

1 17. [REDACTED]
2 [REDACTED]
3 [REDACTED]
4 [REDACTED]

5 18. Clayton Summy died on February 10, 1932, shortly after the incorporation of
6 Summy (DE). Ex. 93 at 1070.

7 19. There is no documentation in the record that proves Summy (DE) paid Clayton
8 Summy \$150,000 plus accrued dividends to redeem Clayton Summy's Preferred Shares prior
9 to Clayton Summy's death on February 10, 1932 or at any time thereafter.

10 **The Amendment to EMB in 1948**

11 20. Articles of Amendment to EMB were filed with the Illinois Secretary of State
12 on or about June 2, 1948. Ex. 59 at 744-748.

13 21. Article Third of the Articles of Amendment states that 400 shares of common
14 in EMB were outstanding at the time of the 1948 Amendment. *Id.* at 746.

15 22. However, as discussed in ¶ 2 *supra*, only 200 shares of EMB's common stock
16 were issued at the time of EMB's incorporation.

17 23. There is no documentation in the record that proves who was issued the
18 additional 200 shares of common stock between EMB's 1923 incorporation and the 1948
19 amendment.

20 24. There is no documentation in the record that proves when the additional 200
21 shares of EMB common stock were issued between EMB's 1923 incorporation and the 1948
22 amendment.

23 25. There is no documentation in the record that proves that any of the original
24 EMB shareholders transferred any of their shares between EMB's 1923 incorporation at the
25 1948 amendment.

26 26. There is no documentation in the record that proves who owned the 400 shares
27 of EMB's common stock outstanding at the time of the 1948 amendment.

28 **The Summy (DE) Name Changes**

1 27. On January 23, 1956, Summy (DE) filed a Certificate of Amendment of
2 Certificate of Incorporation with the Delaware Secretary of State. Ex. 62 at 760-762.

3 28. The Certificate of Amendment changed the name of Summy Co. to Summy
4 Publishing Company ("SPC"). *Id.* at 760.

5 29. On September 27, 1957, SPC filed a Certificate of Amendment of Certificate of
6 Incorporation with the Delaware Secretary of State. Ex. 65 at 800-802.

7 30. The Certificate of Amendment changed the name of SPC to Summy-Birchard
8 Publishing Company (SBPC). *Id.* at 800.

9 31. On December 22, 1961, SBPC filed a Certificate of Amendment of Certificate
10 of Incorporation with the Delaware Secretary of State. Ex. 66 at 804-806.

11 32. The Certificate of Amendment changed the name of SBPC to Summy
12 ("Summy"). *Id.* at 804.

13 **The Death of John Sengstack on October 11, 1970**

14 33. John F. Sengstack died on October 11, 1970. Ex. 69 at 816.

15 34. There is no documentation in the record that proves who inherited John
16 Sengstack's property, including any shares of stock that he may have owned in any
17 corporation, including Summy, the Delaware corporation originally incorporated in 1931 as
18 the Clayton F. Summy Co.

19 **The Amendment to EMB in 1973**

20 35. On July 31, 1973, EMB filed Articles of Amendment to the Articles of
21 Incorporation of EMB with Illinois Secretary of State. Ex. 70 at 818-820.

22 36. Article Third of the Articles of Amendment states that 367 shares of common
23 stock in EMB were outstanding at the time of the amendment. *Id.* at 820.

24 37. Article Third of the Articles of Amendment also states that "[p]reviously there
25 were 400 shares issued and outstanding, 33 of which were reacquired by the corporation,
26 held as treasury stock, and subsequently retired." *Id.*

27 38. There is no documentation in the record that proves who owned the 367
28 outstanding shares of common stock in EMB at the time of the 1973 amendment.

1 39. There is no documentation in the record that proves when and which
2 shareholder(s) EMB acquired the 33 retired shares from.

3 **The 1973 Merger between Summy (Delaware) and EMB (Illinois)**

4 40. On December 28, 1973, EMB filed Articles of Merger with the Illinois
5 Secretary of State to merge with Summy, the Delaware corporation. Ex. 71 at 824-828.

6 41. Article Three of the Articles of Merger stated that “[t]he name of the surviving
7 corporation shall be Summy-Birchard Company and it shall be governed by the laws of the
8 State of Illinois”. *Id.* at 825.

9 42. Article Four of the Articles of Merger stated that “[t]he plan of merger is as
10 follows: See Exhibit A attached hereto and made a part hereof.” Ex. 71 at 825.

11 43. The first sentence of the Plan and Agreement of Merger states that:

12 THIS PLAN and AGREEMENT OF MERGER is made and entered into this
13 21st day of December, 1973, by and between SUMMY-BIRCHARD
14 COMPANY, a Delaware corporation (hereinafter called “SUMMY”) and
15 EDUCATIONAL MUSIC BUREAU, an Illinois Corporation (hereinafter called
16 “EMB”). Ex. 72 at 830.

17 44. Paragraph 1 of the Plan and Agreement of Merger states, in relevant part, that
18 “SUMMY shall be merged into EMB as a single corporation which shall be the surviving
19 corporation.” *Id.*

20 45. Article Five of the Articles of Merger states that 367 shares of common stock in
21 EMB were outstanding at the time of the merger. Ex. 71 at 826.

22 46. Article Five of the Articles of Merger states that 1,500 shares of common stock
23 in Summy were outstanding at the time of the merger. *Id.*

24 47. As discussed in Paragraphs 13-14, *supra*, Summy (fka Clayton F. Summy Co.)
25 was originally capitalized with 1,500 shares of Preferred Stock with a par value of \$10 each
26 (\$150,000 total) and 1,500 shares of common stock. According to the August 7, 1931
27 Agreement between Clayton F. Summy and John Sengstack, Summy owned the 1,500 shares
28 of Preferred Stock and John Sengstack owned the 1,500 shares of common stock.

1 48. There is no documentation in the record to prove that the Delaware corporation
2 paid \$150,000 plus accrued dividends to Clayton Summy to redeem the 1,500 shares of
3 Preferred Stock that were owned by Clayton Summy prior to or after Clayton Summy's death
4 on February 10, 1932, which was just a few months after Clayton F. Summy Co. (Delaware)
5 was incorporated.

6 49. There is no documentation in the record to prove who owned the 367 shares of
7 EMB at the time of the merger.

8 50. Even if the Defendants were able to prove that the Delaware corporation paid
9 Clayton F. Summy (or his estate) the \$150,000 plus accrued dividends to redeem his
10 Preferred Shares, there is no documentation in the record to prove who owned the 1,500
11 shares of Summy, the Delaware corporation, at the time of the merger because John
12 Sengstack, who entered into the 1931 agreement with Clayton Summy to purchase the 1,500
13 shares of Clayton F. Summy Co. (Delaware), died in 1970 and there is no documentation in
14 the record to prove who inherited John Sengstack's shares of the Delaware corporation.

15 51. Paragraph 6(a) of the Plan and Agreement of Merger ("Merger Plan") stated
16 that "on the effective date of the merger and without further act on the part of either the
17 corporation or its stockholders, 2.712 shares of the common stock, without par value, of
18 SUMMY issued and outstanding on the effective date of the merger shall be converted into
19 one share [illegible] of EMB". Ex. 72 at 831.

20 52. Pursuant to Paragraph 6(a) of the Merger Plan, the 1,500 shares of common
21 stock in Summy were converted into 553 shares of EMB common stock on the effective date
22 of the merger ($1,500/2.712 = 553$). *Id.*

23 53. Therefore, after the effective date of the merger, 920 shares of common stock
24 in EMB were outstanding: 367 shares of common stock owned by the EMB shareholders
25 prior to the effective date of the merger and 553 shares of common stock in EMB that were
26 issued to the shareholders of Summy after the effective date of the merger.

27 54. There is no documentation in the record to prove who owned any of the 920
28 outstanding shares of common stock in Summy (f/k/a EMB) after the merger.

1 The 1976 Incorporation and Merger of Illinois Corporation into a Wyoming
2 Corporation

3 55. New Summy-Birchard Company ("New Summy") was incorporated in the
4 State of Wyoming on March 8, 1976. Ex. 74 at 848, Ex. 75 at 855, Ex. 76 at 859.

5 56. There is no documentation in the record to prove who owned New Summy.

6 57. On March 19, 1976, New Summy filed Articles of Merger with the Wyoming
7 Secretary of State. Ex. 75 at 854-857.

8 58. Article One of the Articles of Merger states that:

9 The names of the corporations proposing to merge and the names of the States under
10 the law of which such corporations are organized, are as follows:

11 SUMMY	Illinois
12 NEW SUMMY	Wyoming

13 Ex. 75 at 855.

14 59. Article Three of the Articles of Merger states that "[t]he name of the surviving
15 corporation shall be SUMMY-BIRCHARD COMPANY and it shall be governed by the laws
16 of the State of Wyoming." *Id.*

17 60. Article Five of the Articles of Merger states that 953 shares of common stock in
18 Summy (Illinois) were outstanding prior to the merger. *Id.* at 856.

19 61. As discussed in Paragraphs 37-38, *supra*, after the effective date of the 1973
20 merger, 920 shares of common stock in Summy (Illinois) were outstanding.

21 62. There is no documentation in the record that proves Summy (Illinois) issued 33
22 shares of common stock after the effective date of the 1973 merger until the time of the 1976
23 merger or to whom those shares were issued.

24 63. Article Five of the Articles of Merger states that 10 shares of common stock in
25 New Summy (Wyoming) were outstanding prior to the merger. Ex. 75 at 856.

26 64. There is no documentation in the record that proves who owned the 10 shares
27 of common stock in New Summy (Wyoming) that were outstanding prior to the merger or
28 what happened to those shares after the merger.

1 65. The Plan of Merger states that "...the parties hereto agree that SUMMY-
2 BIRCHARD COMPANY, be merged into NEW SUMMY..." Ex. 76 at 859-860.

3 66. Paragraph C(1) of the Plan of Merger states that:

4 The shares of Common Stock of the surviving corporation, whether authorized
5 or issued on the effective date of the merger shall not be converted or
6 exchanged as a result of the merger, but upon said date all shares of Common
7 Stock of the surviving corporation theretofore authorized (whether issued or
8 unissued) shall be deemed to be shares of Common Stock of the surviving
9 corporation, and all such shares of the surviving corporation outstanding on the
10 effective date of the merger shall remain outstanding, shall be and be deemed
fully-paid and non-assessable and shall retain all rights to accrued and unpaid
dividends, if any.

11 *Id.* at 860-861.

12 67. Pursuant to Paragraph C(1) of the Plan of Merger, the owner(s) of the 10 shares
13 of common stock outstanding in New Summy (Wyoming) prior to the merger owned 10
14 shares of common stock of Summy (Wyoming) after the effective date of the merger. *Id.*

15 68. Paragraph C(2) of the Plan of Merger states that:

16 Each share of Common Stock of the absorbed corporation issued and
17 outstanding on the effective date of the merger, and all rights in respect thereof,
18 shall, on said date, be converted into and exchanged for one share of the
presently authorized and unissued Common Stock of the surviving corporation.

19 Ex. 76 at 861.

20 69. Pursuant to Paragraph C(2) of the Plan of Merger, the owner(s) of the 953
21 shares of common stock outstanding in Summy (Illinois) prior to the merger owned 953
22 shares of common stock of Summy (Wyoming) after the effective date of the merger. *Id.*

23 70. There is no documentation in the record that proves who owned the 963 shares
24 of common stock in Summy (Wyoming) after the effective date of the merger.

25 71. Summy (Wyoming) filed Articles of Amendment to Articles of Incorporation
26 with the Wyoming Secretary of State on November 9, 1978. Ex. 77 at 867-869

27 72. The Articles of Amendment changed the name of Summy (Wyoming) to
28 SUMCO Corporation. *Id.* at 867.

1 73. Paragraph Third of the Articles of Amendment state that 963 shares of common
2 stock were outstanding as of the date of the Amendment. *Id.* at 867.

