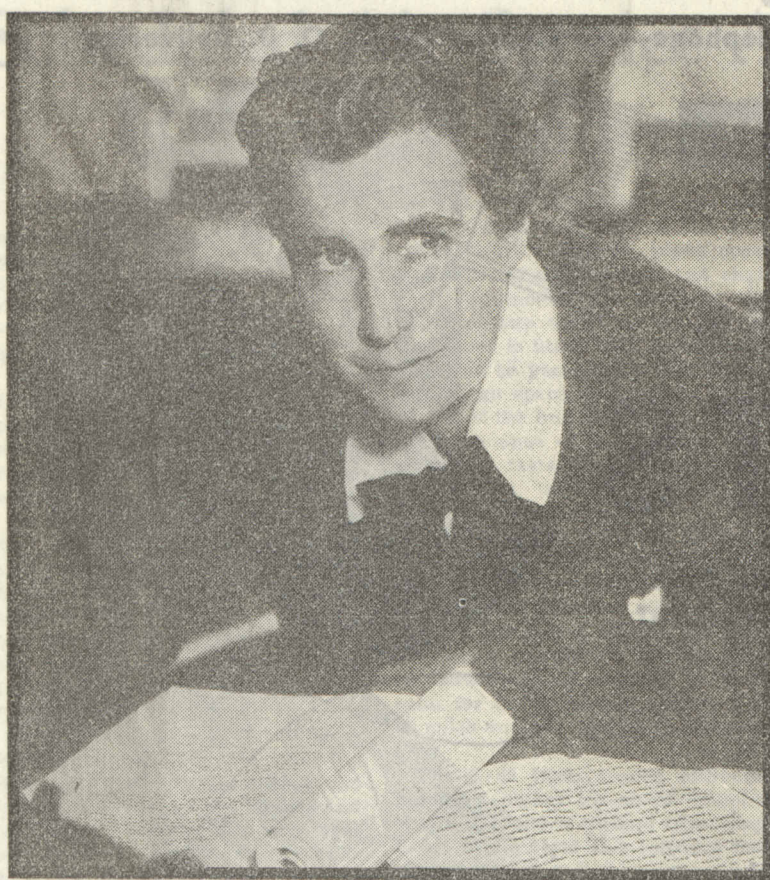


It Takes Master Minds to Make the World's Motion Pictures



"Dorothy Arzner, the only woman director who is successfully pursuing her career . . . with the exception of Leontine Sagan . . ."

Who's Who Among the Movie Directors

By ROSALIND SHAFFER

Hollywood, Cal.

FEW people who attend motion pictures can give the names of a dozen directors, or even half a dozen. Yet behind the camera and the megaphone sit personalities that are more often than not more interesting and colorful than the screen celebrities whom they direct. On the director rests the weight of the whole production.

There seems no good rule to follow as to what constitutes a proper education or training for a director. Many of them, perhaps the largest number, have been recruited from the ranks of actors.

Some hold university degrees, as Josef von Sternberg, who holds a Ph. D. from the University of Vienna; Clarence Brown, who received degrees in electrical and mechanical engineering from the University of Tennessee; Roach Mammoulian, with a degree in jurisprudence from the University of Moscow; Richard Boleslawski, who got degrees from the technical school and University of Odessa; and Frank Capra, similarly honored by the California Institute of Technology.

Some have been musicians: Victor Schertzinger, director of the season's sensation, "One Night of Love,"

with Grace Moore, was a noted violinist and composer before entering his career in films.

Authors among directors are not uncommon. Cecil B. De Mille wrote "The Stampede" and "The Return of Peter Grimm" for David Belasco before he dreamed of a motion picture. Richard Boleslawski (he has adopted the Polish spelling in place of the former Russian spelling of his name, Boleslavsky) wrote "The Way of a Lunatic" and "James Down," both best sellers, based on his experiences in the World War as a Polish dancer, before he came into films.

W. S. Van Dyke was the author of many plays, screen plays, and newspaper articles before turning to directing as a career. Established as the world's finest maker of adventure romances in authentic settings, as well as a director with more consecutive box office successes than any in the business, his record includes "Trader Horn," made in Africa; "Eskimo," made in Alaska; "White Shadows," made in the South Seas; "The Pagan," also made in the South Seas; "Laughing Boy," "Tarzan the Ape Man," and indoor dramas such as "Penthouse" and "Prizefighter and the Lady." At present he is busy with Joan Crawford, Robert Montgomery, and Clark Gable in their latest.

Some directors just started out as directors and would be content with no other goal. Such is Frank Capra, who put over a box office sensation with Claudette Colbert and Clark Gable with "It Happened One Night," which started a rush of transcontinental bus stories that never quite caught up with his tremendous hit.

Clarence Brown is another who brought a fine technical education to films. As mentioned previously, he is both an electrical and a mechanical engineer.

Clarence Brown Director of Many Famous Stars

He directed Rudolph Valentino in "The Eagle," worked with Norma Talmadge and many others, and has directed the whole roster of stars at the M-G-M lot, including Jack Gilbert and Greta Garbo in "Flesh and the Devil," Garbo again in "Anna Christie," "Romance," and "Inspiration," Shearer in "A Free Soul," Crawford in "Possessed" and "Letty Lynton," Marie Dressler in "Emma," and Helen Hayes, Clark Gable, and John Barrymore in "Night Flight."

Josef von Sternberg, Hollywood's most colorful director, never has had



"Josef von Sternberg, Hollywood's most colorful director."



At left: "Ernst Lubitsch . . . outstanding among those who were actors . . ."



