

The Early Show

The founders of the Guild were not businessmen or labor leaders. They were active directors who understood the importance of protecting their creative rights. Here are some of them at their day jobs at the time.



CONFEDERATE CON MEN: Roland V. Lee (bottom left) directing Jack Oakie (in top hat), Edward Arnold and Frances Farmer in *The Toast of New York* (1937), based on the life of Civil War-era speculator James Fisk.



GOING UP: Henry King (with glasses) directing the 1937 melodrama *Seventh Heaven* with James Stewart and Simone Simon (left) about a Parisian sewer worker who rescues a prostitute from the police.

FRENCH KISS: Rouben Mamoulian's stylish and technically innovative musical fantasy, *Love Me Tonight* (1932), featured Jeanette MacDonald as a haughty princess courted by a Paris tailor (Maurice Chevalier).





EMOTION PICTURES:

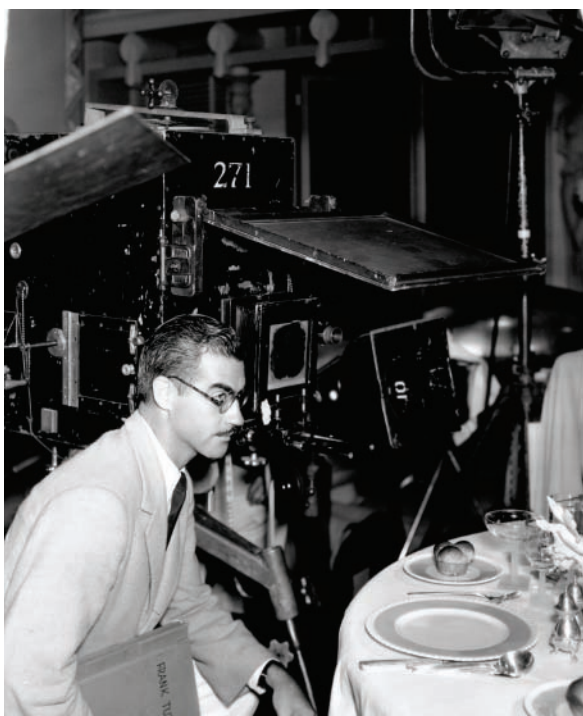
Frank Borzage (far left), a two-time Oscar winner, gets the most out of a love scene in the rain between Gary Cooper and Helen Hayes in Hemingway's *A Farewell to Arms* (1932).



INDIANS AHEAD: *Stagecoach* (1939) was John Ford's first sound Western and helped elevate the genre above shoot-'em-ups between good guys and bad guys. It also made John Wayne a star.



HIGH FLYING: Howard Hawks' unsentimental adventure *Only Angels Have Wings* (1939) featured his typical hardened professionals, with Cary Grant as a mail pilot in South America and Rita Hayworth as his ex-girlfriend.



CHANGING PLACES: Frank Tuttle's musical, *All the King's Horses* (1934), about a singer who swaps places with a king and then falls for his wife, featured seamless special effects (Carl Brisson played both parts) and Oscar-nominated choreography.

BACKSTAGE: A comedic Marion Davies plays a Georgia beauty who comes to Hollywood to be a star in *Show People* (1928), King Vidor's last silent film.



