vine Street and Selma Avenue.

Remodeling the barn into a studio began immediately. The horse stalls were removed and the space gained was transformed into a storage room for the equipment the company hoped to buy. The carriage stand was turned into offices, a projection room and an extremely primitive laboratory. The washing block was surrounded by walls and called a vault, and the hay and feed section was made into an office, shared by DeMille and Lasky.



Progress in Pictures: Contrasted above are the old barn which served as the first studio of Adolph Zukor and Jesse L. Lasky in Hollywood, and the famed arch gateway of the Paramount lot of today, together with immediately adjacent buildings which house the publicity department and other operations offices.

A 30 foot square platform was built to adjoin the barn on the south side. This platform, the company's first stage, was covered with a sail rigged to a mast, which could be adjusted to regulate sunlight. Fortune's first assignment was to rent or borrow furniture and other props from the surrounding Hollywood villagers, whose first dislike of "them there moving picture folk" vanished as soon as they realized that the rent was promptly paid on all borrowed articles.

Everybody in the company doubled at any job that turned up. DeMille helped build sets and shifted scenery, and the cowboy extras acted as porters in all heavy work. Carpenters yanked off their overalls, smeared on makeup and filled in whenever mob scenes were indicated.



Barney Balaban, pioneer exhibitor, entered partnership with his brothers and Sam Katz in 1908 to form the celebrated Balaban & Katz circuit. For the past several years he has served as president of Paramount Pictures, Inc. Further, he is a pioneer of film house air conditioning, one of the exhibition field's foremost scientific advances.

DeMille finished "The Squaw Man" in three weeks, and Oscar Apfel took over the one stage for his production of "Brewster's Millions," another and equally successful stage play. Edward Abeles, who had starred in the stage production, was brought to Hollywood for the film, which was followed by "The Master Mind" and "The Only Son."

In May, 1914, electrical illumination was used for the first time to augment sunlight, when two spotlights arrived from the East and were used in the production of Stewart Edward White's story "The Call of the North."

MEANWHILE, the studio was expanding. The tiny platform tacked onto the side of the barn was outgrown, and a larger, open-air stage was constructed adjoining that. This received the slightly grandiloquent title of Stage Number One, and when the end of this stage was glassed over, Stage Number One became the pride of the studio and the wonder of Hollywood.

Sheds extending from the Selma Avenue side of the barn formed the cutting rooms, carpenter and paint shops, and the first dressing rooms were constructed to adjoin Stage Number One.

The first feature film to be made on this stage was DeMille's "Rose of the Rancho," which starred Bessie Barriscale. This picture marked a definite step forward in the life of the studio, for this was the first film which was shot, in part, on actual location away from the stages.

AT THIS period the first major influx of stars started. H. B. Warner, Max Figman, Theodore Roberts and Mabel Van Buren joined the Lasky forces. Dustin Farnum returned to the studio to star in the first film version of Owen Wister's novel, "The Virginian," under DeMille's direction. In the East, Marguerite Clark, another early favorite, made her screen debut in "The Goose Girl."

It was during the filming of "The Warrens of Virginia" that the Lasky ranch was

**THE
PARAMOUNT
POLICY
FOR
1939-40**



A CAVALCADE OF

At our sales convention in Los Angeles last June, we made a claim for Paramount. We said the 1939-1940 selling season would be Paramount's year. "It's Our Year," we announced, meaning Paramount would top the industry in the forthcoming months with a row of pictures, so strong in cast, story, and production value, they just couldn't miss landing in the hit class.

Since that time the whole industry has gleefully (yes gleefully, because the industry always keeps a particularly warm place in its heart for Paramount) watched Paramount wind up its 1938-1939 selling season with such major box office triumphs as "Man About Town" and "The Star Maker." What's more, the industry has cheered the huge success of the first big Paramount hit on the new season line-up... "Beau Geste." It'll take a lot of boosting to get any picture up higher than "Beau Geste" among the year's box office triumphs.

And "Beau Geste" is only the beginning. "\$1,000 a Touch-down," right at the beginning of the football season, with Joe E. Brown and Martha Raye teamed for the first time as a powerhouse of box office laughs, is due in the middle of September. The last week in September "Honeymoon in Bali," a sure-fire money getter with Madeleine Carroll, Fred MacMurray

BOX OFFICE HITS

and Allan Jones heading a big cast, is due to top "Midnight." "What a Life," from the Broadway hit of the same name, bringing the adventures of radio's beloved Henry Aldrich to the screen via the expert performances of Jackie Cooper and Betty Field; the important Lloyd C. Douglas best seller, "Disputed Passage," by all odds one of the finest pictures ever produced by Paramount, follow in quick succession. "Jamaica Inn" with Charles Laughton giving the best performance of his career; the huge Frank Lloyd "Rulers of the Sea," with Douglas Fairbanks, Jr., lovely Margaret Lockwood, star of "The Lady Vanishes," and England's most famous character actor, Will Fyffe, sharing starring honors. Bob Hope and Paulette Goddard in "The Cat and the Canary," a picture which brought down the house at its Stamford, Conn. preview; "Geronimo!" a big time Western as only Paramount can make them; "Dr. Cyclops," the year's most exciting screen novelty; "Victor Herbert," the life story of the great composer as the basis of a big musical romance, starring Mary ("My Heart Belongs to Daddy") Martin and Allan Jones. The great All-Technicolor Cartoon Feature, Max Fleischer's "Gulliver's Travels" . . . Hit after hit, big money-maker after big money-maker.

and that's only the beginning...

**WHAT THIS INDUSTRY NEEDS,
this year or any year, is BIG
PICTURES...and Paramount's
1939-1940 Policy is to give
the industry what it needs.**

**IT'S
PARAMOUNT'S
YEAR!**



first used for a picture shot entirely on location. The ranch was actually a 50-acre tract in a wild, uncultivated canyon of the San Fernando Valley. A new star—Blanche Sweet—who was destined to become one of the leading names in films, was introduced in this picture.

Early in 1915 Geraldine Farrar was brought to Hollywood by Lasky to appear in his pictures. Her first production was "Maria Rosa," which DeMille directed.

Stage Number One, proving inadequate to handle the expanding production of the studio, a barley field to the south was annexed and Stage Number Two, an exact replica of Number One, except that it was entirely glassed over, was constructed. Soon a third stage was built, and then a fourth. The studio had extended its walls a full block!

Wonder at the rapid expansion died down as soon as further expansion became the order of the day. A vacant block on Argyle Street to the east was bought and used for street sets and outdoor filming. A thousand-acre ranch near Burbank, a small neighboring town, was acquired as a site for outdoor action. It was on this ranch that the studio's growing collection of blooded riding stock, cow ponies and cattle found a home.

In 1915 the greatest male heart-throb the films have ever known came into prominence at the Lasky Studios. He was Wallace Reid, and he was soon joined by Ina Claire, Laura Hope Crews, Edgar Selwyn, Charlotte Walker, Lou Tellegan, Fannie Ward and Victor Moore.

ON JUNE 28, 1916, came the event which paved the way for the Jesse L. Lasky Feature Play Company to become the Paramount Pictures we know today. The Lasky company was merged with Adolph Zukor's Famous Players organization, the most important asset of which was, by this time, a little ex-Biograph girl named Mary Pickford, whom he had hired in 1913 for \$2,000 a week, an unprecedented figure for that time. Mary's pictures had proven

so important that they had become the selling point around which the entire Famous Players product was centered. With her growing importance, Mary's salary increased and by 1915 Zukor had been paying her \$20,000 a week.

Zukor and Lasky, combining forces and capital, purchased Paramount Pictures, Hodkinson's distributing organization, on July 19, 1916 and announced the formation of the \$25,000,000 Famous Players-Lasky Corp., which included Paramount as its distributing channel. Zukor was elected president and Lasky was put in complete charge of production.

The new corporation immediately put Mary Pickford to work. She was cast in "A Romance of the Redwoods" and followed it almost immediately with "Rebecca of Sunnybrook Farm." At this same time



Adolph Zukor ventured early into the field of the penny arcade and in 1912 decided to form Famous Players Film Company, which evolved by successive steps into the great Paramount organization of today which he serves as chairman of the board.

additional film luminaries were signed to long-term contracts. These included such outstanding stars as Sessue Hayakawa, Mae Murray, Marie Doro, Cleo Ridgely, Anita King, Myrtle Stedman and Thomas Meighan. Zukor signed Douglas Fairbanks, Gloria Swanson, William S. Hart, Fatty Arbuckle, D. W. Griffith, Mack Sennett and Ralph Ince. A combination was worked out with Lewis Selznick to form a subsidiary called Select Pictures, which brought Selznick's stars, the Talmadge sisters, Nazimova and Clara Kimball Young, into the fold.

While the company was expanding in all branches in the domestic field, the profitable and far-flung foreign market was not neglected. Under the leadership of the late Emil Shauer, a globe-circling organization was perfected which continues to function most efficiently today under the supervision of John Hicks Jr., vice-president in charge of foreign activities.

In the 10 years to 1926, new stars were steadily being built. Among the more important ones developed were Bryant Washburn, Ethel Clayton, Lila Lee, Vivian Martin, Mary Miles Minter, Bebe Daniels, Betty Compson and May McAvoy. Jack Holt, Agnes Ayres, Dorothy Dalton and Anna Q. Nilsson came into prominence, and Rudolph Valentino and Pola Negri took the film world by storm.

Victor Fleming, James Cruze and Herbert Brenon became prominent directors of the company, and George Melford, still remembered for his work on "The Sheik," was turning out box office successes.

IN 1926 the need for expansion became so imperative that it was decided to move to new quarters. In the spring of that year the present 26 acre plant on Marathon Street in Hollywood was purchased from the old United Studios, completely re-built and re-equipped, and the company moved to its new quarters. But the old barn at Vine and Selma was not forgotten. It was transported bodily to the new Marathon Street studios and refurnished as a studio gymnasium.



Stanton Griffis, chairman on Paramount's executive committee, was named to that office in June of 1936. Since that time, his policies touching upon both finance and operation have resulted in the giant forward strides the company has taken.

B. P. Schulberg, one of Zukor's original film associates, joined the company as a production executive at this time, and new stars whose names were beginning to mean big things included Raymond Griffith, Florence Vidor, Wallace Beery, Raymond Hatton, Clara Bow, Charles "Buddy" Rogers, Richard Arlen and Gary Cooper.

IN 1926 Famous Players-Lasky purchased Balaban & Katz, powerful Chicago and Mid-West exhibiting chain, and with Balaban and Katz tied all its other theaters into a new subsidiary corporation called Publix. Sam Katz, who had owned and directed theaters for years before, was put at the head of this new corporation, which owned or controlled upwards of 1,600 theaters.

On April 1, 1927, the name of Famous



Neil Agnew joined Paramount as a booker in Chicago in 1920, and advanced rapidly and successively to salesman, sales manager, branch manager, district manager, and western division manager. From assistant general sales manager he became general sales manager in charge of distribution, and, in 1935, vice-president of Paramount in charge of sales.

Players-Lasky Corp. was changed to Paramount-Famous-Lasky Corp., because of the growing importance of Paramount in the interlocking corporate setup, and three years later, on April 24, 1930, the name was once more changed, to Paramount Publix Corp., to include the name of the theater circuit.

The most able men in the business at that time were all enlisted under the Publix banner. Katz headed the theater setup, Sidney Kent presided over distribution and Lasky over production, supervising Schulberg in Hollywood and Walter Wanger at the Long Island Studio.

John Hertz, who had demonstrated his financial ability becoming a multimillionaire through his Chicago taxi operations, was invited in 1931 to help Paramount Pub-

lix fight the depression. In November of that year he accepted the chairmanship of the corporation's Finance Committee and reorganized the financial structure of the various corporations completely, re-establishing the company on a sound footing according to the then-existing national conditions.

Hertz resigned in the fall of 1932 and the company entered a period of reorganization which continued until the summer of 1935, when Paramount Pictures Inc. came into being, to take over all assets and physical properties of the previous corporations.

During the reorganization Emanuel Cohen took the production helm, replacing Schulberg, who had resigned to become an independent producer. Under Cohen's regime William LeBaron, who had joined the company from RKO, where he had been a producer, started Mae West on her climb to top-grossing pictures. "The Lives of a Bengal Lancer" amazed the film world, as did a new star named Bing Crosby and a well padded Englishman named Charles Laughton, who played the title role in "Ruggles of Red Gap."

Following the re-organization of the company on June 4, 1935, John Otterson assumed the presidency of Paramount Pictures Inc., retaining this post until he was succeeded on July 2, 1936 by Barney Balaban, who still holds the position. A week before Balaban's elevation to the presidency, Stanton Griffis had been elected Chairman of the Executive Committee, a post which he has today.

UNDER the present studio leadership of Y. Frank Freeman and William LeBaron, Paramount production has forged steadily ahead. DeMille, first producer-director of the films, has been joined by William Wellman, creator of such spectacular successes as "Men With Wings" and "Beau Geste"; Frank Lloyd, three time Academy Award winner and producer of "If I Were King" and the forthcoming "Rulers of the Sea"; and Mark Sandrich, whose successful "Man About Town" won him elevation to the producer-director brackets.

Further indications that rapid progress will be made on future Paramount feature attractions can be gleaned from the fact that the company has already started construction of a new \$12,000,000 Hollywood studio. Executives of the company are of the belief that this additional studio space will materially aid production facilities and eliminate necessary construction for re-takes.

The company boasts an impressive list of established and fast-rising stars. Jack Benny, Bob Burns, Madeleine Carroll, Claudette Colbert, Bing Crosby, Bob Hope, Dorothy Lamour, Fred MacMurray, Joel McCrea, Ray Milland, Martha Raye and Shirley Ross are under long-term contract, while special contracts insure the appearance in Paramount films of such established favorites as Ronald Colman, Gary Cooper, Jackie Cooper, Melvyn Douglas, Douglas

Fairbanks Jr., Allan Jones, Margaret Lockwood, Ida Lupino, Victor Moore and Pat O'Brien.

Adolph Zukor, beloved Chairman of the Board of Directors, who has served the company in many different capacities, has accepted the position of travelling ambassador of good-will. He has toured Europe and the Antipodes, inspiring and instructing Paramount representatives and exhibitors, and is planning a similar tour of South America for the near future.

The new field of television has not been overlooked by Paramount. Its controlling interest in Allen B. DuMont Laboratories, pioneers in television research, is compelling proof of this. Whatever application television will eventually have to the field of entertainment, it may safely be forecast that Paramount will have its part in per-



Y. Frank Freeman, began his Paramount career in 1933, and two years later was elected vice-president of the company in charge of theater operations. In 1938 was transferred to the Coast where he was placed in charge of studio operations.



William Le Baron, Paramount's managing director of production, was managing editor of *Collier's Weekly* and a well-known playwright and author prior to entering filmland. Has directed and produced many of the industry's most successful features.

fecting the new medium and in bringing it to the audiences of the country.

HEADED by President Balaban and Chairman of the Executive Committee Stanton Griffis, the Paramount organization today is divided into four broad divisions—production, distribution, exhibition and foreign.

Production and studio operation are headed by Vice-presidents Y. Frank Freeman and George Bagnall and Managing Director William LeBaron; distribution and sales by Vice-President Neil Agnew; the foreign department by Vice-president John Hicks Jr.; and the theater operations are now under the direct supervision of Barney Balaban, aided by a number of assistants who are specialists in the various phases of exhibition.

Publicity and advertising activities are guided by Robert M. Gillham and the company's legal affairs are handled by a department headed by Vice-president Austin C. Keogh. Another important subdivision of the company, the Paramount Newsreel, is headed by A. J. Richard.

AS THE 1939-40 season gets under way, Paramount has just pre-released "Beau Geste," one of the early season's smash pictures, and will follow this with such important productions as Frank Lloyd's "Rulers of the Sea," with a stellar cast headed by Douglas Fairbanks Jr.; William A. Wellman's production of the Rudyard Kipling's "The Light That Failed," starring Ronald Colman; Cecil B. DeMille's "The Royal Canadian Mounted"; "Honeymoon in Bali," co-starring Madeleine Carroll and Fred MacMurray; "Disputed Passage," the screen adaptation of Lloyd C. Douglas' best-selling novel with Dorothy Lamour, Akim Tamiroff and John Howard; "Dr. Cyclops," a Technicolor production; "What A Life," adapted from the successful stage play with Betty Field and Jackie



John W. Hicks, Jr., vice-president of Paramount in charge of the foreign department, entered the industry in 1912 as a Missouri exhibitor. Vast backlog of later experience, including 11 years as assistant to Sidney R. Kent and executive service overseas, won him his present high status.

Cooper; "The Cat and the Canary," co-starring Paulette Goddard and Bob Hope; and "Gulliver's Travels," a Max Fleischer feature-length cartoon in Technicolor.

In addition to the feature schedule Paramount's short subject plans contain the most varied line-up of any previous year. Under the supervision of Lou Diamond, in charge of production of shorts, Paramount's new program will consist of ten series of one-reel subjects.

Lou Diamond is also president of Paramount's music subsidiaries which publish all the hit tunes appearing in Paramount's musical features. Both Famous Music Corp. and Paramount Music Corp. have had their share of the leading musical songs hits and from present indications will continue to prosper with the success of the company's musical features.

PARAMOUNT PICTURES

1939-40 Production Schedule



FEATURES

DEATH OF A CHAMPION

Stars, Lynne Overman, Joseph Allen, Jr., Virginia Dale; Director, Kurt Neumann; Screenplay, Stuart Palmer; Cortland Fitzsimmons.

RANGE WAR

Stars, William Boyd, Russell Hayden, Betty Moran; Director, Lesley Selander; Screenplay, Sam Robins.

BEAU GESTE

Stars, Gary Cooper, Ray Milland, Robert Preston, Susan Hayward; Director, William A. Wellman; Screenplay, Robert Carson.

\$1,000 TOUCHDOWN

Stars, Joe E. Brown, Martha Raye, Eric Blore; Director, James Hogan; Screenplay, Delmar Daves.

HONEYMOON IN BALI

Stars, Fred MacMurray, Madeleine Carroll, Akim Tamiroff; Director, Edward H. Griffith; Screenplay, Virginia Van Upp.

WHAT A LIFE

Stars, Jackie Cooper, Betty Field, John Howard, Janice Logan; Director, Jay Theodore Reed; Screenplay, Charles Brackett, Billy Wilder.

JAMAICA INN

Stars, Charles Laughton, Maureen O'Hara, Leslie Banks; director, Alfred Hitchcock; Novel, Daphne du Maurier; A Pommer-Laughton Mayflower Production; Produced in London.

TELEVISION SPY

Stars, William Henry, Judith Barrett, William Collier, Sr.; Director, Edward Dmytryk; Screenplay, Horace McCoy, William R. Lipman, Lillie Hayward.

DISPUTED PASSAGE

Stars, Dorothy Lamour, Akim Tamiroff, John Howard; Director, Frank Borzage; Screenplay, Anthony Veiller, Sheridan Gibney.

LAW OF THE PAMPAS

Stars, William Boyd, Sidney Toler, Steffi Duna, Russell Hayden; Director,

Nate Watt; Screenplay, Harrison Jacobs.

GERONIMO

Stars, Preston Foster, Ellen Drew, Andy Devine, Ralph Morgan; Director, Paul H. Sloane; Screenplay, Paul H. Sloane.

THE LLANO KID

Stars, Tito Guizar, Gale Sondergaard, Alan Mowbray; Director, Edward D. Venturini; Screenplay, Wanda Tuckhock.

RULERS OF THE SEA

Stars, Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe; Director, Frank Lloyd; Screenplay, Talbot Jennings, Frank Cavett, Richard Collins.

THE CAT AND THE CANARY

Stars, Bob Hope, Paulette Goddard, John Beal, Douglas Montgomery; Director, Elliott Nugent; Screenplay, Walter DeLeon, Lynn Starling.

PAROLE FIXER

Stars, Robert Paige, William Henry, Virginia Dale, Marjorie Gateson; Director, Robert Florey; Screenplay, William H. Lipman, Horace McCoy.

ST. MARTIN'S LANE

Stars, Charles Laughton, Vivian Leigh; Director, Erich Pommer; A Pommer-Laughton Mayflower Production, produced in London.

DR. CYCLOPS

Stars, Albert Dekker, Janice Logan, Thomas Coley, Charles Halton; Director, Ernest Schoedsack; Screenplay, Tom Kilpatrick.

UNTAMED

Stars, Ray Milland, Patricia Morison, Akim Tamiroff; Director, George Archainbaud; Screenplay, Frederick Hazlitt Brennan, Frank Butler.

HAPPY ENDING

Stars, Pat O'Brien, Olympe Bradna, Roland Young, Reginald Gardiner; Director, Lewis Milestone; Screenplay, Donald Ogden Stewart.

THE BROKEN HEART CAFE

Director, Robert Florey.

THE MEDICINE SHOW

Stars, William Boyd, Russell Hayden, Bernadene Hayes; Screenplay, Harrison Jacobs.

REMEMBER THE NIGHT

Stars, Barbara Stanwyck, Fred MacMurray, Beulah Bondi; Director, Mitchell Leisen; Screenplay, Preston Sturges.

SEVENTEEN

Stars, Jackie Cooper, Betty Field, Otto Kruger, Betty Moran; Director, Louis King; Screenplay, Agnes Christine Johnston, Stuart Palmer.

THE LIGHT THAT FAILED

Stars, Ronald Colman, Walter Huston, Muriel Angelus, Ida Lupino; Director, William A. Wellman; Screenplay, Robert Carson.

KNIGHTS OF THE RANGE

Stars, Russell Hayden, Jean Parker, Harry Humphrey, J. Farrell MacDonald; Director, Lesley Selander; Screenplay, Norman Houston.

ROAD TO SINGAPORE

Stars, Bob Hope, Dorothy Lamour, Bing Crosby.

OUR NEIGHBORS—THE CARTERS

Stars, Fay Bainter, Frank Craven, Edmund Lowe Genevieve Tobin; Director, Ralph Murphy; Screenplay, S. K. Lauren.

FRENCH WITHOUT TEARS

Stars, Ray Milland, Ellen Drew; Director, Anthony Asquith.

DIAMONDS ARE DANGEROUS

Stars, George Brent, Isa Miranda, John Loder, Nigel Bruce; Director, George Fitzmaurice; Screenplay, Leonard Lee, Franz Scholz.

TYPHOON

Stars, Dorothy Lamour, Robert Preston, Lynne Overman, J. Carrol Naish; Director, Louis King; Screenplay, Allen Rivkin.

PARAMOUNT PICTURES

1939-40 Production Schedule

— Continued —

GAY DAYS OF VICTOR HERBERT

Stars, Allen Jones, Mary Martin, Walter Connolly, Jerome Cowan; Director, Andrew Stone; Screenplay, Russell Crouse, Robard Lively.

CAMPUS WIVES

Stars, Joseph Allen, Jean Cagney, Virginia Dale, Peter Hayes; Director, Kurt Neumann; Screenplay, Agnes Christine Johnston.

THE FARMER'S DAUGHTER

Stars, Mariha Raye, Charlie Ruggles, Joseph Allen, William Frawley; Director, James Hogan.

GULLIVER'S TRAVELS

Technicolor cartoon feature; adapted from Jonathan's Swift's immortal tale.

STRANGE MONEY

Stars, Ellen Drew, Robert Paige; Director, Robert Florey.

OPENED BY MISTAKE

THE WAY OF ALL FLESH

SAFARI

Stars, Joel McCrea, Madeleine Carroll.

TEXAS RANGERS RIDE AGAIN

BUCK BENNY RIDES AGAIN

Star, Jack Benny.

COMIN' 'ROUND THE MOUNTAIN

THE GOLDEN GLOVES

ROYAL CANADIAN MOUNTED POLICE

HOT ICE

WOMAN FROM HELL

LIGHT OF WESTERN SKIES

EMERGENCY SQUAD

Stars, William Henry, Louise Campbell, Richard Denning; Director, Edward Dmytryk; Screenplay, Barnett Weston, Stuart Palmer.

SHORT SUBJECTS

MAX FLEISCHER POPEYES

12 one-reel cartoons.

MAX FLEISCHER STONE AGE CARTOONS

12 one-reelers.

MAX FLEISCHER COLOR CLASSICS

Six one-reel cartoons.

PARAMOUNT HEADLINERS

10 one-reelers.

GRANTLAND RICE SPOTLIGHTS

13 one-reelers.

POPULAR SCIENCE

Six one-reelers.

UNUSUAL OCCUPATIONS

Six one-reelers.

PARAMOUNT PARAGRAPHS

10 one-reelers.

PARAMOUNT COLOR CRUISES

Seven one-reelers.

SYMPHONIC SHORTS

Three one-reelers.

PARAMOUNT NEWS

Twice weekly.





R K O
RADIO
PICTURES

The logo for RKOPictures is centered on the page. It consists of the letters 'R', 'K', and 'O' in a large, white, sans-serif font on the top line. Below them, the word 'RADIO' is written in a smaller, white, sans-serif font. A thick, black horizontal bar is positioned below 'RADIO', with a white lightning bolt striking downwards from its center. Below the lightning bolt, the word 'PICTURES' is written in a white, sans-serif font. The entire logo is set against a dark, textured background.

Yesterday • Today • Tomorrow

RKO RADIO PICTURES

A Surprise Order for a Motion Picture Resulted in R-C Pictures Which Eventually Became R-K-O

By JACK LEVEL
Publicity Department, RKO Radio Pictures

THE roots of RKO Radio Pictures Inc. are buried deep in the virgin soil of motion picture history. Although its seed was not sown until 1917, the organization later absorbed a concern that was the outgrowth of the old Mutual company, which goes back considerably more than half the span of the fifty years of motion picture history. RKO Radio is affiliated with and distributes Pathe News, the pioneer of screen journalism, which has headlined history for some 29 years, and whose origin dates back to France and the dawn of the twentieth century. In 1904, J. A. Berst was sent by the Pathe Freres of Paris to establish that American branch of the French film firm. Moreover, RKO Radio has been long allied with the Keith and Orpheum Circuits whose traditions in entertainment even pre-date the era of the cinema. The company includes also among its affiliates the exhibiting units which operate the Proctor and Libson and Harris Circuits. This story, however, is of the picture company, its beginnings, its changing executive set-ups and physical composition, its eventful and varying course in a pioneering industry, and some indication of what tomorrow may bring with the guidance of President George Schaefer under

whose regime distinctive progress has already been made.

RKO RADIO, which now has more than 4,400 employees under its banner and offices in 54 countries in addition to the United States and Canada, had, like so many of its contemporaries, a humble beginning and for a time a fragmentary development. No body of men with predetermined capital or fixed ideas or objectives mapped out its early course. Like Topsy, it just grewed. An order for a can of film from abroad to an American exporting-importing company marked a beginning that has brought forth a goodly share of screen celebrities, of milestone productions, of new thoughts, ideas and activities and of manpower that has contributed much to the magic that was originally Edison's.

RKO Radio is really an outgrowth of one department of a concern operating from downtown New York City with emphasis largely on motor cars and never on motion pictures, until a surprise order came one day from the Far East for the purchase and shipment of a motion picture. With that order rode the destinies of the far-flung RKO Radio which last summer called in 300 representatives and associate representa-

tives for its greatest international sales convention.

Robertson Cole Company, a firm of exporters and importers, with offices throughout the world, and rated as the principal automobile exporters in the United States, in the course of their dealings with customers in Europe, South America and the Far East, received orders from time to time for motion pictures. This phase of their business grew rapidly and to the extent that in 1917 they decided to organize the Robertson - Cole Company Division of Films. This division apparently continued to operate as a purchasing and distribution department only, with headquarters at 1600 Broadway, until May of 1919.

Rufus S. Cole and H. F. Robertson were the partners, and A. S. Kirkpatrick was vice-president and general manager. Cashier Dave Thompson of RKO Radio was a member of the original firm. In May, 1919, Mr. Cole and his partners, convinced of the soundness of the motion picture business, decided to go into it on a more extensive scale. They organized the Robertson-Cole Distributing Corporation and purchased land in Hollywood for a studio. On this same land stands today part of RKO Radio's vast studio facilities.

The young organization early began to feel its wings and like many cinema companies of the post-war era took a supposedly short cut to progress and prosperity via the merger route. As the construction of the new Hollywood studio neared completion, the Robertson-Cole Distributing Corporation bought out the Exhibitors Mutual Distributing Corporation, which was the outgrowth of the Mutual Film Corporation, one of the veteran concerns of the fast expanding industry. Leon J. Bamberger, sales promotion manager for RKO Radio, was with Mutual back in 1912.

Now Robertson-Cole, predecessor of RKO Radio, was really in the business in a big way for that period of development although it was only a B company or less in rating and its personnel numbered only about a hundred. With the purchase of Exhibitors Mutual, the complete sales organi-

zation and exchange facilities of that veteran concern were taken over. The selling unit included J. I. Schnitzer and Harry M. Berman. Among the survivors of Mutual with RKO Radio today are Henry Holms and Otto Madsen, the former in charge of home office special personnel accounts and the latter in charge of branch personnel accounting.

Robertson-Cole was still very much, how-



George J. Schaefer, one of the top titans of filmland. He is president of RKO Corp. and RKO Radio Pictures, plus holding directorships in both companies. Additionally, he is chairman of the board of Pathe News, K-A-O Corp. and RKO Orpheum Corp.

ever, in the minor league classification as compared with the giant of today. At this time there were 25 exchanges in the United States operating with skeleton crews. Branch offices were located in Albany, Atlanta, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Indianapolis, Kansas City, Los Angeles, Milwaukee, Min-

neapolis, New Orleans, New York, Oklahoma City, Omaha, Philadelphia, Pittsburgh, San Francisco, St. Louis, Seattle, and Washington. Today RKO Radio has 38 exchanges in the United States and Canada, each employing from 10 to 65 persons, about nine hundred in all. There are more than 2,000 persons employed at RKO Radio studios today as compared to some 200 when the Robertson-Cole Studios were completed and the production program for 1919 - 20 launched with great fanfare. Many of the names under the Robertson-Cole banner are well remembered in the starry history of the business—Bessie Barriscale, William Desmond, Sessue Hayakawa, H. B. Walthall, Alma Reubens, Lew Cody and Georges Carpentier.

In 1919-20 there were released Martin Johnson's "Cannibals of the South Seas,"



Jules Levy, RKO Radio's general sales manager, whose astute and capable leadership of the sales forces is in large measure responsible for the abundant playing time accorded annually and nationally to the organization's product.

"Girl of My Dreams" (Rhodes), "Bonds of Honor" (Hayakawa), "Prodigal Liar" (Desmond), "Heart in Pawn" (Hayakawa), "The Lamb and the Lion" (Rhodes), "Man Who Turned White" (Warner), "Her Purchase Price" (Barriscale), "The Beloved Cheater" (Cody) and "The Wonder Man" (Carpentier).

UNLIKE many of the prominent founders of the movies, Rufus S. Cole and H. F. Robertson retired from the glamorous industry only a few years after their enterprise and vision had carried their names and product to the screens of the world. Cole has retired, Robertson is still in harness in other fields. But for them the staccato flash of the RKO Radio trademark tapping out in the Morse Code "A Radio Picture" would, perhaps, be unknown, and landmarks established by the company in the last 20 years would not exist. The foresight of its executives may, of course, have found a place in another industry but the movies would have been the loser without such showmen as Schaefer, Depinet, Levy, Marcus, Kennedy, Aylesworth, Spitz, Sarnoff, Berman, McCormick, Sisk, Schnitzer, Brown, LeBaron, Kahane, Cooper, Briskin, McDonough, and their many capable associates.

Cole and Robertson stepped from the picture in June of 1921, severing all affiliations with the organization. The production assets were taken over by the R-C Pictures Corp. and headquarters was established at 723 Seventh Avenue, New York. Executives and their titles at that time were H. C. S. Thomson, managing director; J. I. Schnitzer, vice-president; D. A. Poucher, treasurer; R. C. B. Hay, secretary; E. I. Williams, assistant secretary; Harry Berman, general sales manager; Lee Marcus, assistant general sales manager. Directors were H. C. S. Thomson, P. A. Powers, W. W. Lancaster and H. J. Yates. There were no important changes in executive management from this period until 1924.

From 1921 to 1924 the R-C Pictures Corp. and its allied distributing organiza-

*Glimpses of
four big shows
on the way from
RKO RADIO-*



Scene from "THE HUNCHBACK OF NOTRE DAME," Victor Hugo's mighty novel, starring Charles Laughton. Produced on a scale of such magnitude as to make even wonderbarred Hollywood gasp! Directed by William Dieterle, presenting hundreds of well-known players, including Sir Cedric Hardwicke, Thomas Mitchell, Walter Hampden, Maureen O'Hara and Edmond O'Brien. Pandro S. Berman in charge of production.

"The motion picture event of the year," chronicles the Philadelphia Ledger Syndicate, keynoting the accolade of praise from more than 100 of the nation's foremost critics for Anna Neagle, as "NURSE EDITH CAVELL." Produced and directed in Hollywood by Herbert Wilcox, the picture offers such well-known names as Edna May Oliver, George Sanders, May Robson and Zasu Pitts. RKO Radio Picture.





Out of the lusty, roaring days of pioneer conflict thunders the great American action story—"ALLEGHENY UPRISING." Here we see John Wayne, Claire Trevor, George Sanders, Brian Donlevy and many others, stepping in character out of the stirring pages of Neil Swanson's great novel, "The First Rebel." Directed by William A. Seiter. Produced by P. J. Wolfson, with Pandro S. Berman in charge of production. RKO Radio Picture.



Those who have seen the early rushes of "ABE LINCOLN IN ILLINOIS" are shouting their thrill at its deeply human qualities, from which much of its greatness springs. They say that Raymond Massey, supported by Gene Lockhart, Ruth Gordon, Mary Howard and many others, has made Lincoln LIVE. Robert E. Sherwood's Pulitzer Prize Play is being directed by John Cromwell, and produced by Max Gordon Plays and Pictures, Inc., Harry M. Goetz, president; Max Gordon, vice-president. RKO Radio Picture.

tion kept to the even tenor of its way. There was little divergence from season to season in the class of its stars or the calibre of its feature output. The company's star roster for 1920-21 embraced Dustin Farnum, Lew Cody, Pauline Frederick, Otis Skinner, Edith Storey, Mae Marsh, Sessue Hayakawa, Max Linder, George Beban. The outstanding features for that season were "The Stealers" (Produced by Cabanne), "So Long Letty" (Produced by Christie), "Kismet" (starring Otis Skinner), "One Man in a Million" (Beban) and "First Born" (Hayakawa).

Top stars for 1921-22 included Hayakawa, Pauline Frederick, Doris May, Fred Stone, Wallace Reid, Lillian Gish, Jane Novak and Edith Johnson. The first bracket features were "A Wife's Awakening" (L. Gasnier), "The Barricade" (C. Cabanne, producer), "Possession," "Beyond the Rainbow" (Cabanne, producer), "Sheik of Araby" (Warner), "Fatal Marriage" (Reid, Gish), "In the Name of the Law" (Edith Johnson). Harry Carey, Jane Novak, Ethel Clayton, Johnny Walker, and Mrs. Wallace Reid were the R-C screen celebrities for 1922-23, with the foremost features as follows, "Hound of Baskervilles," "Broadway Madonna," "When Love Comes," "The Third Alarm" (Edith Johnson), "Human Wreckage" (Mrs. Wallace Reid).

The R-C Pictures boasted its greatest line up of box-office names in 1923-24 up to that time. There were Dorothy Mackail, Harry Houdini, Carmel Myers, Jane Novak, Hayakawa, Bull Montana, Mabel Normand, Edith Johnson, Fred Thompson, Madge Bellamy and Richard Talmadge. The hits of the season included "Daytime Wives," "The Fair Cheat" (Dorothy Mackail), "Dancer of the Nile" (C. Myers), "Girl of the Limberlost," and "Napoleon and Josephine."

IN 1922 the distributing company became known as the Film Booking Offices of America, and later the production company became known as FBO Productions, Inc. The executive personnel remained practically the same; the excep-

tion resulting from the death of Harry Berman. Lee Marcus, who had long played a major role in the organization and who was destined to do so down to the present, became the general sales manager.

The Film Booking Offices of America held to its niche somewhat below the major distribution units, but with a growth steady if not spectacular. The season of 1924-25 showed the star roster to embrace Anna Q. Nilsson, Fred Thompson, Richard Talmadge, Mrs. Wallace Reid, Evelyn Brent, and Pearl White. The features to earn a place in the hit classification included "Broken Laws" (Mrs. Reid), "Vanity's Price" (Nilsson), "Perils of Paris" (Pearl White), "Laughing at Danger" (Richard Talmadge), "Jimmy's Millions" (Richard Talmadge) and "Drusilla With a Million."

About this period the company gave up its distribution system through Regal Films



Ned E. Depinet, vice-president of RKO Radio and president of Pathe News. This film veteran and high-powered executive is also a vice-president and member of the board of directors of the parent company, RKO Corp.

in Canada and established its own branches there.

Evelyn Brent, Tom Tyler, Richard Talmadge, Fred Thompson and Rudolph Valentino were stars for 1925-26 with the more important features as follows, "Three Wise Crooks" (Evelyn Brent), "Keeper of the Bees," "The Midnight Flyer," "When Love Grows Cold" (Valentino), "King of the Turf" and "Isle of Retribution."

JOSEPH P. KENNEDY, now United States' Ambassador to Great Britain, became a spectacular power in the company and industry in 1926. The Boston Irishman, who made a great record as a shipbuilding expert during the World War and later in banking, had gained some knowledge of the business through his connections with a New England theater circuit. Kennedy, with others, took over the controlling interest of the company and became president of FBO Productions, Inc., the name chosen for the concern in '27. That summer the name of the distributing unit, Film Booking Offices of America was changed to FBO Picture Corp.

Some of Kennedy's previous associates now joined the executive staff which consisted, in addition to Kennedy as president, of J. I. Schnitzer, first vice-president; William LeBaron, vice-president in charge of production; Edwin C. King, vice-president in charge of the studio; Colvin Brown, vice-president in charge of foreign distribution; E. B. Derr, secretary and treasurer; C. J. Scollard, assistant treasurer and manager of exchange operations; Charles E. Sullivan, assistant treasurer; and Lee Marcus, general sales manager.

FBO Productions under the Kennedy regime for 1926 and 1927 had a star roster consisting of Alberta Vaughn, Tom Tyler, Richard Talmadge, Viola Dana, Evelyn Brent, Fred Thompson, Pauline Frederick, Red Grange and Lefty Flynn, while the more meritorious screen units were "Bigger Than Barnum's," "Kosher Kitty Kelly," "One Minute to Play" (Red Grange), "Laddie," "Her Honor the Governor," "Rose of



Phil Reisman, RKO Radio's foreign general manager, joined the RKO family in 1932 and remained in charge of film buying and booking until the latter part of 1933. A few months later he became general manager of RKO Radio's export division.

the Tenements" (Shirley Mason). The more important stars for 1927-28 were Alberta Vaughn, Bob Steele, George O'Hara, Tom Tyler, Fred Thomson and Viola Dana, and the outstanding screen productions were "The Magic Garden," "Gingham Girl," "The Harvester," and "Legionnaires in Paris."

In the starry firmament for 1928-29 were Tom Tyler, Anna Q. Nilsson, Bob Steele, Buzz Barton, Patsy Ruth Miller, Bessie Love, Lois Wilson, Belle Bennett, George Beban, Olive Borden, Tom Mix and Leatrice Joy. The number of outstanding screen successes was somewhat lengthier in this period and included "Alex the Great," "Blockade," "Chicago After Midnight" (Ralph Ince Production), "Coney Island" (Lois Wilson), "Devil's Trade Mark" (Belle Bennett), "Freckles," "Perfect Crime," "Sally of the



S. Barret McCormick, able administrator of RKO Radio's publicity-advertising department. Unique, progressive methods early in film career brought him into industry limelight. Headed Pathe Exchange's exploitation and publicity for more than four years. Came to present post via national advertising agency field.

Scandals" (Bessie Love), "Sinners in Love" (Olive Borden), "South Sea Love" (Patsy Ruth Miller), "Tropic Madness" (Leatrice Joy).

THE urge of individuals and great corporations to dip into the El Dorado of filmland brought about further changes in the corporate body that is now RKO Radio Pictures. Heads of the Radio Corporation of America wanted to branch out in the allied field of the movies which they believed would be more and more linked with new developments in their business. In January of 1929 Radio-Keith-Orpheum Corporation was organized in Maryland and acquired control of the stocks of FBO Pro-

ductions Inc. and Keith-Albee-Orpheum Corporation, which respectively controlled FBO Pictures Corporation and the Orpheum Circuit Inc. Coincidental to these developments and by change of name, FBO Pictures Corporation became RKO Distributing Corporation and FBO Productions Inc. became RKO Productions Inc. which name in 1930 was further changed to RKO Radio Pictures Inc. Thus the name of "radio," the rapid growth of which closely paralleled the industry of the galloping daguerreotypes, became associated with the film world. Radio Corporation's connections with the industry and the glamour and magic of the word as well brought about the combination name Radio-Keith-Orpheum and the tower trademark, symbol of radio land, which transmits the message, "A Radio Picture."

Hiram Brown was appointed president of the parent company, Radio-Keith-Orpheum Corporation, and David Sarnoff was chairman of the board of directors. The executive set-up of RKO Radio Pictures Inc. was J. I. Schnitzer, president; Lee Marcus, executive vice-president in charge of distribution; Charles Rosenzweig, general sales manager; William LeBaron, head of the studio.

The advent of the new management in RKO coincided with the period of the broad expansion in industry which preceded the depression. Like its competitors, RKO joined the feverish race for acquisition of theaters and development of production facilities which ultimately drained the financial resources of many of them. This period saw the affiliation of RKO Radio with the Libson and Harris Circuit, the Proctor Circuit, the Interstate or Hoblitzelle Circuit and the Pantages Circuit on the coast.

A. S. Dowling succeeded Colvin Brown in the foreign department of Radio Pictures some years later and held the post until November of 1933. As late in the concern's history as 1928 only one office had been established abroad, that for Australia and New Zealand. In February of 1931 the foreign field expansion included

an exchange representation in Panama, in August of 1930 in France and in June of 1930 in the United Kingdom.

Expansion under Phil Reisman who followed Dowling was rapid and sales and distribution offices were set up in India, 1933; Mexico, 1933; Japan, 1934; Spain, 1934; Poland, 1935; Sweden, 1936; Brazil, 1936; Argentine, Chile, Peru, Trinidad, Dutch East Indies, Belgium, Egypt, and Palestine, Holland, Portugal, and Switzerland in 1937. For 1938, China, Philippines, Czechoslovakia; for 1939, Cuba. In other countries representation is through other corporations.

During 1930 the Radio Titan, human symbol of the giant that was Radio Keith Orpheum, and its "Colossian" feature units, was created by Advertising Manager Hy Daab. It was of the "shake the world" school of film advertising and the colossus was destined soon to pass away from advertising pages although longer to be remembered for its novelty in a business of constant changes and new standards.

Still another innovation of 1930 was the RKO Theater of the Air. Living fully up to the "radio" component in its name, RKO was one of the first to seek a new publicity impetus through the ether. For some time it was one of the three or four leading programs of the air. It introduced for the first time such current luminaries as Jack Benny, Lou Holtz, Bert Lytell, Olsen and Johnson and Sophie Tucker. It was the first to organize an air show featuring Fred Waring, Leo Reisman, Horace Heidt and other topnotch bands.

Ground was broken in the Spring of 1930 for additional studio expansion and the new program represented an expenditure of approximately \$2,000,000. The season of 1929-30 was a memorable one for caliber of product. It was this show year that zoomed the concern from the minor leagues to the majors, a rating which has been steadfastly maintained. The new era of sound films had dawned and the RKO Radio of that day came through with "Syncopation," with Fred Waring and His Pennsylvanians as the first major musical with sound. Then,

too, "Street Girl," with Betty Compson, Jack Oakie, and Ned Sparks, an all-talkie, made its debut with a world premiere at the Globe Theater on Broadway. "Rio Rita," "Hit the Deck," with Jack Oakie and Polly Walker, "Vagabond Lover," with Rudy Vallee and Sally Blane, "Tanned Legs," with Ann Pennington, and "Seven Keys to Baldpate," with Richard Dix, were numbered among the notable screen successes. Stars of 1929-30 were Bebe Daniels, John Boles, Bert Wheeler, Robert Woolsey, Dorothy Lee, Jack Oakie, Polly Walker, Vallee, Miss Blane, Waring, Betty Compson, Ned Sparks, Joseph Cawthorne, and Miss Pennington.

For the season of 1930-31, RKO Radio rounded up such marquee names as Richard Dix, Irene Dunne, Wheeler and Woolsey, Dorothy Lee, John Halliday, Betty Compson, Edna May Oliver, Bebe Daniels, Everett Marshall, Chester Morris, Helen Twelvetrees, Lilyan Tashman, Lester Vail, Ralph Forbes, Loretta Young, Irene Rich, Robert Ames, Joan Blondell and Anita Louise. This was the show year when radio was tapped for talent and Amos and Andy doubled in stardom in the hilarious comedy "Check and Double Check."

The impressive "Cimarron" made motion picture history in '30-'31 and Richard Dix and Irene Dunne as the starring team reached new heights of popularity and drawing power. "Half Shot At Sunrise" and "Hook, Line and Sinker" (Wheeler and Woolsey productions), "Dixiana" (Daniels, Marshall, Wheeler, Woolsey) and Herbert Brenon's "Beau Ideal" were the season's headliners. In the hit bracket as well was "The Case of Sergeant Grischa," with Chester Morris and Betty Compson.

The nucleus of RKO Radio's present comprehensive organization in Great Britain was formed in June of 1930 when Radio Pictures Limited was established in London by President J. I. Schnitzer. Prior to this time the company's product had been handled in England by an independent distributing company.

STRAINS of the historic Pathe were locked with RKO Radio's parent

company in January of 1931 when Radio Keith Orpheum purchased a part of the motion picture assets of Pathe, including its studio, certain star contracts, certain productions, goodwill and the valuable Pathe News. These assets were transferred to RKO Pathe Pictures Corp. and its distributing and export subsidiaries, which initially operated separately from RKO Radio Pictures. In these negotiations Joseph P. Kennedy again figured prominently in RKO history this time under the trademark of the Pathe Rooster in which he then had a substantial interest.

Charles Rogers was made head of production at the RKO Pathe studios and Lee Marcus, veteran executive who had been general sales manager for RKO Distributing Corp., was appointed president of RKO Pathe whose home office continued to function at 35 West 45th Street in New York City. Charles Rosenzweig became vice-president and general sales manager of RKO Distributing Corp. and Frank O'Heron became vice-president in charge of exchange operations. In February of 1931 Jerome Safron was made Eastern division sales manager and Cleve Adams Western division sales manager.

Starring under the company's trademark for 1931-32 were Eric Linden, Arline Judge, Ben Alexander, Rochelle Hudson, Richard Dix, Mary Astor, Eric Von Stro-

heim, Dorothy Jordan, Hugh Herbert, Phillips Lord (Seth Parker), Frank Albertson, Dorothy Peterson, Frankie Darro, Ricardo Cortez, Irene Dunne and Gregory Ratoff.

Numbered among the box-office successes for 1931-32 were "Are These Our Children?" (Arline Judge, Eric Linden, Rochelle Hudson), "Lost Squadron" (Dix, Mary Astor, Von Stroheim), "Way Back Home" (Phillips Lord), "Symphony of Six Million" (Ricardo Cortez, Irene Dunne, Gregory Ratoff).

In November, 1931, a merger of the physical assets, personnel and business of the RKO Pathe companies into the RKO Radio companies was effected. The RKO Pathe home office, studio, exchanges, stars, features and shorts became assets of the RKO Radio companies. David O. Selznick was appointed to head the studio.

Among the outstanding features that were included in the RKO Pathe assets were the following;

"Common Law" (Constance Bennett, Joel McCrea and Lew Cody), "Rebound" (Ina Claire, Robert Ames, Myrna Loy, Hedda Hopper and Hale Hamilton), "Suicide Fleet" (William Boyd, Robert Armstrong, James Gleason, Ginger Rogers, Ben Alexander), "Lady With a Past" (Constance Bennett, Ben Lyon, David Manners).

Toward the close of November, 1931, David O. Selznick selected Pandro S. Ber-



Historic, initial session of the board of directors of the new RKO Corp., held in New York in July 1939. Standing, left to right: Frederick L. Ehrman, Conde Nast, L. Lawrence Green, Lunsford P. Yandell, William Mallard, Raymond Bill and John E. Parsons. Seated, left to right: W. G. Van Schmus, George J. Schaefer, James G. Harbord, Rickard C. Patterson, Jr., N. Peter Rathvon, Thomas P. Durell and Ned E. Depinet.

man as his executive assistant. Prior to this time Berman had been active in a similar capacity to William LeBaron.

Ned E. Depinet became vice-president in charge of sales and distribution in February, 1932, upon the resignation of Charles Rosenzweig as Western division general sales manager. In this same month Depinet drafted Jules Levy, who was in charge of film buying for the RKO theaters, and appointed him general sales manager of RKO Distributing Corp.

Depinet, Levy, Cresson E. Smith, now Western and Southern sales manager, and Ed McEvoy, now Eastern and Canadian sales manager, have been teamed in the company's sales affairs continuously since 1931. Phil Reisman, now head of the foreign department, joined this veteran group which was later to be augmented by S. Barret McCormick, director of advertising and publicity. In the early part of 1932, Robert F. Sisk, now a producer at the RKO Radio Studios, succeeded Hy Daab as director of advertising and publicity, and to his duties were added that of advertising director for the theater companies. In April of 1932 Sisk appointed McCormick, who had been a producer and exhibitor prior to heading the Pathe advertising and publicity department, to the position of advertising and publicity director for the picture company under his (Sisk's) direction. When Sisk went to the Coast, McCormick took over the picture division.

Hiram S. Brown, president of Radio Keith Orpheum Corporation, assigned B. B. Kahane, who up to this time was vice-president and general counsel of the parent corporation, to supervise the affairs of the picture companies and the studio as his personal representative. After a short period in that capacity in the East, Kahane was assigned to handle the administrative affairs of the studio, with headquarters in Hollywood.

After the meeting of the Directors of Radio-Keith-Orpheum Corp. held on April 13, 1932, David Sarnoff, president of Radio Corporation of America, announced that M. H. Aylesworth had been elected presi-

dent of Radio Keith Orpheum Corp. The election of Aylesworth followed the acceptance by the Board of the resignation tendered by Hiram S. Brown as president of the company. Kahane was elected president of RKO Radio Pictures, Inc.

The star listing for 1932-33 was considerably augmented by the acquisition of RKO Pathe's players. Starring that season were Dorothy Wilson, Eric Linden, Richard Cromwell, Arline Judge, John Barrymore, Billie Burke, Joel McCrea, Leslie Howard, Fay Wray, Katharine Hepburn, Mitzi Green, Ann Harding, Richard Dix, Edna May Oliver, Constance Bennett and Leslie Howard.

Katharine Hepburn, an RKO Radio discovery, made her screen debut in "Bill of Divorcement" and Frank Buck in "Bring 'Em Back Alive" introduced the straight adventure-jungle screen vehicle. "Animal Kingdom," co-starring Ann Harding and Leslie Howard, was a front-ranking production for 1932-33.

President Aylesworth announced on July 22nd, 1933, the appointment of J. R. McDonough (who had formerly been executive vice-president of the Radio Corporation of America) as general manager of Radio-Keith-Orpheum. McDonough was elected president of Keith-Albee-Orpheum Corp., B. F. Keith Corp. and vice-chairman of the board of RKO Radio Pictures, Inc.

RKO Radio delivered to the world's screens some of the giants of 1933 including the thundering "King Kong," with Fay Wray, Robert Armstrong and Bruce Cabot. Katharine Hepburn soared to new heights of success in "Morning Glory" and "Little Women," with the four-star combination of Hepburn, Joan Bennett, Frances Dee and Jean Parker, starting a new cycle of productions with action centered around the home. "Christopher Strong," starring Hepburn, also was a noteworthy unit.

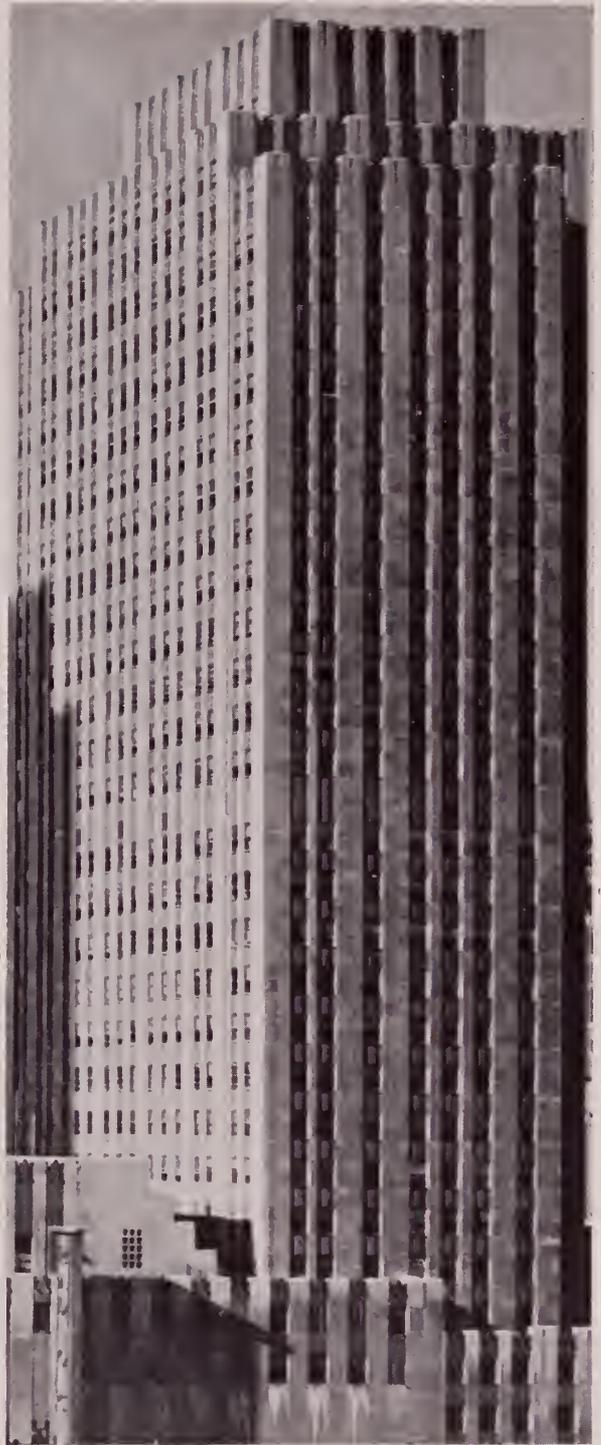
Fred Astaire made his bow for RKO Radio in "Flying Down to Rio," the inauguration of another cycle which carried Fred and Ginger Rogers to the pinnacle of stardom. "Silver Cord," starring Irene

Dunne, Joel McCrea and Frances Dee, was still another top grosser.

RKO Radio was now clicking regularly with product that set many new box-office records and won ratings in the *FILM DAILY*'s "Best Ten."

RADIO - KEITH - OR - PHEUM, the parent company, went into receivership early in 1933 and into reorganization proceedings under Section 77B of the Bankruptcy Act the following year. The Irving Trust Company was at first receiver and, later, trustee, taking over the responsibilities which normally would rest on RKO's board of directors. In its capacity as receiver and trustee the Irving Trust Co. has supervised the production, distribution and theater operating aspects of RKO for the last six years. In 1935, Radio Corporation of America sold to Atlas Corporation a part of its large holdings of debentures and stock of RKO, and in January of 1939, a plan of reorganization put forward by the Atlas Corp. was approved by the Court. Upon the consummation of this plan, all the indebtedness of RKO will be funded into two new classes of capital stock and the company will presumably be discharged from the reorganization proceedings and the supervision of the court and its trustee.

Several new interests have developed in the RKO picture during the period of its reorganization proceedings. The Atlas Corporation's acquisition was of one half of the holdings of Radio Corporation of America, which gave to Atlas approximately 42 percent of the old RKO Debentures and 24 percent of the old Common Stock. Atlas bought an additional one-twelfth of RCA's remaining holdings in January, 1938. Rockefeller Center, Inc., held a claim against RKO in respect of Radio City leases which resulted in the allowance to it of approximately 400,000 shares of the new common stock under the reorganization plan. Time, Inc., acquired certain RKO notes formerly held by the Pathe Film Corp. and will receive therefore, under the reorganization, a substantial block of new common stock.



Symbolizing the attainments of today and the aspirations of tomorrow, the RKO Building in Rockefeller Center stands in the heart of New York and houses the executive and subordinate departments of RKO Radio Pictures.

Radio Corporation of America retains approximately one-half of its former substantial holdings. Control of RKO upon emergence from reorganization will apparently be a matter of participation by several large interests.

PRESIDENT AYLESWORTH in 1934 announced a division of executive duties. Ned E. Depinet became president of the RKO Distributing Corp. J. R. McDonough, who was then general manager of RKO and vice-chairman of the board of directors of RKO Radio Pictures, became president of the organization. Merian C. Cooper, who had been vice-president in charge of production, and who resigned, withdrew his resignation and remained at the head of production. B. B. Kahane continued as president of RKO Studios, Inc. Depinet was to be in charge of all sales and distributing departments. Pandro S. Berman, who had been executive assistant to Cooper, became an executive producer. Following board meetings the election of three new vice-presidents was announced—Jules Levy was elected vice-president of RKO Distributing Corp., Phil Reisman, vice-president of RKO Export Corp., and Pandro S. Berman, vice-president of RKO Studios, Inc.

RKO Radio was in the forefront again with notable features, among them "Lost Patrol," starring Victor McLaglen, Boris Karloff, Reginald Denny and Wallace Ford; "Of Human Bondage," co-starring Leslie Howard, Bette Davis and Frances Dee; "The Gay Divorcee," Astaire-Rogers show; "The Little Minister," Hepburn starrer; "Age of Innocence," Dunne and Boles; "The Fountain," Ann Harding and Brian Aherne; "Richest Girl in the World," co-starring Miriam Hopkins and Joel McCrea and the Wheeler and Woolsey laugh opus, "Hippys, Hipps, Hooray."

Katharine Hepburn for her "Morning Glory" role gave the best performance of

any actress during 1933, according to the vote of the membership of the Academy of Motion Picture Arts and Sciences.

RKO Radio added to its imposing array of short subjects in 1935 when the distribution of March of Time, an innovation in screen journalism, was taken over beginning with the fifth issue.

This was a momentous year from other angles as well. Three RKO Radio productions made the *FILM DAILY*'s Ten Best, "The Informer," "Top Hat" and "Roberta," and a fourth, "Alice Adams," was eleventh in the standing.

Leo Spitz succeeded Aylesworth as president of the parent company in November, 1935, with the latter continuing as chairman of the board of directors. Spitz, who had been a prominent Chicago attorney and an important figure in the community and civic affairs of the city, had been largely identified with motion pictures for the 15 years previous to his election.

Aylesworth at the Chicago sales convention assured the delegates that RKO Radio would not only maintain its identity but would continue to climb to greater achievements. He paid a glowing tribute to Ned E. Depinet and Jules Levy, describing them as great inspirational forces.

Levy promoted Harry J. Michalson, formerly East-Central district manager, to the post of short subjects sales manager.

In addition to the four features well up in the *FILM DAILY*'s poll, the big shows of the year for RKO Radio were "The Last Days of Pompeii," with Preston Foster, Alan Hale and Basil Rathbone; "The Three Musketeers," with Walter Abel, Paul Lukas and Margot Grahame; "Annie Oakley," co-starring Barbara Stanwyck and Preston Foster, and "I Dream Too Much," starring Lily Pons, Henry Fonda and Eric Blore.

WALT DISNEY signed with RKO Radio early in March of 1936 in one of the biggest deals in motion picture his-

tory, with Aylesworth, Spitz and Depinet acting for RKO Radio and Walt, Roy Disney, vice-president, and Gunther Lessing, general counsel, representing the Disney enterprises. Under a long-term contract, which included one feature, such internationally popular stars as Mickey and Minnie Mouse, Donald Duck, Pluto the Pup and Horace Horsecollar lined up with the company's long list of popular players.

Through a vote in that year of the Academy of Motion Picture Arts and Sciences, four of the Society's gold statuettes were awarded to as many members of the production staff of "The Informer" in recognition of having performed the best work for 1935. The statuette for the best performance among actors was presented to Victor McLaglen; for the best direction, to John Ford; for the best screenplay, to Dudley Nichols, and for the best scoring, to Max Steiner.

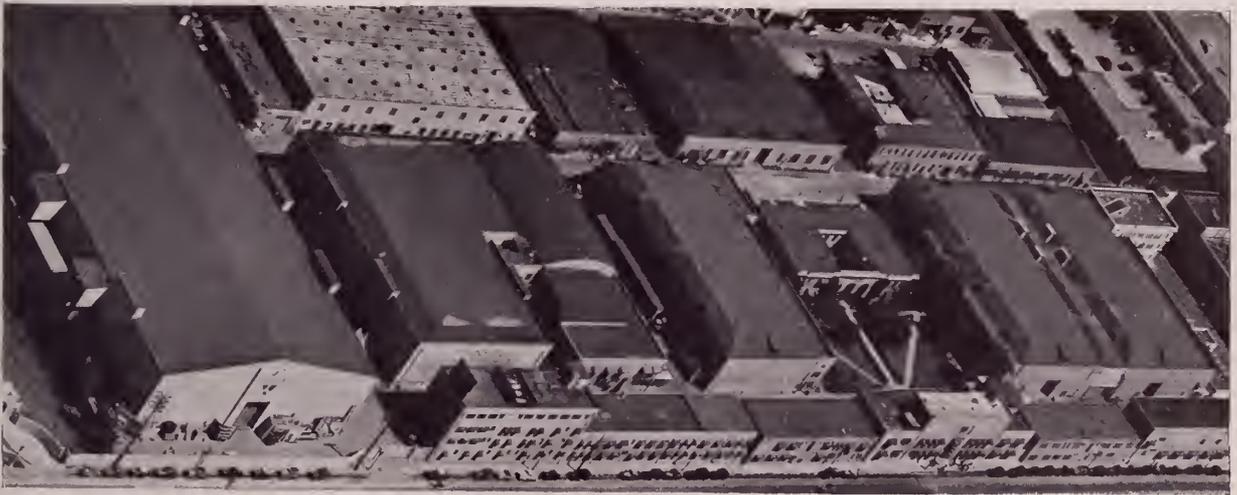
RKO Radio made westerns an important fixed factor of its annual programs when George O'Brien was signed for six sagebrush action productions and O'Brien has been RKO Radio's western stand-by since that date.

The standout features for 1936 were "The Witness Chair," (Ann Harding and Walter Abel), "Mary of Scotland" (Katharine Hepburn and Fredric March), "Swing

Time" (Astaire-Rogers), "A Woman Rebels" (Hepburn), "Winterset" (Burgess Meredith), " Sylvia Scarlett" (Hepburn and Cary Grant).

Walt Disney's "Snow White and the Seven Dwarfs" was given a gala premiere at the Carthay Circle in Hollywood in December of '37. The first full length picture by Disney was looked upon as an important event in motion picture development and with the whole industry regarding it in the light of a milestone such as the coming of sound or the invention of color, it opened with attendant splendor and in its runs throughout the world set box-office records right and left and carried with it new goodwill for the entire motion picture business.

IN FEBRUARY, 1937, M. H. Aylesworth, chairman of the board of Radio Keith Orpheum Corp., and its main subsidiaries, announced that he would become a member of the management board of the Scripps-Howard Newspapers and that he would retire from RKO at an early date. Aylesworth became president of Radio Keith Orpheum Corp. in 1932 and in 1935 was selected chairman of the board of directors. He resigned from the presidency of the National Broadcasting Com-



Where RKO Radio Pictures are born. Air view of the company's studios in Hollywood, a city within a city,—consisting of 13 acres of buildings. Latter comprise 178,642 square feet. There are 15 huge, modern sound stages, a police department of 30 trained men, a fire department of 10 expert fire fighters. . . . and 2,500 employees!

pany on January 1, 1936, to devote his entire time to reorganization of Radio Keith Orpheum Corp.

