

# Bronxboro

OFFICIAL PUBLICATION OF THE BRONX BOARD OF TRADE IN THE CITY OF NEW YORK

FALL ISSUE

1957



MOTION PICTURE INDUSTRY RETURNS TO BRONX

# BRONXBORO



OFFICIAL PUBLICATION OF THE BRONX BOARD OF TRADE  
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JOSEPH C. MEEHAN, *Editor*



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## THE COVER

The facade of the building featured on our cover may be recognized by many of our readers — but to those who cannot identify it — it's the famous old Biograph studios at 807 East 175th Street.

It was here, when movies were in their infancy, that such movie "greats" as Mary Pickford, Lillian and Dorothy Gish, Richard Barthelmess, Lionel, Ethel, and John Barrymore, Buster Keaton, D. W. Griffith, and Mack Sennett made moving pictures.

The building has been completely modernized for the making of motion pictures and has been re-opened as the Gold Medal Studios. A story about the revival of the movie industry in the Bronx appears on page 3.

BRONXBORO

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## Motion Picture Industry Returns to The Bronx

While the West Coast is preparing to welcome the Giants and the Dodgers as their own, New York is opening its arms to the return of an exciting and glamorous industry that it lost to Hollywood more than 40 years ago.

Moving picture production is coming back, and it is coming back to where it started: the lot that once housed the original Biograph studios in the Bronx.

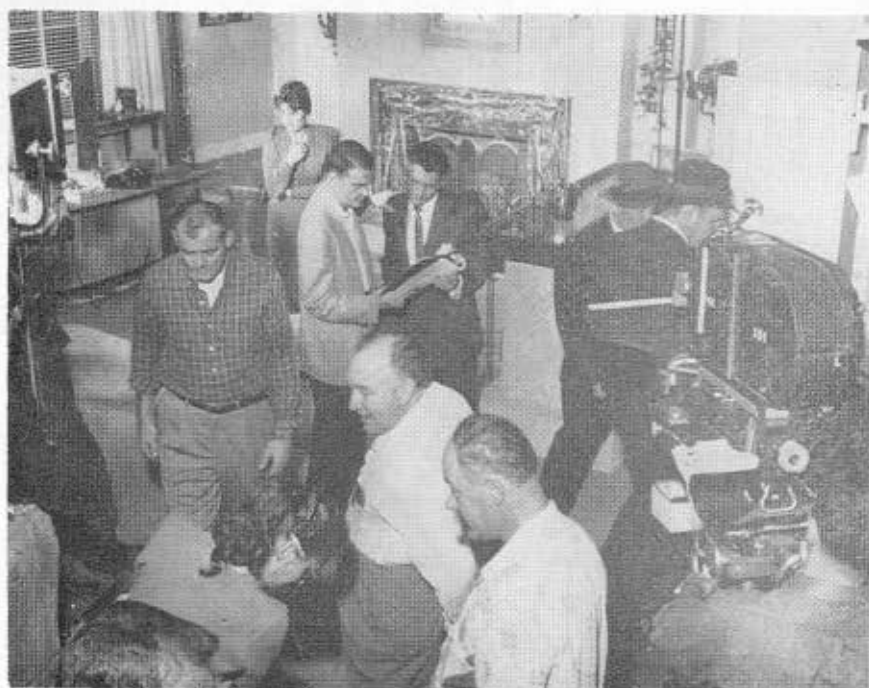
Completely rehabilitated and modernized a little more than a year ago, the huge concrete and steel main building on the old Biograph lot at 807 East 175th St., has become the busy home of Gold Medal Studios. Since its official opening recently, four major theater film attractions have been completed in the studio.

The first movie to be made at Gold Medal was Elia Kazan's production of the Budd Schulberg screenplay, "A FACE IN THE CROWD," a Warner Bros. release that received the highest critical praise when it was shown in New York theatre. A Paramount Pictures release, Alan Freed's "MR. ROCK AND ROLL," currently playing in New York theatres, was the second picture produced at Gold Medal.

A unique indication of the esteem in which Gold Medal is regarded by movie producers was reflected by the third picture produced at the studio, "THE GODDESS," Paddy Chayefsky's production of his own original screenplay soon to be released by Columbia Pictures. While this picture is concerned with a Hollywood actress, only location shots were made in Hollywood with all interior scenes filmed locally.

