The GIRL SAID NO

Featuring for the FIRST time the famous GILBERT and SULLIVAN OPERETTA

Irene HERVEY

ARMSTRONG

Robert

with

WILLIAM DANFORTH
FRANK MOULAN

A GRAND NATIONAL PICTURE

Presented by
EDWARD L. ALPERSON

Produced & Directed by
ANDREW L. STONE

Screenplay by
BETTY LAIDLAW
and ROBERT LIVELY
Biography of
ANDREW L. STONE

Although Andrew L. Stone is but 34 years of age, he has been directing since he was 24. The California-born author-producer-director of Grand National's "The Girl Said No," began a theatrical career eighteen years ago—as a boy with the Universal Film Exchange in San Francisco.

In spite of his commercial industry the lad found time for an education at Potter's Private School, San Francisco, and at the University of California.

In 1922 Stone secured a job with the Rothacker-Aller film laboratory in Hollywood and assisted in installing all that firm's present equipment. After a few years experience as producer, director and theater owner in New York City, the young man settled in Hollywood and launched a directorial career.

Recently as partner of William LeBaron, Paramount production manager, he directed a series of screen gems for Charles Mintz. These included: "Elegy", "Phantasy", "Frenzy" and "Admiration".

Born in Oakland, Stone is five feet and eleven inches tall, weights 160 pounds, has blue eyes and blonde hair. He plays tennis for exercise and haunts the auto-racing tracks for thrills and diversion. He is married and has two sons, 7 and 4.

For years Stone has made a study of Gilbert and Sullivan's operettas and longed to write and direct a story around these beloved musical classics. Recently he learned that the eight operas were "public domain" in the United States—so he promptly sold Grand National the idea of making "The Girl Said No," featuring a number of Gilbert and Sullivan singers, and Robert Armstrong and Irene Hervey.

The men heading Grand National will endeavor to deliver pictures primarily directed toward the best interests of the theatre-going public. To this end is Grand National dedicated.

Edw. J. Peskay
Vice President
The Players

PEARL IRIS HERVEY
JIMMIE ROBERT ARMSTRONG
MABEL PAULA STONE
HOWARD HATHAWAY
WILLIAM DANFORTH
BEATRICE HATHAWAY VERA ROSS
KITTY VIVIAN HART
PICK ED BROPHY
CHUCK HARRY TYLER
DILLON RICHARD TUCKER
GRETCHEN HOLMAN GWILI ANDRE
PEGGY MILDRED ROGERS
MARK FRANK MOULAN
JONESY JOSEPH SWICKARD
ADOLPH ARTHUR KAY
JOE HORACE MURPHY
SUGAR PLUM BERT ROACH
JOHN ALLAN ROGERS
MAX MAX DAVIDSON
YUM-YUM CARITA CRAWFORD

EDWARD L. ALPERSON

Presents

"THE GIRL SAID NO"

Featuring for the first time the famous Gilbert and Sullivan operettas

WITH THE AMERICAN GILBERT
AND SULLIVAN STAGE STARS

WILLIAM DANFORTH
FRANK MOULAN
VERA ROSS
VIVIAN HART
ALLAN ROGERS

AND THESE HOLLYWOOD FAVORITES

IRENE HERVEY
PAULA STONE

ROBERT ARMSTRONG
ED BROPHY

Produced and Directed by Andrew L. Stone

Screenplay by Betty Laidlaw and Robert Lively

A GRAND NATIONAL PICTURE
The Story

When Jimmie Allen, bookie for Charles Dillon, wealthy theatrical producer, met Pearl, pretty dime-a-dance girl, he never thought she would take him for his roll. He counted too much on being born "wise", or he wouldn't have bet his cronies and partners, Chuck and Pick, ten dollars to a "grand" that it couldn't be done. But the persuasive Pearl, aided by her equally adept co-worker, Mabel, managed it neatly and in the morning Jimmie has to admit that he is "cleaned".

He swears to Chuck and Pick that he will make Pearl pay the $1,000 debt. The Hathaways, Howard and Beatrice, old-time performers in Gilbert and Sullivan operas, who run the little restaurant which Jimmie and the others frequent, witness the wager. That night Jimmie returns to the dance hall and sells Pearl the idea that he is a talent scout for Dillon. He propositions her to sign a contract that she will spend $500 for stage training and another $500 if he gets her name in lights within sixty days.