At a meeting of the board of directors of Pathe News in May, 1937, Ned Depinet was elected to the presidency of Pathe News, Inc., succeeding Courtland Smith. Depinet added this new responsibility to his duties at RKO Radio.

The output of stellar productions for '37 was considerably lengthened over previous years as were the list of important box-office names. The major hits for the season were "Sea Devils" (McLaglen, Foster, Lupino), "Quality Street" (Hepburn, Tone), "The Woman I Love" (Muni, Miriam Hopkins, Louis Hayward), "Shall We Dance" (Astaire-Rogers), "Toast of New York" (Edward Arnold, Cary Grant, Frances Farmer, Jack Oakie), "Flight From Glory" (Chester Morris, Whitney Bourne), "Victoria the Great" (Anna Neagle, Anton Walbrook), "Stage Door" (Hepburn, Ginger Rogers, Adolphe Menjou, Andrea Leeds), "Music for Madame" (Nino Martini, Joan Fontaine).

EVENTS opened propitiously for RKO Radio in 1938. Showmen of the nation rallied in support of the company's sales drive, one that honored the veteran and popular Ned Depinet, to make it the greatest in the long history of the organization. The year marked the 30th in the industry for the youthful executive and exhibitors rallied in a signal tribute in the form of a dinner held at the Baker Hotel in Dallas, Texas. The occasion was sponsored by Karl Hoblitzelle and R. J. O'Donnell, operating the Interstate Theaters of Texas which is in the territory where Depinet began his eventful film career. Leaders of the industry in exhibition, production and distribution as well as statesmen, political figures and prominent personages in other fields attended.

Exhibitors in several communities in the Depinet Drive went so far to make it a success as to organize booster clubs and work closely with the sales. Depinet, is,

indeed, one of the few men in the industry around which constant devotion and such loyalty have been centered.

Abroad, Phil Reisman had also rallied his forces in a sales push backed by modern American methods. Reisman's foreign legionnaires cracked all records for grosses.

Men on the firing line were in fighting fettle. There were signs that court restraints would clear and the bang-up "Bringing Up Baby," starring Hepburn and Grant, came out of the studios, along with "Vivacious Lady," (Ginger Rogers and James Stewart) and "Joy of Living" (Irene Dunne and Douglas Fairbanks, Jr.), "Room Service" (Marx Brothers), "Mad Miss Manton" (Stanwyck, Fonda), to keep up the studio's box-office pace. "A Man to Remember" (Edward Ellis, Anne Shirley, Lee Bowman) also was an award-winner of late in this season.

There were personnel changes during this period. In February at a meeting of the board of directors of the picture company, J. R. McDonough was elected a vice-president and member of the board, according to an announcement by President Leo Spitz, McDonough returning to the executive staff after an absence of two years. President Spitz also had announced in March that Pandro S. Berman had been named vice-president in charge of production at the studios and that McDonough would function under Berman in charge of the financial and business matters of the studio.

ON MONDAY, the 24th of October, 1938, George J. Schaefer was elected president of RKO Radio Pictures, Inc., Keith-Albee-Orpheum and B. F. Keith Corp. to which he had been chosen by the boards of directors. The appointment was made following the resignation of Leo Spitz, which was accepted by the boards with regret and in deference to his desire, which he had expressed for some time, to return to his law practice.

Schaefer came up through the ranks of distribution with which he had been asso-

ciated more than a quarter of a century. In his highly successful career he had been a salesman with the old World Film Company; a booker, branch manager, district manager, divisional sales manager, general sales manager and vice-president for Paramount, and vice-president and general manager for United Artists from which company he resigned shortly before joining RKO Radio. "Under Schaefer's guidance we are destined to make great strides forward," Ned Depinet told the field force in a tribute to the new president in the company's house publication, Flash.

Depinet's prophesy came to swift fruition. Schaefer, who told the men on the firing line that no distribution organization could be greater than its product, gave much of his attention to studio problems. While he was at the Coast, Depinet and Levy lined up a new sales offensive in Schaefer's honor and again the field men and showmen who had been Schaefer's friends down the years united to keep RKO Radio high in big-league standing.

Schaefer wrote new history in swift, bold strokes. Holding that RKO Radio was geared for a place close to the very top, he early signed with Leo McCarey, Gregory LaCava, George Stevens, Leslie Howard-Walter Futter, Towne and Baker for producer-director units. These top-bracket

specialists gave impetus to production. Schaefer went after the year's greatest stage shows. Broadway producers Gordon and Goetz came into the fold and with them Robert E. Sherwood's Pulitzer Prize Play "Abe Lincoln in Illinois" and the long-run "The American Way."

The newly-elected RKO Radio president bought "The Hunchback of Notre Dame" and brought Charles Laughton from London. Within a few months of the purchase of Hugo's immortal story it was in production as a headliner for 1939-40. The same was true of "Abe Lincoln in Illinois," with Raymond Massey in his original role, and of other properties such as Herbert Wilcox's "Nurse Edith Cavell" for which Anna Neagle was brought from England for the lead. Safely and surely Schaefer was bringing the entire organization into high gear.

Schaefer created new big headlines weekly for the house publication, Flash—ORSON WELLES SIGNED—KAY KAYSER AN RKO RADIO STAR—RKO RADIO ESTABLISHES FIRST EXHIBITOR'S WORLD'S FAIR LOUNGE—A MARCH OF TIME FEATURE FOR RKO RADIO RELEASE — RKO TO DISTRIBUTE WALT DISNEY'S "PINNOCHIO" THROUGHOUT THE WORLD—JEAN HERSHOLT SIGNED FOR DR. CHRISTIAN SERIES.



Pathe's famous emblem and its evolution. (left) The rooster of the vintage of 1910, a voiceless French immigrant. (center) Sound's advent made the renowned bird articulate; and (right) as he now appears on the screen via the main title of the newsreel . . . a shadow projected across a map of the world, symbolic of RKO-Pathe's coverage of news events in the four corners of the earth.

RKO Radio product was apace with the stirring announcement of new properties, production, personalities and stars. While the greatest shows in its history were in work, others were making new box-office records. "Gunga Din" (Grant, Fairbanks, Jr., McLaglen), "Love Affair" (Dunne, Boyer), "The Story of Vernon and Irene Castle" (Rogers and Astaire) were hits extraordinary for early 1939. "The Great Man Votes" (Barrymore) and "Five Came Back" (Morris, Ball) packed unusual box-office power.

By mid-summer the studios had four more big ones finished and four shooting. "Bachelor Mother" (Ginger Rogers, David Niven) played to a tremendous summer gross at the Radio City Music Hall for two weeks and held-over 100 per cent in key cities. "In Name Only" (Lombard, Grant, Francis) held for three weeks at the Radio City Music Hall and was one of the few ever to play the Music Hall in mid-summer for that period of time. Warners had booked it for four straight weeks in Atlantic City houses. "Fifth Avenue Girl" (Ginger Rogers) had two big weeks at the Radio City Music Hall and "Nurse Edith Cavell" starring Anna Neagle was completed and booked for the Music Hall. RKO Radio's three big hits had played seven weeks at the big theater and were piling up similar tremendous grosses elsewhere. "The Hunchback of Notre Dame" (Laughton, Walter Hampden, Maureen O'Hara), "Allegheny Uprising" (John Wayne, Claire Trevor, George Sanders), "Vigil in the Night" (Carole Lombard, Brian Aherne, Anne Shirley, and "Abe Lincoln in Illinois" (Raymond Massey) were shooting. RKO Radio was electrifying the industry. Step by step Schaefer had built for a banner '39 and for seasons to come.

Anticipating the early emergence of the

parent company from the reorganization proceedings, its board of directors met on July 26, 1939, and filled certain vacancies on the board by the election of 11 of the 13 persons who had been approved by the court for membership on the board of directors of the new RKO (Delaware corporation), the other two persons so approved having already been elected to the board of the older Maryland company. Shortly thereafter, the first meeting of the board of directors of the new Delaware corporation which had recently been formed under the laws of Delaware to carry on the business of RKO after reorganization, met and elected officers. The membership of the board of directors of the new corporation and its officers consist of:

Directors: Raymond Bill, Ned E. Depinet, Thomas P. Durell, Frederick L. Ehrman, L. Lawrence Green, James G. Harbord, Conde Nast, John E. Parsons, Richard C. Patterson, Jr., N. Peter Rathvon, George J. Schaefer, W. G. Van Schmus, Lunsford P. Yandell. Officers: Richard C. Patterson, Jr., chairman of the board; George J. Schaefer, president; Ned E. Depinet, vice-president; William Mallard, Secretary and Treasurer (or Assistant Treasurer).

Courage and daring have contributed largely to RKO Radio's progress and no greater measure of it has been brought to play than will be during the 1939-40 season. In a recent statement on his approach to the company's future operating activities, President Schaefer pointed out that RKO Radio Pictures would proceed, under his guidance, with greater courage and daring showmanship.

"Daring and courage have always paid dividends in this business—to producers, distributors and to exhibitors. That is the basis on which we will proceed in the future," Schaefer said.

RKO RADIO PICTURES

1939-40 Production Schedule



FEATURES TO DATE

FULL CONFESSION

Victor McLaglen, Sally Eilers, Joseph Calleia, Barry Fitzgerald; Producer, Robert Sisk; Director, John Farrow; Story, Leo Birinski; Screenplay, Jerry Cady; Editor, Harry Barker; Recorder, Johnny Tribby; Cameraman, J. Roy Hunt.

THE DAY THE BOOKIES WEPT

Star, Joe Penner, with Betty Grable, Richard Lane, Tom Kennedy, Thurston Hall, Bernardene Hayes, Carol Hughes, Jack Arnold; Producer, Robert Sisk; Director, Leslie Goodwins; Story, Daniel Fuchs; Screenplay, Bert Granet, George Jeske; Editor, Desmond Marquette; Recorder, Richard Van Hesse; Cameraman, Jack MacKenzie.

NURSE EDITH CAVELL

Star, Anna Neagle, with Edna May Oliver, George Sanders, May Robson, ZaSu Pitts, H. B. Warner, Sophie Stewart, Mary Howard, Robert Coote, Martin Kosleck, Gui Igonn, Lionel Royce, Jimmy Butler, Rex Downing, Henry Brandon; Producer-Director, Herbert Wilcox (Imperadio Pictures, Ltd.); Story, "Dawn," by Capt. Reginald Berkley; Screenplay, Michael Hogan; Cameramen, F. A. Young, Joseph H. August; Editor, Elmo Williams.

THREE SONS

Edward Ellis, William Gargan, Kent Taylor, J. Edward Bromberg, Katharine Alexander, Virginia Vale, Robert Stanton; Producer, Robert Sisk; Director, Jack Hively; Novel, "Sweepings," Lester Cohen; Screenplay, John Twist; Cameraman, Russell Metty.

THE FLYING DEUCES

Stars, Stan Laurel, Oliver Hardy, with Reginald Gardner, Jean Parker; Producer, Boris Morros; Director, Edward Sutherland; Story, Ralph Spence, Alfred Schiller.

ALLEGHENY UPRISING

Claire Trevor, John Wayne, George Sanders, Brian Donlevy, Wilfred Law-

son, Robert Barrat, Moroni Olsen; Producer, P. J. Wolfson; Director, William A. Seiter; Novel, "The First Rebel," Neil Swanson.

THE MARSHAL OF MESA CITY

Star, George O'Brien, with Virginia Vale, Leon Ames, Henry Brandon; Producer, Bert Gilroy; Director, David Howard; Screenplay, Jack Lait, Jr.

VIGIL IN THE NIGHT

Stars, Carole Lombard, Anne Shirley, Brian Aherne; Director-Producer, George Stevens; Novel, A. J. Cronin; Screenplay, Norman Krasna, P. J. Wolfson.

RENO

Star, Richard Dix, with Barbara Read, Gail Patrick, Anita Louise, Laura Hope Crewes, Clair Dodd; Producer, Robert Sisk; Director, John Farrow; Original, Ellis St. Joseph; Screenplay, John Twist.

ABE LINCOLN IN ILLINOIS

Star, Raymond Massey, with Harvey Stephens, Alan Baxter, Minor Watson, Gene Lockhart, Ruth Gordon, Mary Howard, Dorothy Tree; Producers, Max Gordon, Harry Goetz; Director, John Cromwell; Play, Robert Sherwood; Screenplay, Robert Sherwood.

THE HUNCHBACK OF NOTRE DAME

Star, Charles Laughton, with Sir Cedric Hardwicke, Thomas Mitchell, Maureen O'Hara, Edmond O'Brien, Walter Hamden, Alan Marshal, Harry Davenport, Katharine Alexander, George Zucco, Fritz Lieber, Etienne Girardot, Helene Whitney, Minna Gombell; Producer, Pandro S. Berman; Director, William Dieterle; Novel, Victor Hugo; Adaptor, Bruno Frank; Screenplay, Sonya Levien.

SUED FOR LIBEL

Kent Taylor, Linda Hayes, Morgan Conway, Dick Lane, Lillian Bond, Thurston Hall, Roger Pryor; Producer, Cliff Reid; Director, Leslie Goodwins; Original, Wolfe Kaufman; Screenplay, Jerry Cady.

HEART OF DARKNESS

Star and Producer, Orson Welles; Novel, Joseph Conrad.

THE SAINT OVERBOARD

Star, George Sanders; Story, Leslie Charteris.

ENCHANTED COTTAGE

Star, Ginger Rogers; Play, Sir Arthur Wing Pinero.

FATHER DAMIEN

Producer, Robert Sisk; Director, John Farrow; Biography, John Farrow.

MARINES IN THE AIR

Producer, Robert Sisk; Original, A. C. Edington.

LONE STAR LEGION

Star, George O'Brien; Original, Bernard McConville.

ANNE OF WINDY POPLARS

Star, Anne Shirley; Producer, Cliff Reid; Director, George Nicholls, Jr.; Novel, L. M. Montgomery; Screenplay, Michael Kanin.

AMERICAN FABLE

Producer, Robert Sisk; Screenplay, John Twist.

SWISS FAMILY ROBINSON

Thomas Mitchell, Edna Best, Freddie Bartholomew, Tim Holt, Terry Kilburn; Producers, Gene Towne, Graham Baker; Director, Edward Ludwig; Novel, Jean R. Wyss.

DISTANT FIELDS

Barbara Read, John Archer; Producer, Robert Sisk; Play, S. K. Lauren.

AFRICAN INTRIGUE

Producers, Gene Towne, Graham Baker; Novel, Alfred Batson.

THE AMERICAN WAY

Producers, Max Gordon, Harry Goetz; Play, George S. Kaufman, Moss Hart.

ASK NO RETURN

Producer, Cliff Reid; Novel, Fanya Foss.

THE DEERSLAYER

Producers, Gene Towne, Graham

RKO RADIO PICTURES

1939-40 Production Schedule

— Continued —

Baker; Novel, James Fenimore Cooper; Treatment, P. S. Harrison.

IVANHOE

Novel, Sir Walter Scott.

LITTLE ORVIE

Novel, Booth Tarkington.

PARTS UNKNOWN

Director, George Stevens; Novel, Frances Parkinson Keyes.

THE SAINT'S VACATION

Featured, George Sanders; Story, Leslie Charteris.

SUNSET

With Tim Holt; Producer, Cliff Reid; Original, Joseph A. Fields.

TOM BROWN'S SCHOOL DAYS

Producers, Gene Towne; Graham Baker; Novel, Thomas Hughes.

VILLAGE SCANDAL

Edward Ellis, Barbara Read; Pro-

ducer, Robert Sisk; Story, G. A. England; Adaptor, A. C. Edington.

QUEEN OF DESTINY

Star, Anna Neagle, with Anton Walbrook, C. Aubrey Smith, Walter Rilla; Producer-Director, Herbert Wilcox; Screenplay, Charles de Grandcourt, Miles Malleson, Robert Vansittart; Cameraman, F. A. Young; Sound Recorder, L. F. Overton.

SHORT SUBJECTS

MARCH OF TIME

13 two-reelers; produced by Time, Inc.

WALT DISNEY CARTOONS

18 one-reelers in Technicolor; produced by Walt Disney Productions.

INFORMATION PLEASE

13 one-reel subjects; produced by RKO Pathe.

EDGAR KENNEDY COMEDIES

Six two-reelers; produced by Lou Brock.

LEON ERROL COMEDIES

Six two-reelers; produced by Lou Brock.

RAY WHITLEY COMEDIES

Four two-reelers; produced by Lou Brock.

RADIO FLASH COMEDIES

Eight two-reelers; produced by Lou Brock.

SPORTSCOPES

13 one-reelers; produced by RKO Pathe.

REELISMS

13 one-reelers; produced by RKO Pathe.

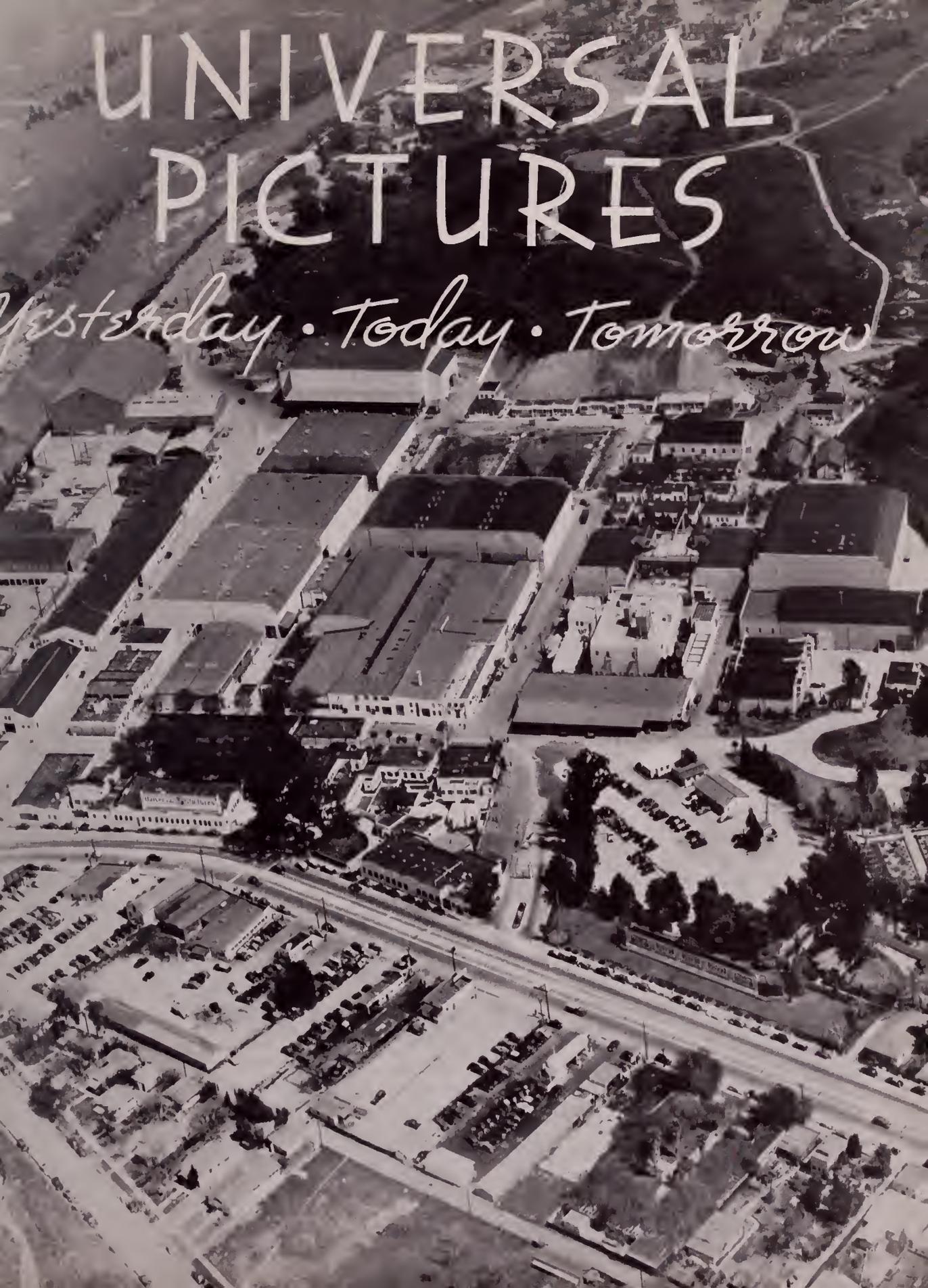
RKO PATHE NEWS

Twice weekly.



UNIVERSAL PICTURES

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UNIVERSAL PICTURES

*The Story of the New Universal Whose History
Goes Back to Laemmle, the Nickelodeons
and the Old IMP Company Days*

By JOHN JOSEPH
Dir. of Advertising-Publicity-Exploitation

UNIVERSAL Pictures, with Nate Blumberg, president; J. Cheever Cowdin, chairman of the board of directors; Cliff Work in charge of production at the studio and William A. Scully, vice president in charge of sales, has one of the most colorful histories in America's most colorful industry . . . the movies. This history of Universal goes back to the pioneer picture days, the Nickette, the trust busting independents, the Black Maria, two reel films shot from the ambush of ice wagon interiors to foil the strong arm men of entrenched monopoly, exile to Cuba where the stalwarts of the infant art had to flee from the big, bad trust, all grouped round the figure of Carl Laemmle in the days when Union Square, N. Y. was the nation's Hollywood.

In fact the chronicle extends even further back into the past. Its roots reach down to an epoch making world's fair, the Chicago World's Fair of 1893. It was here that Carl Laemmle, an immigrant youth from Germany, saw Edison's Kinetoscope, granddaddy of all motion picture gadgets, in action. The exploring Laemmle idly noted the toy, tucked its image into his filing cabinet memory and sauntered on to look at the horseless carriages and Little Egypt. Then he went back to his job with Otto Young & Co., Chicago jewelers.

IT WAS not until twelve years later when Laemmle decided to start

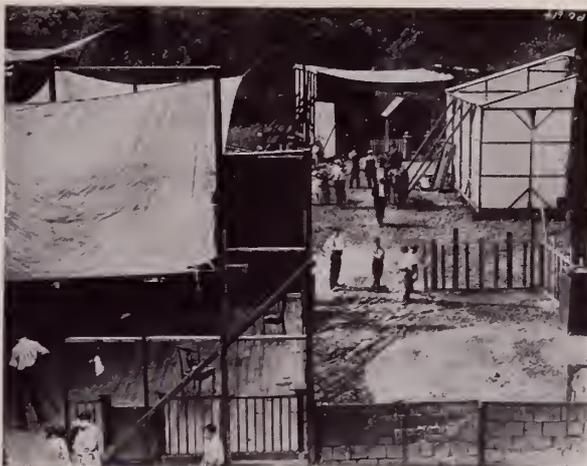
in business for himself that he was able to hitch his memory of the Kinetoscope to the profit motive. He had been working for an Oshkosh clothing shop. When his moment came to launch out under his own banner, he gravitated back to his old stamping ground, Chicago. It was his intention to start a chain of five and ten cent stores. Trudging the streets in search of a likely site, he saw a line of people waiting to get into a movie theater, which like all cinema palaces of that date looked like a cowtown dance hall. It was merely a one-story shop, with the front boarded up, an entrance on one side, an exit on the other and a box office in the middle.

Laemmle watched the steady stream of customers at a nickel or a dime apiece and decided to go into five and ten cent pictures instead of five and ten cent general merchandise. He rented the White Front Theater. Business boomed it into a chain of theaters. Laemmle invaded the film exchange industry to supply his multiplying screens. In 1909, he became a producer, by founding the Imp Company. The name was formed of the initials of the words, Independent Motion Picture Company. By 1912, Laemmle, Charles Bauman, W. H. Swanson, P. A. Powers and R. H. Cochrane had joined forces to start the Universal Film Manufacturing Company on its official history, by opening offices under that name at 1 Union Square, N. Y. C. Internal differences split the new organization into

the Universal and Mutual groups. The Universalites shifted headquarters to 1600 Broadway, which served as a home office for the next twelve years and continued to make pictures at the old Imp studio at 11th Avenue and 43rd St., at Coytesville and Bayonne.

ABOUT this time certain adventurous souls among film producers were pulling up stakes and stars and rolling their cameras west to California on the second American Gold Rush . . . the trek to Hollywood. Lured by the tales of perfect weather, constant sunshine and beautiful scenery, Universal, in September of 1912, bought some land at Gower and Sunset in Hollywood and ran up a studio there. The sunshine proved all it had been boasted, and it had to be, for in those rugged days, there were no giant arcs to light the sets. Films were shot by sunlight or not at all and they were shooting every day on the new Universal acres.

However the company was growing beyond these dimensions. After two years, executives began to cast about for larger territory. The movies were already skyrocketing Hollywood real estate prices which was one reason for searching for land elsewhere. The other was the rise of the



Universal's first outdoor studio, established in 1909 at New York's Dyckman St., o'erlooking the Hudson.

Western picture. It was impossible to make these boot and saddle dramas on the cramped stages of the era. So Laemmle felt the best investment in studio property he could make would be a buy a large ranch and build a plant there that would meet the needs of every type of picture, from Westerns to serials, animal films and comedies . . . which last were just entering the custard pie period.

FEELING the need for such a domain and finding it, were affairs of two different magnitudes. Fortunately, Laemmle had the man for the job. This was Isidore

Back in 1916 a "rubberneck wagon" for tourists made regular trips from Los Angeles to Carl Laemmle's studio in Universal City. The folks paid two bits to see how movies were made,—and marveled at it all!





Modernity mingles with the traditional architecture of Southern California's early days in this building which is the "gateway" to Universal's studios.

Bernstein, general manager of Universal Studio. For six months, Bernstein scouted for studio sites. Finally he decided that the Taylor estate, in what was then Lankershim, filled the bill. Through Stanley Anderson, developer of Beverly Hills, he bought the property. Then Laemmle told him to sketch out a plan of what he thought the world's largest studio ought to be and submit it to him.

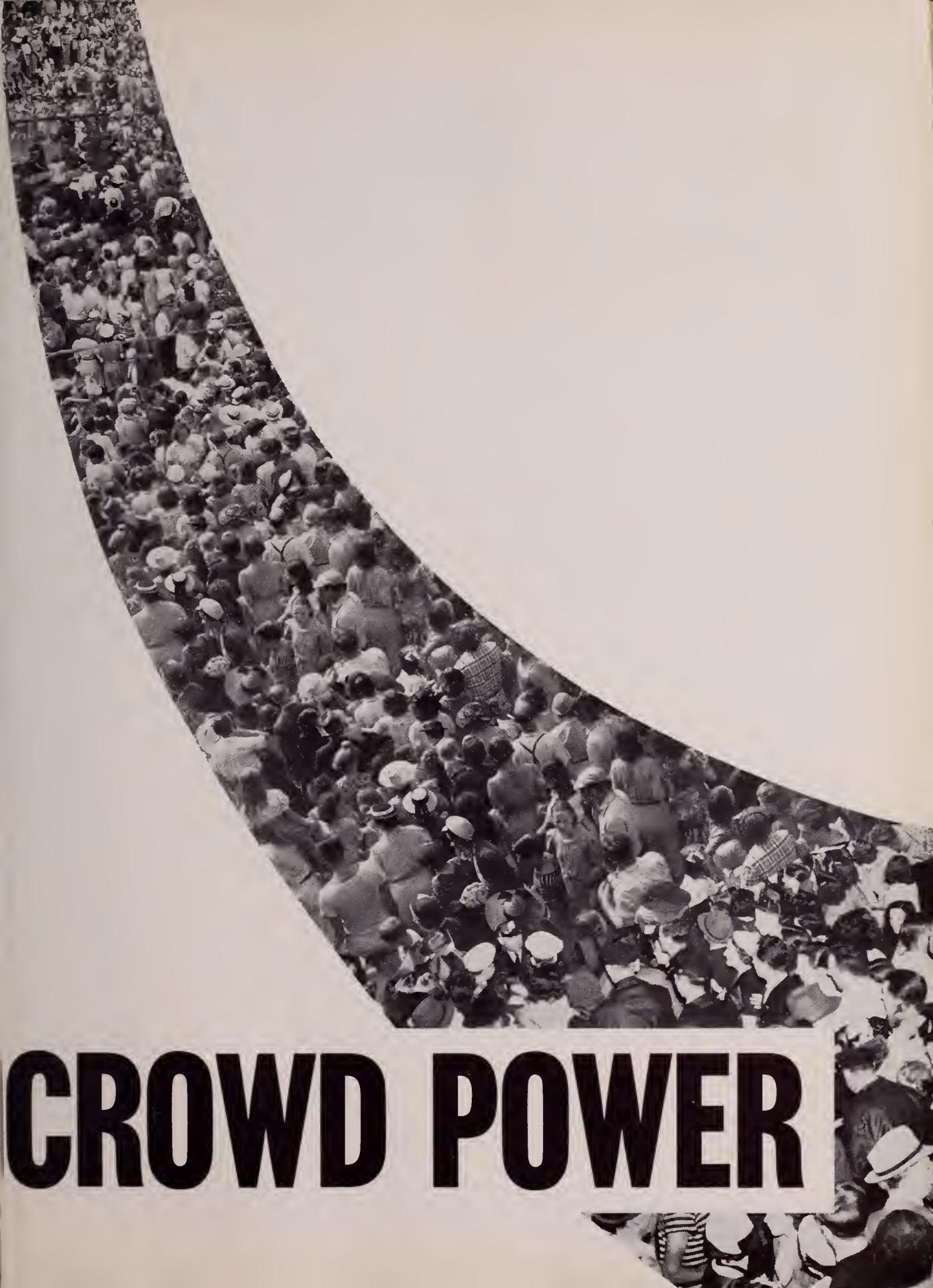
Bernstein tossed off this little job in his spare time. His daily chore was managing the affairs of 20 companies making pictures every week. He had no assistants on this job. Nevertheless, he laid out the blueprints of Universal City. He even included a residential section. That gave the studio the rating of a fourth rate city and entitled it to a post office. The versatile general manager went further and designed the buildings. He also acted as contractor with William Horsely as construction crew boss.

Early in the fall of 1914, the pick and shovel gang cleared off the west end of the ranch. They leveled sites for stages, they built roads. They laid down an imposing, mile-long boulevard from the front gate to the back ranch. With all this building activity going on Lankershim began to grow with it from a farm community to a sizable city. Universal had led the film industry beyond the bounds of Hollywood.

In October 1914, only 500 people lived in Universal City. Four hundred and twenty-five of them lived in houses. The other 75 lived in tepees, out on the edge of the hills. They were Indians, who daily were shot with blank cartridges in the Western thrillers, by the genuine cowboys and cavalrymen, who dwelt in bunk houses and barracks nearby. Four days before Christmas of that year, the wife of Charles Oelze, foreman of the cowpunchers, had a baby which was immediately named Carl Laemmle Oelze in honor of the city founder.

Through the winter months, the buildings kept sprouting up. Among the first were the administration buildings on Lankershim Boulevard. Then came the post office, a cafe, an arsenal for weapons, a hospital and rows of stables. And then the stages began to take shape. These stages were primitive affairs, compared to the immense hangar-like structures that now stud the Universal City landscape, but what they lacked in completeness, they supplied in color. And for their period, they were the best in the business. They were long wooden platforms, open at the top, where huge screens of unbleached linen, hung on wires, strained the fierce sunlight to the temperate glow needed for filming. Three or four companies would be at work on these 300 foot stages at the same time, with directors shouting, guns popping, heroes making fervent love to heroines, sheriffs serving dispossess on penniless grandpappies and spectators cheering wildly from bleachers built on top of the dressing rooms as their favorite Western star would floor the bad man. Those were the roaring days of the movies in every sense of the word, before dialogue hushed the clamor.

Always attuned to the distant murmurings of progress, Laemmle felt that sunlight was doomed as motion picture illumination. The solar system was inadequate to illuminate the acting of the celluloid stars. So he went ahead of his profession again and had an electric lighted stage built, down near



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UNIVERSAL

Here are CROWD-POWER productions

[Released by Universal at the very start of the new season to
give your theatre the greatest send-off business in its history!]

THE UNDER-PUP

GLORIA JEAN, ROBERT CUMMINGS and NAN GREY, with Beulah Bondi, Virginia Weidler, Margaret Lindsay and C. Aubrey Smith. A Joe Pasternak production. Directed by Richard Wallace.

RIO

BASIL RATHBONE and VICTOR MCLAGLEN, with Sigrid Gurie, Robert Cummings and Leo Carrillo. Directed by John Brahm.

TOWER of LONDON

BASIL RATHBONE, with Boris Karloff, Ian Hunter, Nan Grey, Barbara O'Neil, John Sutton and Vincent Price. Produced and directed by Rowland V. Lee.

FIRST LOVE

DEANNA DURBIN, with Helen Parrish, Robert Stack, Eugene Pallette, Leslie Howard, Leatrice Joy. Produced by Joe Pasternak. Directed by Henry Koster.

GREEN HELL

DOUGLAS FAIRBANKS, JR., and JOAN BENNETT, with John Howard, Alan Hale, George Bancroft, George Sanders, Vincent Price. Produced and directed by James Whale.

DESTROY RIDES AGAIN

MARLENE DIETRICH and JAMES STEWART, with Charles Winninger, Mischa Auer and Brian Donlevy. A Joe Pasternak production directed by George Marshall.



J. Cheever Cowdin, energetic chairman of the new Universal's board of directors, whose financial group purchased the company late in 1935. Under his guidance the "U" banners have risen in a short space of time to high industry station and stability.

the river bank, between the electrical department and the scenario building. He followed that up by having a closed stage erected for trick photography. Then, on the back ranch, permanent sets began to take shape and Universal City assumed the appearance of a sample case of world architecture. Tree lined streets of New England houses stood side by side with dusty streets of false front Western shacks, New York tenements, European churches and chateaux, and the bazaars of the Orient. To make the scene more like a Welsh rabbit dream, elephants, lions, camels and leopards roamed these streets as freely as pet cats and dogs, fed and pampered by the players and directors.

These domesticated beasts were residents

of the Universal zoo, largest in the industry. When the talkies came, a decade and a half later, the menagerie proved too expensive to keep up . . . it represented an investment of \$600,000 . . . and the jungle citizens were sold. But at one time, it housed 30 lions and lionesses, 10 leopards, half a dozen elephants and camels and scores of monkeys, including Joe Martin, the famous chimpanzee actor. Charles W. Murphy was the Noah of this dry land Ark for 18 years.

WHILE the Universal wonderland was growing, business was going on there as usual all the time. More than 50 pictures were shot before the official opening. This was set for March 15th, 1915. Posters blazoned the event in every railroad station in America months before it took place. Advertisements heralded it in the key newspapers. A special train from New York, picked up exhibitors all along the route. At Denver, Buffalo Bill got aboard. Twenty thousand people were on hand to watch Universal City's police chief, Laura Oakley, the only woman police chief the West had known up till then, hand Carl Laemmle the golden key to the city. He unlocked the big front gate as The Star Spangled Banner was played by a big brass band and the banner itself run up to the peak of a tall flagpole. More than 250 pictures were shot at the studio that first year. Two years later, 42 companies were working at once there and between 25 and 30 were operating on a regular weekly schedule.

BETWEEN those two dates, the growing prestige of Universal was beginning to attract the great names of the entertainment world to the motion picture lots. In 1916, Anna Pavlova, the famous Russian dancer came to Universal City for her screenplay, "The Dumb Girl of Portici" which marked the cinema debuts of Lois

Wilson, a Birmingham, Ala., beauty contest winner, and Boris Karloff, a stage actor who gave up the theater because the flu epidemic of 1916 made actors wear masks. Little did he know at that date, that 15 years later, he would win international fame after heart-breaking disappointments, in the hideous mask of the Frankenstein monster on that same lot.

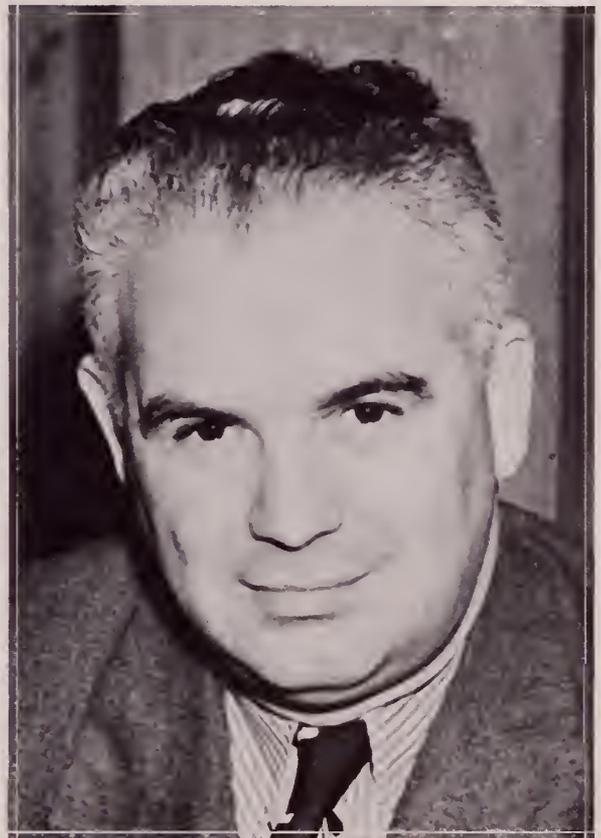
Also in the same season, Jules Verne's "Twenty Thousand Leagues Under the Sea" was filmed by director Stuart Paton, partly in the Caribbean Sea and partly at the studio. Its fame was even exceeded by "Traffic in Souls," written by George Loane Tucker. This epic proved to be epochal. It was the trail blazing feature picture, first of all films to run for five reels or more. Not only was it a pioneer as a picture but it opened new fields in the way it was exhibited. It opened in 30 houses simultaneously in New York. These theaters were not the usual rented stores, but legitimate theaters ordinarily used for presenting plays. A high admission price was charged and the production was reviewed by the top flight drama critics.

That year of grace also saw the rise with Universal of such colorful and talented individuals as Robert Z. Leonard, who started with the Edendale Studio back in 1908; Frank Lloyd, who directed and starred in two-reel comedies; Frank Borzage, Elmer Clifton, Allan Holubar, Edward Le Saint, Ida May Parks, Joseph De Grasse, Rupert Julian, Francis and Jack Ford and W. S. Van Dyke.

IN 1917, Mae Murray made her Universal debut in "Princess Virtue." Leonard directed her and later married her. With America's entry into the World War becoming daily more certain, production at the studio took on the same feverish pace that speeded up the entire national life. Harry Carey, Herbert Rawlinson, Dorothy Phillips, Ella Hall, Fritzi Ridgeway, Fritzi

Brunette, the child star Zoe Ray, Eddie Polo, Grace Cunard, Marie Walcamp, Jack Holt, Hobart Henley, star of "Graft," Priscilla Dean, star of the serial, "Grey Ghost," Mildred Harris Chaplin, Violet Mersereau, Mary Fuller, Monroe Salisbury, and Eric Von Stroheim were among the Universal stars of the day. Such pictures as "Sirens of the Sea," "Scandal Mongers," "For Men Only," "Man Without a Country," "Liberty," "The Kaiser, the Beast of Berlin" and "The Heart of Humanity," brought in profits right up to Armistice Day.

Eric Von Stroheim started his brilliant directorial career at Universal with "Blind Husbands." He followed this with the first million dollar production in screen history, "Foolish Wives." Priscilla Dean reached full stardom in the post-war period with "The



Nate J. Blumberg, Universal's president, took office the latter part of 1937, bringing to the new organization a long and distinguished record of achievement in industry operation.

Virgin of Stamboul" and "Under Two Flags." Prize fight pictures caught the trend of those days of million dollar ring purses. Jim Corbett in "The Red Glove," Champion Jack Dempsey in two serials and Reginald Denny in "The Leather Pushers" set the pugilistic pace, while Hoot Gibson got out of Uncle Sam's khaki to don Uncle Carl's chaps and gun belt in Westerns.

Then came Lon Chaney in "The Hunchback of Notre Dame" and "The Phantom of the Opera," Norman Kerry in "Merry-Go-Round," Wallace Beery in "Bavu," Clara Bow in "Wine," Dolores Del Rio in "The Whole Town's Talking" and Emil Jannings in "The Last Laugh." "Showboat" was bought from Florenz Ziegfeld, and started as a silent picture.

WHEN THE dain burst and the long silence of the screen was shattered by sound and speech. "Showboat" was equipped with the new sound accommodations. Then Lewis Milestone was signed to film "All Quiet on the Western Front" which he did with an unknown cast and made screen history and enormous profits. "The King of Jazz" with Paul Whiteman in the name role was filmed on the world's biggest sound stage, Stage 12, the cost of which was a sizable item in the \$4,500,000 budget for transforming the studio into a talkie plant. It was another hit, so popular internationally that, with "All Quiet," it was reissued in 1933.

These mammoth films were followed by other meritorious talkies. One was "Captain of the Guard" with John Boles and Laura La Plante. Later successes included "The Little Accident," "The Cat Creeps," "The Spirit of Notre Dame," and "Dracula," which brought out that super-horri-fier, Bela Lugosi, and "Frankenstein" which introduced Karloff to the status of the screen's monster-in-chief. Then came "Waterloo Bridge," "Seed," "Strictly Dishonor-



William A. Scully, in December of 1937, was named the New Universal's general sales manager. The following month he was additionally elevated to a vice-presidency. His industry career dates from 1916 when he was a film salesman for Famous Players Lasky.

able," "Back Street," "Once in a Lifetime," "Resurrection," "Only Yesterday," which gave Margaret Sullivan to the screen, Claude Rains making his unseen movie debut in "The Invisible Man," "Little Man What Now," "One More River," "Imitation of Life" with Claudette Colbert, "Magnificent Obsession" which brought stardom to Robert Taylor, "Diamond Jim" which gave opportunity to Edward Arnold and Binnie Barnes, a new "Showboat" with Irene Dunne, Allan Jones and Paul Robeson and many other hits.

LA TE IN 1935, Universal was sold by Carl Laemmle to a group headed by J. Cheever Cowdin. R. H. Cochrane remained as president. James R. Grainger



Cliff Work, vice-president and general manager of the New Universal, accepted the post of studio manager in 1938. Since inception of his regime a significant array of product has come from the smooth-running sound stages of Universal City.

continued as vice president in charge of sales. Charles R. Rogers took over the duties of production chief. Under these auspices, a comedy that was to start a whole trend of madcap films, was launched. It was "My Man Godfrey" with William Powell and Carole Lombard. Numerous other feature films put production in full swing in the historic lot.

In the following year occurred one of those sensational discoveries that make motion picture history. This was the discovery of Deanna Durbin. Her debut took place in January, 1937, in "Three Smart Girls," under the direction of Henry Koster with Joe Pasternak as producer. Further on in that year, her second picture, "100 Men and a Girl" proved as successful as her first.

Since then Deanna has continued her upward progress with "Mad About Music," "That Certain Age" and "Three Smart Girls Grow Up." All have been hits and much is expected from her next Universal picture, "First Love."

The coming of the new year saw new faces in Universal's executive posts and also on the sound stages. Nate Blumberg, formerly of RKO Theaters, took over the presidency. William A. Scully left M-G-M to direct the sales campaigns from a vice-presidential berth. Cliff Work, also of RKO Theaters, took the helm of production at the studio. Under these officials, a new policy was inaugurated, calculated to make pictures from the standpoint of those who exhibit them and in this way to get as close as possible to the demands of the theater-going public. Due to this policy and the ability of those who put it into effect, Universal is now on the profit side of the ledger and promises to stay there.

A new face seen on the sound stages was that of Danielle Darrieux, French star who made her debut opposite Douglas Fairbanks Jr., in "The Rage of Paris." At about the time this picture was released, June, 1938, Universal undertook a daring move which has proved as successful as enterprising. Under John Joseph, director of advertising and publicity, those departments were moved from New York to the California studio where pressbooks and posters are now created. A small force under Louis Pollock remains in the East.

WITH ITS position well consolidated by a series of successes such as "The Son of Frankenstein," "Letter of Introduction," "You Can't Cheat an Honest Man" which brought W. C. Fields and Charlie McCarthy, the radio feudists, together on the screen, "East Side of Heaven" a Bing Crosby production which signaled the emergence of an enchanting baby star,

Sandy Henville, and numerous other hits, Universal is ready to embark on perhaps the biggest of all its seasons.

It has many feature productions in preparation, actual filming, or being edited, including the unprecedented co-starring of Mae West and W. C. Fields in a Western, Deanna Durbin in two pictures, "Bull by the Horns," a John M. Stahl presentation, James Stewart in "Destry Rides Again," "The Underpup" which brings out Gloria Jean, the company's new eleven-year-old soprano star, Basil Rathbone in "The Tower of London" and "Victoria Docks at Eight," Sir Cedric Hardwicke in "The Invisible Man Returns," Karloff and Lugosi in "Friday the Thirteenth" and other pictures, centering around such box office stars as Bing Crosby, Margaret Sullavan,



Joseph H. Seidelman entered filmland in 1919 as a branch manager. Today, he is Universal's foreign sales manager as well as a vice-president of the company. In lands afar he has steadily improved the "U" position.

Charlie McCarthy and Edgar Bergen, Irene Dunne, Douglas Fairbanks Jr., Joan Bennett, Jackie Cooper, and Freddie Bartholomew, Richard Arlen, Andy Devine, John Mack Brown and others. There will be supplementary shorts, serials and travel features.

TO PUT this ambitious program into work, numerous reconditioning projects have been started toward completion or have been already installed at the studio. Every stage on the Universal lot has been either rebuilt, resurfaced or otherwise renovated. Where it was found expedient, buildings have been torn down and new ones, modern in every respect, have arisen in their places. Sound stages, dressing rooms, executive quarters, staff departments, have all come in for their share of attention in this concentrated drive. In the short period of five months great changes have been accomplished, but none that has broken with the mellow traditions of this most historic of all Hollywood studios.

Every recent fire ordinance has been complied with. New fire escapes have been erected. Doors, windows and exit passages have been cut through. On the sites of two old sheds, there have been constructed two of the film city's finest sound stages, Numbers 8 and 9. Each has cost an estimated sum of \$125,000. The celebrated "Phantom Stage," where Lon Chaney acted in "The Phantom of the Opera" has been rebuilt into a very modern sound stage. It is 60 feet high, 110 feet wide and 220 feet long. Its floor can be lifted up. The excavation underneath forms a splendid swimming pool. There is an arrangement of pipes to carry heated water into it. This will enable producers to shoot swimming scenes at such times of the year when outdoor swimming is out of the question.

The most complete filtering plant in the city of Los Angeles has been installed on

the lot for the filtering and bottling of all drinking water required by toiling Universalites. The water is drawn from Universal's own well. It is transferred to a reservoir. Then it is passed on to a filter for sterilization and bottling. This plant is inspected every week by the Board of Health. A staff is constantly on duty to keep it up to the required health standards.

Decomposed granite, 100,000 tons of it, was used to put the roads in impeccable shape. The same type of stone went into the new drainage system, which has been installed to take care of the spring freshets that course down into the back ranch acres from the hills beyond. Most studios suffer when the rainy season arrives . . . for it really does rain in California, despite the propaganda to the contrary . . . but the new Universal conduits will canalize these water invasions into the Los Angeles River, and save delays in film production thereby.

A new administration building, six stories high, is now in blueprint form, soon to take physical form. In this building, writers, directors, producers and various assorted executives will have their headquarters.

Twenty-seven years ago, Carl Laemmle consolidated a dozen or so producing and releasing companies. He named them Universal Pictures and pioneered in the westward march of the movies. He started such players to stardom as Mary Pickford, Ken Maynard, Tom Mix, Buck Jones, J. Warren Kerrigan, Art Acord, Lew Ayres, Slim Summerville, Zasu Pitts, Cleo Madison, and Janet Gaynor. Novelty and progress were the watchwords of the organization.

Today, the management is new. The policy is still progress and novelty in entertainment. New stars are constantly being sought and trained to perfection. New types of stories with a broad popular appeal are being perpetually ferreted out of the

heaps of novels, plays and originals that pour out of authors' typewriters.

The present finds the huge acreage and all the buildings on it, the more than 10 miles of roads, over 350 telephones, its eight projection rooms, gymnasium, handball and tennis courts, nursery and schoolrooms for child players, its 40-man police department (headed by a feminine chief as of old, only this time, by the glamorous actress Joy Hodges) its fire corps and post offices handling 2,000,000 pieces of mail a year, united as a compact working unit. The plant is completely equipped to meet the demands of the ambitious plans for producing pictures of every type which its executives have mapped out as the future course of Universal Pictures.



Matthew Fox is another driving force in the Universal on-sweep. As a company vice-president and assistant to President Nate Blumberg many of the important duties of administration are delegated to and through his home office desk.

UNIVERSAL PICTURES

1939-40 Production Schedule



FEATURES

THE UNDER-PUP

Director, Richard Wallace; Producer, Joe Pasternak; Stars, Robert Cummings, Nan Grey, Gloria Jean; Featured Players, Beulah Bondi, Virginia Weidler, Margaret Lindsay, C. Aubrey Smith, Billy Gilbert, Ann Gillis, Raymond Walburn, Paul Cavanaugh, Samuel S. Hinds, Frank Jenks, Dickie Moore; Original Story, L. A. R. Wylie; Screenplay, Grover Jones; Camera-man, Hal Mohr.

MUTINY ON THE BLACKHAWK

Director, Christy Cabanne; Associate Producer, Ben Pivar; Original Story, Michael L. Simmons; Stars, Richard Arlen, Andy Devine; Featured Players, Constance Moore, Noah Beery, Guinn "Big Boy" Williams.

HAWAIIAN NIGHTS

Director, Albert S. Rogell; Associate Producer, Max Golden; Original Story, John Grey; Screenplay, Charles Grayson and Lee Loeb; Music, Matty Malneck; Lyrics, Frank Loesser; Cast, Johnny Downs, Mary Carlisle, Constance Moore, Matty Malneck and orchestra, Eddie Quillan, Thurston Hall, Samuel S. Hinds, Etienne Girardot.

THE MIKADO

Director, Victor Schertzinger; Producer, Geoffrey Tye; Libretto, W. S. Gilbert; Music, Sir Arthur Sullivan; Cast, Kenny Baker, Jean Colin, Martyn Green, John Barclay, Sidney Granville, D'Oyly Carte Opera Co. Chorus.

TWO BRIGHT BOYS

Director, Joseph Santley; Associate Producer, Burt Kelly; Original Screenplay, Val Burton and Edmund L. Hartmann; Stars, Jackie Cooper, Freddie Bartholomew; Featured Players, Alan Dinehart, Melville Cooper, Dorothy Peterson, J. M. Kerrigan; Cameraman, Elwood Brodell.

RIO

Director, John Brahm; Original Story, Jean Negulesco; Screenplay, Stephen Morehouse Avery, Frank Partos, Edwin Jusus Mayer, Aben Kandel; Stars, Basil Rathbone, Victor McLaglen; Featured Players, Sigrid Gurie, Robert Cummings, Leo Carrillo, Billy Gilbert, Samuel S. Hinds, Irving Pichel, Maurice Moscovitch.

FIRST LOVE

Director, Henry Koster; Producer, Joe Pasternak; Star, Deanna Durbin; Featured Players, Helen Parrish, Robert Stack, Eugene Pallette, Lewis Howard, June Storey, Leatrice Joy, Marcia Mae Jones, Charles Coleman.

TOWER OF LONDON

Director, Rowland V. Lee; Producer, Rowland V. Lee; Original Screenplay, Robert N. Lee; Star, Basil Rathbone; Featured Players, Boris Karloff, Barbara O'Neil, Ian Hunter, Nan Grey, Vincent Price, John Sutton, Leo G. Carroll, Miles Manger, Lionel Belmore, Rose Hobart, Ralph Forbes, Frances Robinson, Ernest Cossart, G. P. Huntley John Rodion.

HERO FOR A DAY

Director, Harold Young; Associate Producer, Ken Goldsmith; Original Story, Matt Taylor; Screenplay, Harold Buchman; Cast, Anita Louise, Dick Foran, Charley Grapewin, Bertton Churchill, Emma Dunn, David Holt, Richard Lane, Samuel S. Hinds, Jerry Marlowe, Frances Robinson, Dorothy Arnold.

TROPIC FURY

Director, Christy Cabanne; Associate Producer, Ben Pivar; Original Story, Maurice Tombrage, Ben Pivar; Screenplay, Michael L. Simmons; Stars, Richard Arlen, Andy Devine; Featured Players, Beverly Roberts, Samuel S. Hinds, Lou Merrill, Lupica Tovar.

GREEN HELL (Tentative Title)

First of three Harry Edington productions; Director, James Whale; Producer, James Whale; Stars, Douglas Fairbanks Jr., Joan Bennett; Featured Players, John Howard, Alan Hale, George Bancroft, George Sanders, Vincent Price, Maurice Moscovitch.

DESTRY RIDES AGAIN

Director, George Marshall; Producer, Joe Pasternak; Stars, Marlene Dietrich, James Stewart; Featured Players, Charles Winninger, Mischa Auer, Brian Donlevy.

THE OCEAN BETWEEN

Director, Henry Koster; Producer, Joe Pasternak; Story, Bruno Frank; Screenplay, Bruce Manning.

A PICTURE WITH MAE WEST-W. C. FIELDS (Untitled)

Producer, Lester Cowan; Director, Eddie Cline; Screenplay, Grover Jones.

A BING CROSBY PICTURE

CHARLIE M-CARTHY, DETECTIVE

Director, Frank Tuttle; Stars, Edgar Bergen, Charlie McCarthy.

AN IRENE DUNNE PICTURE

BULL BY THE HORNS

Director, John M. Stahl; Producer, John M. Stahl; Novel, Charles Bonner; Screenplay, Charles Bonner.

A MARGARET SULLAVAN PICTURE

VICTORIA DOCKS AT 8

Director, Richard Wallace; Producer, Richard Wallace; Original Story, Rufus King, Charles Beahan; Star, Basil Rathbone.

THE INVISIBLE MAN RETURNS

Director, Joe May; Original Story, Joe May, Kurt Siodmak; Star, Sir Cedric Hardwicke.

FLYING CADETS

Director, Joseph Santley; Associate Producer, Burt Kelly; Screenplay, Charles Grayson, Whitney Bolton; Stars, Jackie Cooper, Freddie Bartholomew.

RETURN OF THE SHEIK

HIS SON

Star, Jackie Cooper.

CALL A MESSENGER

Director, Arthur Lubin; Associate Producer, Ken Goldsmith; Original Story, Sally Sandlin, Michel Kraiker; Screenplay, Arthur T. Horman; Cast, Billy Halop, Huntz Hall of the Dead End Kids; with the Little Tough Guys, Hally Chester, William Benedict, David Gorcey, Harris Berger; and Mary Carlisle, Larry Crabbe, El Brendel, Anne Nagel, Victor Jory, Robert Armstrong; Cameraman, Elwood Brodell; Film Editor, Charles Maynard.

ANOTHER LITTLE TOUGH GUY PRODUCTION

ANOTHER DEANNA DURBIN PICTURE

FRIDAY THE 13th

Stars, Boris Karloff, Bela Lugosi; Story, Willis Cooper.

UNIVERSAL PICTURES

1939-40 Production Schedule

—Continued—

MISSING EVIDENCE

Director, Phil Rosen; Cast, Preston Foster, Irene Hervey, Inez Courtney, Chick Chandler, Jerry Marlowe, Noel Madison.

ONE HOUR TO LIVE

Director, Harold Schuster; Associate Producer, George Yohalem; Original screenplay, Roy Chanslor; Cast, Charles Bickford, Doris Nolan, John Litel, Samuel S. Hinds, Paul Guilfoyle; Cameraman, George Robinson; Film Editor, Ed Curtiss.

THE WITNESS VANISHES

Director, Otis Garrett; Producer, Irving Starr; Original Story, James Ronald; Screenplay, Robertson White; Cast, Edmund Lowe, Wendy Barrie, Bruce Lester, Walter Kingsford, Forrester Harvey, J. M. Kerrigan.

DESPERATE TRAILS

Director, Albert Ray; Producer, Albert Ray; Screenplay, Andrew Bennison; Star, Johnny Mack Brown; Cast, Bob Baker, Fuzzy Knight, Frances Robinson, Bill Cody, Jr.

OKLAHOMA FRONTIER

Director, Ford Beebe; Producer, Albert Ray; Original Screenplay, Ford Beebe; Star, Johnny Mack Brown; Cast, Bob Baker, Fuzzy Knight, Anne Gwynne, the Texas Rangers; Cameraman, Jerome Ash; Film Editor, Louis Sackin.

CHIP OF THE FLYING U

Director, Ralph Staub; Story, B. M. Bower; Screenplay, Larry Rhine, Andrew Bennison; Star, Johnny Mack Brown; Cast, Bob Baker, Fuzzy

Knight, Doris Weston, Forrest Taylor, the Texas Rangers; Cameraman, William Sickner; Film Editor, Louis Sackin.

4 ADDITIONAL WESTERNS

Starring Johnny Mack Brown, with Bob Baker, Fuzzy Knight.

LEGION OF LOST FLYERS

Director, Christy Cabanne; Associate Producer, Ben Pivar; Stars, Richard Arlen, Andy Devine; Featured Players, Anna Nagel, William Lundigan, Guinne "Big Boy" Williams, Ona Munson; Original Story, Ben Pivar; Screenplay, Maurice Tombragel.

4 ADDITIONAL PICTURES

Starring, Richard Arlen, Andy Devine.

ATLANTIC CABLE

Original Story, Dennison Clift; Star, Douglas Fairbanks, Jr.

PARIS STREETS (Tentative title)

Star, Cary Grant; Story, Georges de la Fouchardiere; Screenplay, Edwin Justus Mayer.

3 ADDITIONAL MUSICAL PICTURES

3 ADDITIONAL EXPLOITATION PICTURES

5 ADDITIONAL MARQUEE PICTURES

NOTE: Although there are no announced plans, Universal will undoubtedly capitalize on the singular successes of Baby Sandy and Gloria Jean by casting each in 1939-40 future productions in addition to those already released or in production.

SERIALS

THE OREGON TRAIL

Director, Ford Beebe; Associate Producer, Henry MacRae; Screenplay, George Plympton, Basil Dickey, Edmund Kelso, W. W. Watson; Cast, Johnny Mack Brown, Louise Stanley, Fuzzy Knight, Bill Cody, Jr., Ed Le Saint.

THE PHANTOM CREEPS

Directors, Ford Beebe, Saul A. Goodkind; Associate Producer, Henry MacRae; Original Story, Willis Cooper; Screenplay, George Plympton, Basil Dickey, Mildred Barish; Cast, Bela Lugosi, Robert Kent, Dorothy Arnold, Regis Toomey, Edward Van Sloan.

THE GREEN HORNET

Director, Ford Beebe; Associate Producer, Henry MacRae; Cameraman, Jerome Ash; Cast, Gordon Jones, Wade Boteler, Keye Luke, Anne Nagel, Philip Trent, Walter McGrail, John Kelley.

CONQUERING THE UNIVERSE

Based on the Buck Rogers newspaper feature.

SHORT SUBJECTS

MARCH OF FREEDOM

Two-reel special.

COLOR CARTOONS

13 one-reelers.

MUSICALS

12 two-reelers.

GOING PLACES

15 one-reelers.

STRANGER THAN FICTION

15 one-reelers.





UNITED ARTISTS

Yesterday · Today · Tomorrow



UNITED ARTISTS

Four Leading Personalities of 1919

Form a Distributor to Release

Their Own Motion Pictures

By LAMAR O. SELIG

THE history of the United Artists Corp. is, in effect, the history of modern-day motion pictures. With the formation of the company as a major distributing organization on April 5, 1919, the motion picture industry took a tremendous step forward and quietly officiated at the demise of the Nickelodeon period. Formed in the days when movies were hardly out of their swaddling clothes, the new organization drew within its folds the leading stars of the day—Mary Pickford, Charles Chaplin, Douglas Fairbanks, together with the famous director, D. W. Griffith, who withdrew from various individual companies to found the new and powerful organization. The articles of incorporation were drawn up and signed by the founders on April 17, 1919.

IT WAS the period during the world war, and Miss Pickford, Chaplin and Fairbanks, the most famous film folk of the day, had been called upon by William G. McAdoo, Secretary of the Treasury and son-in-law of President Wilson, to make public appearances in connection with the Liberty Loan drives. Thus, when in January 1919, McAdoo resigned his Treasury post to

become Director General of the railroads and migrated to Los Angeles, the old friends of the Liberty Loan days met again.

Miss Pickford, Chaplin and Fairbanks, who were in the midst of forming the new organization, proposed that McAdoo head the new company. McAdoo, however, modified the proposal by suggesting that Oscar Price, his assistant, occupy the president's chair, while he agreed to act as counsel. The new company was incorporated under the laws of the State of Delaware on April 17, 1919. Price presided over the fortunes of the new organization for approximately one year and was then succeeded by Hiram Abrams who held the presidential reins until his death in 1926. Dennis F. O'Brien was selected as vice-president at the company's inception, and has acted both in that capacity and as legal adviser ever since.

B. B. Hampton, in his "History of the Movies," says: "The corporation was organized as a distributor, each of the artists retaining entire control of his or her respective producing activities, delivering to United Artists the completed pictures for distribution on the same general plan they would have followed with a distributing organization which they did not own. The stock of United Artists was equally divided among the founders.



The founders of United Artists receive the news that final details of the company's organization have been completed. Left to right, *Douglas Fairbanks, D. W. Griffith, Mary Pickford and Charles Chaplin.*

"This arrangement introduced a new method into the industry. Heretofore producers and distributors had been the employers, paying salaries and sometimes a share of the profits to the stars. Under the United Artists system, the stars became their own employers. They had to do their own financing, but they received the producer profits that had formerly gone to their employers and each received his share of the profits of the distributing organization."

THE WHEELS of the new organization began to hum as soon as the legal seals were affixed, and within the next 10 years the original founders swelled their ranks by releasing pictures for 29 producers and by adding three additional owner-members to the United Artists Corp. Joseph M. Schenck, who had been producing Buster Keaton and Norma and Constance Talmadge pictures independently for six years, was the first new owner-member, and he was elected chairman of the board of directors of United Artists on Dec. 5, 1924. Schenck immediately fostered a policy of expansion, and during 1925 and 1926, Samuel Goldwyn, Norma Talmadge, Morris

Gest, John Barrymore, Gloria Swanson, Corinne Griffith and other outstanding figures in the industry aligned themselves with United Artists.

The Samuel Goldwyn productions which United Artists released during this period included "Stella Dallas," "Bulldog Drummond," "Arrowsmith," "Palmy Days," "Street Scene," "Whoopee" and "Condemned." Because of the extraordinary success of these productions both here and abroad, on Oct. 13, 1927, Goldwyn was unanimously elected as owner-member of United Artists by the other members. Shortly afterward, Gloria Swanson also joined the company in a similar capacity.

AMONG the stars who played in United Artists pictures during the first decade of the company's history were Mary Pickford, Douglas Fairbanks, Norma Talmadge, Gloria Swanson, Lillian Gish, Vilma Banky, Gilda Gray, Corinne Griffith, Dolores del Rio, Alla Nazimova, Dorothy Gish, Edna Purviance, Norma Shearer, Mae Marsh, Madge Bellamy, Evelyn Brent, Carol

for

20 GOLDEN YEARS UNITED ARTISTS

Has Led the Box-Office
Cavalcade With the
Industry's Most
Eminent Producers . . .



in **1939-1940**

DAVID O. SELZNICK
CHARLES CHAPLIN
ALEXANDER KORDA
DOUGLAS FAIRBANKS
SAMUEL GOLDWYN
WALTER WANGER
EDWARD SMALL
HAL ROACH
ERNST LUBITSCH
SOL LESSER
DAVID L. LOEW
RICHARD A. ROWLAND

Dempster, Mary Philbin, Alice Joyce, Anna May Wong, Irene Rich, Mary Astor, Belle Bennett, Estelle Taylor, Lupe Velez, Greta Nissen, Anna Q. Nilsson, Louise Dresser, Thelma Todd and many others.

