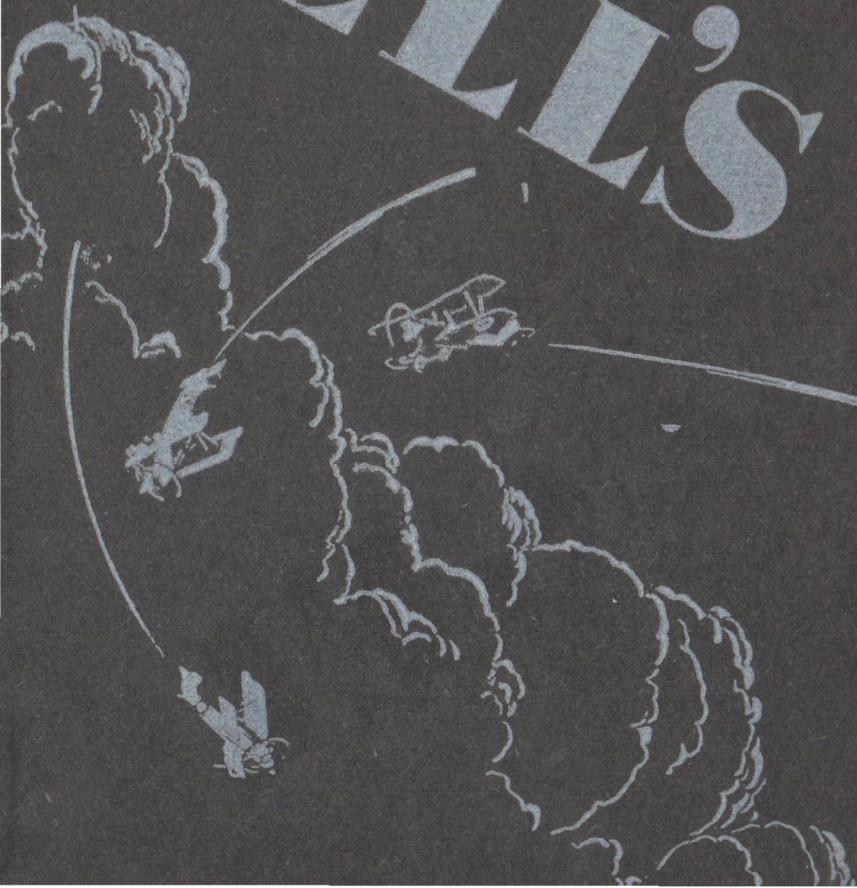


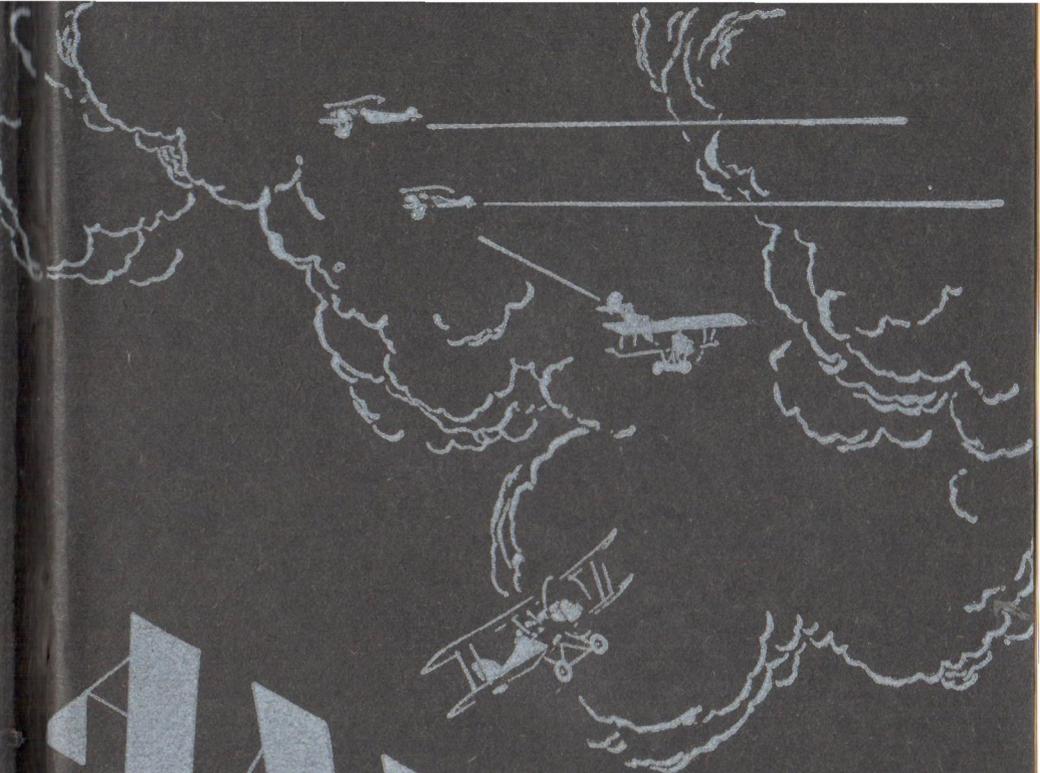
HELL'S ANGELS



HELL'S



AND HELL'S



“HELL’S ANGELS”

is undeniably the most outstanding production in the history of the motion-picture industry.

