

Jimmy Roosevelt Is New Executive Type In Hollywood

Son of President Roosevelt Will See Anyone Who Wants to Talk to Him at Any Time; Continual Target for Those Who Seek Advice or Help; Was Guest of King and Queen of England

Hollywood — The authors of plays and stories who depict the inaccessibility of movie executive sanctums didn't know about Jimmy Roosevelt.

The President's eldest son has brought to Hollywood a new executive type. He will see anyone who wants to talk to him, anytime, his manner is quite different from the usual and his equanimity, considering the demands upon him, is comparable to a chess player's.

of his name and his real or fancied connections in Washington, he is a continual target for folks who need advice or help or who want something. His job as assistant to Sam Goldwyn, who is a stickler for detail, is really no snap. As a member of the executive committee of the motion picture relief fund, he gets it from another direction.

Pressure to exert political pull (which Jimmy insists is totally nonexistent) is put on this 33-year-old at all hours and from all classes. He helps these people all he can, but in most cases, he says, he merely finds out where they can get the information. However, that sounds a little like an understatement, attributable perhaps to modesty or a desire to

scare away other applicants. His name naturally carries great weight.

Name Carries Weight
It did in England, whither Jimmy carried a copy of the first film completed at the Goldwyn plant during his tenure. He took "Wuthering Heights" to show to English exhibitors. When he first arrived, he was a guest of the king and the queen. That gave him a prestige no other salesman, film or otherwise, ever had.

He was a new kind of salesman, to. He didn't boastfully tell prospective customers (one later reported) that he had the greatest movie ever made. He said, "I've seen this picture and I like it very much. Many in the United States like it, too."

Some months later, the exhibitor told some of Jimmy's associates that his visit had resulted in an additional \$200,000 "take" on the picture in England. If that is true, Jimmy earned his salary for some time to come. His pay is said to be \$750 a week.

After considerable success in insurance, Jimmy became one of his father's secretaries, retiring from that post because of a stomach disorder. When he recovered his health, nine months

Roof Over the Yadkin



The photo above, made many years ago, shows the old covered bridge that once spanned the Yadkin river where the present old bridge is now located. It was torn away in 1914 and a steel and wood bridge constructed, which was later washed away in the flood of 1916. In the distance is pictured Elkin as it was at the time of the photograph.

ago, he accepted Goldwyn's offer of a vice-presidency and came to Hollywood—where every executive is supposed to have nervous indigestion. "Hollywood stomach," they call it.

Calm Is Amazing
Jimmy's calm in a business notorious for its nerve-wracking strain amazes his fellows. He attends to a great mass of Goldwyn detail, answers a stack of letters a foot high daily and a hundred or more phone calls and sees a movie nearly every night.

He says he is "Sam's fiscal agent" and attends all of Sam's many conferences, being a mem-

ber of the cabinet—"the kitchen cabinet, we call it." He is the only one in the company who calls Mr. Goldwyn "Sam." The latter, like everyone else on the lot, calls Mr. Roosevelt "Jimmy."

Work in Hollywood, he said recently, is more pleasant than in Washington "because there isn't so much pressure." And then, grinning broadly, he added:

"It's different in this way, too: if you make a mistake in Washington, everybody knows about it right now. In Hollywood, you can fix most of 'em before the public catches on."

The most surprising thing about the industry to Jimmy is what he calls "its breadth." "People think actors get on a set and make a picture," he explained. "Goodness, consider all that happens in the film and sound laboratories after the movie is finished. It's a mechanical mystery."

"Nor does the outsider know what precedes the filming, the intricate financial arrangements, the settling and meshing of players' and other contracts. A huge organization is required, too, to sell and distribute a picture."

Finds Faults
The outstanding fault in the Hollywood scheme, he believes, is the movies' shortsightedness in not training young men for the multitude of important jobs held by veterans. Getting men for important positions has been hit or miss since the movies started and he believes something ought to be done about it.

I wondered whether he had brought this deficiency to the attention of the executives he meets.

"I haven't made any speeches about it, if that's what you mean," he laughed. "I've just mentioned it informally."
"Do they agree with you?"
"Sure, but they've got too many other damn' things on their minds to do anything about it now," he said.

