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Mr. Chairman, My Lords, Ladies and

Gentlemen:

Thank you for the gracious introduction and thank you, too, for the honor you are paying me today.

I appreciate greatly this tribute you are according me - and through me - my brothers as well.

We have been committed to an unwavering faith in film since the earliest nickelodeon days, in spite of the many crises and periods of panic which crop up in such a fast-moving field as ours. We have recognized the crises and the competitions for what they were and are -- merely temporary. We have realized that no enterprise, growing as rapidly as ours, meaning so much to so many millions, can develop without the pangs of growing. Meanwhile, nevertheless, we believed and still believe that ours is the basic entertainment art and industry, that its brief fifty-year history has merely been the curtain-raiser for a fine future.

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We have been fortunate that our company's experience has spanned most of the history of the motion picture industry.

For example, twenty-five years ago we were engaged in a dubious experiment which was doomed to less than 90 days of existence, even if we could make it work. So said the wise men. A year later we introduced the public to sound from the screen and the wise men gave Warner Bros. and Vitaphone very little time. Fortunately for all of us they were wrong, just as wrong as those who today relax their efforts and resign themselves to defeatism and fear of experiment.

I remember very well the enthusiasm generated here in London in February of 1928 when my brother and I brought over "The Jazz Singer". We staged our presentation at the London Hippodrome. It was a smashing success and a revolution in the art of presenting motion pictures was accomplished. If anything, your industry here gave us more encouragement than our own. We went back to the United States with the belief that, come what may — and it did, there was nothing that could ever stop the sound motion picture as the most potent and desirable form of entertainment the world had ever known. We learned then that our future was tied up with you who had given us the encouragement to go on.

Many things have happened since then -- to the world and to all of us. The motion picture has kept pace with the changing universe. It has anticipated events and it has recorded them as they happened. The world has become our stage and our audience has become all the people in it who are permitted freedom to choose their entertainment. We serve those millions and millions of people daily, around the clock.

So many people everywhere take the motion picture so much for granted. That small strip of film can be and is - a tremendous power for good in the world - we can depict by sound, voice and image, the dangers confronting the Western world which keep us alert - ever watchful.

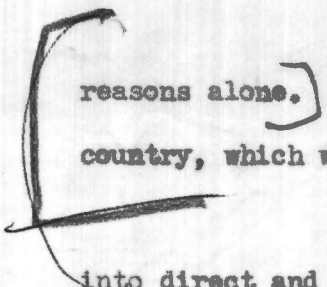
This was the case when we presented in 1937 "Confessions of a Nazi Spy". At the time of preparation of this picture, I was warned by the then German Nazi Consul in Los Angeles - in writing - that I should not proceed with this picture unless I wanted to suffer the threat he, the Consul, would inflict if we continued -- I told him just where he could go! This was but one of the many pictures we and others produced. They warned that our democratic way of life was in jeopardy.

Our London experience of 1928 gave us our strong conviction that Warner Bros. had a future in England and that the English film industry was our true ally. We met many men then who have been our friends and associates ever since. Some of them, sadly, are no longer here today to enjoy the progress of the industry they loved so sincerely and devotedly. They were leaders who shared optimism and faith in the industry to which they were dedicated.

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We have made many new friends like them, many of whom I am happy to see here today. Some of them we have met since those desperate hours of World War II when much of the world questioned the survival of your country. My brothers and I, however, never wavered in our belief that those desperate hours would become your finest hours, that you would triumph over the enemies of humanity and freedom. To put it as simply as possible, we believed in England. We backed our belief when we became affiliated with A.B.P.C. Some people in the United States looked at us doubtfully and could not believe that we would invest in the future of a country which looked so shaky to them at that time. But we invested in a country, not in a business. We did not affiliate with A.H.P.C. for commercial

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reasons alone. We believed we could be of some help to a country, which with ours, is still the hope of the world.

Our affiliation with A. B. P. C. brought us into direct and almost daily contact with many of the great leaders of your industry. The late John Maxwell built the great institution that is A. B. P. C. and we were pleased to have been able to help keep this structure upright. He was one of those I meant when I mentioned the deep and abiding faith held by those who helped build our industry. He left to his associates the same qualities of leadership he possessed in such great quantity.



The affiliation of A. B. P. C. and Warner Bros. has helped this industry of ours move further along its road of progress, bringing together as it does such men as Sir Philip Warter, Dr. Eric Fletcher, C. J. Latta, Jack Goodlatte, Robert Clark, Edward Maloney, J. H. McDonald, Vaughan Dean and many others. Our own company, Warner Bros. Pictures Limited, headed by Managing Director Arthur Abeles, with Lou Lewis, Carl Stack, Sales Manager and Gerry Blattner in charge of production have done an excellent job in association with A. B. P. C. during the many years here.

I know that both companies have gone forward since we joined forces for the good of all.

We are going forward also with the producing of pictures here in co-operation with A.B.P.C. In addition we will continue to produce Warner pictures directly at Elstree Studios. The pictures made so far have met with a great deal of success and have been well received. I am here now to inaugurate preparations for several more for future filming. One of them, "The Master of Ballantrae", starts shortly at the Elstree Studios. In July we will start "His Majesty O'Keefe" which we are casting here now and ~~we~~ will be accompanied by a British crew of technicians to be made completely on location in the Fiji Islands. Both will be in color. These will be followed by others for which we anticipate the same fine measure of public acceptance enjoyed by their predecessors, such as "Hasty Heart", "Stage Fright", "Captain Horatio Hornblower". And we have two other pictures still not released which were produced here - "Where's Charley" and "The Crimson Pirate".