It was produced and directed by Howard Hughes, who was only 22 years old when he started shooting the picture, and who had only one thought in mind—to make the greatest screenplay of all time.

Wherever shown, “Hell’s Angels” has created a sensation, and won unprecedented plaudits from critics and authorities.

This super-spectacle is now running simultaneously, at an admission price of \$2.50, at two of the leading two-a-day theatres on Broadway, New York, where it is having the greatest success ever achieved by any entertainment.

Mordaunt Hall, NEW YORK TIMES, said: "The air scenes in 'Hell's Angels' have never been matched on the screen."

John S. Cohen, Jr., NEW YORK SUN: "Unquestionably the most grim, the most gargantuan and the most thrilling of aviation films."

Richard Watts, Jr., NEW YORK HERALD-TRIBUNE: "Magnificently photographed and contains scenes that have never been approached . . . majestically brilliant . . . superb."

William Boehnel, NEW YORK TELEGRAM: "Howard Hughes has produced an aviation spectacle the like of which has not previously been seen on the screen . . . breath-taking and thrilling beyond description."

Irene Thirer, NEW YORK DAILY NEWS: "Never before has the war in the air been fought so realistically . . . one feels oneself a part of the action."

Rose Pelswick, NEW YORK JOURNAL: "'Hell's Angels' the most expensive film in the history of motion pictures . . . tremendously effective."

NEW YORK AMERICAN: "It left this observer gasping. . . . There is no denial of the majesty of the scenes. . . . To attempt to describe that dog-fight of the air in a few words would be to do an injustice as chapters could be written."

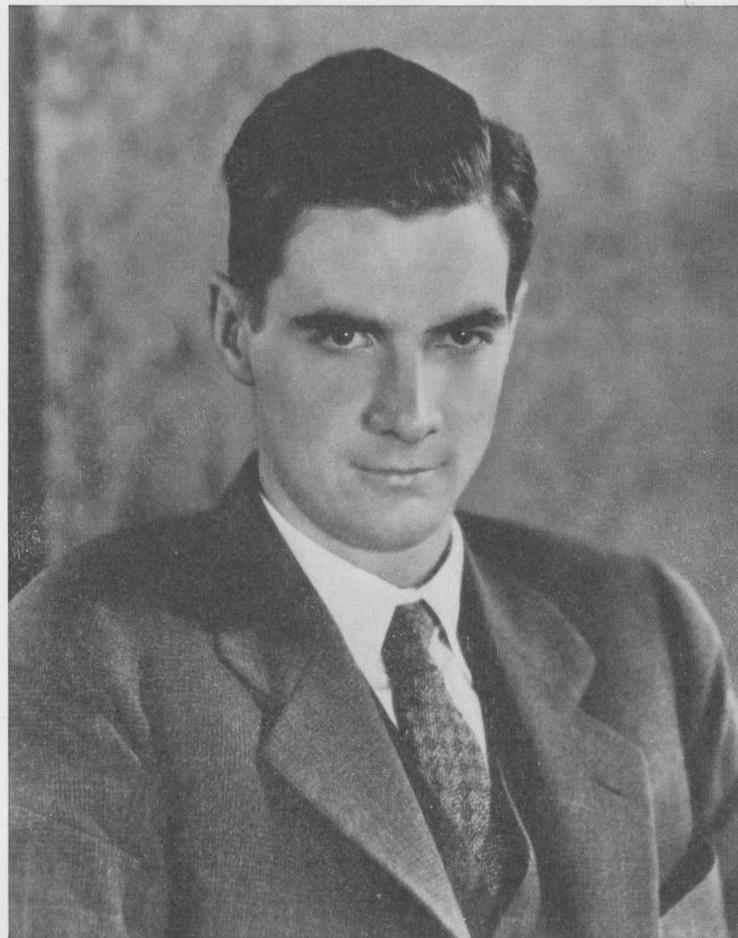
Julia Shawell, NEW YORK EVENING GRAPHIC: "The most impressive spectacle which this type of picture has yet offered . . . most beautiful shots and thrilling action the movies have yet built."

Thornton Delehanty, NEW YORK EVENING POST: "'Hell's Angels' quite surpasses anything else that has been done . . . justifies the vast sums of money spent on it in the sheer opulence of its aerial photography . . . is thrilling and awesome beyond description . . . not a moment which does not carry realism to the ultimate degree."

William Griffin, NEW YORK SUNDAY ENQUIRER: "It has been many years since Broadway has seen so dramatic a love story as found in 'Hell's Angels'."

Louella O. Parsons, LOS ANGELES EXAMINER: "No previous motion picture has more than skimmed the surface of air maneuvers, compared with the scenes young Mr. Hughes offers."

