Dedicated to the Development of Radio and Motion Pictures.

NED EVERETT DEPINET

... with him, TIME marches
(See Presidency)

RKO CONVENTION NUMBER
JOURNALISM
joins
SHOWMANSHIP

THE secret, if there is a secret, of the reader interest in TIME and FORTUNE magazines lies in the fact that they never pull their punches. No extenuating adjectives. Straight, fair hitting in every story, with all of the why and how it happened. As the facts emerge they may prove antagonistic to the subject of a given story one week and complimentary the next. This presentation, straightforward to a point which has been called unique, gives TIME immense and sustained surprise interest for readers who watch keenly to see how TIME will hew to the facts each week.

Audience interest in THE MARCH OF TIME on the screen comes from this same adherence to the curt telling of all the facts. Their beginnings, through their development to their often surprising endings. To live up to its forebears, THE MARCH OF TIME must be a fearless factual journal of the screen. As such, timorous tradition-bound showmen might fear its association.

High praise to RKO, who, recognizing these facts full well, say in their announcement to the Press, “From the standpoint of motion pictures, THE MARCH OF TIME has proved a happy blending of excellent entertainment and brilliantly handled topical information—and RKO will in no way attempt to exercise editorial supervision of the film . . . it has brought a new viewpoint and technique to pictures, as did TIME magazine to the publishing field.”

Such foresight, courage and business acumen means to THE MARCH OF TIME that it has met kindred spirits. TIME marches on with RKO.
NATIONAL AFFAIRS

THE PRESIDENCY

Titan

Early in palmy 1929, U. S. newspapers burgeoned forth with full-page advertisements which pictured a slightly bemused giant captioned: "A Titan is born!" The Titan was RKO Radio Pictures Corp., the most impressively-backed organization ever to hit Hollywood. RKO was capitalized for $20,000,000. Behind it lay all the resources of Radio Corp. of America, all Radio's affiliated companies for producing mechanics and equipment, and a veritable Photophone, RCA Victor, RCA Radiotrons, Radio Music Publishing Co.

What frightened Hollywood most was the fact that dreaded "Big Business" seemed definitely in control of RKO. At the end of its first year RKO had made $1,669,584. In 1930 it was in the black $3,385,628.

But then came the depression, and all Hollywood scrambled to cut costs, get potnet new box-office names. Sex and crime stories were snapped up, publicity ran rampant with mere adjectives giving way to superlatives. Yet theatres closed, admission prices dropped. In 1932 alone RKO announced a loss of $10,695,503.

In 1934 Joseph Raymond McDonough, executive vice president of RCA, moved to California and became president of the RKO Radio Pictures. As his right-hand man and president of RKO Studios, he selected Benjamin Bertram Kahane. Production under this team reached a new high. The impetus created by vigorous new blood and many internal readjustments. RKO thus emerged smartly from the doldrums. Last season out came Little Women and Flying Down to Rio to win top critic and box-office favors, followed closely this season by Gay Divorcee and Roberta. Now RKO has among others such potent box-office names as Katharine Hepburn, Fred Astaire, Ginger Rogers, William Powell, Lily Pons, Richard Dix.

Latest moves of RKO were to sponsor Jack Whitney's costly Becky Sharp (Time, May 27), done all in new Technicolor, and to sign as exclusive distributors for THE MARCH OF TIME.

... .

To make RKO Radio Pictures Inc. successful requires not only skilled production and direction of good actors, but a well-managed distributing organization. Up from the Vice Presidency of the RKO Distributing Corporation in February 1934 stepped Ned Everett Depinet (pronounced Deh-inay) to become president.

Tall, grey-eyed Ned Depinet took to his new job like cellophone to a fine cigar. For 27 years he had been connected with the motion picture industry in some capacity. In 1927 he left high school in Erie, Pa., made tracks for New Orleans where he took tickets, ushered, swept out and sometimes doubled as projectionist for the store-front Dreamland Theatre.

... .

THE CONGRESS

High Hopes

This week in Chicago's lakefront Hotel Drake, 250 determined, businesslike men from all over the U. S., Canada, Mexico, South America, Australia, India and Europe gather for a serious three-day convention. Purpose of the meeting is to discuss ways and means of selling the world public the product of their corporation: RKO Radio Pictures.