On the directors' lists were Charles Chaplin, D. W. Griffith, Ernst Lubitsch, Herbert Brenon, Fred Niblo, Raoul Walsh, Josef von Sternberg, Lewis Milestone, Edwin Carewe, Mack Sennett, Henry King, George Fitzmaurice, Albert Parker, Roland West, Marshall Neilan, James Cruze, Victor Fleming, Clarence Brown, Allan Dwan, John S. Robertson, Sam Taylor, Donald Crisp, Luther Reed, Alan Crosland, F. Richard Jones, Arthur Rosson, Graham Wilcox, Jack Pickford, Buster Keaton, John Dillon, Charles F. Riesner, James W. Horne, Charles Bryant, and William Beaudine.

THE RECORDS of this ten-year period also reveal many remarkable landmarks which brought a stamp of greater importance both to United Artists and the motion picture industry as a whole. Among these were the Mary Pickford pictures — "Pollyanna," "Suds," "The Love Light," "Through the Back Door," "Little Lord Fauntleroy," "Tess of the Storm Country," "Rosita," "Dorothy Vernon of Haddon Hall" and "Little Annie Rooney"—all sensationally successful films. Samuel Goldwyn "discovered" such stars as Ronald Colman, Vilma Banky, Belle Bennett, Lily Damita and developed Eddie Cantor on the screen.

Among other feature films which were released and made screen history were Gloria Swanson's "Sadie Thompson"; Charlie Chaplin's "A Woman of Paris," starring Adolphe Menjou; the two great Chaplin pictures, "The Gold Rush" and "The Circus"; Douglas Fairbanks' "Robin Hood," "Thief of Bagdad," "Three Musketeers," "Black Pirate," "Mark of Zorro" and "The Gaucho"; D. W. Griffith's "Way Down East," "Dream Street," "Orphans of the



Murray Silverstone, United Artists' business commander-in-chief by virtue of his chairmanship of company's executive committee to which he was named in mid-1938, following standout service to UA in Europe, and, previously, in other sectors of the foreign field.

Storm," "Isn't Life Wonderful?" and "Drums of Love"; Rudolph Valentino in the Joseph M. Schenck production of "The Eagle" and Valentino's final film, "The Son of the Sheik"; John Barrymore in "The Beloved Rogue."

WHEN in 1926 Hiram Abrams, the company's second president, died suddenly, the stockholders of United Artists selected Joseph M. Schenck from their board of directors to fill the vacancy, a post he held until 1935. Under the Schenck regime, several new enterprises were added to



Harry D. Buckley, UA vice-president since 1926. His industry experience is saga of versatility,—from theater, exchange, branch manager; supervisor of big roadshow pix; personal business manager for Mary Pickford and Douglas Fairbanks,—to currently co-sparkplugging the powerful UA machine.

the company's roster of activities. There was organized the United Artists Theater Circuit, Inc., a chain of 20 pre-release theaters; in 1932, Walt Disney began releasing through United Artists his "Mickey Mouse" cartoons in sound, including the Silly Symphony shorts; in 1932, Edward Small and Harry M. Goetz organized Reliance Pictures Inc., producing pictures for exclusive release through United Artists; in the same year Alexander Korda formed his own company, London Film Productions, and the following year became affiliated with the company as an independent producer; in 1933, Schenck himself formed an independent producing firm with Darryl Zanuck, 20th Century Pictures, of which he became

president and whose productions were released under the United Artists aegis.

In 1934, United Artists gave screen fans their first 'Mickey Mouse' cartoon in Technicolor, "Band Concert." In the following years Academy Awards were won by these shorts with "The Tortoise and the Hare," "Three Orphan Kittens" and "The Country Cousin." Other screen history-makers which climaxed the new United Artists alignments of this period included such outstanding films as the Samuel Goldwyn productions: "Kid Millions," with Eddie Cantor; "We Live Again," co-starring Ann Sten and Fredric March; "The Wedding Night," starring Anna Sten and Gary Cooper; the Reliance pictures: "The Count of Monte Cristo," which added the name of Robert Donat to the firmament of film stars; "Let 'Em Have It," "The Melody Lingers On," "Transatlantic Merry - Go - Round" and "Our Daily Bread"; 20th Century pictures: "Bulldog Drummond Strikes Back," starring Ronald Colman; Wallace Beery in "The Mighty Barnum"; "Clive of India," starring Ronald Colman; Clark Gable in Jack London's "The Call of the Wild"; Fredric March and Charles Laughton in "Les Miserables"; George Arliss as "Cardinal Richelieu"; Alexander Korda productions: Douglas Fairbanks in "The Private Life of Don Juan"; H. G. Wells' "Things to Come"; "The Scarlet Pimpernel," co-starring Leslie Howard and Merle Oberon; "Thunder in the East" with Merle Oberon and Charles Boyer.

IN 1935 Joseph M. Schenck resigned from United Artists to amalgamate his 20th Century Pictures with Fox, and Dr. A. H. Giannini, who for years had been financing entertainment businesses, succeeded to the president's chair. Dr. Giannini, who at one time financed Charlie Chaplin's "The Kid" with \$500,000 has been called "Doc" by some of the most important cinema magnates who sought his advice and

is credited with having settled more picture wrangles than all the law courts of California. In the same year that Schenck severed his association with United Artists, Alexander Korda became one of the producer-owners of the organization and was elected to the board of directors.

In June of 1935, David O. Selznick resigned from M-G-M to form Selznick International Pictures, and as president and producer of the new film organization contracted to distribute his annual output of pictures through United Artists. Among the Selznick hits which followed his independent set-up were "Little Lord Fauntleroy," "The Garden of Allah," "A Star is Born," the Technicolor feature co-starring Janet Gaynor and Fredric March, which broke box-office records everywhere; "The Prisoner of Zenda," top-billing Ronald Colman, Madeleine Carroll and Douglas Fairbanks, Jr. which with "A Star is Born" broke records at the Radio City Music Hall.

Walter Wanger, the Hollywood producer known internationally for the development of unknowns into star names—he brought into the limelight the talents of Charles Boyer, Madeleine Carroll, Henry Fonda and others—joined the roster of United Artists producers in 1937. Under the Wanger trademark United Artists distributed such highly successful pictures as "You Only Live Once," directed by Fritz Lang with Sylvia Sydney and Henry Fonda sharing stellar honors; "History is Made at Night," with Charles Boyer and Jean Arthur; and Wanger's "Vogues of 1938," in which Joan Bennett made her Technicolor debut.

TRIBUTE by exhibitors and the picture-going public to the results achieved by United Artists through fostering production independence reached a new high during the 1935-1936 season when the



Arthur W. Kelly, UA vice-president in charge of foreign distribution, through whose planning and efforts the company has progressed consistently in the overseas markets.

organization presented Charles Chaplin in "Modern Times," for which Chaplin wrote the story, composed the music, did the producing and the directing; "These Three," Samuel Goldwyn's production of the great stage play;—"The Children's Hour," with Miriam Hopkins, Merle Oberon and Joel McCrea; Alexander Korda's production of "The Ghost Goes West," starring Robert Donat.

History was again repeated when critics from coast to coast wrote "raves" about Samuel Goldwyn's "Come and Get It," the Edna Ferber story starring Edward Arnold, Joel McCrea and Frances Farmer; "Dodsworth," Samuel Goldwyn's film transcript of the Sinclair Lewis novel with Walter Houston and Ruth Chatterton in the top



Harry L. Gold, sales manager of the Eastern division for UA, was this year further rewarded by the organization which named him to a vice-presidential post. He is also in charge of sales for the company throughout neighboring Canada.

roles; "Rembrandt," an Alexander Korda picture starring Charles Laughton.

AN impressive list of sure-fire hits inaugurated the 1937-1938 season of United Artists. Among them were: Samuel Goldwyn's "Stella Dallas," remake of his former success with Barbara Stanwyck in the title role; "Dead End," Samuel Goldwyn's production of the Sidney Kingsley stage hit with Sylvia Sydney, Joel McCrea, Humphrey Bogart and the original sextet of Dead End kids; Alexander Korda's "Knight Without Armor," starring Marlene Dietrich and Robert Donat; David O. Selznick's "The Prisoner of Zenda"; Walter Wanger's "Vogues of 1938."

On the evening of Nov. 9, 1937, Samuel Goldwyn's "The Hurricane," had its New York premiere at the Astor Theater, and was launched on a two-a-day basis. The photoplay, directed by John Ford from a Dudley Nichols screenplay, had a cast of principals including Dorothy Lamour, Jon Hall, Jerome Cowan, Mary Astor, C. Aubrey Smith, Raymond Massey, Thomas Mitchell and John Carradine. The picture required one year of production preparation and was three months before the cameras. Hundreds of Polynesians appeared in the native scenes.

Among the United Artists attractions which were released for the balance of the 1937-1938 season were Samuel Goldwyn's "The Goldwyn Follies" in Technicolor and "The Adventures of Marco Polo." David O. Selznick's "The Adventures of Tom Sawyer" and "Nothing Sacred," both in Technicolor; Walter Wanger's "52nd Street," "Stand-In" and "I Met My Love Again"; Alexander Korda's "Divorce of Lady X," and "Knight Without Armor."

The 1938-1939 season saw the release of such films as "The Cowboy and the Lady," and "Wuthering Heights" from Samuel Goldwyn; "The Young in Heart," and "Made for Each Other," from Selznick International; "Drums" and "Prison Without Bars" from Alexander Korda; "Trade Winds," "Algiers," and "Stagecoach" from Walter Wanger.

UNITED ARTISTS, at the beginning of the 1939-40 season celebrating its 20th Anniversary, finds itself basically stronger than at any time in its history. Twelve producers, combining to give the distributing organization 28 to 32 productions, represents the most extensive releasing program undertaken by the organization in its entire history.

Besides contributions from David O. Selznick, Samuel Goldwyn, Alexander Korda, Walter Wanger, Hal Roach and Edward Small, the new season marks the return to active production activity of Douglas Fairbanks. It also marks Charlie Chaplin's return to the screen for the first time in three years for his initial talking picture. Producers new to United Artists are: Ernst Lubitsch, Sol Lesser, David L. Loew and Richard Rowland. Some \$25,000,000 will be spent by the 12 United Artists producers on approximately 28 to 32 productions.

ALTHOUGH it does not appear on the balance sheet, the greatest asset of United Artists lies in the skill, energy and purpose of the people who carry on its work around the world. The reason for this is obvious. Just as the prestige of a government depends, to a great extent, on the type of men who represent it abroad, so does the reputation of an international distributing organization such as UA depend upon the quality of its foreign manpower.

Selling pictures in foreign countries is a complex business, calling for specialized training and ability. Unlike his domestic brother, the foreign film representative must be a combination showman-linguist, diplomat-banker. Even in so-called normal times, the UA foreign manager has to contend with problems that never trouble his American confrere—restrictive legislation, quota laws, embargoes on money, contingents and political censorship.

Since UA pictures are shown in every civilized corner of the globe and in a great many uncivilized ones as well, the minute something happens anywhere—whether it be an earthquake in Chile, a revolution in Central America, a flood in China or a war in Europe—the company feels the effects immediately.

Speaking of wars, the foreign department had two to contend with during the past

year—the war in Spain and the war in China. And if any further proof were needed to emphasize that the foreign legion contains the “unhonored and unsung” heroes of our industry, the following note from Norman Westwood, UA's manager in Shanghai, will clinch it:

He wrote: “Our office is situated right on the border of the troubled area. And the bombing has shattered all the ground floor windows in our building. From our windows we can see the dropping of bombs and the explosions. Droning of planes means nothing to us now, as we are quite used to it.”

Despite the chaotic conditions over there, UA has continued to do a very fine busi-



L. J. Schlaifer, known to filmland by the more intimate appellation of Jack, is UA's Western division sales manager. Recognition by company solons of his long and valuable services brought him a vice-presidency at the 1939 sales conclave held in Los Angeles.

ness in China. The same thing happened in Spain, where until recently, the company did business on both sides—in the Loyalist territory and in the Franco territory. It is needless to point out, that it takes a superior brand of courage and a helluva lot of guts to carry on the battle of business in the midst of the business of battle!

Such examples of fortitude and resourcefulness are the rule in United Artists, rather than the exception. Every member of the company's far-flung empire, which embraces over 3,000 employees, keenly realizes his obligations and responsibilities.

It is this comforting knowledge that the foreign legion can be depended upon to deliver, regardless of what obstacles stand in its way, that gives UA executives and producers the courage to initiate policies for expansion and development and to invest millions and millions of dollars in pictures to the end that United Artists may continue to maintain its leadership in the industry.

One of the most vital links in UA's worldwide chain of distribution units is the British organization, which is under the able supervision of E. T. Carr and George Archibald, joint managing directors. Carr, it is interesting to note, started his career with the company 18 years ago as a salesman in Birmingham, England, and in typical Horatio Alger fashion worked his way to the top—a shining example of the company's traditional policy of promoting from the ranks.

Archibald is also managing director of UA Export, Ltd., which controls and directs the operations of the company's exchanges and licensees throughout Continental Europe—a herculean job in which he has the expert assistance of Lacy W. Kastner, general sales supervisor.

In France, UA is fortunate to have at the helm Georges Rouvier, a man who thoroughly understands both the art and science of selling high quality product. Other UA ambassadors in Europe include such "merchants of entertainment" as Marcel Coppens in Belgium, O. B. Mantell in

Czechoslovakia, I Madsen in Denmark, Harald Astrom in Sweden, E. Arias in Barcelona and Paul Rappaport in Switzerland.

"Down under" in Australasia, UA holds its ranking position by reason of the aggressive and enterprising work of Cecil Marks, general manager, and Bernie Allen, manager in New Zealand. Daniel Webster, the great American statesman, orator and jurist, was once described as "a steam engine in trousers." It might fittingly be used to describe "Smiling" Cecil Marks, with this streamlined difference: Marks is a dynamo in pants!

In the Far East, Norman Westwood in China, mentioned above, and Joe Goltz in Japan, continue to keep the UA banner flying despite wars and acts of God. Such men as Charlie Core in the Philippines, Sydney Albright in Java, Carlos Moore in India, A. A. Lowe in South Africa and "Lucky" Max Baker in the Straits Settlements (he gained the "lucky" sobriquet through his consistent winning of various lotteries in his territory) reflect the high ideals of character and service that have been associated with United Artists for 20 years.

In the various Latin-American countries, which are actively supervised by Walter Gould, division manager, UA is ably represented by another group of showmen-managers, whose indefatigable and magnificent efforts have added enormously to the power and prestige of the company. Men like Guy P. Morgan in Argentina, Enrique Baez in Brazil, Jorge Suarez in Chile, W. F. Frohlich in Colombia, Henry Weiner in Cuba, Sam Seidelman in Mexico, Victor J. Schochet in Peru, Carl Ponedel in Puerto Rico and Guy C. Smith in Canal Zone have safeguarded the company's interests over a period of two decades and have written an illustrious chapter in UA's "good neighbor" policy below the Rio Grande.

If ever a history is written of the motion picture industry's achievements in the foreign field, a special chapter will have to be devoted to the foreign legion of United Artists.

UNITED ARTISTS

1939-40 Production Schedule



FEATURES

INTERMEZZO: A LOVE STORY

Producer, David O. Selznick; Director, Gregory Ratoff; Star, Leslie Howard, with Ingrid Bergman, Edna Best, John Halliday; Author, Gosta Stevens, Gustav Molander; Screenplay, George O'Neil; Cameraman, Gregg Toland; Film Editor, Francis D. Lyon.

REBECCA

Producer, David O. Selznick; Director, Alfred Hitchcock; Players: Laurence Olivier, Joan Fontaine, Judith Anderson, Reginald Denny, Gladys Cooper; Novel, Daphne Du Maurier.

PRODUCTION No. 6

Producer, Director, Star, Charlie Chaplin; Players, Paulette Goddard, Henry Daniell, Maurice Moscovich.

THEY SHALL HAVE MUSIC

Producer, Samuel Goldwyn; Director, Archie Mayo; Players: Joel McCrea, Andrea Leeds, Jascha Heifetz, Walter Brennan, Gene Reynolds; Author, Irmgard von Cube; Screenplay, John Howard Lawson; Cameraman, Gregg Toland, Film Editor, Sherman Todd.

THE REAL GLORY

Producer, Samuel Goldwyn; Director, Henry Hathaway; Star, Gary Cooper, with Andrea Leeds, David Niven, Reginald Owen; Novel, Charles L. Clifford; Screenplay, Jo Swerling, Robert R. Presnell; Cameraman, Rudolph Mate; Film Editor, Daniel Mandell.

RAFFLES

Producer, Samuel Goldwyn; Director, Sam Wood; Stars: David Niven, Olivia De Havilland, with Dame May Whitty; Screenplay, John Balderston.

FOUR FEATHERS

Producer, Alexander Korda; Director, Zoltan Korda; Players: Ralph Richardson, C. Aubrey Smith, John Clements, June Duprez; Novel, A. W. E. Mason; Screenplay, Oliver H. P. Garrett; Cameraman, George Perinal, Osmond Borradaile; Film Editor, Bill Hornbeck.

OVER THE MOON

Producer, Alexander Korda; Director, Thornton Freeland; Star: Merle Oberon, with Rex Harrison, Ursula

Jeans; Authors, Robert Sherwood, Lajos Biro; Screenplay, Anthony Pelissier, Alec Coppel; Cameraman, Harry Stradling; Film Editor, Pat Woolley.

THIEF OF BAGDAD

Producer, Alexander Korda; Director, Ludwig Berger; Players: Sabu, Conrad Veidt, June Duprez, John Justin; Author, Sir Robert Vansittart.

SINNER

Producer, Alexander Korda; Director, Alexander Korda; Star: Merle Oberon; Cameraman, Hal Rosson.

THE JUNGLE BOY

Producer, Alexander Korda; Star: Sabu; Author, Rudyard Kipling.

WINTER CARNIVAL

Producer, Walter Wanger; Director, Charles F. Riesner; Stars: Ann Sheridan, Richard Carlson, with Helen Parris; Original Story, Budd Schulberg; Screenplay, Budd Schulberg, Maurice Rapp, Lester Cole; Cameraman, Merritt Gerstad; Film Editor, Dorothy Spencer.

ETERNALLY YOURS

Producer, Walter Wanger; Director, Tay Garnett; Stars: Loretta Young, David Niven, with Hugh Herbert, Billie Burke; Authors, Gene Towne, Graham Baker; Cameraman, Merritt Gerstad; Film Editor, Dorothy Spencer.

SEND ANOTHER COFFIN

Producer, Walter Wanger; Director, Tay Garnett; Star, Pat O'Brien, with Ruth Terry, Edward Arnold, Claire Dodd, Broderick Crawford; Novel, F. G. Presnell; Screenplay, John Lay, Robert Tallman, Ken Englund.

HOUSE ACROSS THE BAY

Producer, Walter Wanger; Director, Archie Mayo; Star, Joan Bennett; Author, Myles Connolly; Screenplay, John Meehan.

PERSONAL HISTORY

Producer, Walter Wanger; Novel, Vinent Sheehan; Screenplay, John Meehan.

THE HOUSEKEEPER'S DAUGHTER

Producer, Hal Roach; Director, Hal Roach; Stars, Joan Bennett, Adolphe Menjou, with Peggy Wood, John Hubbard, William Gargan; Novel, Donald Henderson Clarke; Screenplay, Rian James, Gordon Douglas; Cameraman, Norbert Brodine; Film Editor, William Ziegler.

CF MICE AND MEN

Producer, Hal Roach; Director, Lewis Milestone; With Burgess Meredith, Lon Chaney, Jr., Betty Field, Charles Bickford, Bob Steele; Novel, John Steinbeck; Screenplay, Eugene Solow

1,000,000 B. C.

Producer, Hal Roach; Associate Producer, D. W. Griffith.

CAPTAIN CAUTION

Producer, Hal Roach.

LAUREL AND HARDY

Four pictures; Producer, Hal Roach.

THE MAN IN THE IRON MASK

Producer, Edward Small; Director, James Whale; Stars, Louis Hayward, John Bennett, with Warren William, Joseph Schildkraut, Walter Kingsford; Novel, Alexander Dumas; Screenplay, George Bruce; Cameraman, Robert Planck; Film Editor, Grant Whytock.

SOUTH OF PAGO PAGO

Producer, Edward Small; Star, Clayton Moore.

KIT CARSON

Producer, Edward Small.

MY SON, MY SON!

Producer, Edward Small.

VALENTINO

Producer, Edward Small.

TWO YEARS BEFORE THE MAST

Producer, Edward Small; Novel, Richard Henry Dana.

THE CALIFORNIAN

Producer, Douglas Fairbanks

OUR TOWN

Producers, Sol Lesser, Ernst Lubitsch.

THREE CHEERS FOR MISS BISHOP

Producer, Richard Rowland; Director, Archie Mayo; Star, Barbara Stanwyck; Novel, Bess Streeter Aldrich; Screenplay, Stephen Vincent Benet.





YESTERDAY TODAY TOMORROW

MONOGRAM PICTURES

With Business at a New Low Mark

Ray Johnston Decides to Launch

Another Company

By **LOUIS S. LIFTON**

THE year of 1931 marked the lowest ebb of one of the worst depressions of the nation. It was the second year after the "Magnificent Debacle of 1929." Hoover prosperity was still "around the corner." The month of January dawned to tempered gayety. The militant forces of Prohibition were galloping furiously up and down the corridors of the nation with an axe in one hand and search warrants in the other.

The London Treaty for the Limitation of Armaments went into effect. The first famous kidnapping of the current year took place with the abduction of a 13 year old member of the St. Louis Busch Beer Clan.

The film houses exploited names of the stars of fickle Hollywood fame. The incomparable Douglas Fairbanks and the dark-haired Bebe Daniels were really "Reaching for the Moon." America's favorite co-stars, Janet Gaynor and Charles Farrell, were the tear and sob of every movie-goer.

S. L. "Roxy" Rothafel, as the guiding genius of the Roxy Theater, was giving Broadway unit-shows along with his startling interior decorations and Hollywood first-runs. On the bill at New York's Palace Theater could be seen Eddie Cantor, Burns & Allen, Joe Frisco, Frank and Milt

Britton & Gang, and Marion Harris. All for 25 cents admission.

IN the world of motion pictures a "little giant" of the industry took its place among the existing producing companies. In the face of the general depressed economic condition of the country, Monogram Pictures was incorporated in 1930. W. Ray Johnston was elected president, with Trem Carr, veteran of the film capital, in charge of production. Edward A. Golden soon joined the organization as sales manager.

After his success with Rayart Pictures, Johnston had decided to branch out into broader fields. Sound in motion pictures had proven itself. Since 1927 it had been making its mark on an industry which it revolutionized. The foresighted leader of Rayart realized that a new day had dawned for the world of cinematic make-believe. His successful experience with other motion picture producing companies had prepared him for the entry of the element of sound into the industry. Monogram Pictures was formed to take its place as the new producing and distributing company of "talking" pictures.

Early in 1931 he called together the independent exchange men who distributed his

product throughout the country, and formed them into a cooperative organization. First National was the pattern for the new group. The production and distribution units were merged into one cooperative organization to make and sell the company's product. The initial program saw 28 features released.

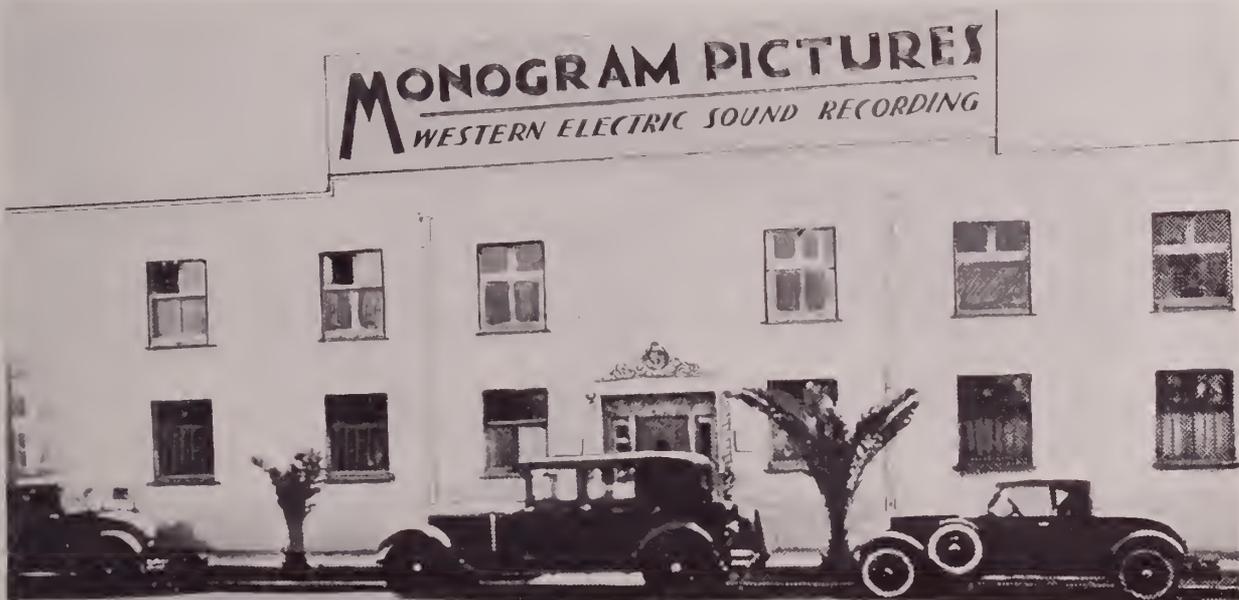
Among the 1931-32 group were such memorable feature pictures as "Ships of Hate," with Dorothy Sabastian in the lead, also "Forgotten Woman," "County Fair," "Flames" and "Klondike." Western action films played an important part in that first year. "Montana Kid," "Honor of the Mounted," "Two Fisted Justice," "Law of the North," "Man From Death Valley" and "Vanishing Men" were some of those that excited the admiration of followers of the outdoor drama. It was a banner year. The franchise holders who had been named at the first convention paid proportionate shares of the cost of each picture, and also bought stock in the parent organization. In return, these men shared in the profits. At the end of that first year, they knew that

Monogram Pictures Corp. was a successful venture.

IN 1932 Monogram's distribution became world wide. Pathe supplied the outlets in Great Britain. In Canada, Empire Films, Ltd., handled the new company's product. Every key city in the United States and Canada was covered by 37 affiliated exchanges. Responsible agents handled the product in other parts of the world. At the annual convention of that year held in New Orleans, the franchise holders voted to increase the number of pictures to be produced to 32 for the season of 1932-33.

Some of the pictures made in Monogram's second year included: "The Thirteenth Guest," with Ginger Rogers; "Oliver Twist," with Dickie Moore; "Jungle Bride," with Anita Page; "Black Beauty," with Esther Ralston; "The Sphinx," with Lionel Atwill; "Devils Mate," with Preston Foster; "Girl From Calgary," with Fifi

This is the plant in which the initial Monogram program of 28 features was produced in 1931-32. Studio was located at 6048 Sunset Blvd., Hollywood.

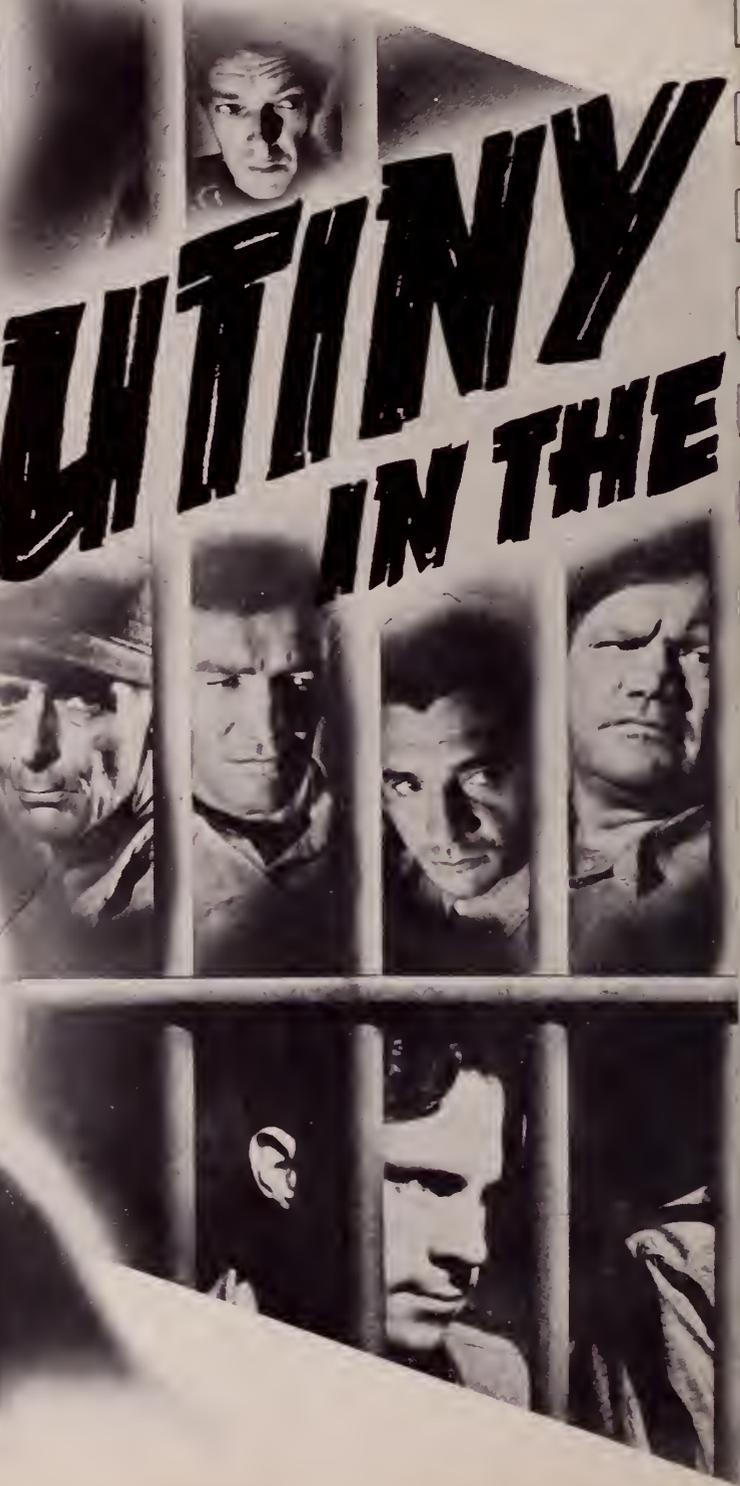
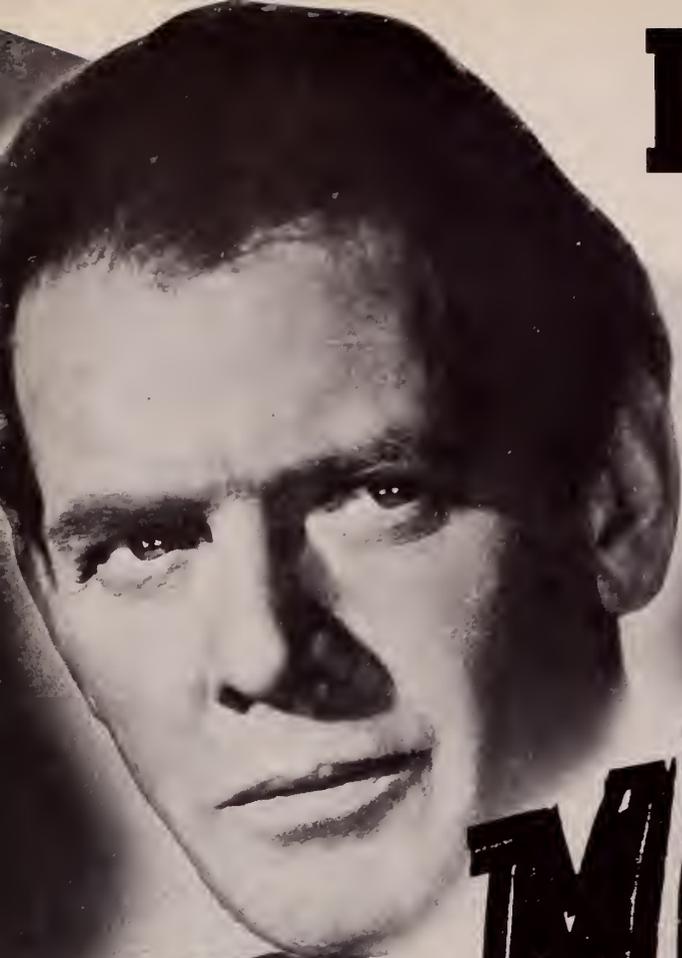


DYNAMITE

Caged Men

Fearlessly, a prison chaplain
rejects the defiant challenge
that meant swift, sure death!

MAINTAINING IN THE



DRAMA...
Lusting For Life!

BIG HOUSE



STARRING

CHARLES

BARTON

BICKFORD · M^{AC}LANE

Directed by **WILLIAM NIGH**

Associate Producer **GRANT WITHERS**

Screenplay by **ROBERT D. ANDREWS**

Original Story by **MARTIN MOONEY**

A MONOGRAM PICTURE



D'Orsay; "Guilty Or Not Guilty," with Betty Compson; "Phantom Broadcast," with Ralph Forbes; "Strange Adventure," with Regis Toomey; "Self Defense," with Pauline Fredericks; "Skyway," with Ray Walker. Among the western films were: "Broadway to Cheyenne," "Man From Arizona," "Lucky Larrigan," and "Ranger's Code," with such outstanding cowboy stars as Bob Steele.

THE 1933 convention was held in Atlantic City with 100 delegates in attendance. The most important business transacted was the increase of the production budget by one-third. In the same year the company's home offices were moved from 723 Seventh Ave. to the RKO Building in the newly opened Radio City. Johnston's knowledge of the industry received due recognition when President Roosevelt appointed him to the Code Authority of the ill-fated NRA.

Pictures that were produced during the 1933-34 period included: "The Avenger," with Ralph Forbes; "Sensation Hunters," with Arline Judge; "Sweetheart of Sigma Chi," with Mary Carlisle; "Jane Eyre," with Virginia Bruce; "Broken Dreams," with Randolph Scott; "Mystery Liner," with Noah Beery; "Beggars in Ermine," with Lionel Atwill; "Manhattan Love Song," with Robert Armstrong; "Monte Carlo Nights," with Mary Brian; "Money Means Nothing," with Wallace Ford; "City Limits," Frank Craven; "16 Fathoms Deep," with Lon Chaney, Jr. Westerns also played an important part. Among those that appeared were "Riders of Destiny," "Sagebrush Trail," "Blue Steel," "Randy Rides Alone," "Man From Utah" and "Star Packer." John Wayne was the important star of these outdoor dramas.

IN January 1934, the genial head of the sturdy young company celebrated his 20th anniversary in the motion picture industry. He had assembled a tight-



W. Ray Johnston, president and organizer of Monogram, who had the vision to start the company despite adverse business conditions. Johnston's background goes back to the days of Thanhouser and the serial-distributing Syndicate Film Co.

ly knit organization to handle administration and production, which included: J. V. Ritchey, vice-president in charge of the foreign market; Harry H. Thomas, vice-president in charge of exchanges; Trem Carr, vice-president in charge of production; Edward A. Golden, sales manager; J. P. Friedhoff, treasurer; Norton V. Ritchey, export manager; Edward Finney, director of advertising and publicity; and Lou Ostrow, executive producer. Associate producers included: W. T. Lackey, I. E. Chadwick, Sid Rogell and Paul Malvern.

The 1934-35 program was the most ambitious Monogram had made to date. Such outstanding pictures as "Girl of the Limberlost," with Marian Marsh and Ralph Morgan; "Tomorrow's Youth"; "Red Head," with Bruce Cabot; "Lost in the Stratosphere"; "Mysterious Mr. Wong," with



Scott R. Dunlap, vice-president of Monogram Productions, Inc., is a former director of Fox features, and at one time was a partner in a theatrical agency.

Bela Lugosi; "Women Must Dress"; "Hoosier Schoolmaster"; "Make A Million"; "Keeper of the Bees," with Betty Furness; "The Healer," with Mickey Rooney and Ralph Bellamy; and "Cheers of the Crowd." John Wayne continued to star in westerns on this schedule.

In the short space of four years the man who knew the film business from every angle had constructed an organization that was capable of producing and distributing 36 pictures each year.

LATE in 1935 Republic Pictures was formed, with Johnston as its president and the Monogram exchanges serving as national distribution outlets. However, a year later, he withdrew to reorganize Monogram Pictures Corp.

The Monogram identity had not been lost in the merger that created Republic and many features on the Monogram schedule were in the process of liquidation when Johnston decided to go into business for himself once again. In August of 1936, he revived Monogram on a more ambitious scale than ever before. Immediately he launched into the problems of financing the new Monogram schedule, creating a new system of distribution. It is this new Monogram, starting production in the summer of 1937, which has made such great strides in a short period of time.

W. RAY JOHNSTON, as head of this company which is the most ambitious of his ventures, has come a long way from the boy who first saw light of day in Bristow, Ia., on Jan. 2, 1892. Once again he proves to the world his ability to transform ambition into reality. In high school, he was an honor student, graduated *cum laude*, at the age of 16. At this early age, he held the responsible position of assistant to the manager of the Citizen's Gas and Electric Company of Waterloo in his home state. At the age of 19 he was placed in charge of 35 salesmen and a construction crew of several hundred men for the Iowa Mausoleum Company.

When only 22, Johnston travelled east to become aide to Charles J. Hite, president of the Thanouser studios at New Rochelle. Two months later he was appointed treasurer of Syndicate Film Company which distributed "The Million Dollar Mystery," the first of the notable serial pictures and one of the most successful. It represented a negative cost of \$80,000 and grossed \$1,600,000.

He became an actor to round out his knowledge of the industry in which he was to become an outstanding figure.

In 1924, ten years after his entrance into the film business, he organized his own company—Rayart—which became the forerunner of Monogram Pictures.

JOHNSTON was elected president of the new Monogram, with Scott R. Dunlap, vice-president in charge of production. Born in Chicago, June 2, 1892, the same year in which Johnston was born, Dunlap entered the film industry in 1915. For seven years he directed for Fox such pictures as "Hell Ship," "Midnight Life," "One Stolen Night," and "Object Alimony." Later, he became a partner in the firm of Frank and Dunlap, theatrical agents. In his 24 years in the motion picture business, Scott Dunlap has worked in every capacity in the production of films.

Lending outstanding support to Johnston in the administration of the new Monogram is Edward A. Golden, vice-president in charge of exchange operations. A veteran of the motion picture industry, Golden long has been identified with Monogram, first as sales manager and more recently in his vice-presidential post.

George W. Weeks, another film veteran, holds the position of vice-president in charge of sales. Formerly general sales manager of Paramount and Gaumont British, Weeks brings to his job a thorough knowledge of every phase of selling motion pictures. Madeleine S. White is secretary.

Among the top executives are: Norton V. Ritchey, foreign manager; Louis S. Lifton, director of advertising and publicity; Harry Iverson, controller; and John S. Harrington, accessories manager. The members of the board of directors are, besides Johnston and Dunlap, Trem Carr, Norton V. Ritchey, J. A. Sisto, O. Henry Briggs Thomas P. Loach, William B. Jaffee, and Samuel Broidy.

MONOGRAM PRODUCTIONS, INC., the producing organization, is headed by Johnston as president and Scott R. Dunlap as vice-president. Other executives of this subsidiary company are: J. P. Friedhoff, treasurer; Charles J. Bigelow, production manager; Dorothy Reid, story editor; and William Peirce, Jr., in charge of



Edward A. Golden, vice-president in charge of Monogram exchanges, is an industry veteran who probably knows as many exhibitors as anyone in the business.

publicity. Associate producers include: E. B. Derr, W. T. Lackey, Paul Malvern, Robert Tansey, Grant Withers and Edward Finney.

The franchise holders of the new Monogram include such familiar names as: Harry Berkson, George West, John Franconi, John Mangham, Henri Elman, William Onie, Nate Schultz, Ed Blumenthal, Lon T. Fidler, Forrest E. Judd, William Hurlbut, Howard Stubbins, Charles Trampe, Steve Broidy, Ben Nathanson, Carr Scott, S. J. Francis, Ben Welansky and A. M. Goldstein

The release schedule of 1937-38 showed 39 films. Among those that were presented during the first year of the reorganized Monogram were: "Hoosier Schoolboy" with Mickey Rooney and Anne Nagel; "Atlantic Flight" with Dick Merrill, the famous flyer; "Boy of the Streets" starring Jackie Cooper, which made motion picture history; "Ro-

mance of the Limberlost" starring Jean Parker; and "Paradise Isle," filmed in Samoa with Movita and Warren Hull. The group of 24 westerns starred Tim McCoy, Tom Keene and Jack Randall.

Among the players who have appeared under the Monogram banner have been such outstanding stellar names as: Ginger Rogers, Colin Clive, Virginia Bruce, Frank Morgan, Bela Lugosi, Lionel Atwill, Jackie Cooper, Jean Parker, Mickey Rooney, Larry Crabbe, Boris Karloff, Eric Linden and Betty Furness.

IN JANUARY of this year, on the occasion of the celebration of a quarter of a century in the film business, W. Ray Johnston found renewed justification for his policy of "motion pictures for the family." The entire industry saluted the head of Monogram on his Silver Jubilee, and gave ample testimony to the secure place which the company's founder has established in the motion picture world.

The production schedule for 1938-39 called for 45 films which included 16 westerns. The features included "Barefoot Boy" with Jackie Moran and Marcia Mae Jones; "Boys' Reformatory" with Frankie Darro; "Gangster's Boy" starring Jackie Cooper; "I Am a Criminal" with John Carroll; four "Mr. Wong" pictures based on the Chinese detective from the pen of Hugh Wiley, starring Boris Karloff; and four "Tailspin Tommy" films based on Hal Forrest's famous comic strip, starring John Trent with Marjorie Reynolds and Milburn Stone in the supporting leads.

Sixteen outdoor dramas are on the 1938-39 release schedule with Tex Ritter and Jack Randall in the starring roles.

The 1939-40 program of Monogram is scheduled to represent the most ambitious lineup ever undertaken by the company.



George W. Weeks, vice-president in charge of Monogram sales, is a former general sales manager of Paramount and Gaumont British.

EACH successive season has demonstrated Monogram's surge forward. In every element of production, new strength is continuously being added. Players of the first rank are appearing on the Monogram roster; stories by outstanding authors form the basis of the new crop of screen plays; every angle of production is receiving skillful treatment and painstaking care.

Monogram has every reason to look forward to the future with optimism. It has faith in its ambitions and regard for its limitations. With such a sound balance in control, the coming years can only make more valid Monogram's claim to a permanent place in the motion picture industry.

MONOGRAM PICTURES

1939-40 Production Schedule



FEATURES

RIP VAN WINKLE

QUEEN OF THE YUKON

SON OF THE NAVY

HIS FATHER'S SON

Stars: John Carroll, Martin Spellman.

UNDER NORTHERN LIGHTS

Star: John Carroll.

JACKIE COOPER Special

HAUNTED HOUSE

Marcia Mae Jones, Jackie Moran.

BOYS OF THE CITY

Frankie Darro.

LAW AND THE MAN

HEROES IN BLUE

TOMBOY

Marcia Mae Jones, Jackie Moran.

MR. WONG IN NEW YORK

Boris Karloff.

THE GIRL NEXT DOOR

KID REPORTERS

Marcia Mae Jones, Jackie Moran.

MIDNIGHT LIMITED

TRANSCONTINENTAL PLANE

John Trent, Marjorie Reynolds.

MR. WONG VANISHES

Boris Karloff.

SECRET SERVICE SANDERS

FRECKLES COMES HOME

HOOSIER SCHOOLDAYS

Marcia Mae Jones, Jackie Moran.

ARM OF THE LAW

Frankie Darro.

NIGHT EDITION

ACES OF THE AIR

John Trent, Marjorie Reynolds.

MR. WONG'S CHINATOWN SQUAD

Boris Karloff.

SKY PATROL

John Trent, Marjorie Reynolds.

EAST SIDE KID

Frankie Darro.

MR. WONG IN HAVANA

Boris Karloff.

THAT GANG OF MINE

Frankie Darro.

DANGER FLIGHT

John Trent, Marjorie Reynolds.

ONE GLORIOUS ADVENTURE

WESTERNS

TEX RITTER

"The Colorado Trail," "Riders of Sundown," "Under Western Stars," "Oklahoma Land Rush," "South of the Rio Grande," "The Kid from Panhandle," "The Man from Hell's River," "Redskin Trail."

JOHN WAYNE

Eight Reissues.

JACK RANDALL

Two Specials. "The Prairie," "The Pioneers," from the books by James Fenimore Cooper; "Kit Carson's Pony Express," "Days of Daniel Boone," "The Covered Wagon Trails," "The Last Outlaw," with Al Jennings; "The Cowboy and the Bandit," with Al Jennings; "The Cheyenne Kid."



COLUMBIA PICTURES

YESTERDAY... TODAY... TOMORROW



COLUMBIA PICTURES

***"The Hallroom Boys," a Series Based
on a Comic Strip, Supplied a
Start for the Cohns***

By STEPHEN TORRENCE

AMERICA in 1920 was an America regaining once more a sense of balance and a sense of humor. Gone was the cataclysm of the World War,—and with it that tension which had been apparent even in a smile.

It is not a matter of wonder then that the pendulum should have swung from the extreme of doubt and fear to the opposite end of the arc,—confidence and the pursuit of happiness.

Thus can one account for the bull market which comedy was enjoying in the form of the newspaper comic strip, and the avidity with which the public was responding to humor on the screen.

One such comic strip, "The Hallroom Boys," and its wise transition into two-reel motion pictures, accounted for the inception in 1920 of a film company which was shortly thereafter, as Columbia Pictures, to rise to an eminence as one of filmland's major producing-distributing organizations.

Those 1920 beginnings, based on "The Hallroom Boys," were promptly followed by "Screen Snapshots," a chatty record of film colony doings, which series is today the dean of short subjects on the screen, and rides on a wave of perennial popularity.

By way of contrast, there is the current season of 1939-40, for which the company announced, last May, a program of 40 features, 16 Westerns, four serials, two series of two-reel short subjects and 12 series of single-reel attractions—a program comprising, in director and acting talent, many of the most brilliant names in motion pictures.

The "Hallroom Boys" short and their contemporary product were born in a shabby little rented studio. Today, the company's studio at Sunset Boulevard and Gower Street is one of the most up-to-date and perfectly equipped in the cinema capital.

COLUMBIA has prospered because its founders never forgot their early training. They were not novices when they entered the business of motion pictures. Both had worked for Universal, in the days when a picture was never allowed to cost more than \$1,000 and the preferred average cost was \$500. They had watched a six-reeler — "Traffic In Souls" — which cost about \$5,000, gross nearly half a million. It taught them that the public flocks with delight to see a good picture, whether or not its budget is one of stupendous figures.

Harry Cohn had begun his career in the amusement field. While identified with a music publishing firm he conceived the idea of substituting a motion picture reel to replace the stereopticon slide as pictorial accompaniment to the popular songs of the day. It was an idea that "clicked."

Sensing the tremendous possibilities of the then practically new popular form of entertainment known as the "movies" he determined to go into business in his own right. He was not alone in this decision.

Jack Cohn, still active at Universal was also fired with the conviction that the infant motion pictures were to become a giant in the amusement field. He had begun

his business experience by entering the Hampton Advertising Agency as an office boy, and by the time he left the agency to join IMP—later known as Universal—he had mastered the intricacies of merchandising. He started in the laboratory of the IMP Company, and was soon turning out Universal News Weekly. It had been he, who, foreseeing the future of the news reel, originated the system of stationing photographers in key cities—now a standard practice.

IT WAS after the partners had struck out for themselves in their first small motion picture venture that they decided to add another partner—Joe Brandt, who had been general manager of Universal Pictures Corp. Their venture was known as the C. B. C. Film Sales Company. Very soon, the success of the new company's first short subject offerings had its inevitable result, and a policy of making full-length pictures was determined upon. "More To Be Pitied Than Scorned," the first feature-length picture made by the young organization, was the result of this determination. It was an outstanding success. "Only A Shop Girl" followed shortly and was selected by Loew's palatial Warfield Theater in San Francisco as its first anniversary feature on May 14, 1923.

The following years saw programs for six or eight feature-length pictures announced by the company. Exhibitors were learning that the patrons liked C. B. C. product. The company was becoming firmly established in the industry. With this increase of business and prestige, the partners decided that the name C. B. C. was unworthy of their growing importance. Hence, 1924 witnessed the formal launching of Columbia Pictures Corp. The rule of the beginning outfit had been, from the first, "The picture's the thing." Throughout the feverish period of theater-buying by major companies, Columbia stuck to its last, and remained a company interested in producing and producing only. For years, its heads

had kept a wary eye on overhead; the Columbia payroll carried no high-priced stock players, for the company was committed to the policy of fitting the stars to the pictures, rather than the pictures to the stars. Therefore, it used free-lance players, or borrowed big names from other companies to which the players were under expensive contract.

SHORTLY after the establishment of the new name, Columbia, heretofore producing on rented stages, decided to purchase its own studio. In February 1926, the outfit purchased a one-stage studio and started producing at its present site. Added equipment and improvements cost \$250,000. Year by year, new lots have been added and improved upon, equipment has been modernized to keep pace with every advancement in picture making. With the studio units developed to their fullest potentiality, Columbia purchased 40 acres in Burbank, to be used for outdoor locations, which had heretofore been rented.

An important landmark for the company came in 1929, when it became a national distributing organization, with its own exchanges in all important cities.

Many of the men who became associated with the Columbia organization in its infancy have grown with the company and now occupy outstanding executive positions. They



Polly Moran, Sid Smith and Harvey McCoy in a so-'tis-said riotous scene from one of CBC's early Hall Room Boys comedies.

COLUMBIA PROFIT PICTURES

HOLLYWOOD PICTURES CORPORATION

729 SEVENTH AVE., N. Y. C.

The productions scheduled in this application comprise a part of
COLUMBIA'S Perfect Thirty-Six

Business: I. GREGORY SCHEDULE Contract No. 127

Prod. No.	TITLE	In How Many Weeks	Amount	Financing Arrangements
	THE LOVE WOLF'S DAUGHTER Story by LOUIS JEROME VALENZ	1	\$4.00	Production
	A BROADWAY WIFE Story of a woman who gets her name in the making business	1	\$4.00	Sumner's \$400. 0
	NOTHING TO WEAR Story of a woman who got her name in the making business	1	\$4.00	ASH, West 27
	THE WILD CAT Story of a man who gets his name in the making business	1	\$4.00	THE 128
	THE STREET OF ILLUSION Adapted from a story by CLAUDE RAY	1	\$5.00	7 days after
	THE SILENT SHOW A drama of a man who gets his name in the making business	1	\$4.00	Loew's 800 York
	THE LOVE CAPTIVE Dramatic drama of a man who gets his name in the making business	1	\$4.00	
	RUNAWAY GIRL Story based upon the career of a girl who develops from a child	1	\$4.00	
	LIGHT FINGERS A story by ALFRED EDYTT LEWIS. A woman's	1	\$4.00	
	THE FLYING MARINE Adventure story with an aviation background	1	\$4.00	
	STOOL PIGEON An unrequited romance	1	\$4.00	
	GREEN EYES A drama of a woman's unrequited romance	1	\$4.00	
	THE SPIRIT OF LIFE Drama of a man who gets his name in the making business	1	\$4.00	
	OBJECT-ALIBION Story by WALTER BAKER	1	\$4.00	
	BEHIND CLOSED DOORS Adapted from a story by WILLARD BAER. A woman's	1	\$4.00	
	THE APACHE Story of the Puritan settlement	1	\$4.00	
	RESTLESS YOUTH From the story "Restless Youth" by GEORGE BARKER	1	\$4.00	
	HURRICANE The story by WILLARD BAER. Drama HENRY HOBBS	1	\$4.00	
	THE POWER OF THE PRESS Adapted from a story by WILLARD BAER	1	\$4.00	
	THE BACHELOR GIRL Story of a girl who develops from a child	1	\$4.00	
	GREENWICH VILLAGE A story of unrequited romance	1	\$4.00	
	THE WICKED ANGEL Adapted from a story by LUTHER STODOLSKY	1	\$4.00	
	THE COLLEGE COQUETTE Story of unrequited romance	1	\$4.00	
	SUNSHINE PARADE Original story by LARRY L. RAY	1	\$4.00	
	THE FAKER Adapted from a story by CHESTER SULLIVAN. Story of a man who gets his name in the making business	1	\$4.00	
	DEFTWOOD Adapted from a story by HENRY HOBBS	1	\$4.00	
TOTAL			\$10.00	

Number Features Offered This Date 36 Number Features Contracted For This Date 34
RUN Zone Protection Period

The following is a list of the titles of the pictures to be produced by the distributor named herein, each of which is a picture of the type known as a "feature picture" and is intended to be shown in the theaters of the United States and in foreign countries. The titles of the pictures are as follows: THE LOVE WOLF'S DAUGHTER, A BROADWAY WIFE, NOTHING TO WEAR, THE WILD CAT, THE STREET OF ILLUSION, THE SILENT SHOW, THE LOVE CAPTIVE, RUNAWAY GIRL, LIGHT FINGERS, THE FLYING MARINE, STOOL PIGEON, GREEN EYES, THE SPIRIT OF LIFE, OBJECT-ALIBION, BEHIND CLOSED DOORS, THE APACHE, RESTLESS YOUTH, HURRICANE, THE POWER OF THE PRESS, THE BACHELOR GIRL, GREENWICH VILLAGE, THE WICKED ANGEL, THE COLLEGE COQUETTE, SUNSHINE PARADE, THE FAKER, DEFTWOOD.

END OF SCHEDULE

W. P. MURPHY
W. P. MURPHY
W. P. MURPHY
W. P. MURPHY

include treasurer A. Schneider; A. Montague, general sales manager; Joseph A. McConville, foreign manager; Rube Jackter, assistant sales manager; and at the studio, Samuel J. Briskin.

COLUMBIA has been a veritable path-finder in ignoring precedent. When Frank Capra, whose subsequent "It Happened One Night," in 1934, won five of a possible 11 Academy awards, was first taken on, he was known solely for his successful Harry Langdon comedies. He was assigned to the spectacles, "Submarine," and "Flight," and the pictures were outstandingly successful. May Robson of the stage, and Grace Moore, of the opera and concert stage, had done nothing of note in pictures. But Columbia starred Miss Robson in "Lady For A Day," one of the best pictures of 1933, and Miss Moore in "One Night of Love," which started a cycle of classical music that is still rolling. Clark Gable had been a heroic he-man on his own lot, and Claudette Colbert, a player of strongly dramatic roles. But Columbia borrowed them for "It Happened One Night," and literally created them both as comedy players. Although race-track pictures had not been popular, the company made "Broadway Bill" and proved that there was no authentic taboo on such films. It gave Edward G. Robinson, overlong typed as a swarthy villian, a comedy role in "The Whole Town's Talking," with striking results.

Big pictures, with casts meticulously chosen from the whole roster of available Hollywood talent, have continued to bring fresh prestige and profits to the company. Following the showering of Academy awards on "It Happened One Night" in 1934 for the best production, the best male and female players, the best direction and the best screen play, "One Night of Love" received Academy awards for sound recording and scoring. In 1936, the Academy award for best direction went to Capra for "Mr. Deeds Goes To Town," with Gary

One of Columbia's very earliest pacts, twixt the then new company and the Stanley Theater just to the south of New York's famous Times Square,—a most modest forerunner of the thousands of houses which were to play Columbia product annually thereafter.



Harry Cohn, Columbia Pictures Corp. president in charge of production, under whose energetic administration the organization's Coast studios have turned out many of filmland's most memorable and successful pictures.



Jack Cohn, vice-president of Columbia Pictures Corp. and chairman of its board of directors. Industry archives credit him with having conceived CBC, out of which grew the present powerful Columbia machine.

Cooper and Jean Arthur. In 1937, Leo McCarey also won the award for the year's best direction with "The Awful Truth," starring Irene Dunne and Cary Grant. The same year Stephen Goosson won the award for the best art direction, with "Lost Horizon." "The best production" and the "best direction of the year" awards went, in 1938 to "You Can't Take It With You," a Capra production, co-starring Jean Arthur and James Stewart. Inevitably, these pictures and many others were included in the annual "Ten best of the year" lists.

Even preceding this and concurrently with the winning of these awards, other Columbia product was attracting widespread attention. "The Bloodship," an outstandingly successful picture, played the Roxy—then the finest motion picture in the world, in 1927. The following year saw the brilliant launching of "Submarine," "Flight"

came in 1929, and "Ladies of Leisure," which started Barbara Stanwyck on her career of stardom, in the same year. In 1931 came such important Columbia offerings as "Criminal Code," "Dirigible," and "The Miracle Woman." Capra's "Forbidden" came in 1932, and also "Shopworn." The same director's "Bitter Tea of General Yen" was chosen for the opening of Radio City Music Hall, the world's largest motion picture theater, in 1933. Motion picture goes of the same year saw such Columbia pictures as "Washington Merry-go-round," and "American Madness." "Twentieth Century" came in 1934, and "Broadway Bill" and "The Whole Town's Talking," in 1935.

THE current year has brought such outstanding productions as

Howard Hawks' "Only Angels Have Wings," co-starring Jean Arthur and Cary Grant; "Clouds Over Europe," co-starring Laurence Olivier and Ralph Richardson, the first of a series to be made in England, at Denham Studios especially for Columbia, and "Good Girls Go To Paris," co-starring Joan Blondell and Melvyn Douglas. The company also continued the adventures of detective Bill Reardon and his wife, begun when "There's Always A Woman" was brought to the screen, with "There's That Woman Again," co-starring Melvyn Douglas and Virginia Bruce. It also introduced a new series which sprang into instant popularity with "Blondie," made from the popular newspaper comic strip by Chic Young, with Penny Singleton, Arthur Lake and four-year-old Larry Simms. The series has been continued with "Blondie Meets the Boss," and "Blondie Takes a Vacation," and other pictures carrying on the adventures of the Bumstead family are already in preparation.

In September, "Golden Boy," Columbia's motion picture version of the Clifford Odets stage success of the same name, was released and met with a tremendous reception both from the press and the audience. For this picture, directed by Rouben Mamoulian, and with Barbara Stanwyck playing the feminine starring role, Columbia searched for a year to find the ideal young actor to play the name part. The role—admittedly one of the most desirable of the year—went to William Holden, unknown 21 year old student at South Pasadena Junior College. Important in the cast are Adolphe Menjou, Sam Levene, Joseph Calleia, Lee Cobb, Beatrice Blinn and Ed Brophy. "Coast Guard," was another important feature. It was directed by Edward Ludwig, with Ralph Bellamy, Randolph Scott, Frances Dee and Walter Connolly in the leading roles.

Keynote of Columbia's new season is the group of big names figuring in forthcoming pictures, and including Frank Capra, Frank Lloyd, Wesley Ruggles, Howard Hawks and Alexander Hall. "Mr. Smith Goes to Washington," Columbia's forthcoming Frank Capra production, will co-star Jean Arthur



A. Schneider, treasurer of Columbia Pictures Corp., whose spectacular rise to a key post in the company is one of the industry's success sagas. He entered the organization in the bookkeeping department and quickly rose to the treasurership.

and James Stewart, who were the co-stars of Capra's "You Can't Take It With You." "Mr. Smith" is the screen version by Sidney Buchman of Lewis R. Foster's story "The Gentleman from Montana." The cast includes such names as Edward Arnold, Thomas Mitchell, Guy Kibbee, Claude Rains, Eugene Pallette, H. B. Warner, Beulah Bondi and Ruth Donnelly. Reproducing the United States Senate Chamber and many other scenes from the nation's capital, "Mr. Smith" will be the most brilliant picture of Capra's career.

Wesley Ruggles will soon begin to film "Arizona," from the Clarence Budington Kelland story of the same name, with a script by Claude Binyon. Jean Arthur will have the feminine starring role, opposite a male star still to be chosen. The entire picture will be filmed in technicolor



A. Montague, Columbia's general sales manager, brought to that post a wealth of practical experience, having been himself an owner and operator of theaters in New England and subsequently a prominent distributor in that territory.

—a departure for the company as the film will be the first full length technicolor picture to be made by Columbia. Tucson is the colorful locale of the picture, shown in the action as a fear-ridden, Indian-harried frontier post in pre-Civil War days. Director Ruggles will follow "Arizona" by a second Columbia product of equal scope.

Frank Lloyd is another director who will make two feature pictures for Columbia in the near future. First will be "The Tree of Liberty," picture version of the best-selling novel by Elizabeth Paige. Columbia outbid every company in the field in the purchase of this panoramic historical novel, which is said to equal "Anthony Adverse" and "Gone with the Wind" in power and universal appeal. The time covered is from

1754 to 1818, and the story is a sweeping dramatization of the birth-struggle of the American nation. The cast will be chosen to do full justice to a unique story.

"His Girl Friday" (tentative title) will be in the spectacular tradition of other pictures made by Howard Hawks. An imposing cast will support Cary Grant, who will be starred. The script is from the play by Ben Hecht and Charles MacArthur.

The company's comedy team of "There's Always A Woman" and "Good Girls Go To Paris," Joan Blondell and Melvyn Douglas, has proved such a popular one that Columbia will produce, during the coming season, "The Incredible Mr. Williams," another picture with these two stars. Alexander Hall is directing, as he has directed the past two Blondell-Douglas vehicles. Walter Connolly heads the cast of "Prison Surgeon" directed by Charles Vidor.

Columbia is also engaged at present in large scale foreign production. The program of English pictures made at Denham Studios, of which "Clouds Over Europe," was the first, is under the supervision of Irving Asher. The schedule comprises a minimum of three British productions at an approximate cost of over a million dollars. "La Charrette Fantome" directed by Julien Duvivier, is the first of the pictures being produced by Transcontinental Films in France for distribution by Columbia branches throughout the world. A group of Mexican pictures is also on Columbia's list, to be produced especially for the company, with special distribution contracts, by Producciones Grovas-Oro and Jose Luis Bueno. "Cada Loco Con Su Tema" by Grovas-Oro is the first of these pictures and the Bueno "Luces de Barriada" the second.

Columbia's foreign headquarters are now located in practically every country on the globe, with the company handling its own distribution from these offices. A far cry from the days in which a one-reel comedy was made in a rented Hollywood studio!

COLUMBIA PICTURES

1939-40 Production Schedule



FEATURES

MR. SMITH GOES TO WASHINGTON

Producer-director, Frank Capra; Cast: Jean Arthur, James Stewart, Claude Rains, Edward Arnold, Guy Kibbee, Eugene Pallette, Ruth Donnelly, Beulah Bondi, Astrid Allwyn, Larry Simms. (To be sold in addition to the 1939-40 product).

ARIZONA

Producer-director, Wesley Ruggles; Cast: Jean Arthur, Warren William.

ANOTHER WESLEY RUGGLES PRODUCTION

THE TREE OF LIBERTY

Producer-director, Frank Lloyd.

ANOTHER FRANK LLOYD PRODUCTION

HIS GIRL FRIDAY

Producer-director, Howard Hawks; Cast: Cary Grant.

SUPER CLIPPER

Director, Alexander Hall.

SINGAPORE

THE INCREDIBLE MR. WILLIAMS

Director, Alexander Hall; Cast: Joan Blondell, Melvyn Douglas.

BLONDIE BRINGS UP BABY

Director, Frank Strayer; Cast: Penny Singleton, Arthur Lake, Larry Simms.

TWO MORE BLONDIES

GIVE ME LIBERTY

Star: Joe E. Brown.

BEWARE SPOOKS!

Director, Edward Sedgwick; Cast: Joe E. Brown, Mary Carlisle, Marc Lawrence, Clarence Kolb, Frank Thomas.

MEN IN SING SING

Story, Warden Lawes; Star: Warden Lawes.

AMERICAN IN SCOTLAND YARD

THREE EDITH FELLOWS PRODUCTIONS

From "The Five Little Peppers" stories by Margaret Sidney.

TWO LONE WOLF PRODUCTIONS

Star: Warren William.