Monroe Lathrop, LOS ANGELES EXPRESS: "The most extraordinary output ever to emerge from the motion picture studios. An achievement in picture drama that will stand for a long time as a model to aim at. A sensational success—it has virile drama linking together its spectacles, and in the variety of its appeal with suspense and humor it is electrifying."



HOWARD HUGHES



JAMES HALL



JEAN HARLOW



JOHN DARROW



JANE WINTON



LUCIEN PRIVAL



DOUGLAS GILMORE



*One of the German Fokkers used
in "Hell's Angels"*

Frank Clarke in a real German Fokker D-VII that was actually used during the war as a part of the famous Richthofen's Flying Circus.

Pilot Clarke flew this plane over 400 hours in "Hell's Angels," and five motors were "burned up" before the picture was completed.

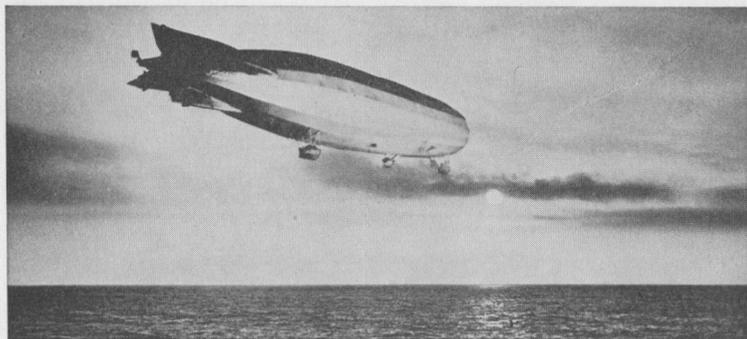
The spectacular 10,000-foot dive during the air sequence was performed with this ship.



FRANK CLARKE



ROY WILSON



A scene from the zeppelin sequence of "Hell's Angels"

"HELL'S ANGELS" *A Revelation of Realism*

FOR the first time in history a colossal film spectacle is presented without faked or processed shots. In "Hell's Angels" when you see someone in the air, he is actually in the air. And when you see a person flying a plane, he is actually flying it. There is no pilot concealed in a hidden cockpit to give the false appearance of an actor doing the flying. Nor are there any faked shots where the actors and planes are photographed on a studio stage, and the background double-exposed in later.

Practically all of the incidents of "Hell's Angels" are based on actual occurrences during the World War. There is nothing in the picture which could not have taken place, and most of the incidents actually did occur.

Take, for example, the Zeppelin sequence. The incident of the lowering of the observation car and its ensuing drama actually

occurred over Calais during the war. The purpose of the observation car was to permit the Zeppelin to hide above the clouds, entirely obscured from the earth, while the small observation car was lowered on a cable through the clouds to a point eight or ten thousand feet below the Zeppelin, so that the observer from his position underneath the clouds could see the city and direct the dropping of the bombs. It was practically impossible for those on the ground below to see the observation car, or catch it with searchlights, because it was so small, whereas if the Zeppelin, with its tremendous size, had been below the clouds it could easily have been picked up by searchlights and would have been a target for anti-aircraft guns.

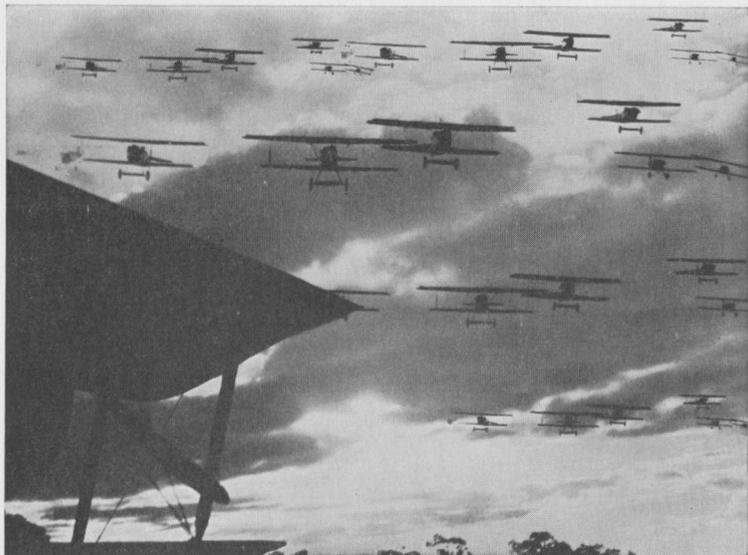
The observation car in "Hell's Angels," as well as the dirigible itself, is an exact reproduction of the one used over Calais.

The other two outstanding features of the Zeppelin sequence, which you will readily recall after seeing the picture, also actually occurred—the first over France and the second over Dover.

Dr. K. Arnstein, of Germany, who served as technical advisor in filming the dirigible sequence of "Hell's Angels," was one of the high officials of the Zeppelin company during the World War, and supervised construction of many of the Zeppelins used in the latter part of the war.

In "Hell's Angels" you see on the screen an exact historical reproduction, accurate in every detail, of the principal part the now world-famous Zeppelin played in the World War.