3 74. SUMCO Corporation (Wyoming) filed Articles of Amendment to Articles of
4 Incorporation dated May 1, 1979, with the Wyoming Secretary of State on an unknown date
5 in 1979. Ex. 78 at 871-872.

6 75. The Articles of Amendment changed the name of SUMCO Corporation
7 (Wyoming) to Summy. *Id.* at 871.

8 76. Paragraph Third of the Articles of Amendment state that 963 shares of common
9 stock were outstanding as of the date of the Amendment. *Id.*

10 77. Summy (Wyoming) filed Articles of Amendment to Articles of Incorporation
11 with the Wyoming Secretary of State on August 3, 1979. Ex. 79 at 874-875.

12 78. Pursuant to the Articles of Amendment, Summy changed its name to The Birch
13 Tree Group Ltd. *Id.* at 874.

14 79. Paragraph Third of the Articles of Amendment state that 963 shares of common
15 stock were outstanding as of the date of the Amendment. Ex. 79 at 874.

16 80. The Birch Tree Group Ltd. filed Articles of Amendment to Articles of
17 Incorporation with the Wyoming Secretary of State on October 12, 1979. Ex. 80 at 877-
18 878.

19 81. Pursuant to the Articles of Amendment, The Birch Tree Group Ltd. changed its
20 name to Birch Tree Group Ltd. *Id.* at 877.

21 82. Paragraph Third of the Articles of Amendment state that 963 shares of common
22 stock were outstanding as of the date of the amendment. *Id.*

23 83. Birch Tree Group Ltd. filed Articles of Amendment to Articles of Incorporation
24 with the Wyoming Secretary of State on December 27, 1988. Ex. 82 at 949-951.

25 84. Pursuant to the Articles of Amendment, Birch Tree Group Ltd. changed its
26 name to Summy-Birchard, Inc. *Id.* at 949.

27 85. Paragraph 4 of the Articles of Amendment state that 953 shares of common
28 stock were outstanding as of the date of the amendment. *Id.* at 949.

1 86. There is no documentation in the record that proves how the outstanding
2 common stock of the Wyoming corporation was reduced from 963 outstanding shares as of
3 October 12, 1979 to 953 outstanding shares as of December 27, 1988.

4 87. [REDACTED]
5 [REDACTED]
6 [REDACTED]

7 88. [REDACTED]
8 [REDACTED]
9 [REDACTED]

10 89. On May 31, 2006, Summy-Birchard, Inc. was administratively dissolved by the
11 State of Wyoming. Ex. 85 at 957.

12 90. On September 14, 2009, Summy-Birchard, Inc. was incorporated in the State of
13 Wyoming. Ex. 85 at 957.

14 91. On January 8, 2010, Summy-Birchard, Inc. filed Articles of Merger with the
15 Wyoming Secretary of State. *Id.* at 957-961.

16 92. Pursuant to the Articles of Merger, the Summy-Birchard, Inc. dissolved in 2006
17 was merged into Summy-Birchard, Inc. that was incorporated on September 14, 2009. *Id.*

18 I hereby declare under the penalty of perjury under the laws of the United States that
19 the foregoing statements are true and correct to the best of my knowledge, information, and
20 belief.

21 Executed this 25st day of November, 2014, at New York, New York.

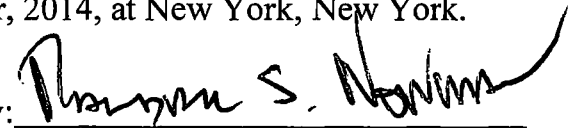
22 By: 
23 RANDALL S. NEWMAN
24
25
26
27
28

EXHIBIT 24

Motion Pictures, 1912-1939

THE BABY CYCLONE. Cont'd.
© Metro-Goldwyn-Mayer Distributing Corp.; 3Nov28; LP25906.

BABY DAZE. (Kennedy, no. 5) 1939.
15 min, sd.
Credits: Producer, Bert Gilroy; director, Charles Roberts; story, Charles Roberts, George Jeske; film editor, Les Millbrook.
© RKO Radio Pictures, Inc.; 19May39; LP8866.

A BABY DOLL BANDIT. Universal-Jewel, 1919. 2 reels.
Credits: Written and directed by Fred C. Fishback.
© Century Comedies; 31Dec18; LP14617.

THE BABY ELEPHANT. 1913. 1 reel.
On same reel with Mr. Pickwick.
© Vitagraph Co. of America (Percy Hilburne, author); 6Aug13; MP73.

BABY FACE. Presented by Warner Bros. Pictures, Inc. and The Vitaphone Corp. 1933. 8 reels.
Credits: Director, Alfred E. Green; story, Mark Canfield; screenplay, Gene Markey, Kathryn Scala.
© Warner Bros. Pictures, Inc.; 16Jul33; LP4019.

BABY FACE HARRINGTON. 1935. 7 reels, sd., b&w. From a play by Edgar Selwyn and William Le Baron.
Credits: Director, Raoul Walsh; screenplay, Nunnally Johnson, Edwin H. Knopf; additional dialogue, Charles Lederer; film editor, William S. Gray.
© Metro Goldwyn Mayer Corp.; 8Apr35; LP5467.

BABY FEUD. (Krazy Kat Cartoon) 1928. 1 reel. From the cartoons of George Herriman.
Credits: Story, Ben Harrison, Manny Gould.
© Paramount Famous Lasky Corp.; 16Aug28; LP25543.

BABY FOLLIES. (M. G. M. Colortone Revue) 1930. 2 reels, sd., color.
Credits: Staged by Gus Edwards; dialogue, Robert Hopkins; music, Gus Edwards.
© Metro-Goldwyn-Mayer Distributing Corp.; 20Nov30; MP2071.

BABY IN THE ICE-BOX. SEE She Made Her Bed.

BABY INDISPOSED. © 1913.
© Biograph Co. (Charles S. Wheaton, author); title, descr. & 28 prints, 10Sep13; LU1222.

BABY KITTENS. (A Walter Lantz Cartune) 1938. 1 reel, sd.
Credits: Director, Alex Lovy; story, Victor McLeod; animation, Hicks Lokey, Merle Gilson.
© Universal Pictures Co., Inc.; 28Nov38; MP8919.

BABY MARIE'S ROUND-UP. © 1919.
Credits: Producer, Leon T. Osborne; director, William Bertram.
© Pathe Exchange, Inc. (Zula Claire, author); title, descr. & 40 prints, 23Aug19; LU14111.

BABY MINE. 1917. 6 parts. Based on the play by Margaret Mayo.
Credits: Directors, John S. Robertson, Hugo Ballin.
© Goldwyn Pictures Corp.; 18Sep17; LP11422.

BABY MINE. 1928. 6 reels, sd., b&w. Based on the play by Margaret Mayo.
Credits: Producer and director, Robert Z. Leonard; adaptation, Sylvia Thalberg; continuity, F. Hugh Herbert,

Lew Lipton; titles, Ralph Spence; film editor, Sam S. Zimbalist.
© Metro-Goldwyn-Mayer Distributing Corp.; 21Jan28; LP25249.

BABY RABBIT IN I WANTED RED WINGS. 1939. 1 reel, sd.
© Contemporary Films, Alvin J. Gordon, sole owner; 23Jun39; MP9666.

BABY ROSE MARIE, THE CHILD WONDER. 1929. 1 reel, sd.
© The Vitaphone Corp.; 12Jun29; MP302.

THE BABY SHOW. 1928. 1 reel.
Credits: Paul Terry, Mannie Davis.
© Pathe Exchange, Inc.; 26Jun28; MP5124.

A BABY SHOW IN SQUIRRELVILLE. © 1923.
Credits: Producer, Lillian Delger Phillips; titles, H. I. Phillips.
© Lillian D. Powers; title & descr., 12Mar23; 56 prints, 15Mar23; MU2255.

THE BABY SPY. 1914. 2 reels.
Credits: Producer, Edward J. LeSaint.
© Selig Polyscope Co. (Chris Lane, author); 6May14; LP2666.

BABY TAKE A BOW. 1934. 5,600 ft., sd. Based on a play by James P. Judge.
Credits: Director, Harry Lachman; screenplay, Philip Klein, E. E. Paramore, Jr.; music director, Samuel Kaylin.
© Fox Film Corp.; 20Jun34; LP4777.

BABY TALKS. (Sunny Jim Talkie) 1928. 2 reels, sd.
Credits: Director, Harold Beaudine.
© Universal Pictures Corp.; 30Aug29; LP659.

BABYLON TO JERUSALEM. 1930. 2 reels.
© Fraternal Productions, Inc.; 1Dec30; MP2247.

A BABY'S DAY AT FORTY-EIGHT WEEKS. (Yale Films of Child Development) 1935. 1 reel.
© Erpi Picture Consultants, Inc. (Arnold Gesell, author); 4 Feb35; MP5451.

A BABY'S DAY AT TWELVE WEEKS. (Yale Films of Child Development) 1935. 1 reel.
© Erpi Picture Consultants, Inc. (Arnold Gesell, author); 4Feb35; MP5450.

THE BABY'S FAULT. Nestor, 1915. 1 reel.
Credits: Producer, Al. E. Christie; scenario, Clyde C. Campbell.
© Universal Film Mfg. Co., Inc.; 25Mar15; LP4813.

BABY'S PETS. © 1926.
© Pathe Exchange, Inc. (Mack Sennett, author); title, descr. & 40 prints, 26Jul26; LU22064.

A BABY'S SHOE. 1912. 1 reel.
Credits: Robert E. Coffey.
© Thomas A. Edison, Inc.; 16Oct12; LP52.

BABY'S TOOFS. Victor, 1915. 2 reels.
Credits: Directed and written by Harry C. Myers.
© Universal Film Mfg. Co., Inc.; 5Sep16; LP9049.

LA BACCARAT. SEE His Daughter Pays.

THE BACHELOR. SEE The Virtuous Vamp.

BACHELOR APARTMENT. 1931. 8 reels, sd.
Credits: Associate producer, Henry Hobart; director, Lowell Sherman; story, John Howard Lawson; adaptation and dialogue, J. Walter Ruben.
© RKO Radio Pictures, Inc.; 30Mar31; LP2096.

BACHELOR BAIT. 1934. 8 reels, sd.
Credits: Associate producer, Lou Brock; director, George Stevens; story, Edward and Victor Halperin; screenplay, Glenn Tryon; editor, James B. Morley; music director, Max Steiner.
© RKO Radio Pictures, Inc.; 27Jul34; LP4874.

BACHELOR BRIDES. Presented by Cecil B. DeMille. Released by Producers Distributing Corp. 1926. 6 reels. From the play by Charles Horace Malcolm.
Credits: Producer and director, William K. Howard; adaptation, Garrett Fort.
© Cinema Corporation of America; 10Apr26; LP22590.

A BACHELOR BUTT-IN. © 1926.
© Pathe Exchange, Inc. (Mack Sennett, author); title, descr. & 40 prints, 26Jul26; LU22979.

THE BACHELOR DADDY. Paramount, 1922. 7 reels.
Credits: Director, Alfred E. Green; story, Edward Peple; adaptation, Olga Printzlau.
© Famous Players-Lasky Corp.; 6May22; LP17871.

THE BACHELOR FATHER. 1931. 10 reels, sd., b&w. From the play by Edward Childs Carpenter.
Credits: Producers, Robert Z. Leonard, Marion Davies; screenplay, Laurence E. Johnson; film editor, Harry Reynolds.
© Metro Goldwyn Mayer Distributing Corp.; 12Jan31; LP1980.

THE BACHELOR GIRL. 1929. 7 reels, sd., si.
Credits: Producer, Harry Cohn; director, Richard Thorpe; screenplay, Jack Townley.
© Columbia Pictures Corp.; 18Jun29; LP486.

THE BACHELOR GIRLS' CLUB. Gem, © 1913.
© Universal Film Mfg. Co. (Leslie T. Peacocke, author); title, descr. & 30 prints, 30Oct13; LU1708.