I would like to pause here and pay tribute to an old friend and associate of ours who is no longer with us. Max Milder, who held the respect of us all, contributed as much as anyone I know to the collaboration which exists between us.

Max was unfailing in his efficient, kindly, goodnatured, unassuming way. I know how much we all miss him.

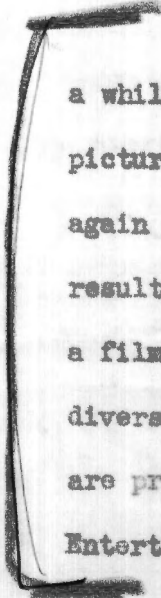
Max, an old-time, early Warner associate, always believed with us that the tomorrows of our business would be better than the todays. He had a persistent enthusiasm for his work and his enthusiasm was contagious. He was always inspired in his friendly or commercial relationships, whether offering the Prime Minister a cigar or selling our product to an exhibitor. I believe those qualities of enthusiasm for our companies, our product, our theatres, and our patrons must be reflected in everything we do.

Remember this — our industry is great. The various competitions that rise and fall and plague us for a while are interesting briefly, diverting briefly. They make inroads for a short spell. But they never have the penetrating, pervading reach of the motion picture theatre screen. And they benefit us by stimulating greater effort to meet the new competition.

A year after the end of World War II, we began to see the signs. Television was beginning to rear its competitive head. Restrictions that had held it up during the war were relaxed. There was a tremendous surge of activity in instrument making, station building and programming. Other competitions which had suffered from wartime restrictions

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were free again to attempt a return to their prewar status. There was a renaissance of sports, motor travel and many other activities which exist to keep people occupied and away from our theatres. This was difficult for an industry which had been accustomed to phenomenal attendance during the war.



We saw television become as exciting for a while as was sound when we introduced it to the motion picture screen. At the same time, however, we were discovering again a factor which is unsurpassed in achieving box-office results. That is none other than a fine motion picture. Such a film will bring people to the theatre even when such other diversions as sports, television, motoring and economic problems are present. We are better off in the United States on Entertainment Tax. Your tax is virtually double ours.



Last year, 1951, saw more great entertainment on the motion picture screen than in many prior years. Our Motion Picture Academy Awards competition was intense, with many excellent films competing for the honors. We were able to prove that there is no limit to the grossing possibility of a motion picture so long as it has the proper ingredients.

While we were proving that point, re-adjusting our sights, and working mightily throughout Hollywood in the interests of meeting all possible threats to our



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existence, we saw television begin to settle down, to level off. We learned that, like radio, it has a place in entertainment. We also learned it has weaknesses as well.

Several large T.V. shows have been cancelled in the last few weeks. The reasons for these cancellations, I have been informed, is the tremendous cost of putting on a television show and the unwillingness of the sponsors to pay these high prices. Furthermore, television faces a serious problem due to the inability to secure the proper entertainment in volume form each day. For example, the entire motion picture industry in America produces between 450 and 500 hours of film per day while in the city of Los Angeles alone, there are seven television channels consuming 18 hours of programmes daily - or a total of which 126 hours a day. Multiply this by 365 days/gives you 45,990 hours so you can just surmise the enormity of their problem in maintaining their audiences.

An interesting development in our efforts has been the increasing use of color on our screens. After many years of experiments we have introduced WarnerColor with great success.]

As a matter of fact, when Sir Philip Warter was in Hollywood recently, I showed him the finished results of our long work on color. He saw a completed picture and the dailies from others.

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Sir Philip was enthusiastic and confirmed our own belief that here at last was a practical and efficient method of bringing more color to the screen. You may have read recently our statement that 82%—27 of our next 33 releases— will be in color. We believe this is something of great importance and that motion picture exhibitors and public will respond with enthusiasm equal to ours. Sir Philip, meanwhile, has sent his technicians to our studios to study the WarnerColor process in our laboratories, which are now completely equipped for the processing of rushes and the making of release prints. Undoubtedly you will see some of the results of his interest in WarnerColor on your screens very soon.

We see a day when the screen will be entirely in color, almost without exception— features, short subjects and newsreels. In fact it is our plan to photograph the Coronation of Queen Elizabeth in the new WarnerColor for Pathé.

This we have added another plus to the motion picture screen with this record-breaking increase of color presentations. We plan to keep adding attractive features to our feature attractions as fast as we can develop them. We believe that our industry possesses the inherent greatness to exist always as an individual industry,

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second to none and capable of reaching more people everywhere than any other single form of entertainment. As long as we remember that our primary function is entertainment and apply ourselves to its accomplishment, there is nothing, in my belief, that can supplant us or even compete with us on a even basis.

The reason is simple enough, the very reason that made the sound motion picture what it is from the public's first glimpse of it. The screen, with silver or color image, speaks a universal language unexcelled in reaching the hearts of the people. We see other people — we learn — we laugh — we share our lives and emotions because of and through the motion picture screen.

The future of all of us in motion pictures is at issue today, if we use our experience gained, our intelligence and ability, we will succeed in the future.

I am grateful to the membership of the British Film Producers Association and all those who have honored me today and made this so memorable an occasion. It has been a pleasure to meet all of you and I am grateful on behalf of myself and my family.

I thank you.

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