Classic Entertainment PIO Collection (Vol. 1)

Historical Data
"Lights, Camera, Action." The newest collection from Classic PIO Partners delivers the magic of Hollywood movies, television and the theater to your designs. Classic Entertainment PIO Collection (Vol. 1) is a one-of-a-kind collection that features clip-photos of objects from behind the scenes of entertainment. Images in this collection include a vintage director's chair, silent movie camera, 3-D glasses, movie lights, 35-mm projector, megaphone and a television camera.

ENTR01.TIF
Description: 2 K Movie Light with 2-way Barn Doors
Maker: Mole Richardson Inc.
Model: unknown
Year: 1950
Hollywood Prop Trivia: "Family Album," "Elizabeth Taylor Mini Series," and "Dynasty."
Prop provided by: History For Hire

Lighting is one of the most important elements in motion pictures, as well as in television and the theater. It is responsible for both the quality of the images and for creating the film's dramatic effects. The director of photography is chiefly responsible for the film's lighting although each scene's illumination is worked out with the director and often with the art director. Plans are then executed by the gaffer or chief electrician. The main source of illumination is called the key light and the direction from which it comes is always of major importance in composing any shot. The key light is frequently supplemented by subsidiary lighting. Spotlights throw a beam of concentrated, intense light over a small area. Whereas, floodlights disperse a soft light over a wide area and are used primarily to fill-in the shadows caused by spotlights. A barn door unit, which is made of hinged doors, is attached to the front of a studio lamp. Barn doors come in 2-door and 4-door models and can be easily rotated and adjusted. They are used to shape and direct light, prevent illumination from shining into the camera lens and to create shadow effects. Barn doors are sometimes called flippers. (See ENTR10.TIF for more information on lighting.)

ENTR02.TIF
Description: Mitchell 35mm Movie Camera
Maker: Mitchell Camera Corp.
Model: unknown
Year: 1958
Hollywood Prop Trivia: "Ed Wood"
Prop provided by: History For Hire

During the early 1890s, Edison developed a motion picture camera and projector. The camera was called a kinetograph and the projector was called a kinetoscope. These inventions used Celluloid film rolls developed by George Eastman. The first 35mm motion picture camera was introduced in the United States by Bell & Howell in 1912. The Mitchell Camera Corporation began in 1919 as a camera repair shop in Hollywood and was known as the National Motion Picture Repair Company. Mitchell Camera Corporation released their first camera model in 1920. The Mitchell Camera Corporation and its products held an important place in the history of both motion picture camera technology and cinemachinery technology in general. Mitchell Camera Corporation introduced many features that changed the way films were made. The Mitchell 35mm movie camera included many of the standard camera features from the original 1912 Bell & Howell camera. These features include: an all-metal camera box, a revolving 4-lens turret, a top-mounted dual-compartment film magazine with round screw-on film compartment lids. (See ENTR05.TIF for more information on cameras.)

ENTR03.TIF

Description: Simplex 35mm Projector
Maker: J.E. McAuley Manufacturing Company
Model: 21100
Year: 1929
Hollywood Prop Trivia: "Chaplin," "Sir Richard Attenborough," and a "John Bon Jovi/MTV Video."
Prop provided by: History For Hire

A projector simply projects and enlarges a rapid succession of images from a film reel onto a screen, thus giving the illusion of movement. Prior to the advent of the projector, motion pictures were viewed in peephole machines which allowed films to be viewed by only one person at a time. (see Kinetoscope above.) In 1895, the Lumiere brothers of France invented a camera, which was based on the design principles of the sewing machine. The Lumiere camera also doubled as a projector. During this same time period, the Pathe Brothers of France, designed and built the popular and successful Pathescope Home Cinematographe, which was a combination camera, printer and projector that showed small scale prints of professional films. In 1896, Thomas Edison began to manufacture the vitascope which was a projector developed by Thomas Armat and Charles Francis Jenkins in the United States. Original projectors used a limelight (gaslight) to project the film images and a hand crank to advance the film. Gaslights and flammable film made the job of the projectionist quite hazardous. Nonflammable film was not invented until 1912. Powerful electric arc lights later replaced the gaslights in projectors. The basic functioning of the motion picture projector changed very little since its advent with the exception of the incorporation of sound in 1927. A basic projector still consists today of a: feed reel, take-up reel, lamp, condensers, film, aperture, shutter and lens. This

Simplex 35mm projector was one of the first models capable of showing a "talking picture."