FUGITIVE AT LARGE

Director, Lewis D. Collins; Cast: Jack Holt, Patricia Ellis, Stanley Fields, Guinn "Big Boy" Williams, Arthur Hohl, Cy Kendall, Leon Ames, Don Douglas, Weldon Heyburn, Ben Welden, Jonathan Hale, Leon Beaumon.

HIDDEN POWER

Director, Lewis D. Collins; Cast: Jack Holt, Gertrude Michael, Dickie Moore, William B. Davidson, Henry Kolker, Helen Brown, Marilyn Knowlden, Mary Hayden, Regis Toomey, Holmes Herbert, Christian Rub.

TWO MORE JACK HOLT PRODUCTIONS

I MARRIED ADVENTURE

Producer, Mrs. Martin (Osa) Johnson. (To be sold in addition to the 1939-40 program.)

WESTERNS

CHARLES STARRETT

In 10 westerns.

WILD BILL ELLIOTT

In six westerns.



SERIALS

THE SHADOW

TERRY AND THE PIRATES

THE GREEN ARCHER

DEADWOOD DICK

SHORT SUBJECTS

THREE STOOGES

Eight two-reelers.

AL STAR COMEDIES

18 two-reelers.

COLOR RHAPSODIES

16 one-reelers.

PHANTASIES

Ten 1-reelers.

FABLES CARTOONS

Six one-reelers.

FOOLS WHO MADE HISTORY

Six special one-reelers.

SCREEN SNAPSHOTS

12 one-reelers.

WORLD OF SPORTS

12 one-reelers.

WASHINGTON PARADE

Six one-reelers.

PALS AND PETS

Six one-reelers.

COMMUNITY SINGS

Ten one-reelers.

FAMOUS MOMENTS OF COMEDY

Six one-reelers.

CINESCOPIES

Six one-reelers.

COLUMBIA TOURS

Six one-reelers.



REPUBLIC PICTURES

Yesterday • Today • Tomorrow



REPUBLIC PICTURES

A Merger of Several Independent Producers

Four Years Ago, Resulted in the Independent Major Company

By **DAVID B. WHALEN**

IN THIS, the motion picture industry's significant anniversary, marking its 50th Jubilee, Republic Pictures swings into the most ambitious step of its steady, four year march of progress. Entering its fifth year of existence, this enterprising young company, which already dominates the peak of western and serial production, envisions a plan of feature product expansion that does credit to the amazing growth of the industry, itself.

That Republic's phenomenal development has been more than a flash in the pan is conceded by even those skeptics who were prone to view with a misanthropical eye, the struggles of this infant company for a place in the cinema sun.

Four years ago, Republic, the offspring of the union of four independent producing companies, loomed on the Hollywood horizon, which was then harrassed and overcrowded with depression-scarred major outfits. That it has survived and fulfilled its promises of reviving and revivifying the forsaken field of outdoor and action films, abandoned in the post-war trend toward problem dramas, has gained for Republic the respectful attention and good will of an industry whose 50 year history has been

fraught with amazing and sometimes almost miraculous high lights.

ONE of the unpredictable results of the early depression years was the rocketing to popularity of the double feature. Now to fill the demands of the nation's theaters the producers were required to double their output and at a figure that would guarantee a profit under the decrease in film rental return. It was at this point that Hollywood became acquainted with the budget and businesslike methods of administration.

While Hollywood's major producers were gagging over these bitter pills, opportunity was knocking for the independents, or what was then termed the "quickie" companies. These small studios, operating on a shoestring, forced of economic necessity to turn out pictures as cheaply and quickly as possible, ran riot over the producing field, and soon held a firm grip on a province hitherto dominated by the major producers.

For almost as long as Hollywood has been the center of the motion picture industry, Consolidated Film Industries, Inc., has played a prominent part in motion picture

finance. This corporation has given financial assistance at various times to nearly all of the major companies, and when the independents began their rapid rise, it realized the value of the services contributed by the "quickie" producers to the industry.

Consolidated lent its financial backing to the most promising of the independent outfits and soon found itself godfather to four busy units. Although two of these independent units had climbed to fairly strong positions there was not enough that was permanent in their set-up.

One of these independents had built a fine system of franchise holders, securing thereby a group of competent exchange-men, while another had developed a sound reputation for box-office quality in picture production, but the depression, however, was no transient inconvenience. It was here to stay, and for some time. It behooved the motion picture industry to continue its progress, despite economic impediments.

By 1935 it was apparent that, while two of these aforementioned financed units were accepted as top-flight independent producing companies, neither they nor any of the other "quickie" firms possessed all the qualifications necessary to take full advantage of the possibilities that had grown into the

industry. Energies and resources were being wasted by these independents in competition with each other, yet each, in its own way, had a necessary ingredient for a well rounded and efficient producing and distributing company. The need for amalgamation became not only apparent but imperative, if this phase of the industry were to progress.

ON MARCH 29, 1935, the executives of these leading independent companies met, and from that meeting emerged a new producing and distributing company known as Republic Pictures Corporation.

Republic began its operations late in that year, thus terminating the production activities of the individual units. The new company combined the best talent, facilities and equipment of the consolidated units to produce a program of Republic Pictures which began in the old Mack Sennett studios, the best of the available studio properties.

Similar action was taken in the setting-up of the distribution and sales organization. New franchise agreements were given and taken with the outstanding sales outlet in each situation.

Thus competition of the most successful

Republic's Coast Studio. Site was formerly the Mack Sennett studio; it has been modernized so that the plant is one of the most modern in Hollywood.



YESTERDAY
TODAY
TOMORROW

EVERY DAY—

A program of
GRAND ENTERTAINMENT *from*

Republic

**THE INDEPENDENT
MAJOR COMPANY**

of the independents was eliminated, and under Republic's banner, a solid unification took place with the production and release of a complete program of features, serials and westerns.

In the consolidation Republic inherited from two of the former "quickie" units a strong box office program of western action pictures and a serial program that had dominated the field.

SEEKING to add value to these inherited properties Republic hit upon a new and untried territory . . . the musical Western. The company had under contract Gene Autry, a singing cowboy, who had come into pictures by way of a very bright reputation gained as a recording artist for the American Record Company, at that time a subsidiary of Consolidated Films. Autry had appeared in a serial, "The Phantom Empire," but his potentialities were not fully realized until this new company launched him in a series of films which combined his musical talent with his appeal as a Western hero. Today, Gene Autry, a Republic creation, stands as America's Number One Singing Cowboy, emulated by many, rivalled by no one. Autry is a living testimonial to the farsighted strategy of a company that dared to seek and produce that elusive "something different" that is the life blood of entertainment.

Encouraged by the success of its western program, which by this time included 24 productions, eight of them Autrys, Republic turned its attention to the company's serial product. In a step towards this end, Republic purchased the movie rights of the popular radio presentations "Dick Tracy" and "The Lone Ranger."

"Dick Tracy," the first of the two to reach the American screens, backed by an exploitation program that featured the cooperation of the radio show's sponsor and newspapers carrying the "Tracy" cartoon strip, proved that Republic was right again.

In giving new life to the serial picture,

a phase of production that had lost its identity in Hollywood's rush toward more sophisticated film fare, Republic's purchase of radio's popular "Lone Ranger" proved to be another "coup de theater." Up to this time, serials had not come in for much serious consideration, either by producers or exhibitors. The phenomenal popularity of the radio story of the Lone Ranger accompanied the purchase of the screen rights, and Republic, as it fully intended found itself with a pre-sold, pre-publicized episodic production that became so popular and important as to find bookings in Class A theaters throughout the nation.

FLUSHED with the success of its endeavors in the serial and western fields, the young company decided to turn its attention to its feature product. Here,



Herbert J. Yates, president of Consolidated Film Industries, who is the sparkplug of Republic Pictures through his interest in the company.

in order to maintain its pace as a progressive producer, and to fulfill its ambition of becoming a first rank company, Republic's feature pictures had to stand the test of competition with that of the many major producing outfits. "Army Girl," and "Storm Over Bengal," two exceptionally well directed and well cast features came out of the Republic Studio as a first "trying of wings." This flight into the major production field was marked by success, both critics and audiences acclaiming the two films.

"Army Girl" and "Storm Over Bengal" paved the way for the four year old company's most ambitious undertaking to date, the million dollar screen story of the life of Sam Houston, a film titled "Man of Conquest." This picture, which was Republic's greatest gamble, was a reckless hurdling to a height that heretofore the company had modestly but yearningly considered from afar. No expense was spared to make "Man of Conquest," a picture that could take its place beside the offerings of any of the industry's top-rung companies. The finest writers, an ace musical director (Victor Young), a successful director and a star-studded cast headed by Richard Dix and including such box office names as Ralph Morgan, Gail Patrick, Edward Ellis and Joan Fontaine merged to make this epic film one of the most outstanding of 1939.

After an extravagant, typically Hollywood premier in Houston, Texas, last spring, "Man of Conquest" opened in the key cities of the country and received nothing but rave reviews wherever it was shown. Its debut on Broadway at the Capitol Theater, a house usually reserved for the first run of one of the industry's biggest producing company's product, was marked by unstinted praise from Manhattan's ace critics. The coveted "four stars" award was bestowed on the picture, and with it went the salute of the press and the film industry to the company, which by courage and determination had pulled itself from anonymity to an identity all its own.



James R. Grainger, president of Republic Pictures, an industry veteran whose experience is invaluable in Republic distribution affairs.

"Man of Conquest" proved beyond all question of a doubt that Republic can and will produce pictures of the top ranking quality, thereby opening many closed doors. From now on, the youngest producing company in the business will no longer find "name" talent unavailable; will have no difficulty showing its pictures in the "A" houses. Despite its triumph in the "class" picture field, Republic does not intend to forsake or neglect the serials and westerns that gave it the impetus to move into other types of production.

FOR the 1939-40 season, Republic has lined up an imposing array of writers, actors and directors that four years ago would have been a fantastic dream



M. J. Siegel, president of Republic Productions, which makes the pictures for the "independent major."

to the little outfit that grew out of the "quickies." A recent agreement signed with the Screen Directors' Guild guarantees Republic the services of top-flight directors to handle "A" pictures for the new season. Eager to increase its prestige, Republic has developed relations whereby contract players of other companies will be available on "loan-out" agreements. A roster of free lance players, hitherto reluctant to risk their hard-won reputations in productions of a new company now are ready to join Republic and its forthcoming program of major features.

Such literary personalities as Sinclair Lewis, W. R. Burnett (of "Little Caesar" fame), Achmed Abdullah, Vicki Baum, Peter B. Kyne, and the neo-classicists, Mark Twain and Jack London are only a few whose works will become "A Republic Picture." The famous Saturday Evening Post

episodic feature, "Abraham Lincoln Boggs" will come to the screen with Edward Ellis in the title role as the lead-off picture in Republic's schedule of "A" features.

The Showmen's group, or lower classification films, has been dropped from Republic's new season producing schedule and the budgets that formerly were set-up for these films will be added to boosting the "Jubilee" group of pictures. There will be four deluxe productions to cost not less than \$750,000 each, and six anniversary specials, costing in the neighborhood of \$250,000 each.

THE success that Republic has enjoyed at home has been duplicated in its foreign markets. Starting practically from scratch at the inception of the company, it has developed this phase until now it has representation in all the international situations with a steady climbing gross return.

In its plan of expansion, Republic has not neglected its technical side. It has purchased, for a half million dollars, the lot that it formerly held under lease and has invested additional thousands to make improvements and enlarge its facilities adding new equipment, bringing it to the point where now it is the most modern studio in Hollywood. All this has been done to keep pace with the rapid growth of Republic's product.

Through its success with its westerns and serials, and now with major features, Republic has tested audience reaction in all its phases, and is fortunate in having its finger upon the pulse of the film-going public. Armed with this invaluable knowledge, and backed by its experience in economical production and distribution gathered in the few short years since it left the kindergarten of the "quickies," Republic looks toward a golden horizon as "the independent major organization."

REPUBLIC PICTURES

1939-40 Production Schedule



FEATURES

SEVEN MILLION DOLLARS

Producer, Sol Siegel; Author, Sinclair Lewis; Screenplay, Harry Hamilton.

THE HIT PARADE OF 1940

Producer, Sol Siegel; Director, Ralph Murphy; Cast, Frances Langford.

THE DARK COMMAND

Author, W. R. Burnett; Producer, Sol Siegel.

LADY FROM NEW ORLEANS

Producer, Sol Siegel.

WAGONS WESTWARD

Producer, Armand Schaefer; Author, Armstrong Sperry; Cast, John Wayne.

THE CROOKED ROAD

Author, Nat Ferber.

STORM OVER INDIA

Author, Achmed Abdullah; Screenplay, Richard Blaker.

DOCTORS DON'T TELL

Author, Dr. George B. Raymond.

NATIONAL BARN DANCE

Producer, Armand Schaefer.

JEEPERS CREEPERS

Producer, Armand Schaefer; Director, Frank MacDonald; Cast, Weaver Bros., Elviry, Roy Rogers; Cameraman, Ernie Miller.

IN OLD MISSOURI

Producer, Armand Schaefer; Cast, Weaver Bros., Elviry.

GUILTY OF TREASON

Author, Peter B. Kyne.

SABOTAGE

Producer, Herman Schlom; Director, Harold Young; Cast, Arleen Whelan, Gordon Oliver, Charles Grapewin; Screenplay, Lionel Houser, Alice Alshuler; Cameraman, Reggie Lanning.

GANGS OF CHICAGO

Author, Martin Mooney.

FORGOTTEN GIRLS

Producer, Robert North; Author-Screenplay, Vickie Baum.

FLIGHT AT MIDNIGHT

Producer, Armand Schaefer; Director, Sidney Salkow; Cast, Phil Regan, Jean Parker, Col. Roscoe Turner; Authors, Daniel Moore, Hugh King; Screenplay, Eliot Gibbons; Cameraman, Ernest Miller.

WOLF OF NEW YORK

PROBATION NURSE

CALLING ALL MARINES

Producer, Armand Schaefer; Director, John H. Auer; Cast, Donald Barry, Helen Mack, Robert Kent; Author, Harrison Carter; Screenplay, Earl Felton; Cameraman, Ernest Miller.

GIRL FROM GOD'S COUNTRY

Screenplay, Nell Shipman.

ABRAHAM LINCOLN BOGGS

Producer, Robert North; Director, Dudley Murphy; Cast, Edward Ellis, Anita Louise, Robert Baldwin; Author, Harry Hamilton; Screenplay, Joseph Krumgold, Robert Presnell; Cameraman, Jack Marta.

THE COVERED TRAILER

Producer-Director, Gus Meins; Players, James Gleason, Lucille Gleason, Harry Davenport. (A Higgins Family.)

MONEY TO BURN

(A Higgins Family)

EVERYBODY'S HAPPY

(A Higgins Family)

SHOULD WIVES WORK?

(A Higgins Family)

DOWN BY THE OLD MILL STREAM

Producer, William Berke; Director, George Sherman; Players, Gene Autry, Smiley Burnette, June Storey.

SEVEN OTHER GENE AUTRYS

Village Barn Dance, Grand Old Op'ry, Round-Up Time in Reno, When the

Moon Comes Over the Mountain, Ride Tenderfoot Ride, Just a Song at Twilight, Carolina Moon.

THE ARIZONA KID

Producer-Director, Joe Kane; Players, Roy Rogers, George "Gabby" Hayes, Sally March.

SEVEN OTHER ROY ROGERS

The Saga of Death Valley, In Old Cheyenne, Robin Hood of the Pecos, Man from Rio, Washington Cowboy, Days of '49, Wyoming Wildcat.

THE KANSAS TERRORS

Producer, Harry Grey; Director, George Sherman; Players, The Three Mesquiteers, Bob Livingston, Raymond Hatton, Duncan Renaldo; Author, Luci Ward; Screenplay, Jack Natteford, Betty Burbridge.

COWBOYS FROM TEXAS

Producer, Harry Grey; Players, The Three Mesquiteers; Screenplay, Jack Natteford.

SIX OTHER THREE MESQUITEERS

Heroes of the Saddle, Oklahoma Outlaws, Rocky Mountain Rangers, Pioneers of the West, Covered Wagon Days, Arizona Skies.

SERIALS

THE LONE TEXAS RANGER

Producer, H. S. Brown, Jr.; Directors, Richard English, William Witney.

THE DRUMS OF FU MANCHU

Producer, H. S. Brown, Jr.; Directors, Richard English, William Witney; Author, Sax Rohmer.

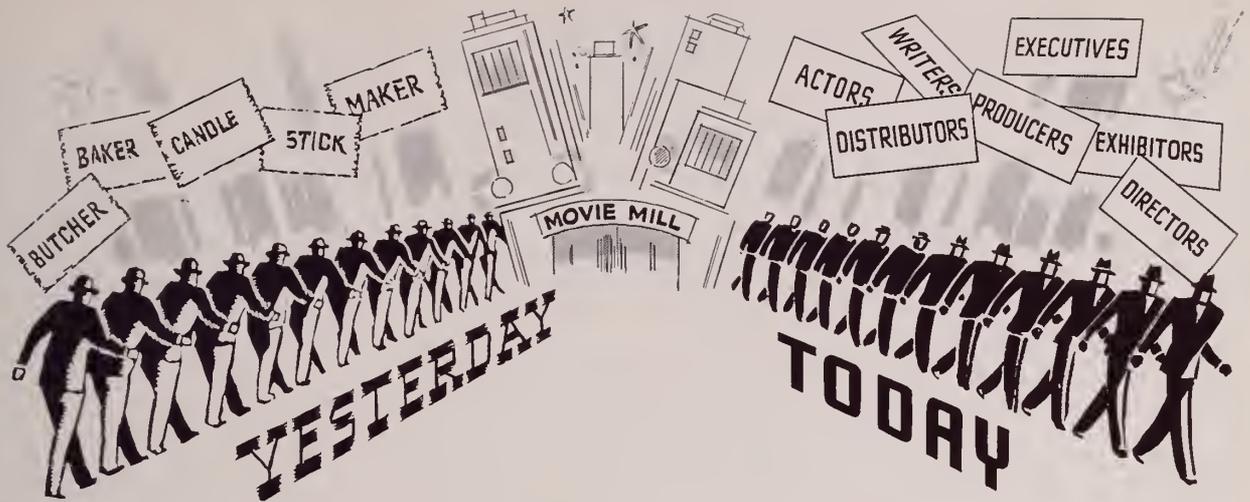
THE ADVENTURES OF RED RYDER

Producer, H. S. Brown, Jr.; Directors, Richard English, William Witney.

KING OF THE ROYAL MOUNTED

Producer, H. S. Brown, Jr.; Directors, Richard English, William Witney; Author, ane Grey.





Looking Back to the Beginnings of Some of Movieland's Best-Knowns

EDWIN A. AARON, of M-G-M, is a former bookkeeper who joined the New York Metro exchange in 1917—as a cashier.

AL ADAMS, advertising-publicity manager for Republic, left school to become part of the Paramount mail department in 1920.

J. DON ALEXANDER, president of Alexander Film Co., is a former electrical engineer. His first job was clerking in a railway office.

HERBERT ALLEN, manager-partner of Premier Operating Corp., Toronto, started his business career as an usher in 1909.

I. I. ALTMAN, of M-G-M, left the ordinance department of the U. S. Army to become assistant treasurer of First National of New England in 1919.

WINFIELD ANDRUS, of THE FILM DAILY staff, left school to join the paper's business department in 1924.

EDWARD ARNOLD, for 35 years an actor, was at one time an oiler and machinist.

FRED ASTAIRE entered pictures from the legit stage. His first stage appearance was in vaudeville in 1905.

LOUIS ASTOR, who handles circuit sales for Columbia, was an agent for legit shows until 1911 when he started traveling with feature films.

RALPH B. AUSTRIAN, assistant vice-president of RCA Manufacturing Co., is a former radio sales manager.

DAVE BADER, literary associate of Lichtig & Englander, was an engraving salesman before becoming Carl Laemmle's office boy.

CHESTER B. BAHN, editor of THE FILM DAILY, left his post with the Syracuse Herald to take the job. His first picture contact was as a film critic in 1916.

TOM W. BAILY, studio director, National Screen Service (Hollywood), was an office boy on the San Francisco Chronicle during the 1915 fair.

GRAHAM BAKER, RKO producer, was a newspaper man with the N. Y. Sun before he started writing film stories in 1915.

BARNEY BALABAN, president of Paramount, started his business career as a Western Union messenger in 1899, and left a job as chief clerk at the Western Cold Storage Co. to become an exhibitor.

H. S. BAREFORD, of Warners, was in the U. S. Army before becoming counsel for Warners in 1919.

TRACY BARHAM, general manager of Northio Theaters Corp., Hamilton, O., left school to become a film inspector in 1913.

HOWARD BARNES, film critic of the N. Y. Herald Tribune, was a reporter before becoming a film critic in 1928.

JACK BARNSTYN, Grand National foreign sales manager, left the export business to operate two theaters in The Hague in 1914.

BUD BARSKY, Grand National producer, has been a messenger, porter, film inspector, "etc."

EDWARD C. BEATTY, president-treasurer of W. S. Butterfield Theaters, left college to become a theater employe in Saginaw, Mich.

JACK BELLMAN, Republic Eastern district sales manager, became a booker for Exhibitors Film Exchange in 1912.

HOWARD S. BENEDICT was New York publicity director for Max Gordon before joining RKO Radio as studio publicity director in 1935.

WILLIAM E. BENTON, operator of eight theaters, was an attorney before becoming a theater manager in 1919. Back in 1902 he was a dipper boy at Excelsior Spring, Saratoga, N. Y.

BENNIE BERGER, theater operator, started working in a candy factory in 1913 and was the owner of a confectionery store when he bought his first theater in 1921.

STANLEY BERGERMAN started his business career as a shoe salesman in 1920; later he was merchandise manager for the May Co.

MAURICE BERGMAN, advertising director of Columbia, is a former attorney who became advertising director of the Brooklyn Paramount.

HAL ROACH STUDIO'S
**FIVE VOLUME SHELF
OF HITS for 1939-40**

Best Sellers All!



To an industry demanding more than ever perfection from Hollywood, the Hal Roach Studio *answers* with the most ambitious program in its History!



plus Four Rousing Comedies With Those Lovable, Laughable Box-Office Nitwits **LAUREL & HARDY** Streamlined into 4 Reelers for Fast Moving, Fun-Packed Film Fare!

B. M. BERINSTEIN, theater operator, was a stenographer, then a Federal income tax examiner. Back in 1915 he was an usher.

H. L. BERINSTEIN, theater operator, was a clerk, an accountant, and, in 1915, a theater cashier.

WILLIAM BERKE, Republic producer, studied journalism before becoming an assistant cameraman for Stern Bros. comedies in 1920.

J. SAMUEL BERKOWITZ, associate producer, was one of Sol Lesser's salesmen in 1914.

PANDRO S. BERMAN, RKO production head, was a script clerk in 1923.

JOSEPH BERNHARD, president of Warner Bros. Theaters, was in finance and investment before joining Warners in 1929. Some 30 years ago he ushered in an early Philadelphia movie house.

DAVID BERNSTEIN, of M-G-M, was a bookkeeper in 1905.

HARRY BERNSTEIN, of M-G-M, was manager of Select Pictures' accessory department in 1918.

CLAUDE BINYON, Paramount writer, was city editor of a newspaper before joining Paramount in 1931.

SAM BISCHOFF, Warner Bros. associate producer, was a certified public accountant, later becoming an accountant with Grand-Asher studio.

JOSEPH C. BLAIR, publisher, sold newspapers in 1908, and was in the brokerage business before doing film exploitation in 1919.

GEORGE BLAKE, secretary of Grand National, is a former law clerk who joined the Fox Film legal department in 1920.

HENRY BLANKE, Warner Bros. associate producer, was assistant to Ernst Lubitsch in Berlin back in 1919.

PHIL BLOOMBERG, president, Naumberg Amusement Co., was in the clothing business before managing a theater in 1918.

A. H. BLANK, president of Tri States and Central States Theater Corp., bought his first theater in 1911.

DAVE BLUM, of M-G-M, was a law clerk before joining the Loew legal department in 1918.

NATE J. BLUMBERG, president of Universal, at one time was an assistant theater manager.

CLAYTON E. BOND, of Warners, left college to become an operator in an Ellegan, Mich., nickelodeon in 1907.

GEORGE BORTHWICK, auditor, assistant treasurer, and assistant secretary of the MPPDA, started life as an apprentice in an insurance office, became a general manager and director in an insurance brokerage, and, in 1925, handled film tax in Connecticut.

A. M. BOTSFORD, executive assistant to the Paramount director of production, was a reporter before entering films.

HARRY BRAND, 20th-Fox studio director of publicity, was a newspaper man and secretary to the mayor of Los Angeles before becoming publicity man for Buster Keaton.

WALTER BRANSON was in school before becoming a booker at the Pathe Omaha exchange in 1922.

HARRY BRANDT, circuit operator, at one time owned a 5 and 10 cent store and was a Universal office boy.

BOBBY BREEN sang in night clubs at the age of three.

BILL BRENNAN, manager of Columbia's print department, from college joined the Columbia accessory department.

HAROLD S. BREWSTER, comptroller of the Universal studio, was with Price, Waterhouse & Co., before taking his present post in 1937.

IRVING BRISKIN, Columbia executive producer, was an

accountant and, in 1924, became a bookkeeper for Banner Productions.

A. BROGGINI, advertising manager of the Carbon Sales division of National Carbon Co., is a former electrical engineer. He started as a student engineer with General Electric.

CALDWELL BROWN, secretary-treasurer of Zanesville Theaters, Inc., started in banking in 1914 and became a theater manager in 1918.

HARRY JOE BROWN, 20th-Fox associate producer, was a director with Rothacker Films, Chicago, in 1921.

J. F. BRULATOUR was in photo supplies before becoming distributor of Eastman motion picture raw stock.

B. B. BUCHANAN, director of sales for Kroehler Manufacturing Co., public seating division, was a mechanical engineer before being put in charge of Balaban & Katz construction in 1920.

HAROLD L. BURROWS, of M-G-M, was an artist before becoming art director for Goldwyn Pictures in 1922.

S. CARLISLE, of Warner Bros., was with Price, Waterhouse & Co., before becoming comptroller and assistant treasurer of Warner Bros. in 1926.

G. L. CARRINGTON, vice-president and general manager of Altec Service Corp., ushered in a theater in 1916, while still in high school.

F. X. CARROLL, sales contract manager for Grand National, left the insurance business to join the Educational sales contract department in 1925.

CHARLES CHAPLIN started his career with the William Gillette "Billy the Page Boy" company.

EDWARD CHODOROV, M-G-M writer-producer, was a playwright before becoming a film writer in 1932.

JAMES A. CLARK was a film inspector of the Mutual Film Co., Indianapolis, in 1914.

MORTON L. CLARK, vice-president and sales manager of the Arcraft Sign Co., started in the sign business with his father 25 years ago.

WILLIAM H. CLARK, of RKO, was with Price, Waterhouse & Co. before becoming assistant treasurer of RKO in 1930.

ARTHUR J. CLARY, box-office treasurer at the Radio City Music Hall, was a box-office treasurer for Broadway legit house before joining B. F. Keith as treasurer in 1918.

HARRY C. COHEN was a wholesale cigar salesman before becoming assistant manager of Louis J. Selznick Denver enterprises in 1917.

LEN COHEN, of M-G-M, became secretary to David Bernstein in 1917.

MAX A. COHEN, circuit operator, was P. A. Powers' office boy in 1909.

J. J. COHN, of M-G-M, was a film company office boy in 1915.

JACK COHN, vice-president of Columbia, left a job with an advertising agency to join the IMP laboratory in 1909.

H. A. COLE, president of the Allied States Association, was a fire insurance inspector before becoming an exhibitor in 1920.

MART COLE, operator of Cole Theaters, left school to become a theater cashier in 1917.

MITCHELL CONERY, operator of Conery Theaters, started running film shows for kids in 1918.

T. J. CONNORS, of M-G-M, was a steel company salesman before becoming a Pathe salesman in 1913.

LEON W. CONROW, president of Altec Service Corp., was a Western Electric engineer in 1921, and sales engineer for Graybar Electric Co. before entering films.



WALT DISNEY PRODUCTIONS



Nearing Completion:

PINOCCHIO

Second full - length
Technicolor feature.

MELVILLE COOPER did his first acting at Stratford-on-Avon, England, in 1914.

LESTER COWAN, Universal producer, left college to become assistant secretary of the Academy of Motion Picture Arts and Sciences.

W. K. CRAIG, of M-G-M, was an auditor with Universal in 1920.

S. W. CRAVER, president of Craver Theaters, left school to become a theater manager in 1910.

JAMES CRON, advertising manager of Motion Picture Daily, was a newspaper man before joining filmdom as advertising manager of THE FILM DAILY.

FRED A. CRUISE, theater manager of the Radio City Music Hall, left college and became assistant manager of the Strand Theater.

ALAN F. CUMMINS, of M-G-M, was a film bookkeeper in 1913.

JAMES P. CUNNINGHAM, news editor of Motion Picture Herald, joined THE FILM DAILY circulation department in 1920.

EDWARD P. CURTIS, of Eastman Kodak, was an aviator before joining the film industry. Back in 1920 he was a bookkeeper.

JOHN DANZ, president of Sterling Theaters, was in men's wear before buying his own 250-seat theater.

BETTE DAVIS' first stage appearance was in "Broken Dishes," on Broadway.

TERRY DE LAPP, Paramount publicity man, was a newspaper editor before joining the films.

GEORGE M. DEMBOW, general sales manager of National Screen Service, was a ledger clerk with the Philadelphia Electric Co. in 1913.

NED E. DEPINET, vice-president of RKO Radio Pictures, was a night school student before becoming a ticket seller at the New Orleans Dreamland Theater in 1908.

WALTER V. DERHAM was an accountant before becoming business manager for a producer in 1923.

LOUIS de ROCHEMONT, producer and publisher of The March of Time, was a naval officer before becoming a cameraman for International News.

LOU DIAMOND, of Paramount, entered films in 1915 as a booker with Pathe.

DICK DICKSON, West Coast Theaters' district manager, was an errand boy for a legit theater in 1910, then a prop man and stagehand, and, in 1914 became a film theater doorman.

HOWARD DIETZ, M-G-M advertising-publicity director, was with the Philip Goodman Advertising Agency when he took a part-time publicity job with Goldwyn Pictures in 1919.

H. M. DOHERTY, of Warners, was in the export business but left that to become a Warner Bros. accountant in 1921.

ROBERT W. DOIDGE, of the Grand National home office production department, resigned as store manager and advertising manager of Ross Stores, Scranton, to join Educational's advertising-publicity department in 1925.

OSCAR A. DOOB, of the Loew theater publicity department, left his post with the Cincinnati Star to do publicity for Libson Theaters in 1913.

RUSSELL W. DOWNING, treasurer of Radio City Music Hall Corp., was treasurer of the Prudence Co. until 1933 when he became comptroller of the Hall.

DEANNA DURBIN was in school when she became an actress.

FRANK H. DURKEE, president, F. H. Durkee Enterprises, was in banking before he became a theater operator.

ARTHUR W. EDDY, of the Warner Studio publicity department, was a newspaper editor before becoming motion picture editor of The Billboard.

S. CHARLES EINFELD, Warner Bros. director of advertising and publicity, formerly did advertising copy and was a gag man at the Vitagraph studio.

JAY EMANUEL, trade paper publisher, was a newspaper reporter before he started publishing.

DAVE A. EPSTEIN was a newspaper man before he went into advertising and publicity.

LOUIS EPSTEIN, president of Epstein Theaters Corp., worked in a cigar store and a restaurant before he bought the Bessie Theater, Omaha, in 1917.

FRED G. ERICKSON, circuit operator, started life as a newsboy and became a theater manager in 1927.

MARGARET ETTINGER was on the editorial staff of Photo-play in 1916, and did M-G-M publicity in 1918.

GUS EYSSELL, secretary of the Radio City Music Hall Corp., upon graduating from high school became a general utility man at the Isis Theater, Kansas City, in 1918.

S. H. FABIAN, theater operator, left school to become an usher at the Regent, Paterson, N. J., in 1914.

W. J. FADIMAN, of M-G-M, managed an authors' bureau before becoming assistant story editor of Pathe in 1931.

DOUGLAS FAIRBANKS, JR., was an art student before he appeared in "Stephen Steps Out," in 1923.

JERRY FAIRBANKS, of Scientific Films, started life as a projectionist in 1920.

DARIO FARALLA, producer, was manager of a bank before becoming cashier of the Pathe Exchange, Cincinnati, in 1911.

STEVE M. FARRAR, managing director of Egyptian Theaters, was a delivery boy before becoming a hardware merchant. He took over the Casion Theater, Eldorado, Ill., in 1909.

D. ROSCOE FAUNCE, general manager of Strand Theater Co., Ocean City, N. J., was head usher at a Summer resort pier in 1904 and opened his own theater in 1908.

HERBERT V. FECKE, advertising manager of Motion Picture Herald, was with the Carnegie Steel Co. after school, and later was a poster clerk.

FRITZ FELD, actor-director-writer, was a stage director, and in 1916, actor and director with Max Reinhard in Berlin.

MILTON H. FELD, Universal studio executive, was in the jewelry and optical business before operating his own theater in 1907.

WILLIAM R. FERGUSON, of the M-G-M exploitation department, was a Boston newspaper man before joining Olympia Theaters' advertising and publicity department in 1913.

HAROLD D. FIELD, president, Pioneer Theater Corp., was a law student, and, in 1917, an usher.

JACK FIER, Columbia associate producer, left school to join THE FILM DAILY advertising department in 1918.

EDWARD F. FINNEY, Monogram producer, was with the Roscoe Trading Co. in 1920.

J. B. FISHMAN, general manager of Fishman Theaters, was a delivery boy in 1910, and prior to becoming a film booker in 1921, was a chemist.

JOHN C. FLINN, of the Variety staff, was a reporter before doing film publicity and advertising in 1915.

HAZEL FLYNN, Radio City Music Hall publicity director, came from college to become an extra with Essanay.

CHARLES E. FORD, producer, left high school and became an assistant poster clerk for Universal, Indianapolis, in 1916.

MATTHEW FOX, Universal vice-president and executive

Cavalcade

or

No Cavalcade



Congratulations Jack Alicoate

for including me as one

of your faithfuls



ARTHUR W. STEBBINS

assistant to Nate Blumberg, was an usher at the Racine Rialto in 1921.

DAN E. FREEDMAN, president of De Luxe Lab, was an accountant before joining the film industry.

Y. FRANK FREEMAN, vice-president of Paramount, started with a country telephone exchange and later was co-owner of the business.

JOHN J. FRIEDL, president of Minnesota Amusement Co., was an operator at the Eno Theater, Sioux City, in 1915.

LEOPOLD FRIEDMAN became an attorney for Loew's in 1911.

LOUIS FRISCH, of Randforce Amusement Corp., was in the ladies' wear business before operating his own theater.

S. G. FRY, circuit operator, was a telegraph operator before he opened his first theater in 1919.

SAM FULLER, screen writer, was a N. Y. Graphic police reporter in 1928.

JACK GALLAGHER, Cinema Sales producer, is a former writer.

RAY GALLO, advertising manager of Better Theaters and Teatro Al Dia, formerly reviewed films for the Chelsea Record.

TED R. GAMBLE, general manager of J. J. Parker Theaters, from college, became a theater doorman.

MICHAEL J. GANN, producer, was a stage director in Russia.

DAVE GARBER, plant superintendent and supervisor of construction at Universal studio, joined the Universal art department in 1928.

TAY GARNETT, producer-director, was a naval aviation officer before becoming a gag man in 1921.

WILLIAM GEHRING, Central division sales manager for 20th-Fox, came from college to join the Fox Film Salt Lake City exchange.

THOMAS W. GERETY, M-G-M advertising, was doing copy and art for advertising agencies before joining Selznick Pictures in 1920.

JOHN GILES, theater operator, was formerly in insurance and real estate.

HOMER GILL, Fox West Coast district manager, had a paper route in 1904, later was in the telephone business, and, in 1911, became relief operator, usher and janitor in a theater.

ROBERT M. GILLMAN, Paramount director of advertising and publicity, started with Montgomery Ward in 1920.

BERT GILROY, RKO producer, left the U. S. Navy to become a prop man in 1919.

HENRY GINSBERG, vice-president and general manager of Selznick International, was representative for Joseph M. Schenck in 1914.

JULES GIRDEN, Warner Bros., was an attorney before becoming assistant to H. M. Warner in 1929.

W. FRENCH GITHENS, president, The Newsreel Theaters, Inc., was a secretary in the American Embassy in Madrid before becoming editor of Fox Movietone News in 1929.

HARRY GITLESAN, was a part-time usher at the Hamilton Theater, N. Y., and, in 1913, became assistant manager of the house.

CHARLES L. GLETT, vice-president of Eastern Service Studios, joined the Educational foreign division in 1917.

BEN GOETZ, M-G-M, started in motion pictures with the Erbograph Laboratory.

HARRY GOETZ, RKO producer, was a public accountant before becoming an auditor for the Crystal Film Co. in 1909.

WILLIAM GOETZ, 20th-Fox vice-president, was a second assistant director in 1926.

HARRY GOLDBERG, Warner Bros., joined the company in the Newark zone advertising department.

MAURICE H. GOLDBERG, of Golde Manufacturing Co., was an apprentice projectionist in 1911.

MORT D. GOLDBERG, attorney and theater operator, was a B. & O. freight office clerk in 1917 and took over his first theater in 1930.

RALPH D. GOLDBERG, circuit operator, became a theater doorman in 1911.

EDWARD A. GOLDEN, Monogram vice-president, is a former dentist who became a film salesman.

GILBERT GOLDEN, of the Warner advertising department, claims he was human before entering the film biz.

NATHAN D. GOLDEN, Chief, Motion Picture Division, U. S. Dept. of Commerce, was a rewind boy in 1907.

L. E. GOLDHAMMER, a former Shubert Theater candy butcher, joined Friedman Film Co. as a shipping clerk in 1916.

NATHAN E. GOLDSTEIN, president of Western Massachusetts Theaters, is a former New Haven penny arcade operator.

MORRIS GOODMAN, in charge of Republic foreign sales, was a stenographer in the Universal export department in 1921.

JACK GORDON, Movietone News short subjects editor, is a former bank clerk (1916) and salesman.

MAX GORDON, producer, was a Broadway producer before taking a production advisory post with M-G-M in 1934.

JAY A. GOVE, M-G-M, was head of the Newark News copy desk before joining Fox to do special publicity in 1916.

MAURICE GRAD, Columbia director of sales promotion, was advertising and sales promotion manager of Graham-Paige International Corp. before becoming assistant to the Columbia director of sales promotion in 1932.

E. C. GRAINGER, general manager of Shea Theater Corp., was a lawyer before becoming a film salesman.

JAMES R. GRAINGER, president of Republic Pictures, was advance man and publicity agent for roadshows before selling Edison pictures in 1911.

L. LAWRENCE GREEN joined the B. F. Keith Theaters Co. law department in 1921.

WALTER E. GREEN, president, National Theater Supply Co., was an office boy back in 1905.

PAUL J. GREENHALGH, business manager of The Exhibitor, sold magazine subs in 1914, and, in 1922, started selling and writing ads.

MONROE W. GREENTHAL, director of United Artists exploitation and sales promotion, sold advertising for Vanity Fair and was an account executive in an advertising agency.

STANTON GRIFFIS, Paramount board member, became chairman of the Paramount securities committee in 1936.

EDWARD G. GRIFFITH, Paramount producer-director, was scenario editor for the Edison Company in 1915.

BEN H. GRIMM, RKO Radio, was assistant city editor of the N. Y. Evening Journal, and, in 1918, became scenario writer and unit publicity man for Harold Lockwood and May Allison.

JACK J. GROSS, Universal studio, was a theater usher in 1915.

TOBY GRUEN, vice-president and treasurer of National Screen Service, was a stock clerk in 1897, and later was in the mail order business.

GEORGE HAIGHT was a Broadway producer when he became a Samuel Goldwyn production executive in 1935.

TECHNICOLOR

Herbert T. Kalmus

President

H. W. HALL, circuit operator, left school when his father built him a theater.

EARLE W. HAMMONS, president of Educational Pictures and Grand National, was private secretary to the customs agent of the Mexican National Railways in 1909, and later went into real estate. He organized Educational in 1915.

MILTON HANNOCK, Columbia sales statistician, turned from public accounting to become office manager for Bray Productions in 1925.

RICHARD HARLAN, director, is a former medical student who became an assistant director in 1920.

HUGH HARMAN, M-G-M cartoon producer, became a cartoonist-animator in 1922.

DON H. HARRIS, general manager of Harris Theaters, was formerly an assistant operator.

P. S. HARRISON, publisher of Harrison's Reports, was an iron moulder in 1894, then a mechanic, and later an exhibitor.

S. W. HATCH, Warner Bros., was a newspaper advertising solicitor, and joined General Film Co., Cleveland, in 1912, as a salesman.

ED HATRICK, general manager of News of the Day and Cosmopolitan Productions, was a street car conductor in 1903, later a newspaper man, and, in 1914, became manager of the Hearst Selig Newsreel.

J. HAZEN, Warner Bros., became a Warner attorney in 1927.

HATTIE HELBORN, M-G-M, became secretary to Marcus Loew in 1920.

WILL H. HAYS, president of the MPPDA, was an attorney before becoming Postmaster-General, and then head of the industry.

MARK HELLINGER, Warner Bros. producer, was a magazine writer and a columnist before becoming a film writer in 1937.

MORRIS HELPRIN, Alexander Korda publicity and advertising representative, a former reporter, was with the Paramount Astoria studio publicity department in 1931.

FREDERICK L. HERRON, treasurer and foreign manager of the MPPDA, started life in the U. S. diplomatic service, and prior to joining the Hays office was in the U. S. Army.

L. M. HERRON, sales manager of Golde Manufacturing Co., was an office clerk in 1909.

E. K. HESSBERG joined the Warner Bros. legal department in 1927.

JOE HEWITT, president of Home Theaters Circuit Corp., did the signs for the first Theatorium in Bradford, Pa., in 1905, and later that year became partner and manager of the Dreamland, Sheboygan, Wis.

J. G. HEYWOOD, general manager of Heywood Amusement Co., helped cut logs at the age of 12 (1895), later was a warehouseman for the Northern Pacific Railroad, and became a theater operator in 1908.

JOHN HICKS, Jr., Paramount v-p in charge of foreign distribution, became an exhibitor in 1912, and in 1914 was salesman and branch manager for General Film Co. in Oklahoma and Kansas.

E. E. HINCHY, Warner Bros., traveled with the Sparks Circus before becoming a booker for Southern Enterprises, Atlanta, in 1923.

EARLE G. HIULL, president of General Theater Equipment Corp., was a banker before taking that post, and previously had been a theater usher and a machinery salesman.

MARTIN HIRSH, theater manager, is a former usher.

HAL HODES, executive assistant to Jack Cohn, is a former prizefighter. Pop Rock saw him win his first bout at the old

Bedford A. C., in 1904, and offered him a job as a projectionist at Vitagraph's Nassau St. office.

H. T. HODGE, president of H & H Theaters Co., formerly owned a power plant. He took over his first theater in 1914.

MICHAEL HOFFAY did freelance newspaper and layout work before doing foreign publicity for RKO Export Corp. in 1929.

HAL HORNE, vice-president in charge of Disney distribution, was a newspaper man in 1916 and later became publicity director for Mayflower Pictures.

JOE HORNSTEIN was on telephone work with Bell Laboratory before entering the equipment business.

EDWARD EVERETT HORTON made his first stage appearance in "The Man Who Stood Still" in 1908.

M. B. HOPWITZ, general manager of the Washington Theater Circuit, was a grocer before becoming a theater owner in 1910.

CHARLES F. HOUSE was a messenger for the U. S. Weather Bureau before becoming a theater organizer.

LESLIE HOWARD made his first picture appearance in Warners' "Outward Bound" in 1930.

A. S. HOWSON, Warner Bros., is a former actor who became scenario editor for Warners in 1925.

LUCIEN HUBBARD, M-G-M producer, was a stenographer and a newspaper reporter and editor before entering films.

J. S. HUMMEL, Warner Bros., left school to join the Vitagraph prop room in 1916.

WILLIAM C. HUNT, president of Hunt's Theaters was a clerk in 1888, and before entering pictures, was assistant superintendent of the Bridgeport division of the United Illuminating Co.

FRANK W. HUSS, JR., president of Associated Theaters, started life as a soda jerker in 1911, became an electrical engineer, and a film company clerk in 1920.

WALTER HUTCHINSON, director of foreign distribution for 20th-Fox, served in the U. S. Army prior to joining Fox as a Canadian salesman in 1919.

BERNARD HYMAN, M-G-M production executive, was in the U. S. Navy before becoming a film salesman with S. A. Lynch, distributor for Triangle, in 1919.

RUDOLF ISING, M-G-M cartoon producer, started in photography in 1917.

RUBE JACKTER, Columbia assistant sales manager, in 1913 left school to become an errand boy for Jesse L. Lasky Feature Plays Co. and Samuel Goldwyn.

LEO JAFFE, assistant to A. Schneider at Columbia, in 1930 left his auditing post with B. F. Goodrich Rubber Co. to enter filmdom as an accountant.

ARTHUR JAMES, publisher of Film Curb, was city editor of the N. Y. Morning Telegraph before taking over the post of director of advertising for Mutual in 1914.

LEIGH JASON, RKO director, is a former writer.

CLAUDE S. JENSEN, of the Jensen & Von Herbert theater interests, was a railroad brakeman and conductor in 1898, later a liquor dealer, and, in 1907, became a theater manager.

B. C. JOHNSON, portable circuit operator, was a newspaper distributor before becoming a roadshow man in 1930.

JULIAN JOHNSON, 20th-Fox story editor, was a newspaper man, press agent and magazine editor before becoming story editor for Cosmopolitan Productions in 1921.

W. JOHNSON, president of Motion Picture Advertising Co., was in the coffee business before entering films.

JOHN LEROY JOHNSTON, Wanger publicity director, was a newspaper writer and cartoonist in 1910, and later joined the



JOHN STONE

Associate Producer

20th Century-Fox

staff of Exhibitors Herald. He has been active in the industry for 29 years.

W. RAY JOHNSTON, president of Monogram Pictures, was secretary-treasurer of the Iowa Mausoleum Co. before entering filmdom.

AARON J. JONES, JR., with Jones, Linick & Schaefer, has been with the company since 1925—his only job.

JOHN J. JONES, partner-general operator of Jones, Linick & Schaefer, left school to join a film exchange poster room in 1919.

JOHN JOSEPH, in charge of Universal publicity and advertising, was motion picture critic and editor for the Chicago Herald & Examiner before joining Balaban & Katz' publicity and advertising department in 1926.

GEORGE JOSEPHS, Columbia manager of sales accounting, left New York City to become an industry bookkeeper in 1928.

JOHN D. KALAFAT, theater operator, was a salesman before getting into state rights features in 1908.

BEN KALMENSON, Warner Bros., was an auto salesman before becoming a salesman for First National, Pittsburgh, in 1927.

HERBERT T. KALMUS, president of Technicolor, was an office boy in 1897, and was a research engineer before entering the color film industry.

JOHN KANE, Columbia personnel director, at one time created and sold direct mail advertising; in 1929 he made a survey of accessory sales methods for Pathe.

JOSEPH KANE, director, was a musician before becoming a writer in 1924.

MAURICE D. KANN, editor-in-chief of Boxoffice, was reporter on the N. Y. Journal of Commerce before becoming a FILM DAILY reporter in 1918.

SAM KATZ, M-G-M production executive, at one time played piano in the Illinois Theater, Chicago.

SAM KATZMAN, Victory Pictures producer, joined Fox Film in 1917.

HENRY KAUFMAN, Columbia manager of exchange operations, in 1920 joined Goldwyn Pictures' accounting department.

L. J. KAUFMAN, Warner Bros., was a banker before becoming an NRA code administrator in 1933.

WILLIAM D. KELLY, M-G-M, was a projectionist in 1906.

GEORGE HOLLIS KENNAHAN, JR., of THE FILM DAILY staff, was a lifeguard in 1924, an actor in 1930 and before taking his present post he was a broker.

AUSTIN C. KEOUGH, Paramount general counsel, has been a lawyer since 1914; he became counsel to Lewis J. Selznick Enterprises in 1916.

MALCOLM KINGSBERG was a financial consultant before becoming vice-president of Keith Albee Orpheum Corp. in 1933.

C. C. KOONTZ, president of International Seat Corp., joined the Union City Body Co. as secretary-treasurer in 1910.

HAROLD H. KORTES, theater operator, worked in a lumber camp and operated an oil station before buying a theater in 1927.

SID KRAMER was an office boy in a film company publicity department in 1929.

WILLIAM KUPPER, Western division sales manager for 20th-Fox, served in the U. S. Navy before joining the Fox sales department in 1919.

ED KUYKENDALL, president of the MPTOA, did acrobatic balloon ascensions in 1907, and later handled an eight-minute Boer War film.

GREGORY LA CAVA was a newspaper cartoonist before writing "Torchy" stories for Johnny Hines in 1922.

O. C. LAM, president of Lam Amusement Co., was a construction engineer and took over his first theater in 1912.

CHARLES LAMONT, Universal producer-director, was an actor in 1919.

MORRIS M. LANDRES, president General Film Co. and Century Pictures, was a civil engineer for the American Bridge Co. in 1917.

ARTHUR A. LEE, vice-president and treasurer of Gaumont British (America), started roadshowing pictures in Canada in 1909.

WILLIAM LE BARON, Paramount managing director of production, was managing editor of Collier's before starting to write film company advertising.

R. E. LEE, theater operator, has been a farmer, and a salesman. He became a theater operator in 1932.

LEW LEHR, Movietone short subjects editor and Newsettes commentator, was a shipping clerk in 1911 and later became an actor.

MITCHELL LEISEN, Paramount director, is a former interior designer and architect.

LEON LEONIDOFF, vice-president of Radio City Music Hall Corp. and senior producer of the Hall stage shows, came from Europe in 1920 to produce presentations for the Capitol.

MERVYN LE ROY, M-G-M producer-director, was on the legit stage and in vaudeville before going into production.

CARL LESERMAN, Warner Bros., left school to become an usher in 1914.

SOL LESSER, UA producer, became a theater usher in 1906.

JOSEPH M. LEVENSON, circuit operator, was a salesman while at college, later became an attorney, and was counsel for Mitchel H. Mark.

MAX L. LEVENSON, circuit operator, was attorney for several distribution and theater companies.

JULES LEVEY, Warner Bros., was an usher at the Hippodrome, first high class 10-cent house in Rochester, N. Y., in 1910.

JULES LEVY, RKO sales chief, managed legit shows and was business manager for several ball teams before acquiring a part ownership in a state rights exchange in 1913.

ALBERT LEWIN, producer, a former university instructor, became a reader for Goldwyn in 1921.

"CHICK" LEWIS, publisher of Showmen's Trade Review, was a studio boy for the IMP company in 1909.

CLIFF F. LEWIS, Paramount studio advertising manager, left high school to become a ticket taker in 1915.

RAY LEWIS, editor-publisher of Canadian Moving Picture Digest, was a combination author-actress-manager for the legit before she took up story writing for films.

AL LICHTMAN, M-G-M executive, was a salesman for Exhibitors Advertising Co., Chicago, in 1910.

PERRY LIEBER, RKO studio publicity director, was a freelance press agent before joining RKO in 1929.

LOUIS S. LIFTON, Monogram director of advertising-publicity, prior to joining the Metro publicity department in 1922, was a newspaper reporter.

M. A. LIGHTMAN, president-general manager of Malco Theaters, was a general contractor before he operated theaters.

LOUIS D. LIGHTON, M-G-M writer-producer, was a writer before he joined Goldwyn in 1919.

SAM S. LIGGETT, of the Columbia educational department, joined Universal as a film salesman in 1919, after being in the optical business.

HARRY G. LIHOU, manager of the Erker Bros. Projection Division, was a cashier at the St. Louis World's Fair in 1904, and later was stage manager of a traveling stock company.



HUGH RUDOLF
HARMAN - ISING
CARTOON PRODUCTIONS

M E T R O • G O L D W Y N • M A Y E R

A. W. LILLY, theater operator, started in the telephone business as a lineman in 1905 and bought a theater in 1913.

ANATOLE LITVAK, Warner director, was an actor in the Russian theater in 1920.

HAROLD LLOYD started his acting career when he was five years old as Little Abe in "Tess of the D'Urbervilles."

FRANK LLOYD, Paramount producer-director, started his career on the London stage.

ARTHUR LOEW, M-G-M foreign operations chief, was a reporter on the N. Y. Globe prior to becoming an assistant auditor at Loew's in 1918.

ROBERT LORD, Warner Bros. associate producer, became a newspaper reporter in 1923.

ARTHUR LUCAS, president of Lucas & Jenkins, was formerly employed by a telephone company.

B. A. LUCAS, of the Lucas Theater Circuit, prior to selling film for Paramount in 1909, had been a clothing salesman.

H. M. LYONS was an exhibitor with the Southern Motion Pictures Corp. in 1916.

LEO McCAREY, RKO producer-director, was an attorney before becoming assistant to Tod Browning in 1918.

CHARLES E. McCARTHY, 20th-Fox director of advertising and publicity, was a reporter on the Newark News just prior to joining the Fox publicity department in 1918.

JOSEPH A. McCONVILLE, Columbia foreign manager, left a reporter's post in Portland, Me., to become advertising manager for Hiram Abrams, in the same city.

A. L. McCORMICK, president of Cinecolor, started setting up McCormick harvesting machines in 1902, later became a General Electric distributor, and, in 1932, became vice-president of Cinecolor.

FRANK McDONALD, writer-director, was an actor on the stage and in vaudeville.

W. S. McDONALD, Warner Bros., was with Goldman, Sachs & Co. before becoming a director of First National Pictures and the Stanley Company.

R. J. McDONOUGH, a former RCA vice-president, became general manager of RKO in 1933.

VINCENT McFAUL, president-general manager of Shea's Theaters, became associated with Shea's Garden Theater in 1905.

FRANK McGRANN, after 10 years as theatrical press agent, in 1934 became exploitation manager of Columbia Pictures.

J. S. McLEOD, of M-G-M, sold office supplies before becoming a booker-salesman-shipper-collector-chaser for Loew's in 1914.

KENNETH MACGOWAN, 20th-Fox associate producer, was dramatic critic of the Boston Transcript in 1909 and later became a theatrical producer.

IRVING MACK, Filmack sales and advertising manager, was errand boy and assistant advertising manager for a circuit in 1912.

H. E. MAIER, Warner Bros., was general manager of a building firm and became Warner chief of construction in 1929.

WILLIAM MALLARD became assistant general counsel and secretary of RKO in 1929.

ROUBEN MAMOULIAN, Columbia director, was a legit director before directing "Applause" for Paramount.

EMANUEL MANHEIM, writer, was a newspaper publisher before entering pictures, and prior to that had been a "headache-wafer-filler" in 1914.

EDWARD J. MANNIX, M-G-M production executive, was assistant manager of Schenck Theaters in New Jersey prior to joining Allan Dwan in 1916.

GEORGE A. MANOS, of Manos Amusement Co., learned to be a candy maker in 1913 and was in the confectionery business before he became a theater doorman in 1918.

GEORGE L. MARCH, theater operator, became an usher in his dad's theater in 1926.

PHILIP L. MARCH, theater operator, worked in his father's drug store and in 1926 managed his father's theater.

LEE MARCUS, RKO executive producer, was a stock clerk in 1909, and a timekeeper prior to entering pictures.

IRWIN MARGUILES, attorney and theater operator, assisted his father in the operation of theaters in 1918.

RUSSELL MARKERT, stage producer at the Radio City Music Hall, staged dances in legit productions before joining Skouras in 1925 to produce presentation house shows.

ALBERT FORD MARTIN, treasurer of United Detroit Theaters, was a public accountant before becoming a Paramount accountant in 1927.

T. J. MARTIN, Warner Bros., was with Price, Waterhouse & Co. until 1925 when he joined Warners as an auditor.

CHARLES V. MARTINA, theater operator, became a projectionist in 1918.

LOUIS B. MAYER, vice-president in charge of M-G-M studios, was in the ship salvaging business before he took over a theater in Haverhill, Mass.

ARCHIE MAYERS, sales manager of World Pictures, was sales manager for a radio chain, and later sold for the Colorfilm Corp.

JOHN F. MEEHAN, general manager of Talisman Studios, was with the United Electric Light Co., N. Y., before joining the accounting department of Tiffany Productions in 1928.

WILLIAM MEIKLEJOHN is a former stage producer, vaudeville agent and booker. He started as a vaude agent in 1919.

FREDERICK MERCY, JR., theater manager, was a theater umbrella checker in 1910.

PAUL F. MERCY, theater manager, was a theater valet in 1924.

DON M. MERSEREAU, general manager of THE FILM DAILY, left the U. S. Navy in 1919 to become a W. W. Hodkinson Co. salesman.

LOU B. METZGER, exhibitor, became an usher in 1908, and later was a film inspector.

SIDNEY MEYER, co-owner of Wometco Theaters, was a General Film Co. shipping clerk in 1914.

JACK MEYERS, Columbia art director, in 1920 left the Ruthruff & Ryan Advertising Agency to join the Fox Film art department.

W. C. MICHEL, 20th-Fox executive vice-president, was vice-president and treasurer of International Projector Corp. prior to joining Fox Film in 1930 and vice-president and treasurer.

HARRY C. MICHALSON became a salesman for Universal in 1919.

DAVID E. MILGRAM, president of Affiliated Theaters Circuit, became a theater usher in 1922.

HERBERT M. MILLER, managing editor of Jay Emanuel Publications, is a former publicist.

CARL E. MILLIKEN, secretary of the MPPDA, prior to that connection was Governor of Maine and back in 1892 was janitor of the Ocean Park Auditorium.

J. T. MILLS, of M-G-M, joined Loew's Theatrical Enterprises in 1913, as an accountant.

J. J. MILSTEIN, representative for Edward Small Productions, is a former employe of the juvenile court of Denver. He became a Vitagraph salesman in 1913.

Dr. L. A. FLEISCHMANN



Current Assignment

Dialogue Director

"DIAMONDS ARE DANGEROUS"

(Isa Miranda—George Brent—John Loder—Nigel Bruce)

PARAMOUNT

R. FAWN MITCHELL, manager for Andre Debrie, Inc., is an electrical engineer.

A. MONTAGUE, Columbia general sales manager, started operating his own theaters in 1908.

OSCAR A. MORGAN, of Paramount, exhibited "Queen Elizabeth" at the Ocean Grove, N. J. Auditorium and later became manager of Paramount's first theater in Newark.

J. KENFIELD MORLEY, president of Advitagraph Corp., started doing advertising and publicity in 1929.

GEORGE H. MORRIS, of THE FILM DAILY editorial staff, was a surveyor with the Troy, N. Y., department of engineering, later did publicity for George H. Doran Co., and entered films as house manager of the Piccadilly Theater.

SAM E. MORRIS, Warner Bros. vice-president, was in the manufacturing business with his father in Cleveland. He started operating his own theater in Pittsburgh in 1908.

BORIS MORROS, producer, was musical director and part owner of "Chauve Souris" before becoming musical director for Paramount in 1924.

CARL R. MOS, of the 20th-Fox advertising department, was a statistician before entering films.

C. C. MOSKOWITZ, of M-G-M, was a bookkeeper with People's Vaudeville Co. (later Loew's, Inc.), in 1913.

JOSEPH MOSKOWITZ, 20th-Fox eastern studio representative began his business career with Joseph M. Schenck in the early Nickelodean days.

GEORGE MUCHNIC, formerly was on the research staff of the Harvard Graduate School of Business Administration, joining the RKO Service Corp. statistical department in 1932.

MARTIN MURPHY, Universal production manager, did extra work with the Thanhouser Co. in 1913.

ABRAM F. MYERS, Allied States Association counsel, back in 1905 was a printers devil, and later became an attorney.

NICHOLAS NAYFACK, of M-G-M, became a Fox Film attorney in 1934.

RUTGERS NEILSON, of RKO's publicity department, was a movie agent before becoming press agent for the Van Beuren Corp. in 1916.

KURT NEWMANN, Paramount director, was a singer, and in 1927 became an assistant cutter.

NORMAN C. NICHOLSON, Grand National counsel, joined Educational Pictures in 1932 as secretary and counsel.

FRANK S. NUGENT, film editor and critic of the N. Y. Times, was a reporter on the same paper before becoming assistant film editor in 1934.

ROY OBRINGER, Warner Bros. studio attorney, was with the Pacific Electric Railway in 1923 and later became an outside auditor with First National.

DAVE O'MALLEY, business manager of the Columbia publicity department, was a public accountant before becoming treasurer of American Pictures Associates in 1920.

THOMAS ORCHARD, associate producer of The March of Time, started his business career as a manuscript reader for D. Appleton & Co. in 1931.

THOMAS E. ORR, attorney and circuit operator, was a farmer in 1896, and later an attorney; he bought his first theater in 1921.

WILLIAM A. ORR, of M-G-M, was superintendent of prisons for New York and secretary to the governor of New York before becoming assistant to R. Robert Rubin in 1924.

JACK OTERSON, Universal Studio supervising art director, has been a sketch artist and a designer.

RICHARD C. PATTERSON, JR., was with E. I. du Pont de Nemours & Co. before he became vice-president of Peacock Motion Picture Co., China, in 1923.

W. PATTERSON, of Warner Bros., with legit theaters and road shows before becoming a salesman for Mutual, Atlanta, in 1913.

R. W. PERKINS, of Warner Bros., had his first film experience doing legal work on the preferred stock issue of First National in 1934.

HUNTER PERRY, president of Dominion Theaters, was a member of a surveying crew in 1907, and was in real estate before becoming a theater operator.

C. C. PETTIJOHN, general counsel of the MPPDA, won his first case—the defense of a colored lady who had stabbed her husband. Later he defended an Indiana exhibitor who had been arrested for operating on Sunday and his successful handling of the case got him the post of regular counsel of the Indiana exhibitors.

WILLIAM H. PINE, Paramount associate producer, in 1914 was a newspaperman.

S. E. PIRTLE, circuit operator, was a grocery clerk in 1900 and later a stenographer, buying his first theater in 1913.

LOUIS POLLOCK, Universal Eastern advertising-publicity manager, used to rewind and bicycle reels of film between two New York theaters; later on he was a reporter.

M. G. POLLER, came from Wall Street to become assistant to Jules Levy in 1929.

FRED C. QUIMBY, M-G-M manager of short subject program and in charge of cartoon production, is former copy boy (1906) and newspaper manager.

ERMA L. RAEBURN, exhibitor, was a school teacher in 1918 and operated a portable circuit in 1930.

RAY RAEBURN, exhibitor, left the farm to own a garage and later operated a portable circuit.

HAROLD W. RAMBUSCH, theater decorator, started his career as an electrician but switched to mural painting.

TERRY RAMSAYE, editor of Motion Picture Herald, back in 1904 wired switch boards for Western Electric; before becoming publicity and advertising director for Mutual, he was a special writer for the Chicago Tribune.

HARRY RAPF, M-G-M executive producer, was a vaudeville producer before starting production for World Film Corp. release in 1914.

CHARLES REAGAN, of Paramount, became a Paramount salesman, Cincinnati in 1920.

RAYMOND S. REED, advertising and sales promotion manager of Heywood-Wakefield Co., was a copywriter in 1920.

ARCH REEVE, 20th-Fox advertising manager, was a newspaper editor before planting publicity for the Paramount studio.

CLIFF REID, left the newspaper game to produce and distribute Renfax Musical Motion Pictures in 1913.

PHIL REISMAN, RKO foreign chief, became a salesman with Triangle in 1917.

TRUEMAN T. REMBUSCH, secretary-treasurer of Syndicate Theaters did theater maintenance in 1921.

FREDERIC I. RINALDO, M-G-M writer, became a junior writer in 1934.

SAMUEL RINZLER, of Randforce Amusement Corp., left the ladies' wear business to operate a theater.

ROBERT RITCHIE, of M-G-M, was a Vitagraph actor in 1916.

THE RITZ BROTHERS were vaudevillians before their film careers. Prior to vaudeville, Al was a shoe salesman, Jimmy a silk salesman, and Harry an office clerk.