Harold Robbins' production of his own screenplay, "NEVER LOVE A STRANGER," an Allied Artists release, has just been completed at the studio marking the fourth picture to be filmed there.

The usual acceptance accorded Gold Medal by leading producers



*A view of movie making today at Gold Medal Studios. Shown before the camera just before a scene is to be taken are: (left to right) Charles Maguire, assistant director, Lita Milan, leading lady, Rober Stevens, director, John Drew Barrymore, star, and in the foreground, Lee Garmes, director of photography.*

of moving pictures is based largely on a matter of economy and efficiency in production, according to Martin H. Poll, President of the studio in the Bronx.

"Unlike the usual Hollywood studio," he said, "Gold Medal is a vertical operation with every facility concentrated in one huge, multi-level building. Two enormous, air-conditioned, fully equipped stages, comparable to the best Hollywood has to offer, are available individually or for simultaneous use.

In addition, Mr. Poll pointed out that Gold Medal has been able to devise a system of rental fees that permit the studio to operate profitably at a much lower cost than can currently be obtained from comparable Hollywood studios.

Substantiating this viewpoint, Paddy Chayefsky disclosed in a recent interview in Variety that "THE GODDESS" was originally budgeted at \$696,000 to be shot in 30 days. The film was produced in 30 days, but \$150,000 under budget, "It will look like a picture

costing well over a million," he said.

The vast studios were once closely associated with such legendary names as Mary Pickford, Richard Barthelmess, the Gish Sisters, Mack Sennett, David W. Griffith, Lionel, Ethel and John Barrymore, and Buster Keaton.

The top-flight stars of those days were paid about \$150 a week for emoting before the cameras and writers received \$15, and in rare cases, \$50 for their scripts. Many movies were turned out in a week's time and production costs were around \$10,000. A super picture was made for perhaps as high as \$25,000.

While making movies at the old Biograph Studios, D. W. Griffith first introduced multiple reel films which were revolutionary in that era. He also was the first to give players screen credits.

In the years to come these studios are expected to play host to many of the great Hollywood stars, directors and producers that

*(Continued on Page 19)*

## MOTION PICTURES

(Continued from Page 3)

household names to the vast movie-going public today.

In addition to motion picture production, the studios are being employed in the making of TV feature films, Industrial films and television commercials. Because of the soaring demand for the use of Gold Medal studios by all types

of film producers, plans have been initiated, according to the studio's president, that will eventually result in the inclusion of all other buildings on the old Biograph lot in this mushrooming film center.

These plans, with a tentative completion date set for 1960, will result in the addition of several new stages of varying sizes. They will permit television and industrial film production to go on

simultaneously on the smaller stages that are to be built, while shooting is in progress on major film productions.

Plans also call for the setting up of a group of professional schools as part of the Film Center to be created. These schools will be devoted to training in dramatic arts, dancing, film photography, stage carpentry and theatre and film direction.

## CHRISTMAS TIP . . .

### "Shop and Mail Early"

**MAIL EARLY**—Distant points before December 7th. Metropolitan areas before December 14th.

**ADDRESSING MAIL**—Write or print legibly. Use zone numbers where applicable. Include your return address.

**MAIL SEPARATION**—Separate and bundle your letters—Bronx and Manhattan together—All other letters together. Mail often throughout the day.

**PARCELS**—Pack and wrap securely and insure them. Enclose a card bearing name and address of sender and addressee. (This card assists in delivery if wrapper becomes torn in transit.) Letters may be enclosed in a third or fourth-class parcel. Postage at the first-class rate must be paid for each letter. Mark parcel "First Class Mail Enclosed".

**GOOD MAILING HABITS**—Use Postal Money Orders. Register letters of value. Use Certified Mail for letters of no intrinsic value where on proof of delivery is required.

**CHECK POINTS**—Does letter or parcel have sufficient postage? Is stamp in upper right hand corner? Is correspondent's address complete and correct?

**HELPFUL HINTS**—For extra speed: Use air mail and special delivery. For letters containing objects: Mark envelope "Use Hand Stamp".

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