The conventioneers beamed when Chairman Jules Levy summed up the 1934-35 season's results, reminisced on the success of Roberta and Gay Divorcee. But the prime subjects over which the delegates buzzed, shook their heads, frowned, smiled and finally applauded were the all-important ones of the newly-acquired distribution of THE MARCH OF TIME and the future of TECHNICOLOR. Becky Sharp, which had just been released, was taking the country by storm. Wary though many a critic had been, most now agreed that Becky Sharp was the best Technicolor film yet, and that THE MARCH OF TIME surpassed itself in each succeeding issue.

On other matters there was less debate and head-wagging. The delegates nodded approvingly, pursed their lips knowingly when Publicity Director S. Barrett McCormick gave them a homily on She and The Last Days of Pompeii, two forthcoming releases. On the morning of the second day, the delegates hastened to the Art Cinema theatre to greet with enthusiasm the highlights of the new picture. In the afternoon, when President Depinet announced several sure-fire 1935-36 productions, the delegates sat back pleased, lighted big cigars. Among the sure-fires: Slick Fred Astaire & Ginger Rogers in Top Hat; Katharine Hepburn in Maxwell Anderson's smashing stage success, Mary of Scotland; two new features in Technicolor and the début of lovely Lily Pons. The session concluded with a specially-written March of Time radio broadcast forecasting the five best pictures of 1935, the inside story of Lily Pons' screen test and an intimate glimpse of RKO tycoons off guard. Delegates waxed even more enthusiastic over THE MARCH OF TIME screen tie-up. On the third day, after sales policies were carefully outlined by No. 2 Man Levy, the foreign delegation took over.

Well might these 250 men be sure of themselves as they left Chicago for they knew that soon U. S. exhibitors, cagily sniffing the wind, would sense an RKO year.
WITH RELEASE NO. 5

THE MARCH

The Newsmagazine

INSIDE ON WASHINGTON!

THUNDER IN THE EAST!

HOW RED IS RED RUSSIA!

KINGFISH OR KING?

TRANS PACIFIC SCOOP!

BACK OF THE WAR GAMES!
OF TIME
of the Screen
WILL BE DISTRIBUTED BY
RKO

....the organization that made "ROBERTA"

....that produced "THE INFORMER"

....that introduced the first full length feature in TECHNICOLOR—"BECKY SHARP."

NOW TO THIS RECORD ADDS "THE MARCH OF TIME"—THE NEW KIND OF PICTORIAL JOURNALISM—NEXT RELEASE (No. 5) AUGUST SECOND.
"A beginning, a middle, and..."

JOHN S. MARTIN
Managing Editor, TIME Magazine,
talks about TIME, FORTUNE, THE MARCH OF TIME

The basis and beginnings of TIME, The Weekly Newsmagazine, now seem so simple and logical in retrospect that it makes you marvel that no one picked up the idea before the founders of TIME did and made it work.

Fifteen years ago, the world had already become so complicated that almost no one, no matter how diligently he read the most thorough of daily newspapers, could keep abreast of his time.

The weekly and monthly press was devoted almost exclusively to opinion and fiction. The few editors who did devote some space to reporting facts were either incurably opiniomatated, like Mr. Villard of the Nation—or incurably long-winded, like Mr. Shaw of Review of Reviews. How logical it now seems that two young Yale men—Briton Hadden and Henry Luce—should conceive that people might become better informed if each week's news were boiled down for them to its essence. The color and life of the news did not have to be boiled out of it. But the essential, living news facts that came into being every seven days could be stripped of inconsequential details, kept free from opinionated flavoring, set up in terse, vigorous, lively prose, and grounded against such historical background as would bring out their true significance.

Steady Growth
Such was the theory of TIME, The Weekly Newsmagazine. The secret of the magazine's existence was disclosed with only moderate speed. From 1923 to 1929 it accumulated only 200,000 subscribers. But that was enough to convince TIME's founders that people are really interested in essential news facts, in the story of their time as it unfolds around them.