CHARLES ROBERTS, Columbia home office supervisor for Latin America, in 1923 left a post in charge of foreign sales statistics for an oil company to join Pathe's foreign publicity department.

LAWSON HARIS PRODUCTIONS

Foolish Fantasies

LAWSON HARIS, PRES.
NICHOLS MILBANK, JR., VICE PRES.
PAUL FENNELL, SUPERVISOR

CARTOON FILMS, LTD.

BEVERLY HILLS

I. W. RODGERS, owners of the Rodgers Circuit of Cairo, Ill., claims to be the oldest living operator of moving picture theaters, having started with coin machines in 1897, following his business of operating phonograph parlors.

WILLIAM F. RODGERS, M-G-M sales chief, was a General Film Co. clerk in 1910.

HAROLD RODNER, of Warner Bros., was a tax transfer clerk in Wall Street before becoming a lecturer at film theaters in 1907.

SID ROGELL, RKO studio manager, was a law office stenographer in 1916.

CAMERON ROGERS, writer, was a writer-journalist-lecturer before joining Warner Bros., in 1937.

CHARLES R. ROGERS, Paramount producer, was a haberdasher and a traveling salesman before selling film in 1914.

GINGER ROGERS has a vaudeville Charleston act before breaking into pictures.

RALPH ROLAN, RKO advertising executive, was a Batten, Barton, Durstine & Osborn account executive, then in 1935, vice-president in charge of advertising, publicity and sales for the March of Time.

JAMES ROOSEVELT, vice-president of Samuel Goldwyn, Inc., Ltd., started his business career selling insurance and prior to his Goldwyn affiliation was secretary to his father, President Roosevelt.

CHARLES A. ROSSI, producer-distributor, was an assistant circulation manager before he entered filmdom.

J. ROBERT RUBIN, M-G-M executive, became a Metro attorney in 1925, and prior to that had been district attorney of New York.

JOSEPH RUTTENBERG, M-G-M director of photography, was a newspaper cameraman.

WILLIAM SAAL, Republic special representative, was a Mutual Film Corp., shipper, Dallas, in 1911.

SOL M. SACHS left a post as assistant superintendent of Sanger Bros. department store, Dallas, to check Harold Lloyd's picture "The Freshman" for Pathe in 1926.

ARTHUR SACHSON, of Warners, was a millinery salesman before doing statistical and play date work for Vitagraph in 1925.

SIDNEY E. SAMUELSON, president of Newton Amusement Corp. and business manager for Allied of Eastern Pennsylvania, became a general theater helper in 1914.

BERT SANFORD, JR., Aztec Service Corp. director of sales, left school to become a General Film Co. assistant booker in 1912.

E. M. SAUNDERS, of M-G-M, was a shipper in a produce house before he became a film shipping clerk and examiner in 1906.

HAROLD SAXE, Grand National comptroller, was a certified public accountant with Barrow, Wade, Guthrie & Co. before joining Educational in 1932.

FRED SCHAEFER left the newspaper game to do Vitagraph publicity in 1916.

G. C. SCHAEFER, vice-president and treasurer of Republic, was with Ford Motor Co. before becoming business manager for the RCA Gramercy studios in 1928.

GEORGE J. SCHAEFER, president of RKO Radio, left a purchasing agent job with an auto company to become secretary to L. J. Selznick in 1914.

DORE SCHARY, M-G-M writer, was actor, playwright and director before becoming a Columbia writer in 1933.

LEON SCHLESINGER, producer of Looney Tunes and Merrie Melodies, managed and owned the Victoria Theater, Lafayette, Ind., in 1911.

A. SCHNEIDER, treasurer of Columbia, came from high school to join CBC as an office boy.

S. SCHNEIDER, of Warners, was a bookkeeper with a ladies' hat manufacturer until 1922 when he joined Republic Film Laboratories.

E. SCHNITZER, of Warner Bros., joined Commonwealth Pictures in 1932, after being in the manufacturing business.

ALEX SCHREIBER, Associated Theaters officer, was a bank messenger before becoming doorman and usher in 1917.

A. A. SCHUBART was a clerk in the Ansonia Clock Co. until he became a clerk for the W. W. Hodkinson Co. in 1921.

A. W. SCHWALBERG, of Warner Bros., was a public accountant who became a traveling film auditor in 1926.

MILTON SCHWARZWALD, Universal supervisor of program pictures, formerly played the violin in a Chicago nickelodeon.

AUBREY H. SCOTTO, director, was a grand opera singer before entering pictures.

W. A. SCULLY, Universal general sales manager, became a Famous Players salesman in 1917, and prior to that had been a bookkeeper on the Grand Trunk Railroad.

SILAS FRANK SEADLER, M-G-M advertising manager, claims he was a rah-rah boy prior to doing Realart Pictures' trade press publicity in 1920.

GRADWELL L. SEARS, Warner Bros. general sales manager, was in the AEF before becoming a World Film Co. salesman in 1919.

JACK SEGAL, manager of Columbia foreign exchange operations, in 1921 left an insurance post to become a contract clerk at Principal Pictures.

JOSEPH SEIDEN, producer, was a Kessell & Bauman assistant cameraman in 1907.

AL SELIGMAN, Columbia accessories sales manager, joined Consolidated Film Industries in 1927, having been connected with a novelty jewelry manufacturer.

MAX SELIGMAN, Columbia director of purchases, joined the company in 1929 as a purchasing agent.

IRVIN SHAPIRO, president of World Pictures, managed the Wardman Park Theater in 1924, and prior to that had been a newspaperman.

W. C. SHARPE left public accounting in 1934 to join Columbia as assistant comptroller.

HARRY F. SHAW, division manager of Loew's Poli New England Theaters, did song illustrations in 1907 and joined B. S. Moss in 1920.

AL SHERMAN, editor of the Columbia Mirror, was a reporter and assistant film editor of the Newark Ledger until 1920 when he became publicity manager of the Rialto, Newark.

RAY F. SHERMAN, secretary-treasurer of Motiograph, Inc., was an order clerk for Acme Motion Picture Projector Co. in 1923.

BEN SHLYEN, publisher of Boxoffice, was a circulation sales manager before becoming a publisher.

J. H. SHULMAN, treasurer of Schwartz-Shulman Circuit, was a stenographer in 1906, and by 1926 had become treasurer of a motion picture company.

TALISMAN STUDIOS

HOLLYWOOD'S



Major Rental Studio

4516 SUNSET BOULEVARD
TELEPHONE: OLympia 2131
HOLLYWOOD, CALIFORNIA

Rental Facilities

Complete rental facilities for
motion picture production



Preview Theatre

Latest preview theatre equipment
includes E7 High Intensity
Arc Lamp with R.C.A.
high fidelity sound



Air Conditioned

Air conditioned sound-proofed
stages totaling 28,000 square
feet of stage space



Still Laboratory

Still laboratory fully equipped for
the best in still pictures



Portrait Gallery

Portrait Gallery for publicity
tie-ups



Modern Cutting Rooms

JOHN F. MEEHAN
General Manager

Make Your Pictures at Talisman Studios

MOE J. SIEGEL, president of Republic Productions, back in 1918 was a bookkeeper.

MILTON SILVER, National Screen Service advertising manager, in 1919 was editor of Who's Who on the Screen, published by Ross Publishing Co.

ALBERT E. SINDLINGER, advertising and publicity director of The March of Time, ran a weekly movie school for high school students while he was still attending the school.

ROBERT F. SISK, RKO producer, was publicity and advertising director for the Theater Guild and became advertising director of RKO in 1932.

WILLIAM SISTROM left the Western Electric Co. to become purchasing agent for Universal in 1918.

WILLIAM SKIRBALL, general manager of Skirball Bros., was in the operating department of the Pennsylvania railroad; in 1916 he became a Metro booker.

SPYROS SKOURAS, president of National Theaters Corp., started in the theater business in St. Louis.

F. O. SLENKER, circuit operator, was a railroad ticket agent prior to becoming an operator in 1911.

WILLIAM C. SMALLEY, president and general manager of Smalley Theaters, operated his first theater in 1911.

CRESSON E. SMITH was foreman of a steel mill prior to owning the Acropolis, a Pittsburgh nickelodeon, in 1912.

HAZEL N. SMITH, secretary-treasurer of Smalley Theaters, jumped from stenographer to secretary in 1921.

MARTIN G. SMITH, general manager of Smith & Beidler Theaters, became assistant manager of a theater in 1913.

PETE SMITH, M-G-M screen commentator and short subject producer, is a former stenographer who became motion picture critic and movie editor of The Billboard.

ABE SOLOMON, president of Independent Theaters, Chattanooga, was a merchant before operating his own theater in 1920.

ALBERT SOTTILE, president and general manager of his own circuit, has been operating theaters since 1908.

FRANK K. SPEIDELL, president of Eastern Service Studios and Audio Productions, was a newspaperman prior to writing for Visigraphic Pictures in 1927.

ALBERT SPRINCIN, manufacturer of admission sign clocks, has been a salesman, and in real estate.

MORTON A. SPRING, of M-G-M, was a silk salesman prior to becoming a Metro script clerk in 1918.

EVANS SPROTT, general manager of Bijou Amusement Co., has been a newsboy, and a stock boy in ladies' ready to wear.

CARL D. SPROULE, theater operator, was a newspaperman in 1918, later a salesman, and in 1933 took over his own theater.

BARBARA STANWYCK got her start as a dancer on the Strand Roof, New York.

HERMANN STARR, of Warner Bros., was in the wholesale grocery business until 1920, when he became a film auditor.

ARTHUR W. STEBBINS has always sold insurance.

BERNARD J. STEELE, president of Odesseo Pictures, is a former actor.

AL STEEN, of THE FILM DAILY editorial staff, was a reporter on the Kansas City Star until he became managing editor of Associated Publications in 1926.

FREDERICK STEPHANI, M-G-M producer, has been a newspaperman, short story writer and playwright.

CHARLES K. STERN, of M-G-M, became an auditor with Alco Film Corp. in 1914.

SAM STERN, of Stern Photo Co., has always been a photographer.

GEORGE STEVENS, director, acted in plays staged by his father, Landers Stevens. He became a cameraman in 1921.

JOHN STONE, associate producer, was a high school teacher before he got into production.

C. L. STONG, Western Electric Co. publicity man, is a former newspaperman and electrical engineer.

HOWARD STRICKLING, M-G-M studio publicity, left the newspaper game to join Metro in 1921.

HARRY H. STRONG, president of Strong Electric Corp., has been an elevator boy and an electrician.

D. L. STRUMPF, formerly with the U. S. Army and an artist with J. Walter Thompson, joined the Universal art department in 1921.

TONY SUDEKUM, theater operator, was in the ice cream business before operating theaters.

ELIAS E. SUGARMAN, editor of The Billboard, was a newspaperman before becoming moving picture editor of the Home News in 1922.

WILLIAM SUSSMAN, 20th-Fox Eastern division sales manager was a bank receiving teller before joining the Paramount sales department in 1920.

A. EDWARD SUTHERLAND was actor, props, stunt man, etc., for Signal Films before becoming a director.

F. A. TABAH, president, Confederation Amusements, Montreal, was in the dry goods business before entering exhibition in 1927.

HARRY TAKIFF, assistant to Jack Cohn, left high school to become an errand boy at the Big "U" exchange in 1919.

C. V. TAYLOR, vice-president of United California Theaters, was an army captain in 1917, later an attorney, and in 1920 became a theater manager.

SHIRLEY TEMPLE started her career in the Baby Burlesks series in 1932.

PAUL TERRY, producer of Terrytoons, was a newspaper cartoonist with the San Francisco Bulletin in 1905.

MORTON THALHIMER, president of Neighborhood Theaters of Virginia, sold real estate back in 1911.

BENJAMIN THAU, M-G-M executive, started in the business with the Keith Booking Circuit.

IRENE THIRER, film critic, N. Y. Post, was a feature writer before becoming critic of the Daily News in 1923.

M. D. THOMAS, theater operator, was in wholesale fruit before becoming a theater doorman in 1907.

WILLIAM C. THOMAS, Paramount associate producer, was a newspaper reporter before doing film press agent work in 1925.

DAVE THOMPSON, formerly a cashier, became treasurer of Robertson Cole in 1924.

HOWARD J. THOMPSON, theater operator, has been a bank president, electric light plant engineer, in charge of electric and water plants, and has done utility work.

SAM SAX



WARNER BROS. PRODUCTIONS, LTD.

TEDDINGTON STUDIOS

ENGLAND

GENE TOWNE, RKO producer-writer, was a cowboy before he took up screen writing.

STEVE TRILLING, Warner Bros. casting director, was a vaudeville booker in 1929, later booked stage shows in Warner theaters.

JOHN TWIST, RKO writer, became a reader at the FBO studios in 1926.

J. J. UNGER, of Paramount, was a booker in 1914.

EARL J. VALLEN, president of Vallen, Inc., was an electrical engineer.

V. A. VAN NOMIKOS, president of Van Nomikos Theaters, became a theater usher in 1914.

W. G. VAN SCHMUS, president of the Radio City Music Hall Corp. and managing director of the Hall, took over those tasks in 1934. Previously he had been president of an industrial engineering company.

HAL B. WALLIS, in charge of production for Warner Bros., was a theater manager before going into production.

GEORGE C. WALSH, president of Netco Theaters Corp., was in the U. S. Diplomatic service from 1917 to 1920, and before going into exhibition was an attorney.

WALTER F. WANGER, UA producer, produced for the legit stage before becoming aide to Granville Barker.

MAJOR ALBERT WARNER got into films with his brothers by roadshowing "The Great Train Robbery," about 1905.

HARRY M. WARNER, president of Warner Bros., had an interest in a bicycle shop to roadshow "The Great Train Robbery."

JACK L. WARNER, vice-president in charge of Warner Bros. production, also left the bicycle shop to help roadshow "The Great Train Robbery."

ROBERT W. WEBB, Goldwyn casting director, was an interior decorator until he became an assistant property man in 1918.

FLOYD WEBER, manager of the Columbia contract and music departments, was a salesman before joining filmdom as a bookkeeper in 1924.

GEORGE W. WEEKS, vice-president and general manager of Monogram, was at one time in charge of all construction supplies for Butler Bros. & Hoff, contractors and engineers.

FRED WEHRENBURG, operator of the Wehrenberg Circuit, was a blacksmith and a store keeper before operating theaters in 1906.

DAN H. WEINBERG, general manager of Weinberg's Virginia Theaters, became an assistant operator in 1921, following school.

ISAAC WEINBERG, president of Weinberg's Virginia Theaters, was a printer's devil before taking over a theater in 1908.

LOU WEINBERG, who handles circuit sales for Columbia, was a horse dealer in 1913 when he became manager of the Bunny Theater, N. Y.

MAX WEISFELDT, Columbia short subject sales supervisor, left song plugging and music publishing to join Carl Laemmle, in Chicago, in 1906.

CLAUDINE WEST, screen writer, was a research worker and a bank employe before coming to pictures.

GORDON S. WHITE, Grand National director of advertising and publicity, left the editorial department of the N. Y. Evening World to join the Educational publicity department in 1921.

GEORGE WEILLAND, president of his theater circuit, was treasurer of a large mercantile firm before becoming treasurer of a theater company in 1912.

HERBERT WILCOX, RKO producer-director, after four years in the British air forces, became a film salesman in 1918.

JAKE WILK, of Warner Bros., was publicity manager for William A. Brady theatrical enterprises and got into pictures when Brady and J. J. Shubert put him in charge of sales and publicity on their film, "The Mexican War."

W. R. WILKERSON, publisher of the Hollywood Reporter, studied medicine before he became manager of a Philadelphia theater.

AL WILKIE, Paramount publicity manager, was a reporter before doing publicity for Cecil B. DeMille in 1919.

ARTHUR WILLI was a vaudeville booking agent of RKO and Keith theaters and became a talent scout in 1935.

EARL W. WINGART, 20th-Fox publicity department, is a former newspaperman.

HERMAN WOBBER, 20th-Fox general manager of distribution, opened the first Famous Players exchange in San Francisco in the early days of the movies.

MARCO WOLFF, circuit operator and theatrical producer, was a musician before he became an actor and a theatrical producer, later doing unit shows for West Coast theaters.

WILLIAM A. WOLFF, Western Electric and Erpi advertising manager, started in the engineering department of Western Electric in 1905.

MITCHELL WOLFSON, co-owner of Wometco Theaters, came from the farm to become treasurer of the East Coast Wholesale Corp., and became co-owner of the Capitol Theater, Miami, in 1924.

P. J. WOLFSON, formerly a pharmacist, joined Universal in 1931 as a scenarist.

JOHN WOOD, treasurer of The March of Time, is a certified public accountant who later became chief accountant of M of T.

L. J. WOOLDRIDGE, Grand National short subject foreign sales manager, in 1916 left a U. S. Postal post in Washington to become a general utility clerk with Educational.

CLIFF WORK, Universal production chief, was an usher, and started with Universal as roadshow manager for "20,000 Leagues Under the Sea," in 1916.

MORTIMER WORMSER, Columbia comptroller, in 1915 left a job as accountant in a machine play to join Bluebird Photo Plays.

TENNANT C. WRIGHT, Warner studio production manager, was in the carnival business in 1914 and got into pictures as a stunt man.

WILLIAM H. WRIGHT, Paramount associate producer, was a newspaperman and joined the Paramount exploitation department in 1925.

GORDON E. YOUNGMAN joined the RKO legal department in 1930.

BENNIE F. ZEIDMAN, producer, was at one time with the N. Y. Dramatic Mirror.

EUGENE J. ZUKOR, Paramount associate producer, left school to become a press agent in 1916.

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URSULA JEANS
LOUIS BORELL



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Directors AND THEIR FIRST PICTURES



George Archainbaud—*As Man Made Her*, Peerless-Brady-World, 1917.

Dorothy Arzner—*Fashions for Women*, Paramount, 1927.

John H. Auer—*The Crime of Dr. Crespi*, Bryan Foy Productions, 1934.

Lloyd Bacon—*Broken Hearts of Hollywood*, Warners, 1926.

Charles Barton—*Wagon Wheels*, Paramount, 1934.

William Beaudine—*Watch Your Step*, Goldwyn, 1922.

Spencer Bennet—*Marked Money*, Pathe, 1928.

Busby Berkeley—*Gold Diggers of 1935*, First National, 1935.

Frank Borzage—*Humoresque*, Paramount, 1920.

Howard Bretherton—*Hills of Kentucky*, Warners, 1926.

Otto Brower—*Avalanche*, Paramount, 1928.

Clarence Brown—*The Great Redeemer*, Metro, 1920.

Tod Browning—*Jim Bludso*, Fine Arts-Triangle, 1917.

Harold S. Buquet—*Young Dr. Kildare*, M-G-M, 1938.

David Butler—*High School Hero*, Fox, 1927.

Edward Buzzell—*The Big Timer*, Columbia, 1931.

Christy Cabanne—*During the Round-Up*, D. W. Griffith, 1912.

Edward Cahn—*Law and Order*, Universal, 1932.

Frank Capra—*The Strong Man*, First National, 1926.

Milton Carruth—*Breezing Home*, Universal, 1937.

William Clemens—*Man Hunt*, Warners, 1935.

Elmer Clifton—*Her Official Father*, Fine Arts, 1914.

Edward F. Cline—*Circus Days*, First National, 1923.

Lewis D. Collins—*Young Desire*, Universal, 1930.

Bobby Connolly—*Expensive Husbands*, Warners, 1937.

Jack Conway—*In the Old Arm Chair*, D. W. Griffith, 1913.

John Cromwell—*Close Harmony*, Paramount, 1929.

George Cukor—*Tarnished Lady*, Paramount, 1931.

Irving Cummings—*The Man From Hell's River*, Western Pictures, 1922.

Michael Curtiz—*Slave of the Night*, Curtiz Productions, 1913.

Roy Del Ruth—*Eve's Lover*, Warners, 1925.

Cecil B. DeMille—*The Squaw Man*, Jesse L. Lasky, 1919.

William Dieterle—*The Last Flight*, First National, 1931.

Allan Dwan—*Rattlesnakes and Gun Powder*, American Film Co., 1909.

B. Reeves Eason—*Nine-Tenths of the Law*, Northwood Productions, 1916.

Ray Enright—*Tracked by the Police*, Warners, 1937.



AL CHRISTIE

John Farrow—*Men in Exile*, Warners, 1937.

Leslie Fenton—*Tell No Tales*, M-G-M, 1939.

George Fitzmaurice—*The Moonstone*, Pathe, 1917.

Victor Fleming—*The Clouds Roll By*, United Artists, 1919.

James Flood—*Times Have Changed*, Fox, 1923.

Robert Florey—*One Hour of Love*, Tiffany, 1927.

John Ford—*Bucking Broadway*, Butterfly, 1917.

Norman Foster—*I Cover Chinatown*, Max Steiner, 1936.

Wallace Fox—*The Bandit's Son*, FBO, 1928.

Sidney A. Franklin—*Let Katie Do It*, Triangle, 1915.

Tay Garnett—*Celebrity*, Pathe, 1928.

Louis J. Gasnier—*La Tosca*, Pathe, 1912.

Leslie Goodwins—*With Love and Kisses*, Melody, 1936.

Edmund Goulding—*Sun Up*, M-G-M, 1925.

Alfred E. Green—*The Temptation of Adam*, Selig, 1916.

D. W. Griffith—*Ramona*, Biograph, 1910.

Edward H. Griffith—*Barnaby Lee*, Edison, 1915.

Nick Grinde—*Riders of the Dark*, M-G-M, 1928.

Henry Hathaway—*Heritage of the Desert*, Paramount, 1933.

Howard Hawks—*The Road to Glory*, Fox, 1926.

Robert F. Hill—*Shadows of the Night*, Universal, 1923.

Alfred Hitchcock—*The Pleasure Garden*, Gainsborough, 1925.

Albert Herman—*Exposed*, Eagle, 1932.

Lambert Hillyer—*Partners of the Tide*, Eastern Co., 1916.

Jack Hively—*They Made Her a Spy*, RKO Radio, 1939.

James P. Hogan—*Where Is My Wandering Boy Tonight?* Equity, 1922.

Stuart Heisler—*Straight from the Shoulder*, Paramount, 1936.

Ben Holmes—*Lightning Strikes Twice*, RKO, 1935.

James W. Horne—*The Hottentot*, Kalem, 1911.

David Howard—*The Rainbow Trail*, Fox, 1932.

Leslie Howard—*Pygmalion*, M-G-M, 1938.

William K. Howard—*The Border Legion*, Paramount, 1924.

H. Bruce Humberstone—*Stranger of the Evening*, Tiffany, 1932.

Alan James—*Come on Tarzan*, World Wide, 1933.

Leigh Jason—*Love on a Bet*, RKO Radio, 1936.

Joseph Kane—*Born to Be Wild*, Republic, 1938.

Garson Kanin—*A Man to Remember*, RKO Radio, 1938.

William Keighley—*Easy to Love*, Warners, 1934.

Erle C. Kenton—*Down on the Farm*, Sennett-UA, 1920.

Edward Killy—*Freckles*, RKO, 1935.

Henry King—*Little Mary Sunshine*, Pathe, 1916.

Louis King—*The Boy Rider*, FBO, 1927.

Henry Koster—*Adventures of a Beautiful Woman*, AAFA, 1932.

Edward Kull—*New Adventures of Tarzan*, Burroughs-Tarzan, 1935.

Gregory LaCava—*Restless Wives*, C. C. Burr, 1924.

Harry Lachman—*Aren't We All*, Paramount-British, 1932.

Charles Lamont—*Gigolette*, RKO, 1935.

Lew Landers—*The Raven*, Universal 1935.

Sidney Lanfield—*Broadway Bad*, Fox, 1933.

Fritz Lang—*The Weary Death*, Delca (Berlin), 1921.

Walter Lang—*No More Orchids*, Columbia, 1932.

D. Ross Lederman—*Texas Ranger*, Columbia, 1931.

Rowland V. Lee—*A Thousand to One*, Associated Productions, 1920.

Herbert I. Leeds—*Love on a Budget*, 20th Century-Fox, 1938.



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Mitchell Leisen—*The Eagle and the Hawk*, Paramount, 1932.

Robert Leonard—*The Bride's Awakening*, Universal, 1918.

Mervyn LeRoy—*No Place to Go*, First National, 1927.

Anatol Litvak—*Dolly*, Ufa, 1929.

Frank Lloyd—*Gentlemen from Indiana*, Pallas, 1915.

Joshua Logan—*I Met My Love Again*, Wanger-UA, 1938.

Ernst Lubitsch—*Gypsy Blood*, Associated First National, 1921.

Del Lord—*Barnum Was Right*, Universal, 1929.

S. Roy Luby—*The Desert Phantom*, Supreme, 1936.

Edward Ludwig—*They Had to Get Married*, Universal, 1933.

Hamilton MacFadden—*Harmony at Home*, Fox, 1930.

Leo McCarey—*The Sophomore*, Pathe, 1929.

Raymond McCarey—*Hot Tip*, RKO Radio, 1935.

Frank McDonald—*The Murder of Dr. Harrigan*, Warners, 1935.

William McGann—*On the Border*, Warners, 1930.

Rouben Mamoulian—*Applause*, Paramount, 1929.

Edwin L. Marin—*The Death Kiss*, K-B-S, 1932.

George Marshall—*Love's Lariat*, Bluebird, 1916.

Joe Mayo—*In the Depths of the Mines*, Continental-Art Films, 1912.

Archie Mayo—*Christine of the Big Tops*, Sterling, 1926.

Gus Meins—*Babes in Toyland*, M-G-M, Roach, 1935.

Lewis Milestone—*Seven Sinners*, Warners, 1925.

Hal Mohr—*When Love is Young*, Universal, 1937.

Ralph Murphy—*The Big Shot*, RKO-Pathe, 1932.

Vin Moore—*The Cobens and Kelleys in Africa*, Universal, 1930.

Kurt Neumann—*The King of Jazz*, (Spanish version), Universal, 1930.

Conrad Nagel—*Love Takes Flight*, Grand National, 1937.

George Nichols, Jr.—*Anne of Green Gables*, RKO Radio, 1934.

Sam Newfield—*The Important Witness*, Tower, 1933.

William Nigh—*Salomy Jane*, California Films, 1915.

Elliot Nugent—*Whistling in the Dark*, M-G-M, 1933.

William Nolt—*Toil of the Desert*, Commodore, 1935.

Henry C. Potter—*Beloved Enemy*, Goldwyn-UA, 1936.

Irving Pichel—*Before Dawn*, RKO Radio, 1933.

Gregory Ratoff—*Sins of Man*, 20th Century-Fox, 1936.

Otto Preminger—*Under Your Spell*, 20th Century-Fox, 1936.

Theodor Reed—*The Nut*, United Artists, 1921.

John Rawlins—*State Police*, Universal, 1938.

Albert Ray—*None But the Brave*, Fox, 1928.

Bernard B. Ray—*Rawhide Mail*, William Steiner, 1934.

Charles F. Riesner—*The Man on the Box*, Warners, 1925.

Arthur Ripley—*I Met My Love Again*, Wanger-UA, 1937.

Albert Rogell—*The Greatest Menace*, Reliance, 1921.

Robert Riskin—*When You're in Love*, Columbia, 1937.

Philip Rosen—*The Road to Divorce*, Universal, 1920.

J. Walter Ruben—*Public Defender*, RKO, 1931.

Wesley Ruggles—*For France*, Vitagraph, 1916.

Malcolm St. Clair—*George Washington, Jr.*, Warners, 1924.

Sidney Salkow—*Girl Overboard*, Universal, 1937.

Mark Sandrich—*Melody Cruise*, RKO Radio, 1933.

Clifford Sanforth—*King, Queen, Joker*, Paramount, 1921.

- To the left, one of the new Heywood Streamline designs. This style, from the O.C. 625 series, has the new turned-over, protective back panel.



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Alfred Santell—*A Million for Mary*, American Film Co., 1916.

Joseph Santley—*The Cocoanuts*, Paramount, 1929.

Victor Saville—*Mademoiselle from Armentieres*, Gaumont British, 1920.

Victor Schertzinger—*The Show Down*, Paramount, 1928.

Ernest B. Schoedsack—*Grass*, Paramount, 1925.

Reinhold Schunzel — *Rich Man - Poor Girl*, M-G-M, 1938.

Ewing Scott—*Igloo*, Universal, 1931.

Aubrey Scotto—*Smart Girl*, Paramount, 1935.

Lewis Seiler—*Darwin Was Right*, Fox, 1924.

William A. Seiter—*Hearts and Masks*, National Film Corp., 1921.

George B. Seitz—*Rogues and Romance*, Pathe, 1921.

Steve Sekely—*Rhapsody of Love*, Hedewald Productions, 1928.

Lesley Selander—*For the Service*, Universal, 1936.

David Selman—*Parole Girl*, Columbia, 1935.

George Sherman — *Wild Horse Rodeo*, Republic, 1938.

S. Sylvan Simon—*A Girl with Ideas*, Universal, 1937.

Paul Sloane — *Too Many Kisses*, Paramount, 1924.

Noel Smith—*The Girl in the Limousine*, First National, 1924.

John M. Stahl—*The Boy and the Law*, Stahl Productions, 1914.

Ralph Staub—*Sitting on the Moon*, Republic, 1936.

George Stevens—*The Cobens and Kelleys in Trouble*, Universal, 1933.

Benjamin Stoloff—*The Gay Retreat*, Fox, 1927.

Andrew L. Stone—*Heart of Hell*, Mayfair, 1930.

A. Edward Sutherland — *Coming Through*, Paramount, 1925.

Errol Taggart — *Song of the City*, M-G-M, 1937.

Norman Taurog—*Lucky Boy*, Tiffany-Stahl, 1929.

Ray Taylor—*The Avenging Shadow*, Pathe, 1928.

William Thiele—*Memories of His Late Excellency*, Ufa, 1923.

Richard Thorpe—*College Days*, Tiffany, 1926.

James Tinling—*Silk Legs*, Fox, 1928.

Frank Tuttle—*Cradle Buster*, American Releasing Co., 1922.

W. S. Van Dyke, II—*Land of the Long Shadow*, Essanay, 1917.

Edward D. Venturini—*The Headless Horsemen*, W. W. Hodkinson Co., 1922.

Charles Vidor—*The Sensation Hunters*, Monogram, 1933.

King Vidor—*Turn of the Road*, Vitagraph, 1919.

Robert Vignola—*The World and His Wife*, Paramount, 1920.

Bernard Vorhaus — *Money for Speed*, Hall-Mark Productions, 1936.

George Waggner—*Western Trails*, Chesterfield, 1926.

Richard Wallace—*Elope If You Must*, RKO, 1935.

Raoul Walsh—*Pillars of Society*, Reliance-Majestic, 1916.

Nate Watt — *Borderland*, Paramount, 1937.

William A. Wellman — *Cat's Pajamas*, Paramount, 1926.

Alfred L. Werker—*Blue Skies*, Fox, 1929.

James Whale—*Journey's End*, Tiffany, 1930.

Tim Whelan—*Out All Night*, Universal, 1933.

Crane Wilbur—*High School Girls*, Bryan Foy Productions, 1934.

Herbert Wilcox — *Chu Chin Chow*, Metro-Goldwyn, 1925.

Gordon Wiles — *Women of Glamour*, Columbia, 1937.

Sam Wood—*Double Speed*, Paramount, 1920.

Irvin Willet—*Behind the Door*, Paramount, 1920.

Arthur Woods—*Radio Parade of 1935*, BIP-Pathe, 1935.

Harold Young—*The Scarlet Pimpernel*, UA-Korda, 1935.

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OF

PICTURE

TITLES



— 1893 —

The Sneeze, with Fred Ott, initial film from Edison's "Black Maria."

— 1894 —

Leonard-Cushing Fight, produced by Edison for the Kinetoscope Exhibition Co.

Annabelle the Dancer, featuring Annabelle Moore, produced for the Kinetoscope. Several prints were handcolored.

— 1895 —

Work in a London Street and *A Rough Sea at Dover*, produced in England by Robert W. Paul.

Le Repas de Bebe, scenes of Auguste and Mme. Lumiere and their infant daughter, produced by Louis and Auguste Lumiere in France.

— 1896 —

Rip's Awakening, *Rip's Toast*, etc., with Joe Jackson, produced by American Mutoscope (Biograph).

The Kiss, with May Irwin and John C. Rice, produced for the Kinetoscope.

— 1897 —

The Burglar on the Roof, produced by Albert E. Smith and J. Stuart Blackton.

— 1898 —

The Passion Play, produced by Rich G. Hollaman of the Eden Musee, a staged version made to compete with Klaw and Erlanger's original.

— 1899 —

Jeffries-Sharkey Fight, photographed by Biograph with artificial lights.

— 1901 —

The Funeral of President McKinly, forerunner of the modern newsreel.

— 1902 —

Kingdom of the Fairies, latest of the George Melies films imported from France.

— 1903 —

The Life of an American Fireman, and *The Great Train Robbery*, produced by Edwin S. Porter for Edison.

— 1904 —

Personal, produced by Biograph.

— 1905 —

Raffles the Amateur Cracksman, produced by Vitagraph.

— 1906 —

Kathleen Mavourneen, with William Ranous, produced by Edison.

— 1907 —

Ben Hur, produced by Kalem in one reel.

— 1908 —

The Adventures of Dolly, first picture directed by D. W. Griffith for Biograph.

Bronco Billy series started by Essanay, with G. M. Anderson as producer and star.

— 1909 —

Gertie, the Dinosaur, early animated cartoon, produced by Windsor McKay.

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The Sanitarium, Rosco (Fatty) Arbuckle's first film, produced by Keystone.

Hiawatha, Carl Laemmle's first picture, produced by the Independent Motion Picture (IMP) Co.

The Violin Maker of Cremona, with Mary Pickford, produced by Biograph.

— 1910 —

The Life of Moses, produced by Vitagraph in five reels and released, one reel at a time, through General Film Co.

Ranch Life in the Great Southwest, produced by Selig with Tom Mix in his first role.

— 1911 —

The Courting of Mary, with Mary Pickford, first Pickford produced by Majestic.

— 1912 —

Queen Elizabeth, a four-reeler with Sarah Bernhardt, imported from France by Adolph Zukor.

Man's Genesis, with Mae Marsh, directed by Griffith for Biograph.

— 1913 —

Quo Vadis, an eight-reeler made in Italy, imported by George Kleine.

Traffic in Souls, first "sex" pictures, released by Universal.

The Squaw Man, with Dustin Farnum, first production of the Jesse L. Lasky Feature Play Co.

— 1914 —

Tess of the Storm Country, with Mary Pickford, produced by Famous Players.

Tillie's Punctured Romance, first six-reel comedy, produced by Mack Sennett for Keystone.

The Spoilers, produced by Selig, and used for the opening of the N. Y. Strand.

— 1915 —

The Birth of a Nation, directed by D. W. Griffith.

The Battle Cry of Peace with Norma Talmadge, produced by Vitagraph.

— 1916 —

The Daughter of the Gods, with Annette Kellerman, produced by Fox.

Civilization, directed by Thomas H. Ince for Triangle.

The Floorwalker, first Charlie Chaplin two-reeler for Mutual.

Intolerance, directed by D. W. Griffith.

The Clodhopper, with Charles Ray, produced by Triangle.

War Brides, with Alla Nazimova, produced by Selznick.

Cleopatra, starring Theda Bara, produced by Fox.

— 1917 —

The Poor Little Rich Girl, with Mary Pickford, produced by Arcraft.

The Gun Fighter, with William S. Hart, produced by Triangle.

— 1918 —

Shoulder Arms, starring Charlie Chaplin, released by First National.

— 1919 —

The Miracle Man, with Lon Chaney and Thomas Meighan, produced by Paramount.

The Kid, with Charlie Chaplin and Jackie Coogan, released by First National.

— 1920 —

Passion, with Pola Negri, released by First National.

Dr. Jekyll and Mr. Hyde, with John Barrymore, produced by Paramount.

— 1921 —

Way Down East, directed by Griffith, released through United Artists.

The Sheik, with Rudolph Valentino, produced by Paramount.

The Four Horsemen of the Apocalypse, with Rudolph Valentino and Alice Terry, produced by Metro.

— 1922 —

Orphans of the Storm, with Lillian and Dorothy Gish, directed by D. W. Griffith, released through United Artists.

Grandma's Boy, with Harold Lloyd, distributed by Associated Exhibitors.

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MOTION PICTURE INDUSTRY
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George E. Browne, International President

Blood and Sand, with Rudolph Valentino, produced by Paramount.

The Prisoner of Zenda, produced by Metro.

When Knighthood Was in Flower, with Marion Davies, released by Paramount.

Nanook of the North, directed by Robert J. Flaherty, distributed by Pathe.

Smilin' Through, with Norma Talmadge, distributed by First National.

Tol'able David, with Richard Barthelmess, distributed by First National.

Robin Hood, with Douglas Fairbanks, distributed by United Artists.

Oliver Twist, with Jackie Coogan, distributed by First National.

— 1923 —

The Covered Wagon, directed by James Cruze, produced by Paramount.

Merry-Go-Round, with Mary Philbin and Norman Kerry, produced by Universal.

The Hunchback of Notre Dame, with Lon Chaney, produced by Universal.

The Green Goddess, with George Arliss, distributed by Goldwyn.

Scaramouche, directed by Rex Ingram, distributed by Metro.

Safety Last, with Harold Lloyd, distributed by Pathe.

Rosita, with Mary Pickford, distributed by United Artists.

Down to the Sea in Ships, directed by Elmer Clifton, distributed by Hodkinson.

Little Old New York, with Marion Davies, distributed by Goldwyn.

— 1924 —

The Thief of Bagdad, with Douglas Fairbanks, released by United Artists.

The Sea Hawk, with Milton Sills, distributed by First National.

Monsieur Beaucaire, with Rudolph Valentino, produced by Paramount.

Beau Brummel, with John Barrymore, produced by Warner Bros.

Secrets, with Norma Talmadge, distributed by First National.

The Marriage Circle, directed by Ernst Lubitsch, produced by Warner Bros.

The Ten Commandments, directed by Cecil B. deMille, produced by Paramount.

Girl Shy, with Harold Lloyd, distributed by Pathe.

Abraham Lincoln, distributed by First National.

America, directed by D. W. Griffith, released through United Artists.

— 1925 —

The Gold Rush, with Charlie Chaplin, released through United Artists.

The Unholy Three, produced by Metro-Goldwyn.

Don Q, Son of Zorro, with Douglas Fairbanks, released through United Artists.

The Merry Widow, with Mae Murray and John Gilbert, produced by Metro-Goldwyn.

The Last Laugh, with Emil Jannings, released by Universal.

The Freshman, with Harold Lloyd, released by Pathe.

The Phantom of the Opera, with Lon Chaney, produced by Universal.

The Lost World, distributed by First National.

The Big Parade, with John Gilbert, and Renee Adoree, produced by Metro-Goldwyn.

Kiss Me Again, directed by Ernst Lubitsch, produced by Warner Bros.

— 1926 —

Variety, with Emil Jannings, distributed by Paramount.

Ben Hur, directed by Fred Niblo, produced by M-G-M.

The Black Pirate, with Douglas Fairbanks, released by United Artists.

Beau Geste, with Ronald Colman and Noah Beery, produced by Paramount.

Stella Dallas, with Belle Bennett, distributed by United Artists.

The Volga Boatman, directed by Cecil B. deMille, distributed by Producers Distributors Corp.

What Price Glory?, with Victor McLaglen and Edmund Lowe, produced by Fox.

The Sea Beast, with John Barrymore, produced by Warner Bros.

La Bobeme, with Lillian Gish and John Gilbert, produced by M-G-M.

SAGA OF WINNIE



YESTERDAY

Winnie worked at Woolworth's. She wore birds' nests in her hair.

Winnie could take anything, and did she go for "The Perils of Pauline"! "My Gawd," said Winnie, "isn't life swell"; and she'd stay and she'd stay and she'd see it all over again.

Sheer prestidigitation, for the Winnies, those \$5,000.00 jobs that turned out to be "Million Dollar Mysteries"! New, exciting, unbelievable magic that made dream lives of escape for all the Winnies.



TODAY

Winnie works at Macy's. She is wearing birds' nests in her hair.

The Winnies don't take much today. They believe in Consumer Movements and have their say in what they get.

No prestidigitation are the movies any more for the Winnies. They know what they want. They can go or leave it alone, and all the stars in Hollywood Come aren't "swell" to them if the dream magic isn't there.



TOMORROW

Winnie won't be working. But she'll be wearing birds' nests in her hair.

Tomorrow, when she has time on her hands, what are you going to do about Winnie—you, the producer, the exhibitor, the distributor, the actor, the publicity man? Today, neglected as yet by the industry, there is a sure way to find out from the Winnies of the world what they will want in the movies tomorrow.

Through scientific market research, Ross Federal Research Corporation can gauge your story, measure the rise or fall of your stars' popularity in advance, pre-test your titles, discover your unknown assets, measure your markets from coast to coast.

• Important as modern research is to other big industries today, it is even more necessary right now to the motion picture industry. Ross Federal Research Corporation is an affiliate of Ross Federal Service, Inc., already familiar with the cinema field, and is the logical organization to find these facts for you. Ask a Ross Federal representative how this vast organization of over 4,000 people can help you.

ROSS FEDERAL RESEARCH CORPORATION
18 EAST 48TH STREET • NEW YORK CITY

— 1927 —

The Jazz Singer, with Al Jolson, produced by Warner Bros.

The Way of All Flesh, with Emil Jannings, distributed by Paramount.

Seventh Heaven, with Janet Gaynor and Charles Farrell, produced by Fox.

Chang, directed by Merian Cooper and Ernest Schoedsack, distributed by Paramount.

Underworld, with George Bancroft, and Clive Brook, distributed by Paramount.

Resurrection, with Rod La Rocque, distributed by United Artists.

Flesh and the Devil, with John Gilbert, produced by M-G-M.

— 1928 —

The Patriot, with Emil Jannings, produced by Paramount.

Sorrell and Son, with H. B. Warner, Alice Joyce, distributed by United Artists.

The Last Command, with Emil Jannings, produced by Paramount.

Four Sons, directed by John Ford, produced by Fox.

Street Angel, with Janet Gaynor and Charles Farrell, produced by Fox.

The Circus, with Charlie Chaplin, distributed by United Artists.

Sunrise, with George O'Brien and Janet Gaynor, produced by Fox.

The Crowd, directed by King Vidor, produced by M-G-M.

The King of Kings, directed by Cecil B. deMille, distributed by Pathe.

Sadie Thompson, with Gloria Swanson, distributed by United Artists.

— 1929 —

Disraeli, with George Arliss, produced by Warner Bros.

Broadway Melody, produced by M-G-M.

Madame X, with Ruth Chatterton, produced by M-G-M.

Rio Rita, with Beebe Daniels, produced by RKO.

Gold Diggers of Broadway, produced by Warner Bros.

Bulldog Drummond, with Ronald Colman, distributed by United Artists.

In Old Arizona, directed by Raoul Walsh and Irving Cummings, produced by Fox.

The Cock-Eyed World, with Victor McLaglen and Edmund Lowe, produced by Fox.

The Last of Mrs. Cheney, with Norma Shearer, produced by M-G-M.

Hallelujah, directed by King Vidor, produced by M-G-M.

— 1930 —

All Quiet on the Western Front, directed by Lewis Milestone, produced by Universal.

Abraham Lincoln, directed by D. W. Griffith, distributed by United Artists.

Holiday, with Ann Harding, produced by Pathe.

Journey's End, directed by James Whale, produced by Tiffany.

Anna Christie, with Greta Garbo, produced by M-G-M.

The Big House, directed by George Hill, produced by M-G-M.

With Byrd at the South Pole, distributed by Paramount.

The Divorcee, with Norma Shearer, produced by M-G-M.

Hell's Angels, directed by Howard Hughes, distributed by United Artists.

Old English, with George Arliss, produced by Warner Bros.

— 1931 —

Cimarron, with Richard Dix, produced by RKO Radio.

Street Scene, directed by King Vidor, distributed by United Artists.

Skippy, with Jackie Cooper, produced by Paramount.

Bad Girl, with James Dunn and Sally Eilers, produced by Fox.

Min and Bill, with Marie Dressler and Wallace Beery, produced by M-G-M.

Front Page, directed by Lewis Milestone, distributed through United Artists.

Five Star Final, with Edward G. Robinson, produced by Warner Bros.

The New AUTOMATICKET SALES REGISTER

is more than a Ticket Register — it is a cash control system insuring your receipt of every nickel and dime paid for each seat sold in your theatre.

1—Price of admission (clearly indicated) is visible to patron, public and management.



2—Price changes easily effected by sliding out sign and inserting new sign.



3—Indicator can be constructed in any size and design to meet specific requirements.



4—Additional indicators may be installed in other locations in the theatre.

GENERAL REGISTER CORPORATION

1540 BROADWAY
NEW YORK

CHICAGO

SAN FRANCISCO

City Lights, with Charlie Chaplin, distributed through United Artists.

A Free Soul, with Norma Shearer, produced by M-G-M.

The Sin of Madelon Claudet, directed by Edgar Selwyn, produced by M-G-M.

— 1932 —

Grand Hotel, with Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore; produced by M-G-M.

The Champ, with Wallace Beery and Jackie Cooper, produced by M-G-M.

Arrowsmith, with Ronald Colman and Helen Hayes, distributed by United Artists.

The Guardsman, with Alfred Lunt and Lynn Fontanne, produced by M-G-M.

Smilin' Through, with Norma Shearer, produced by M-G-M.

Dr. Jekyll and Mr. Hyde, with Fredric March, produced by Paramount.

Emma, with Marie Dressler, produced by M-G-M.

A Bill of Divorcement, with John Barrymore and Katharine Hepburn, produced by RKO Radio.

Back Street, with Irene Dunne and John Boles, produced by Universal.

Scarface, with Paul Muni, distributed through United Artists.

— 1933 —

Cavalcade, with Clive Brook and Diana Wynyard, produced by Fox.

42nd Street, with Warner Baxter, Beebe Daniels, Ruby Keeler and Dick Powell, produced by Warner Bros.

The Private Life of Henry VIII, with Charles Laughton, distributed through United Artists.

Lady for a Day, directed by Frank Capra, produced by Columbia.

State Fair, with Will Rogers and Janet Gaynor, produced by Fox.

A Farewell to Arms, with Helen Hayes and Gary Cooper, produced by Paramount.

She Done Him Wrong, with Mae West, produced by Paramount.

I Am a Fugitive from a Chain Gang, with Paul Muni, produced by Warner Bros.

Maedchen in Uniform, distributed by Filmchoice.

Rasputin and the Empress, with John, Ethel and Lionel Barrymore, produced by M-G-M.

— 1934 —

The Barretts of Wimpole Street, with Norma Shearer, Fredric March and Charles Laughton, produced by M-G-M.

The House of Rothschild, with George Arliss, distributed by United Artists.

It Happened One Night, with Clark Gable and Claudette Colbert, produced by Columbia.

One Night of Love, with Grace Moore, produced by Columbia.

Little Women, with Katharine Hepburn, produced by RKO Radio.

The Thin Man, with William Powell and Myrna Loy, produced by M-G-M.

Viva, Villa!, with Wallace Beery, produced by M-G-M.

Dinner at Eight, with Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow and Lionel Barrymore, produced by M-G-M.

The Count of Monte Cristo, with Robert Donat and Elissa Landi, distributed by United Artists.

Berkeley Square, with Leslie Howard and Heather Angel, produced by Fox.

— 1935 —

David Copperfield, with Freddie Bartholomew, W. C. Fields and Lionel Barrymore, produced by M-G-M.

The Lives of a Bengal Lancer, with Gary Cooper and Franchot Tone, produced by Paramount.

The Informer, with Victor McLaglen, produced by RKO Radio.

Naughty Marietta, with Jeanette MacDonald and Nelson Eddy, produced by M-G-M.

PAUL TERRY

Producer of



Studios

271 NORTH AVENUE

New Rochelle

New York

Les Miserables, with Fredric March and Charles Laughton, distributed by United Artists.

Ruggles of Red Gap, with Charles Laughton, Mary Boland and Charles Ruggles, produced by Paramount.

Top Hat, with Fred Astaire and Ginger Rogers, produced by RKO Radio.

Broadway Melody of 1936, with Jack Benny and Eleanor Powell, produced by M-G-M.

Roberta, with Irene Dunne, Fred Astaire and Ginger Rogers, produced by RKO Radio.

Anna Karenina, with Greta Garbo and Fredric March, produced by M-G-M.

— 1936 —

Mutiny on the Bounty, with Charles Laughton, Clark Gable and Franchot Tone, produced by M-G-M.

Mr. Deeds Goes to Town, with Gary Cooper, produced by Columbia.

The Great Ziegfeld, with William Powell, Myrna Loy and Luise Rainer, produced by M-G-M.

San Francisco, with Clark Gable, Jeanette MacDonald and Spencer Tracy, produced by M-G-M.

Dodsworth, with Walter Huston and Ruth Chatterton, distributed by United Artists.

The Story of Louis Pasteur, with Paul Muni, produced by Warner Bros.

A Tale of Two Cities, with Ronald Colman, produced by M-G-M.

Anthony Adverse, with Fredric March, produced by Warner Bros.

The Green Pastures, distributed by Marc Connelly and William Keighley, produced by Warner Bros.

A Midsummer Night's Dream, with James Cagney, Joe E. Brown and Dick Powell, produced by Warner Bros.

— 1937 —

The Life of Emile Zola, with Paul Muni, produced by Warner Bros.

The Good Earth, with Paul Muni and Luise Rainer, produced by M-G-M.

Captains Courageous, with Freddie Bartholomew, Spencer Tracy and Lionel Barrymore, produced by M-G-M.

Lost Horizon, with Ronald Colman, produced by Columbia.

A Star is Born, with Janet Gaynor and Fredric March, distributed by United Artists.

Romeo and Juliet, with Norma Shearer and Leslie Howard, produced by M-G-M.

Stage Door, with Katharine Hepburn, Ginger Rogers and Adolphe Menjou, produced by RKO Radio.

Dead End, with Sylvia Sidney and Joel McCrea, distributed by United Artists.

Winterset, with Burgess Meredith and Margo, produced by RKO Radio.

The Awful Truth, with Irene Dunne and Cary Grant, produced by Columbia.

— 1938 —

Snow White and the Seven Dwarfs, produced by Walt Disney, distributed by RKO Radio.

You Can't Take It With You, with Jean Arthur, Lionel Barrymore, James Stewart and Edward Arnold, produced by Columbia.

Alexander's Ragtime Band, with Tyrone Power, Alice Faye and Don Ameche, produced by 20th Century-Fox.

Boys Town, with Spencer Tracy and Mickey Rooney, produced by M-G-M.

Marie Antoinette, with Norma Shearer and Tyrone Power, produced by M-G-M.

In Old Chicago, with Tyrone Power, Alice Faye and Don Ameche, produced by 20th Century-Fox.

The Adventures of Robin Hood, with Errol Flynn, produced by Warner Bros.

The Citadel, with Robert Donat and Rosalind Russell, produced by M-G-M.

Love Finds Andy Hardy, with Mickey Rooney, Lewis Stone and Judy Garland, produced by M-G-M.

The Hurricane, with Dorothy Lamour, Jon Hall and Mary Astor, distributed by United Artists.



SKOURAS THEATERS CORPORATION



1501 Broadway

New York City

NATIONAL THEATRE SUPPLY CO.

A Merger of 54 Equipment Houses in 1926

Started NTS On Its Way to Leadership

in the Theater Equipment Field

By ALAN B. LEWIS

WHILE the ears of the entertainment world were alertly turning in 1926 to the infant voice of the sound film,—those initial Vitaphone reels which the Warner Brothers were showing to a public quite as astonished as that which had gathered in Koster & Bial's Music Hall just 30 years before to witness the advent of motion pictures via Edison's new wonder, the Vitascope,—the owners of film houses were turning their eyes to another cinematic event which was to take on increasing importance to them as the years passed along, namely the birth of National Theatre Supply Co.

A new age was dawning, and with it new methods. In 1926, there was apparent a definite need for "stepping up" the efficiency of merchandising with respect to all those essential things which were needed by exhibitors at large. There was the need, too, on the exhibitors' side, to obtain such merchandise as theaters required constantly in carrying on their business at low cost, a saving of time, conservation of energy, maximum convenience, and assurance of service.

It was this potential field of mutual benefit which brought into being the National Theatre Supply Co., whose founders envisioned an organization strongly financed, possessing discounting facilities, whose outlets would parallel film exchanges, big enough to embrace all angles of theater supply, and whose extensive inventories would



Walter E. Green, president of National Theatre Supply Co., this year rounds out three solid decades of personal service to the film industry. Under his administration, NTS had gained preeminence as the equipment source for approximately half of the nation's houses.

assure the circuits and independent exhibitors alike of an immediate source through which their needs could be satisfactorily met.

The company, much in the fashion that

various scenes are compiled by the editor of a motion picture in order to make an orderly, smooth and logical production, was itself a compilation, consisting of some 54 then extant theater supply houses. These were generally welded into a single, far-flung enterprise, and headquarters were set up in Chicago.

Originally, the new company had 30 branches, exclusive of the main office in Chicago and four district offices. The latter were in New York, Chicago, Atlanta and San Francisco.

Today, there are no district offices, the working structure having been "streamlined" to include the main office, which was moved from Chicago to New York in 1930, and 29 branches in principal cities from coast to coast and border to border.

The history and progress of National Theatre Supply is a close parallel to that of the motion picture industry itself over the past 13 years. In the late 1920's, accelerated by the advent of sound, there was a "land rush" launched by theater interests for new houses, it being perfectly apparent to the leading operators and progressive independents that the opportunity had arrived for the acquisition of new properties via which the thirst of the public for the enjoyment of the articulate screen could be satisfied.

Inevitably, theater acquisition meant theater remodeling and improvement, for new owners, now aware of the permanent nature of sound pictures; enthusiastic over expansion moves; and wishing to impress the communities invaded, set out to make houses a source of pride to themselves and the public. Hence, the theater supply business profited, and with it the new National Theatre Supply Co., which forged ahead rapidly.

This was the age also of the wholesale demise of outmoded houses, and the passing as well of the nondescript spots which used only a screen, a projector and the reels of film. This is evidenced by the fact that in 1926, the year of National Theatre Supply Co.'s founding, there were said to be over 20,000 commercial motion picture houses

operating in the U. S., whereas currently there are some 16,000 open for business. But this present day group, while less in quantity is infinitely greater in quality. All are wired for sound, and in other respects vastly superior to the 1926 crop. Thus the equipment wing has found a progressively fertile field for its services to filmland.

But the greatest increment of progress along the lines of theater building and remodeling, with its consequent boon to equipment, has come during the past decade from that vast block of independent exhibitors and circuits whose theater holdings represent approximately 80 per cent of the houses operating in the U. S. Within this group are many of the foremost showmen, quick to perceive that a theater's attractiveness, comfort and excellence of appointments are vital auxiliaries to the pictures their patrons come to see. Public appreciation of clear projection and sound; chairs whose luxury contributes so much to the full enjoyment of entertainment; cleanliness of surroundings; good ventilation; and other items which fall under the heading of equipment, has never been underestimated by these showmen. Consequently, the houses they operate are under strict standards of maintenance year in and year out. More, their continued existence in the face of the keenest competition places them in the "survival of the fittest" category.

The history of National Theatre Supply, is bound up closely with its president, Walter E. Green, who has served the organization since 1926, becoming actually active in its administration two years later.

Born in Orange, N. J., he was educated in the grammar schools and entered upon his business career in that section of New Jersey which was then, as now, to motion picture folk, synonymous with the name of Thomas A. Edison.

In 1909, Green's father was a paymaster for Thomas A. Edison, Inc. There was an opening in the Kinetograph department of the firm. Young Green seized the opportunity to sign up. His job was to increase through promotion the sale of films and



Relatives and Neighbors: At the far left is shown 92 Gold St., the six-story executive headquarters of National Theatre Supply Co. in New York City. The large building in the center, directly beside the NTS structure, is the factory of International Projector Corp.

projectors. In 1913 he was designated assistant manager of the department.

Subsequently he held posts with General Film Co. and Mutual Film Co., acting as purchasing agent for the latter. Then in 1915 he went to Chicago where he filled the office of general manager for Kleine Optical Co. This was Walter Green's first experience in the theater supply business, for the company had an extensive line of equipment which it marketed to film houses.

Kleine Optical was later taken over by

United Theater Equipment Co. the objective of which was formation of an equipment chain stores group. Green worked in the company's general offices in New York as assistant to the president.

The next step in the Green saga was in 1917 when he joined Precision Machine Co., Inc., manufacturers of Simplex Projectors. That organization was merged in 1925 into International Projector Corp., and Green was named the latter's vice-president, remaining in office until 1928 when, as has been stated, he became president of National Theatre Supply Co., a wholly-owned subsidiary of General Theatres Equipment Corp., and was made a vice-president of GTE.

From the very outset, the key plank in the National Theatre Supply platform has been the observance of inside operation economy coupled with progressive business methods. An insight into the stability of the management can be gleaned through citation of the fact that since 1929 there have been no changes in the company's roster of officers. Oscar S. Oldknow, vice-president; M. V. Carroll, treasurer; and R. B. La Rue, secretary, are celebrating this year their 10th anniversaries in those positions with NTS, and Green his 13th year.

Roster of current directors comprises Walter E. Green, Oscar S. Oldknow, M. V. Carroll, Ralph N. Harder, and Earle G. Hines.

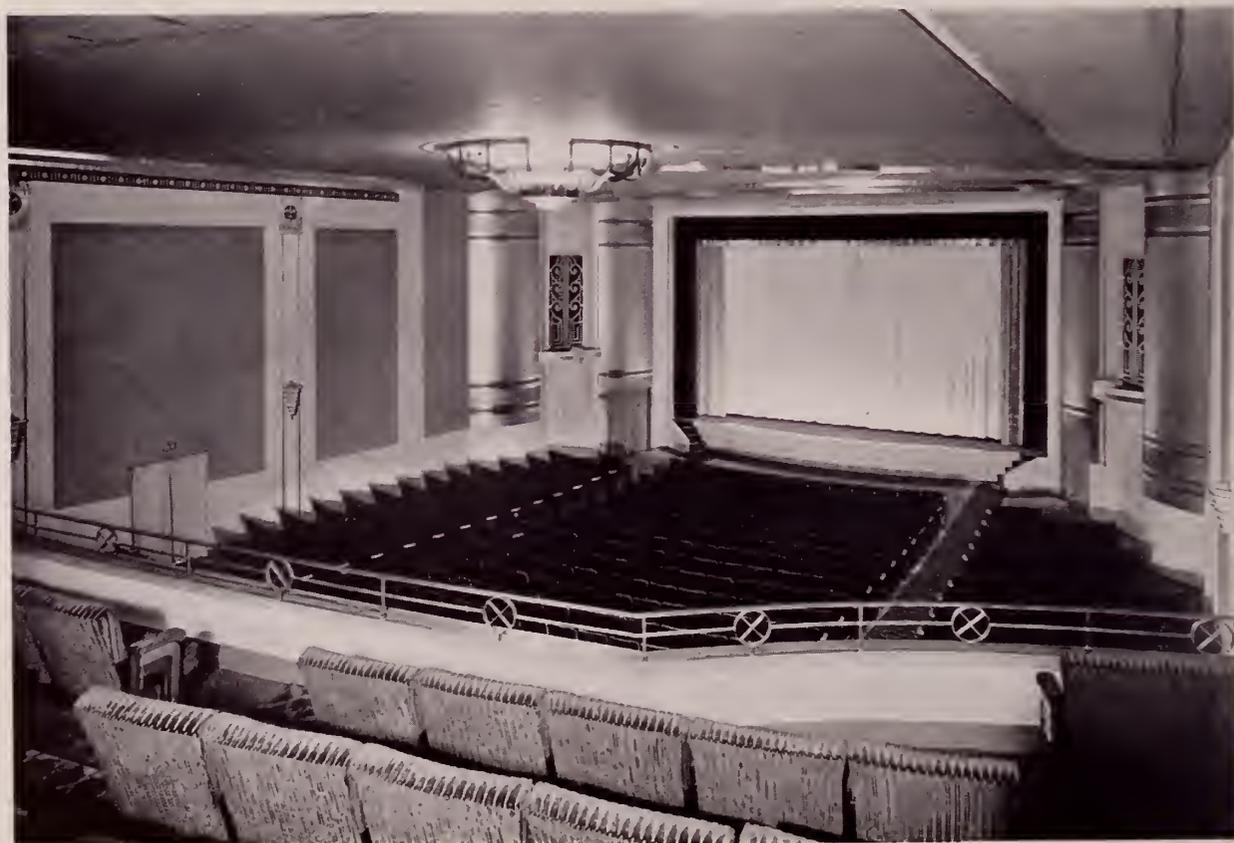
Oldknow headquarters in Los Angeles from which point he oversees the dissemination of equipment and supplies to the important Far Western territories, including filmland's producing areas in Southern California.

National Theatre Supply Co. has organized its 29 present branch outlets into four districts, the Eastern, Southern, Western and Central. Branches, together with their addresses and managers are:

Eastern District: Albany, 1039 Broadway, O. E. Williams; Baltimore, 417 St. Paul Pl., N. C. Haefele; Boston, 40 Piedmont St., H. J. McKinney; Buffalo, 500 Pearl St., V. G. Sandford; New Haven, 122 Meadow St.,

MAN TO REM

★ Glamour is magic, enchantment. See how it has been put into this new theatre equipped by National Theatre Supply Company.



EMBER



He doesn't pretend to know everything, but when it comes to theatre equipment he knows a lot. He's your buying guide to better values 52 weeks a year. He doesn't have glamour—except perhaps for his wife—but he knows how to help you put *glamour into your theatre and that, after all, is what you've got to sell. He's your National Theatre Supply Company representative—the man to remember when you want to put carbons into your projection room or glamour into every part of your house.

NATIONAL
THEATRE SUPPLY COMPANY
NATIONAL
EVERY STORE A LOCAL INSTITUTION WITH A
NATIONAL REPUTATION FOR RELIABLE SERVICE

“FROM LOBBY TO PROJECTION ROOM”

They Don't Quit

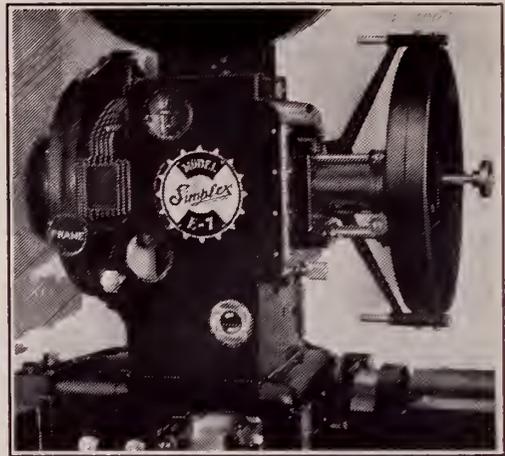
They can't get sick or take the day off.

They can't ask for a vacation or go on strike.

They've got to keep running day after day, hour after hour, so long as there is film in the magazine.

That's the job of the Simplex Projector, blood brother to the 100,000 projectors that have already come from International Projector Corporation during the past 30 years.

In hardly any other industry is a piece of mechanical equipment so vitally important to the daily cash receipts of a business. An electric refrigerator may fail. A radio set may cease to func-



tion. A tire may go flat, or a telephone go out of order. Such mechanical failures may cause momentary inconveniences or delays.

But should a projector fail, it hits the exhibitor right in his cash box.

It is just because so much reliance must be placed on the performance of a projector that Simplex Projectors are chosen in preference to all others.

DISTRIBUTED BY

**NATIONAL THEATER SUPPLY
COMPANY**

BRANCHES IN PRINCIPAL CITIES

MANUFACTURED BY

**INTERNATIONAL PROJECTOR
CORPORATION**

88-96 GOLD STREET, NEW YORK, N. Y.

William J. Hutchins; New York City, 356 West 44th St., James Frank, Jr.; Philadelphia, 1225 Vine St., H. Blumberg.