Incidentally, you see many new faces in "Hell's Angels." In striving for complete realism Producer-Director Howard Hughes endeavored to get away from well-known actors as much as possible, and use instead new players who were in themselves the characters required, so they could live rather than act their parts.



A scene from an air sequence of "Hell's Angels"

War Authorities Laud **"HELL'S ANGELS"**

AUTHORITIES on war-time aviation who have seen "Hell's Angels" agree that it is not only the most authentic air film to date, but one of the greatest achievements in the history of aeronautics as well.

Colonel P. J. Brady and Major William Ord Ryan of the United States Army Air Corps, who flew out to the Pacific Coast recently to observe the Army Air Maneuvers at Sacramento, San

Francisco and Los Angeles, pre-viewed two reels of the air sequences. Both were astounded and declared it was beyond belief that such shots could be made.

"The scene in which 50 planes go into combat simultaneously is little less than miraculous," declared Major Ryan.

"The Army has never attempted such dangerous flying in any of its practice maneuvers," added Colonel Brady.

The army officers explained that all of their maneuvering was done in formation, as they considered it far too dangerous to even break formation with half that number of ships flying as closely together.

The same air-sequences were pre-viewed by 100 members of the Overseas Aviators Club, a national organization of World War pilots and observers. Following the pre-view they passed resolutions commending Howard Hughes and his flyers for the "superb realism" of "Hell's Angels," and stated, without reservation, that this was the most remarkable and authentic reproduction to date of the World War in the air.



"HELL'S ANGELS"

Directed By
HOWARD HUGHES

CAST

Monte Rutledge - - - - - BEN LYON
Roy Rutledge - - - - - JAMES HALL
Helen - - - - - JEAN HARLOW
Karl Arnstedt - - - - - JOHN DARROW
Baron von Kranz - - - - - LUCIEN PRIVAL
Lieut. von Bruen - - - - - FRANK CLARKE
"Baldy" - - - - - ROY WILSON
Captain Redfield - - - - - DOUGLAS GILMORE
Baroness von Kranz - - - - - JANE WINTON
Lady Randolph - - - - - EVELYN HALL
Staff Major - - - - - WILLIAM B. DAVIDSON
Squadron Commander, R. F. C. - - - - - WYNDHAM STANDING
Zeppelin Commander - - - - - CARL VON HAARTMAN
First Officer of Zeppelin - - - - - F. SCHUMANN-HEINK
Elliott - - - - - STEPHEN CARR
Marryat - - - - - PAT SOMERSET
Von Richter - - - - - WILLIAM VON BRINKEN
Von Schlieben - - - - - HANS JOBY

Lena Malena	Renee Marvelle	Gertrude Sutton
Marilyn Morgan	Georgette Rhodes	Harry Semeles
Thomas Carr	Earl W. Gordon	Pat Harmon
George Berliner	Edward Brownell	Frank Goddard
J. Granville Davis	Lawford Davidson	Jack Deery
Curt Furberg	Douglas Gordon	Owen Gorin
Lisa Gora	Joan Standing	