BACHELOR MOTHER. 1930. 82 min., sd.
Credits: Producer, B. G. De Sylva; director, Garson Kanin; story, Felix Jackson; screenplay, Norman Krasna; editors, Henry Berman, Robert Wise; music score, Roy Webb.
© RKO Radio Pictures, Inc.; 6Jul39; LP8986.

BACHELOR OF ARTS. 1934. 8,820 ft., sd. From the novel by John Erskine.
Credits: Director, Louis King; screenplay, Lamar Trotti; music director, Samuel Kaylin.
© Fox Film Corp.; 23Nov34; LP5142.

BACHELOR'S AFFAIRS. 1932. 5,800 ft., sd. Based on the play "Precious" by James Forbes.
Credits: Director, Alfred Werker; screenplay, Barry Connors, Philip Klein; editor, Al De Gaetano.
© Fox Film Corp.; 9Jun32; LP3094.

BACHELORS' BABIES. (Juvenile comedies) 1926. 2 reels.
Credits: Supervision, Jack White; director, Charles Lamont.
© Educational Film Exchanges, Inc.; 11Jan26; LP22242.

THE BACHELOR'S BABY. 1915. 1 reel.
© Essanay Film Mfg. Co.; 7Jul15; LP5782.

THE BACHELOR'S BABY. 1927. 6 reels.
Credits: Director, Frank R. Strayer; story, Garrett Elsdon Fort; screenplay, Julien Sands.
© Columbia Pictures Corp.; 11Feb27; LP23674.

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- THE GIRL WHO WON OUT.** Cont'd.
© Universal Film Mfg. Co., Inc.; 27Sep17; LP11473.
- THE GIRL WHO WOULDN'T QUIT.** 1918. 5 reels.
Credits: James Oliver Curwood; producer, Louise Lovely; director, Edgar Jones; scenario, Doris Schroeder.
© Universal Film Mfg. Co., Inc.; 13Mar18; LP12179.
- A GIRL WITH IDEAS.** 1937. 7 reels. sd.
Credits: Associate producer, Edmund Grainger; director, S. Sylvan Simon; story, William Rankin; screenplay, Bruce Manning, Robert T. Shannon.
© Universal Pictures Co., Inc.; 1Nov37; LP7543.
- THE GIRL WITH NO REGRETS.** 1919. 5 reels.
Credits: Director, Harry Millarde; story, Evelyn Campbell; scenario, Raymond L. Schrock.
© William Fox (Fox Film Corp., author); 26Jan19; LP13342.
- THE GIRL WITH THE CHAMPAGNE EYES.** 1918. For Fox Film Corp. 5 reels.
Credits: Director, C. M. Franklin; story and scenario, Bernard McConville.
© William Fox (Fox Film Corp., author); 3Mar18; LP12161.
- THE GIRL WITH THE GREEN EYES.** Presented by Pathe, 1916. 5 reels. From the play by Clyde Fitch.
Credits: Supervision, Herbert Blache.
© Popular Plays and Players, Inc.; 4May16; LP8221.
- THE GIRL WITH THE JAZZ HEART.** 1920. 5 reels.
Credits: Director, Lawrence C. Windom; story, Robert Shannon; scenario, Philip Lonergan, George Mooser.
© Goldwyn Pictures Corp.; 14Aug20; LP15436.
- THE GIRL WITH THE RED FEATHER.** 1915. 2 reels.
Credits: Director, Lloyd B. Carleton.
© Selig Polyscope Co. (Meredith Nicholson, author); 14Aug15; LP6124.
- GIRL WITHOUT A ROOM.** 1933. 8 reels, sd. From the novel by Jack Lait.
Credits: Producer, Charles R. Rogers; director, Ralph Murphy; screenplay, Frank Butler, Claude Binyon.
© Paramount Productions, Inc.; 7Dec33; LP4317.
- THE GIRL WITHOUT A SOUL.** Presented by B. A. Rolfe. 1917. 5 reels.
Credits: Written and directed by John H. Collins.
© Metro Pictures Corp.; 14Aug17; LP11248.
- THE GIRL WITHOUT HOME (DAS MÄDCHEN OHNE VATERLAND).** © 1913.
© International Film Vertriebs-Gesellschaft m.b.H. (Urban Gad, author); title, descr. & 5 prints, 15May13; LU748.
- THE GIRL-WOMAN.** 1919. 5 reels.
Credits: Director, Thomas R. Mills; story, A. Van Burun; scenario, Edward J. Montague.
© Vitagraph Co. of America; 2Aug19; LP14033.
- GIRLIES AND GRUBBERS.** 1919. 2 reels.
Credits: Director, Gilbert Pratt; story, Montgomery & Rock.
© Vitagraph Co. of America; 1Apr19; LP13555.
- GIRLIES BEHAVE.** (Ideal Comedies) 1928. 2 reels.
Credits: Producer, Jack White; director, Charles Lamont.
© Educational Film Exchanges, Inc.; 20Sep28; LP25627.
- GIRLS.** 1919. 5 reels. From the play by Clyde Fitch.
Credits: Director, Walter Edwards.
© Famous Players-Lasky Corp.; 13Jun19; LP13873.
- GIRLS.** Presented by William Fox. 1927. 2 reels. From the story by O. Henry [pseud. of William Sydney Porter].
Credits: Supervision, George E. Marshall; director, Eugene J. Forde; scenario, Edward P. Moran, Murray Roth.
© Fox Film Corp.; 27Mar27; LP23920.
- GIRLS ABOUT TOWN.** 1931. 9 reels, sd.
Credits: Director, George Cukor; story, Zoe Akins; screenplay, Raymond Griffith, Brian Marlow.
© Paramount Publix Corp.; 3Nov31; LP2612.
- GIRLS AHOY.** Presented by E. W. Hammons. 1937. 2 reels, sd.
Credits: Producer, Al Christie; story, Arthur Jarrett, Marcy Klauber.
© Educational Films Corp. of America; 11Jun37; LP7214.
- GIRLS AND RECORDS.** © 1923.
© Pathe Exchange, Inc. (John L. Hawkinson, author); title, descr. & 20 prints, 14Dec23; MU2385.
- A GIRL'S BEST YEARS.** (A Miniature Musical Comedy) 1937. 2 reels, sd., b&w.
Credits: Director, Reginald Le Borg; story and music, Val Burton, Will Jason; screenplay, Stanley Rauh, Richard Goldstone.
© Metro Goldwyn Mayer Corp.; 16Jan37; LP6886.
- GIRLS CAN PLAY.** 1937. 6 reels, sd.
Credits: Screenplay and direction, Lambert Hillyer; story, Albert DeMond.
© Columbia Pictures Corp. of California, Ltd.; 8Jun37; LP7193.
- GIRLS DEMAND EXCITEMENT.** 1931. 6,050 ft., sd.
Credits: Director, Seymour Felix; story, adaptation, and dialogue, Harlan Thompson; editor, Jack Murray.
© Fox Film Corp.; 21Jan31; LP1943.
- A GIRL'S DESIRE.** 1922. 5 reels.
Credits: Director, David Divad; scenario, J. Raleigh Davies.
© Vitagraph Co. of America; 1Aug22; LP18098.
- GIRLS' DORMITORY.** 1936. 5,859 ft., sd. From a play by Ladislaus Fodor.
Credits: Director, Irving Cummings; screenplay, Gene Markey; music director, Arthur Lange.
© Twentieth Century-Fox Film Corp.; 14Aug36; LP6819.
- A GIRL'S FOLLY.** Paragon Films, Inc. © 1917. Title changed from "A Movie Romance."
Credits: Director, Maurice Tourneur; story and scenario, Frances Marion and Maurice Tourneur.
© World Film Corp. (Frances Marion and Maurice Tourneur, authors); title, descr. & 207 prints, 7Feb17; LU10167.
- GIRLS GONE WILD.** 1929. 6 reels.
Credits: Director, Lew Seiler; story, Bertram Millhauser; scenario, Beulah Marie Dix.
© Fox Film Corp.; 16Mar29; LP219.
- GIRLS IN UNIFORM.** SEE Mädchen in Uniform.
- GIRLS' LIFE SCREEN REVIEW.** © 1918.
© Arthur DeVerse Storey; title, descr. & 2 prints, 1Mar18; MU1160.
- GIRLS ON PROBATION.** First National. 1938. 7 reels.
Credits: Director, William McCann;
- original screenplay, Crane Wilbur.
© Warner Bros. Pictures, Inc.; 3Aug38; LP8341.
- GIRL'S SCHOOL.** 1936. 8 reels, sd.
Credits: Director, John Brahm; original story, Tess Slesinger; screenplay, Tess Slesinger, Richard Sherman; film editor, Otto Meyer; music director, Morris Stoloff.
© Columbia Pictures Corp. of California, Ltd.; 28Sep38; LP8312.
- A GIRL'S STRATAGEM.** © 1913.
© Biograph Co. (George Hennessy, author); title, descr. & 158 prints, 5Mar13; LU437.
- GIRLS WE REMEMBER.** 1930. 1 reel, sd.
© The Vitaphone Corp.; 6Sep30; MP1884.
- GIRLS WILL BE BOYS.** (A Grand Rice Sportlight) Presented by the Van Heuren Corp. 1929. 1 reel.
Credits: John Eaton.
© Pathe Exchange, Inc.; 11Feb29; MP5796.
- GIRLS WILL BE BOYS.** (Educational's Comedies) (Tuxedo Comedies) 1931. 20 min., sd.
Credits: Producer, Al Christie; director, William Watson; story, Al Boasberg.
© Educational Film Exchanges, Inc.; 26Feb31; LP2016.
- GISMONDA.** SEE Love's Conquest.
- GIT ALONG LITTLE DOGIES.** 1937. 8 reels.
Credits: Associate producer, Armand Schaefer; director, Joseph Kane; original screenplay, Dorrell and Stuart McGowan.
© Republic Pictures Corp.; 22Mar37; LP7023.
- GIT ALONG LITTLE WIFIE.** (Coronet Comedies) Presented by E. W. Hammons. 1933. 1,699 ft., sd.
Credits: Director, Charles Lamont; story, Charles Lamont, Dona Barell; dialogue and continuity, Colin Clements, Ewart Adamson.
© Educational Productions, Inc.; 3Nov33; LP4378.
- GIUSEPPE DE LUCA, OF THE METROPOLITAN OPERA COMPANY, AS FIGARO, SINGING LARGO AL FACTOTUM, FROM THE BARBER OF SEVILLE.** 1927. 1 reel, sd.
© Vitaphone Corp.; 6May27; MP3979.
- GIUSEPPE VERDI, HIS LIFE AND HIS GLORY.** © 1913.
© Jacques Arias (Labor-Films & Giuseppe de Liguoro, authors); title, descr. & 84 prints, 19Dec13; LU1815.
- GIVE AND TAKE.** Jewel. 1928. 7 reels.
Credits: Director, William Beaudine; scenario, Harvey Thew.
© Universal Pictures Corp.; 8Aug28; LP25524.
- GIVE EVERY MAN A LADDER.** 1937. 1 reel.
© Loose-Wiles Biscuit Co. (Vocafilm Corp., author); 29Dec37; MP8074.
- GIVE HER GAS.** 1918. 1 reel.
Credits: Directors, Eddie Lyons, Lee Moran; story, Frederick Palmer.
© Universal Film Mfg. Co., Inc.; 30Jul18; LP12708.
- GIVE HIM AIR.** (Mirthquake Comedy) 1922. 2 reels.
Credits: Director, Eugene De Rue; scenario, Bob McGowan, Ralph Ceder.
© Arrow Film Corp.; 19Jun22; LP17978.
- GIVE ME A SAILOR.** Presented by Adolph Zukor. 1938. 8 reels, sd. Based on a play by Anne Nichols.

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STRANGE GLORY. (An Historical Mystery) Presented by Metro-Goldwyn-Mayer. 1938. 1 reel, sd, b&w. Credits: Director, Jacques Tourneurs; screenplay, Morgan Cox; historical compilations by Charles E. Whittaker; narrator, Carey Wilson; music score, David Snell. © Loew's, Inc.; 8Jul38; LP8184.