Southern District: Atlanta, 187 Walton St., N. W., J. C. Brown; Charlotte, 304 South Church St., J. H. Holloway; Dallas, 300 South Harwood St., J. I. Roberts; Memphis, 400 South Second St., R. L. Bostick; New Orleans, 220 South Liberty St., W. A. Hodges; Oklahoma City, 700 West Grand Ave., J. I. Watkins.

Western District: Denver, 2111 Champa St., J. J. Morgan; Los Angeles, 1961 South Vermont Ave., A. de Stefano; Salt Lake City, 248 East First South St., R. P. Haase; San Francisco, 255 Golden Gate Ave., Lloyd C. Ownbey; Seattle, 2400 First Ave., H. H. Randall.

Central District: Chicago, 1325 South Wabash Ave., R. W. Dassow; Cincinnati, 1637 Central Parkway, H. H. Hunt; Cleveland, 2112 Payne Ave., L. H. Walters; Des Moines, 1115 High St., A. C. Schuyler; Detroit, 2312 Cass Ave., W. J. Turnbull; Indianapolis, 436 North Illinois St., D. K. Smith; Kansas City, 223 West 18th St., J. W. Shreve; Milwaukee, 1027 North 8th St., J. B. Schuyler; Minneapolis, 56 Glenwood Ave., A. T. Crawmer; Pittsburgh, 1721 Boulevard of the Allies, E. B. Morton; St. Louis, 3210 Olive St., W. C. Earle.

Volume of National Theater Supply Co. sales runs in the following items:

Simplex Projectors: Simplex E-7, Super Simplex, Simplex International, Simplex Semi-Professional;

Simplex Four Star Sound: "A" System, "B" System, "C" System, "E" System, Loudspeaker Modernization, Sound Head Modernization;

Projection Lamps: Peerless Magnarc, Suprex Type; Hall & Connolly, High Intensity Type; Peerless, Low Intensity Type; and Simplex, Low Intensity Type;

Hertner Motor Generators, "Transverter";

G-E Copper Oxide Rectifiers;

Bausch & Lomb Lenses: both Cinephor and Super Cinephor;

Sound Screens: Walker White and Walker Silversheet;

Alexander Smith & Sons Carpet: "Crestwood";

Theater Chairs: American Seating Co., and Irwin Seating Co.;

National Surocco Blowers and Washers, with all allied ventilating equipment, — pumps, drives, louvres, motors, etc.;

Ticket Registers: Timco;

Coin Changers: Universal Coinmeter;

Ticket Choppers and Boxes: Newman Bros.; Goldberg Bros.;

Stanley Lobby Frames;

National Curtain Control and Track;



"Streamlined Stores for Streamlined Service" is a business motto of National Theatre Supply Co., and is evidenced in each of the organization's 29 branches strategically located in key cities of the country from coast to coast.



Progressiveness and modernity are reflected as attributes of this typical National Theatre Supply Co. branch. During the past several years remodeling operations have been carried on to all stores until now the entire "circuit" is a model of up-to-dateness.

Vacuum Cleaners: National Super Service Co.;

National Projector Carbons;

G-E Mazda Lamps;

Neumade Film Cabinets and Rewind Tables; and

Advance Popcorn Machines.

In 1938 National Theatre Supply entered the field of sound equipment distribution when the parent company, General Theaters Equipment Corp., effectuated cross-licensing agreements with both RCA and Erpi, and, as a consequence, International Projector Corp., another GTE subsidiary, produced its new Four Star Sound and Projection Mechanism known as E-7.

The "consolidated family" of which GTE is the parent, has, in addition to the National Theatre Supply Co., and International Projector Corp., three other offspring, —Theater Equipment Contracts Corp., Strong Electric Corp., and The J. E. McAuley Mfg. Co.

The consolidated companies have combined rosters of about 1,000 employes. Of this total some 300, or nearly one-third, are members of National Theatre Supply Co.

Its home office in New York, located at 92 Gold Street, is divided into seven departments, — Executive, Sales Promotion, Credit, Tax, Accounts Payable, Stock and Inventory Control, and Legal.

It is interesting to note that, commencing in 1933, the company entered upon an extensive program of remodeling its 29 branches throughout the United States, and these operations have been virtually completed. This program has been declared of immense merchandising value, and has set an example to film theaters everywhere of the benefits which accrue through high-order maintenance of property and equipment. It symbolizes the sincere advice which company representatives accord to a veritable army of clients whose task it is to please the modern, discriminating film patron.

Indeed, the house that is in order is truly home. None has a larger "Welcome" emblazoned on the mat than the National Theatre Supply Co. branch. There, exhibition interests great and small are assured of friendliness and the desire to serve.

The company's some 8,000 accounts are eloquent testimony.

CAVALCADE OF ARCHITECTURE

An Interview With John Eberson

By **THOMAS OXENBRIDGE**

THAT the history of film-land and its theaters is rife with romance, John Eberson freely admits when captured in his architectural stronghold above, but well secluded from the bustle of Broadway.

It was all bound to happen sooner or later, that is to say the coming of the motion picture, and places where it could be suitably viewed by the public. Therefore, the much-stressed romance of the cinema kingdom is tempered somewhat by the fact that it is all quite natural as happenings go.

Keen eyes, set in an oval face which smiles over the folds of a black windsor tie, look at you so assuringly that you are moved to agree with the Eberson theory of the inevitability of films' advent. Briefly, it is this-wise:

All through the ages, man has been intrigued over any prospect of seeing himself, together with life in the world about him. Primitive man felt the lure of the placid pool wherein he could see his likeness reflected. Time failed to dim his fascination, so he contrived in the long, long ago the device now so commonplace,—the mirror,—after he had spent centuries crudely delineating visual representations of himself, and natural objects, on the walls of caves and such. Then more expert and satisfactory media developed in carving, drawing and painting. Came photography, and the thoroughly understandable thirst to see pictures move. Where to show them, gave birth to the motion picture theater.

Eberson's offices immediately signal his qualification to discuss film theater history, for on walls and in cabinets and portfolios are the plans of many of the nation's most successful theaters. Too, there are elevations, top-view drawings and sketches of

houses currently in the processes of construction or alteration, and, indicative of the future course of film theater architecture, there are facades, auditoriums, rest rooms, prosceniums, booths, et al, of the houses of tomorrow.

The Eberson designing career dates back to the turn of the century, only a short hail from that April in 1896 when Edison's Vitascope, developed by Thomas Armat, was demonstrated to an excited public which had gathered in Koster & Bial's Music Hall in old Herald Square.

In 1901, Eberson concedes, the so-called



John Eberson, prominent film theater architect, who has conceived, designed and supervised the construction of many of the leading motion picture theaters in the United States and overseas.



When filmland was a "pup," such houses as this were considered both adequate and in style. In most instances they were converted stores,—indeed a far cry from the architectural brilliance which was to follow as the movies grew up.

"wonder show" was only a relative wonder. Like the homely tadpole, which grows into the majestic frog, or the innocuous egg which is the forerunner of the brilliantly-plumaged peacock, the early motion picture was a raw-looking infant. Its body of critics then was the public.

He cites as typical some of the early appraising phrases, which could scarcely be employed by the modern school of publicity and advertising to bait the box-office. Comment, it is true, was proffered with the dropped jaw bespeaking astonishment at the novelty of the new invention, but was confined to ejaculations and queries such as "did you see them?" . . . "they hurt my eyes!" . . . "got tired sitting on the hard bench lookin' at them" . . . "they are worth seeing, but look out for the carpet of peanut shells on the floor." . . . "it's 10 cents to get in,—a nickle for children" . . . "they're showing the moving pictures in what used to be Wilson's old shoe store" . . .

In the early 1900's, says Ebersson, the apparatus "making" the pictures move was behind a hole on the rear wall and over a door. Inside the "booth" a man cranked some sort of a contraption. See the flicker as the light strikes the plastered wall on the opposite side of the store!

The lessee of the store is let us say, hypothetically, to obviate the mention of a

true name, Johnny McCarthy. The stout lady, with the diamond brooch and ear rings, his wife. She sells the tickets in the box-office. They are retired vaudeville actors, once a prominent song-and-dance team. No longer can they make the grade before the public, but they have an eye to business and are real showmen. They fixed up the store and are making money. You should see the dimes and nickles they carry to the First National Bank! They probably take in some \$60 a day.

McCarthy went in for personnel expansion. He gave young Bill Hartman, the tailor's son, a job. The boy was always handy fixing door bells and tinkering with batteries. He gets the assignment of cranking the motion picture machine; sweeping the peanuts off the floor, and, at odd hours, uses his bicycle and goes a'distributing hand bills from house to house in the community. The populace must be told of the coming attractions,—new shows twice a week now!

There's more expansion, for McCarthy's wife has a niece who sings. Accordingly, she is hired to warble from the screen-side, while lyrics flash on the plastered wall. It's even more wonderful when there is a piano . . . another expansion step, and more to come. Why not hire stores and multiply revenue? So it was. Stores needed alterations . . . and thus the film theater architect was commercially born.

Around 1906 for example, you might have heard the surprising news in an adjacent community: "Hossfield's liquor store is no more!" You should see what the architect did. He tore out the corner posts, dropped the floor sort of slant-wise, put panel mouldings on the ceiling. Seats fold up in the cross-aisles so people can squeeze by. But the chairs are fastened to the floor. And there are carpets, too, when you walk down to your seat. You can't see any more the machines which make the picture. There's just a small hole in the wall. And there are fancy lights all about the house. Where you enter, they have decorations,—and a man wears a uniform. The ticket you give him, he throws into a box. It's all too wonderful!

Eberson remembers how McCarthy took in a partner. The combination ran their total to about 30 stores where the funny, flickery pictures were shown.

Then an advance agent for a stage roadshow, dissatisfied with the salary he was getting, also joined forces with McCarthy—but clandestinely. Not wanting the roadshow's solon to get wind of the fact that he had a new sideline, the advance agent kept very mum over his having rented a store in Kalamazoo for a pix theater. He leased it in the name of John Eberson, whose name flashed forth from the pages of a showbusiness journal. The advance agent operated this place for a year and made so much money via the venture that he quit his job with the roadshow solon, and proclaimed that the real owner of the pix house was not Eberson but himself.

Eberson, who took the situation with keen amusement, admits he had his reward,—between the time of the yarn just recounted and the present day, he has built for the former advance agent some 50 theaters, which are part of a great circuit totaling about 100 houses, their value running into millions and their weekly "take" amounting to hundreds of thousands of dollars.

"So you see," declares Eberson probing for a moral, "it pays to advertise in theatrical magazines."

IN THE century's second decade, which dawned rich in promise for the now upswinging shadow drama and its exhibition outlets, the store room showplace was destined to be supplanted, but not until it had dictated the trend of future development in film theater stature and design.

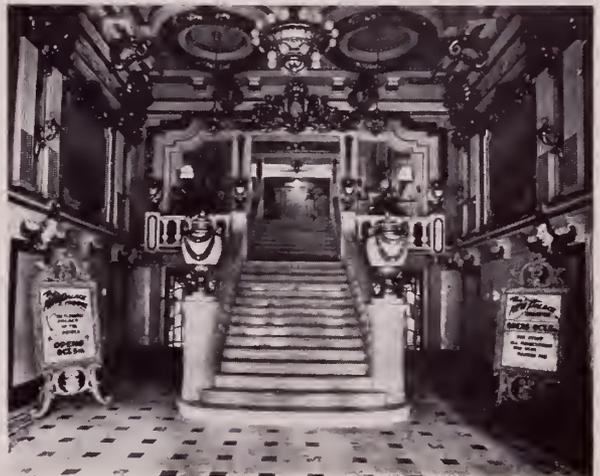
One of Chicago's great merchant princes, a man who had landed virtually penniless in this country, but rich in intelligence and character, and destined to become one of the owners of a block-square department store in the mid-West metropolis, was attracted to the motion picture business. He realized what it could do for a neighborhood. An added factor was that, from a

personal point of view, he wanted to concentrate his efforts in a single business enterprise.

He sent for Eberson, and ordained him to build what was nominally the first neighborhood theater in the United States,—the Crown Theater in Chicago. It entailed a \$500,000 investment.

Another merchant prince, in Pittsburgh, engaged in the wholesale clothing business, controlled an advantageous location in the Smoky City. He, too, decided to take a fling at the flickery type of entertainment. In conjunction with a West Virginia showman, he built the first theater in America sans posts to uphold the balcony. Eberson was again the architectural apostle.

The idea of a postless balcony was a bit too scientific a subject for the Pittsburgh public to get itself into a lather. But theater designers took much interest in the development for it presaged an advance which definitely sounded the death-knell of that irritating old audience game of "peak a boo," or "try - to - find - the - picture - with - a - pillar - in - the - way." It was all very interesting likewise to Mr. Exhibitor, for it eliminated dead spots, and patrons could be assured in purchasing tickets that they would not be sent to visual Elba for an afternoon or an evening.



Came the age of gingerbread, when ornateness was calculated as a showmanship essential to attract and please the public. Houses of this genus were costly, palatial, but destined to be outmoded by even more elaborate cinemas.



Neither a palace of royalty, nor a great cathedral,—merely an auditorium elevation of Chicago's Palace Theater. This house symbolizes the era of magnificence which was to be superseded by today's vogue for scientific simplicity.

What Pittsburgh's public lacked in the way of technical interest in the postless house was more than counterbalanced by the enforced interest of store and shopkeepers in the vicinity of the new house which was under construction. A huge steel girder, whose function it was to hold up the "floating balcony" was delivered to the building site via truck. While moving down one of the city's main streets, which was paved with cobblestones, the vibration set up by the gargantuan girder broke every large plate glass window for a stretch of five blocks.

The new scheme of design was a sensation. Today a matter of ignored commonplace.

Back in Chicago at about this time, Eber-son reminisced, was a glove manufacturer. He and his three brothers forsook the hand-covering game, and built a circuit of 1000-seaters in the city's nabes, blanketing all the

residential areas with service and entertainment which was to become famous..

In the meantime, pix studios, depending almost exclusively upon outdoor settings, began to turn out "big" attractions with high historical themes and action. These and horse operas and comedies, made with comparatively low cost, were distributed to the mushroom-growth houses and fascinated the patrons.

Surcharged with the well-known American spirit of ambition, ingenuity and commercial rivalry, these individual and circuit houses, seeking favor with the public, introduced vaudeville into their programs, and the powerful interests controlling variety and vaude stands began to take careful note of the armies of patrons flocking to the flickers. However, these men didn't take the handwriting on the wall too seriously, and got into the habit of parroting that films were a fad. They were not long rec-tyfying their views. Some never did. But others, who saw vaude and legit losing out in favor of silent screen drama, gave up their variety and roadshow policies entirely for movies, or added the flickers via the installation of booth equipment and screens.

Another noteworthy development was the great overland trek of production to the West Coast, where clear skies, intense light, and a great variety of natural backgrounds for pictures were available, and invited the creation of picture producing locations.

PERHAPS the greatest single service of films and film theaters aside from the long-term educational, recreational benefits to the public from the birth of movies to date, was during the World War. Here the once maligned shadow drama was deserving of any decoration within the power of the Government to give, for morale was sustained via pictures, and the theaters themselves became community headquarters for the imparting of patriotic fervor. They were fraternity houses where the minute-men speakers could contact and address the largest number of prospects for the Liberty Loan drives.

When the conflict had ended, as if the

unflagging drive for victory was recurrent, a great army of courageous volunteers reached into the field of film exhibition. They came from many walks of professional and business life, and with Chicago as one of the proving grounds, they precipitously created motion picture palaces which in size and luxury outdid many of the world's renowned sports arenas and public gathering places.

There was gold . . . glitter . . . damask . . . cut glass . . . millions for property . . . fortunes for construction. Securities underwriters pitched-in and helped whip the public into a literal froth over the attractiveness of such investments. No really big American municipality was immune to the rearing of Nabobic film theaters, each conjured-up to outdo the other in novelty, size and richness of appointments. It was the Tinsel Age.

The Chicago Theater, the first de luxe house, made its bow under the now renowned banners of Balaban & Katz and acted as a greater stimulant than the freshest winds off Lake Michigan. It wowed the public and set the pace. Too, came the Cooney Brothers,—one a clerk in a county tax collector's office; the others being, respectively, a motion picture operator and a policeman,—bought property and built \$4,000,000-worth of theaters, with Eberson as the architect. There was more wow-ing, for the so-called "atmospheric theater" was born, which had its echo some eight months later in England, France and Australia.

The Interstate Amusement Co. created a crop of theaters in the Southwest which stunned the natives. Meanwhile, Marcus Loew, a gigantic influence in the now maturing flicker field, was constructing his theater fortresses. Adolph Zukor was making all the world his stage of operations.

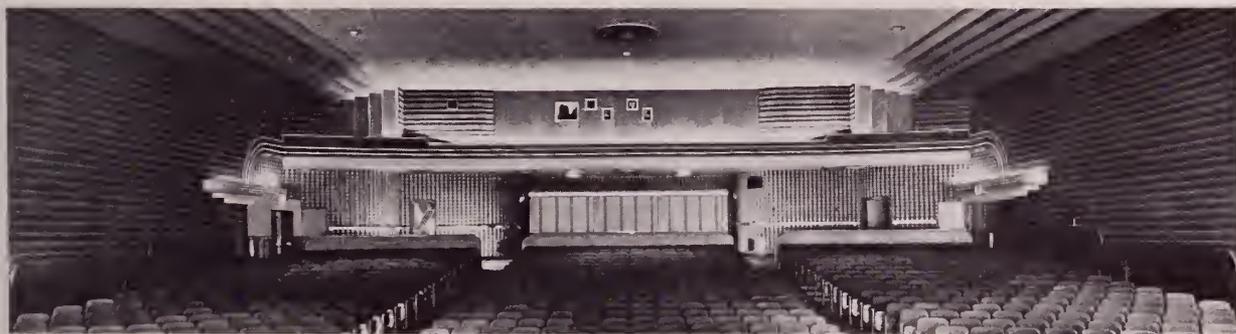
But the climax was yet to come in this second decade of the century. On the night of August 7, 1926, the Warners, at their theater which then bore their name, fired the "shots" on Broadway which were to be heard around the world. The salvo really echoed, for sound begets sound. Vitaphone was premiered. It turned filmland upside down and opened essential new avenues to film theater architects.

Circuit operation advanced by leaps and bounds. Newspapers taking stock of the new status which films promised now to attain, gave increasingly greater space to this form of entertainment. Critics, who but a few years before had been regarded by their managing editors as commentators upon a relatively unimportant art, rocketed into pastures of full and envied prestige.

Adding to the impetus, which obviously was leading to a renaissance, was a national prosperity unsurpassed in our history.

Never before was the theater architect such a necessity, for theater interiors now must be made to cooperate with the articulate screen.

In the immediate post-sound era architects set their sails to catch in full the winds of progress,—and scientific research by experimentors and engineers was like a help-



Catering to the public's oral and visual senses, yet embodying extreme comfort and luxury, the present-day film theater is a triumph of careful and practical planning. This streamlined house is the Eberson-designed Beverly, in Washington, D. C.

ful tide. Development followed development. Enormous advances were made in the fields of acoustics; materials-application to assist the clarity of sound and its definiteness to the human ear; auditorium design to fit in with the new scheme of things; and the necessary step of doing away almost entirely with the gingerbread genus of decorative ceiling and wall surface projections which technically would muddle sound.

Naturally, all these things were matters of laboratory and drawing board reality before they were introduced on any perceptible scale to the public. But there were some instances of introduction even at a time when an economic event occurred which might, it seemed, seriously interfere with advances,—the so-called Depression. But serious retarding influences were not to be, thanks to the strange and at once valuable "immunity" which filmland enjoys. Pessimists soon recognized that in a depression, the motion picture business was about the last to be affected, and the first to swing back to normalcy. Entertainment seekers insisted on being entertained, any factor to the contrary.

But the Depression was not without its actual benefits. It incited theater owners to launch an offensive to get maximum box-office returns. Up until the third decade of the century, the exhibition field was handicapped by the public's relative shunning of film houses because of their lack of comfort. Air conditioning, surging rapidly to the fore, aided in destroying much of the former discrepancy between season grosses, and this will be increasingly true as the years go by, Eberson asserts.

What has happened in filmland during the 1930's is both a matter of common historical knowledge, and dynamic contrast with the past. America has witnessed the rise of the truly big picture age, which is the outgrowth of new studio methods; new crops of brilliant technicians and stars; distribution efficiency brought to a high point; huge advances in projection and sound apparatus; a galaxy of fine, ultra-modern theaters in all sections of the land; and equipment and decorative improvements which

make attendance at a film house an experience in luxury beyond all comparison with a comfortless past.

WELL, what of 1975? Then what will the theater be like? Here is the Eberson concept, if you will bear in mind this architect's sense of humor and imagination.

You enter a skyscraper in an American city. The "theater" is a ten-floorer, the floors occupied by the theater running consecutively upward from ground. There are 500 seats on each floor. You approach the ticket box, drop your coin, and a seat rises from a pit. Then you take your place, and, by the use of chain belts, moving sidewalk and escalator action, you find yourself a few minutes later in the auditorium.

There are 10 auditoriums, one above the other in this 10-floorer, and in each auditorium the show is the same. The unit auditoriums are opened as the crowd demands it. In cities outside the key stands, houses will range from one-floories to five-floories.

There is no more perforated screen, but a gas screen about four inches thick. An automatic machine resembling a cannon pelts this gas screen with atoms, creating a picture in two or more colors with full third-dimension effect.

All mechanical labor is eliminated. The auditoriums are automatically filled with air which has hygienic qualities, curing hay fever, colds or the result of over-indulgence. There are no fixtures in the auditorium, the general lighting being the all-glow type controlled by a faucet.

Program represents newsreels which are picked up at will from the world's four corners via wireless and automatic coin machines and pneumatic tubes deliver collections direct to the bank and bank account of the management.

"What will theater architects do to create such theaters?" we asked.

"Just what they do today," retorted the laughing Eberson, ". . . do it all without sleep, because Science will probably have done away with sleep entirely by 1975."

The Rise of the Movie Seat

From a splintered soap box to chairs fit for a King!

*Story by Raymond S. Reed
Advertising and Promotion Manager
the Heywood-Wakefield Company*

*Illustrations by W. Joseph Carr
Staff Designer, Heywood-Wakefield*

HAVE theater chairs kept step with the marvelous progress made in motion pictures? We think so. At least you don't have to give them Beano, Bank Night, dishes, double features, and a two-pants suit to make people sit down! With every manufacturer in our happy, harmonious industry claiming to be the "first" one to really sympathize with the "movies" and endeavor to build a seat for movie use **ONLY**, it's not easy to whip up an accurate history for you. So . . . if this history isn't accurate, we hope it will prove mildly interesting.



Soap Boxes were Popular and Fragrant

Back in the days of "The Great Bank Robbery" and the "Runaway Train," little groups of people gathered in old stores, barns, cellars, and other damp, dank grottos to look at the "flickers." There was only one reason why these people had to sit down. If they stood up, they were apt to get in the way of the projection rays and cause all sorts



of ghostly, ghastly shadows over the screen. This would never fail to bring guffaws from the audience and profanity from the operator. In fact, here . . . sound was born. So far as we have been able to delve into seating history, and we haven't delved too far, soap boxes were the most popular models in those early days. They had a few splinters and usually gave forth a mildly pleasant aroma which helped to counteract the other baleful and olfactory influences often found around the picture barns. You operators who now spray various perfumes over your audiences to get them in the proper "mood" for the feature picture haven't such an original idea. These old timers packed a lot of verbena, ashes of lavender, primrose, and other fragrant smells right into every seat. Well, let's hurry along! Movie palaces increased by leaps and bounds. They began to pack soap in cardboard cartons. The inevitable result was the first seating problem to ever confront and confound the theater owner.



The Curse of Cast Iron

According to each one of us manufacturers of seating . . . we galvanized into action and brought forth a cast iron seat. This looked like a cross between the torture rack of the Spanish Inquisition and a left-over

MY BEST
— ALWAYS

Step Hadley

part of Brooklyn Bridge. It had a seat, a back, and, worse luck, it had a hinge . . . all made of cast iron or its equivalent in sitting comfort. Every so often, a hefty patron would sit down with extra vigor, and these cast iron hinges would break. The various units of the chair would then begin to part company. The patron would "lose face,"



as we say in Japan, . . . would often lose some of his pants . . . and it didn't do part of his anatomy any good either. When the operator swept up his floor on the first of every month, he would find half a peck to a bushel of hinges in the

loot. The average ran much higher during "blood and thunder" pictures, but showed noticeable decreases after hearts and flower themes. Although most manufacturers are reluctant to be reminded of this era, it was filled with fights for credits on broken chairs, broken hearts, and broken hinges.

A Plug for Steel

At this point in my story, we get in a neat plug for Heywood-Wakefield. That's the company I am connected with, or was up to the time this article was going to press. Yes sir . . . Heywood - Wakefield decided to do something about this breakage. Some people say their motif was purely benefactory, noble, and philanthropic. I am inclined to think, however, that they were so damn sick and disgusted with all the fights, arguments, and CREDITS for replaced hinges that they decided to beat the other boys by using STEEL. They made steel hinges and the steel hinges didn't break. They made steel center standards and they didn't break either. They had started the wheels of progress turning.



The Self-Raising Seat

But, now that the theater owners had a seat which would work . . . a seat which would last . . . a seat which brought main-



tenance costs to an insignificant minimum, they wanted us to have them do tricks. In Baltimore, there appeared a building ordinance (in the interests of fire safety) requiring that all chairs be

fitted with self-raising cushions. Again, the Seating Industry sprang into action. We gave them self-raising seats. The reactions of patrons to these first self raising seats were indeed amusing. Some patrons, after rising to let others pass, would forget about the cushion being up, not down.

Without proper gauging, a few missed the cushion on the way down and were unceremoniously precipitated among the shoes and rubbers of the folks in the row just ahead. If you rose in your seat with alacrity, the cushion would gently scrape you on its slow rise. As a result, you were never sure whether you were being subjected to personal indignities; the skilled fingers of a pickpocket; or if the self-raising mechanism were a wee bit lethragic.



Comes Spring and More Trouble

Then came Spring, or we should say springs. Some brilliant unknown in the business figured that by putting springs in the seat cushion the patrons would get more comfort. More comfort would mean that they would patronize the movie theater more often. More patronage, more receipts . . . all with the same overhead. BUT those early Springs! Every manufacturer had a



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different method of building spring cushions. At first, everybody gingerly tucked little tufts of cotton here and there among the springs stitched up each cushion with a prayer . . . and sent them along to the unsuspecting Theater Owner, who proudly advertised that his theater offered the extra luxury of spring filled seats. After a few weeks' use, the cushions acquired more, and funnier, bumps than any of those ever discovered by phrenologists. Well, the industry fixed that, too. Today, spring filled cushions and backs are uniformly good in quality and they will last . . . but not indefinitely as some of you owners would appear to believe when we try to sell you a reseating job.

Finally, in the early twenties it was possible to buy comfortable, spring filled back and seat chairs which actually provided fireside comfort and would wear well for approximately ten years.

So . . . Seats Had to be "Atmospheric"

Then came the architects . . . swooping down on the chair makers and telling them that their product lacked social acceptance, class and mass appeal, and that their style, or lack of it, was abhorrent, only they did not use that word. In those days, it was fashionable to have your theater executed in the "atmospheric" type of architecture . . . and executed most of them were, or should have been. So, we had to make our chairs "atmospheric" in feeling and motif. We went to work with pastry tubes, paint pots, and colored glass. And, what a job we did! We gave them gingerbread, whipped cream, cherries, and, for good measure, threw in a side dish of lemon ice



on our designs. We even made one aisle standard of an Indian deity with two turquoise eyes and a coral proboscis. The architect called for the eyes to light up, but, through some factory error, one of our employees figured a gleaming nose would be better and set the illuminator a wee bit too low! He later resigned because of ill health, or something, and neglected to tell us of his future plans!



Roxy Starts a Style Trend

To the late S. L. "Roxy" Rothafel should go most of the credit for the beginning of a sane, sensible, style trend in theater chair design. Roxy had seen a lounge type chair in France which had caught his eye; given him luxurious comfort; and appealed to his innate sense of showmanship. When it came time to seat the original Roxy Theater, the "committee" consisted of a group of men who knew that Roxy was determined to duplicate this French lounge chair. The chair which our Company submitted had a spring cushion ten inches thick and a winged back, spring filled and 4½" thick. This was an amazing thing at the time. But the most daring and revolutionary change was in the decorative treatment of the chair. It had a *plain* end and was upholstered in plain crimson mohair. To the boys in that era of gingerbread designs, this wasn't just a case of plain heresy, it was an affront to all that was indecent in theater decoration.



To top it all off and to make the gang wonder if Roxy had left his sanity home on the bureau, this master showman decided upon two more revolutionary moves. First, he decided to install but 6,200 of these luxurious chairs in his house. He could have



An Early American

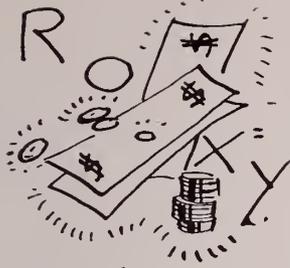
ONE HUNDRED YEARS AGO, the invention of the daguerreotype brought the art and science of photography to the world.

NINETY-SEVEN YEARS AGO, in 1842, Edward Anthony founded America's first photographic business—a company which has continuously served photography in this country until now, as Agfa Ansco Corporation, it has become one of the most honored names in the field of photographic research and manufacture.

TODAY, as the oldest maker of photographic materials in this country, this company looks back with pride upon the part it has played in photography's artistic and scientific development... and upon the many original contributions it has made.



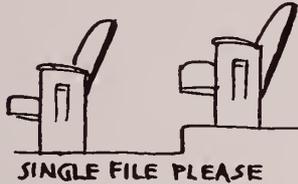
AGFA ANSCO CORPORATION



placed 7,800 of them there by squeezing. Secondly, he plastered a nightly tariff of \$1.65 on the loge seats. By this time, other showmen knew Roxy was

crazy and our own people figured we had better get our money right after the curtain had rung down on the opening performance. (The preview, by the way, called for an \$11.00 tariff on these loge seats.) Roxy fooled everybody by these two moves. People were so comfortable in the Roxy loge that the word of mouth and friend-to-friend advertising topped all previous records. Magazines like the New Yorker were lavish in their praise and, in one instance, commented that the Roxy was the only theater in the world where you could *walk* by seated patrons into the middle of the row "without being passed along like a box of chocolates."

Roxy filled these seats and fooled the experts. The other difficulties with the operation and profit statements of this famous showhouse can probably be discussed in more complete and better detail by other contributors in this Film Daily Cavalcade issue.



Designs Become Simpler and Smarter

From the original Roxy era down to the present day, there has been a trend toward simple, effective, modern design. It has been all for the better. Architects began ripping the gingerbread off the walls . . . removing the golden stairways, the spears and tomtoms from the ceilings . . . the crystal studded candelabras. Lighting effects were brought to a new high in efficiency and attractiveness. And seating manufacturers actually began to employ the services of top-notch modern designers, including such men

as Gilbert Rohde, Russel Wright, and Raymond Loewy who was creating streamlined trains for the Pennsylvania Railroad, automobiles, and other style products. We began to learn that the simple things could be beautiful as well as comfortable.



During the past few years, practically all the important makers of seating have been turning out attractive designs in the best modern manner. Costs have been lowered, due to the simplicity of the new styles. Improvements in protective back edges, which guaranteed longer wear on upholstery, were developed. Now, we are entering another cycle with gadget designs on the ascendency. Chairs that push back to let people pass; chairs that shrink a bit if you give them a hard look; chairs that emit a slight hiss when they are vacant and available . . . all these are now within the realm of possibility, if they aren't actually here.



Ssh . . . You Can Save Money Chair Maintenance is Profitable

As makers of seating, always interested in having you theater owners constantly replacing and modernizing your chairs, we really should not divulge any information which might help you get more wear and service out of your chairs and thus save money. But, if you have had the intestinal fortitude and endurance to wade this far through our incoherent article, you probably deserve a better fate, plus a small tip on how you can get more wear out of your chair and longer life to your seating investment.

Experienced house owners and operators

know that systematic and proper maintenance of seating is profitable. It increases the life of the seating approximately 25%. It reduces damage claims and, of course, affords 100% comfort and satisfaction to the audience. The aim of proper maintenance is to nip trouble in the bud . . . to make a stitch in time save nine, as well as restitching or the replacement of your patrons'



pants. Confronted with many seats and with limited help, maintenance may seem a difficult task to the smaller operator. However,

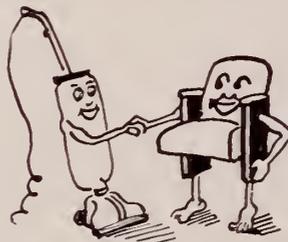
if the work is assigned to two or three men (generally ushers) and so apportioned that each man attends but two or three banks of seats daily, a large house can be "gone over" once a month, which is usually more than ample. The men should be equipped with the right tools to do good work quickly. A ratchet brace with screwdriver bit and socket attachment to fit the most common nuts will be found very helpful. The men should be cautioned against stripping screws or bolts by over-tightening. (Incidentally, the new Phillips type of screw, now generally used, eliminates much of this maintenance work, as these screws cannot be worked out or loosened by young and mischievous patrons.) If nuts have a tendency to work loose, lock washers should be inserted, or they should be painted or frosted to help them keep in place. A small supply of the most common hardware should be kept on hand. Should any parts become broken or show major defects, . . . or should the cement give away from floor fastenings, it is better and cheaper to employ experienced mechanics. Floor fastenings should never be left loose for any great length of time, as the trouble multiplies rapidly. Looseness in joint parts usually comes from one of two causes; vibration, or



the action of contraction and expansion caused by temperature changes.

Clean Chairs Wear Longer

With the present day high standards of showmanship, little need be said about keeping the seats, as well as the rest of the house, clean. Unfortunately, however, some theaters fall down on this point, but we don't mean you, or you, of course. To those of your friends who need the information, tell them



that clean chairs actually give more wear. Dust is best removed from pile fabric by vacuum cleaners. Woodwork and artificial leathers are best dusted with a dry, slightly oily piece of cheese cloth. When cleaning compounds are used to remove grease or grime, make sure that they do not contain corrosive chemicals. The finish on woodwork (arms) is the same as that used on home furniture and should be given the same kind of treatment. Although it is rarely done, a little furniture polish applied to the woodwork once every month or two would help greatly to preserve the finish. When water is used for cleaning seats or backs, care should be taken that too much does not seep inside. A little water goes a long way in cleaning. Good pure soap (with plenty of suds) will help you clean leather-cloth and restore much of its original lustre. What's this . . . we still find that soap is an influence in the seating industry? Well, it appears that styles may come and styles may go, but soap will always do its part for theater chairs. We started out sitting on soap boxes . . . and now that we are comfortably ensconced in chairs fit for a king, we find that the lowly cake of soap is still closely allied with our product. Well, soap be it . . . and to any reader who may have stuck it out this far . . . my sincere and grateful thanks.



INTERNATIONAL SEAT CORP.

Cultivating Consumer Relations with the Streamlined Theater Chair

By **C. C. KOONTZ**, *President*
International Seat Corporation

WHenever you come in contact with the public make them happy—create a good impression. So runs the admonition of modern business to its representatives who meet the public.

Cultivating the customer—consumer relations is the big problem of business today. Industry after industry is out to woo and win the public's tenderest affection.

But to the modern picture exhibitor all this has long ceased to be a problem. At his most intimate point of contact with his customer, the modern exhibitor makes the customer comfortable and happy with Streamlined theater seats.

International Seats were created by an organization that specialized in the building of automobile bodies. For years they had been designing seats that would give greater comfort to motorists. They perfected seat pitch and back angle, springs and upholstery which supported bodies in a relaxed position of complete rest.

This new design was engineered into a theater chair that naturally received the construction features and economies of the automobile industry. And finally these chairs were the beneficiary of several points of refinement contributed by the cinema's great chair man, the late J. George Feinberg.

Our first meeting with George Feinberg will always be one of the high points in our lives. The eternal optimist, George, greeted us with his firm conviction that the International Seat was the greatest seat in the world.

"We're going to call it 'Streamline Posture,' said George.

"But doesn't that sound a little corny?" we asked, "after all, you only streamline things that move."

"The word 'Streamline,'" said George, "has taken on a broader meaning than rounded edges. Today it defines that type of design that gives better performance—functional designing that gives greater usefulness and greater value. You bet the name is going to be Streamline Posture, and with it we'll 'spread comfort to millions.'"

George Feinberg always expressed himself in pointed, metrical phrases. And because he told the story of Streamlined Posture chairs so completely, we shall try to tell it as he told it.

"Theater men want two things in a chair. First they want to give their patrons the most comfortable seats in the world—a seat that enables one to relax and enjoy the show. The second thing they want in chairs is an investment that will last for years and be free from upkeep expense.

"Here we have a seat that's built like a battleship, solid, welded construction—no screws and nuts to work loose. Realize what this means in chair upkeep alone—not to mention the entire elimination of the tearing of women's hose and clothes.

"Then we have movable cushions—see how wear can be equalized by moving center cushions to side seats. And because these cushions are easily movable, they can be repaired quickly in event of wilful damage.

"Even the backs are removable for easy cleaning—and the construction of the back, which frames the upholstery in a steel frame, saves wear and tear of fabrics. That means money saving to the exhibitor.

"Here's the first hingeless chair on the market. Do you realize what headache has been taken out of show business when we designed a seat without a hinge. We've had that seat raised and lowered 110,000 times and there's still no sign of wear.

"Made of steel, welded construction, no bolts or screws, no hinges, means a seat that will last for years—years longer than most exhibitors even imagine.

"But the finest feature is the posture design. Instead of extending at right angles from the back, streamlined posture angles up—supports the legs and holds the weight on the body at the comfort angle. This design has been licensed to one of the largest builders of airplanes, railroad and bus seats.

"The strong springing and higher front of the seat cushion, together with the

rounded steel seat shell, is streamlined design that never cuts off blood circulation in the legs.

"Chairs may have pounds of upholstery and the finest springs, but if the pitch of the seat, the angle and curve of the back aren't right, you don't get comfort. We can always keep the correct posture pitch in these chairs."

The seat that J. George Feinberg loved so well—that he made the sensation of the industry, was a revolution in the design and construction of theater chairs. It was a complete departure from all accepted practice. Its designers, free from the inhibitions of tradition, were building a new theater chair.

Their objective was to design for greater comfort for theater patrons and greater economy for theater operators. That International Seats have filled the bill is indicated by their volume reception in a wise industry.



THE AMERICAN SEATING CO.

*Which Was Organized in 1899 As a Consolidation
of Twenty-Six Small Manufacturers*

YESTERDAY: The American Seating Company (called the American School Furniture Company until its reorganization in 1908), came into existence in 1899 as a consolidation of some 26 small manufacturers with plants scattered from Massachusetts to Oregon. Chief of these was the Grand Rapids School Furniture Company with relatively large plant and equipment and an invaluable experience of some 20 years behind it. Through a program of progressively closing out of less efficient plants, manufacturing operations were gradually consolidated at Grand Rapids and that plant expanded and modernized until it has become the largest and best equipped of its kind, covering more than 20 acres, with 35 permanent buildings and 750,000 square feet of floor space. Removal of the General Offices from Chicago to the Grand Rapids plant in 1931 completed the program of consolidation in the interests of economy and efficiency.

TODAY: the major business of the American Seating Company is in supplying America with seating for public buildings—theaters, schools, churches, auditoriums, stadiums, etc. With this are combined production of transportation seating, fine carving, woodwork and similar furnishings for court houses, funeral chapels, lodges, waiting rooms; all-purpose folding chairs; a considerable export volume in these products.

Within its field of activity the company functions as a service institution, seeking its own permanent stability and dedicated to the faith that this stability rests on the dependability it can assure.

Among the contributions of our technical staff to the modern theater and auditorium are included not only perfect adaptation of seating to innumerable floor slopes, curvatures and amphitheatrical arrangements; to architectural schemes, color and lighting effects; to complicated lines of vision and stage limits, to the anatomy and relaxation of the patron, but even to acoustical balance and sound control in the auditorium. Our engineering department begins a job with blueprints, dimensions and architect's sketches; our installation department finishes it ready for the show with satisfaction guaranteed.

Almost any night somewhere, our men and trucks are waiting in the alley as the last tired, backachey, patron leaves some outmoded, slipping movie house at midnight, and without interruption of a single performance, within a few days, delighted crowds and box office receipts attest a re-seating job successfully done.

TOMORROW: the time approaches when a Nation will protest against the needless discomfort of obsolete seats in countless theater and other public places and require the replacement of millions of them.

Looking forward we are prepared to handle a greater volume of production and distribution, more economically and effectively, in more diversified and greatly improved products. Whatever else the rapidly changing economic and social conditions may bring, it is generally agreed that they point to education, amusement, worship, travel, convention assemblies—all playing an increasingly large part in American life. In these activities America must be seated. Our part is to seat America worthily.

NATIONAL SCREEN SERVICE

1920—Two Men With an Idea; 1939—The Top Trailer Company

By MILTON SILVER

1920 . . . just two men with an idea . . . Talk . . . Plans . . . Execution . . . A new force for motion picture exploitation is born! . . . A small office . . . a single room . . . a telephone and a handful of people . . . but courage and conviction is the driving-force of progress! Three hundred customers the first year . . . the forerunner of the modern power-house of the movies . . . the National Screen Trailer emerges triumphantly . . . and now we celebrate our twentieth year of service to exhibitors, to the public and to the industry!

That is a short, concise way of describing the continually expanding, continually growing, continually progressive story of the nationwide trailer organization—National Screen Service.

Nor did it take long for showmen . . . theater men to recognize the value of this new type of advertising. The big producing companies lent sympathy and support. Soon the studio of National Screen Service became a research laboratory for new ideas . . . an experimental station for new methods of selling the picture to the public before the picture came into the theater. The National Screen staff invented new camera tricks . . . their artists invented new and subtler ways of dressing up the show . . . title writers—editors—advertising men—all contributed their bit.

As the small staff of tireless workers in that one-room office of 1920 grew larger and more expert, the mechanical plant of this new-method advertising company grew progressively with it. The one small room in New York soon divided its operations but not its efficiency. A Chicago branch took its place in the film firmament. Then a Los Angeles branch. A studio in Hollywood to be near the seat of production. A

complete studio with a large and competent staff of specialists. Then Dallas . . . Seattle . . . Atlanta . . . Minneapolis . . . Boston . . . New Orleans . . . Cleveland . . . Detroit . . . until now National Screen Service has an exchange system comprising 23 units in 21 different cities, localizing its service and its contacts with exhibitors in all parts of the country.

And with each progressive step National Screen Service kept driving home the one great fact to every branch of the motion picture industry . . . that selling the picture to the public is the biggest and most important phase of advertising. Consequently, every trailer that leaves the National Screen Studio is made with that thought in mind . . . sell the picture in the shortest, most effective way.

Every facility the company has added through the years has helped to keep this spirit alive within the ranks of its 1,100 employees. It has a library of more than 6,000 separate and individual pieces of music . . . recorded and arranged and cut to trailer length . . . it has the most modern laboratory facilities . . . it uses only first quality materials . . . RCA High Fidelity Sound . . . and it has a hand-picked staff in every department.

All point to the care and pride with which its executives go about the business of providing the screens of the country with first hand accurate news of the pictures to come . . . and in short, dramatic intelligently conceived, screen advertisements. So that in speaking the title name of this issue of *FILM DAILY* . . . Yesterday . . . Today and Tomorrow . . . National Screen Service can point with pride to its past . . . to its present . . . and to its future place in motion picture industry.

EASTMAN KODAK COMPANY

A \$2.50 Roll of 1889 Film Plus Edison's Kinetoscope Plus Fifty Year's Equals the Movie Industry in 1939

By EDWARD P. CURTIS

THE young man—who didn't look his 35 years, in spite of a navy-style beard—was glad to get the \$2.50 money order that fell out of the letter. Business was fine; but every \$2.50 coming in made it finer.

To say that the older man—who was 42, but perhaps it was his grey hair that made him look slightly older—to say that he was equally pleased, because of what his \$2.50 had bought, would be one of the major understatements of all time. He exclaimed vehemently to his associates: "That's it. We've got it. Now work like hell." . . .

. . . and soon the motion - picture industry was on its way down the long stretch to glory and gold.

So successfully, indeed, did Eastman's roll of film from Rochester work in Edison's "phonograph arrangement"—as people outside the laboratories at Orange called the Kinetoscope—that the industry has a celebration on its hands in this year of grace

1939. It was just 50 years ago—October 6th, 1889—that Edison came home from a trip to Paris and saw the movies that his staff had made on the Eastman film while he was away.

Who is there to deny that the event is well worth a celebration? It seems to be mostly little fishies that are going over the dam in 1939; but in the 50 years past a lot of water has gone over, washing out an old era and bringing in a new world on the flood—and the motion picture industry built upon Eastman's \$2.50 worth of film and Edison's Kinetoscope has ridden the crest.

Here is something less widely known. The film was not the only Eastman ingredient in Edison's movie pie. Examine this little historical plum from the baking:—

Earlier in 1889, the year when that letter was slit open by George Eastman to reveal the portentous money order for "one roll Kodak film for which please accept thanks," another interesting letter had come



The Late *George Eastman* Co-founder of the vast motion picture empire of today, through his perfection of film and its supply to the laboratories of the "Wizard of Menlo Park,"—Thomas A. Edison.



A view of the first factory on the site of the present 19-story office building. This photograph was taken with the No. 1 Kodak which took round pictures.

in on the letterhead of the Edison Phonograph Works. It was interesting even then, for the initials signed at the bottom were already familiar as those of the inventor of the electric light. Addressed to the Eastman Dry Plate Co., the letter read thus: "Please quote us discount upon your Kodak camera, your list price, \$25.00. Also discount upon reloading camera, list price \$10.00."

Thomas A. Edison went ahead and bought a Kodak; and he used this little camera in making his first motion-picture camera.

Eastman's film in 1889 was a long way from Plus-X, the negative on which so many productions ride to fame and fortune these days; but that early film was a wonder of the world as the mauve decade got set for the transition from bustles to bustle. In 10 years, George Eastman had turned photography from a clumsy operation so difficult and arduous as to interest only the most ardent; from that into a wildfire hobby for everybody. His Kodak and his film made the world photographic minded. In the early nineties, any reference to using a Kodak was a sure-hit gag for vaudevillians and writers, because everybody was taking pictures.

That's beside the point in looking at the history of the movies, except that it shows how Eastman happened to have the film Edison needed. It was simply a roll that got diverted from being used in somebody's grandfather's Kodak.

George Eastman didn't just suddenly invent film because he got the idea that it would be fine if pictures could be taken on rolls of a transparent, flexible substance. He wasn't the kind of man to whom things, suddenly happened. He made things happen.

Back in the late eighteen seventies, when Eastman was a youthful clerk in a bank, he became interested in the back-breaking art of photography. In pursuit of this interest he lugged his mule-load of equipment around with the best of them. Taking a picture in those days was a matter of unslinging your pack, pitching a "dark tent," sensitizing your glass plates in the tent, putting them in the camera dripping wet, going back into the tent to develop the plates, paying off the boy you had hired to help you pitch the tent—and then going home to sleep it off. Eastman mastered that kind of photography; but he kept his eyes open. He was starting upon a long lifetime of being ahead of the game.

He read in foreign journals of a new kind of plate—gelatin dry plates—that could be sensitized at home before the outset of a photographic expedition. He followed the printed directions and made some dry plates for his own use. Then he experimented for himself, and made better plates. Then he invented and patented an apparatus for coating dry plates mechanically. In 1880 he went into business as a manufacturer of the new plates.

He kept his job at the bank, and ran his new business in between times. Even then, while he was a bank clerk at a small salary, this man never did things in a small way. His business employed six persons, and the employees' pay roll amounted to nearly as much as the boss made at the bank.

An unusual situation, certainly, but George Eastman was an unusual young man. He had gone to work before he was four-

teen: starting salary, \$3 a week. Less than four years later, he was in the big time. He was making \$47 a month . . . In less than four years he had saved \$516.95, in addition to helping support his mother and buying life insurance. By the time he had been at work 12 years, his savings were sufficient to let him assume responsibilities of a business of his own.

Somebody once said of George Eastman, "The average citizen starting out for himself would examine first the business possibilities of Rochester and Monroe County. This man first took a trip abroad to look over the English market." That was characteristic of the insignificant bank clerk with the significant bank account. Always seeing ahead. Before he started his little business, George Eastman had written down—in correspondence—the four fundamental principals on which he was to build his business. They were these:—1. Production in large quantities by machinery; 2. Low prices to increase the usefulness of his products; 3. Foreign as well as domestic distribution; 4. Extensive advertising, in addition to selling by demonstration.

In this prophet of modern photography, this foster father of the motion-picture industry, we find something rare: a hard-headed visionary. Eastman dreamed dreams and made them come true. The four principals just cited were his vision of how to conduct a business to give broad effect to improvements in photography . . . but these principals were secondary to a vision of photography itself, the reason for the business.

The new glass plates boomed. It was obvious that George Eastman had hit upon something good. He had a comfortable business by the bridge; but that didn't lull the young proprietor, now no longer a clerk in the bank, into complacency. He kept on thinking and came to the realization that there might be a still vastly better form of photography just over the hill, in spite of the advantages dry plates offered. Glass plates weren't yet the answer. They were too heavy, and they would break.

What change would remove photography

from the rarified atmosphere of mystic devotion by a scattered battalion — scatter-brained, their contemporaries thought them — and make it an easy and pleasant occupation for a nation; for the world?

This question occupied the thoughts of the busy plate-manufacturer when he didn't have to be thinking about supplies of glass, keeping quality of emulsions, and sales.

The Eastman answer to any major question was action: not impulsive, immediate action, but rather a persistent effort culminating in an effective solution. This quality was an important part of George Eastman's genius. The result of action in answer to the question of how to simplify photography was the first roll film . . . That was in 1884.

The unconscious approach to motion pictures could hardly be said to have been getting warm at this point; but it had taken on the first faint tepidness when George Eastman made pictures on a roll of paper, which he greased after exposure and development to make it transparent enough for printing positives on similar paper. It will be seen from this that the first film was not transparent; but it rolled up—in a roll-holder fitting the back of a camera like a plate-holder—and no medium for photographic images had ever before done that. This was definitely an important step.

The next stage in film also used paper as a base; but the emulsion layer was stripped



George Eastman and Thomas A. Edison photographed in one of their always enthusiastic cinematic moments, on this occasion in Mr. Eastman's garden.



These machines convert fluid "dope" into endless sheets of the familiar transparent film base, which is very nearly invisible as it passes over the polished rollers.

off the paper, after exposure and development, and was laid on a sheet of glass for printing. Eastman's film was in this stage when he introduced the Kodak in 1888—and, incidentally, made up the name out of nothing.

That first Kodak didn't even fold. It was just what we should now consider a very simple, even primitive, box camera—but a waiting world considered it a marvel. You could take pictures with the Kodak while you held it in your hands, with no more effort than pulling a string and then pressing a button. Remember that photography had been available previously only to the hardy souls. Now, anybody could do it; and soon nearly everybody did.

That was in 1888. The date 50 years in advance of the motion-picture industry's present golden jubilee was approaching fast, and photographic film was still paper, which couldn't be projected through.

What happened in the next year? Did Eastman suddenly receive a flash of inspiration that dictated to him how to make transparent film? Again, no. His paper film had been on the market less than two years when he engaged a chemist; confided to him the need for a film base that would be transparent as well as flexible; defined for him, from his own study of the subject, the chemical paths that could best be explored; and set the chemist to work. That was in 1886.

Eastman's hiring of Reichenbach is the first known example of employment of a scientist by an American manufacturer to devote all his time to chemical research.

As a happy harbinger of vast research programs by twentieth-century industry, this first research project paid out. Reichenbach's work on the chemical aspects of finding a transparent substitute for glass and paper, with Eastman himself working on the mechanical problems of how to make film, was successful. After nearly three years of experiment, a nitrocellulose solution in wood alcohol, with camphor, fusel oil, and amyl acetate added, turned into what was needed.

Patents were applied for early in 1889, and the first one was granted before the year was over . . . So the young man—who probably affected a navy-style beard in those days in an attempt to look older than his 35 years—was able and willing to sell a roll to the inventor of the electric light and the phonograph.

Eastman didn't know about Edison's Kinetoscope experiments at the time he supplied that first roll of film; but he was quick to co-operate, once he had learned the purpose. Carl W. Ackerman's biography, "George Eastman," shows him taking pains, throughout the year 1891, to provide film especially suited to the needs of Edison's experimentation: extra thickness in the

base, for instance, and particular degrees of sensitivity. The first positive film for motion pictures was supplied to the embryonic industry a few years later, in 1895, showing even more convincingly that the Eastman organization was alert to the needs of this new field of photography.

The Eastman technicians—an increasing tribe—contributed numerous valuable inventions to the improvement of film and its manufacture in the decade or so after the basic discovery. A substratum of gelatin was added, for instance, to make the sensitive emulsion adhere to the film base, eliminating a fault that had existed previously. A means was found of making the film, for the first time non-curling. The presence of static electricity in film was overcome. Machines for the manufacture of film in a continuous wide roll replaced the limited previous method of making it on glass-topped tables.

Quantity paved the way for quality. As the volume of Eastman film-manufacture grew, with the growth of photography and the movies, volume, in conjunction with a continuing series of additional inventions and refinements in technique, prepared the way for the high uniformity of modern film,

with its greatly improved picture-taking quality and its remarkable freedom from defects that might mar pictures.

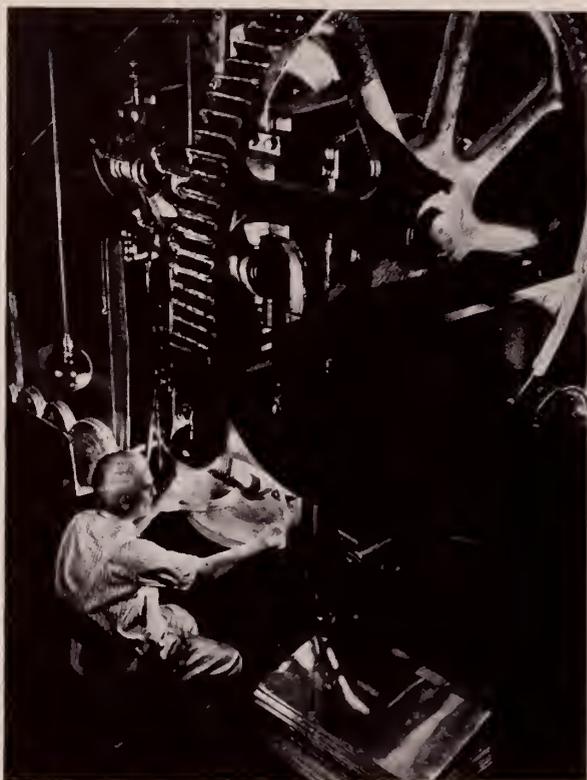
Panchromatic film, with its improved black-and-white rendition of color values, was made available to the motion-picture industry in 1913. More recently, the Eastman organization has produced such useful special materials as sound-recording film, film for making duplicate negatives that are indistinguishable in photographic quality from the original negative, background negative, and other special-purpose films.

The Eastman growth can be described in several ways. It can be narrated in terms of the constant advances in the product. That is qualitative. Quantitatively, the best index to growth—and therefore of course the best reflection of quality—is the increase in the number of employees. There were six Eastman employees in the early stages. Now there are 38,200. They are scattered all over the world, in 13 factories, in offices, and in the world-wide distributing organization. They form a group characterized by contentment and high morale: steady-going citizens of their respective communities.

The largest concentration of Eastman



Aerial view of Kodak Park as it is today,—a gigantic commercial monument to the genius of George Eastman who made it possible for countless millions to view the world in which they live through the fascinating medium of photography.



Making tins for Hollywood's 35 mm. motion picture film. The manufacture of these containers is a substantial project in itself.

people in any one place is at Kodak Park, Rochester, the factory where film—along with photographic paper and photographic chemicals—is made for the United States, Latin America, and the Far East.

Kodak Park is huge, with its eighty-some buildings, on 400 acres of ground; with its 60 giant machines, each three stories tall, for making film base; with its great array of manufacturing departments where delicate operations are flawlessly conducted in the dark. Kodak Park is very large, but so is an automobile factory or a locomotive works. Therefore, more interesting facts about Kodak Park are these:—

First, it is probably the cleanest industrial area in the world. Elaborate and effective precautions are taken against the presence of dust. Even the streets are vacuum cleaned.

Secondly, Kodak Park is really, in effect, one large laboratory, where 11,000 persons turn out "test-tube products in trainload lots."

Another index is available to the growth—in output and in effectiveness—of the Eastman Kodak Company. Motion picture positive film is produced in greater quantities than any other 35-millimeter stock, of course. The price of this product in 1906 was 5 cents a foot. The price now is 1 cent a foot.

There is a nostalgic reminiscence of the very early days in a circumstance that dates back only 32 years from the present. The occasion was the first meeting between Eastman and Edison. Eighteen years have passed since Eastman's film had plugged the gap in Edison's movie plans; yet the two men did not meet until 1907. Eastman told Edison he did not believe it would be a good thing for him to try to monopolize the whole business; producing, distributing, and exhibiting; told him that, in order to give motion pictures their full development, several minds were needed. Edison trusted Eastman and heeded this advice; . . . but the astonishing thing is that a one-man movie industry could have been contemplated so few years ago. This was a fact, of course, not about Edison but about the conditions under which the industry, such as it was, operated in those days.

Out of that first personal meeting between Edison and Eastman came a milestone in motion-picture history: the Motion Picture Patents Company, an organization of producers and distributors set up to bring peace and order out of chaos through license to use the Edison patents. A result of the formation of this organization was that the Eastman Kodak Company was enabled to collect for Edison the first substantial royalties he received for his invention of motion pictures: this by means of royalties paid on a film-footage basis, collected by Eastman and turned over to Edison.

It was during the life of the Motion Picture Patents Company that the association began between Jules Brulatour and the Eastman Kodak Company that resulted in Brulatour's serving as distributor for Eastman motion-picture film. Certain companies, known as the "Independents," were outside the Motion Picture Patents group

formed by Edison. Brulatour, representing a European film-manufacturer, was their source of supply for raw stock. Because the quality of this supply was not satisfactory, Brulatour approached the Eastman organization in an effort to obtain Eastman film for the Independents.

As a result of this contact, Eastman arranged a new agreement with the Motion Picture Patents Company by which the sale of Eastman film could be broadened beyond the Edison licensees. That was the genesis of a relationship that has continued for several decades with satisfaction to the industry, as to the Eastman organization and the Brulatour organization.

In the field of distribution, Eastman and Brulatour have both made successful efforts to keep abreast of trade requirements. For instance, when the industry's big push was made on to Hollywood, the purveyors of the industry's raw materials were quickly on the scene to give service.

Until the Motion Picture Producers and Distributors of America took over the job as one of its important functions, the Eastman Kodak Company spent a great deal of effort on the problem of prevention of film fires. As the manufacturer of the film, and having made a thorough study of fire-prevention in connection with this manufacture, the Eastman Kodak Company was in a preferred position to give leadership to the co-operative efforts of producers and distributors in the elimination of fire hazards.

This was done by study, by fire tests, by publication of a series of booklets entitled, "Suggestions on Fire Prevention," and by sending experts upon request to exchanges to inspect them and to instruct the managers in proper fire-prevention methods. The remarkable safety record of the whole industry is a matter for pardonable pride on the part of the industry, of the Kodak Company, and of the Motion Picture Producers and Distributors, who took up the task where the Kodak Company left off.

Scratch the surface of the Eastman busi-

ness at nearly any place and research will be found just beneath. The business has been built on research. It had to be, for Eastman was pioneering a new art and a new science. In the beginning, the re-



Night view of the tower of Eastman Kodak's present 19-story building in Rochester, N. Y.

search was done by George Eastman himself in his role as a practical experimenter with a vision. A few years later, as we have seen, he hired a chemist especially to do research. Through the next quarter-century, more and more technically trained men were brought into the business. One result of that, incidentally, is that the Eastman Kodak Company is a business run by engineers and scientists.

Experimentation and manufacture in the hands of technically trained people proved

so successful that George Eastman went a step further in 1912. In that year, he brought from England Dr. C. E. Kenneth Mees, then and now the world's outstanding photographic scientist, and now a member of the Royal Society, the most august scientific body in the world. Dr. Mees's assignment was to form a group of research laboratories to deal especially with the fundamentals of the science of photography and to carry on scientific research and development along lines of interest to the Company. A staff was assembled of experts on the various aspects of the theory and practice of photography. In 1913, the research staff numbered 17. In 1939, the number is about 500.

The Kodak Research Laboratories have three main divisions, devoted respectively to photography, chemistry, and physics. Each of these divisions performs work falling into three functions: fundamental research; development work on new materials, processes, and apparatus; and plant and service problems arising in connection with the manufacture and use of existing products.

The research laboratories work in close co-operation and harmony with the laboratories in the manufacturing departments and with the sales departments. The remarkable new products of recent years and the improvements of existing ones are the result of this co-operation. Kodak Park, the largest Eastman factory, contains 34 laboratories other than the research laboratories; and there are many laboratories in other Eastman plants, including a large research department in England.

Panchromatic film is made sensitive to light of all colors by the introduction of certain dyes. After the war, the Kodak Research Laboratories undertook a project of improving the sensitizing dyes used in panchromatic film. With a persistency worthy of the founder of the business, the research men continued their work in the face of discouragement that for long periods seemed impenetrable. For something like a decade, their efforts went unrewarded.

It is hard to beat a combination of knowledge and organization and patience. That research project finally struck pay dirt. Entirely new classes of sensitizing dyes were found. These dyes enabled the Eastman Kodak Company, in 1931, to take the most significant step in the modern technical history of the motion-picture industry. In that year, super-sensitive panchromatic materials were introduced.

It was a revolution. Studio lighting was affected. Studio technique was affected. Photographic quality was affected. A new family of films was founded, with the original super-sensitive "pan" as the progenitor. In rapid succession, new types have been introduced, increasingly rapid in response to incandescent light and finer in grain . . . This paragraph of modern history brings us down to Plus-X, a worthy scion of this ultramodern film family and the negative on which the largest number of Hollywood productions are filmed.

The producing companies' autobiographies in the *FILM DAILY CAVALCADE*—their accounts of stewardship since the year when Eastman sold Edison \$2.50 worth of film—will conclude with the lists of 1939-40 product. These lists represent the near-perfection of one aspect, one important aspect, of civilization, 1939 model. The Eastman Kodak Company, not being a producing company, is deprived of the opportunity to conclude with a list of pictures offered the public, and we can't help but envy the power of achievement represented by such a list. Our film is simply the vehicle on which glamorous productions ride to interesting destinations.

This, though, we can say. The vehicle is streamlined! The public doesn't see it, but the motion-picture raw stock of 1939 has gone ahead of 1889 just as Diesel engines have surpassed wood-burning locomotives. The public doesn't know it, but there is glamor in film . . . The industry knows it, and the Eastman Kodak Company is grateful for the continuing opportunity to purvey to the needs of this discriminating group.

J. E. BRULATOUR

*The Eastman Raw Stock Distributor
Formerly Represented the
Lumieres of France*

By JOSEPH JOHNSON

J INTO the New York of 1898,—a city pulsating with the undercurrent excitement engendered by the Spanish-American War,—came a lad whose countenance suggested the fiercer suns that beat from skies above the Gulf. In the keen, serious eyes was written the determination to succeed.

Not long after his arrival in the metropolis, he became associated with the Manhattan Optical Co., paradoxically located in Creskill, N. J. The payroll sheets quite impersonally recorded him as Jules Brulatour, and he was assigned to the road, selling platinum and silver photographic papers, cameras and lenses, all of which the company manufactured.

His business jaunts took him up and down the United States, literally from Maine to California, revealing to him the panorama of a swiftly growing nation, all of which was a stage for the future of photography, and consequently of camera supplies. Ambitiously, he determined to go into business for himself.

He did. But opportunity in a larger form was knocking. The Lumiere North American Company, which established a branch in Burlington, Vt., offered him the position of sales manager. He accepted.

The company, whose home office was in Lyons, France, manufactured photographic plates, papers, and the commodity which was to later become synonymous with the name of Brulatour,—motion picture film.