When President Calvin Coolidge said that "the business of America is Business," TIME's founders took the cue. First they expanded TIME's business department and then, as a projection of that department, planned a monthly magazine which would take for its province the essential news facts about Business and Industry; in a word, the facts about wealth and the processes of accumulating wealth, conserving wealth, making wealth work in the modern world. That magazine was called FORTUNE, and before its first issue came out, the Crash came down, followed by what has whimsically been called the Depression.

Facts Become Popular
Now! said nearly every one. See what you have done! You have pushed this essential fact theory too far. But nearly every one was wrong. FORTUNE did not founder. With their wealth swept away, people became more than ever interested in wealth. If they didn't have it, at least they could read about it. And as the Depression deepened and the best opinions of wisest men exploded in all directions, the essential facts about modern wealth—facts far more intimate and more cold-bloodedly presented than ever before—became more and more popular. In the three first years of Depression, FORTUNE attracted 75,000 subscribers, at $10 per year per head. Meanwhile TIME, presenting a terse, impartial summary of each week's essential news facts, doubled its following to well over 400,000.

Tackle Radio
The two magazines had gone ahead on a plane that presupposed above-normal intelligence in their audience. Theirs was in no sense a mass audience. But now the TIME-FORTUNE organization tackled a new audience—the many-eared audience of the Radio, used to crooners and boop-a-doopers and black-face dialecticians. As a promotion stunt, the Editors of TIME and FORTUNE began "re-enacting memorable scenes from the news of the day" on the air. Again, you see, on the essential fact theory—news of the day—as true to life as the medium would permit—as devoid of opinion or prejudice as the human animal can keep himself.

THE MARCH OF TIME on the Radio went as everyone now knows, over with a bang. A reliable survey a year ago showed that the Editors of TIME and FORTUNE now had an audience of more than 32,000,000 people. The Radio program offered no premiums. It did very little overt selling of the company's products. It was geared to a level of intelligence in its audience that was, as radio programs then went, unprecedented. Yet it was and still remains an unqualified success and it proved beyond doubt that the TIME formula could be applied to suit the masses as well as the classes.

Much Head-Scratching
So the next step was, if not wholly inevitable, at least fairly predictable. Last year, after much soul-searching and head-scratching, the Editors of TIME and FORTUNE tackled the most eloquent journalistic medium of all time, the talking pictures.

The printed word is one-dimensional. The speaking radio is one-dimensional. The talking picture is at least three dimensional. You hear words—you see people, things and places. And your emotions are stirred by the interplay of these two elements, sight and...
sound, in a manner which we experience only in one place, the theatre. To the reporting of essential current information, we had to bring that added ingredient that is properly known, not as drama—high or low—but as "good theatre." We had to be good showmen while remaining conscientious journalists.

Realizing that gave us plenty to think about. We felt sure there was a journalistic job to be done on the talking screen, but who were we to say we could do it, when all the brains and talent of the tremendous movie industry, which was turning our marvels of fictional and historical drama, had not yet done it? We knew we were brash, and we apologized before we began, but we sat down, figured out a thesis and took a shot.

**Passion of Curiosity**

The thesis, fundamentally, was the same old one. People want passionately to know—to see and hear as well as to read—what is going on in their world in their time. The passion involved is, of course, the passion of curiosity, which is even more powerful than certain other passions because it persists in the old as well as the young. And people are not just idly curious. The more important a thing is, the more intensely they want to see and hear about it. In other words, the demand for talking and moving newspictures must be in direct ratio to the significance, the basic, root-reaching importance of the news involved. So the MARCH OF TIME's policy became one of insisting that each sequence presented must have some bearing, and the sharper bearing the better, on a news story of national significance and lasting human interest. The sequence must be treated factually, and to the core, as in TIME and FORTUNE reports. It must be intimate, accurate, and it must move fast.

Pictorially, the candid camera men were pointing the way with their still pictures. Editorially TIME and FORTUNE knew the way from their own long experience. So far as showmanship went, we knew that the first rule about any good show, as about any good story, is that it must have a beginning, a middle and an end.

Just as TIME is in no sense competitive to the daily newspaper, so is THE MARCH OF TIME a different form of screen journalism, entirely non-competitive with the long established, universally accepted newsmagazine.