STRANGE IDOLS, 1922. 5 reels. Credits: Director, Bernard J. Durning; story, Emile Forst; scenario, Jules Furthman. © William Fox (Fox Film Corp., author); 28May22; LP18016.

A STRANGE INHERITANCE. Mustang. 1927. 2 reels. Credits: Director, Vin Moore; story, W. C. Tuttle. © Universal Pictures Corp.; 10Feb27; LP23661.

STRANGE INNERTUBE. Presented by Hal Roach. 1932. 2 reels, b&w. Credits: Director, Del Lord; editor, Richard Currier. © Metro-Goldwyn-Mayer Distributing Corp.; 6Oct32; LP3304.

STRANGE INTERLUDE. 1932. 12 reels, sd, b&w. From the play by Eugene O'Neill. Credits: Producer, Robert Z. Leonard; dialogue continuity, Bess Meredyth, C. Gardner Sullivan; film editor, Margaret Booth. © Metro Goldwyn Mayer Distributing Corp.; 11Oct32; LP3314.

THE STRANGE INTERVIEW. 1930. 1 reel, sd. Credits: Producer, Louis Brock; supervision, Dick Currier; director, Al Boasberg. © RKO Productions, Inc.; 2Mar30; LP1185.

STRANGE JUSTICE. Presented by Radio Pictures. 1932. 7 reels, sd. Credits: Director, Victor Schertzinger; story and screenplay, William A. Drake; film editor, William M. Morgan. © King Motion Pictures, Inc.; 8Oct32; LP3336.

THE STRANGE LOVE OF MOLLY LOUVAIN. 1932. 8 reels, sd. Credits: Director, Michael Curtiz. © First National Pictures, Inc.; 1May32; LP3009.

STRANGE MAMMALS AT HOME. 1915. © Universal Film Mfg. Co.; 21Jul15; MP378.

THE STRANGE MOTHER. Special Laemmle. 1916. 1 reel. © Universal Film Mfg. Co., Inc.; 28Nov16; LP6623.

STRANGE PRAYERS. (U. F. A. Oddity) UFA 1928. 1 reel, b&w. Credits: Edited and titled by John Michael Flick. © Metro-Goldwyn-Mayer Distributing Corp.; 10Dec28; MP5623.

STRANGE PRAYERS. (U. F. A. Oddity) UFA. 1929. 1 reel. Credits: Edited and titled by John Michael Flick. © Metro-Goldwyn-Mayer Distributing Corp.; 4Feb29; MP5777.

THE STRANGE RIDER. 1925. 5 reels. Credits: Percy N. Vekroff; director, Ward Hayes. © Arrow Pictures Corp.; 16Jun25; LP21564.

THE STRANGE STORY OF SYLVIA GRAY. 1914. 4 reels. Credits: Director, Charles L. Gaskill. © The Vitagraph Co. of America (Charles L. Gaskill, author); 2Nov14; LP3681.

THE STRANGE UNKNOWN. 1915. 3,000 ft. Credits: Producer, Wilbert Melville.

© Lubin Mfg. Co. (William H. Ratterman, author); 19Oct15; LP6722.

THE STRANGE WEDDING SIGN. 1932. 1 reel. Credits: Director, Frank Melford; story, Abraham Schomer. © The Film Exchange, Inc. (Abraham Schomer, author); 11Mar32; LP2978.

STRANGE WIVES. Presented by Carl Laemmle. 1934. 8 reels, sd. From the novel "Bread Upon the Waters" by Edith Wharton. Credits: Producer, Stanley Bergerman; director, Richard Thorpe; adaptation and screenplay, Gladys Unger; additional dialogue, Barry Trivers, James Mulhauser; film editor, Edward Curtiss. © Universal Pictures Corp.; 26Nov34; LP5121.

THE STRANGE WOMAN. 1918. 6 reels. Adapted from the play by William J. Hurlbut and the novel by Sidney McCall [pseud. of Mary (McNeil) Fenollosa]. Credits: Director, E. J. LeSainte; scenario, J. Grubb Alexander; synopsis, Raymond L. Schrock. © William Fox (Fox Film Corp., author); 8Dec18; LP13160.

THE STRANGER. Powers. 1915. 1 reel. Credits: C. Frank; producer, Sydney Ayres. © Universal Film Mfg. Co., Inc.; 8Jul15; LP9762.

THE STRANGER. Paramount. Presented by Adolph Zukor and Jesse L. Lasky. 1924. 5,660 ft. From the story "The First and the Last" by John Galsworthy. Credits: Ralph Block; producer and director, Joseph Henabery; adaptation, Edfrid Bingham. © Famous Players-Lasky Corp.; 19Feb24; LP19822.

THE STRANGER AT COYOTE. © 1912. © American Film Mfg. Co.; title, descr. & 50 prints, 25Oct12; LU79.

THE STRANGER FROM ARIZONA. Coronet Pictures, Inc. 1938. 6 reels, sd. Credits: Production and story, Monroe Shaff; director, Elmer Clifton; film editor, Holbrook Todd. © Columbia Pictures Corp. of California, Ltd.; 19Aug38; LP2243.

A STRANGER FROM SOMEWHERE. 1916. 5 reels. Credits: Willis Woods; director, William Worthington. © Bluebird Photoplays, Inc.; 30Oct16; LP9430.

THE STRANGER FROM TEXAS. 1938. 6 reels, sd. Credits: Director, Sam Nelson; story, Ford Beebe; screenplay, Paul Franklin; film editor, Mel Thorsen; music and lyrics, Bob Nolan, Tim Spencer. © Columbia Pictures Corp.; 2Nov30; LP9206.

A STRANGER IN CAMP. Victor. 1915. 1 reel. © Universal Film Mfg. Co., Inc.; 8May15; LP5241.

A STRANGER IN HIS OWN HOME. Imp. 1916. 1 reel. Credits: J. Grubb Alexander; producer, Matt Moore. © Universal Film Mfg. Co., Inc.; 1Jul18; LP8628.

A STRANGER IN NEW YORK. 1916. 3 reels. From the play by Charles Hoyt. Credits: Director, T. N. Heffron; scenario, Gilson Willets. © Selig Polyscope Co.; 22Apr16; LP8135.

THE STRANGER IN THE VALLEY. 1915. 1 reel. © Biograph Co.; 26Aug15; LP6202.

STRANGER IN TOWN. 1932. 7 reels, sd. Based on the story "Competition" by Carl Erickson. Credits: Director, Erle C. Kenton; screenplay, Carl Erickson, Harvey Thew. © Warner Bros. Pictures, Inc.; 10Jul32; LP3144.

THE STRANGER RIDES AGAIN. 1938. 1 reel. Credits: Director, Mannie Davis. © Terrytoons, Inc.; 4Nov38; MP8894.

STRANGER THAN FICTION. 1921. 76 min. Credits: Director, J. A. Barry; story, Charles Richman, Arthur Shelby LeVino; editor, Ralph Spence. ** © Katherine MacDonald Pictures Corp.; 12Jul21; LP16757.

STRANGER THAN FICTION. 1921. 6 reels. Credits: Director, J. A. Barry; original story, Charles Richman, Albert Shelby LeVino. ** © Katherine MacDonald Pictures Corp.; 2Sep21; LP17266.

STRANGER THAN FICTION. Snappy. 1934-39. 1 reel each, sd. Credits: Producers, Joseph O'Brien, Thomas Mead, Alyn Butterfield, Charles E. Ford; direction and story, Charles E. Ford; script, Henry Clay Bate; narrators, Alois Havrilla, James Wallington. © Universal Pictures Corp.
 1. © 28Jun34; MP4838.
 2. © 1Aug34; MP4908.
 3. © 20Aug34; MP4927.
 4. © 6Dec34; MP5134.
 5. © 10Dec34; MP5154.
 6. © 4Feb35; MP5369.
 7. © 11Feb35; MP5386.
 8. © 20Mar35; MP5475.
 9. © 20Mar35; MP5476.
 10. © 4Jun35; MP5643.
 11. © 6Jun35; MP5644.
 12. © 24Jun35; MP5685.
 13. © 24Jun35; MP5687.
 14. © 11Nov35; MP5958.
 15. © 21Nov35; MP5882.
 16. © 17Dec35; MP6065.
 17. © 17Dec35; MP6066.
 18. © 23Mar36; MP6308.
 19. © 25Mar36; MP6317.
 20. © 25May36; MP6481.
 21. © 4Jun36; MP6497.
 22. © 17Jun36; MP6557.
 23. © 28Jun36; MP6591.
 24. © 14Jul36; MP6623.
 25. © 30Jul36; MP6650.
 26. © 14Aug36; MP6695.
 27. © 25Sep36; MP6808.
 28. © 6Oct36; MP6831.
 29. © 26Oct36; MP6871.
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 36. © 12May37; MP7415.
 37. © 3Jun37; MP7482.
 38. © 25Jun37; MP7545.
 39. © 28Jul37; MP7647.
 40. © 18Aug37; MP7705.
 41. © 20Sep37; MP7764.
 42. © 19Oct37; MP7869.
 43. © 12Nov37; MP7812.
 44. © 26Nov37; MP7946.
 45. © 6Jan38; MP8050.
 46. © 2Feb38; MP8129.
 47. © 11Mar38; MP8234.
 48. © 17Mar38; MP8250.
 49. © 7Apr38; MP8304.
 50. © 2May38; MP8380.
 51. © 25May38; MP8437.
 52. © 13Jun38; MP8520.
 53. © 2Sep38; MP8735.
 54. © 13Sep38; MP8751.
 55. © 13Sep38; MP8759.
 56. © 21Nov38; MP8903.
 57. © 21Nov38; MP8904.
 58. © 21Nov38; MP8905.
 59. © 23Feb39; MP8159.
 60. © 28Feb39; MP9183.

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WATER, WATER, EVERYWHERE. (The Grantland Rice Sportlight) 1937. 1 reel, sd. Credits: Narrator, Ted Husing. © Paramount Pictures, Inc.; 31Dec37; MP8055.

WATER WONDERS. (Grantland Rice Sportlight) Presented by the Van Beuren Corporation. 1929. 1 reel. Credits: Jack Eaton. © Pathe Exchange, Inc.; 24Mar29; MP2.

WATERED STOCK. © 1926. © Pathe Exchange, Inc. (Paul Terry, author); title, descr. & 17 prints, 17Sep26; MU3567.

WATERFRONT. 1928. 7 reels. Credits: Producer, William A. Seiter; story, Will Chappell, Gertrude Orr; continuity, Tom Geraghty. © First National Pictures, Inc.; 17Sep28; LP25619.

WATERFRONT. 1939. 6 reels, sd. From the play by Kenyon Nicholson. Credits: Director, Terry Morse; screenplay, Lee Katz, Arthur Ripley. © Warner Bros. Pictures, Inc.; 15Jul39; LP8976.

WATERFRONT LADY. Presented by Nat Levine. 1935. 7 reels, sd. Credits: Supervision, Colbert Clark; director, Joseph Santley; story and screenplay, Wellyn Totman; additional dialogue, Joseph Fields; film editor, Ray Curtiss. © Mascot Pictures Corp.; 20Sep35; LP5837.

WATERLOO BRIDGE. 1931. 9 reels. From the stage play by Robert E. Sherwood. Credits: Director, James Whale; screenplay, Tom Reed; adaptation and added dialogue, Benn Levy. © Universal Pictures Corp.; 24Aug31; LP2428.

THE WATERS OF DEATH; or, THE SPY'S DAUGHTER. © 1913. ** © American Kinetograph Corp.; title, descr. & 72 prints, 7Oct13; LU1348.

THE WATERS OF LETHE. 1916. 3 reels. Credits: Producer, William Wolbert. © Vitaphone Co. of America (Mrs. Owen Bronson, author); 6Jul16; LP8650.

WATER-TIGHT UNIT MASONRY. 1935. For the National Lime Association. 1 reel, sd. © AudiVision, Inc.; 12Dec35; MP6155.