The next day he meets Pearl at Dillon's office and tells her he has decided to change her name to "Virginia Lee", which happens to be the name of a horse he is trying to sell Dillon. Pearl hears him talk to Dillon about "Virginia Lee" and is then convinced that Jimmie's proposition is bona fide.

Jimmie, in a quandary how to get the other $500, hits upon the expedient of using a theatre whose custodian owes him betting money, but
whose owner is away. He sells the Hathaways the idea of a Gilbert and Sullivan revival and they sell their restaurant to provide the cast. As the rehearsals progress, Jimmie finds the Hathaways and Pearl to be such swell troupers that his conscience smites him. But Chuck and Pick, who want their money, force him to keep up the masquerade.

The show opens on schedule and Pearl pays Jimmie the other $500, but during the performance the absent theatre owner wires his lawyer to have the show stopped, even if he has to call out the cops. The lawyer calls the custodian and threatens dire action, but Jimmie stalls until he hears the sirens of the police cars approaching. Then he weakens and calls the players off stage to tell them that the whole thing is a fake and that he has ruined them.

Just as everything appears to be lost, Dillon enters, explaining that the police are his escort and that all he wants is to buy "Virginia Lee" immediately, so that he can ship his stable to England that night. Pearl then sees through the hoax, but forgives Jimmie because he has been game enough to stay and face the music. The critics, who come on the stage from the audience, then say that the show is so good it must be kept running, and Dillon agrees to back it.

All ends well in a burst of Gilbert and Sullivan music.
"THE GIRL SAID NO" BRINGS TO SCREEN
GILBERT AND SULLIVAN

Grand National Offers Immortal Operettas
On The Screen For First Time

As renowned in their special field as Shakespeare’s immortal contributions to
literature and the drama, the operettas of Sir William Schwenk Gilbert and Sir
Arthur Sullivan for fifty years have been a source of recurring and unending delight
to each new generation of playgoers. Now for the first time the songs and deliciously
satiric characterizations which have intrigued and inspired literally millions have at
last been made available to motion picture audiences.

Grand National’s elaborate musical production, “The Girl Said No”, which
features sequences of many of the most popular Gilbert and Sullivan operettas,
with Robert Armstrong and Irene Hervey in the stellar roles. Featured with them
are four noted artists of Gilbert and Sullivan fame, William Danforth, Vera Ross,
Vivian Hart and Frank Moulan, who are appearing on the screen for the first
time in this picture.

The story of the amazing success of the Gilbert and Sullivan partnership is an
odd one. Gilbert the librettist and Sullivan the master of tuneful and catchy
melodies, were at their best only when in association with each other. Yet they never
became intimately acquainted or particularly friendly. Alone, each of them turned
out only mediocre work. Together their compositions were exquisite (if that is the
word?) and unique.

The words and music sparkled like twin gems, each of which shone brighter
because of the lustre of the other. The music seemed to energize the text of the
operetta, while the lyrics vividly brought out the tonal nuances of the ingeniously
contrived melodies.

Sullivan had the remarkable faculty to be able to compose just the right
music for Gilbert’s lyrics.

These Gilbert lyrics, which have no rivals in the English language and which
have been translated into nearly every civilized tongue, with Sullivan’s inimitable
music, highlight the intriguing plot of “The Girl Said No”. Sequences of the famous
operettas, “Pinafore”, “The Mikado”, “Pirates of Penzance” and others are cleverly
fitted into the action of the story, in which Robert Armstrong as a Broadway bookie
and Irene Hervey as a charming dance-hall hostess, come to grips. Revenge planned
by Armstrong against the fair Irene for out-smarting him, eventually turns back on
him and he finds himself and his heart in toils.