**Why, How, What**

Let me analyze one of our recent sequences to show you how truly that rule works out. We decided to do a story on one of the oldest, tritest, stalest, most repetitious themes known to the newsreel business: the U. S. Navy. We decided to explain, first of all, why the U. S. Navy holds summer maneuvers, war games. Then we would show, if we could, how the Navy holds war games and, finally, what the tangible, factual result of war games is.

We started off, tritely enough, picturing the fleet coming back from maneuvers.

Then we went into the Navy Department, where official secret reports from the fleet were coming in.

The reports were going in, after scrutiny by superior officers, to the drafting rooms, where new ships are being built on paper. And to the Navy's model basin where new ships are being tested in miniature. There lay one reason why war games are held. To teach the Navy's designers how to build warboats.

Then we went to the Naval War College at Newport, R. I. There, other reports from the fleet were coming in. Tactical reports as distinguished from the engineering reports studied at Washington. At Newport, from the tactical reports, our naval strategists determine the fleet's fighting efficiency—how officers and men function under stress, what can be accomplished in battle with the equipment at hand. That was another reason why war games are held, and then we showed the Navy's future Admirals down on their knees on a big checkered linoleum floor pushing tiny battalishes around, computing gunfire ranges, the effect of gun fire, the destruction of ships and men.

Next, to visualize for our audiences what was going on in the mind's eyes of those future admirals, we opened the cameras on the actual bridge of a battleship. There stands the Admiral, going into battle with his fleet. His scouts are reporting by radio. His men are standing by waiting for the battle order. When the enemy is sighted and the command given, the gun crews hurry to their stations in the gun turrets—preceded and followed by the cameras of THE MARCH OF TIME, which watch the loading of the 14-inch guns, the little trigger-pull in the control tower which fires the whole broadside, the injured men on stretchers and in the sick bay; the tired crews in the turrets; and at last, the Admiral's terse report that the battle is over, the enemy destroyed.

Lest any one construe this as a jingo picture, we finally went to the Japanese Ambassador and asked him to remake for our camera a speech he had already made in public, editing it for him only a little, so that the movie public could hear him reassure our Secretary of the Navy: "Of course, Mr. Secretary, you know and I know that navies will be navies."

Now that four issues of our reel have gone over pretty well—I can tell you that, as journalists, we are all steam ed up, ready to go places.

It's a great source of satisfaction to those of us who are planning and editing and directing the MARCH OF TIME to be joined up with your RKO selling organization, which is showing the way with that other new departure in picture-making—Technicolor.

**No Pundits, No Prophets**

I suppose I ought to try to tell you what we will have in our next release, but I can't do that, from the very nature of our work. We don't know what news is going to be biggest next week, next month. We are no pundits or prophets. We must follow the news, study it, and when we can see it breaking significantly, as far ahead as possible but not always ahead, then we'll go out and get it for you and our mutual public.

That, I think, is one of the strongest points in the MARCH OF TIME's favor—that I can't tell you what's coming next. All I can do is what I have done, try to describe our working formula—for that's what we have, a new formula, just as TIME and FORTUNE and the MARCH OF TIME on the air are formula. As the history of our time unfolds, we will picture memorable parts of it as intelligently, as forcefully, as fearlessly as we know how. So far, this formula looks good to us.
Splendid Motion Picture Will Be Given at Theatre

Clipper’s Flight Explained in New “March of Time”

MARCH OF TIME
NEW FEATURE IN TWO HOUSES

“March of Time” Coming May 11-12 to Maxine Theatre

New Tune Talkie, ‘March of Time,’ Other Comment

“To make each issue better, more important than the last”... from March

No. 1

MOTION PICTURE DAILY—“... interesting... true to the conception behind TIME... will better with succeeding issues...”

WASHINGTON NEWS—“...lives up to expectations...”

CLEVELAND, OHIO, NEWS—“...Highly recommended as something strikingly new and interesting...”

N. Y. WORLD-TELEGRAM—“...it shows why and how things happen, as well as the climax.”

LOS ANGELES TIMES—“The effect of the whole...is of a ‘candid camera’ with an editorial eye...”