WATERY GRAVEY. (Krazy Kat) 1926. 1 reel. Credits: Bill Nolan. © R-C Pictures Corp. (Winkler Pictures, Inc., author); 25Oct26; LP23333.

WATTS AND GILBERT. 1927. 1 reel. © Vitaphone Corp.; 3Nov27; MP4433.

WAVE MOTION. 1931. 3 reels. © Waldemar Matthaeus Stempel; 1Oct31; MP2938.

WAVES AND WAVE-MOTION. © 1935. 7 reels. Credits: Producer, Frank Lisintzki. © Emerich Peters (Frank Lisintzki, author); title, descr. & 79 prints, 2Apr35; MU5536.

THE WAX FIGURES. (A Laemmle Novelty) Snappy. 1928. 1 reel. Credits: Director, Jacques Rollens; story, Sam B. Jacobson. © Universal Pictures Corp.; 28Sep28; LP25678.

THE WAX MODEL. 1917. 5 reels. Credits: G. Vere Tyler; director, E. Mason Hopper. © J. C. Ivers (Pallas Pictures, author); 21Jan17; LP10066.

WAX WORKS. (An Oswald Cartoon) 1934. 1 reel. © Universal Pictures Corp.; 15Jun34; MP4811.

THE WAY. SEE When Strangers Meet.

THE WAY BACK. 1914. 1 reel. © Biograph Co.; 19Nov14; LP3815.

THE WAY BACK. 1915. 4,000 ft. Credits: Mary Rider; director, Carlton King. © Thomas A. Edison, Inc.; 18Aug15; LP6147.

WAY BACK HOME. 1931. 9 reels, sd. Credits: Director, William Seiter; story and screenplay, Jane Murfin. © RKO Radio Pictures, Inc.; 2Nov31; LP2599.

WAY DOWN EAST. 1920. 13 reels. From the novel by Lottie Blair Parker and the play by William A. Brady. Credits: Producer, D. W. Griffith; scenario, Anthony P. Kelly; elaborated by Joseph R. Grismer. © D. W. Griffith, Inc. (Anthony P. Kelly, author); 3Sep20; LP15906.

WAY DOWN EAST. Presented by Fox Film. 1935. 7,661 ft., sd. From the play by Lottie Blair Parker. Credits: Director, Henry King; screenplay, Howard Estabrook, William Hurlbut; music director, Oscar Bradley. © Twentieth Century-Fox Film Corp.; 25Oct35; LP5992.

WAY DOWN NORTH. 1920. 1 reel. Credits: Director, Vin Moore. © Universal Film Mfg. Co., Inc.; 15Dec20; LP15932.

WAY DOWN SOUTH. Presented by RKO Radio Pictures, Inc. 1939. 63 min., sd. Credits: Producer, Sol Lesser; director, Bernard Vorhaus; original story and screenplay, Clarence Muse, Langston Hughes; film editor, Arthur Hilton; music director, Victor Young. © Bobby Breen Productions, Inc.; 21Jul39; LP9176.

WAY DOWN SOUTH. SEE Mary Lewis in Way Down South.

WAY DOWN YONDER. Presented by E. W. Hammons. 1934. 1 reel, sd. Credits: Producer, Al Christie; director, William Watson; story, Marcy Klauber, Charlie Williams. © Skibo Productions, Inc.; 30Nov34; LP5143.

WAY FOR A SAILOR. 1930. 9 reels, sd., b&w. From the book by Albert Richard Wetjen. Credits: Producer, Sam Wood; scenario and dialogue, Laurence Stallings, W. L. River; additional dialogue, Charles MacArthur; film editor, Frank Sullivan. © Metro-Goldwyn-Mayer Distributing Corp.; 6Nov30; LP1698.

THE WAY HE WON THE WIDOW. Joker. 1915. 1 reel. Credits: Producer, Allen Curtis; scenario, Clarence G. Badger. © Universal Film Mfg. Co., Inc.; 5Apr15; LP4933.

THE WAY HOME. 1914. 1 reel. © Biograph Co.; 18Dec14; LP3988.

THE WAY OF A GIRL. Presented by Louis B. Mayer. 1925. 6 reels. Credits: Producer and director, Robert G. Vignola; story, Katherine Newlin Burt; adaptation, Albert Shelby Le Vino. © Metro-Goldwyn Pictures Corp.; 31Mar25; LP21286.

THE WAY OF A MAID. 1921. 5 reels. Credits: Director, William P. S. Earle; story, Rex Taylor; scenario, Lewis Allen Browne.

© Selznick Pictures Corp.; 5Nov21; LP17281.

THE WAY OF A MAN. © 1923-24. © Pathe Exchange, Inc. (George B. Seitz, author).
1. Into the Unknown. © title, descr. & 52 prints, 31Oct23; LU19554.
2. Redskin and White. © title, descr. & 40 prints, 14Dec23; LU19719.
3. In the Toils of the Torrent. © title, descr. & 34 prints, 14Dec23; LU19720.
4. Lost in the Wilds. © title, descr. & 38 prints, 14Dec23; LU19721.
5. White Medicine. © title, descr. & 39 prints, 14Dec23; LU19722.
6. The Firing Squad. © title, descr. & 40 prints, 20Feb24; LU19923.
7. Gold! Gold! © title, descr. & 40 prints, 20Feb24; LU19924.
8. The Fugitive. © title, descr. & 38 prints, 20Feb24; LU19925.
9. California. © title, descr. & 40 prints, 20Feb24; LU19926.
10. Trill's End. © title, descr. & 40 prints, 20Feb24; LU19927.

THE WAY OF A MAN WITH A MAID. Paramount. Presented by Jesse L. Lasky. 1918. 5 reels. Based on The Saturday Evening Post story by Ida M. Evans. Credits: Director, Donald Crisp; scenario, Edith M. Kennedy. © Famous Players-Lasky Corp.; 21Oct18; LP13019.

THE WAY OF A WOMAN. Select Pictures. Presented by Joseph M. Schenk. 1919. 5 reels. Adapted from the play "Nancy Lee" by Eugene Walter. Credits: Director, Robert J. Leonard. © Norma Talmadge Film Corp.; 16Jul19; LP13958.

THE WAY OF A WOMAN'S HEART. 1915. 2 reels. Credits: Director, Fred Beal. © Selig Polyscope Co. (Nellie Browne Duff, author); 21Aug15; LP6197.

THE WAY OF ALL FISH. (A Skylark Comedy) 1927. 2 reels. Credits: Director, Craig Hutchinson. © The Bray Productions, Inc.; 3Dec27; LP24719.

THE WAY OF ALL FISH. 1931. 2 reels, sd. Credits: Producer, Lou Brock; director, Mark Sandrich; story, Ned Sparks; adaptation and dialogue, Scott Darling, Mauri Grashin, Mark Sandrich; film editor, Ted Cheesman. © RKO Radio Pictures, Inc.; 1Oct31; LP2537.

THE WAY OF ALL FLESH. 1927. 8,466 ft. Credits: Director, Victor Fleming; story, Lajos Biro, Jules Furthman; continuity, Jules Furthman. © Paramount Famous Lasky Corp.; 1Oct27; LP24471.

THE WAY OF ALL FRESHMEN. 1933. 2 reels, sd. Credits: Director, Joseph Henabery; story, Jack Henley, Cliff Hess. © The Vitaphone Corp.; 18Apr33; LP3814.

THE WAY OF ALL MEN. 1930. From the story "Sin Flood" by Henning Berger. Credits: Producer, Frank Lloyd; screen version and dialogue, Bradley King. © First National Pictures, Inc.; 21Jul30; LP1447.

THE WAY OF ALL MEN. Trailer. First National. 1930. 1 reel. © The Vitaphone Corp.; 25Jul30; MP1759.

THE WAY OF ALL PANTS. Presented by Hal Roach. 1927. 2 reels. Credits: Supervision, Leo McCarey; director, James Parrott; editor, Richard Currier. © Metro-Goldwyn-Mayer Distributing Corp.; 17Oct27; LP24507.

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THE OLD-FASHIONED WAY. Presented by Adolph Zukor. 1934. 8 reels, sd.
Credits: Producer, William LeBaron; director, William Beaudine; story, Charles Bogle; screenplay, Garnett Weston, Jack Cunningham; music, Harry Revel.
© Paramount Productions, Inc.; 11Jul34; LP4823.

OLD FATHERS AND YOUNG SONS. SEE Father's Son.

THE OLD FIRE HORSE. 1914. 1 reel.
Credits: Mark Swan; director, Charles H. France.
© Thomas A. Edison, Inc.; 1Aug14; LP3119.

THE OLD FIRE HORSE. (A Terry-Toon) Presented by Paul Terry. 1939. 1 reel, sd.
Credits: Director, Eddie Donnelly; story, John Foster; music, Philip A. Scheib.
© Terrytoons, Inc.; 28Jul39; MP9555.

THE OLD FIRE HORSE AND THE NEW FIRE CHIEF. 1914. 2 reels.
Credits: Director, George D. Baker.
© Vitagraph Co. of America (Kate Price and Charles Brown, authors); 18Apr14; LP2545.

AN OLD FLAME. Presented by William Fox. 1927. 2 reels.
Credits: Supervision, George E. Marshall; director, Harry Sweet; story, Mabel Herbert Urner; scenario, Frances Hyland.
© Fox Film Corp.; 23Jan27; LP23600.

AN OLD FLAME. Winkler. 1930. 1 reel.
Credits: Ben Harrison, Manny Gould.
© Columbia Pictures Corp.; 1May30; MP1497.

THE OLD FLAME. 1931. 1 reel.
© The Vitaphone Corp.; 5Feb31; MP2286.

THE OLD FLUTE PLAYER. 1914. 3 reels.
© The Vitagraph Co. of America (C. T. Dasey and Ed. Marshall, authors); 6Nov14; LP3715.

OLD FOLKS AT HOME. © 1921.
© St. Elmo Sales Co. (Edmund A. Wheatley, author); title, 7Jan21; descr., 29Jan21; 15 prints, 2Mar21; MU1889.

OLD FOLKS AT HOME. SEE Addition to Old Folks at Home.

OLD FRENCH TOWNS. (Star Featurette) 1917. 1/2 reel.
© Universal Film Mfg. Co., Inc.; 20Aug17; MP1012.

OLD GLORY. (Merrie Melodies) 1939. 1 reel, sd.
Credits: Producer, Leon Schlesinger; supervision, Charles M. Jones; director, Robert McKimson; music director, Carl W. Stalling.
© The Vitaphone Corp.; 1Jul39; MP9500.

OLD GOOD FOR NUTHIN'. 1915. 1 reel.
Credits: Director, George Ridgwell.
© The Vitagraph Co. of America (William A. Lathrop, author); 20Aug15; LP8187.

THE OLD GRAY MARE. © 1913.
© Biograph Co. (Dell Henderson, author); title, descr. & 200 prints, 27Mar13; LU519.

THE OLD GREY MAYOR. 1935. 2 reels, sd.
Credits: Director, Lloyd French; story, Herman Ruby.
© The Vitaphone Corp.; 2Nov35; LP5912.

THE OLD GROUCH. Big U. 1915. 1 reel.
Credits: Producer, Murdock MacQuarrie; scenario, H. G. Stafford.
© Universal Film Mfg. Co., Inc.; 22Jun15; LP5840.

THE OLD GYPSY CUSTOM. 1934. 1,687 ft., sd.
Credits: Director, Harry J. Edwards; story and dialogue, Ernest Pagano, Ewart Adamson,

C. Edward Roberts, N. T. Barrows.
© Educational Productions, Inc.; 8Jan34; LP4395.

OLD HEIDELBERG. 1915. 5 reels. Adapted from Max Chapelle's translation of the novel "Karl Heinrich" by Wilhelm Meyer-Förster.
Credits: Adaptation, John Emerson.
© Triangle Film Corp. (John Emerson, author); 8Nov15; LP7888.

OLD HOKUM BUCKET. (Fable) Van Beuren Corp. 1931. 1 reel, sd.
© RKO Pathe Distributing Corp.; 29Mar31; LP2111.