Photos: (top and right) Photofest; (bottom) AMPAS

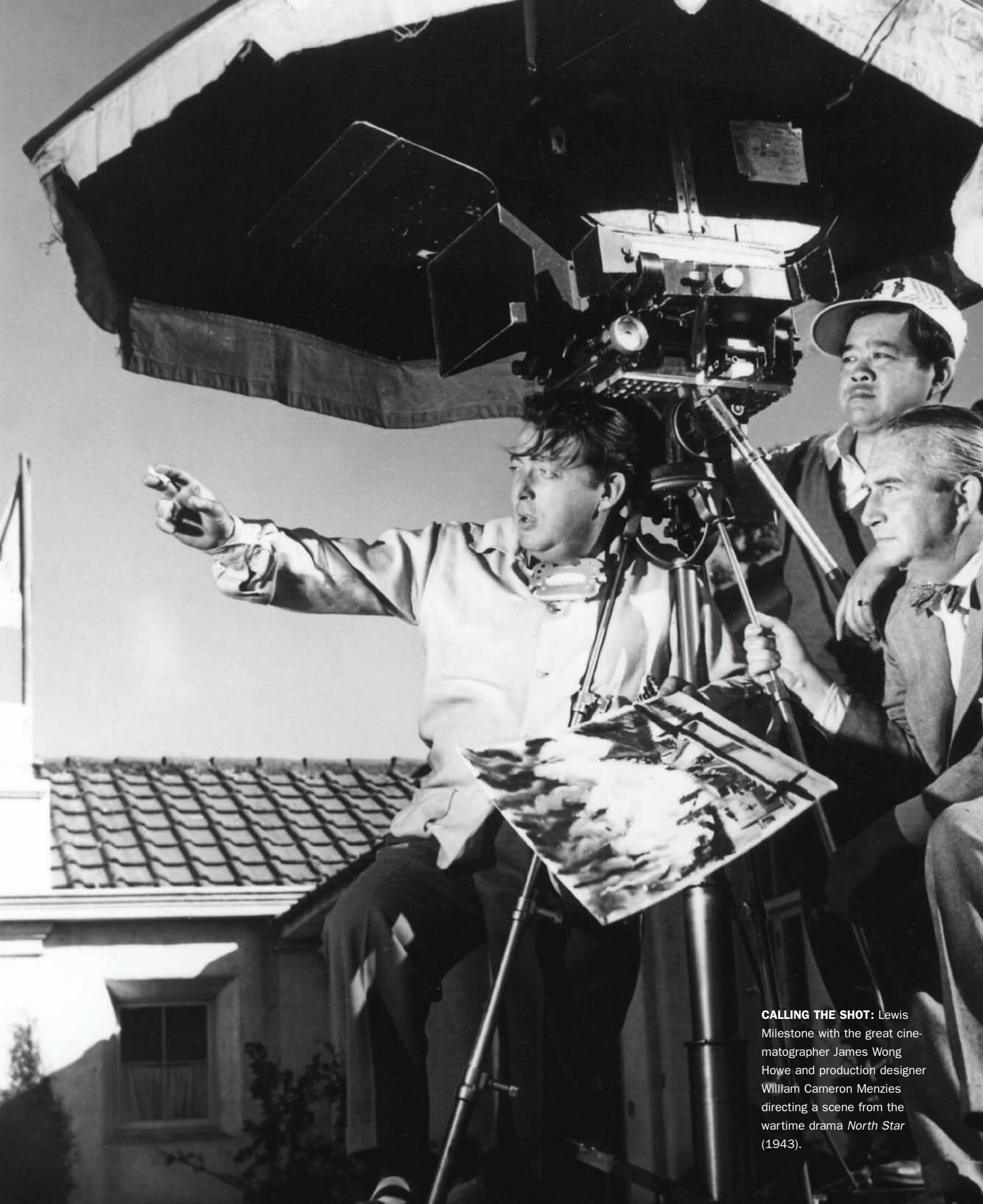




STARRY-EYED: William Wellman was nominated for a directing Oscar for the first filmed version of *A Star Is Born* (1937), this one with Janet Gaynor as the ingénue and Fredric March as her has-been husband.



SERIOUSLY FUNNY: Paramount contract director Edward A. Sutherland on the set of *International House* (1933), a cavalcade of music and comedy acts including Burns and Allen, Rudy Vallee, W.C. Fields and Cab Calloway performing “Reefer Man.”



CALLING THE SHOT: Lewis Milestone with the great cinematographer James Wong Howe and production designer William Cameron Menzies directing a scene from the wartime drama *North Star* (1943).