As Sam's fiscal agent, Jimmy says he "keeps the bank happy" by looking after the details of Goldwyn's \$7,000,000 banking credit, which must be re-arranged every three months. He is a consultant on all contracts, whether they be with actors or for the exhibition of a picture or the purchase of a tractor.

He admits he doesn't make any important decisions because in a one-man organization like Samuel Goldwyn, incorporated, they already have a yes-and-no man. He believes he's getting wider experience, being in a small organization and so close to the front office.

Appeals Are Numerous
He gets 25 or 30 appeals a week from people who want him to do things for them in Washington. Here is a typical example:

A worker in the studio appealed to Jimmy to help keep her divorced husband in this country on a German passport, from being deported.

"Well, he was a Jewish guy and he was scared to go back," says Jimmy. "So I wrote a letter to ask what could be done. The department of labor said they couldn't handle the case unless he was related to an American citizen. It therefore became my unpleasant task to tell the lady she'd have to remarry the guy if she wanted him to stay here."

"I have a heck of a time telling these people, in a nice way, that I can't do anything for them. I can't turn them down, even though it does take a lot of my time. Sometimes my secretary has to work until 8 o'clock at night getting out this 'personal' mail."

In addition to being always accessible, Jimmy's manner in other ways also is setting precedents. Like a good politician, he never forgets a name. He rarely

dodges an issue which, Hollywooders say, is rare enough for comment. And another strange thing (strange to Hollywood) he invariably rises when his secretary enters to take dictation.

Jimmy hasn't been active socially. He maintains a bachelor home, since his wife, the former Betsy Cushing, of Boston, and their daughters have remained in the east.

When he goes out, he is with a party, usually the Goldwyns, but occasionally he has been seen with Romelle Schneider, who was his nurse when he was in the Mayo clinic. Romelle's sister, Phyllis, is Jimmy's busy secretary.

Good Sign

Gertrude — But how do you know that the boss is keen on you?

Sylvia—You ought to see the way his wife glares at me when she comes into the office.

War in Spain and China has shown the world that aircraft can destroy anything, but capture nothing.

In Our Town

All over the United States a pattern is repeated again and again which the traveller is not likely to find anywhere else in the world. The American is so used to this pattern that he never gives it a second thought. But it's a good thing to look into the matter once in a while; it's a good thing to see what holds the pattern together.

The pattern referred to is that of the average American community. Whatever the surface differences, in the width of Main Street or the number of stores in the central shopping district, there is some basic identity among most American towns. Perhaps it can be pinned down in the form of a question: "To what does this community owe its origin?"

Here is the picture again: a number of stores, serving the varied tastes of the town's population; some professional men, doctors, dentists, and lawyers, to iron out the individual's difficulties for him; a school system to

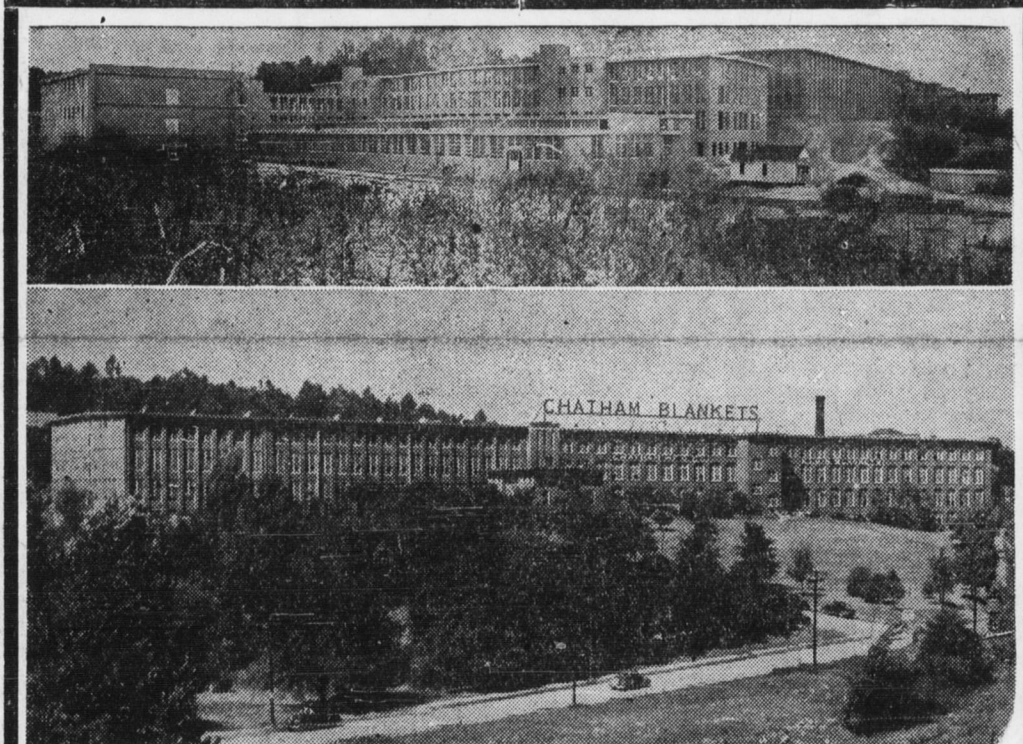
educate the young; and most likely, a busy factory or two.