Besides the headliners and the Gilbert and Sullivan stars, who play their old
stage parts on the screen in “The Girl Said No”, an unusually strong cast includes
such Hollywood favorites as Paula Stone, Edward Brophy, Harry Tyler, Gwili Andre,
Richard Tucker, Mildred Rogers, Carita Crawford and Josef Swickard. The picture
was produced and directed by Andrew L. Stone, from a script by Betty Laidlaw
and Robert Lively.
"THE GIRL SAID NO" DELIGHTS WITH CHOICEST SEQUENCES OF GILBERT & SULLIVAN OPERETTAS

"The Girl Said No" brings selections of the choicest musical and lyrical numbers in the famous Gilbert and Sullivan repertoire to the screen for the first time. Departing radically from Hollywood's stereotyped brand of musical, yet retaining the best features of the standard brand, Grand National in co-operation with Andrew L. Stone, who authored, directed and produced it, have brought to the screen an attraction, combining a dramatic, modern Broadway romance with the sparkling, tuneful, melodic imageries that have delighted playgoers for the past fifty years.

For the first time on the screen it is possible to see and hear the exquisite satires of Sir William Schwenk Gilbert and Sir Arthur Sullivan in such masterpieces as 'The Mikado', 'H. M. S. Pinafore', 'The Pirates of Penzance' and other classics of the light opera, which the genius of these men created.

To achieve it Producer-Director Stone brought four famous Gilbert and Sullivan artists directly from New York, William Danforth, Frank Moulan, Vera Ross and Vivian Hart, who make their film debut in the classic characters of the famous operettas, which have won them distinction on the stage, together with a cast of twenty odd popular Hollywood players.

As to the story of "The Girl Said No", it concerns the clash of wits and ambitions of two wise Broadway characters, a smooth and self-confident boosie and a dime-a-dance girl, who aspires to see her name in the lights on a New York theatre. The revival of the Gilbert and Sullivan operettas are the result of a combination of circumstances as amusing as they are intriguing, growing out of the efforts of the boosie to put the dance hall girl on the spot.

Robert Armstrong, in the part of the resourceful, if vindictive boosie, and the winsome Irene Hervey, as the dance hall girl, are co-starred. Both give a vigor and romance to the story, without which it would be incomplete. Miss Hervey sings, dances and acts remarkably well. William Danforth in the role of "The Mikado" and Frank Moulan as Ko-Ko are beyond praise, while Vera Ross as "Poor Little Buttercup" and Vivian Hart as "Pitti Sing" are inimitable.

Adding to the charm and beauty of the ensemble, are Paula Stone, the lovely daughter of Fred Stone, and Gwili Andre, whose figure is said to be the most perfect in Hollywood. Others in the exceptional cast, who deserve mention are Edward Brophy, Harry Tyler, Bert Roach, funnier than ever, pretty Carita Crawford, Josef Swickard, Arthur Kay, Horace Murphy, Max Davidson, Allan Rogers and Richard Tucker.
Biography of
SIR WILLIAM SCHWENK GILBERT

Gilbert of "Gilbert and Sullivan" fame, was born on the Strand in London, England, November 18, 1836. Schwenk was the surname of his godmother. He was the only son and one of four children of William Gilbert, a wealthy, retired naval surgeon, and author.

The Gilberts claimed descent from Sir Humphrey Gilbert, famed Elizabethan navigator who landed in Newfoundland in 1583 and established the first English colony in America.

William S. Gilbert was privately schooled before entering the University of London from which he graduated with a Bachelor of Arts degree.

He practiced law unsuccessfully, and like many other briefless barristers, he took up writing as a means of livelihood. He contributed to various periodicals before beginning his highly successful collaboration with Sir Arthur Sullivan in 1871. Gilbert was then 33 and Sullivan 29; the former was one of the most popular contemporary dramatists and the latter had arrived as a composer.

On August 6, 1867, he married Lucy Blois Turner, daughter of a British Army officer. They had no children. Gilbert drowned in 1911 while attempting to rescue a friend.


In "The Girl Said No", Grand National screened for the first time excerpts from three immortal musicals.