THE OREGON DAILY JOURNAL—“The new feature...could be stretched profitably into twice or three times the present length...”

SYRACUSE HERALD—“...a cinematic innovation of marked importance...”

DALLAS DISPATCH—“The formula is new...it is refreshing and full of promise...”

BUFFALO NEWS—“...It is a clever and worthwhile idea which may lend itself to sensational development. Certainly everyone will welcome a literate new ‘short’ which can be viewed with pleasure and intellectual profit.”

No. 2

SALT LAKE CITY NEWS—“...The faithful are vindicated with a chorus of and how’s in TIME’s second effort...dramatic punch, sincerity and editorial intelligence...”

ST. PAUL NEWS—“...shows a vast improvement in technique over the first issue...”

BUFFALO TIMES—“...admirably fulfills the promise of the initial effort...”

DEMOCRAT & LEADER—“...an all-around improvement over the initial issue...”

HOUSTON, TEXAS, CHRONICLE—“...Improves upon last month’s offering both as to subject matter and technique of handling...”

N. Y. SUN—“...A decided improvement over the first one.”

NEWARK STAR EAGLE—“...even better than the first...”

VARIETY—“...As a theatre entity every monthly issue should automatically make any delusor a double feature house, for this newscast is unquestionably a No. 2 feature.”

MOTION PICTURE DAILY—“Drama and comedy, complete with beginning, middle and end, run through the second release...it’s the top.”

WASHINGTON STAR—“...something new under the sun...It looks, it speaks and it thinks—the latter being the novelty...”
PRaises of Time's editorial prospects

No. 3

MOTION PICTURE DAILY—"...steps up a notch in its third release. Number Three ahead of Number Two... More of it on the screen would be a genuine humanitarian service."

WASHINGTON NEWS—"...Newest MARCH OF TIME is the best to date."

CLEVELAND PRESS—"...By far the strongest bit of drama on any screen this week... The third issue... really reaches the heights. It stirred audiences to enthusiastic applause..."

N. Y. WORLD-TELEGRAM—"Any doubts about the necessity of... THE MARCH OF TIME in the scheme of cinema entertainment certainly should disappear after a glance at the third issue. By far the finest of the three already released..."

THE NATIONAL EXHIBITOR—"MARCH OF TIME No. 3 represents the same improvement over No. 2 that No. 2 did over No. 1..."

DALLAS MORNING NEWS—"...Represents a vast improvement... a truly admirable development of TIME Magazine's journalistic scheme...asute selection of topics and absorbing narrative presentation of their background..."

PORTLAND, OREGON, NEWS TELEGRAM—"...THE MARCH OF TIME alone is worth the price of admission."

VARIETY—"Third of the MARCH OF TIME releases for the first time attains the full promise of the new type of screen journalism..."

CHARLOTTE—"The most interesting screen feature I've seen this year..."

DALLAS TIMES HERALD—"...The current release is tops..."

No. 4

NEW YORKER—"...Here is expert, ingenious photography..."

TOLEDO TIMES—"It shouldn't be missed."

SAN FRANCISCO NEWS—"The fourth edition... is a superlative feature in itself, breathtaking in sweep... It is not to be missed by those who enjoy the thrill of intelligent picture making."

N. Y. WORLD-TELEGRAM—"...If this department keeps on repeating like some automaton that each new issue of that admirable feature THE MARCH OF TIME is the best yet, it can only say in its defense that it is voicing the truth and nothing but the truth. For it is a fact that... each new issue has been better than the one that preceded it. The current one is easily the best of them all..."

MOTION PICTURE DAILY—"In its fourth release, THE MARCH OF TIME continues to hug the high standard promised in its first release, suggested in its second, and delivered in its third..."

THE PHILADELPHIA EXHIBITOR—"...For editing, intelligence, handling, prominent faces, news interests, No. 4 is the best of any yet in the series..."

MIAMI, FLORIDA, NEWS—"...exciting and powerful..."

MIAMI, FLORIDA, HERALD—"...a remarkable piece of journalistic photography."

BOSTON, MASS., TRAVELER—"...now so eagerly anticipated by film-goers..."