Story by
Marshall Neilan and Joseph Moncure March

Adaptation and Continuity by
Howard Estabrook and Harry Behn

Dialogue Written by
Joseph Moncure March

Dialogue Staged by
James Whale

Production Manager
Joseph W. Engel



Unit Manager
Charles P. Stallings

Assistant Directors
Reginald Callow
William J. Scully
Fred A. Fleck

Chief Electricians
C. Bardwell
Tom Willette

Chief of Aeronautics
J. B. Alexander

Chief Technical Engineer
E. Roy Davidson

German Technicians
Julius Schroeder
Dr. A. K. Graves
Dr. K. Arnstein

Chief of Sound
Lodge Cunningham

Film Editors
Frank Lawrence
Douglass Biggs
Perry Hollingsworth

Musical Arrangement by
Hugo Riesenfeld

Settings by
J. Boone Fleming
Carroll Clarke

PILOTS

CHIEF PILOT - - - FRANK CLARKE

Staff

COL. ROSCOE TURNER

ROY WILSON

FRANK TOMICK

EARL W. GORDON

HARRY CRANDALL

C. W. Angel

Jerry Andrews

Bob Blair

E. D. Baxter

Howard Batt

J. A. Carmichael

G. G. Calahan

Harry Cameron

Milo Campbell

Ben Catlin

Ross Cooke

Virgil Cline

Ray Crawford

Vernon Dorrell

C. E. Dowling

B. Foster

V. A. Grant

Ed Greer

C. E. Herberger

Joe Henry

George A. Hedding

Lyn Hayes

Al Johnson

Nelson D. Jenkins

Morey Johnson

H. J. Kelsey

H. G. Kraft

Al Lary

Burton Lane

Garland Lincoln

R. S. McCallister

R. P. McDonald

R. B. McGuggin

A. F. Mickel

Stuart Murphy

Jack Miller

M. H. Murphy

Billy Martin

George Maves

K. Meinard

R. C. Merriam

Roy Minor

H. F. Murchie

Leo Nomis

L. M. Owen

George H. Parker

Dave Postle

C. K. Phillips

Thor H. Polson

Tom Penfield

John Penfield

R. A. Patterson

G. P. Reed

John H. Rand

Ira Reed

Louis Roepke

George D. Ream

Robert O. Shallaire

Jack Schneider

S. Sweet

Dave Straw

Douglas Schilling

Ernie Smith

Rudolph Schad

Bob Starkey

C. F. Sullivan

Julian Wagy

J. G. Walsh

Ted Weaver

George H. Willingham

Al Wilson

Dewey Ward

CAMERAMEN

GAETANO GAUDIO

HARRY PERRY

E. Burton Steene

Harry Zech

Dewey Wrigley

Elmer Dyer

Pliny Goodfriend

Alvin Wyckoff

Sam Landers

Jockey Feindel

Fred R. Eldridge

Jack McKenzie

Paul Perry

Roy Greiner

William Tuers

Glen Kershner

Donald Keyes

Roy Klaffke

Paul Ivano

Charles Boyle

Herman Schopp

Guy Wilkey

John Silver

Edward Snyder

Ed Kull

Jack Greenhalgh

Henry Cronjager

Edward Cohen

Jack Breamer

Ernest Lazlo

JEAN HARLOW

who plays the leading feminine role in "Hell's Angels" is film-dom's newest and most sensational young star.

This is her first appearance on the screen, and because of her amazing performance in this picture she sky-rocketed to stardom overnight.

Miss Harlow is under contract to Howard Hughes, who selected her for his leading lady in "Hell's Angels" after giving screen and voice tests to more than 50 nationally famous actresses who were also bidding for the part.

She is a platinum blonde, strikingly beautiful, and only 19 years old.

Born in Kansas City, she attended schools there and in Chicago, where she was a society girl until drawn to Hollywood by the prospects of film fame.

Her first opportunity came with "Hell's Angels" and with one performance she swept to instantaneous fame and popularity.

JAMES HALL

who shares leading honors with Ben Lyon in "Hell's Angels," was recently voted the third most popular male star of the screen in a contest conducted by a national fan magazine.

In "Hell's Angels" Mr. Hall undoubtedly renders the finest characterization of his career.

This popular star began his public career shortly after the war when he was discovered by the Shuberts and featured in musical comedies for six years.

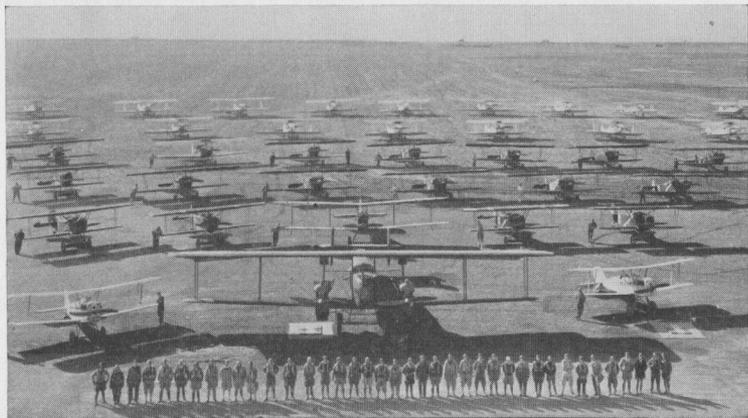
He took up his motion-picture career in 1926 after Jesse Lasky had become impressed with his ability and signed him for a series of pictures. His rise to fame was rapid and sensational, and he is now regarded as one of the foremost stars in pictures.

In "Hell's Angels," according to reviewers, he gives his greatest performance.



Jean Harlow and Ben Lyon

BEHIND THE CAMERAS AND MICROPHONES



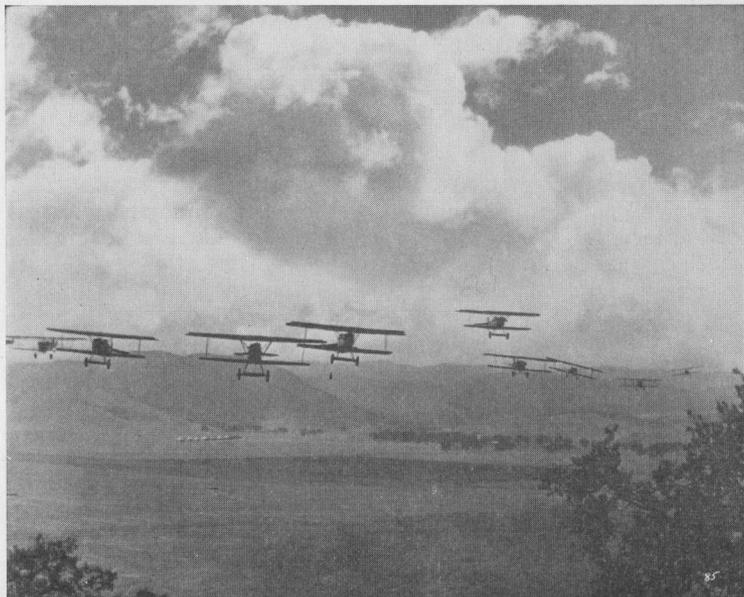
A portion of the "Hell's Angels" Air-Fleet

The True Story of the Filming of **"HELL'S ANGELS"**

THE "story behind the story" of "Hell's Angels" constitutes the most amazing and colorful chapter in the history of movie-making.