OLD HOME WEEK. Paramount. Presented by Adolph Zukor and Jesse L. Lasky. 1925. 6,780 ft. Suggested by George Ade's story.
Credits: Director, Victor Heerman; screenplay, Thomas J. Geraghty.
© Famous Players-Lasky Corp.; 26May25; LP21502.

THE OLD HOMESTEAD. © 1915.
© Famous Players Film Co. (Hugh Ford, author); title, descr. & 31 prints, 15Dec15; LU7206.

THE OLD HOMESTEAD. Paramount. Presented by Jesse L. Lasky. 1922. 8 reels. From the play by Denman Thompson.
Credits: Director, James Cruze; scenario, Julien Josephson; adaptation, Perley Poore Sheehan, Frank E. Woods.
© Famous Players Lasky Corp.; 7Oct22; LP18326.

THE OLD HOMESTEAD. Presented by M. H. Hoffman. 1935. 8 reels, sd. Based on John Russell Coryell's novelized version of the play by Denman Thompson.
Credits: Director, William Nigh; story, continuity, and dialogue, W. Scott Darling; musical arrangements, Howard Jackson.
© Liberty Pictures Corp.; 17Jun35; LP5623.

THE OLD HOUSE. (Happy Harmonies) 1936. 1 reel, sd., b&w.
Credits: Hugh Harman, Rudolf Ising.
© Metro Goldwyn Mayer Corp.; 21Aug38; MP6739.

OLD HUTCH. 1936. 8 reels, sd., b&w.
Credits: Producer, Harry Rapf; director, J. Walter Ruten; story, Garret Smith; screenplay, George Kelly; film editor, Frank Sullivan; music score, William Axt.
© Metro Goldwyn Mayer Corp.; 23Sep36; LP6614.

OLD HUTCH LIVES UP TO IT. SEE Honest Hutch.

OLD IRONSIDES. Presented by Adolph Zukor and Jesse L. Lasky. 1928. 8 reels.
Credits: Producer and director, James Cruze; story, Laurence Stallings; suggestion and adaptation, Harry Carr, Walter Woods.
© Paramount Famous Lasky Corp.; 3Mar28; LP25029.

OLD JIM. 1913. 1 reel.
Credits: Bannister Merwin.
© Thomas A. Edison, Inc.; 28Mar13; LP534.

OLD KENTUCKY HOUNDS. (Paramount Varieties) Presented by Adolph Zukor. 1934. 1 reel, sd.
Credits: Director, J. A. Duffy; story, Joseph Levering.
© Paramount Productions, Inc.; 5Sep34; LP4931.

OLD KING COAL, THE STORY OF ANTHRACITE. © 1933. 1,014 ft., 16mm.
© Anthracite Educational Features, Charles W. Stos, J. E. Russell, Frank T. Quinn, sole owners; title, descr. & 3 prints, 16Oct33; MU4442.

OLD KING COLE. (Silly Symphony, no. 11) 1933. 1 reel, sd.

© Walt Disney Productions, Ltd.; 14Jul33; MP4290.

THE OLD LADY. SEE La Vecchia Signora.

THE OLD LADY SHOWS HER MEDALS. SEE Seven Days Leave.

OLD LADY 31. 1920. 7 reels. From the stage play by Rachel Crothers.
Credits: Director general, Maxwell Karger; director, John E. Ince; adaptation, June Mathis.
© Metro Pictures Corp.; 14Apr20; LP15011.

THE OLD LETTER. 1914. 1 reel.
Credits: Director, Thomas Santschi.
© Selig Polyscope Co. (A. B. Hines, author); 10Dec14; LP3947.

OLD LOVES AND NEW. Presented by Sam E. Rork. 1926. 8 reels. Based on the novel "The Desert Healer" by E. M. Hull.
Credits: Production and adaptation, Marion Fairfax; director, Maurice Tourneur.
© First National Pictures, Inc.; 20Apr26; LP22616.

THE OLD MAID. First National. 1939. 10 reels, sd. Based on the play by Zoë Akins and the novel by Edith Wharton.
Credits: Associate producer, Henry Blanke; director, Edmund Goulding; screenplay, Casey Robinson; music, Max Steiner.
© Warner Bros. Pictures, Inc.; 2Sep39; LP9080.

THE OLD MAID'S BABY. 1914. 1 reel.
Credits: Director, George D. Baker.
© Vitagraph Co. of America (Gladys Johnson, author); 11Jun14; LP2860.

THE OLD MAID'S BABY. © 1919.
© Pathé Exchange, Inc. (Agnes C. Johnston, author); title, descr. & 94 prints, 23Jan19; LU13300.

AN OLD MAID'S DECEPTION. © 1913.
© Biograph Co. (Ralph E. Hellawell, author); title, descr. & 170 prints, 25Jun13; LU863.

THE OLD MAID'S MISTAKE. 1934. 2 reels, sd.
Credits: Producer, Lou Brock; story and direction, Al Boasberg; film editor, Edward Mann.
© RKO Radio Pictures, Inc.; 11May34; LP4725.

OLD MAN BLUES. 1932. 1 reel, sd.
Credits: Director, Aubrey Scott; story, J. P. Murray, Barry Trivers, Ben Oakland.
© Paramount Publix Corp.; 18Mar32; LP2828.

OLD MAN MINICK. SEE The Expert.

OLD MAN MURPHY. SEE His Family Tree.

THE OLD MAN OF THE MOUNTAIN. 1933. 1 reel.
Credits: Director, Dave Fleischer; animation, Bernard Wolf, Thomas Johnson.
© Paramount Productions, Inc.; 2Aug33; MP4201.

OLD MAN RHYTHM. 1935. 75 min., sd.
Credits: Associate producer, Zion Myers; director, Edward Ludwig; story, Lewis Gensler, Sig Herzig, Don Hartman; screenplay, Sig Herzig, Ernest Pagano; editor, George Crone; music, Lewis Gensler; music director, Roy Webb.
© RKO-Radio Pictures, Inc.; 2Aug35; LP5755.

OLD MAN TROUBLE. (Columbia-Victor Gems) 1929. 1 reel, sd.
Credits: Director, Basil Smith.
© Columbia Pictures Corp.; 23Sep28; LP717.

**EXHIBIT 25 -
NON-PAPER EXHIBIT**

[PURUSANT TO L.R. 11-5.1 MANUALLY LODGED AND FILED]

**EXHIBIT 26 -
NON-PAPER EXHIBIT**

[PURUSANT TO L.R. 11-5.1 MANUALLY LODGED AND FILED]

**EXHIBIT 27 -
[PROVISIONALLY LODGED & FILED UNDER SEAL]**

**[PAGES 534-535 INTENTIONALLY
OMITTED - FILED UNDER SEAL]**

EXHIBIT 28

STATE OF ILLINOIS, }
County of Cook, } ss.

In the Superior Court of Said County,

..... MARCH Term, A. D. 19..... 35

THE PEOPLE OF THE STATE OF
ILLINOIS AT THE RELATION OF
OTTO KERNER,
ATTORNEY GENERAL,

vs.

C. F. S. MUSICAL CO.

}
General No. 60770.....
in Chancery

TO THE HONORABLE EDWARD J. HUGHES, SECRETARY OF STATE,
SPRINGFIELD, ILLINOIS.

I, Frank V. Zintak, Clerk of the Superior Court, aforesaid, do hereby certify that a decree
dissolving the above corporation was entered by the said Superior Court on the 17th day of
May....., A. D. 19..... 35, and that the original decree is on file in my office, and that
I am the lawful keeper thereof.

Witness my hand and official seal this 18th day of May A. D. 19 35

Frank V. Zintak
Clerk of the Superior Court of Cook County.

EXHIBIT 29

State of New York
County of New York
City of New York

being duly sworn, says that on
the _____ day of _____ 1938, at New York
in the City of New York, he served a copy of the annexed _____
to and known to be the Attorney
for the _____ hereby by delivering the same to and leaving it with a person of unimpeachable
reputation and character, having observed the face of the said document during the absence of said Attorney

Subscribed and sworn to before me this _____ day of _____ 1938.

Commissioner of Deeds, Notary Public, N. Y. C.

RECEIVED
1938
COMMERCIAL
O'BRIEN, MISSOILL & PATRICK
Attorneys for
Chase and Post Office Address
115 W. 42nd Street
New York, N.Y.
Date: _____
This has been served on a copy of the within

RECEIVED
1938
COMMERCIAL
O'BRIEN, MISSOILL & PATRICK
Attorneys for
Chase and Post Office Address
115 W. 42nd Street
New York, N.Y.
Date: _____
This has been served on a copy of the within

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

----- X
JESSICA M. HILL, :
 :
 Plaintiff, :
 :
 -against- : Equity #78-350
 :
 SAM H. HARRIS, SAM H. HARRIS :
 THEATRICAL ENTERPRISES, INC., IRVING :
 BERLIN AND MOSS HART, :
 :
 Defendants. :
----- X

ANSWERS TO INTERROGATORIES PROPOUNDED TO
SAM H. HARRIS THEATRICAL ENTERPRISES, INC.

1. What office does Sam H. Harris hold in Sam H.
Harris Theatrical Enterprises, Inc.

Answer:

Sam H. Harris is President and Treasurer
of Sam H. Harris Theatrical Enterprises, Inc.

2. How many shares of stock does said Sam H.
Harris own in said corporation?

Answer:

No answer.

3. What is the number of issued and outstanding
shares of stock in said corporation?

Answer:

No answer.

4. Produce the script for the skit entitled "World's
Wealthiest Man Celebrates 95th Birthday" as presented in the
musical production entitled "As Thousands Cheer".

Answer:

Attached hereto is script and marked
Exhibit "A".

5. Did the said corporation procure the consent of the plaintiff or Clayton F. Summy Co. to the use of the musical composition "Good Morning to All" in said production. If so, who on behalf of said corporation procured such consent.

Answer: No.

6. Was such production presented to the public by said corporation?

Answer: Yes.

7. Was the public charged admission to view and hear such production?

Answer: Yes.

8. Did said corporation receive any portion of such admission charge?

Answer: Yes.

9. What was the date upon which "As Thousands Cheer" was first presented to the public?

Answer: September 9, 1933.

10. Where and in what theatre was such first presentation made?

Answer: Forrest Theatre, Philadelphia, Pa.

11. What was the date upon which "As Thousands Cheer" was first presented in New York City to the public?

Answer: September 30th, 1933.

12. In what theatre was such first New York City presentation made?

Answer: Music Box.

13. How many performances of said production were presented to the public from the date of its presentation to the date of its first New York City presentation?

Answer: Twenty-one (21)

14. How many performances of said production were presented to the public in New York City by such corporation?

Answer: Four hundred three (403).

15. How many performances of said production were presented to the public other than as set forth in the answers to questions 13 and 14 by said corporation?

Answer: Two (2)

16. Where and when were the performances, if any set forth in answer to question 15, given by said corporation?

Answer: Music Box Theatre.
(1) April 17, 1934- Actors Fund Benefit
(2) January 28, 1934- Stage Relief Benefit

17. Were the following hired by defendant?-

(a) Actors and actresses appearing in "As Thousands Cheer".

Answer:
(a) Yes.

(b) Stage hands used in production of "As Thousands Cheer:"

Answer:
(b) No.

(c) Box Office staff of production of "As Thousands Cheer:"

Answer:
(c) No.

(d) Supervisory Staff of production of "As Thousands Cheer:"

Answer:
(d) Do not know what is meant by "supervisory staff."

(e) Technical staff of production of "As Thousands Cheer:"

Answer:
(e) Do not know what is meant by "Technical staff".

(f) Orchestra used in production of "As Thousands Cheer:"

Answer:
(f) No.

18. Was any song or ditty sung in the skit entitled "World's Wealthiest Man Celebrates 95th Birthday"

Answer:
No answer.

19. Was such song or ditty as sung accompanied by the orchestra:

Answer:
No answer.

20. Was any song or ditty recited in the skit "World's Wealthiest Man Celebrates 95th Birthday" as presented in the production "As Thousands Cheer"?

Answer:
No answer.