BUFFALO TIMES—"...deserves solemn application of Hollywood's ridiculed tag 'colossal...'"

WESTERN STORY—"...a thrilling picture of the world and its inhabitants..."

THE NEW YORK TIMES—"The March of Time..."
"The wise old man of the fishing village, twice Premier of Japan, last of the elder statesmen, long a check on Japanese militarists nods on his porch at Okitsu. Are men of war or men of peace to plant their standard in victory in Japan's councils?"

"Hitler watches the ring of steel the neighboring nations are forging around Germany. MARCH OF TIME recounts the events leading up to Germany's present rearming and in a few brief scenes clarifies and illuminates the position of the nations of Europe. It is pictorial journalism at its best."

"For teaching the Godlessness of the Central Government to children of devout peons, a Mexican teacher is hanged. More impressive than the incident itself is the background which is built up with a series of actual scenes. Tells of the raging battle which exists today between Church and State."

"A biting, trenchant indictment of the war gods, sandwiching pictures of Sir Basil Zaharoff between scenes of cemeteries in France with the added shocking 'shot' of a gun standing in Bedford, England...a gun captured from the enemy...a gun made in England and sold to Germany by Sir Basil, the shrewdest and richest of the dealers in death."
"A side of the naval manoeuvers which movie audiences have never seen. While gray-haired officers at the War College plot engagements with toy boats on checkered floors, MARCH OF TIME presents the actual preparations for modern naval warfare from the inside of the boats themselves."

"Another Louisiana bubble. Huey Long's rise from boy Governor to Presidential possibility—via the washroom kayo route—is graphically unrolled . . . after calling him the greatest menace to Roosevelt's re-election in 1936, the President got his biggest hand from movie audiences in eight months."

"A fascinating and enlightening survey of modern Russia and its people from Siberia and the isolated Caucasus to the palaces of Moscow and Leningrad . . . Teeming, dizzying diversity deserving solemn applications of Hollywood's ridiculed tag 'colossal' . . . will take your breath away. Moreover, it is beautiful."

"THE MARCH OF TIME pre-enacts the first regular passenger flight of a clipper plane from Frisco to China and pictures the entire journey graphically and realistically . . . explaining it clearly by means of maps and brief 'shots' of landing fields. As clever a bit of work as any movie director has achieved lately."
FOR four years THE MARCH OF TIME has been the outstanding dramatic program on the air by every standard. The accepted "All American" poll of the country's leading radio editors conducted by the NEW YORK WORLD-TELEGRAM has had MARCH OF TIME in No. 1 place every year since it has been on the air. This year it was also voted "Best Sponsored Program" by the GENERAL FEDERATION OF WOMEN'S CLUBS. Dr. Daniel Starch, famed consultant in commercial research, finds that THE MARCH OF TIME is listened to in 10,890,000 homes with 32,670,000 listeners. These listeners are real "fans." They are enthusiastic, loyal. Thousands of letters and subscriptions to TIME Magazine prove it.

This huge MARCH OF TIME audience eagerly awaits each new issue of MARCH OF TIME on the screen. It is ready-made box-office. We honestly believe that no other motion picture feature ever had such a consistently strong radio tie-up. We believe it will be profitable to everybody connected with THE MARCH OF TIME.

BACK AGAIN!

AUGUST 30th

WILL BOOST THE MARCH OF TIME

...on the screen!
Richard de Rochemont, younger brother of Louis de Rochemont, vice-president in charge of production of The March of Time, heads March of Time editorial offices in Paris, and is prepared with his assistants Jean Pages and Marcel Ribiére to fill any photo-reporting job which the New York office may assign. In London, March of Time can call on James S. Hodgson, newswriter and cameraman.

In Russia and the Far East five months of the year is Julien Bryan, cameraman extraordinary, who has new assignments, new plans for significant newspaper stories.