From the very outset of his experience in the photographic supply field, young Brulatour recognized the infinite possibilities

which motion pictures presented. Accordingly he set his commercial cap for this specialized branch of the business.

Events happened quickly thereafter, for with each passing year the infant film industry hurtled toward maturity with swift, irresistible force. Demand forced supply, and Brulatour was on the ground floor of the advance, his confidence in the trade's future having made him a key figure among contemporary film folk.

The Motion Picture Sales and Distributing Co., which was made up of independent producers, elected him president. Too,—and this is a much overlooked fact in filmland,—he was one of the organizers of Universal Film Company and its first president, but he resigned after a few days, because attending duties interfered with his regular business, which was selling unexposed film.

Two events occurred in 1910 which were of monumental importance in his career. The first was that he gave up the Lumiere agency, and the second that he became associated with Eastman Kodak Co., as distributor of its motion picture films for the United States.

It was a far cry now to the days of a decade before when, standing on the deck of a Hudson River ferry boat, he had traveled with something of awe and the natural misgivings of youth to take a job in a New Jersey town.

From 1910 until 1924, the New York business was operated by Brulatour as an individual. Then it was incorporated as J. E. Brulatour, Inc., of which he became president and treasurer.

Objectives achieved invariably suggest other objectives to be attained. Seeking further outlets for his energy, he organized and built the Peerless and Paragon Film Studios; also was one of the organizers of World Film, and became interested in other film production companies. Further, he built the G.M., Paragon and SenJacq laboratories, and served on the board of directors of Famous Players-Lasky Corp. for many years. Currently, he is a member of the advisory board of the Chemical Bank and Trust Co.

In 1919, J. E. Brulatour, Inc., of Cali-

fornia was organized to take care of the Hollywood business, and in 1929, a branch of the New York Company was opened in Chicago to meet the business needs of the midwest territory.

Jules Brulatour packed a lot of knowledge during his tri-college days, for he attended Mount St. Mary's, Spring Hill College, and Tulane University, but it was not in the classroom that he learned the invaluable precept which might be described as Napoleonic, namely to surround one's self with the best executive talent available if maximum results are to be gained.

It was by no means unnoticed that in 1921 there came to New York a business man, William J. (Bill) German, who had spent 15 years with the Eastman Kodak Co. in Rochester in various capacities, and had been for the last five of those years in charge of finished products planning and distribution. The New York argosy was for the purpose of taking over the management of Paragon Film Laboratories and SenJacq Film Printing Co. in Fort Lee, N. J., plus G.M. Laboratories in Long Island City. These plants at that time were turning out release printing for First National Pictures, Metro, Robertson-Cole, Educational, Hodgkinson, Arrow Pictures and others.

In March, 1922, German resigned to become associated with Jules Brulatour as general manager, and, when J. E. Brulatour, Inc., was organized in 1924, became vice-president and general manager in charge of the Fort Lee, Chicago, and Hollywood offices.

Louis A. Bonn, better known to the industry as Charlie Bonn, joined J. E. Brulatour, Inc., in 1929 and is currently the organization's special representative. Immediately after his graduation from Cornell in 1913, he engaged in engineering and exploration in the Canadian Northwest. After discharge from the army, he pioneered peacetime aerial photography, mapping and making industrial stills and motion pictures. Subsequently entered the film laboratory field as vice-president of Metex Film Labora-

tories of New York. This was forerunner of his duties with J. E. Brulatour, Inc.

Thomas L. Gibson, manager of the Chicago office of the Brulatour company, had his first introduction to filmland back in the old rack and tank days with the Rothacker Film Co. In the lab end of the business, he served successively in the dark rooms, dry room, polishing, assembling, cutting, inspection and in the office. Later became associated with the Rothacker Industrial Film Co. as secretary, moving over to the Jam Handy Picture Service in Detroit as assistant studio and production manager. Joined J. E. Brulatour in 1932.

Edward O. Blackburn, who is vice-president and general manager of J. E. Brulatour, Inc., in Hollywood, was a prescription pharmacist in the heart of Chicago's theatrical district. He abandoned mortar and pestle in favor of a tiny piano and stereopticon slides to become an "illustrated songbird." Joined the Camel Film Co. in Chicago in 1914. A year later, the firm and its product were absorbed by the Rothacker Film Mfg. Co., which carried Blackburn in the deal. Remained with the Rothacker interests until the latter part of 1925, and a year later joined the Brulatour Hollywood organization.

George H. Gibson, sales and technical representative of the Brulatour Hollywood forces, also came from the Rothacker "school" and Consolidated. For the latter outfit he was in charge of the lab in Long Island City, and later special representative to Coast studios. He has been in his present post for a decade.

J. L. ("Bud") Courcier joined the Hollywood wing of Brulatour in 1928, and is sales and technical representative there. From 1917-22 was engaged in lab and camera work for Famous Players-Lasky, Fox, and the Goldwyn studio, and from 1922-26 was lab technician with Edwin Carewe and Rex Ingram in Europe and Africa.

Mrs. G. L. ("Gertie") Nestell has been Brulatour's bookkeeper and cashier since 1912.

THE BROTHERS SKOURAS

*From a "Nickelodeon" in 1913 to
the Management of West Coast
and Their Own Circuit*

By **FREDERICK SMITH**

AMONG the industry's most colorful pioneers in the important field of exhibition, stand the Skouras Brothers,—whose individual and collective cinema saga dates back to 1913, the year in which they founded their business via the modest Nickelodeon type of theater. By the time the World War broke out, holdings embraced several houses.

With America's entry into the conflict, Spyros and George enlisted in the U. S. Army, while Charles remained on the civilian firing line to look after the business which the trio had launched.

When peace was restored, the trio carried out a program of steady expansion, and in some four or five years had the best theater business in St. Louis, Mo., their holdings comprising a total of about 35 houses.

Spyros Skouras, according to the testimony of his two brothers, was "the inspir-

ing member of the family," a representation which is just as sincerely accredited by Spyros to his brothers.

Through Spyros Skouras' efforts, the deal involving the acquisition of First National by Warners was made, and Spyros became general manager of all Warner theaters, a powerful circuit which grew by leaps and bounds in the wake of Vitaphone's development. His success as head of that circuit is a matter of industry record.

After the severance of this connection, Spyros became associated with Fox Metropolitan Playhouses, Inc., and created Skouras Theater Corp. His success in the latter venture brought about the solicitation for his services from the Coast,—and gave into his hands the control of Fox West Coast Theaters.

At that time, those theaters were in economic difficulty. They went into bankruptcy and through the efforts of both Spyros and Charles Skouras, they were reorganized under the name of National Theaters Amusement Co., Inc., and are now in a far stronger position than prior to the period of reorganization. Under the management of Spyros and Charles Skouras, they are credited as being the most profitable theaters in the motion picture industry today.

George P. Skouras, head of the Skouras Theaters Corp., avows that his position in the family fortunes is a little different than that of his brothers. He is "struggling to stay in business." But aren't we all?

Charles, Spyros and George Skouras who have been operating theaters since opening their first house in 1913.



CHARLES ROSS

Who Supplies the Lighting For Eastern Studios and Theaters

By MAXWELL CRAWFORD

BY FAR the brightest lights in the Great White Way appear periodically in the form of sunlight arcs when the metropolitan elite of film fandom go forth to attend a typical "Hollywood opening" at one of the motion picture palaces on or about the Main Stem.

When these great arcs, mounted on trucks and resembling an anti-aircraft battery of searchlights, shed their glare on first nighters and theater facades, New York's Film Row knows that Charles Ross, Inc., is, as almost invariably the case, the preferred "light source."

What is true of the sunlight arc situation locally is also true of studio lighting equipment in the east generally,—for it has long been the business of Charles Ross to brighten sets, locations, and incidentally the paths of producers who shoot their features and shorts east of the Mississippi.

The present firm of Charles Ross, Inc., is an interesting evolution, which commenced with Ross himself, who, back some 27 years, started his "illuminating" career in the old Metro studios on Manhattan's West 61st St., where he worked his way to the post of assistant electrician and location man, his duties being to handle all lighting for interior and exterior shots all over the eastern seaboard and points inland.

After several years of Metro service, stocky, energetic Charles Ross free-lanced with Fox, Paramount and Selznick. For the latter, he worked both out-of-town and took charge of lighting at the Biograph studios.

During this period, Ross observed the need for a firm which could supply lighting equipment on a rental basis, and accord unusual service to producers. Accordingly, he set up shortly after the World War the Motion Picture Service Co., and later changed the name Motion Picture Lighting & Equipment Co., during which span the organization entered upon the manufacture of film lighting equipment.

The manufacturing project took Ross periodically to the West Coast, since picture making had settled there on a great scale. The jaunts brought him a close acquaintanceship with the officials of the Mole-Richardson Co., and more,—for his appraising eye saw at first hand that company's incomparable lighting equipment. Ross decided he wanted the line for the territory east of the Mississippi, and the deal was effectuated, Ross gladly abandoned manufacturing on his own.

Early in the 1930's, Ross asserts, he adopted the suggestion of Don M. Mersereau, general manager of THE FILM DAILY, and changed the name of the company to Charles Ross, Inc., which is known today throughout filmland as exclusive eastern representative of the famous Mole-Richardson motion picture lighting equipment, which, under the Ross banner predominates in eastern studios and on location work, the equipment stock on hand in New York being valued at some \$200,000.

The company also supplies switchboards, cables, generator trucks, and was designated by both the Chicago World's Fair and the current New York World's Fair to furnish lighting equipment of all types for use by their official motion picture photographic staffs. Ross has on hand 10,000 amperes for Technicolor equipment and works closely with producers in that medium as well as in the general field of black-and-white.

Company's policy and constant aim is avowedly to make Hollywood's producers, who come eastward to work, feel just as much at home from the lighting standpoint as in Coast studios,—make them "light-hearted" as Ross himself puts it.

ERPI

And How Sound Came to the Screen

By ALVIN VON AUW, *ERPI Staff Writer*

FOR A quarter century after Edwin S. Porter borrowed a railroad train and filmed the first movie story, "The Great Train Robbery," in 1903, the motion picture industry achieved the hitherto impossible by creating a million-dollar splash without a sound. True, movie goers attending houses along the R.F.D. routes of America gave ear more or less subconsciously to the accompaniment of broken-down pianos and the impromptu crackling of peanut shells, while in more urban centers impresarios tenanted the silences of the screen with the sighs and swells of mighty organs or the strains of an orchestra which succeeded with reasonable accuracy in synchronizing the cymbals' crash with the villain's downfall. But the screen itself was beautiful and—dumb.

Throughout the quarter century of the silent films, inventors busied themselves with the problem of bringing to it a voice. From time to time the claim would come forward that at last the dumb could speak, but again and again audiences were disillusioned. Either the voice was unrecognizable as human or there were embarrassing lapses between the movement of the hero's lips and the heroic words. These abortive attempts succeeded only in nurturing a public skepticism towards each succeeding invention.

Then, in 1926, came the revolution in Filmlandia and "talkies" began to sweep the country.

As it eventually came to the screen, sound owed little to previous false starts, much to the main stream of scientific development since the time of man's first preoccupation with the phenomenon of sound. An unqualified success of talking pictures had to wait upon the day when exactly the right combina-

tion of scientific elements should be present. The public would not take the talkie to its great heart until sound should be true and natural and accurately synchronized with the picture. Although the idea of sound motion pictures was far from new, it could not travel far until telephonic development in sound recording paved the way.

The shade of Alexander Graham Bell leans very close over the development of that twentieth-century prodigy, the talking film, for many of the elements of sound pictures were foreshadowed on that day in 1876 when Bell succeeded in sending his voice along a wire with the strictly utilitarian imperative, "Mr. Watson, come here. I want you."

From the transmission and reception of the voice along a wire, Bell turned to the problem of storing up sound for future use and in 1887 announced that he had made vast improvements on one of Edison's inventions, the phonograph. Shortly thereafter the phonograph industry was born, an infant destined to reach boom heights in the first two decades of the twentieth century.

The tradition of research and application begun by Bell in his attic workshop in Boston was carried on by the Bell System, first in the engineering department of the Western Electric Company and later by Bell Telephone Laboratories, the greatest organization in the world devoted solely to the solution of the problems of sound and communication. Telephone research naturally created by-products crying for application in other fields. Thus it was that out of the vast scientific resources of the Bell System—and not from direct investigation in the movie field—should come the improvements

in the recording and reproducing arts that first made sound films a reality and then by subsequent refinements constantly increased their realism.

The vacuum tube amplifier is the veritable cornerstone of long distance telephony—and came to be of the movie industry. In 1915 Alexander Graham Bell picked up a telephone and once again gave voice to words, "Mr. Watson, come here. I want you." This time Mr. Watson was the width of a continent away—in San Francisco—while Bell spoke from New York. The amplifier had made possible the opening of regular commercial transcontinental telephone communication. The same year the little tube enabled man to project his voice across the seas—by radio telephone to Paris and Honolulu.

In 1917, along that section of Madison Avenue known as Liberty Lane, the voices of speakers, bringing a message of thrift, patriotism and the Liberty Bond, blared to thousands. This first public address system, installed by the Western Electric Company, was the ancestor of the systems which effortlessly bring the voice of the silver screen to thousands seated in the vast cinema temples of today. So much for the reproducing angle. Now let's take a look at the record.

By the middle twenties, with the advance of the radio, the record industry had fallen on evil days. The public was no longer satisfied with "canned music"—and with reason. The first difficulty was in the time-honored method of acoustic recording by which the graver of the record was actuated directly by sound waves. The size of a recording orchestra was necessarily restricted; otherwise the notes of the outlying instruments would never reach the record. The reduced orchestra was grouped in a cramped arrangement around a gaping horn, and the violins were equipped with little horns of their own to give them a better chance of competition with the lustier brasses. Even then the graver was unable to chisel the track of a very wide range of sound on the record, this limitation being responsible for the "miniature" impression given by the old phonograph. Radio gave fuller tones and

the public's enthusiasm for the new competitor caused record sales to nose-dive.

From the engineering department of Western Electric came a ray of hope, electrical recording. Electrical recording incorporates the principle of the telephone in that the sound waves to be recorded are converted into electrical impulses. These impulses, greatly amplified motivate the record graver. This application of the principle of the telephone transmitter permits a full symphony orchestra to be grouped naturally before a microphone and makes possible an amazing range and accuracy of pick-up. With this development, which came to be known on its commercial announcement in 1924 as "orthophonic" (and "vivatonal") recording, the first requisite for the advance of the "talkie" was satisfied—true and natural sound.

In October, 1922, E. B. Craft of the Western Electric Company demonstrated at Woolsey Hall in Yale University an animated cartoon with manually synchronized running commentary on disc. The picture was called "The Audion."

The following year a true mechanical synchronization was achieved in a series of a dozen short subjects prepared at the Western Electric laboratories—a dozen sparks that set off the conflagration that swept the movie industry during the next half decade.

At the same time that these experiments with sound on disc were being made, other Western Electric engineers were working on the problem of recording and reproducing sound photographically. These experiments—in connection with the photoelectric cell and the "light valve" developed for the transmission of pictures by wire (telephoto) by the same engineers—resulted in the "variable density" method of recording sound on film which is in general use today.

In 1925 the short subjects prepared by the engineering department of Western Electric (by this time incorporated as Bell Telephone Laboratories) were shown to an invited audience among whom was Major Nathan Levinson, now head of Warner Brothers' recording department. Realizing the potentialities of this new laboratory

wonder, Levinson sought out his mechanically-minded friend, the late Sam Warner. Soon the brothers Warner were sold on talking pictures and formed a subsidiary for the care and feeding of the prodigy. "Vitaphone," employing the services of a number of Bell System engineers, was privileged to sell and lease the recording and reproducing equipment manufactured by the Western Electric Company. Immediately Vitaphone set about the production of the first commercial program of sound motion pictures, and the first sound stages rose in the old Manhattan Opera House.

On a hot night, August 6th, 1926, at the Warners' Theater in Manhattan, sound motion pictures made their bow to the public. Movieland's benevolent czar, Will H. Hays, appeared first on the screen, speaking words of faith in the new medium. There followed short subjects featuring the music of Marion Talley, Giovanni Martinelli, Anna Case, Mischa Ellman and Efrem Zimbalist. Then came the feature picture, John Barrymore in "Don Juan," the first full-length completely scored sound picture. Don John Barrymore's resonant voice had to wait for a later screen debut, for the accompanying sound consisted exclusively of musical recordings synchronized with the action of the picture. That first night audience left the theater profoundly moved and the next day *Variety* devoted a whole issue to the new phenomenon. "Don Juan" moved on to Chicago where thousands cheered. It moved into the country and became a sensation.

But the stir created by "Don Juan" and its orchestral score was nothing compared to the enthusiasm created by Al Jolson in "The Jazz Singer," the first full-length sound picture featuring the human speaking and singing voice as well as orchestra. Jolson, everyone remembers, sang "Mammy." Al's tear-jerking talent, together with the inevitable lift that the dawn of a new cinematic day certainly carried, sent a thrill across the nation.

Then began what is mildly called (in the safe retreat of historical retrospect) a "revolution" in the motion picture industry. Producers tore their hair and slept little, trying

to determine whether talkies were here to stay or just a voice crying in the celluloid wilderness. Silent stars began with some trepidation to exercise their larynxes and cut their teeth on the correct enunciation of the English language. The film colony experienced an influx of voice teachers. New technicians, speaking the jargon of sound engineering and acoustics, put in an appearance. In the Chicago plant of Western Electric, those departments concerned with turning out sound equipment for recording and reproduction worked night and day.

Amid this atmosphere of rapid change Electrical Research Products, Inc. was founded on the first day of 1927 as a subsidiary of Western Electric to handle the sale or lease of sound picture equipment and other Western Electric non-telephonic manufactures. Erpi's principal concern was the licensing of the producers who after the Vitaphone success began to clamor for sound channels, also the equipping of theaters with reproducing apparatus.

The first three years of Erpi's existence were hectic ones. Producer after producer jumped on the band-wagon of sound and demanded channels. By the end of 1928 there were 16 sound channels in Hollywood; by the end of 1929, 116. Exhibitors from coast to coast urgently needed equipment that would enable them to present the new films. By the middle of 1928 Erpi was installing theater equipments at the rate of 20 a week—and still the orders came. In Hollywood sound stages rose as if by magic; sound experts racked their brains to devise sedatives to the growing pains of sound.

In 1928 and 1929 Erpi extended its activities to the foreign field and made premier installations in England and on the continent. Subsidiary companies, such as Western Electric Limited (London) and Western Electric Company of Italy and the like, were formed to handle this business, until today 52 similar subsidiaries girdle the globe.

With sound definitely established, Erpi engineers took up the thread of research where it had been left by Bell Telephone

Laboratories when Erpi took over the movie field. One of the chief growing pains of the talking cinema was occasioned by the change-over from sound-on-disc to sound-on-film. "Don Juan," "The Jazz Singer" and their contemporaries carried the sound on a spinning platter, but soon producers came to prefer the photographic method because of its greater compactness, non-breakability and its superior synchronization. With the original Western Electric and Vitaphone methods of disc recording, a film cut necessitated by wear and tear could not be duplicated on the record once it had left the studio. Nevertheless for a number of years theaters were equipped to reproduce sound from either disc or film. The way was paved for the ultimate triumph of sound-on-film by the researchers of Bell Labs and Erpi engineers on the light-valve that came to be used in the telephoto system put into commercial service in 1925. By 1928 the light-valve had been adapted for motion picture work and over the next few years became a standard component of the Western Electric system.

Perhaps the most conspicuous example of the results of research on recording apparatus has been the steady reduction in the weight of portable sound equipment. In the early days of sound an engineer on location looked more like a truck-driver than anything else. His equipment, weighing tons and including a mixing panel resembling the console of a pipe organ, was mounted in a huge van which had considerable difficulty in reaching the precarious perches that story and camera sometimes demanded. The sound man of today might be taken for a traveling salesman, for two suitcases full of equipment—the new Super Portable—will do a job superior to that of the first gargantua—and in the most inaccessible locations.

Along about 1931 Erpi engineers who had brought sound to the screen began to mull over the problem of getting rid of some of it—that is, of undesirable noises on the sound track. This mulling resulted in the announcement of the Western Electric Noiseless Recording which banishes the hiss-

ing sound familiar to talkie addicts between '26 and '31.

Five years later Erpi engineers transferred the voice of the screen with a new series of refinements in the apparatus. They announced wide-range Microphonic Sound, in which the soprano's highest tremolo and the deepest reaches of the bass were mirrored with perfect and equal accuracy from the screen.

Until 1936 Erpi maintained a corps of service men, sound equipment doctors on call at all times to diagnose and swiftly cure any ailments that might crop up in theater apparatus. They were imbued with the time-honored dictum of the theater "the show must go on." Their work is now carried on by Altec, an independent organization of ex-Erpi men.

In 1937 in order to permit the production of sound equipment as part of a complete mechanism Erpi licensed General Theaters Equipment and Motiograph, Inc., to make sound reproducing apparatus under Western Electric patents for sale in the United States. Erpi, in turn, supplies both sound and projection equipment to the foreign field. For customers in the latter field Erpi announced in 1939 the Mirrophonic Master, supreme in the field of sound reproducing equipment.

Thus Erpi continues to seek perfection in the realm of sound motion pictures.

In commenting upon Erpi's present position in the motion picture industry, T. Kennedy Stevenson, president, said recently: "In its sphere Erpi represents that spirit of service to an industry and to the public that is the tradition of the Bell System. Erpi was primarily founded to assure the successful development of a great new art through the commercial application to the motion picture industry of the by-products of the research of Bell Telephone Laboratories.

"Today, in ever increasing measure, Erpi continues to adapt these by-products to a now established industry, so that public interest in motion pictures may be constantly stimulated and the prosperity of producers and exhibitors, alike, enhanced by a continuous stream of improvements."

PATHE LABORATORIES, INC.

Which Operates the Oldest and Newest Labs. in the U. S.

By D. W. LeFRANK

YESTERDAY, the history of the motion picture industry was the history and evolution of Pathe. Charles Pathe launched his activities in the year 1 B.C. (Beginning of Cinematography). A modest beginning in France evolved into a mammoth organization, which covered every major country,—a world coverage at a time when American organizations were just graduating from the state-right field!

The advent of the last World War transferred the center of Pathe producing activities from France to the United States and it is worthwhile to note that Hollywood assumed the world's leadership in the motion picture field from that time on. Subsequently, Charles Pathe sold his interests to citizens of each respective country, so that the American Pathe Company became 100 per cent American owned,—which it still is.

TODAY, few people realize the role American Pathe has played in the development of motion picture developing and printing. The American Pathe laboratory first began operations on a big scale in the year 1907. Its site was located on a large tract of land purchased in Bound Brook, New Jersey. The main Pathe Laboratory is there today.

The machines used in the Pathe laboratory were and are still, designed and built by Pathe engineers. In this field, the Pathe laboratory has had unusual foresight. Years ago, when other laboratories were striking off one print each time the negative passed through the printer,—Pathe was making *four* at a time. Today, that has been stepped up to eight for news printing.

Right now, Pathe Laboratories have the unique distinction of operating the oldest and newest laboratory in the United States,—the former at Bound Brook, the latter at

35 West 45th Street, New York city. Both laboratories have innovations in uniquely designed developing machines, not found in any other laboratory.

It is only too well known that a laboratory, possessing even the finest of equipment, is as good—and no better—than its personnel. Here again, Pathe Laboratories have the edge. The superintendent of laboratory operations is Arthur W. Miller, who has been with the Pathe laboratory for 32 years. Most Bound Brook employees have been in Pathe's employ upward of 11 years.

Naturally, this loyalty of Pathe employees finds expression in perfect harmony and cooperation. In the 32 years of their existence the Pathe laboratories have not had one strike!

TOMORROW, will find these laboratories still in the fore. In the past, Pathe has done pioneer work on problems ranging in scope from tandem printers to superimposed titles. In the future this organization will continue its exploration of fields at present barely seeded.

With the same modesty, zeal and foresight that characterizes past researches, Pathe laboratories will have their answer to problems besetting our industry. Will those problems embrace color? Well, Pathe engineers will not be caught unprepared. Will those problems embrace a different size of film? Pathe has for years reduced from 35mm to 9½ and blown up 9½ to 35mm, including all the intermediate sizes.

Will the future problems embrace a specially processed film for television broadcasting? Pathe will have that answer, too,—not only the answer, but the actual problem will be worked out.

Yesterday, Today and Tomorrow,—Pathe Laboratories were, are and will continue to be leaders in their field.

TECHNICOLOR

**The Color Process Born
in a Railroad Car
29 Years Ago**

By LENNOX FOSTER

TECHNICOLOR — conceived at Boston Tech and born in a railway car in 1917—attained its majority, properly enough, 28 years later when Dr. Herbert Thomas Kalmus, president and founder, received the 1938 Progress Award from the Society of Motion Picture Engineers at its annual convention.

To Dr. Kalmus, Technicolor's future looks brighter than ever during his two decades' struggle: so bright, in fact, that a \$1,500,000 expansion program was recently completed to care for the increased demand for Technicolor.

The story of Technicolor begins in 1915 when Dr. Kalmus and his associates became interested in a color process. Dr. Kalmus' task was to find a suitable name, and, a Boston Tech man himself, he combined "Technique," the engineering school's class annual, and Color and so was born Technicolor.

In 1917, sufficient capital was raised to set up a laboratory in a railway car and a happy group, under Dr. Kalmus' guidance, set forth for Florida to make an opus called "The Gulf Between." The process at that time required special projection equipment, and even though there was color on the screen, Dr. Kalmus realized "that such special attachments on the projector required an operator who was a cross between a college professor and an acrobat."

Technicolor then turned to an imbibition method, consisting of two gelatine reliefs produced upon thin celluloid, which were glued or welded together and dyed in complementary colors. This was the basis for the Technicolor two-component process and

resulted in Joseph and Nicholas Schenck producing "The Toll Of The Sea." The picture was praised by leading artists, but insufficient laboratory capacity held up general release throughout the country. Other pictures followed, and this phase of Technicolor was climaxed when Douglas Fairbanks, convinced that the screen had never caught and reflected the real spirit of piracy in black and white, felt that color would make it successful. "The Black Pirate" was the result. It was a boxoffice success, but a headache to Technicolor. The double coated prints did not project sharply on the screen; the prints wore out easily; they scratched and cupped.

Back to the laboratory went Dr. Kalmus and his scientific associates, with the result that a two-color imbibition process on a single film was perfected. With the boom of '28 and '29, Technicolor surged forward and was used by nearly every major studio. But Technicolor realized that any two-color process was so limited that it was but a stepping stone toward greater perfection without which Technicolor was doomed.

Back to Wall Street went Dr. Kalmus and back to the laboratory went his associates. By 1932, Technicolor was ready for the industry with a three-color process. Walt Disney pioneered it, and his "Three Little Pigs" and other three-color cartoons of those days sold the public, helped sell the motion picture industry, and so sold Disney that all his product is now in Technicolor.

Gradually, the industry looked more kindly toward Technicolor and with each year, a greater number of features and short subjects has been made in this medium.

Much of this has been possible because of the perseverance and other sterling qualities of Dr. Kalmus' associates, including the late Dr. Troland and the late Andrew Callahan; G. F. Rackett, vice-president and assistant general manager; Natalie M. Kalmus, color control director; George Cave, in charge of Hollywood sales, and Robert Riley, head of the camera department. The duties of each are all important and each division must be letter perfect to produce a perfect Technicolor motion picture.

BOX OFFICE RECEIPTS

By **P. C. PASSMAN**
General Register Corp.

SOME 4,410,000,000 people paid for admission to motion picture theaters during the year 1938. Over \$3,000,000,000 are invested in this, one of America's greatest industries, and the return from this gigantic investment has to be obtained through one channel—the box office.

There can therefore be little doubt equipment and systems designed to safeguard revenue control must be regarded as important by all executives. General Register Corp. has introduced a new system known as the Automaticket Sales Register. This ingenious device is much more than a ticket register with which the majority of theater men are familiar, for the reason it incorporates the cash register principles which have made such machines, indispensable wherever cash transactions are handled.

The Automaticket Sales Register is actually two distinct units—an electrically-operated ticket register incorporating all the latest safeguards, and an electrically illuminated indicator upon which is flashed not only price of each ticket sold, but the number of tickets and location. The indicator unit can be placed in any position which may appear desirable to meet local conditions.

Another important feature is that the arrangement is not limited to the employment of only one indicator. Any number in addition can be provided for installation in the theater.

The size of the figures is such as to make them legible at a distance of 20 or 30 feet, and the indicator face is constructed in such a manner that it takes the place of the usual type of price indicator or admission sign, provision being made to make quick changes of price practicable. The rear of the indi-

cator as seen by the cashier is so constructed that the cashier can at all times ascertain that the indicator is working correctly.

This new system has been evolved by General Register Corporation, and is the result of many years of careful study of the revenue collection problem and a full appreciation of the fact that in the past it has been impossible to guarantee to the management that every patron has paid a proper price for the seat he occupies, and the amount so paid is secure until it reaches the hands of the Treasurer. This Corporation, and its other associated companies, occupy a unique position in this particular branch of the industry, inasmuch as they have specialized in cash control systems since the year 1878.

The first ticket register designed specifically for use in theaters was produced in the Fall of 1910. It was operated by means of a foot treadle, and although the device had obvious limitations, many of these machines were used in the then most important houses. However, with the production of better pictures, the building of larger theaters, and, in consequence, the increasing capital investment, means were sought to facilitate the handling of larger crowds, and it becomes necessary to still further systematize and safeguard box office procedure. This demand was met by the design and production of electrically operated and controlled ticket registers, and over 15,000 Gold Seal electrically operated registers are in daily use in America, in Britain, and in France.

General Register Corporation has not lost sight of the demand for a range of machines which do not require electric current; its well-known Model "H" and self drive Automaticket are still the most popular machines in theaters of moderate seating capacity.

THE MARCH OF TIME

Which Since 1935 Has Been Presenting a New Kind of Pictorial Journalism

By **NELSON MOORE**

SINCE the beginning of the motion picture, the newsreel has been recognized as a vital medium of public information. Moviegoers demand it. But, by the very nature of its technique and the swiftness with which it brings today's events to the screen, the newsreel can give little more than headline news. And so it has created among moviegoers a desire to see more.



de Rochemont

It was this desire "to see more" that led the founders of The March of Time to launch their new kind of pictorial journalism five years ago. Its purpose was by no means to supplant the newsreel, but to supplement it, every month, with a complete film story of some current subject commanding public attention and interest—a story with a beginning, a middle, and an end.

Some years before the birth of The March of Time, Producer Louis de Rochemont had prepared a feature-length story of the world's search for peace, edited from newsreel material and titled "The Cry Of The World." The film found wide public acceptance and demonstrated the possibilities inherent in the newsreel for rendering valu-

able service in the presentation of problems of social importance. In deRochemont's "Cry Of The World" lay the basic idea for what was later to become The March of Time on the screen.

Not long after that, Producer de Rochemont approached Vice-President Roy E. Larsen of Time Inc., publishers of Time and Fortune magazines, and by 1934 both of these men were hard at work together, attempting to evolve the movie March of Time by linking de Rochemont's "Cry Of The World" idea with the formula of Larsen's highly successful March of Time radio program.

The first issue of The March of Time screen presentation appeared in some 400 theaters throughout the United States on February 1, 1935. Although immediately hailed by film critics and the public at large as a great new contribution to the screen; theater managers were skeptical of its box office value and afraid of the idea of presenting "controversial" subjects to their patrons.

With each succeeding monthly edition, during March of Time's first year, Larsen and de Rochemont got closer and closer to achieving what they had set out to do. And with each new issue the exhibitor became more and more "sold" on their idea, because he was discovering that his audiences liked The March of Time and were anxious to pay to see it. So, while the film played in only a scant 400 theaters in the beginning, it was shown regularly in over 4,500 theaters at the end of its first year, in 9,982 at the close of its second, and in more than 11,000 after its third.

Full development of the March of Time technique of pictorial journalism might be said to have been reached with the memorable "Inside Nazi Germany" issue which rocked the U. S. press and became table talk from coast to coast.

Armed with sharp editorial foresight and extensive facilities for world picture coverage, March of Time's Producer de Rochemont and his staff of editor-writers have since managed to keep a step or two ahead of major news developments.

AGFA ANSCO

The Story of the Growth of America's Oldest Photographic Company

By J. N. HARMAN

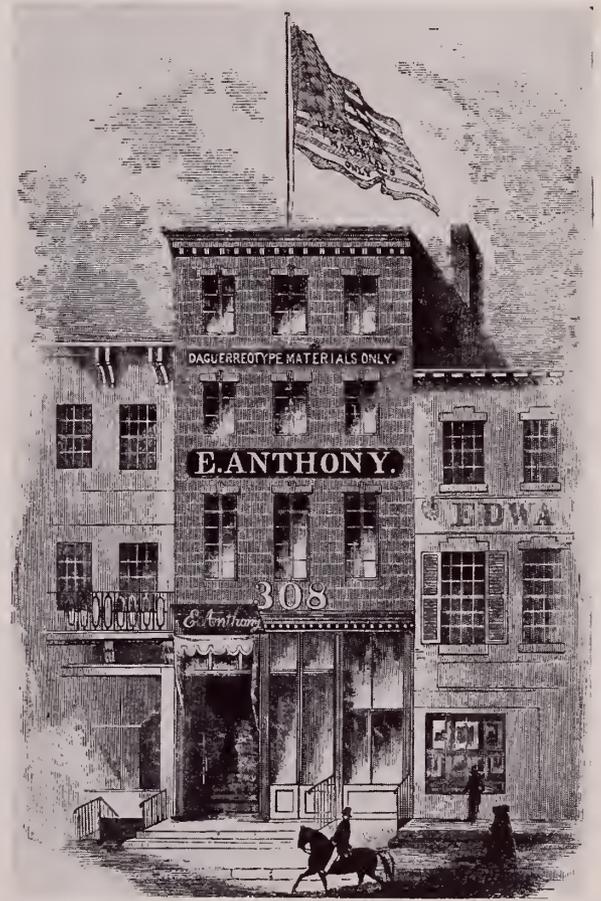
THE history of the growth of Agfa Ansco reads almost like a history of photography, for the beginnings of the story go back a century to the days of the early steamboats, the Morse telegraph, and the first daguerreotypes. So early was this in the development of photography there were only a few men with the vision to foresee in the daguerrian art the makings of a new and important scientific industry. One of these men who started photography on its way was Edward Anthony, the founder of the company which is today the oldest U. S. manufacturer of photographic materials.

Edward Anthony was a young engineer, a graduate of Columbia University, who learned the art of making daguerreotypes in the fall of 1839 from Professor S. F. B. Morse, later famous for his invention of the

telegraph. Professor Morse had just returned from France where he had seen results of Daguerre's new process before it



The Famous Anthony Brothers, pioneers in the photographic industry. *Edward A. Anthony* (right) founded in 1842 the business which was to become the forerunner of the present Agfa Ansco Corp. (left) *Henry T. Anthony* joined his brother's enterprise a decade later.



Edward Anthony's venture in daguerrotype materials was instituted when photography was in its very infancy. This store on Broadway was the first of several Anthony locations in New York City. In 1862 the firm became E. and H. T. Anthony & Co.



Main property and plant of The Agfa Ansco Corp., in Binghamton, N. Y., is a model of modern industry. The company, which is the oldest manufacturer in the U. S. of a complete line of photographic materials, will commemorate its centennial in 1942.

was officially announced. Young Anthony was soon a skillful daguerreotype worker and in 1840 accompanied James Renwick on an expedition to establish proof of the Northeastern boundary of the country. With daguerreotypes made on the trip, Anthony brought back visible evidence that mountains existed which marked the boundary. Soon afterward, Anthony set up a studio in Washington where he made daguerreotypes of many important statesmen. By 1842, he had moved to New York and there he established a supply house for daguerreotype materials at 308 Broadway—the company which was to grow and expand into its present-day descendant, Agfa Ansco Corporation.

Young Anthony built his business rapidly, and with it, a reputation for integrity and superior merchandise. But the business became more than one man could handle, and in 1852 Edward was joined by his older brother, Henry, who proved a great help to the growing company. This period was marked by many important photographic events and by the introduction of numerous improvements in photography, chief of which was the wet collodion process that opened a new and wider range of possibilities to the photographer. Another stimulus

to activity was the first photographic prize contest in the world, which, held by the Anthonys in 1852, carried \$500 worth of prizes for the best daguerreotypes. Shortly afterward, in 1855, the Anthonys brought out the pioneer photographic publication, *Anthonys Bulletin of Photographic Invention and Improvement*, which proved so popular that it soon was issued monthly and which for nearly 40 years enjoyed a wide circulation as a source of authentic photographic information. During the Civil War, Matthew B. Brady, the most celebrated photographer of that day, used Anthony materials to make his large and famous collection of photographs of the battlegrounds.

The business grew and prospered, and as the technique of each period progressed from daguerreotypes to wet collodion plates to dry plates and finally to film, the Anthonys contributed much to the improvement of the sensitized materials, as well as cameras and equipment. Both Edward and his brother lived to see the company a well-established and important part of the fast-growing industry.

Another name closely associated with Ansco history is that of Scovill. For many years, following the establishment of the Anthony Company, the Scovill Brass Com-

pany of Waterbury, Connecticut, had supplied the Anthonys with daguerreotype materials and equipment. As their manufacturing along this line grew more and more photographic, with the production of cameras and other items, a separate company was established under the name of Scovill and Adams. At the turn of the century, the two organizations, Anthony and Scovill & Adams, combined to form the Anthony and Scovill Company. Another firm absorbed in this combination was the Westcott Photo Paper Co. of Binghamton, N. Y., and because its location was ideal in so many respects, all Anthony and Scovill manufacturing operations were soon transferred to Binghamton. A few years later, in 1907, the name was shortened to the now familiar "Anso," the "An" representing Anthony and the "sco" the first syllable of Scovill.

It was during this period that many other well-known photographic products made their appearance. The glass plates which had revolutionized trade in the 70's were soon to be outranked by the newer film support which so broadened the scope of photography that nearly everyone became an amateur photographer. The Reverend Hannibal Goodwin was the inventor of this roll film support in 1887, and here again Anso played an important part, producing the film made under the Goodwin patent. Other famous Anso products also had their birth at the beginning of the century. Noko, Cyko, and later Professional Cyko, were all brought out in this period and gained wide acceptance under the Anso name.

The name of the firm was changed to Agfa Anso Corp. in 1928 when the American interests of the world-famous Agfa Film Organization were merged with the Anso Company. This combination united in one company a priceless experience accumulated through many years of photographic manufacturing, and the added technical skill of the most advanced photographic chemists.

For the new organization, a film plant with the most modern equipment in the world was constructed at Binghamton, and since its completion, continued additions have been made in buildings and equipment

to meet the ever-increasing demand for Agfa Anso films, photographic papers, cameras and other products. Here every operation from raw material to finished product receives the benefit of Anso's long photographic experience and is carried out with modern precision machinery and with repeated testing and checking. The entire film plant is hospital-like in cleanliness and boasts an air-conditioning system that protects the uniform excellence of the product throughout the year. Today the company moves on, a representative American organization with a keen realization of its obligation to the industry to produce the best that can be made. Agfa Anso is proud of the part it has played in the history of photography and looks eagerly forward to the future and what it will bring.



A semi-final step in the meticulous process of 35 mm. motion picture film manufacture is the careful inspection under special safelights before packaging.

THE PICTURE IN THE EAST

By **FRANK K. SPEIDELL**
President Eastern Service Studios
and Audio Productions, Inc.

EVERYONE agrees that great pictures have been made in Moscow, London, Berlin, Paris and in Hollywood.

Great pictures, in fact, have been and will be made wherever raw stock and cameras are in the hands of capable people whose minds and hearts are filled with intents which have about them an element of greatness, too.

Great pictures have made this a great industry.

But try to convince some of your film associates that great pictures have been and can be made in the East—in New York, for instance, and over at Astoria in particular—and you will quickly discover that you are in a business, which besides having the shortest memory in the world, manages also to indulge itself in a “blind spot.”

Every other great industry in this country has seen the advantages of maintaining and definitely encouraging a certain amount of de-centralization. There are numbers of economic and psychological factors which make such action sound and make it, as well, significantly important to the strategy of insuring the future.

But Eastern production has been allowed to lag. It has been talked-down in some high quarters. There have been obstacles put in its way by one who would probably most profit by its furtherance and continuance. And there are even some who have come to the conclusion that those who are working in and for Eastern production are simply trying in a sort of Don Quixote fashion to give to their employers, who assigned them here, a kind of noisy return for the pay they receive.

Nothing could be farther from the truth.

Let me try to give you a pencil sketch of The Picture in the East as it is today and as it seems to those of us who find ourselves working for this neglected step-child whom we truly believe may some day become a glorified Cinderella if we can ever or in time find the right shoe to fit the situation.

Here are some of the things we know and believe:

Completely adequate stages and trained crews under experienced department heads are ready and available here in the East at any time; and they need not be carried by the producer except for the duration of his picture.

Financing arrangements and studio credits have been advanced to the point of practical completeness for producers whose records stamp them as good risks.

Several of the major distributors are inclined to cooperate and provide attractive releasing contracts for good, new and out-of-the-rut product which can be obtained from sources interested in using eastern facilities.

The “tools of the trade” are here, augmented, perfected and constantly being brought up to date.

Money, man-power, new talent, complete equipment, economy, and the opportunity to “get off the assembly line” are some of the unique contributions of this locale aside from the opportunity for profit, the chance to create without too much, if any, interference and a certainty of full-hearted cooperation from labor in every branch of the business.

Add to the above the fact that the American Theater is here in New York also.

What we need here in the East is a very simple prescription which can easily be filled and taken in small doses by the industry.

We need a definite number of releases earmarked for eastern production as a regular part of the industry’s overall program of product each year. We are not asking too much.

We are not deluding ourselves with the belief that the East can compete with Hollywood. We have only wanted and tried to make the East perform a service for Hollywood. It has seemed to us, foolishly perhaps, that of the 450 or more feature productions which constitute the industry’s annual output that possibly six or eight or even ten—perhaps just 1 per cent or 2 per cent—might the more logically and the more economically be produced here if we do our part to encourage and facilitate that move.

That we are doing our part may be open to debate. That we are *trying* to do so should not be questioned.

B U D D R O G E R S

**Who Has Been Active in
Picture Distribution
For Fifteen Years**

By EVELYN LEE JONES

DUTY made Budd Rogers go into the motion picture business. But, it was the heavy duty exacted by the United States Customs that induced him to give up his own rapidly growing import and export business and turn his efforts to the ever-changing fortunes of the motion picture industry.

Now vice-president and general manager of Alliance Films Corp., Rogers has been an important figure in motion picture distribution for more than 15 years. His success in this industry has been pronounced, and he ascribes this success in a large measure to the fact that he brought to this business well-established sales and promotion principles that he had absorbed in other industries.

Born and educated in Boston, young Rogers entered the automotive industry there. He soon found that sales was his field, and he concentrated in this work. His first sales efforts brought such unusual success that he was promoted to an executive position in the sales department of his company within a few months.

In his capacity as a sales executive, Rogers immediately began to introduce revolutionary methods to the somewhat staid and stereotyped practices of the automobile business. It might be said that his campaigns were a combination of solid sales practices and showmanship, the same combination that has characterized his later work in the motion picture industry.

Budd Rogers' business career was abruptly interrupted in 1917, when he joined the U. S. Army at the outbreak of the World War. He was among the first volunteers to embark with the A.E.F., and he saw active service. He was abroad for more than 22 months.

Soon after his return from France, the cheers of welcome in Budd's ears gave way to the ringing of wedding bells; and, according to him, he made the wisest move of his career when he married.

The new responsibilities of marriage and the broadened views that resulted from his experiences abroad turned Budd's attention to the establishment of his own business. After the type of careful survey that is so typical of Rogers' method, he organized an importing and exporting company. This new enterprise was much to his liking for it widened the scope of his activities while it incorporated the sales principles he had developed in the automotive industry.

Rogers' import and export business developed rapidly, and he was showing substantial profits within a few months. Not long after, however, import duties were greatly increased, and these increased tariffs materially reduced his profits immediately and threatened to reduce them still further.

With the continued success of his business uncertain, Rogers looked about at once for a new field for his activities. Again, he made a careful study of likely prospects for his talents before he made a decision. The motion picture industry, well out of its much-discussed infancy, but still suffering from growing pains, caught his fancy; and Rogers will tell you today that motion pictures is his real career and that there will be no more changes.

In 1924, Budd Rogers made his first bid for a spot in the motion picture limelight by joining Sam Sax in Lumas Film Corp. and Gotham Film Corp. Rogers was vice-president and sales manager of both companies, and his efforts established these organizations among the leaders in the field of independent production and distribution.

When the first feeble voice of the talkies

was heard, Rogers was among the few motion picture executives who had the foresight to realize that sound was no passing novelty. While many companies were still debating the advisability of making talking pictures, Rogers organized the Gotham Bristol-Phone Corp. This company promoted the general sale of sound apparatus for divers purposes and installed and serviced sound equipment in theaters.

With the success of Gotham Bristol-Phone Corp. assured, Rogers ceased active association with the company and joined World Wide Pictures as general manager. Later, he became president of Interworld Productions, Inc.

In 1933, Budd Rogers and M. H. Hoffman organized Liberty Pictures Corp. to produce and distribute pictures for the independent market. While associated with Liberty, Rogers saw what he believed to be an opportunity to establish a new and important major company through the amalgamation of Liberty and two other independent companies. Rogers' idea saw consummation in the organization of Republic Pictures Corp. and he became an active executive of the new company.

While with Republic, which progressed rapidly from the outset, Rogers continued his intensive study of trends in the motion picture industry, and he was impressed, more than anything else, by the fast strides that British studios were making in producing pictures to please American audiences. He foresaw that it would not be long before many English-made pictures would equal, if not surpass, Hollywood product in the American market.

Once his mind on British pictures was made up, Rogers quit Republic to further his plans for exploiting English productions in this country. In 1936, he became vice-president and general manager of Alliance Films Corp., organized to distribute selected product of British International Pictures, Ltd., in the United States. During the first year of Alliance's operations, Rogers selected a limited number of B.I.P. product for the American market. While these pictures were well received here, they did not

quite meet Rogers' exacting demands for American entertainment; so, today, Rogers reviews and criticizes all scripts intended for the American market, and he is consulted on the casting of such pictures.

Now that Rogers' influence is exerting its full force in the preparation of stories and the casting of Associated British Pictures Corp. productions, Alliance Films Corp. has, for the first time this year, announced a definite program of pictures for release here. There are 12 productions on the Alliance program for 1939-40, and all of them have been completed.

The success of Rogers' plan to assist in the preparation of stories and in the casting of pictures made in England for the American market has been so marked that, in November 1938, he was made general manager in America of Mayflower Pictures Corp., Ltd., producer of Erich Pommer-Charles Laughton Pictures. Mayflower's latest American release was "The Beachcomber," and a second production, "Jamaica Inn," will be released here in October; still a third picture, "London After Dark," will be ready for distribution soon. All three of these productions are released in this country by Paramount.

Budd Rogers is one of the busiest and most tireless workers in the motion picture industry, for, actually, he is handling five different jobs at the same time. In addition to serving both Associated British Pictures Corp. and Mayflower in an advisory capacity on production problems, he supervises the national distribution and sales of Alliance releases. Also, since 1936, Rogers has served as a member of the board of directors of Universal Pictures and Universal Corp.

Recently, Rogers assumed a fifth job when he opened his own exchange at 630 Ninth Avenue. In addition to the actual selling of pictures in the New York and Northern New Jersey territories, Rogers had an ulterior purpose in organizing this exchange. Through the exchange, he plans to establish a closer contact with exhibitors that will aid him in improving still further the Americanization of English pictures.

MYRON SELZNICK

**One of Lewis J. Selznick's
Two Sons Makes His Mark
As a Business Agent**

By CLAUDE RAWLINS

MYRON SELZNICK has left—and is continuing to leave—his mark on Hollywood.

He has pioneered in the agency field just as his father, Lewis J. Selznick, pioneered in the finance of motion picture organization and his brother, David O. Selznick, is pioneering in the production methods and ideas he is applying to the making of screen entertainment.

Today Myron represents more than 200 actors, writers and directors in all their business dealings with the studios. They say that professional people are not expected to have great business ability. Myron supplies that business acumen to their contracts and their contacts for 10 per cent of their earnings.

There are more creative and acting minds in Hollywood who want Myron Selznick to handle them than he could possibly handle. As a result almost all he handles are either big or Myron expects them to become big. He "discovers" stars just as surely as any motion picture producer does.

Both Myron and his brother David started out in the motion picture business at the same time. They were both born in Pittsburgh, Pa., but went to New York to live when their father became an important motion picture studio head. There they worked for him in various minor studio positions, learning the business from the ground up.

The story of their father's enterprises is a saga in itself. Myron and David, however, one day decided to storm Hollywood, so they went West. David became a reader at M-G-M and from there, over the intervening years has risen to be rated by trade paper tabulations the screen's No. 1 producer, the producing president of Selznick International Pictures, Inc.

Myron's first employment in Hollywood was as an assistant producer to Joe Schenck at United Artists. But before long he decided to move to the other side of the fence and become a business agent for artists. He was the first man to persuade writers and directors that they needed agents.

At the time talking pictures first became popular Myron and his partner, the late Frank Joyce, rushed to New York and signed agent contracts with every available stage actor. Their foresight made them responsible for the bringing of many stage stars to the screen and making them into "talkie" stars.

By 1933 Myron had all the clients he cared to handle. For his 10 per cent he gives, not only representation in the drawing of contracts, but handles all studio contact for the players, including those occasioned by alleged poor or weak starring vehicles, and failure to use the talent toward the best interests of the talent and the studios. He has also created a special department which will, if the clients so desire, take care of paying all their household expenses and preparing their income tax returns.

The roster of star names managed by Myron Selznick is impressive reading. Among those he represents are Bette Davis, Kay Francis, Joan Bennett, Katharine Hepburn, Vivien Leigh, Miriam Hopkins, Rosalind Russell, Carole Lombard, Myrna Loy, Paulette Goddard, Merle Oberon, Fredric March, Charles Laughton, Ginger Rogers, Victor McLaglen, Loretta Young, Laurence Olivier, Margaret Sullavan, Fred Astaire, Warner Baxter, Adolphe Menjou, Errol Flynn, George Raft, William Powell and Pat O'Brien.

PICTURE PIONEERS

Film Veterans of 25 Years Form Their Own Organization



EARLY this summer there came into existence a new organization known as Picture Pioneer, consisting of veterans who had been in the industry 25 or more years.

Jack Cohn, Columbia Pictures' vice-president was the moving spirit in forming the organization and bringing the veterans together. At first it was thought there were not enough men to form a corporal's guard in the industry today who were interested in pictures a quarter of a century ago. But this conjecture proved altogether wrong, as at the first dinner "Conference" of the Picture Pioneers, held June 29, more than 100 persons appeared who had been active in pictures 25 years ago.

According to the founders, the Picture Pioneers is a club whose members will meet over the luncheon or dinner table two or three times a year, to swap reminiscences and promote good fellowship. It will also be a medium through which the founders of the industry will be kept together and it will perpetuate the social contact of men who started when motion pictures were in their early infancy.

The club organizers did not think there were many persons who began their picture career twenty-five years ago and were still in the industry, and therefore did not expect a large membership. But the idea

met with such enthusiastic response, including so many requests from out of town veterans that a movement is now on foot to charter a Hollywood chapter and branches in every state in which there are sufficient men eligible to make such chapters possible. Numerous requests for membership have also been received from abroad, especially England.

At the opening conference of the Pioneers, held last June, Jack Cohn was unanimously elected as permanent house manager—or president of the organization—and an executive committee was appointed composed of Jack Cohn, Marvin Schenck, George Schaefer, Herman Robbins, Harry Buckley, Joe Hornstein, William Brandt, Harry Buxbaum, Leon Netter, and Terry Ramsey. Hal Hode was elected secretary, with the title of "Ticket Taker." The committee will make its report in September at the next "Conference" of the Picture Pioneers.

Letters are still being received daily from veterans in every section of the country, who after reading the newspaper accounts of the Picture Pioneers first "Conference," are desirous of joining the organization. All of them have seen 25 years of service in the motion picture industry. Until the chapters are organized, those who are eligible in other parts of the country, are being embraced by the mother chapter.

TALISMAN STUDIOS

***From the One-Stage Triangle Plant
of 1914, to the Modern Six-
Stage Studio of 1939***

By MARJORIE HEARN

CORNER Hollywood and Sunset—1914—Triangle Studio—one stage—D. W. Griffith producing “The Birth of a Nation”—followed by “Broken Blossoms” and other of his famous successes.

Hollywood and Sunset under various titles, Triangle, Fine Arts, Tiffany-Stahl, K.B.S. and Talisman, the studio where most of the name stars started their picture careers.

In 1923, the studio became Fine Arts, which it remained until November 1927. It then consisted of three stages.

Joe. E. Brown made his picture debut there in “Painted Faces.” The famous war play, “Journey’s End” was produced there. Jack Benny, Leo Carrillo, George Jessel, Jean Hersholt, Douglas Fairbanks, Jr. and Mae Murray are a few of the stars who worked on the lot.

November, 1929, Tiffany-Stahl took over with John M. Stahl head of production. In 1929, Stahl left and Phil Goldstone took charge. In the Tiffany-Stahl period of operation, four mammoth sound stages were built, all equipped with RCA sound channels. One of the original stages was removed making a total of six stages.

In 1932, Bert Kelly, Sam Bischoff and Bill Saul acquired the lot. One of their pic-

tures was the “Last Mile” which Sam Bischoff directed as well as produced.

In 1933, the studio received a permit from the City of Los Angeles which gave them the right to keep 1,000,000 feet of film on the lot. The same year, a group headed by A. B. Hilton leased the plant and named it Talisman Studios Corporation. In 1934, Talisman Pictures Corporation took over and in the same year Faxon Dean took charge of the camera department.

In 1935, John F. Meehan was made manager of the studio. He had been with Tiffany Productions, Inc., in New York, in various capacities in the distribution department. Under Meehan’s direction the studio has been the most active of all rental lots in Hollywood. It is also the home of the better independent productions, and a good share of the better commercial pictures are produced there.

Monogram Pictures makes its home at Talisman, as does Crescent Pictures, Benny Zeidman, Jam Handy, Majestic Pictures and Splay Commercials.

John Meehan, to furnish all facilities necessary to production, brought in the Glen Glenn Sound Organization which installed a most complete dubbing service. He set up a modern still department with the well-known photographer Mark Kolesnikoff in charge. Meehan remodeled the projection room making it a most comfortable room seating 125 people. In the projection booth, the latest Simplex E7 projection equipment was installed.

In improving the studio further, Meehan recently added \$10,000 worth of new lighting equipment and is also modernizing the 500 pieces of lighting equipment now on the lot. He is also arranging for sound-proofing one more sound stage which will give the lot six of the most up-to-date sound proof stages in the city.

The one who knows the history of the studio best is Peggy Hutson, the controller. She started there during the Fine Arts days which means a period of 14 years.

FAMOUS PRODUCTIONS, INC.

A Former Agent Becomes a Major Company Producer

By ALFRED REGINALD ALLEN



WHEN a man makes fame and fortune in one specialized profession, and then suddenly changes to another quite different activity, that's news. Thus was characterized the formation of Famous Productions, Inc., by Harry Edington. For years Hollywood had known Edington as a tip-top agent—virtual creator of Greta Garbo—erstwhile mentor for such stars as Cary Grant, Douglas Fairbanks, Jr., Marlene Dietrich, Nelson Eddy and many more too numerous to list. From his successful piloting of these careers he had made a fortune. Yet the yearning to create burned bright within him. He wished to mold personally into celluloid the actor-clay which had so long been his specialty.

So—Harry Edington founded his own independent producing organization, Famous Productions, to release through Universal. Immediately he lined up an exceptional array of potential screenplays. His knowledge of and "feel" for stories, keenly developed as agent, combined with his vast talent judgment to form an unique combination. And to this peculiarly complete personal equipment he added the creed that it is just as important to "cast" the director as to cast any role in the script. The result is practically fool-proof, as can be seen by

the magnificent story selection and casting found in the first Famous Productions offering, "Green Hell."

And the vista ahead for Famous Productions is a veritable fairyland through Edington's fertile imagination. Already he has made headlines by starting arrangements for filming Theodore Dreiser's early masterpiece, "Sister Carrie," on which no one but Edington could conceive a practical treatment. Prominent on his first-year's production list is the powerful French play, "La Chienne," which he proposes to adapt for the American market using Cary Grant as the star. Edington has also taken an option on the newest, as yet unpublished, novel of Vicki Baum, "One Of Six Girls," and is negotiating with Loretta Young for the leading role. He is also at work planning to make the spectacular screen play, "Atlantic Cable," with Douglas Fairbanks, Jr., sometime within the next 12 months. This is just one year's production thinking for Harry Edington, yet it embraces five utterly different but powerfully dramatic and romantic stories. It is not without a certain prophetic justice that he has chosen to name his new creative enterprise Famous Productions.

PAUL TERRY

**For Twenty-five Years One of
the Industry's Better
Known Animators**

By ROLAND JONES

F

ROM coast to coast is an ordinary phrase, but unusual in the instance of Paul H. Terry's career, for he reversed the process of the industry's eastern-born. Whereas they, in many cases, sought cinematic fame and fortune by journeying to the Pacific's strands, Terry, who was born in San Mateo, California, is sitting pretty right up in New Rochelle, N. Y., where are conceived and produced those world-famed Terry-Toons.

This objective was arrived at, to be sure, in a roundabout way, the first phase having been Terry's newspaper cartooning and illustrating on the Call, Examiner and Bulletin in San Francisco.

Supplementing this wielding of the pen for readers residing in and about the Golden Gate, the Terry trek got under way with a stopover in Montana where he worked for the Anaconda Standard in the same capacity as for his Frisco bosses, and landed in New York in 1911 and rolled up his artistic sleeves in the interests of the New York Press and King Features, drawing for the latter a popular comic strip of that day.

The theatrical cartoon was something of a springboard via which he leaped, but carefully, into the realm of animation. The first real results from an industry standpoint are recorded in the archives as having come

about when he gave motion to drawings at the old Thanhouser studio. It was a 400-ft. subject entitled "Little Herman," and is declared by contemporaries to have been a right mirthful subject.

Then was created "Farmer Alfalfa" which was so successfully received by the public that Terry uses the character every now and then in his present-day footage.

Came America's entry into the World War, and went Terry. Uncle Sam evidently held the pen mightier than the sword, for his new recruit didn't get a gun but a crow-quill, drafted into drafting, as it were. In the picture department he worked along in triumphant and effective fashion, incidentally being commissioned to make an animated history of the conflict.

Advent of peace found Terry enlisting in the forces of Paramount Pictures which had set up an animation department. During this aspect of his business saga, the determination siezed him to set up his own studio which he did, and out of which issued the famous "Aesop's Fables" which he released through Pathe.

Where there's progress, there's change, so it's said. He inaugurated a Long Island City studio, then moved up to the Edison Studio in the Bronx, and began releasing via Educational.

Today, the fountain of Terry-Toons is a thoroughly modern studio in New Rochelle, employing some 130 hands, all skilled in the imparting of life, motion and voice-expression to the characters created on the drawing boards.

When Educational and 20th-Fox parted, Terry stayed on with the latter through a distribution arrangement, and joined MPPDA in mid-June of 1938.

During Paul Terry's notable career in the film industry, he has produced more than 1,000 pictures. In October of the current year he celebrates 25 years of continuous work in the cartoon field, which he helped to pioneer. He asserts that he intends "to keep on doing tomorrow what he is doing today, and what he did yesterday."

SAMUEL GOLDWYN

*From the Glove Business
to His Own Production
Company via Famous*

By JOHN P. MILES

THE 18 and a half acres of grounds and buildings that comprise the Samuel Goldwyn Studios are a traditional landmark in the small city of Hollywood. Like most of the other studios it sprang out of the dust of an arid valley sparse with sun-scorched corn and wheat to raise a crop of dreams.

In respect to its origin the similarity between it and other studios is gone. Other plants for the production of motion pictures welter under a maze of divided ownerships, corporate laws and term supervisions, but this site of 18 and a half acres is owned by Goldwyn, lock, stock and barrel. Its 2,000-odd employees, picked men all of them, owe him alone their allegiance.

Thus Goldwyn is the only man in the history of the motion picture to own and operate by himself a studio of major proportions. There are no stockholders to dispute his sway, no bankers to challenge his authority. He can look from his second-floor to the 31 building units which comprise his studio and survey a domain built by his creative energies.

Samuel Goldwyn produced the first full-length film in the United States almost 25 years ago and by so doing missed the comparative obscurity of life as a manufacturer in a small northern New York city.

He was born August 22, 1884, in Warsaw, Poland, the son of poor parents, who died a few years later. He was 11 when he

emigrated to America, crossing the Atlantic in the steerage.

His first employment was in a glove factory in Gloversville, N. Y., and by the time he was 17 he was in charge of a shop employing more than 100 men. He became salesman for the company two years later and soon after was made a partner.

A young man, already rated a success but actually only getting into his stride, he felt that there was not sufficient opportunities for him in the glove business. He had seen one or two moving pictures, flickering, dancing, amateurishly made things, but they fascinated him. Here, he felt, was an infant industry, one that inevitably would grow and expand.

He came to New York, formed a partnership with Jesse Lasky, and founded the Lasky Company, each partner subscribing half of the original \$20,000 cash capital.

Their first picture was "The Squaw Man," with Dustin Farnum the star, and Cecil B. DeMille, the director. Production on this, the first full-length film made in the United States, began December 29, 1913, and the studio was a renovated stable.

Slowly at first, then swiftly, the stream of pictures emerged from the crude studio, each bearing the imprint of added experience and greater skill in the new art.

Goldwyn, in 1917, was instrumental in effecting the \$25,000,000 Famous Players-Lasky merger, and he became chairman of the board of the new company. He organized the Goldwyn Picture Corp. in 1918 and became president and chief owner.

His knowledge of the industry convinced him that the need was for fewer and better pictures, rather than production of a great number. He desired to take more care with his pictures, to make each represent his best possible efforts, to seek quality rather than quantity.

He sold his interests to Metro and again became an independent producer. The following year he was unanimously elected an owner-member of United Artists Corp.

His first talking picture, an artistic and box-office success, was "Bulldog Drummond" starring Ronald Colman.

ALEXANDER KORDA

**One of Britain's Outstanding
Producers Has Built Up a
Large U. S. Following**



UNTIL 1933 Alexander Korda, today England's most distinguished producer, was merely a young man wandering through the film capitals of the world searching for the privilege of producing pictures according to his own tastes and standards.

Born in Hungary, Korda was a newspaperman until 1915, when he produced his first film in a dilapidated barn in Budapest. Rome, Berlin and Vienna all claimed his services as a director in the years that followed.

In 1928 he came to Hollywood, where he made a number of pictures for several companies, most of them tailor-made to orders from above according to the popular notion of "box-office," but including at least one notable success, "The Private Life of Helen of Troy."

After a period of picture-making in Paris, he went to London for Paramount-British and made "Reserved for Ladies," a film which revealed at least a glimpse of the future Korda touch.

Then, in 1932, a group of conspirators gathered in a Parisian cafe to discuss the formation of a new producing company. These were the future executives of London Film Productions, Ltd., and included Alexander Korda, Lajos Biro, the playwright, Stephen Pallos, and two younger Kordas, Zoltan the director and Vincent the artist. Minus capital and without assurance of future financial backing, the group produced "Wedding Rehearsal" and "The Girl From Maxims" with Korda at the megaphone. And in 1933 the company acquired the services of a fat, pasty-faced young man whose name was unknown to all but the audiences of the Old Vic Theater in London. This was Charles Laughton.

Charles Laughton in Alexander Korda's "The Private Life of Henry VIII" made history. London Films achieved overnight an international reputation, and Korda, adopting then his policy of building up unknown actors and actresses as stars, launched such personalities as Robert Donat, Merle Oberon, Binnie Barnes, Sabu, Laurence Olivier, Ralph Richardson, and, of course, the incomparable Laughton, on their screen careers.