21. Was such recitation accompanied by the orchestra?

Answer:
No answer.

22. Set forth the words of such song or songs, ditty or ditties, recitation or recitations, as used in said skit.

Answer:
No answer.

23. Set forth the score of any music played in accompaniment to any song, ditty, or recitation as presented in said skit.

Answer:
No answer.

SAM H. HARRIS THEATRICAL ENTERPRISES,
INC.

By Max Legel

O'BRIEN, DRISCOLL & RAFTERY,
Attorneys for Defendants,
Office & P. O. Address,
152 West 42nd Street,
Manhattan, City of New York

STATE OF NEW YORK)
) ; ss:
COUNTY OF NEW YORK)

Max Siegel, being duly sworn, deposes and says, that he is the Asst. Treasurer of SAM H. HARRIS THEATRICAL ENTERPRISES, INC., one of the defendants in the within action; that he has read the foregoing answers to interrogatories and knows the contents thereof; that the same is true to his own knowledge, except as to the matters therein stated to be alleged on information and belief, and that as to those matters he believes it to be true. That the reason why this verification is made by deponent and not by Sam H. Harris Theatrical Enterprises, Inc. is that said defendant is a corporation and deponent an officer thereof, to wit Asst. Treasurer.

Sworn to before me, this)
25 day of March, 1935.)

Morris Jacobs
MORRIS JACOBS
NOTARY PUBLIC
KINGS CO. CLK'S No. 167, REG. No. 5114
N.Y. CO. CLK'S No. 248, REG. No. 57159
COMMISSION EXPIRES MARCH 30, 1935

EXHIBIT "A"

"WORLD'S WEALTHIEST MAN CELEBRATES
NINETY-FOURTH BIRTHDAY."

"WORLD'S WEALTHIEST MAN CELEBRATES

NINETY-FOURTH BIRTHDAY."

(OPENING)

Mrs. Rockefeller

Now children, you'd better go into the dining room until we're ready for you. Your father and I have something to talk over with Grandpa.

(The CHILDREN murmur a "yes, Mother" and move toward the large double doors at the back, center)

You sure you know what to do, When you hear your father shout: "Surprise" you all come in with the cake singing: "Happy Birthday, dear Grandpa, happy birthday to you!"

(Another "yes, Mother.")

Junior

Not until you hear me shout surprise.

Children

Yes Father, we understand.

(Exit C.)

Mrs. Rockefeller

(Ad lib)

"Happy Birthday to you."

Reporter

(Offstage)

May we have just one more picture, Mr. Rockefeller. Turn your face a little more to the left - thank you very much.

Mrs. John D. Jr.

Now, John, you've got to tell him, so you might as well make up your mind and get it over with.

Junior

I know, my dear -- but it isn't going to be easy.

Mrs. John D. Jr.

Well, it's no use crying now. I don't know what you wanted to build the thing in the first place for.

Reporter

(Offstage)

Thank you, Mr. Rockefeller. Thank you very much.

John D.

(Enters up R.)
That gentlemen, is my recipe for a hearty old age.

A Reporter

Mr. Rockefeller, have you a birthday message we can give to the public, Some one great thing you've learned from life?

John D.

Well, sir, I'm 95 years old today, and a man learns a lot by the time he reaches that age.

(The REPORTERS laugh appreciatively)

I think the one great thing I've learned in my life, gentlemen, is to hold on to your money.

(The REPORTERS write busily)

I've been through a lot of depressions in my time and the only thing I've learned is to sit tight. Sit tight and no foolishness. That's all.

The Reporters

Thank you, Mr. Rockefeller.

John D.

Oh, just a minute, boys. Here's a little something for you to remember my birthday with.

(He plunges his hand into his pocket, brings out a handful of silver, and distributes a single piece to each reporter)

A Reporter

Why, Mr. Rockefeller - these are nickels!

John D.

Well, it's been a pretty tough year for all of us.

(REPORTER exits R.)

Well, my dears, they took some very nice pictures of me. Very nice pictures indeed.

Mrs. John D. Jr.

I'm so glad. You always take a good picture, Father.

John D.

It's been a very nice birthday, hasn't it,

Mrs. John D. Jr.

Lovely. And it isn't over either. The day's young yet. I always say you never can tell what a birthday has in store for you until the very end.

John D.

Yes I always like birthdays. Junior! Don't you think that was a good birthday message I gave them. Sit tight and hold on to your money?

Junior

Yes. Yes, indeed, Father.

John D.

Pretty nice thing to be able to say on your 95th birthday the family fortune is still intact, eh, Junior, 'Tisn't everybody that can say so.

Junior

Yes. Yes, indeed.

John D.

And the only way to do it is to put your money in the ground. Cill! I never held to any of these real estate speculations even when land was cheap. No sir!

Mrs. John D. Jr.

O, now I don't know, Father - some real estate is good.

John D.

None of it's any good. None of it. You take my advice. You let the other fellows put up the buildings -

(There is a slight pause during which MRS. JOHN D. JR. motions frantically to her husband and whispers huskily: "Go on! Tell him! Go on!")

John D.

(Catching the last of one of her frantic gestures, and interpreting it in his own way)

Na! Na! Na! Ah!! Now children -- you haven't been going about and spending a lot of money on a birthday present for me, have you?

Junior

(Choking)

Why - why --

John D.

Lot of foolishness, I always said. Couple of handkerchiefs and a pair of socks is a good enough present for anybody.

Mrs. John D. Jr.

(Forcing the issue)

Oh, but not good enough for you, Father. John's got a real birthday present for you! Haven't you, John!

Junior

Yes.

John D.

Well, that's very nice now, Junior. What is it,

Junior

Radio City.

Reproduced at Request, Northeast Region, New York

Reproduced at NARA, Northeast Region, New York

John D.
Well, I'm sure I appreciate it, Junior, but you take it back to the store and get your money. I never listen to 'em - and they're always getting out of order, anyway. Wouldn't have one in the house. Wouldn't have one on the premises.

Mrs. John D. Jr.

(As JUNIOR stands helpless)
But Father, this isn't a radio - it's Radio City!

John D.
Rady City?

Junior
Yes.

John D.
What's that?

Junior
Why -- it's a City, Father!

John D.
A city? Who se city?

Junior
It's your city. All yours! It's my birthday present to you!

(The old man stares at him unbelievably)

Mrs. John D. Jr.
Tell Father about it, John.

Junior
O, it's a wonderful thing, Father! Got the largest theatre in the world in it! 6500 seats! Wait till you see it!

Mrs. John D. Jr.
Wait till he takes a peek at that stage, eh, John? With the hydraulic curtain and the rising orchestra! And the ushers in full dress!

John
And it's got another awful cute theatre in it too, Father. It's only got 3000 seats. We call it Dingbat up at Radio City.

Mrs. John D. Jr.
And the office building, John --

Junior
Eighty stories high, Father - and a sunken plaza with gardens and fountains.

Mr. & Mrs. John D. Jr.
Doesn't it sound wonderful?

(A pregnant pause, then:)

John D.
Junior - you sell it right back to whoever sold it to you!
Somebody took you over!

Junior
But - I didn't buy it from anybody. I built it myself.

John D.
You what?

Mrs. John D. Jr.
He built it for you, Father -- as a birthday present!

John D.
Now - wait a minute. One minute, please. You mean to say this
thing is all built?

Mrs. John D. Jr.
O, yes. You really can't miss it if you walk past 50th Street
and Sixth Avenue. It's a lot of buildings and it says Radio
City. You can't miss it.

John D.
What did it cost?

Junior
Well, we don't know yet, Father - they're still building. At
first we figured about 50 million but as we got into it we --

Mrs. John D. Jr.
They've really been very thrifty. They were going to build an
Opera House, too - but they just held themselves back!

John D.
How many tenants in that 80 story building?

Junior
Well, there's just ourselves and the ushers and a man named
Arthur Vogel for the time being --

John D.
Those theatres making money?

Mrs. John D. Jr.
Well, you see, Father it's kind of an out of the way place -
50th Street and 6th Avenue. And we've just had the Jewish
Holidays, too.

John D.
Junior - that's no birthday present! That's a dirty trick!

Junior
Why, Father!

day present: why didn't you buy me muscle chairs, 100' high, story building - 6500 seats - how could you do such a thing! Answer me that! How could you ever get into such a thing in the first place?

(JUNIOR stands helpless)

John D.
(Ad Lib)

"Poppycock."

Mrs. John D. Jr.
Go ahead and tell him, John. Tell him the truth! It really wasn't his fault at all. He didn't know what they were building until the first theatre was all done, did you?

Junior
I thought it was something for the Red Cross for a whole year.

Mrs. John D. Jr.
Go ahead and tell him the whole thing, John.
(A pause)

John D.
6500 seats! Well?

Junior
Well, about two years ago it was raining. I was sitting in my office. Sometimes I think if it hadn't been raining that afternoon the whole thing wouldn't have happened. I was just about to leave when my secretary said Roxy wanted to see me.

John D.
What's that?

Junior
Well, it's -- well, he's rather hard to explain, Father.

Mrs. John D. Jr.
He's a man who goes around building big theatres for people.

John D.
Ought to be put away, a man like that.

Mrs. John D. Jr.
O, he isn't dangerous. Once he sees the cement being mixed he's as gentle as a child.

Junior
Anyway, he came in and said wouldn't it be wonderful if New York City had the largest theatre in the world. I said: "Yes, it certainly would" - and he went away. Just like that it happened. I didn't think much about it at the time -- never even mentioned it at home that night, did I?

Mrs. John D. Jr.
First thing I knew about Radio City was when John kept coming home with mud on his shoes.

Junior
Well, Father, the next thing I knew there I was standing in a big excavation on 50th Street and Sixth Avenue. After that the only thing left to do was to paint the elevated station aluminum.

Mrs. John D. Jr.
He even tried to turn it over to the Government for a War Memorial, but they never even answered his letter.

Junior
That was when I got the idea of giving it to you as a birthday present, Father.

(Utter silence)

(The OLD MAN is trying to speak but seems to be having some difficulty in making sounds issue. When he does speak his voice is pretty terrifying.)

John D.
But the building- letting the buildings go up - You must have known about that, didn't you?

Junior
Well yes, Father, I did.

John D.
Oh you did, you did well. Why didn't you tell me about this months ago -- months ago!

Junior
(Tearfully)
I wanted it to be a surprise, Father -- a surprise!

(At the word "surprise", the double doors at the back are flung open, and the children appear bearing a huge birthday cake on the top of which is an enormous replica of Radio City - all lit up. They come blithely into the room singing:)

"Happy Birthday to you,
Happy Birthday to you,
Happy Birthday, dear Grandpa,
Happy Birthday to you!"

C U R T A I N

fore said to be the person mentioned and described in said

UNITED STATES DISTRICT COURT
FOR THE SOUTHERN DISTRICT OF NEW YORK.

-----x
JESSICA M. HILL,

Plaintiff,

-against-

SAM H. HARRIS, SAM H. HARRIS THEATRICAL
ENTERPRISES, INC., IRVING BERLIN and
MOSS HART,

Defendants.
-----x

Defendant SAM H. HARRIS THEATRICAL ENTER-
PRISES, INC., answering the interrogatories propounded
pursuant to the order of Hon. William Bondy, United States
District Judge:

Answering Interrogatory (a): YES.

Answering Interrogatory (b): YES.

Answering Interrogatory (c): NO.

Answering Interrogatory (d): NO.

O'BRIEN, DRISCOLL & RAFTERY,

Attorneys for Sam H. Harris Theatri-
cal Enterprises, Inc.

Office and P.O. Address,
152 West 42nd Street,
New York.

**EXHIBIT 30 -
NON-PAPER EXHIBIT**

[PURUSANT TO L.R. 11-5.1 MANUALLY LODGED AND FILED]

EXHIBIT 31

I

2 c. rec'd Application **OCT 21 1934**

Write nothing here, but fill out each numbered space below **E**
Summy (Clayton F.) CO.