ENTR04.TIF
Description: Television Camera
Maker: RCA
Model: TK11
Year: 1950s
Hollywood Prop Trivia: "Sir Richard Attenborough," "Chaplin," "Mr. Saturday Night," "Elizabeth Taylor Mini Series," "Dynasty," and the "Dottie West Story."
Prop provided by: History For Hire

Television cameras work by converting an optical image into an electrical impulse. Television camera technology was made possible in the 1920s when Vladimir Zworykin invented the iconoscope and Philo Farnsworth developed the image-dissector tube. These light-sensitive devices picked up images and were used in early television cameras up through 1935. In 1945, the image orthicon tube was invented and made mass market television a reality. The RCA TK11 was the state-of-the-art image orthicon, monochrome television camera in the early 1950s. This camera required a rolling tripod and featured a four-lens turret and a detachable viewfinder. Sound was recorded by a hand-held microphone. The control handle for rotating the lens turret was on the back of the camera and the focus knob was on the right-hand side of the camera. Our TK11 camera was the same type as used by Los Angeles-based television station KTLA, an early West Coast pioneer in broadcast television.

ENTR05.TIF
Description: Silent Movie Camera
Maker: Prestwich (British-made)
Model: Wood Film Magazine
Year: 1920
Hollywood Prop Trivia: "Young Indiana Jones" and "Chaplin."
Prop provided by: History For Hire

Most early movie cameras shared a similar design. The standard film capacity was approximately 50 feet of film, which had to be loaded directly into the camera while in a darkroom. Some models allowed for film to be pre-loaded into a small, light-tight, wooden box which could be placed in the camera in any type of lighting condition. In 1898, J.A. Prestwich of Britain designed one of the first cameras to be fitted with detachable external film magazines. The wooden film magazines could hold up to 400 feet of film and the magazines could be quickly exchanged once a roll of film had been exposed. The Prestwich Camera was one of the first to be equipped with a footage indicator. The 400-foot magazine soon became an industry standard. The English pattern cameras, including this Prestwich model, remained in widespread use until the late 1920s. The vast majority of these types of cameras were turned by hand. The handle generally

exposed eight frames per turn. The normal running time of 16 frames per second was achieved by operating the camera at a rate of two turns per second. (See ENTR02.TIF for more information on movie cameras.)

ENTR06.TIF
Description: Art Deco Theater Chair
Maker: Heywood Rakefield
Model: 1262
Year: 1934
Hollywood Prop Trivia: unknown

During the Golden Age of Film, the mere mention of Hollywood conjured up visions of glamorous movie stars and glitzy premieres. This glamour spread to movie theaters across the country where anyone could go and for the price of a movie ticket be treated like Hollywood royalty. Spot girls and uniformed ushers led movie goers through marble lined halls, down plushly carpeted stairs and under enormous crystal chandeliers to their seats. Seats were ornately decorated and designed to match the theme and decor of the theater itself. Live entertainment was always provided prior to the start of a feature film. The movie theaters of the 1920s and 1930s were so grand that they were nicknamed "picture palaces." Surviving movie houses from the 1920s and 1930s include some superb examples of Art Deco. Our blue velvet, art deco theater chair graced one of Southern California's grand movie palaces. The side of the chair features a gold and blue art deco embossed panel.

ENTR07.TIF
Description: Popcorn Machine
Maker: International Vending Machine Corporation
Model: Sun Puff
Year: 1952
Hollywood Prop Trivia: The upcoming feature film "Three Wishes."

Popcorn has its roots in the Americas in 3000 BC. The art of popping corn is reported to be at least five thousand years old and was perfected by native Americans. The dish derives its name "popcorn" from the Middle English word "poppe" which means "explosive sound." Not all corn pops. In fact, only kernels that have a minimum of 14 percent water content can pop. The pop occurs when the water inside the kernel turns to steam and triggers an explosion. The Plymouth Pilgrims were said to have eaten popcorn at the first Thanksgiving Dinner. The 1880s saw the advent of home and store popcorn popping machines. In 1907 the first electric corn popper appeared in America. However, it was in the lobbies of movie theaters across the country, that popcorn became big business. By 1947 more than 80 percent of the nation's theaters sold popcorn. In the late 1980s, the average American was said to be consuming almost two pounds of popcorn a year. Despite the movie theater popcorn calorie and fat controversy of recent years and the high cost of this movie snack food,

movie lovers still line up to purchase their favorite concession stand treat. Our popcorn popping machine appeared in movie theater lobbies and in the snack bars of drive-in theaters in the 1950s. (Note: Our Classic Nostalgic Memorabilia PIO Collection (Vol. 1) features a Popcorn Box from the 1950s.)