The drama and realism of "Hell's Angels," as unfolded on the screen, was obtained, not only at unparalleled expense, but after three years of the most spectacular filming on record.

It was nearly four years ago, in the fall of 1926, and before the advent of "talkies," that Howard Hughes, at the suggestion of Marshall Neilan, decided to produce a super motion picture that would glorify and perpetuate the exploits of Allied and German airmen during the World War.



Richthofen's "Flying Circus" taking off for an attack on the enemy—a scene from "Hell's Angels." "The Jolly Baron's Nest" is depicted in the background.

After months of writing and intensive research, a story, distinguished by its originality and historic fidelity, was completed, and plans made to film it on an epic scale.

Throughout the spring and summer of 1927, Mr. Hughes, aided by a staff of aeronautical experts, conducted a world-wide roundup of true-type world war planes to be flown in his "dream-picture."

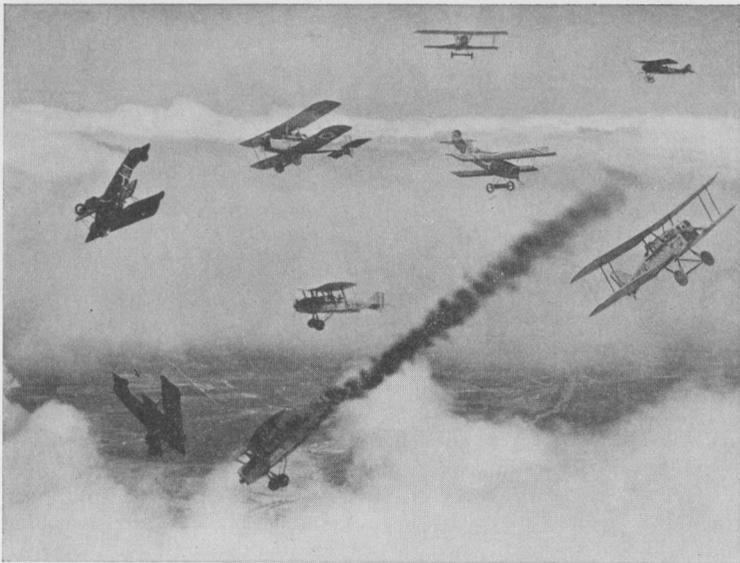
He soon had at his command the largest fleet of aircraft ever assembled, except by governments. More than 50 war-time ships, including a giant German Gotha bombing plane, were purchased outright and re-conditioned for service in this single picture.

Under direction of J. B. Alexander, the planes were brought

together from all parts of the world, and included many which had actually been used during the war. The German ships were the famous Fokker D-VII's, some of which Mr. Hughes had shipped from Germany through personal arrangements with Anthony H. G. Fokker, their designer and builder. The allied craft included British S. E. 5's, Sopwith-Camels, Sopwith Snipes and some Avros.

Mr. Hughes then obtained the services of more than 100 expert pilots, including some of America's foremost stunt flyers. He also engaged more than a score of former world-war air-fighters to take part and serve as technical advisors in the filming of the sky sequences.

Frank Clarke served as chief pilot throughout the picture and deserves great credit not only for the manner in which he handled



A remarkable action photograph of aerial "dog-fight" in "Hell's Angels."



Part of the "Hell's Angels" sky-fleet in action above the clouds.

this responsible position, but also for the most spectacular flying in the film which he performed personally. Roy Wilson, who flew throughout the picture, is also responsible for many of the daring and spectacular aerial performances in "Hell's Angels."

With his gigantic air army mobilized for action before the cameras, Mr. Hughes next leased a vast plot of ground near Van Nuys, California, in the San Fernando valley, where he established a complete flying field.

This airport, known as Caddo Field, became the main base of operations for the "Hell's Angels" air-fleet during the three years of production, and served also as background for the ground operations of the allied squadrons in the flying sequences of the picture.

Several miles up the valley another field was acquired and built into an exact reproduction of "The Jolly Baron's Nest" (the term used by the English to denote the Aerodrome of Baron Von Richthofen, the most famous German Ace of the World War), probably the best known Aerodrome of the war, from which the now world-famous Richthofen Flying Circus took off every morning on their tour of destruction.

A ground crew of 150 men, with Harry Reynolds in charge, was maintained at Caddo Field to keep the planes serviced and repair the ships damaged in the air-battles. This was a tremendous task in itself as many of the old war-time models required the constant attention of mechanics to keep them air-worthy.

In October, 1927, actual filming of "Hell's Angels" began at the Metropolitan Studios, with Ben Lyon, James Hall and Greta Nissen as the principal players. By the end of the year the interior sequences, filmed silently at a cost of \$350,000 were completed. Two years later these scenes were re-filmed on a much more lavish scale with complete sound and dialogue at a cost of \$750,000.