At right: "W. S. Van Dyke . . . author of many plays . . . before turning to directing . . ."

any ambition but to be a director. Chaplin had great faith in him and hired him to direct Edna Purviance in "Woman of the Sea," a picture that never was released. R. P. Schubert of Paramount also had faith. He hired the globe-trotting, temperamental artist, with the result that "Underworld" was made, a smashing hit, followed by Emil Jannings in "The Last Command."

Three George Bancroft pictures, all smash hits, followed. Later, when Von Sternberg again became aware of that craving for European travel, he went to Berlin for UFA to direct Emil Jannings in a talking picture. He did more than that; he discovered Marlene Dietrich, and made "The Blue Angel," in which Dietrich overshadowed Jannings.

Rouben Mammoulian, educated as a lawyer, became identified with a little theater group in his senior year in law school in Moscow. His early education, begun in Tiflis, for he is an Armenian by birth, was carried on at the Lycée Montaigne in Paris, from whence he proceeded to Moscow. With his theater group he went to London, and in two years he had learned the language and was directing plays there. Then George Eastman brought him to America to direct for the American Opera company. He also did Gilbert and Sullivan. Then came his debut as an important stage director in "Porgy," followed by still greater triumphs in

At right: "Cecil B. De Mille . . . famous as the maker of the greatest spectacle pictures, though successful in other types of pictures as well."



At left: "... behind the camera and the megaphone sit personalities . . . more interesting and colorful than the screen celebrities . . ."

"Passion," which still is talked of as unsurpassed in motion picture art. "Deception," "Loves of Pharaoh," and others followed, all great successes. His recent Chevalier-MacDonald success, "The Merry Widow," is his latest.

Cecil B. De Mille's start in life was as an actor in companies largely fostered by his family—his famous father, Henry De Mille, actor-playwright for David Belasco, and his mother, Marjorie, actress and later successful play broker and theatrical manager. Cecil De Mille studied at the American Academy of Dramatic Arts. He toured for a time with Sothern and Marlowe. He played leads in "Lord Chumley," "The Prince Chap," and other plays, but later drifted into writing, organizing, and managing. Eventually, with Jesse Lasky and Samuel Goldwyn, he formed the Lasky company, later Paramount. He has had his own studio and has worked as a producer-director for both Paramount and Metro-Goldwyn-Mayer. De Mille has made himself famous as the maker of the greatest spectacle pictures, though successful in other types of pictures as well.

His "Ten Commandments" began his series of always successful religious spectacles. "Four Frightened People" and "Cleopatra" are his latest, with "The Crusaders" in work at present.

Raoul Walsh, noted for his rough-and-ready he-man dramas, began his career as an actor. With a Spanish mother and an Irish father, Raoul was born in New York City, where his family were friends of Paul Armstrong, the playwright. Some stage roles, and then in 1912 work at the old Biograph studio followed, with Mary Pickford, Owen Moore, and the Gish sisters. He played John Wilkes Booth in D. W. Griffith's "Birth of a Nation." Later he began directing under Griffith. His most successful pictures were the Lowe-McLaglen teaming series, beginning with "What Price Glory?"

"In Old Arizona," with Warner Baxter, was the first use of sound in an outdoor picture. It was so popular it revived and reestablished Warner Baxter. While directing this Walsh lost an eye when a rabbit jumped through his windshield.

Irving Cummings, another director from the silent days, started his career as an actor and as a very important star in silents. He came from the management of William A. Brady, under whom he had starred in "Way Down

East," "Man of the Hour," and other stage hits. Among his movie triumphs was that made for the Flying A company, a thirty-episode serial called "The Diamond from the Sky." Following the tragic death of William Desmond Taylor he took over the direction of the serial after the fourth episode.

"Grand Canary" is a recent production of his, and Jesse Lasky's "The White Parade" his most recent production.

James Cruze, for years an ace director, famous for spectacles such as "The Covered Wagon," began his career as an actor. His present picture now in work is "Hellorado," an epic of the gold mining country in the true Cruze style.

When the world of picturegoers first saw Jackie Cooper on the screen in "Skiway," it was under the direction of Norman Taurog, who received the Academy award that year for directing it. Taurog, was born in Chicago and as a boy began a career as a child actor. When he was sixteen he played a child role in Mary Pickford's stage play, "A Good Little Devil."

Norman Taurog Is Known as a Fine "Kid" Director

When Mary went to Biograph, Taurog went along and played juvenile leads with Florence Lawrence and Edith Roberts. He became assistant director with Imp Films and later drifted into comedy direction. He did George Jessel's "Lucky Boy" later, and, following that, a series of films for Paramount which established him as a fine "kid" director.

King Vidor came from nowhere, professionally speaking, when he made his first jump into films. By a fluke, his first assignment to represent a pictorial news weekly was to cover the entrapment of 11,000 troops from Houston, his home town, to Vera Cruz, Mexico, back in 1914. He borrowed a motion picture camera, without knowing how to use one, and spent all that night learning to run it. Next day he scooped the world with his pictures, for there was no other cameraman on the field. Eventually he drifted to New York studios, learned something about acting and technical work, and finally came to Hollywood. His first big success was "The Big Parade," with Jack Gilbert. "The Champ," "Street Scene," "The Crowd," and "Hallelujah" are his main hits. As an independent producer he recently made "Our Daily Bread."



At left: "On the director rests the weight of the whole production." (Bette Davis and Gene Raymond before the lights and camera.)

"... Norman Taurog . . . a fine 'kid' director."