TIT-WILLOW
(KO-KO)

Andante espressivo

1. On a tree by a riv-er a

Piano

lit-tle tom-tit Sang "Wil-low, tit-wil-low, tit - wil-low!" And I said to him Dick-y-bird

why do you sit Sing-ing "Wil-low, tit-wil-low, tit-wil-low?" "Is it weakness of in - tel-lec-t,
bird-ie?" I cried, "Or a rath-er tough worm in your lit-tle in-side?" With a

shake of his poor lit-tle head he re-plied, "Oh, wil-low, tit-wil-low, tit - wil-low!"
A WANDERING MINSTREL
(NANKI-POOH)

SIR ARTHUR SEYMOUR SULLIVAN

Sullivan of "Gilbert and Sullivan" fame, was born in Landreth, England, May 13, 1842. He was the son of an Irish soldier who became Sergeant of the Royal Military College Band at Sandhurst—and eventually professor of the Clarinet at Kneller Hall in 1857. The opportunity for son Arthur to acquire a practical, parental grounding in orchestral instruction, was thus provided. The lad's general education was also not neglected. He attended a private school at Bayswater and on April 12, 1854 he entered the Chapel Royal as a chorister.

Sullivan's first published composition, an anthem called "O Israel", was accepted by Novello in 1883, while he was still a chorister. At sixteen he won a scholarship to study in Leipzig, where he was taught by teachers of reknown.


The Gilbert and Sullivan career really began in 1875 when Richard D'Oyly Carte, impresario, procured Sullivan's collaboration with Gilbert for "Trial by Jury". The production was an immediate success.

With Gilbert he went to New York in 1879 and staged "Pirates of Penzance" at the Fifth Avenue. They met with trouble—from striking musicians and American "pirates" of their works. In 1885 Sullivan visited Los Angeles, where his fame had preceded. He died in 1900 at the age of 58.

In Grand National's "The Girl Said No", the famous operas have been screened for the first time.
THREE BEST DRESSED WOMEN IN HOLLYWOOD WEAR STUNNING GOWNS IN "THE GIRL SAID NO" MUSICAL

With three of Hollywood’s loveliest and best dressed women wearing some sixteen different creations, designed by gown experts who are setting the fashions for the world, Grand National’s elaborate musical, “The Girl Said No”, featuring Robert Armstrong and Irene Hervey, and a group of artists, who have won laurels for years in Gilbert and Sullivan operas. In its way, “The Girl Said No” is a swanky style show in itself, regardless of the fact that it brings for the first time the perennially popular Gilbert and Sullivan operas to the screen and tells an entirely new story of the cross-currents and by-plays of life in a taxi dance-hall.

The lion’s share of the changes in sartorial effects go to the blonde and willowy Irene Hervey, who plays the leading feminine role, with a verve and abandon that is a new delight to movie audiences. In the sequence where Miss Hervey attends a dinner at the Ritz-Carlton, she wears a white water silk evening gown with a stunning cardinal red cape trimmed with sable. Completing the picture is a red velvet purse and white satin shoes.

In another scene she is seen in a silver and black metallic evening gown set off with a large diamond brooch at the throat and diamond sapphire earrings. Red brocaded shoes complete the ensemble. Other changes which will intrigue the feminine portion of her audience are the fetching Japanese outfit she wears in “The Mikado” number.

Paula Stone, comely daughter of Fred Stone, wears a white satin evening gown with white lace top, diamond drop earrings and white satin sandals. Another of her costumes is a two-piece brown tailored suit with beige satin blouse, brown suede shoes and a brown Peter Pan hat equipped with a rakish feather.

Gwili Andre, “highest paid model” in the world, is turned out in one of her most de luxe ensembles, plus her own jewelry. She wears a two-piece gray tailored suit, jaunty, mannish steel grey hat, patent leather shoes and black handbag. On the cream satin blouse, she wears at her throat a large star-sapphire brooch, her own favorite jewel. Diamond bracelet and ring complete the picture of loveliness and distinction. These jewels Miss Andre also wears with a formal afternoon gown of black crepe on simple, yet regal lines—with a dropped shoulder that gives beauty and grace to the carriage. A wide-brimmed picture hat set high on the head is in excellent taste and the whole presents a vision of loveliness suitable to any out-of-the-usual pre-dinner function.