Rumblings of the talking picture revolution were already being heard in Hollywood, and when Mr. Hughes began his two-years' shooting of air scenes in December, 1927, he wisely decided to film it all with sound and dialogue. At this point also he personally took over direction of the film, and launched the most ambitious shooting schedule ever attempted on a single production.

The "Hell's Angels" sky-fleet of 87 fighting planes and 10 camera ships took the air at three separate locations—Caddo Field, Inglewood and the German airport in the San Fernando Valley.

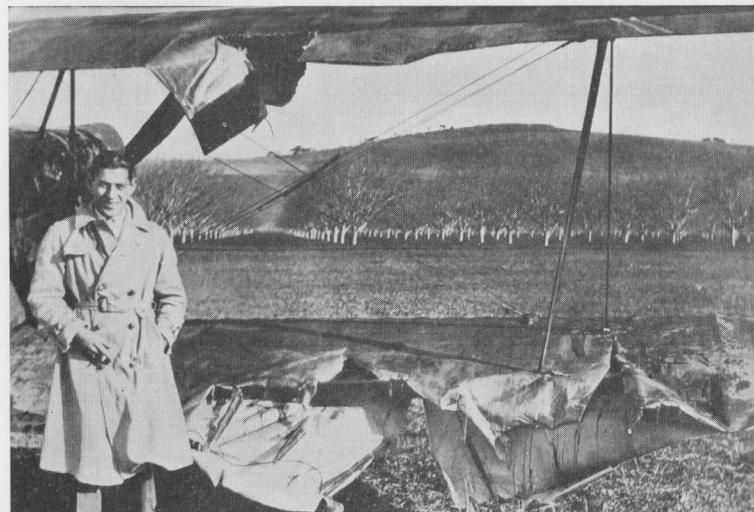
Frank Tomick was made chief of the camera-ship pilots, and Harry Perry was placed in charge of the aerial photography. Assisting Perry was E. Burton Steene to whom goes credit for most of the beautiful and spectacular long shots taken above the clouds, and Elmer Dyer, who also secured some of the remarkable flying scenes.

Then followed a veritable reproduction of the World War in the air—refought high above the clouds all over the State of

California and over a period of two years. Mr. Hughes, piloting his private plane, at that time a Waco with Wright Whirlwind motor, directed the mimic sky battles, signalling his instructions to cameramen and pilots from the air.

The real-life drama which occurred in connection with the filming of these dangerous scenes above the clouds was as spectacular in many instances as the thrills which were finally depicted for the screen.

Time and again there were forced landings, accidental crack-ups, and mid-air collisions, and on numerous occasions the front pages of newspapers throughout the country blazed the news of the miraculous escapes of the dare-devil pilots of "Hell's Angels" who risked their lives to provide thrills for movie fans.



Ira Reed, with damaged German Fokker which he landed safely after mid-air collision with Stuart Murphy during filming of spectacular air-battle in "Hell's Angels."

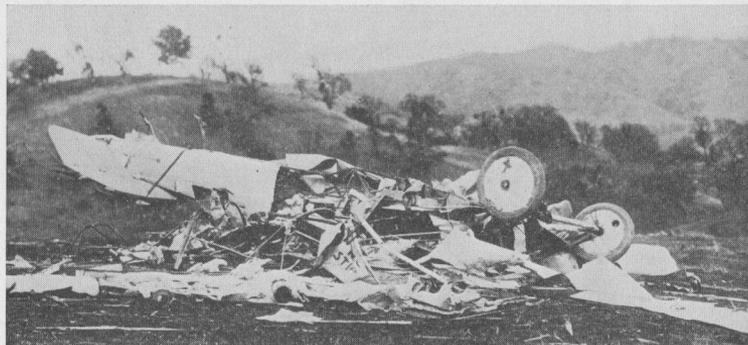
AL WILSON CRASH

One of the most spectacular of these accidents occurred when the propeller flew off Al Wilson's German Fokker while he was flying over the heart of Hollywood. Al and some 20 other pilots were returning to Caddo Field after a thrilling "dog-fight" over the ocean near Redondo. They were flying high above a thick bank of clouds and the ground below was not visible. Al, believing he was somewhere above the Hollywood mountains promptly bailed out, and descended through the cloud bank. His abandoned ship dived dizzily past him, and landed with a terrific crash in the back yard of Joseph M. Schenck's palatial residence on Hollywood boulevard. Al landed safely on the roof of another house nearby. The propeller crashed onto a sidewalk narrowly missing several pedestrians.

FAMOUS OAKLAND LOCATION

Howard Hughes was determined to make "Hell's Angels" memorable not alone for its daring flying exploits and its historic authenticity, but also for its unequalled pictorial beauty.