Mysterious Sir Basil Zaharoff, greatest munitions salesman of the last war, surrounds himself with plain clothes men to ward off photographers. March of Time's photographer, well aware of the difficulties, posed as a taxi driver with a camera concealed in the cab to obtain pictures of the munitions king descending his hotel steps, driving off in his Rolls-Royce. The same cameraman later got himself a job as pushcart peddler of refreshments at a railroad station from which Zaharoff was to depart. When Sir Basil appeared, in a wheel chair, March of Time's photographer answered by, offered his wares to the plain clothes men while an automatic camera concealed among the oranges took the first close-up motion pictures ever made of Sir Basil.

March of Time editors must be wise in the art of pre-enactment as well as re-enactment. Three months before Pan American's regular transpacific air service was scheduled for action, the March of Time camera crew went to Florida, built landing strips similar to those later to dot Pacific waters at Wake Island and Manila, recruited a cast of extras from vacationists interested in long-distance flying (among them bigwigs from the petroleum industry, society women, salesmen) and filmed the antics of the giant four-engined Clipper Ship, Captain Edward Musick at the controls. So accurately was the sequence made that one month later came this flash from San Francisco: CREW OF PAN AMERICAN CLIPPER RETURNING FROM HAWAII LAST NIGHT SAW MARCH OF TIME AT LOEW'S WARFIELD HERE STOP COMMENTED THAT IT WAS SO REAL IT TOOK THEM ON THE FLIGHT AGAIN STOP IN ALL RESPECTS IT MIRRORED THE FLIGHT TO THE ORIENT AS IT WILL BE CARRIED OUT IN ACTUAL PRACTICE STOP WILLIAM VAN DUSEN, DIRECTOR PUBLIC RELATIONS PAN AMERICAN AIRWAYS SYSTEM.

Dr. Erich Salomon, high priest of candid cameramen, will make movies exclusively for the March of Time with a new type of silent, high speed motion-picture machine, which will enable him to produce in motion pictures the unusual, unposed shots for which his still photography is famous.

Movie equipment up to now has been too bulky, too noisy, for candid camera work. Therefore, the March of Time has had built for Dr. Salomon a special small, noiseless, high-speed movie camera made according to his specifications.

Much of the success of Dr. Salomon's still photography has been due to the fact that his subjects were unaware they were being photographed. With the new March of Time camera, he will be able to catch leading foreign statesmen, royalty, news personalities in countless casual poses.

From Chicago came this inquiry: "How you did the Mohawk-Talisman disaster (March of Time No. 2) will forever be beyond my ken. Having spent most of my time for many months on maritime history and writing what I hope may be a good book on the subject, I saw all my literary preconceptions swept away at one swipe. How you managed to get the Talisman shots as authentic as they were even with models (I suppose that you used models) is beyond me."

No models were used in making the sequence. To obtain as true a re-enactment as possible of the Talisman disaster, of which no camera record exists, March of Time's crew took to sea. Camera men, electricians, director waited on a tug at anchor in New York harbor for the Talisman to steam by on her first trip since she rammed the S. S. Mohawk. In a biting wind the tug trailed the Talisman, pestered her master.

"WHAT ARE YOU UP TO?" the radiod.

"WE WANT TO TAKE PICTURES OF TALISMAN AFTER ABOUT WE ARE HEADING FOR DELAWARE BREAKWATER WOULD GREATLY APPRECIATE YOUR FOLLOWING OUR WAKE FOR A FEW MINUTES, FIRST TAKE POSITION ON OUR PORT QUARTER AND PASSUSTOPCLOSE ABOARD."

"WILL TRY BUT WAY YOU FLY IS RISKY."

In presenting the now famous Huey Long sequence, subject of much controversy, the Kingfish posed especially for bits of the episode and became so interested that he insisted on personally directing other parts of it in his Washington office.

Present at the R. K. O. Convention from Time Inc. and March of Time are: Roy Edward Larsen, President March of Time; John S. Martin, Managing Editor, Time; Charles L. Stillman, Treasurer Time Inc.; C. D. Jackson, Assistant to Henry R. Luce, President Time Inc.; Ralph Rolan, Vice-President March of Time. Also, special representative Fred McConnell, Onis P. Williams, Richard E. Beck, Jr., A. K. Mills, Publicity Department.

