Facts at a Glance

TITLE  ...  "THE LOST SQUADRON."
PRINCIPAL PLAYERS  RICHARD DIX, MARY ASTOR,
                  JOEL McCREA, ROBERT
                  ARMSTRONG, DOROTHY
                  JORDAN, HUGH HERBERT.
LENGTH  ...  7055 ft.
REGISTERED NO.  F.7184.
CERTIFICATE  ...  "A."
RUNNING TIME  ...  79 minutes.
DIRECTOR  ...  George Archainbaud.
STORY BY  ...  DICK GRACE.
RECORDED BY  ...  RCA Photophone System.

ABRIDGED SYNOPSIS:

Gibson, Woody and Red, sole survivors of an air squadron which had distinguished itself in France, return to New York and secure employment as stunt airmen to Von Furst, a crazy film director, who is prepared to make human sacrifices in order to furnish his public with new thrills. Gibson happens to be a rejected suitor of Follette Marsh, Von Furst's wife, and Von Furst, in his jealousy and desire for fresh thrills, tampers with the control wire on Gibson's 'plane. By a trick of fate Woody takes Gibson's place and is hurled to his death. Gibson and Red learn of Von Furst's villainy and Red shoots and kills him. Both Red and Gibson are in love with Woody's sister, and Gibson, in order to conceal Red's act, takes Von Furst's body up in a 'plane and crashes with it to destruction. The flames destroy all evidence, and Red, the sole survivor of the squadron, is left to look after Woody's sister.
RADIO PICTURES LTD.

PRESENTS

THE

LOST SQUADRON

Directed by - - - - George Archibaud
Story by - - - - - Dick Grace
Screen Play by - - - - - Wallace Smith
Added Dialogue by - Herman Mankiewicz and Robert Presnell
Cameraman - - - - - Eddie Cronjager
Air Cameramen - - - - Rob Robinson and Elmer Dyer

Length 7,055 feet : Certificate A : Running time 79 minutes

THE SCREEN'S BIGGEST THRILL
THE PLAYERS

Captain Gibson - - - - - - - RICHARD DIX.
Follette Marsh - - - - - - - MARY ASTOR.
Von Furst - - - - - - - ERICH VON STROHEIM.
The Pest - - - - - - - - Dorothy Jordan.
Red - - - - - - - - Joel McCrea.
Woody - - - - - - - - Robert Armstrong.
Fritz - - - - - - - - Hugh Herbert.
Detective - - - - - - - - Ralph Ince.
Fliers - - - - - - - - Dick Grace.

Art Goebel.
Leo Nomis.
Frank Clark.
RICHARD DIX as Captain Gibson
The last day of the War...a crazy “dog-fight” just for the lust of thrills... Then Gibson (Richard Dix), Red (Joel McCrea), and Woody (Robert Armstrong), together with an air-mechanic (Hugh Herbert), decide to stick together in peace as they have in war.

Fêted and flattered, promised the earth and the fullness thereof in return for their services in time of need, they find that returning to “everything as they left it” means something very different. Woody’s business partner, at home while Woody was fighting, has swindled him... and Woody is no longer a rich man. Red finds an old man with a big family is being sacked so that Red can go back to work, and walks out on his job. Gibson discovers that his girl has sacrificed him to her ambitions and thus they are all, in their own way, stranded.

Restless and aimless, they drift hither and thither, till Woody decides to go to Hollywood and find his sister, known jokingly as the Pest (Dorothy Jordan). There he becomes a stunt aviator for the screen.

The other three roll into Los Angeles one night on the buffers of a goods train, hike out to Hollywood, and find a gala premiere in progress. As they look on, dirty, unshaven and ragged, Woody, their old pal, tumbles out of a limousine and is introduced over the radio as “Colonel Woody, great dare-devil of the air.”

“Hi, Woody,” the three yell. Woody, true to his old friends, leaves his party and the premiere and joins them. Later, in Woody’s apartment, over a much-needed “feed,” they agree to organize a flying squadron—for air stunts only.

They work for a czaristic director-producer, Von Furst (Erich von Stroheim), who sticks at nothing to send the flyers into dangerous crack-ups for the sake of camera thrills. To involve matters, Von Furst is jealous of Gibson, as his leading lady and wife, Follette (Mary Astor), was Gibson’s former sweetheart.

Gibson and Red both fall in love with Woody’s sister the Pest, but she is more concerned with the danger her brother is running. For his nerves have started to fray under the strain of the many crashes, and he has taken to whisky to steady them.

A more than usually dangerous stunt is to be done and Woody is due to do it. Gibson finds him drunk, and for the Pest’s sake takes the crazy old ‘plane up himself. Von Furst, with no mind for anything but thrills, has had the machine tampered with, and Gibson crashes into the sea, only just escaping death.

On the way to the hospital the Pest mothers him, and Gibson comes back to work believing that she loves him. But she and Red have discovered that their attraction is mutual, and when they tell Gibson he says...
ERICH VON STROHEIM as Von Furst
MARY ASTOR as Follette Marsh
"That’s fine," and he hopes they’ll be happy. Red, overjoyed at the way his friend has taken the news, says he expected trouble. "I thought you were in love with her, Gibbie." Says Gibson, "Me? No. I think she’s a nice kid, but a blamed nuisance around the set."

Woody, who has been watching him, tells him, when Red and the Pest have gone, that he is a liar . . . "but a darned splendid liar."

Follette, still half in love with Gibson and sick of her mad, egotistic husband, puts herself in Gibson’s way, and so Von Furst’s jealousy grows till he decides to kill Gibson in a crash to be done for the great climax of his picture. Pretending to examine the ‘plane, he puts acid on the control wire.