And when it all boils right down, it is the last-named—the busy factory or factories — on which the pattern of this community is almost invariably based. It is the weekly payroll that generates the purchasing power which makes Main Street prosperous. The money from that payroll is sent out through the stores and reaches the farmer many miles away, so that he in turn partly depends for his well-being on the factories in individual towns and cities throughout the nation.

No wonder that the Dean of a leading Midwestern university, in the course of listing the factors he considered most important in the development of a modern community, listed first of all the following:

"Factories, offices, mercantile establishments, in proper number to provide a regular and profitable employment."

In our town—in any town — the factor that creates the pattern of happy and successful living is not hard to find.



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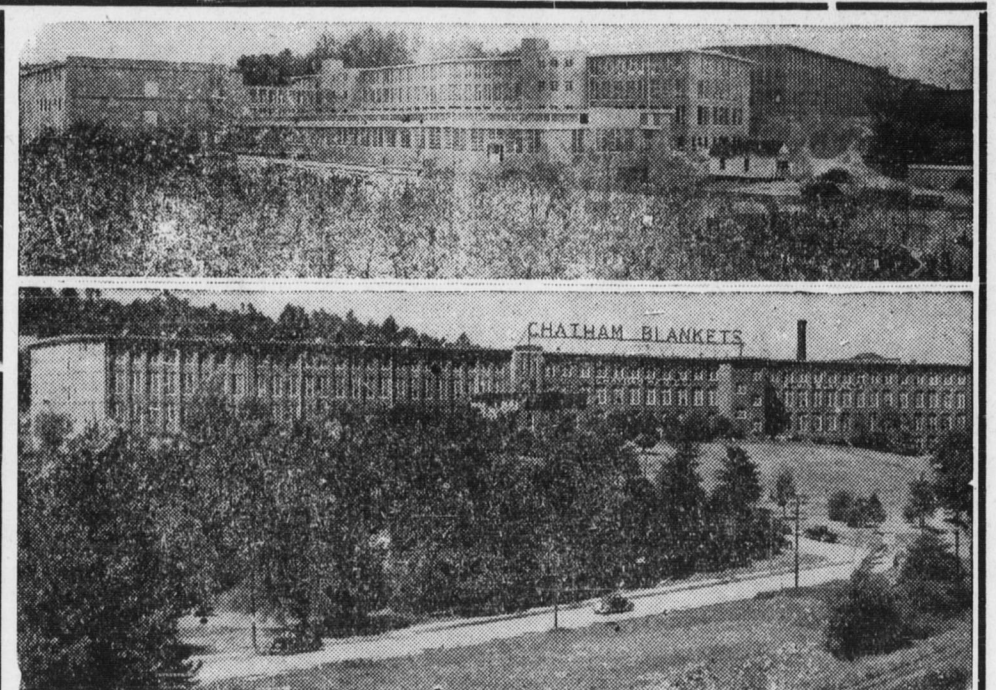
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