“The Girl Said No”, which was produced by Andrew L. Stone and directed by him for Grand National, features in addition to the distinguished Gilbert and Sullivan players, an orchestra of seventy-five pieces and more than twenty Hollywood artists of reputation.
THUMBNAI L SKETCHES


IRENE HERVEY—A Los Angeles girl who made good. Daughter of a prominent pictorial artist, John Herwick; educated at the Santa Monica public school and at Venice High School. At Egan’s dramatic school prepared for theatrical career. Initial role in “Stranger’s Return” with Lionel Barrymore. Later played in “Winning Ticket”, “Three Godfathers”, and “Absolute Quiet”. Her engagement for “The Girl Said No” by Producer Andrew L. Stone marks her stellar debut. Is tall and slender; has brown hair and hazel eyes.

VIVIAN HART—A well known artiste of Gilbert and Sullivan stage fame, Vivian Hart is Seattle born and widely traveled. She attended Washington State University’s musical course, where her parents were heads of the college music department. Appeared in concerts on the Pacific Coast. Her first theatrical opportunity in Harry Carroll’s “Picking” in 1925. Her first New York performance was in Earl Carroll’s “Vanities” in 1926. For the past five seasons she has traveled with Gilbert and Sullivan troupes, appearing in New York, Boston, Philadelphia and Chicago. “The Girl Said No” is her initial motion picture appearance.

VERA ROSS—Born in Findlay, Ohio. Studied music and art and won a Welsh singing contest at Dalhous, Ohio, where she was proclaimed a second Madame Schumann-Heink. When that celebrated artiste visited Ohio the following week, arrangements were made for Miss Ross to sing for her. Signed up by the Cleveland Concert Bureau for three years. Later appeared under the Shubert management in New York City. During the war she served overseas as an entertainer. In Gilbert and Sullivan presentations in New York City, singing contralto roles. She is making her screen debut in “The Girl Said No”.


WILLIAM DANFORTH—A patrician of the stage is William Danforth, actor and vocalist. Born in 1869, Danforth has been on the stage since childhood, making his debut when 11 in “H. M. S. Pinafore”. He joined the troupe of Francis Wilson and appeared at Wallack’s in New York City in 1899 as Blackjac in “The Ameer”. Subsequently he was with De Wolf Hopper’s company in “Happyland” in 1910. He is widely known for his opera and operetta interpretations and sings “The Mikado Song” in “The Girl Said No”.

FRANK MOULAN—Born in New York City in 1875. Sang in churches and concerts in New York and New Jersey. First stage appearance with the Calhoun Opera Company. Later joined the Castle Square Opera Company in Boston. In 1897 he appeared at the Castle Square Opera Company as Don Quixote in “The Queen’s Lace Handkerchief”. Has appeared in innumerable operettas since then and is especially famed for his singing in the character of Ko-Ko in “The Mikado”, which he plays in “The Girl Said No”.
THE FULFILLMENT OF AN IDEAL
(The Story Behind "The Girl Said No")

Behind the making of "The Girl Said No" by Andrew L. Stone for Grand National Films, lies the achievement of an ideal. Ever since childhood, Stone, who comes of a musical family, has been surrounded by an atmosphere of good music. He remembers being taken to a production of "The Mikado," in his native San Francisco, at the age of ten years. The impressionable boy at once succumbed to the charm of Gilbert and Sullivan and ever since that date has been a confirmed Savoyard.

Having reached young manhood and become affiliated with things theatrical, Andrew Stone often journeyed to New York where on every possible occasion he would attend the annual Gilbert and Sullivan revivals. Here he became obsessed with the idea of bringing Gilbert and Sullivan tunes to the screen so that hundreds of thousands who might otherwise be denied the privilege of hearing these musical gems could thereby scale the heights and gain a new vista in musical appreciation.

Learning to his amazement that the Gilbert and Sullivan music was free from copyright restrictions in the United States, Stone proceeded to lay his plans with all the care befitting one who sets out on a mission of love. He realized that the great movie going public, many of whom were not familiar with Gilbert and Sullivan music, would best appreciate highlights from the more popular operettas wove into a modern story. He felt, too, that Gilbert and Sullivan would be heard to best advantage when presented in an atmosphere in strong contrast to a modern, jazz age.

His story completed, Stone, determined that the motion picture public must be introduced to Gilbert and Sullivan as interpreted by artists whose whole lifetime have been devoted to these works, sought out such well-known Savoyards as William Danforth, Vera Ross, Frank Moulan and Vivian Hart. To them he confided his plans. All were delighted. More important, all agreed to make the journey to Hollywood to take part in the picture.