A famed British newspaper publisher, unable to see The March of Time in London before English distribution was arranged, purchased a print each month for his own private use. Said he: "The films are worth much more money than I paid for them by a great deal." Cost of duty alone for each issue was £17-10- (866.67)

* Circulation of his papers, 3,296,980.
ON DECEMBER 10TH of last year a double page spread appeared in TIME Magazine announcing a new venture, THE MARCH OF TIME on the screen. On Friday night of that week the same announcement was broadcast on THE MARCH OF TIME on the air. Both announcements told of the forthcoming series and explained that they would deal with news according to the TIME formula.

That started something. With no direct solicitation or premium offer for mail, thousands of letters were received from every state in the country. Correspondents ranged from Harvard students to Spanish War Veterans, Ranchers to Drugstore Proprietors, Doctors, High School Principals, Attorneys, Parent Teacher Associations, and Bankers. Here was something new in the history of the motion picture industry. Fan Letters before the picture had ever been shown. Thousands of theaters and theater managers were mentioned by name and recommended as the place or the person to sponsor THE MARCH OF TIME. Thus was the theme of the early promotion written for THE MARCH OF TIME by the public itself.

To the exhibitor also went these enthusiastic TIME fans. Came letters, telephone calls, even personal visits to offices back of the cashiers' windows or deep in the shadows of mezzanine lounges. To many smart showmen this meant public interest, potential box office. To others such unorthodox conduct was frightening. To them letter writers were cranks.

Using the usual and accredited forms of advertising and promotion, each successive issue of THE MARCH OF TIME was brought to the attention of exhibitors and theatergoers from coast to coast. First the news was “Coming—a new kind of motion picture!” Later it was the newsworthy material that made up each picture. During this time critics unanimously gave more space and more praise to THE MARCH OF TIME than to any subject of like length. The progress of each succeeding issue is recorded in their increasingly spirited reviews. (See page 6.)
I BET YOU'VE SEEN THE NEW MARCH OF TIME

SEE IT! The news magazine of the screen

WHAT'S BEHIND THE GUNS?

NOW IN MOTION PICTURES

THE MARCH OF TIME

SEE IT EXCLUSIVELY IN:

THE MARCH OF TIME

SEE THE NEWS MAGAZINE OF THE SCREEN

RADIO'S MARCH OF TIME

PLUS

WHAT THE TRADE PRESS THINKS

FILM DAILY—Have you observed that
new note in trade-press advertising be-
ning sounded by the ladies who are pre-
paring the copy for THE MARCH OF
TIME? One ad in particular caught
our fancy...it contained a very frank
statement to the effect that they real-
tized their product was far from per-
fect...can you imagine a producer
admitting that his current product is
far from perfect! It has probably never
been done before in the history of the
film biz...absolutely sensational!

But that was only part of the
Governors of the ad...it went on to
say that the Industry's support
of the ad to continually strive
this gesture they bring everybody that
seen that would be glad to receive a
constructive criticism...and we bet
ly extending thanks to a long list
well-known showmen and e-

VARIETY—One of the most unusual
advance build-ups for a screen subject
is currently being executed in TIME
MARCH OF TIME

MOTION PICTURE DAILY—THE
MARCH OF TIME pressbook, one of
the finest to hit these precincts in a
long time.
RKO Radio announces as an important part of its new season the release of THE MARCH OF TIME, starting with the fifth edition, ready August second. Hailed with increasing fervor by critics and public alike, THE MARCH OF TIME has won a definite place on the screen in less than five months.

Produced by the Editors of Time and Fortune, it has brought to the theatre the same adherence to the curt telling of all the facts that has made history in the publishing field. It does not pull its punches. News is presented as it happens, with all the why it happens. Set to the same dramatic, thrilling pace familiar to millions who listen to THE MARCH OF TIME on the air, it has proven a happy blending of excellent entertainment and brilliantly handled topical information.

RKO Radio believes that to capitalize fully on this vast ready-made audience of loyal Time, Fortune and MARCH OF TIME on the air fans, THE MARCH OF TIME must be a fearless, factual journal of the screen. It believes that this new kind of pictorial journalism will win new heights with theatregoers all over the world as Time marches on with RKO.

RKO DISTRIBUTING CORPORATION
RKO Building, New York City