ENTR08.TIF

Description: Paparazzi Camera
Maker: Lens manufactured by Linhof Synchro-Compur, Carl Zeiss #1981277 Tessar 1:3,5
Flash made by Graflex
Model: Crown Graphic
Year: 1950
Hollywood Prop Trivia: "Nixon" and "Hudsucker Proxy."
Prop provided by: History For Hire

Think Hollywood and two images will immediately come to mind: glamorous movie stars and hoards of freelance paparazzi trying to snap a marketable photo of a celebrity in action. This scene has been repeated thousands of time since the birth of Hollywood in the early 1900s. Although, today's paparazzi have a reputation for being far more aggressive when in pursuit of the ideal candid celebrity shot. The essential tool of the paparazzi during the 1950s was the camera and the flash. The non-SLR (single lens reflex) Speed Graphic cameras first appeared on the scene in 1912. There were four basic types of non-SLR cameras including: Early, Pre-Anniversary, Anniversary and Pacemaker. The Pacemaker series had three basic models including the Speed, Crown, and Century Graphics and were produced from 1947-1973. These were large format cameras. When the flash on these cameras was activated it made a popping sound. These cameras were popular not only with the paparazzi but with journalists as well. Our model is from the Pacemaker series and is the Crown Graphic model. The Flash was made by Graflex Inc.

ENTR09.TIF

Description: Megaphone
Maker: unknown
Model: Stand-up
Year: 1913-1915
Hollywood Prop Trivia: "Chaplin," "Sir Richard Attenborough," and "Mickey Mouse TV."
Prop provided by: History For Hire

"Lights, Camera, Action," these words have been shouted by thousands of directors over the years. However, prior to the development of electronic amplified sound, directors had to rely on a simple megaphone to communicate their directions to crew and cast. Hand-held models were frequently used on a small set. Directors of silent movies with large sets, casts and crews required a much bigger megaphone in order to convey their instructions during the filming

of a scene. These enormous megaphones were cumbersome to move and use. Our megaphone is literally huge. It measures over six feet tall and has a diameter over three feet wide. The director would stand in front of the small end of the megaphone and shout into the device. The sound would be amplified as it passed through the cone. This type of megaphone was used by Douglas Fairbanks on the enormous *Robin Hood* set at the Pickford-Fairbanks Studio.

ENTR10.TIF
Description: 10 K Movie Light
Maker: Perfecto Products
Model: unknown
Year: 1950
Hollywood Prop Trivia: "Chaplin" and "Sir Richard Attenborough."
Prop provided by: History For Hire

Early motion pictures were filmed outdoors using natural sunlight. However, since the sun doesn't always shine, it quickly became necessary to develop a lighting solution that would mimic the effect of sunlight within the confines of a studio. Film production moved indoors when mercury vapor lamps and nonincandescent carbon arc lamps were developed. The arc lamps worked by creating a powerful spark between two carbon rods. The spark was noisy, but the great heat of the lamps was the biggest source of problems. With the invention of sound in the late 1920s came the requirement of a less noisy light source than the carbon arc lamp. Incandescent lighting from tungsten-filament lamps filled this need and became the chief source of movie lighting. A more recent development was tungsten-halogen lamps. Floodlights range in size from 650 watts to 10,000 watts. Lights have such nicknames as Brutes, Juniors, Seniors and Babies. The K in 10K is an abbreviation for one thousand watts or a kilowatt of electricity. A 10 K light is ten kilowatts of electricity. (See ENTR01.TIF for more information on lighting.)

ENTR11.TIF
Description: Drive-in Speaker Box and Stand
Maker: unknown
Model: unknown
Year: 1940s
Hollywood Prop Trivia: unknown

Drive-in theaters became very popular in the 1940s. Moviegoers watched the feature films on a large, elevated white screen from the comfort of their own cars. Most drive-ins had the ability to accommodate six to seven hundred cars and were very popular with dating teenagers. Small speakers, like the one in this collection, were placed inside each car in order to deliver the movie's sound to the audience. Today, sound is transmitted directly to the car stereo via the car's antenna. Drive-in theaters have become a dying breed, numbering less than three thousand in the United States. The primary reason for their demise was

the better sound, picture quality and comfort of today's modern multiplex theaters. Many drive-in theater facilities have been converted into swap meet venues.