2 c. rec'd **DEC -9 1935**
Application rec'd **DEC -9 1935**
© Cl F pub 51988

E1
Summy (Clayton F.) CO.
Happy birthday to you; unison song.
Fee rec'd \$ **2.00**
IMPORTANT. Applicant must not write in the blank lines above; to do so will cause delay in Copyright Office.

NEW APPLICATION FOR COPYRIGHT
FOR REPUBLISHED MUSICAL COMPOSITION WITH NEW COPYRIGHT MATTER
REGISTER OF COPYRIGHTS, Washington, D. C. Date **December 6, 1935**
matter, by a citizen of the United States, TWO complete copies of the best edition published on the date stated herein are herewith deposited to secure copyright registration according to the provisions of the Act of Mar. 4, 1909. \$2 (statutory fee for registration and certificate) is also enclosed. The copyright is claimed upon the new copyright matter as stated below, the author of which is a citizen or subject of the country stated below. The copyright is claimed by

- (1) Name of copyright owner Clayton F. Summy Co.
- (2) Address 417 S. Frazer Ave Chicago, Ill. (Write full legal name of copyright owner) (Street) (State)
- (3) Author of new copyright matter Mrs. R. R. Toman. (Write name in full) (Street) (State)

COPYRIGHT NOTICE
 THIS WORK IS IN THE PUBLIC DOMAIN
 AND IS NOT SUBJECT TO COPYRIGHT PROTECTION
 IN THE UNITED STATES OF AMERICA
 AND IS NOT SUBJECT TO COPYRIGHT PROTECTION
 IN ANY OTHER COUNTRY
 PUBLISHED BY THE U. S. GOVERNMENT PRINTING OFFICE: 1933

Musical Composition
 Country of which the author of the new matter is a citizen
 U. S. A.

(6) Title of copy returned *Happy Birthday to you!*
 State exactly on what new matter copy-right is claimed (see Sec. 6 of Act of 1909)
Arrangements for Union

(7) *Chorus and revised text*
 (8) Published on the *21st* day of *December* 1935
 [State here the day, month, and year when the work was placed on sale, sold, or publicly distributed]

(9) Send certificate of registration to *Clayton J. Summy Co.*
427 S. Wabash Ave. Chicago, Ill. (State)

(10) Name and address of person or firm sending the fee
427 S. Wabash Ave., Chicago, Ill. (City) (State)
 [Please turn this over]

U. S. GOVERNMENT PRINTING OFFICE: 1933

DEC 14 1935

EXHIBIT 32

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

----- X
JESSICA M. HILL,

Plaintiff,

- against -

SAM H. HARRIS,

Defendant.
----- X

The plaintiff herein, by McKercher & Link, her solicitors, complaining of the defendant, alleges:

1. The plaintiff is a citizen of the United States and resides in the City, County, and State of New York.
2. That upon information and belief defendant is a citizen of the United States and resides in the State of New York.
3. That upon information and belief defendant presented and still continues to present a dramatic musical production for the convenience, accommodation, entertainment and refreshment of the public generally, known as "The Thousands Cheer"; that said dramatic musical production was and is presented as a commercial enterprise for the profit of defendant and for the purposes of profit; that said dramatic musical production was and is presented for the entertainment and amusement of the public generally and to promote and advance the interests and business of defendant; that defendant gave, and causes to be given, daily performances and renditions of said dramatic musical production publicly for profit.
4. That upon information and belief defendant presented and continues to present publicly for profit the said dramatic production and received and continues to

receive income therefrom.

5. That on or about or prior to October 13, 1893, Mildred J. Hill and Patty S. Hill originated, devised, created, and wrote, composed, and arranged the words, lyrics, and music of a new and original musical composition entitled "Good Morning to All".

6. That upon information and belief on or about the 13th day of October, 1893, Clayton F. Summy duly copyrighted said composition by publishing the same and offering the same to the general public in a volume entitled "Song Stories for the Kindergarten" and offering same to the general public with the following notice of copyright on the first and title page of said volume as follows: "Copyright, 1893, by Clayton F. Summy".

7. That upon information and belief after publication of such volume with such notices of copyright said Clayton F. Summy on or about the 15th day of October, 1893, deposited in the office of the Register of Copyrights, Washington, D.C., two complete copies of the best edition thereof then published accompanied by a claim of copyright and paid to the Register of Copyrights the fee required by law for the registration of the said work and the said work was duly registered by the said Register of Copyrights who thereupon issued his certificate of copyright registration thereunder #45997.

8. That upon information and belief on or about the 8th day of June, 1896, Clayton F. Summy Co. copyrighted said composition by publishing a new revised, enlarged, and illustrated edition of "Song Stories for the Kindergarten" and offering the same to the general public

with the following notice of copyright on the first and title page thereof "Copyright, 1896, by Clayton F. Summy".

9. That upon information and belief after publication of such volume with such notices of copyright said Clayton F. Summy Co. on or about the 18th day of June, 1896, deposited in the office of the Register of Copyrights, Washington, D.C., two complete copies of the best edition thereof then published, accompanied by a claim of copyright and paid to the Register of Copyrights the fee required by law for the registration of the said work and said work was duly registered by the said Register of Copyrights who thereupon issued his certificate of copyright registration thereunder #34260.

10. That upon information and belief since the date of the aforesaid copyright such volumes have been published by Clayton F. Summy Co.; that upon each copy of such volumes so published there has been inscribed on the first and title page thereof the copyright notices required by law in the words and figures set forth in paragraphs 5 and 8 hereof.

11. That on or about the 3rd day of September, 1921, a renewal registration for the copyright #45997 was made with the Register of Copyrights, Washington, D.C. by Jessica M. Hill under #R-19043 and that Jessica M. Hill is now the owner of said copyright.

12. That on or about the 9th day of January, 1924, renewal registration copyright #34260 was made by the filing thereof with the Register of Copyrights, Washington, D.C. by Jessica M. Hill under #R-25771, and that Jessica M. Hill is now the owner of said copyright.

13. That in each and all of the volumes published under copyright #45997 and #34260 and renewal registrations thereof #R-19043 and R-25771 there appeared and still appears a certain musical composition composed and arranged by Mildred J. Hill, words written and adapted by Patty S. Hill, entitled "Good Morning to All".

14. That upon information and belief on or about the 10th day of September, 1933, and at other times prior and subsequent thereto without the previous knowledge, approval, procurement of consent of the plaintiff or Clayton F. Summy Co. and without the subsequent ratification or consent by either the plaintiff or Clayton F. Summy Co., in infringement of the aforesaid copyright and with full knowledge of the rights of plaintiff in such work and of such copyright belonging to said plaintiffs, the defendant herein by means of a dramatic musical production entitled "As Thousands Cheer" gave, and caused to be given, and still gives and causes to be given, public performances and renditions, for profit and for the purposes of profit, of the musical composition entitled "Good Morning to All" on and in premises known as "Music Box", a theatre situated at 239 West 45th Street, New York City, and other theatres, and that the defendant continues and threatens to continue such infringing performances.

15. That upon information and belief said performances of said composition "Good Morning to All" were given on and in said "Music Box" and other theatres by said defendant causing and participating therein and under the direction and control of said defendant; that same was for the entertainment and amusement of the patrons attending and patronizing said premises and to attract trade and custom

THE COURT HAS GRANTED THE DEFENDANT'S MOTION FOR
A SUMMARY JUDGMENT IN FAVOR OF THE DEFENDANT AND
AGAINST THE PLAINTIFF.

to said premises; that such renditions and performances were public and for profit and for the purposes of profit; that same was for the purpose of making "As Thousands Cheer", the dramatic musical production presented by the defendant, well and favorably known and attractive to the public generally and to encourage the public to attend such performances of said production and to pay for the same for the purpose of ultimate profit of defendant.

16. That the said wrongful acts of the defendant have caused and are causing great injury and damage to the plaintiff which damage cannot accurately be computed and unless the court restrains the defendant from the further commission of said acts the plaintiff will suffer irreparable injury for all of which the plaintiff is without any adequate remedy at law.

17. That the continuation of such infringing performances will destroy the value of plaintiff's copyright and her rights thereunder and will lead and induce others to perform publicly for profit, and for the purposes of profit, public performances of said musical composition "Good Morning to All"; that others now paying a fixed royalty to plaintiff and/or her agents for the privilege of publicly performing such composition for profit will be induced to discontinue such payment of royalties to said plaintiff, and to give public performances for profit, of such composition without leave or license of said plaintiff; that by the acts of defendant as aforesaid plaintiff is deprived of the exclusive right to give public performances for profit of said musical composition and to grant others the right so to do.

STATE OF NEW YORK
COUNTY OF NEW YORK

18. As her remedies against the defendant herein the plaintiff prays:

(a) That the defendant and all persons acting under his direction, permission, control, or license, be enjoined and restrained from publicly performing said composition "Good Morning to all" and from causing or permitting same to be publicly performed, in the respective places of business of defendant or in any other place owned, used, controlled, or operated by him and from aiding or abetting the public performance of such composition in any public place or otherwise.

(b) That defendant be decreed to pay such amount of damages as may have been sustained by plaintiff in consequence of defendant's said unlawful acts but in no event less than the sum of \$250.00.

(c) That defendant be decreed to pay the costs of this action and that a reasonable attorneys' fee be allowed.

(d) For such other and further relief in the premises as to this court may seem just and proper together with the costs of this action.

McKERCHER & LIND
Solicitors for Plaintiff
Office & P.O. Address
17 John Street
Borough of Manhattan
City of New York

STATE OF NEW YORK ss:
COUNTY OF NEW YORK

JESSICA M. HILL, being duly sworn, deposes and says that she is the plaintiff in the within action; that she has read the foregoing complaint and knows the contents thereof; that the same is true to her own knowledge, except as to the matters therein stated to be alleged on information and belief, and that as to those matters she believes it to be true.

Sworn to before me this
1st day of August, 1934.

John L. Lockwood
JOHN L. LOCKWOOD
Notary Public, New York County
N. Y. Co. Clerk's No. 184
N. Y. Reg. No. 84359
Commission Expires March 30, 1934

Jessie M Hill

STATE OF NEW YORK }
CITY OF NEW YORK } SS:
COUNTY OF }

being duly sworn, deposes
and says that he is the herein,
that he has read the foregoing
and knows the contents thereof and that the same is true of his own knowledge except
as to the matters therein stated to be alleged upon information and belief, and that as to those
matters he believes it to be true.

Sworn to before me this
day of 19

STATE OF NEW YORK, }
CITY OF NEW YORK, } ss.:
COUNTY OF }

_____ being duly sworn, deposes and says that
he is the _____ of _____
the corporation named in the within entitled action; that he has _____ read the foregoing
_____ and knows the contents thereof, and that the same is true to his
own knowledge, except as to the matters herein stated to be alleged upon information and belief, and as to
those matters he believes it to be true.

Deponent further says that the reason this verification is made by deponent and not by _____
_____ is because the said _____
is a corporation and the grounds of deponent's belief as to all matters in the said _____
not stated upon his own knowledge, are investigations which deponent has caused to be made concerning
the subject matter of his _____ and information acquired by deponent in the
course of his duties as an officer of the said _____
corporation and from the books and papers of said corporation.

Sworn to before me, this _____
day of _____ 19 _____

UNITED STATES DISTRICT COURT SOUTHERN DISTRICT OF NEW YORK <i>278/300</i>	JESSICA M. HILL, Plaintiff, - against - SAM H. HARRIS, Defendant.	<i>10</i> COMPLAINT	SOLLOMERCHER & LINK Attorneys for Plaintiff 17 JOHN ST. BOROUGH OF MANHATTAN NEW YORK CITY U.S. DISTRICT COURT SOUTHERN DISTRICT OF NEW YORK RECEIVED AUG 14 1964 [Signature]
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I, the undersigned, do hereby certify that the within is a true and correct copy of the original as filed in the office of the Clerk of the Court.
 Signed at New York City, New York, this _____ day of _____, 1964.

 Sollomercher & Link
 17 John Street
 Manhattan Borough
 New York City, N.Y.

EXHIBIT 33