So he moved his entire company to Oakland airport to film the



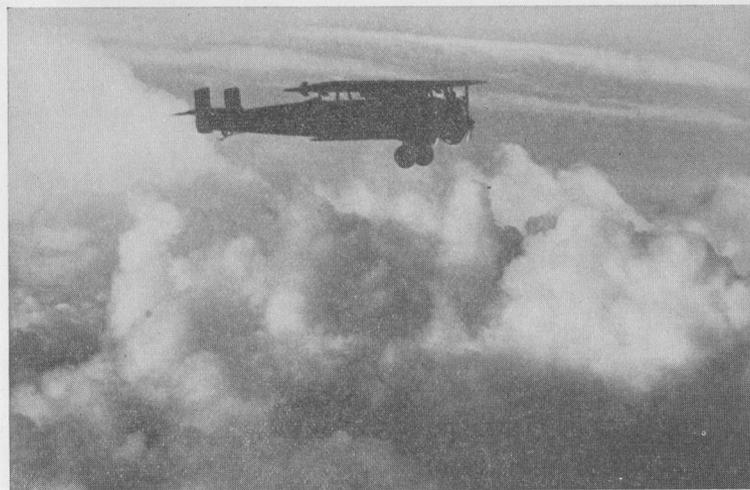
Remains of British fighting plane which figured in the spectacular encounter with Pilot Reed's Fokker. Pilot Murphy saved his life by bailing out and descending to earth with his parachute.

big climactic shots over the San Francisco bay region where he found the clouds which provide the beautiful atmospheric backgrounds of the air sequences.

On this aerial location, after six months of training and practice, the spectacular air battle in which 50 planes stage a free-for-all "dog-fight" was finally filmed according to script. The cost of this scene alone was a quarter of a million dollars—a record price for one "movie thrill."

The public, of course, will never realize the tremendous risks taken in photographing these scenes. There were half a dozen mid-air collisions, and more than a score of forced landings. Miraculously, there were no serious accidents.

In one of these mid-air encounters, Pilots Ira Reed and Stuart Murphy locked wings at an altitude of 5,000 feet. The clash



Action photo of German Gotha bomber which plays prominent part in overhead action of "Hell's Angels."

occurred during the climax of the big "dog-fight," with 50 planes participating simultaneously in the action. Pilot Reed, flying a German Fokker, had just driven an "enemy" ship down and was looking for a second "victim" when Pilot Murphy, in a British plane, dived at him from above. The ships collided and Murphy bailed out at once. He landed safely with his parachute, and his plane was dashed to pieces on the ground. The right aileron of Reed's plane was disabled and both right wings were almost torn off in the crash. He debated whether to jump also, but decided to make a desperate effort to save his ship. He finally landed with his crippled craft in a farmer's field 40 miles from Oakland.



Jean Harlow, Ben Lyon and James Hall in one of the Technicolor scenes of "Hell's Angels."

"TALKIES" HIT HOLLYWOOD

More than \$3,000,000 had been invested in "Hell's Angels" and more than two years of shooting had elapsed when the talking picture upheaval struck Hollywood. Any other producer would probably have gone ahead and released the picture without complete dialogue. The aviation sequences had already been filmed with sound and conversation, but Howard Hughes, as usual, did the unusual thing, and decided to refilm all of the non-flying portions of his picture with complete dialogue.

The entire cast, with the exception of Greta Nissen, was re-assembled, and the dramatic sequences were all retaken with sound and talk. Miss Nissen, because of her foreign accent, was replaced by Jean Harlow, a former Chicago society girl, who makes her screen debut in this picture.

The dialogue was written by Joseph Moncure March, author, and staged by James Whale, who put on the play, "Journey's End," in New York, London, and Chicago, and who later directed the picture, "Journey's End," after he finished his work with "Hell's Angels."

When "Hell's Angels" was finally completed it had cost approximately \$4,000,000. More than 20,000 persons had taken part in its making, and more than 3,000,000 feet of film had been run through the cameras. The sheer cost of negative alone was well over \$200,000, or more than the cost of the average motion picture. And unbelievable as it seems, there was only one sequence eliminated in the final cut in addition to the silent interiors, which cost only \$350,000.

The tremendous cost of "Hell's Angels" was not the result of waste or inefficiency. The story was well constructed at the outset, but the script called for scenes which were undreamed of before, and were obtainable only by an unprecedented outlay of time and money.

With Howard Hughes the paramount thought while producing and directing "Hell's Angels" was to put on the screen the most realistic picture ever attempted.

"HELL'S ANGELS," in addition to its many unparalleled dramatic features, marks a new step in the development and presentation of sound technique on the screen.

Electrical experts agree that Howard Hughes' super-spectacle is not only the finest example of sound reproduction to date, but a step forward as well in its presentation of magnified sound on enlarged screen.

"Hell's Angels" is the only film spectacle in which there are no faked sounds. Its audible effects, in fact, are so authentic throughout that special electrical equipment and special projection machinery are required to present the picture with appropriate emphasis on the screen.

Actual planes were used in recording the sound for the air scenes, a great technical feat in itself, as it was necessary to send both microphones and cameras in the air by other planes and balloons to obtain the desired sounds.

Five times the normal electrical power is required to project "Hell's Angels" on the special magnascope screen. Nine extra amplifiers are required to reproduce the authentic airplane and Zeppelin sounds, and a separate film is used to preserve the quality of the tone throughout the presentation.