ENTR12.TIF
Description: Director's View Finder
Maker: Universal-Motivsucher
Model: 16866
Year: 1939
Hollywood Prop Trivia: "Elizabeth Taylor Mini Series," "Dynasty," and "Family Album."
Prop provided by: History For Hire

A director's view finder aids the director in the selection of a lens for a particular shot. The device, which is also referred to as a finder, allows the director or the cinematographer to view a scene in different relative sizes, before moving all the camera gear and lights. The scale on the barrel of the Finder allows the director to choose the most appropriate lens for that size. Some view finders allow for focusing, stopping down to check for depth of field and zoom movements comparable to those on a zoom lens. Directors have historically been portrayed wearing a view finder, such as the one in this collection, on a chain around their neck.

ENTR13.TIF
Description: Make-up Table with Mirror and Lights
Maker: unknown
Model: 14 lights
Year: 1950
Hollywood Prop Trivia: "Elizabeth Taylor Mini Series," and "Dynasty."
Prop provided by: History For Hire

Whether on Broadway, on the movie lot, or in a television studio, actors and actresses have been sitting in front of make-up tables, make-up mirrors and make-up lights for decades. Make-up artists can magically transform an actor's appearance in just a matter of hours. A make-up call is the time that a performer is supposed to report to the Make-Up Department to be made ready for a shooting or a theater performance. Make-up itself has played an important role in the theater and in Hollywood. In 1908, Max Factor opened their first wig making and make-up store in Los Angeles, where they distributed Leichner and Miner greasepaint and other theatrical supplies. In 1914, Max Factor created the first greasepaint for motion pictures. Max Factor began marketing television make-up in 1932 and Technicolor pancake make-up in 1938.

ENTR14.TIF
Description: Clap Board
Maker: unknown

Model: Charlie Chaplin Studios
Year: 1939
Hollywood Prop Trivia: "Elizabeth Taylor Mini Series," "Dynasty," "Chaplin," and "Sir Richard Attenborough."
Prop provided by: History For Hire

A clap board is another strong visual symbol or icon for Hollywood movie making. This device is simply a slate with a pair of boards hinged together that is photographed at the beginning of each take. A clap board contains critical information regarding the take and makes it easier to synchronize sound and picture. Other data written on the slate includes: the names of the film, director, and cameraman, as well as the date, the number of the scene and the take. The hinged boards on top of the clap board are called the clapsticks. When the clapsticks are banged together a sound is recorded. Later the film's editor can synchronize picture and sound by coordinating the frame of the clapsticks coming together and the first noise on the sound track. An electronic system is also used today for synchronization of sound and picture. Original clap boards were made of slate, hence the nickname "slate." However, slates did not hold up well under multiple takes and eventually were replaced by wood painted black.

ENTR15.TIF
Description: 35mm Movie Film Reels
Maker: unknown
Model: unknown
Year: 1940-50's
Hollywood Prop Trivia: "Ed Wood," Elizabeth Taylor Mini Series," and "Dynasty."
Prop provided by: History For Hire

At every movie showing, hundreds of feet of film pass before the eyes of the audience. A minute of a movie requires more than 90 feet of film. A full-length feature film uses more than 1.5 miles of film. The standard 35mm motion picture film gauge was developed in the late 1800s. Sixteen frames per second was the standard during the silent-film days. Today the standard for sound film is twenty-four frames per second. George Eastman first introduced a roll of transparent celluloid film in 1889. The cellulose nitrate in the original motion picture film was extremely flammable and easily disintegrated. After 1950, the base for film was generally cellulose acetate which is relatively flame-proof and far more durable. Today many film stocks are made from Estar which is a polyester derivative. The standard size for professional film making since the days of Edison has been 35mm, with four perforations on each side of the frame. The perforations move and position the film.