Stone next engaged Edwin Lester, producer for the Los Angeles Civic Light Opera Company and one of the best known light opera producers in the country, to act as musical director.

This much accomplished, there was still another obstacle to be hurdled . . . that of proper reproduction. Not daunted, Andrew Stone succeeded in enthusing the Electrical Research Products Company executives, most of whom were Gilbert and Sullivan fans, to let him use the but newly perfected Mirrophonic system of practically perfect sound recording.

When all other companies turned a deaf ear to the idea of bringing Gilbert and Sullivan to the screen, Stone sought out the newer and more progressive Grand National Films. They knew it was a gamble, but they decided to take the risk with the happy result with which we are now familiar. "The Girl Said No" has not only been hailed by lovers of Gilbert and Sullivan but the general public as well. It is a picture which will go on entertaining delighted thousands long after most pictures are forgotten.
Music for "THE GIRL SAID NO"
(Domestic Version)

By Sir William Schwenk Gilbert and Sir Arthur Sullivan

From "Ruddigore"
"It Really Doesn't Matter" sung by William Danforth, Frank Moulan, and Vivian Hart.

From "Patience"
"The Magnet and the Churn" sung by William Danforth, Tudor Williams, Vera Ross, and Vivian Hart.

From "The Pirates of Penzance"
"Policemen's Song" sung by William Danforth.

From "Pinafore"
"Poor Little Buttercup" sung by Vera Ross.
"Monarch of the Sea" sung by Frank Moulan.
Background music.

From "The Mikado"
"Flowers that Bloom in the Spring" sung by Allan Rogers.
"The Wandering Minstrel" sung by Allan Rogers.
"Three Little Maids from School" sung by Vivian Hart, Irene Hervey, and Carita Crawford.
"The Lord High Executioner" sung by Frank Moulan.
"The Mikado's Song" sung by William Danforth and Vera Ross.
"The Finale" ensemble number.
Background music.

From "Iolanthe"
Background music.

From "The Yeomen of the Guard"
Background music.

By Val Burton and Will Jason
"Rhythm in My Heart" sung by Irene Hervey.
4 GILBERT & SULLIVAN STARS IN "THE GIRL SAID NO"

Andrew L. Stone, author-producer-director of “The Girl Said No,” Grand National’s de luxe Broadway musical, co-starring Robert Armstrong and Irene Hervey, engaged four veterans of Gilbert and Sullivan fame to sing numbers from “The Mikado,” “Pinafore” and “Pirates of Penzance,” which are featured in the picture, direct from the New York stage. The quartet, which consists of William Danforth, Frank Moulan, Vera Ross and Vivian Hart, sing the special numbers which have won them fame on the stage and also have important acting parts. Danforth as “The Mikado” and Frank Moulan as “Ko-Ko” have no rivals, while Vera Ross as “Katisha” and Vivian Hart as “Pitti Sing” are also in a class by themselves.

The American Gilbert and Sullivan Association

Officers
Frederick J. Holton, President
Rose Zeller, Secretary
Albert O. Bassuk, Treasurer

The Park Central
Seventh Avenue at 55th Street
New York City
Circle 7-8000

June 14, 1937

Grand National Films, Inc
1570 Sixth Avenue
New York City

Gentlemen:

I thoroughly enjoyed "The Girl Said No," the first motion-picture containing music from the Gilbert and Sullivan Operas! The recording and vocal work are excellent.

I am particularly delighted that William Danforth’s art, heretofore limited to the legitimate theatre, will now be enjoyed by the thousands of motion-picture followers who have been denied the pleasure of seeing him as "The Mikado." The same may be said for his cohorts, Vera Ross, Vivian Hart and Frank Moulan.

This film will certainly serve as an introduction to the distinguished musical and lyrical qualities of the Gilbert and Sullivan Operas.

Let’s have more Gilbert and Sullivan on the screen!

Sincerely yours,

Albert O. Bassuk
Officer of The American Gilbert and Sullivan Ass’n.
and editor of the American Gilbert and Sullivan Quarterly.