The success of "Henry" and other pictures that followed enabled Korda to establish the first large motion picture studio ever built in England. Acquiring 140 acres in picturesque Buckinghamshire County, he constructed Denham Studios, one of the largest and most completely equipped picture making plants in the world.

Today, Korda is no longer a struggling young man trying to make a skeptical world swallow his ideas about movies. But his devotion to his original thesis that the picture's the thing, and that the picture will be box office if it is a good picture—has never once wavered. He still objects to the "tailor made" film.

WALT DISNEY

After a Decade of Growing the Disneys Move to a New Studio

By MAURICE FISHER

IN JUST a little more than a decade after Walt Disney started a small animation studio in a garage, he will move into a brand new \$2,000,000 plant consisting of 21 buildings on a 51 acre tract.

Walt, his brother Roy, and a few helpers moved from Hollywood garage in 1924 to a small store building on Kingsley Drive, and thought that it was really a step upward in the world. When, in 1925, they felt that they had enough money scraped together to build themselves a little studio, they thought they were pretty well settled for a while.

What they built was a neat little green and white studio on two or three acres of weeds they purchased between Hollywood and Glendale. The new studio consisted of one big room for the artists, a cubby hole apiece for Walt and Roy, and one or two other offices for the business administration boys.

By 1930, the Walt Disney studios had grown in fantastic fashion. Instead of the 25 employees of 1929, there were now 40 people, and the walls were beginning to bulge a little. A wing was added to take care of the growing enterprise.

By the end of the year there were 66 employees, and it was necessary to keep on building. In 1931 the total number of the personnel had jumped up to 106.

When "The Three Little Pigs" came along in 1933, the studio had grown from 1,600 square feet of floor space in 1929 to 20,000 square feet. A hundred and fifty people

were now turning out the Disney productions. Walt purchased a little more land adjoining the studio.

From 1933 until 1936, growth in studio building activities and in personnel was steady. What had started out to be a neat little stucco box-like structure now attained two stories in spots, looked vaguely California-Spanish in appearance, and rambled around with no particular aim. In addition, the main building had a sound stage, an inking and painting building, and some bungalows as satellites.

In 1936, Walt began to feel the full-length-production bug biting him. So before 1936 grew to be an old man with a long beard, "Snow White" was under way.

In 1937, all the employees were still jostling each other, so the Disneys purchased a couple of old apartment houses right next door. Into the apartment houses Walt poured his story department and some miscellaneous people right along with all the sinks and bath tubs and pantries. They're still there.

By the summer of that year, the studio was hectic and wild-eyed, trying to prepare "Snow White" for an early 1938 release. The production control department was trying to arrive at some sort of more efficient organization by moving various departments into more convenient and strategic spots around the studio.

"We'll just have to build an entirely new studio," declared the Disneys.

From around 600 employees in the summer of 1937, the organization had grown to almost 900 by the winter of 1938. In the new studio's animation building, there will be room for around 900 artists alone. And the animation building is but one of 21 buildings.

As a matter of fact, Walt Disney's new \$2,000,000 studio, set for completion by the last of this year, will be practically a complete 20 acre city.

There will be parking facilities for 1,250 cars, and under-cover parking can be rented by employees for a nominal sum. In conjunction with the parking lot will be a gas station and garage.

AL CHRISTIE

***A Man With a Background Going
Back to the Old Universal
and Christie Comedies***

By ARTHUR JARRETT

THE other day when I saw Al Christie step from the 20th Century Limited, there was something in that quick walk of his that suggested that he was looking for something and had an idea of just where to find it.

After the greetings were over, I asked Al what had brought him to New York. With a smile he said, "It's just another cycle finished and another one about to start."

And for Al Christie it was indeed just another cycle about to start. For he has been in all the cycles of the picture business. The early days of pictures . . . yes he was in the Cycle and very much in it . . . He used to roam Universal City making both dramas and comedies . . . trying to make a little one look like a big one. Saying just let me take one scene in that big set of yours, to his director friends Frank Lloyd or Bob Leonard. Sometimes he got away with it. Those were really the good old days.

Then came Christie Comedies, made for

the kids but the grown ups used to enjoy them too . . . and for a holiday from those he would turn to feature comedies . . . and turned out pictures like "Up in Mable's Room" and "Getting Gertie's Garter" or "Seven Days" and "The Nervous Wreck," or a comedy he always loved, "Charley's Aunt" that brought fame to Syd Chaplin.

Sound came and Christie Comedies took it in stride. For features, Al made "The Carnation Kid" and "Divorce Made Easy" with Douglass McLean. Not forgetting his old friend "Charley's Aunt" again, but this time with Charles Ruggles.

Then came the dawn that found the Christies with too much real estate—far too much . . . and a crash on hand to lower the price of the good earth. Well it takes a lot of money to save a lot of real estate and the money ran out and a fortune that was built on laughs was swallowed up in the earth.

A trip to New York was again good to him and he started producing and directing Educational comedies . . . in Astoria. While there last year he made a picture that had the whole industry talking, "The Birth Of a Baby." He has just finished a melodramatic comedy called "The Lady Takes a Chance," still unreleased.

Now he wants to start a new cycle for himself. That's the Al Christie I met the other day. A man on whom the years have set very lightly, ready to laugh at anything or himself and getting ready to launch a new unit. He loves his work and has always worked, a man who always looks forward, never back. I wish him luck.

S A M S A X

From Sales to Independent Production. From Warner Shorts to Charge of Warner English Production

By EDWARD SCHREIBER

IT WAS back in 1915, in the earlier days of the motion picture industry, that Sam Sax decided he would like to "risk" his future in the atmosphere that included the Klieg lights, grease paint, and the celluloid followers of Thespis. More than two decades of successful enterprise provide ample proof that it was a good "risk."

His initial job was with Universal and called on him to use his persuasive powers to induce exhibitors to show this company's films whenever possible. So impressive was his demonstration that Selznick Pictures sought his services and Sax became, in short order, division manager and subsequently general sales manager.

Some time after this Sax left to hold an executive post with the Mutual Film Company, again in the distribution end. At this stage he decided that he had spent enough time peddling some one else's pictures, and decided to make his own.

He formed an independent producing company, Gotham Productions, and for

several years operated successfully. Here Warner Bros. caught up with him. His wide range of experience in practically every branch of the industry made him a natural selection.

After a short sojourn in a coast distribution office to get the Warner "feel," Sax was placed at the executive head of the company's Brooklyn studios, where he remained for almost ten years.

It was during his stay there, having immediate access to New York's many sources of talent, that Sax was able to unearth many of the stars currently reigning in Hollywood. Pat O'Brien, Joan Blondell, Spencer Tracy and many others owe their initial appearance on the screen to Sax's certainty that they "had something on the ball."

With the closing of Warner's Brooklyn production unit, Sax was placed in complete charge of the firm's studios at Teddington, in England. His reputation in the industry is founded on two solid Gibraltors—his ability to unearth new talent and a "must" for quality in every piece of film that bears the Warner and his production stamp.

Warners are reputedly making new and greater plans for their Teddington Studios with Sax at the helm, and there is an excellent possibility that some of the West Coast stars will be assigned to appear in films to be produced there.

As a person, Sax has achieved a definite niche in the film industry that is apart from the general respect for his ability. He has a passionate interest in world events and is the kind of guy who insists on the underdog having his day.

He loves his golf, and can be made blissfully happy when his score runs decently under 100. It often does.

WILLIAM A. SEITER

***His Homesickness for American Food
Brought Him Back from China
to Enter Filmdom***

By JOSEPHINE WILSON

WILLIAM A. SEITER might have succeeded his father as one of the leading china and glassware exporters in the world, but he preferred the hard knocks of the motion picture studios in his determination to succeed on his own in a new field.

He was born in New York and was educated at the Hudson River Military Academy. He intended taking up a commercial career, and, in fact entered the employ of an importing firm and went to China as one of its representatives. However, he got homesick for American cooking and resigned.

Arriving in Los Angeles from the Orient in 1915, he looked for something different to do. He became interested in motion pictures, and having been trained from childhood as a crack rider, got his first screen job in a Western picture as a cowboy. He also doubled for the hero.

After riding in a good many thrillers he decided there was no future to being a cowboy. His goal was leading roles and he was given a part opposite Norma Talmadge. He also acted as assistant director on the picture.

Later, when D. W. Griffith selected the ambitious young man to be co-featured in two-reel romances, the screen lost a potential star and gained a director. When he beheld himself for the first time on the screen in the uniform of a royal northwest mounted policeman, he was so disgusted with his acting that he resigned on the spot and went back to directing.

Seiter directed numerous pictures for Universal and then joined First National, where he handled the megaphone on pictures starring Colleen Moore, Corinne Griffith, Dorothy Mackaill, Jack Mulhall and others. It was at First National that he directed Marilyn Miller in "Sunny."

He also directed "If I Had a Million," for Paramount and it attracted much attention. One of the pictures he guided for RKO-Radio was "Roberta," which was voted one of "The Ten Best Pictures of 1935" in the FILM DAILY nation-wide annual poll of critics. He has directed for M-G-M, Pathe, Columbia and is now with 20th Century-Fox and RKO.

He has directed stars of all ages and sizes, including Shirley Temple. He also directed the team of Wheeler and Woolsey.

He is regarded as one of the most consistent directors in Hollywood and usually brings in his picture ahead of schedule and below the budget. He is genial, has a great sense of humor and is one of the most popular members of the film colony.

A lover of sports, Seiter is rated as one of the best amateur golfers on the Pacific Coast, shooting regularly on the low seventies. He is also an enthusiastic tennis player and is a member of the Lakeside Golf Club, Los Angeles Tennis and Hollywood Athletic clubs.

Marion Nixon, the former screen star, is his wife and they have an adopted boy, Christopher Nixon Seiter.

B O R I S M O R R O S

**Hollywood's Newest Producer
Has Been Musical Director
and Associate Producer**

By J. L. McCurdy

HOLLYWOOD welcomes another new producer this year. He is Boris Morros, formerly associate producer and musical director of Paramount Studios.

The initial product of Boris Morros Productions is the Laurel and Hardy feature comedy, "The Flying Deuces." With his debut, Morros has sought to maintain his policy of doing "something different." Consequently, he has created in his initial production what he calls "a Silly Symphony with living characters." Although the departure from comedy formula was not overly radical, the Laurel and Hardy film is distinguished by less dialogue and more pantomime than ever before. Many comedy situations are enhanced by a sparkling musical score which is the natural forte of the producer.

The recent production of "Algiers" probably had the great influence on Morros' determination to become a producer. He purchased the American rights to this French picture, released as "Pepe Le Moko," and after many disappointing rebuffs, eventually persuaded Walter Wanger of its production possibilities. Having proved to himself with this experience, that he possessed the rare instinct of showmanship so necessary in Hollywood, he struck out for himself, just as he did in Russia following the revolution.

Born in St. Petersburg, Morros was four years old when his daddy plumped him on a piano bench and told him to get busy. At

six he was bending over a cello and a few years later was studying in the Imperial Conservatory, pupil of the celebrated Rimsky-Korsakov. His graduation piano recital won him the coveted Anton Rubenstein award of merit and a laureate in the conservatory.

At 16, Boris succeeded his father as conductor of the Royal Symphony. He lived in the palace, broke bread with royalty daily, received diamonds the size of marbles as a yearly gift from the "Little Father" and even had dour Rasputin present him with a string of beads. The necklace, strung with semi-precious stones, has a peculiar quality. The beads change color—brown in spring, green in summer, yellow in fall—and are a lucky charm to all who touch them, Morros insists.

As musical conductor of the Czar's Imperial Symphony, Morros organized and maintained army bands during the great war. Finding himself without an employer when the revolution struck, Morros promptly wrote "Chauve Souris," a production that endeared itself to the world with his famous "Parade of the Wooden Soldier."

With his startling success in Europe, it didn't take long for American producers to bring Morros and his show to New York. It was after the American run of "Chauve Souris" that Paramount retained Morros as musical director of their theaters. His association was one long series of successes culminating in his appointment as studio musical director.

During his Hollywood tenure, the producer wrote 317 scores for motion pictures, including such outstanding films as "The Plainsman," "Blockade," "Peter Ibbetson," "The General Died at Dawn" and most recently, "Stagecoach." He has been probably the most prolific composer on the Hollywood scene.

Having secured a releasing contract with RKO Radio Pictures, Morros secured Laurel and Hardy to make his niche secure. His second production will be "If I Were President," which speaks for itself as to the ability of the newest executive to capitalize on box office and current events.

Dr. L. A. FLEISCHMANN

***A Dialogue Director With Three
Degrees and a Background of
Stage Training Under
'Dean' David Belasco***

By PHILIP STUART

ALTHOUGH Dr. L. A. Fleischmann is the owner of three degrees—medicine, psychology and philosophy, his deepest interests have always been in the stage and screen, so it is not surprising that he is the highest paid dialogue director on the Coast.

At the tender age of 14, the subject of this article and his brother, two years his senior, were in vaudeville as the Fields brothers, songs, dances and "nifty chatter." For this they were paid \$75 a week and they spent much time on the Gus Sun circuit. They appeared on bills with W. C. Fields, Al Jolson, Fannie Brice, Eddie Foy, Belle Baker, George Jessel, Eddie Leonard, Valeska Suratt, Irene Franklin, Montague and Heath and other stars.

Two years later the future doctor was being given the billing of "Professor Lou Fields" at the Plaza Theater, Baltimore, and he was introducing talking pictures to the good citizens of his home city. He stood behind the screen and spoke all the male parts of the picture on view. A 100-foot sign in front of the theater was devoted to his name. In his early theatrical days he

also trouped with a medicine show on Long Island and one of his fellow thespians was James Cruze.

Dr. Fleischmann won his degrees at the University of Maryland. He found time to spend 14 months in the World War and commanded a pursuit squad in the air force.

The future doctor got his first big break in the theatrical world while lecturing at Columbia, where he was a professor of speech. It was a very fortunate occurrence for him the night that David Belasco dropped in to hear one of his lectures. The Dean of the theater was so impressed by the young, dynamic lecturer that he immediately offered him a position as his assistant. He taught him stagecraft and one day while the new assistant was rehearsing a play for the title role in "The Corsican," Belasco decided the erstwhile lecturer should play the part. The professor took the name of Leon Armand and played the role for eleven months. Later, he acted in "Beyond The Horizon," "Old Heidelberg" and other Broadway plays.

Shortly before coming to Hollywood, Dr. Fleischmann directed stock companies in Baltimore and Washington. In Hollywood he plunged into the movies with vigor and enthusiasm. He wrote, produced and directed 32 comedy shorts for Universal. He directed 20 foreign versions for Fox. Later he became a dialogue director at M-G-M. This he followed by writing, producing and directing 16 Harry Carey pictures, which he also marketed.

Dr. Fleischmann is considered one of the 13 leading authorities on voice disorders and has written two text books, which are used in all Universities. In his opinion, the players having the clearest diction are William Powell, Paul Muni, Ronald Colman, Clark Gable, Francis Lederer, Helen Hayes, Claudette Colbert, Greta Garbo, Mady Christians and Myrna Loy. He is currently dialogue director at Paramount on "Diamonds Are Dangerous."

SHIRLEY TEMPLE

**A Ten Year Old Star Who During
the Past Four Years Has Been
'Tops' at Film Boxoffices**

By FRANK KERR

AS a phenomenon in the history of the show business and among all children, Shirley Temple stands as absolutely unique. For four successive years she has led all other stars in the film industry as the number one boxoffice attraction of the world. But Shirley's influence has been wider than this—there is no country in the world, both civilized and uncivilized where at some time or another her pictures have not been shown.

In the Orient she is called "Scharey," in Central Europe it is "Schirley," but throughout the English speaking world "Shirley Temple" stands as a universal symbol of childhood. No child in history has been so well known or universally beloved.

Yet even in the blase annals of film history Shirley's seven year career stands apart as an achievement unlikely to be duplicated. The career of the 20th Century-Fox star began when her mother, Mrs. George Temple, took her golden-curlled daughter to a Hollywood dancing school. A talent scout, in search for kid actors for "Baby Burlesques" of film stories, saw Shirley, offered the Temples a contract.

News of the gifted child soon found its way to the casting offices of major film companies, and it was not long before Shirley was doing bits in full length features: "Red Haired Alibi" with ZaSu Pitts, who is now a next door neighbor of the Temple family, and then "Out All Night," and "To The Last Man." After this came a series of four two-reel comedies for Educational. This

series, called the "Frolics Of Youth," marked the turning point in the "Little Princess" career.

At that time Fox Film Corp. was searching for a child to play in "Stand Up and Cheer." A film executive saw Shirley in one of the brief comedies, and as a result Shirley won a part with Warner Baxter, Madge Evans, John Boles and James Dunn in the film. But in that wealth of talent she was unnoticed until the time came for her to record her first big song, "Baby Take a Bow." When the recording was played back, the studio's musical director asked Mrs. Temple to "wait a minute." Before long he returned with his casting chief, who asked Shirley to sing the song once again. Before she had finished, he offered Mrs. Temple a contract for Shirley at \$150 a week.

With "Stand Up and Cheer" completed, Shirley was loaned to Paramount for "Little Miss Marker." The official billing was "Little Miss Marker" with Adolphe Menjou, Dorothy Dell, Charles Bickford, Shirley Temple. But Variety heralded the advent of the greatest personality in films during the picture's record-breaking run at the Paramount in New York. Headlined Variety, "Temple Holds 'Em Three Weeks."

In a few weeks Shirley's fan mail reached avalanche proportions, with the result that in her next film, "Bright Eyes," Shirley was starred. The old contract was torn up and the Temples were given a new one.

Since the 20th-Fox merger Shirley's career has been under the direction of Darryl F. Zanuck.

Latest of Shirley's pictures is "Susannah Of The Mounties." And following, under the direction of Walter Lang, will come a \$2,000,000 Technicolor version of Maurice Maeterlinck's "The Blue Bird."

Those who have known Shirley throughout her extraordinary career remark that fundamentally there has been little change in her personality. She is still as unspoiled as ever, but her ability as an actress has been developing in keeping with her wide experience. On April 23, 1939, Shirley reached her tenth birthday.

JEANETTE MacDONALD

**Screen's Newest "Queen" Has Been
Working Towards Her Coronation
Since She Was Four Years Old**

By **VIRGINIA ROY**

J

JEANETTE MacDONALD'S star-studded career soared to new heights this year when dramatic critics of America's leading newspapers acclaimed the songstress "Queen of the Screen," and the singer scored a triumph on her first American concert tour. Not since Jenny Lind, has an artist inspired such devotion and so completely captured the public heart. On her tour, fans traveled hundreds of miles to hear in person the vivacious singer who had charmed them by her brilliant motion picture performances. Her eminence is not a chance tribute. To her indefatigable pursuit of perfection, her great artistry, and her deep sincerity, the singer owes her prestige.

Born in Philadelphia, Jeanette made her first public appearance at a Charity Ball when she was four years old. She had been studying dancing at a local school and her remarkable talent and personality soon made her the star pupil. When she was 13, Ned Wayburn, Broadway producer, gave her an audition and a small spot in one of his shows.

For a few years it was Jeanette's dancing feet that carried her up the theatrical ladder. But dancing was merely the means to an end, for the one ambition of her life has always been—to sing. The money she earned by dancing she spent on vocal lessons. Her first singing bit was in "Irene." She then went on tour, singing and dancing in a featured role in "The Magic Ring," and

returned to New York to find her fame as a dancer dimmed and her talent as a singer not yet recognized. Undaunted, she modeled fur coats during a long, hot summer to earn enough to continue her voice training.

The entire field of musical comedy opened before her with her success in "Bubbling Over." It was during the run of "Angela" that she was tested by Paramount studios in their search for a leading woman for a Richard Dix picture. Weeks passed and Hollywood failed to call her. She forgot about motion pictures in the new rush of popularity she was having on the musical comedy stage. Then Lubitsch began his search for a prima donna for "The Love Parade" with Maurice Chevalier. Desperate, he reviewed tests of everyone in the Paramount file, including that of MacDonald. The film had not run three minutes before Lubitsch jumped to his feet and exclaimed: "There she is!"

And so MacDonald made her sparkling entrance on the Hollywood scene, winning immediate recognition and delighting movie-goers in the series of pictures made with Chevalier.

When the pendulum of public favor began to swing away from musical films, Jeanette decided to essay the concert stage. She made her debut in France and scored a sensational success in a series of European concerts.

The late Irving Thalberg signed her for "The Merry Widow" and she returned from Europe to achieve new triumphs in musical pictures. Nelson Eddy and the prima donna are to be reunited this September in another production, "Lover Come Back to Me," first of the pictures scheduled on her new contract with M-G-M, which allows her to divide her time between motion pictures and the concert stage.

On June 16, 1937, she was married to Gene Raymond.

The singer is known in Hollywood for her quick wit and her sparkling charm. She is adored by fans for her graciousness and beauty. She is judged by all as worthy of her title, "Queen of the Screen."

HARRY SHERMAN

**Griffith's "The Birth of a Nation"
Enabled Hopalong's Sponsor
To Enter Production**

By EDDIE MILLS

WITH the production of "Range War," Paramount's 29th Hopalong Cassidy picture, Harry Sherman inaugurated his fifth year as a producer of this series of westerns that have become so popular that they are now playing in more than 7,500 theaters in the United States.

Sherman, the first man to discover the cinematic potentialities of Hopalong Cassidy in 1935, makes six Hopalong and two Zane Grey pictures every year and occasionally puts over a special like "The Barrier."

Now in production is "The Medicine Show," a "Hoppy" that boasts of more comedy than hard riding and shooting, though these elements are not entirely lacking. Soon to go into work is "Knights of the Range," one of Zane Grey's latest stories. Following this will come another Hopalong Cassidy, "In Old Wyoming," and also on the Sherman program is Rex Beach's "The Ne'er Do Well."

Sherman has always had a leaning toward these outdoor films. To prove this assertion it may be pointed out that in 1918 he produced the first Zane Grey story to reach the screen, "The Light of Western Stars," in which Dustin Farnum was featured.

Originally a distributor, Sherman started in the film industry as a franchise holder in the middle west. A chance trip to Hollywood brought him into contact with D. W. Griffith. Together they went to Pomona where they saw the first unreeling of "The Birth of a Nation." Deeply impressed with the picture and its money-making possibilities, Sherman paid \$100,000 for the west of the Mississippi rights.

This investment made Sherman a rich man. He piled up a fortune of close to a million dollars as the result of his sagacity. Shortly afterwards he entered the production field.

For several years he was a producer at M-G-M and Pathe. Then he got his idea about making Clarence E. Mulford's stories of Hopalong Cassidy into a series and became affiliated with Paramount, which releases the Sherman product. When he started, more than four years ago, the western picture market was at its lowest ebb, but Sherman has done a great deal more toward bringing the outdoor film back into popularity than any other man in the picture business.

He hired the best writers available to prepare the Hopalong stories for the screen and got together a crew of technicians that became the envy of the industry. Most of its personnel is still on his payroll. That his judgment was right has been proved by the success of the so-called "horse operas."

Sherman visions making pictures as an art, with nature furnishing most of his backgrounds. He has few players under contract, going into the open market for his actors. His star is William Boyd, who has appeared in every Hopalong that Sherman has produced. Russell Hayden and Jane Clayton are also on his contract list.

He gives the old-time actor a break whenever possible. In recent pictures such former luminaries as Clara Kimball Young, Matt Moore, Kenneth Harlan, Francis MacDonald, Emma Dunn, Jason Robards, Evelyn Brent and many others played roles.

G A B R I E L P A S C A L

A Virtual Pauper's Interview With George Bernard Shaw Results in "Pygmalion"

By MARIAN BALDWIN

ONE morning in the summer of 1937, a man completely without funds arrived in England from Holland. He borrowed money for breakfast, a shave and a haircut, persuaded a literary agent to arrange an interview with George Bernard Shaw, walked into the playwright's study and walked out with permission to put the Shaw masterpieces on the screen.

The man who, a virtual pauper, succeeded where many others, with financial resources sufficient to back up million-dollar checks waved in the great dramatist's face, had failed, was Gabriel Pascal.

Pascal was born in the Transylvania area of Hungary in 1894. Never a conformer, he ran away from home at the age of four and joined a Gypsy band. For two years he wandered with them. Then, at the age of six, he was taken by an aristocratic family and given a fine education.

As a boy, he spent his summers in Italy, and when he was 16, met Eleanor Duse in Florence. The influence of her method has been comparatively great. The force of her silences, her marvelous ability to give emotional vibrations while she was listening to others on the stage, are duplicated in Pascal's "reflective" style by which he translates great emotion indirectly by showing the reactions of a second or third person.

At seventeen, Pascal was sent to Vienna as a military cadet. Then he was allowed to go to Berlin to study agriculture. In

free moments he studied the history of art, and at night studied dramatics from the greatest teachers of the day, Milan and Strakosch. So great became his love for the stage that eventually he resigned from school and went to Hamburg to join a stock company.

The next year found him haunting the Imperial Theater in Vienna and finally gaining an audition which won him membership in that organization. A year with the Imperial Theater, and he resigned to tour the provinces with a stock company. Later he became intrigued with motion pictures and in 1914 joined forces with Robert Weine, the director. For Weine he played the juvenile lead in "Midnight," made in England.

During the war, Pascal served with the Hungarian army. The war over, he returned to the business of making pictures and produced and acted in films made in Italy and Germany. In 1925 he made "Narcotic" in France, moved to Germany to make more pictures, then to England where he produced "The Street of Lost Souls," with Pola Negri. The film made a fortune. In 1930 he and Max Reinhardt formed a company to produce six pictures. Reinhardt lost his money in a stock crash and Pascal had to produce the pictures alone. One "Fredericka" was a triumph.

Pascal's next venture brought him to America. With John Sinclair, he formed the P and S Film company with a program to be released both by Paramount and Columbia. But Pascal fell ill and when he recovered he found all his plans destroyed and himself completely broke. Without funds, he started touring the world and it was during this period of roaming that he conceived the plan to persuade Shaw to allow him to film all his plays. His meeting with Shaw made film history. "Pygmalion" resulted and it was hailed as a screen masterpiece.

Pascal is now engaged in bringing "Major Barbara" to the screen. This will be followed by "The Doctor's Dilemma" and "The Devil's Disciple."

TOWNE and BAKER

***A Writing Team Formed On a
Golf Course Results in
a Production Deal***

By CLAUDE STEVENS

LONG regarded as the cinema capital's most famous writing team, Gene Towne and Graham Baker have turned their attention to producing and have started making pictures for RKO Radio. Under their own banner, The Plays The Thing Productions, Gene Towne presents the pictures, which he and his partner, and co-producer, Graham Baker, will produce.

Many legends have developed regarding the "unheavenly twins," as Hollywood calls them, but despite their eccentricities, such as working in bathing suits when the weather is hot, yelling at each other and playing fantastic practical pokes, they nevertheless have piled up an enviable record as writers of originals and screenplays.

Towne, the youngest member of the duo, is a native of New York, while Baker was born in Evansville, Indiana. Completing his high school education, Towne headed west and found excitement as a cowboy and lumberjack. He arrived in Hollywood in the heyday of "gag" men and title writers, and lost no time in becoming one of the best of them. Switching to originals, he had a score to his credit by the time he was 26 years old.

Towne got his initial chance in pictures, when he wrote a snooty letter of John McCormick, then a biggie at First National. McCormick gave him a four weeks trial because he had been insulted. Undecided as to

whether to turn Towne's missive over to the postal authorities or to punch him in the nose, he gave him a job as title writer and gag man.

Baker went from Evansville to Brooklyn, and after graduating from high school became a combination cartoonist and writer on the Brooklyn Eagle. He later served on the editorial staffs of the New York Times and Sun, deserting newspaper work to write scenarios for Vitagraph. He was made head of Vitagraph's story department and was brought to Hollywood by the Warner Bros., when they absorbed Vitagraph.

Towne was a Warner writer when Baker functioned as scenario chief—and Baker fired him. Baker was Jack Warner's assistant and co-producer of early talking pictures such as "Little Caesar," "Five Star Final" and "Dawn Patrol" before deciding to devote all his time to writing.

Towne and Baker formed a writing team on a golf course. Towne has always claimed he respected Baker's judgment because the latter fired him. Towne had an idea and told it to Baker. Baker agreed it was an idea but added it was not a story. A week later Towne met Baker at the same club and presented him with a check, informing him that the idea, he, Baker had claimed was no story had been sold and this was his share. Without a change of expression, Graham replied "Now I know that it is a great story." From that day on they went into the business of selling original material to motion pictures. They patterned stories to fit stars when studios were in dire need of stories for special personalities.

Not because of poverty but because they enjoyed it, they had a rat trap of an office in an old office building on the third floor. There was a typewriter on an applebox and one broken chair, all for \$10.00 a month. Later they got classy and took a better suite for \$18.50. It had the biggest ash tray in the world—the floor. It was never cleaned in the ten months they stayed in that location.

One thing Hollywood is sure of—no matter how much they swear at each other, they swear by each other and turn out screen successes.

WALTER WANGER

**After 20 Years of Experience
Wanger Finds His Niche
With a UA Outlet**

By JOHN LEROY JOHNSTON

ENTERING his twentieth year as a film executive, Walter Wanger occupies a unique place among the independent producers for he has just completed a \$10,000,000 financing of his independent United Artists producing unit and has pictures scheduled for 18 months ahead.

Wanger's record in motion pictures since he returned from service with the American army aviation corps in Italy and acting as an attache to the American legation to the Paris Peace Conference is one of action, distinction and advancement. At 23 he was general manager of Paramount studios in Hollywood, Long Island City, Paris, London and India. He spent millions of dollars for talent, stories and picture exploitation and the problems and expense items, the production and revenue charts from many ventures were his guides for the supervision of a rapidly expending world enterprise. For a long time, too, he was managing director of a circuit of theaters in England which broadened his knowledge of the exhibition of American pictures abroad as his previous experience had taught him much of domestic theater management and development. Later came experience in producing New York stage plays then years as a Paramount producer in Hollywood, then the making of other pictures for Metro-Goldwyn-Mayer and Columbia and finally the realization of his ambition—to concentrate on his own independent producing company.

United Artists permitted Wanger the

freedom he long sought. Starting modestly he followed a number of daring, experimental pictures which established his reputation for doing distinctive, different pictures to films which rolled up extraordinary grosses while winning artistic acknowledgment. "Trade Winds" and "Stagecoach" have already established extremely high gross totals in America, Europe and Australia and Wanger's "Algiers" and "Blockade" are still subjects of much commendation among critics and progressive showmen. Few producers have given more unselfishly of themselves to the industry, generally, than has Wanger. Few have introduced more new talent or contributed more energetically to their development. Claudette Colbert, Kay Francis, Miriam Hopkins, the Marx Brothers, Henry Fonda, Charles Boyer, Sylvia Sydney, Madeleine Carroll and Joan Bennett are but a few players whom Wanger either introduced to the screen or for whom Wanger created new careers. What Wanger did in acknowledging the natural glamour of Hedy Lamarr in "Algiers" is well known. His recent national campaign to win recognition for the American allure of Ann Sheridan is equally well known. Scores of young players, today marquee names and box office winners, owe their first recognition and encouragement to Wanger.

Over radio, through editorials, magazine articles and numerous speeches before conventions Wanger has championed the cause of a free screen, fought against unfair censorship of films and defended the people who guide the destinies of the industry. In Hollywood as a vice-president of the Motion Picture Relief Fund, the Academy, the Producers Association, and various other organizations tending to advance the screen and to bring to Hollywood a better understanding of world problems.

Wanger confines his activities to 'A' pictures exclusively, is a champion of the single bill policy, believes in using radio judiciously to benefit movie theater ticket sales but not to compete with the box office and unburdened by a large, expensive stock company he can cast pictures to meet the demands of each individual story.

GINGER ROGERS

A Charleston Contest Started Ginger on Her Road to Hollywood Stardom

AT 14, Ginger Rogers won the Texas State championship for the "Charleston," with a four-week's vaudeville tour included in the prize. And that's how the Titian-haired actress began her rise to stardom on the screen.

If it hadn't been for this Charleston rage that swept the country, Ginger, or Virginia, as she originally had been christened, might have become a school teacher. She had always wanted to be an actress, but she believed teaching to be a calling more within her reach. It's a fact, though, that all those "might have been" pupils can gladly bear the loss of having such a lovely school-mistress in view of their ultimate gain as that star's fans.

Ginger definitely decided to become an actress at the termination of the aforementioned vaudeville tour. Aided and abetted by her mother, Lela Rogers, who has always been her best friend and advisor, Ginger adhered to the idea that the stage was the best route to Hollywood and a screen career.

As a consequence, mother and daughter went to New York. Ginger worked diligently on her music, dancing and dramatics. It was finally Paul Ash, who once had starred her in one of his stage presentations in Chicago, that had the ambitious Ginger join his stock company at the Brooklyn Paramount Theater.

Work with that group proved to be her great opportunity. Messrs. Bolton, Kalmar and Ruby saw her there and signed her for their musical revue, "Top Speed." Then she accepted an offer from an eastern motion picture company and successfully did two

things at one time appeared before footlights at night and cameras during the day. Following a 45-week run of her next Broadway assignment, "Girl Crazy," she played her first featured role in "Young Man of Manhattan," filmed at a Hollywood studio. Continued work in pictures was the result.

In 1933 Ginger was rewarded for her persistency and hard work. She had her first taste of real success on the screen with the winning roles in "Gold Diggers of 1933" and "42nd Street." Then she made "Flying Down to Rio," her first picture with Fred Astaire and her first assignment at RKO Radio Studios, where she is still under long-term contract.

"Bachelor Mother" is her most recent film. "The Castles," marks the ninth vehicle in which she and Fred Astaire have co-starred. It marks the first vehicle in which they have worn period clothes because it is based on the lives of Vernon and Irene Castle, who comprised the first internationally-famous dance team which started gaining renown in 1911.

Virginia Katherine McMath is the real name of this famous star and she was born in Independence, Missouri, on July 16, but most of her childhood was spent in Fort Worth, Texas.

She is five feet, four inches tall and weighs 108 pounds. She never has to diet because dancing keeps her in perfect condition. Dancing is listed as her very favorite hobby, too.

Now Ginger has the reputation of being one of the best all-around actresses of film-dom. When she was in high school the records show that she was the best all-round athlete of her class, in addition to being adept at her studios and taking active part in school dramatics.

Friends and business associates are amazed at Ginger's vitality and versatility, whether it be between picture assignments or when she is working before the cameras. She has shown marked talent in charcoal sketching, painting and wood-carving. Her latest accomplishment is modelling in clay. A sculptured bust of her mother, recently completed is the work of which she is most proud.

HAL ROACH

*From Custard Pies to the
Drama "Of Mice and Men"
in 25 Short Years*

By **FRANK N. SELTZER**

THE House of Hal—the enterprising, prosperous motion picture studios of Hal Roach—rests solidly upon a foundation of petrified custard pie batter.

Time was when that batter smeared the faces of numerous rubbery-legged comedians on the Roach lots. For Roach was the Colossus of Comedy, the Sachem of Slapstick.

That is all changed now. Roach has proven to be the virtuoso of film producers, turning out, alternately and with huge box-office success, a series of films running the gamut of entertainment.

They range from the broad comedy of Laurel and Hardy, through the light, subtle screen versions of Thorne Smith Topper novels, to such trenchant, powerful epics as John Steinbeck's "Of Mice and Men."

Roach's position as a producer-director of film hits spans a quarter of a century. 'Way back, during the salad days of the giant motion picture industry, Roach a cow-boy actor, tossed his spurs into the limbo, and, fortified with little except vision and ambition and courage, began to make his own pictures.

He started out, and for years remained in, the field of comedy. Under the aegis of Roach, enough pies were hurled to feed an army.

His early offices were in the old Bradbury Mansion on Bunker Hill. His Lot? Any place with enough space to allow a trick-kneed buffoon to fall on his face or swing a paper-mache club. The Los Angeles city

parks were the locales of many of those early Roach comedies.

A host of comedians went to the top under the Roach banner. One was Harold Lloyd, as "Willie Work," Roach's first comic character, subsequently changed to "Lonesome Luke." Lloyd hit his peak in such full-length comedies as "Safety Last" and "Grandma's Boy."

Roach reminisced: "Occasionally comedy back-fired in those earlier days. I remember one instance in a 'Willie Work' picture when Lloyd rolled down a steep incline. He was bruised and battered—and for nothing. For at that time we did not understand camera angles, and when the scene was shown on the screen it looked as if Lloyd had merely rolled over and over on level ground. Lloyd had to do it all over again."

Charley Chase made a popular series of comedies for Roach. And the screen's most famous comedy team, Stan Laurel and Oliver Hardy, has been under his aegis since they got together before the camera back in 1927.

But a group of children was the instrument for most widely-known triumph of Roach's early career. This group constituted "Our Gang."

"Our Gang," kept young by constant replacements, has been riding the crest for more than 17 years. They are now being made by M-G-M.

Today, Roach productions fill every want of the movie public. There is still broad comedy in the Laurel and Hardy features. There are drawing room pictures, deft, sparkling and subtle.

Most eloquent of the change that has, through the years, encompassed the Hal Roach Studios is the making of John Steinbeck's powerful novel, "Of Mice and Men." Now under production, with Burgess Meredith and Lon Chaney, Jr.

Of his plans for the future, Roach declared: "We have the most ambitious program in the history of the studio—a program that is an answer to an industry, demanding more than ever, perfection from Hollywood."

HENRY KING

***He Has Been Actor, Writer
and Director in His
Film Career***

By GERALD EDWARDS

TO CHRONICLE the accomplishments of Henry King, ace director at the 20th Century-Fox Studios, takes on the hue of seeming exaggeration, so varied and remarkable is the record of what this man has done and can do.

King has been actor, producer, writer and director of some of the finest motion pictures ever made. What is more, nearly all of them have been successes at the box-office. He knows every angle of this highly-specialized and creative business. In the matter of camera action, of motion picture equipment and lighting effects he is looked upon as a master.

To his credit in the field of discovery can be placed the bringing of the late Ernest Torrence, Ronald Colman and Gary Cooper to the screen.

Away from motion pictures, King is one of the best aviators in the country. He operates his own plane and has flown to all parts of the land at frequent intervals. When tired or perplexed from work, he tunes up his ship and soars above the clouds, six, eight, or ten thousand feet above the earth and meditates. He says he has secured some of his best ideas while soloing in the calm of the higher altitudes.

King was born at Christiansburg, high up in the Blue Ridge section of Virginia. His father owned a farm. His grandfather, John Howard King, was a lieutenant under General Robert E. Lee. He was educated in the public schools at Riverside and La-Fayette, Va.

King left home and went into the show business. He toured with stock companies, circuses, vaudeville and burlesque troupes. He eventually became leading man to Anna Boyle, who toured the south in Shakespearean repertoire. He had reached New York and was a lead in Henry W. Savage's production of "Top O' The Morning" when he decided to try out motion pictures. His first work was with the old Lubin company. Later he discovered Baby Marie Osborne and appeared as co-star with her in six pictures, made at the old Pathe studio at Balboa. It was there that he began his career as a director. He not only directed, but wrote most of the stories and played the featured roles.

Probably his most unusual achievement was the production of "23 1/2 Hours Leave," a picture that made the entire industry sit up and take notice. Later he went to New York and became the real guiding genius of the new Inspiration Company. He was the executive head and his first production brought stardom and fame to Richard Barthelmess. The picture was "Tol'able David," and it was in this film he gave a tall, gaunt Scotch singer a chance at character work. The player was Ernest Torrence. King next made "Fury" with Barthelmess and then went to Italy and produced "The White Sister," with Lillian Gish as the star. It was in this piece that he brought forth Ronald Colman, who had no previous picture experience. The director went back to Italy again and made "Romola," with Lillian Gish and her sister, Dorothy.

Returning to the United States he made "Stella Dallas," with Belle Bennett. Next he made "The Winning of Barbara Worth," and gave Gary Cooper his initial screen opportunity. Following this King directed "The Woman Disputed," "She Goes to War," and "Hell's Harbor."

King explains some of his ideals and theories when he points out that the important thing with him is to know well each character in his pictures before he starts to work. He says if he didn't know his characters he would fail.

ALFRED HITCHCOCK

**The British Master of Melo
Comes to Hollywood to
Direct "Rebecca"**

By **FOSTER REYNOLDS**

THERE are said to be certain parts of the British Empire where the mere mention of the name of Alfred Hitchcock sets up a violent knocking together of the knees of the natives and they can be heard uttering feeble frenzied sounds like "Br-r-r-r!"

This is because Hitchcock is the cinema's acknowledged master of melodrama under the Union Jack, and increasingly elsewhere.

Now at work on his first American motion picture, the glossily rotund Hitchcock, whose gelatinous appearance and jocose manner belie his sinister intent, and who brightly eyes all comers with a sort of controlled effervescence, happily declares that his first Hollywood opus will surpass anything he has yet done to keep an audience poised on the edges of its chairs.

For its effects, Hitchcock will undertake the appalling task of not only making a dead woman come to life, but having her memory haunt the scenes of the picture so that theatergoers have such a well-defined sense of her presence they will imagine her to be part of the cast!

This is necessary because the picture is named for the deceased character—"Rebecca,"—who never actually appears in it!

Story is from Daphne du Maurier's best-seller novel of English country life in the mossy manses of Cornwall. Hitchcock is well prepared for an exposition of psychological elements in this picture by such past successes as "The Man Who Knew Too

Much," "The Thirty-Nine Steps," "Jamaica Inn" and "The Lady Vanishes," which last earned him the New York Critics' Award for the best direction of 1938.

The cast of "Rebecca" is headed by Laurence Olivier, and to date includes Judith Anderson, Reginald Denny, George Sanders, Nigel Bruce and Florence Bates.

Hitchcock was born in 1900, son of a prosperous poulterer. Educated at a Jesuit seminary, he later attended the University of London, where he studied, among other things, civil engineering and art. He has since remarked that the things he studied were those that served him best in the many-sided profession of making motion pictures.

The picture that put British talkies on the map, "Blackmail," was a Hitchcock product, and the young director shortly afterward was assigned to "Waltzes from Vienna," and the type of mystery story he loves best to direct, "Secret Agent," "The Woman Alone" and "The Girl Was Young."

When he was making "The Pleasure Garden," with Virginia Valli, he met and fell in love with his future wife, Alma Reville. She has since worked with him as an assistant director and script writer.

Early experiences in pictures taught Hitchcock "the hard way" many phases of the industry, but there is plenty more to learn, he declares. He seldom attends picture shows, and avoids reading novels in which he is not professionally interested. This, he says, is to keep his sources of plot ideas uninfluenced by outsiders. For the same reason, he seldom appears on sound stages where other pictures are being made, although he visited sets of "Gone With the Wind," and doesn't mind visitors on stages where he is working. When Hitchcock came to California under exclusive long-term contract to Selznick, he brought not only his wife, but his daughter, Patricia, aged 10, and her two dogs, Edward IX, a cocker, and Mr. Jenkins, a Sealyham. The Hitchcocks, with traditional British caution, said they would need more time to get acclimated. "You may say," the director joyously commented, "that California looks to good to be true."

HARMAN- ISING

***A Couple of Failures in Kansas
Only Made Them Fight Harder
for Success in Cartoons***

By MARNEY McCASKILL

*A*LL heroes have their beginnings, Caesar had Rome, Napoleon had France, Washington had the Delaware and Hugh Harman and Rudolf Ising had Kansas City.

In 1922, Ising was on his way to fame and fortune by way of \$1,000 he had invested in an animated cartoon business with another young and ambitious cartoonist, Walt Disney. It must have been folding money, because, although Ising and Disney had the very best of intentions, the company folded, owing Hugh Harman, its oldest and most trusted employee, two weeks back salary.

The sting of defeat subsided with the smoke of battle; Harman joined Ising, and both wholly oblivious to the trick name combination (Harman-Ising) turned their efforts to the organization of a new cartoon producing company. One cartoon, "Sinbad The Sailor," was produced, which was notable at that date (1924) in that it set a precedent in its art work for the fine design and drawing, which subsequently were to distinguish the better cartoons.

This was the beginning; it was also the end. The celluloid dreams of Harman-Ising were shattered by financial storms. It seems the provincial moneybags of Kansas City didn't appreciate the finer things of life.

Kansas City's loss was Hollywood's gain, as 1928 saw our heroes set out for the Coast for Round Two of their fight to put Harman-Ising in a top spot as a fantasy factory.

They had a new idea. The cinema world had just seen the advent of sound. Why not make cartoons talk? They did; they produced the first talking cartoon ever made, "Bosko, the Talking Kid," completed in 1929. With Leon Schlesinger supplying an important bank roll, Harman-Ising Productions, Ltd., really began to roll, turning out five series of "Looney Tunes" and "Merrie Melodies," distributed by Warner Bros.

Harman-Ising marches on. They wanted to make bigger and better pictures. In fact, they were not quite satisfied with that. They wanted to make the best. Metro-Goldwyn-Mayer wanted the best and were willing to furnish all the poker chips. This gave H-I new dignity and added zeal, so they blossomed forth with a new corporate structure and name, Harman-Ising Pictures, Inc. Such color fantasies as "Chinese Nightingale," "Calico Dragon," "Lost Chick," "Little Cheeser," "Bottles" and "Old Mill Pond" catapulted the boys to fame.

In 1938, Harman-Ising discontinued independent production. The partners joined M-G-M as staff producers. Their present productions include "The Bear Who Couldn't Sleep," "Little Goldfish," "Art Gallery" and "Goldilocks And The Three Bears."

"In the last decade the animated cartoon has developed from its early grotesque form to its present lofty state and this development is really a miracle in art and an achievement in entertainment," said Harman, in an interview. "The significance of the cartoon can be realized only when we consider its world wide appeal and power of influence.

When it is a fact that a feature length cartoon has earned more money and has been seen by more people of all nationalities than any other picture ever produced, I think I may predict without indulging in fantasy that the cartoon feature will be the most important future phase of motion picture production."

ROWLAND V. LEE

**Given the Choice of Continuing
to Act or to Direct, Lee
Chose the Latter**

By GEORGE WINSTON

ROWLAND V. LEE, the Universal director-producer, was born in Ohio, the birthplace of several presidents, at Findlay. He was educated in South Orange, New Jersey, DeWitt Clinton High School, New York City, and at Columbia University.

While attending College he played roles in summer stock and in New York productions. Wall Street lured him away from the stage for two years, but he returned to Broadway.

In 1917, fresh from the New York theater, he arrived in Hollywood to play the juvenile lead with Enid Bennett under the guidance of the late Thomas H. Ince.

After the United States entered the war Lee joined an infantry regiment and served two years in France in combat division.

Returning to the Ince banner, after the war, he was given the choice of acting or directing and chose the latter. His first directorial assignment firmly established him and he directed many of the Ince stars, including Hobart Bosworth and Enid Bennett.

Moving to the Fox lot, Lee directed a number of outstanding silent pictures, such as "The Outsider" and "Silver Treasure," based upon Conrad's immortal "Nostromo."

He also directed "Alice Adams," the Booth Tarkington classic, starring Florence Vidor, for release by Associate Exhibitors.

"Barbed Wire" and "Three Sinners" starring Pola Negri were made for Paramount. Others for that company included "Dr. Fu Manchu," "The First Kiss," "Whirlpool of Youth" and "Loves of an Actress."

Lee's stage experience became invaluable with the advent of sound and his first talkie, "The Wolf of Wall Street," starring George Bancroft, was a big success.

Between picture assignments, Lee has always managed extensive European trips each year and has studied film making in all of the principal European film centers.

His widely acclaimed "Zoo In Budapest" was the direct outgrowth of one of these journeys.

He has made two interesting pictures in England. In the first, "A Night In London," he discovered Robert Donat. The second was the grippingly, dramatic "Love From a Stranger" starring Ann Harding and Basil Rathbone.

Convinced of Donat's possibilities, Lee persuaded Edward Small to feature the then unknown actor in "The Count of Monte Cristo," one of the great box-office successes of the past decade. Other outstanding directorial achievements have been "One Rainy Afternoon," "The Three Musketeers," "The Toast of New York," "Mother Carey's Chickens," "The Son of Frankenstein" and "The Sun Never Sets."

Producer-director Lee is now making "The Tower of London" which is an original screenplay by his brother, Robert N. Lee. With the director's background of travel and study and his proven capabilities of producing picturizations of the classics, this film should be among the year's best.

Rowland V. Lee has been married to the former Eleanor Worthington for fourteen years. They have one daughter, Linda, eight years of age. Their time is divided between their home in Beverly Hills and their ranch in Canoga Park.

IRVING CUMMINGS

***The Star of the First Feature
is Now One of Hollywood's
Outstanding Directors***

By STEWART J. PHILLIPS

TRULY a pioneer of the industry is Irving Cummings, who was the star of the first feature length film, and was one of the first successful directors.

"I want to be an actor" was what Cummings announced early in life. Leaving high school at 15, he got a job as a messenger boy, and spent all his free time haunting theaters and booking offices. Before his sixteenth birthday he was a member of the Proctor Stock Company, his first role being that of a man of 70 in "Diplomacy."

Cummings progressed rapidly. He became the company's leading man, and played opposite Lillian Russell and other renowned actresses. Under the banner of William A. Brady, Cummings was starred in "Way Down East," "Man of the Hour," "Object Matrimony" and other hits.

Like many another stage celebrity, Cummings at first regarded the movies with a jaundiced eye. But money talked, and he was lured to a barn at Mount Vernon, New York, to appear as leading man in a one-reeler called "At the Window" for the Pat Powers Company.

A telegram from the old Pathe Company in Hollywood offered him \$125 weekly, then a staggering sum, a year's contract, and the star part in "The Last Volunteer," a five-reel epic directed by Oscar Apfel.

Cummings couldn't resist that. He accepted. He was a full-fledged star when he

left Pathe to join Reliance, where he remained for two years as the company's best male draw at the growing boxoffice.

He then was starred by Flying A in "Diamond From the Sky," a 30-episode serial, the longest ever made. Succeeding William Desmond Taylor, Cummings directed the last 26 episodes.

Thereafter, he appeared in Famous Players films opposite Pauline Frederick, Hazel Dawn and other femme stars, and it was during the interlude when he met, fell in love with, and married Ruth Sinclair, a star in her own right.

The Cummings', one of Hollywood's happiest married couples, are the justly proud parents of a son who was an athletic hero at Stanford University.

He formed a production partnership with Sol Lesser, under which arrangement Cummings wrote, directed, and acted in a dozen two-reelers, released by First National and including the first picture starring the dog, Rin-Tin-Tin.

"The Man From Hell's River" was Cummings' first full length directorial effort. Wallace Beery and Eva Novak were co-starred. Cummings then directed Lon Chaney in "Flesh and Blood," a production which undoubtedly established him in the front rank of megaphonists.

Cummings directed for Universal, and later for First National, where he directed such screen notables as Colleen Moore and Milton Sills.

He then signed with Fox to direct "The Johnstown Flood," which marked the cinema debut of Janet Gaynor. With the advent of sound, Cummings was assigned to the direction of "In Old Arizona," the first outdoor talking picture. It was at his suggestion that Warner Baxter was placed in the leading role, which proved his springboard to stardom.

Cummings is noted for his discoveries and his faith in them. Although he is, in point of residence, a Hollywood old-timer, he seldom is seen at premieres, parties, or night clubs. That doesn't prevent him, however, from being No. 1 on most everyone's popularity list.

ARTHUR W. STEBBINS

**Back in 1913, He Covered
"Zenda," the First
Film Insured**

By REGINA LACHS

IT WAS in 1914 that Adolph Zukor of Famous Players made "The Prisoner of Zenda" starring James K. Hackett. That was the first picture to be insured, and the man who insured it Arthur W. Stebbins. At that time the insurance companies considered the present day negative of film as just plain celluloid. In other words when a motion picture was insured for \$30,000, it was termed insured for \$30,000 worth of celluloid. No insurance company would take more than a \$500 risk, so Stebbins had to place the insurance on a single picture with as many as 60 companies. Today, there is one insurance company alone which carries \$10,000,000 worth of film negative insurance for one motion picture company.

The first line of insurance on the Royal Theater in Brooklyn was placed by Stebbins for Marcus Loew. Since that time up to the present he has placed insurance for the above companies as well as practically all the major studios and theater circuits in the motion picture and theatrical industry throughout the United States, which means approximately 85 per cent of all that business.

Over a period of 30 years Stebbins has taken care of life insurance of more than

100 executives, stars, directors and writers for policies of \$1,000,000 to \$5,000,000 on each life.

In the year of 1926 he wrote \$12,864,000 in life insurance, exclusive of group, health and accident, and averaged \$6,600,000 per year from 1924 to 1933 inclusive. It may be interesting to know that during all the years that Stebbins has written life insurance for individuals in the motion picture and theatrical business, there were only approximately 15 deaths among his clients. Although the life insurance companies do not consider the motion picture and theatrical business a very desirable classification, nevertheless, the experience on the life insurance which Stebbins wrote was very profitable, in that he has written well over \$100,000,000 of life insurance with approximately \$1,500,000 of claims paid. It was in 1926 that he wrote Joseph M. Schenck for \$5,000,000 in favor of United Artists and Art Cinema Corporation. It was the same year that Herbert Yates was insured for \$3,000,000 in favor of Consolidated Film Company and Setay.

Over the many years that Stebbins has been associated with insurance, he has found different problems to require special insurance, especially in motion picture production which is a highly specialized business. It was he who originated the scarred face policy which was to protect stars were they to become disfigured. Mary Pickford had a \$1,000,000 policy of this type, Rudolph Valentino, Douglas Fairbanks and many others also carried this insurance. That type of policy was the beginning of the coverage which developed into what is now called cast insurance which protects the producers against any health, accident, death and dismemberment of the entire cast members during production.

Stebbins has not only been interested in the needs of the large policy holders, but he has developed a hobby in the way of an insurance policy which would cover all the employees of various studios and theaters for group life, health and accident, including the new hospitalization coverage.

JOHN M. STAHL

Actor Stahl Talked His Way Into Directing in the Days of 1913

By **ROBERT J. WARREN**

IN 1938 John M. Stahl celebrated his quarter-century anniversary as a motion picture director. It was back in 1913 that he handled the megaphone on the industry's initial seven-reel feature, "The Boy and The Law," which, incidentally was a big winner at the boxoffice.

Stahl was an actor with the production, and one day when the director failed to appear, Stahl lost no time in describing his ability and was told to proceed and direct the picture. For his work as actor and director he got the magnificent amount of \$100 a day. His ability as a director was proven when the picture ran for six weeks at the New York theater on Broadway.

Stahl made what was probably the screen's first "Lincoln" picture when he directed "The Lincoln Cycle," which ran for eight weeks at the Globe theater on Broadway.

He first showed a very deep interest in the theater, when at the age of 14 he ran away from school—all the way from downtown New York to uptown—and obtained a job as a "super" in Mrs. Leslie Carter's "DuBarry" at eight dollars a week.

He was an actor for 14 years and appeared in almost every type of footlight or platform enterprise, including vaudeville, minstrel shows and chautauquas. He also found time to write songs and sketches.

He first came to Hollywood to work for Louis B. Mayer at the old Mission Road Studio in 1918 and spent 12 years with Mayer. He made John M. Stahl Productions for First National release. At the time of Metro-Goldwyn-Mayer merger, Stahl joined the organization as one of its leading producers.

The Tiffany company made several overtures to Stahl and was finally successful in persuading him to join it as executive head of production. Company name was changed to Tiffany-Stahl Productions with Stahl becoming one of the owners and holding the title of vice-president and supervising producer. He remained with the organization and then joined Universal.

Among the players he has introduced to the screen are Margaret Sullavan and Genevieve Tobin. Miss Sullavan was appearing on Broadway when he selected her to play in "Only Yesterday." Miss Tobin's celluloid debut was on "A Lady Surrenders." He directed Anita Stewart in "Sowing The Wind" and Milton Sills in "One Clear Call."

Among Stahl's earlier successes were "Wives of Men," "The Dangerous Age," "Her Code of Honor," "The Woman Under Oath," "The Child Thou Gavest Me," "Suspicious Wives," "Fine Clothes," "Memory Lane," "The Gay Deceiver."

"Seed," with Lois Wilson, attracted much attention, while Stahl used Irene Dunne and John Boles in "Back Street." He again called upon the services of Miss Dunne when he made "When Tomorrow Comes," now being released. He had also guided Miss Dunne in "Magnificent Obsession," in which Robert Taylor also did fine work.

He has the reputation of requiring less cutting on his pictures than any other director in the industry.

HENRY HATHAWAY

***Typed As an Assistant Director,
He Walked Out on Hollywood
and Came Back a Director***

By LOUISE NELSON

HENRY HATHAWAY sort of grew up with the picture business. In 1908, when six years old, he and his mother, Jean Hathaway, then a musical comedy actress of note, were stranded in Arizona until a break landed them with Allan Dwan and the newly formed American Film Company.

At 14, he refused to take advantage of a high school education despite his mother's protestations. Even then he was determined to make his way in pictures. Traditionally, he should have been an actor, but his first job upon resuming his professional activities was as one of several assistants to Otis Turner, then directing with great success at the Universal Studios. This was when motion pictures scrambled for nickels and dimes and Carl Laemmle, Sr., foreseeing the dramatic effect of picture making on the public, opened his sets to visitors by the busload at 25 cents a head.

Daily, for "two-bits" each, two or three hundred people would gawk at Nat Goodwin making violent love to Grace George on rented tiger skin rugs.

The World War was the background for Hathaway's schooling in "action." When 18, he joined up with the Fort Winfield

Scott Artillery School stationed at San Francisco and also served at the Fortress Monroe in Virginia. This experience was easily equivalent to a complete high school education and some of college since the required regulation studies included higher mathematics, engineering and various tactical problems.

After the army service the next 15 years of his life were spent with Paramount, most of this time as an assistant director and, like most conscientious employees he was too valuable to promote.

In 1929 he pulled up stakes and left Hollywood "for any place" in a brokendown jalopy and with a couple of hundred dollars. This, he felt, was better than being "typed" as one of the best assistant directors. He wanted an opportunity to direct and his patience gave out. It took courage to break away but he was determined and depressed.

Returning in two years after walking through India on part of his vacation, he was engaged a short time later to direct a series of westerns for Paramount. This led to other type "B" pictures until he came to the attention of the executives for higher consideration. Then came "Now and Forever" with Gary Cooper, Carole Lombard and Shirley Temple, upon completion of which the confidence of the executives was thoroughly justified.

It was, therefore, only natural that with a successful directing of Gary Cooper in "Now and Forever" that Hathaway should be chosen for the job of directing the memorable "Lives of a Bengal Lancer." The locale was India. Hathaway had been there. Action was the key-note and his westerns couldn't be a better training ground.

All the frustration and ambition and great ability of the man was evidenced in "Lives of a Bengal Lancer." Hathaway grew up with the business and in an appropriate Hollywood fashion, where the story behind the camera is very often as good as the story being photographed.



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JOHN STONE

**A Former Schoolteacher and
Writer Now Produces for
20th Century-Fox**

By DAVID HECHT

THAT three college degrees are not necessarily a bar to success in life is proven by the case of John Stone, broad shouldered ex-school teacher who has produced 200 box office pictures and written as many more.

As right hand man to Sol. M. Wurtzel, 20th Century - Fox executive producer, Stone guides the screen destinies of Jane Withers, Charlie Chan and the Jones Family and a half dozen other pictures each year.

He entered films after giving up his post as teacher of English literature at Morris High School, New York. Stone impressed his students not only with his knowledge of literature but also with his B.A., M.A., M. Pd.—that last means Master of Pedagogy—all gained at New York University.

The failing health of a relative necessitated Stone's moving to California. That was 20 years ago. He knew Louis Seiler, the director. Stone spoke to Seiler. Seiler spoke to Wurtzel. Wurtzel hired Stone as a reader.

The scenario staff became stymied on a situation in the continuity of a story for Madeleine Travers whom the studio publicity department modestly labeled "The Empress of Stormy Emotions." The three readers were invited to contribute ideas.

Stone's won and three months later he was given a \$10 raise.

Soon the young ex-teacher was writing screen stories for Tom Mix, Buck Jones and William and Dustin Farnum. His knowledge of western life was limited to what he'd seen in the movies but his scenarios turned into box office triumphs.

He wrote Gary Cooper's first picture, "Arizona Bound," and one of Warner Baxter's first western efforts, "Drums of the Desert."

Baxter later became an excellent rider but he didn't care much for horses at the time and part of the writing deal was that Baxter should not be required to do much acting on horseback.

When talkies came in Stone brushed up on his college Spanish and for four or five years had charge of all of Fox Film's Spanish talking pictures.

In 1933 he became associated with Sol M. Wurtzel as associate producer and has been in the same job ever since.

No motion picture producer works more closely with his writers than does John Stone. He has a deep belief in his importance of writing to the success of any picture with the result that his days are successions of story conference.

Wurtzel considers Stone a master in the construction of comedies and mystery-melodramas.

He has been married for 13 years to the former Hilda Hess and has two sons, David, 11, and Peter, 9. He's lean and husky, plays handball well, swims well and enjoys long morning walks. He'd rather be at home with his family than any place else. How he finds time to keep abreast of modern literature is a mystery but he achieves it.

He takes annual trips through the United States or goes abroad in order to remain alert to what the rest of the world is thinking about and the kind of pictures it likes.

His ambition is to keep right on making successful pictures.

The most beautiful sight in the world to John Stone is a line of people at a box office waiting to buy tickets to see Jane Withers, Charlie Chan or the Jones Family.

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DAVID O. SELZNICK

*Who Carries Out His Father's
Dreams of Outstanding
Motion Pictures*

By **TED TOWNE**

OBSERVERS of the career of David O. Selznick see in his enterprises this year the culmination of a dream. It was just 25 years ago that screen pioneer Lewis J. Selznick said to his son, David, "My boy, I want you to watch me and work with me, because some day I am going to make you the greatest producer the motion picture has ever known." More than ever that prophecy seems about to come true, if indeed it has repeatedly come true already.

David O. Selznick today enjoys a reputation as a producer that rests on the outstanding distinction of every film that bears his name.

Trade paper tabulations of the hit pictures of the past eight years have shown that Selznick produced more of them than any other one man; and have consistently listed him over that period as the No. 1 producer of the motion picture industry.

The most lavish motion picture project ever conceived, "Gone With The Wind," is already acknowledged as Selznick's chef d'oeuvre and the picture destined to mark the peak of cinema progress during the past 50 years. Executives of Metro-Goldwyn-Mayer, which company will release the picture, as well as those of Selznick International who have seen it, are unanimous in declaring it the greatest picture ever made,

and the most frequent comment heard today from those who have observed it in production is "No one could have made it but Selznick."

As Selznick International's third offering this year, "Intermezzo: A Love Story," introduces one of the Selznick "new faces" who have an uncanny way of winning immediate recognition in the film world. She is Ingrid Bergman, of the Swedish cinema, who appears opposite Leslie Howard, the star as well as associate producer.

"Rebecca," which is perhaps best described as a psychological melodrama, will be the initial work in a Hollywood studio of the noted British director, Alfred Hitchcock, and has a distinguished cast headed by Laurence Olivier, with Judith Anderson, Reginald Denny, George Sanders, Nigel Bruce, and the new film personality, Florence Bates.

Several years ago, after a noteworthy career at other studios, Selznick formed Selznick International, of which he is president, with John Hay Whitney chairman of the board of directors, and other members of the board including Dr. A. H. Giannini, Robert Lehman, Myron Selznick, C. V. Whitney and Loyd Wright.

The formation of this company with the family name at its head fulfilled Selznick's youthful ambition. Born in Pittsburgh, Pa., he spent his boyhood in New York after studying at Columbia University, entered the film industry. When his father died, the family fortune had melted away, and David, with \$500 of borrowed capital, made enough from "shoe-string shorts"—a saga of enterprise, in itself—to travel west to Hollywood.

His first job was with Metro-Goldwyn-Mayer, then he moved to Paramount as assistant to B. P. Schulberg.

Later he moved to RKO, where he was vice-president in charge of production. There he originated the unit production method which has done so much to improve film output.

Later he was vice-president and producer at Metro-Goldwyn-Mayer before he left to form his own company.

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