ENTR16.TIF
Description: Red 3-D Glasses
Maker: unknown
Model: Deepvision 3-D

Year: 1950s
Hollywood Prop Trivia: unknown
Prop provided by: History For Hire

The 1950s brought the full force of television into competition with the motion picture industry. As a result, the film industry suffered from the loss of audiences and business was off 20 to 40 percent. Hollywood had to do something creative and unique in order to get Americans out of their living rooms and back into theaters again. Hollywood responded by inventing a variety of new technologies people couldn't experience on television including: Cinerama, Cinemascope, Vista Vision and of course 3-D. 3-D was the popular name for stereoscopic cinematography which was developed in the 1920s. 3-D movies, which became a fad in the 1950s, created a life-like, three-dimensional depth which made objects and actors appear to leap off the screen. To thrill their audiences, movie makes of 3-D films often included shots such as logs rolling toward the camera. The effects were often so realistic that audiences dove for cover. In order to accomplish this technology phenomenon, the camera recorded two images through lenses several inches apart. In order to view the 3-D effects, audience members wore special glasses. In these 3-D glasses, the left eye saw the image filmed by the left camera lens and the right eye saw the image filmed by the right camera lens. The colored lenses matched filters on the projector so that each eye saw the correct image coloring. Black-and-white 3-D movies were viewed with colored glasses. Color 3-D movies were viewed with gray Polaroid lenses, but the viewers saw double if they tilted their heads. 3-D was first employed for the Italian black-and-white film *Beggar's Wedding* in 1936 and the German film *You Can Nearly Touch It*. In 1952, Arch Obler's *Bwana Devil* became the first commercially successful 3-D film. Andre de Toth's *House of Wax* was another popular 3-D movie when it was released in 1952.

ENTR17.TIF
Description: ON THE AIR Sign
Maker: unknown
Model: single-light
Year: 1935
Hollywood Prop Trivia: "Radioland Murders"

Live broadcasts of radio required a method for notifying cast, crew and visitors that a live feed of the studio's activities was in progress. The result was the development of a signage system. If a live broadcast was occurring the "ON THE AIR" sign was illuminated. If the studio was not broadcasting a program, the sign was turned off. This technology was first developed for radio broadcasts but was later adapted for live television broadcasts.

ENTR18.TIF
Description: Red Director Chair
Maker: unknown

Model: High-back with pockets and megaphone
Year: unknown
Hollywood Prop Trivia: unknown

In movie making, the director is traditionally the person who has the most control over the production of a film. The director is responsible for translating the material in the script into a motion picture. He/she must be able to envision the entire finished film, including sound and visual images, before photography and recording begin. The director controls the composition of each frame, the lighting of each scene, and the pace and rhythm of each movement. Film is frequently called a director's medium. While on the set, directors required a place to sit from which they could view the entire filming of a scene. The director's chair was developed for this purpose. Today, director's chairs are used by several key members of the film crew and cast. Our director's chair is a very early version of the popular chair style. It featured a high-back with neck support, side pockets, a foot rest and a hand-held megaphone. Its design was a cross between a barber chair, a captain's chair and a bar stool. Early director's chairs did not need to be portable since very little filming was done outside the studio's walls. The folding director's chair was developed to be an easy, convenient, seating solution when film productions moved out of the studio and on location.

ENTR19.TIF
Description: Theater Masks
Maker: unknown
Model: Silver Comedy & Tragedy Masks
Year: 1960
Hollywood Prop Trivia: unknown

The use of masks in drama emerged from ancient religious rituals. In Greece, early actors developed mask-based acting in order to portray several different characters in one play. Deeply carved and properly painted masks outfitted with a megaphone mouthpiece, allowed audience members in large outdoor theaters to not only see the actor's expression but to hear it. Actors supplemented the expression portrayed on the mask with mime-like gestures. Masks were categorized according to age, class and facial expression. By the 2nd Century AD, there were reportedly more than 30 masks for comedies and many more types for tragedy. Theater masks were frequently depicted on Greek and Roman relics. The Romans continued the use of masks in comic plays. The first actor-dramatist, tradition says was Thespis, who introduced impersonation to Athens in about 560 BC and gave Greek drama its form. The word Thespian which means actor or dramatic is based on Thespis' name. The Comedy and Tragedy Masks became a popular symbol of the theater and performing arts. Our large silver-painted, Greek Comedy and Tragedy Masks were strictly ornamental and were designed to hang on the wall of a theater.

ENTR20.TIF

Description: Stanchions and Ropes
Maker: unknown
Model: unknown
Year: 1945-1950
Hollywood Prop Trivia: "Rocketeer," "Sir Richard Attenborough," "Charlie Chaplin," and "Sinatra Mini Series."
Prop provided by: History For Hire

Think of a gala Hollywood premiere and the image that comes to mind is of a long red carpet with stanchions and ropes separating the stars from their adoring fans as well as the paparazzi. At Hollywood premieres of the 1940s and 1950s, search-lights swept the night time sky while milling crowds lined the streets to watch the stars arrive. Stanchions and ropes were created as a way to control the crowds of fans and paparazzi and keep them off the red carpet and out of the way of the celebrities. The Academy Awards Ceremony was and continues to be the most prestigious of all the Hollywood galas. The first Academy Awards Ceremony was held in 1929 and the first gold-platted statuette known as "Oscar" was presented in 1931.

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