Woody, under the shock of the crack-up Gibson took in his place, has sobered up, and slips away to take Gibson’s place on this latest stunt as a gesture of repayment. After he has taken off, Fritz, the mechanic, discovers that he has burned his hand giving the machine a last rub down, and realises that something is wrong. He goes to Gibson, who sets out at once to catch Woody up and warn him. But in the roar of the engines he cannot make him understand, and strand by strand the control wire parts till Woody falls out of control and crashes to an awful flaming death on the top one of the sets.

Pathetic and alone, his little terrier searches for him. But his master will make no more happy landings...

And in a room above the hangars is Von Furst, cornered by Red, told that if Woody crashes he too will die. When Gibson returns from his fruitless errand, he realizes that Red is going to kill the mad director, and in a scuffle trying to prevent him from carrying out his threat, Von Furst gets shot.

Red, Gibson and Fritz are all declaring to each other that the shot was theirs when the police arrive, searching for Von Furst and an account of Woody’s smash, the cause of which is suspected. While the police are tricked into leaving the hangar, Gibson makes his great decision. Red and the Pest must be happy. He himself has no one, but the happiness of the Pest means everything to him, and he loves his friend Red.

Taking Von Furst’s body to a ‘plane, with the mechanic’s aid, he sets off, goes into a spin at a terrific height, and crashes in flames to the flying field.

* * * * *

The Pest and Red steal quietly from the memorial they have set up to Woody and Gibson. They have the future to look to, and the memory of two brave men who loved them both.

But only the eyes of the faithful dog, watching the skies for a master who never returns, see the two shadowy airmen pass overhead and salute each other in their ghostly passing.
ROBERT ARMSTRONG as Woody
Two Scenes from "The Lost Squadron"
DOROTHY JORDAN as The Pest and JOEL McCREA as Red
How He Does It
Some Inside Information on the Screen’s Greatest
Air Crasher

There is a slim little airmen in Hollywood, scarcely weighing nine stone, who does not like to fly for pleasure. Yet, for business, he will dive a ‘plane at 150 miles an hour into the earth.

Dick Grace is the undisputed head of Hollywood’s dare-devil stunt aviators. Out of an original band of twenty-three men engaged in his profession, he alone has escaped its heavy toll. Eighteen of those men are dead, four are crippled. On his body are the wounds of thirty-four sensational crashes. He has had his neck broken, his back dislocated. A dozen scars attest to piercings by broken propellers, flying cylinder heads, motor parts and caved-in fuselage. His ribs have been broken nine times.

However, it is all in the game to this quiet young man whose hobby of writing has resulted in three profitable books and commissions for more literary material than he ever can manage to supply.

Dick Grace risks his life and neck for only one purpose—the £500 a crash he exacts from producers who want thrills.

It is interesting to note the provisions of a contract which he signed previous to the production by Radio Pictures of his own story, “The Lost Squadron.”

Trained Rescue Crew.

He receives, in addition to his flat salary, which is payable in advance, compensation while he is incapacitated and full hospital attention during that time. Also he is provided with a rescue crew of eight of his own men. These men, led by a former officer of the Air Service, are each equipped with a different instrument of rescue. One carries a rip saw, another an adze, another an axe, and the others a four-foot pair of steel bar shears, knives, crowbars and fire extinguishers. In addition, he is provided with a pul-motor crew of four men and three fire-fighters.

The rescue crew, based on the average of former experiences, can extricate Grace from his wrecked and burning ship within thirty seconds.

Fire is Grace’s greatest dread. It is also the object of greatest precaution. The actual crash, occurring at speeds of from 80 to 150 miles an hour, is scientifically calculated. For instance, he knows that at the moment of impact with the earth the crash exerts an estimated force of 300,000 foot-pounds pressure. In the case of a sharp nose dive earthward, he allows this tremendous force to catapult him out of his ‘plane.

“During the making of ‘The Lost Squadron,’” Grace said, “I was torn from the cockpit of the ship so suddenly that my feet were pulled out of my shoes without disturbing the facing.” (This was when he crashed into the sea as a “double” for Richard Dix.) “On another occasion my stomach struck the unpadded cowling of the ship and made a three-inch dent in the steel. Only two of my ribs were fractured.”

In the case of an “ordinary” crash he attempts to distribute the impact forces by side-slipping in so that the wings bear the first brunt of the blow.

The Most Dangerous Stunt.

Grace made four crashes in this picture. Three were of the type he refers to as “ordinary side-slips at a speed of 125 miles an hour.” The other was a “chandelle” into the sea. This, he says, was his most dangerous stunt—more dreaded even than a power dive straight down to a crash.

The “chandelle,” which is a sharp nose-up under full power, a twist and an almost perpendicular dive, was performed over rough seas.

“There were two dangers attached to this particular stunt,” Grace said. “First, water is more difficult to calculate for landing purposes, and it is considerably less resilient than earth; and, secondly, I faced the prospect of drowning after losing consciousness. My particular precaution in this instance was to try to arrange my impact so that I could be thrown clear of the sinking ship and within easy range of the rescue crew.”

Grace declares that he is always rendered unconscious after one of his crashes. It is part of his strange business which he must take into account. His insensitivity after impact and the almost certain fire hazard caused by burst gasoline tanks, friction and sparks, makes the necessity of a trained rescue crew imperative.

Prefers Biplanes for Crashes.

The stunt aviator buys second-hand planes for his purpose at prices ranging from £55 to £120. His favourite ship for this dangerous enterprise is a Waco Ten, because it is well constructed and easy to control. An equally good substitute, he says, is a Travelair, which has about the same structural rigidity.
He prefers to make his crashes in biplanes, because these have the advantage of two solidly-constructed wings, which lessen the force of impact. A monoplane crumples as easily as glass. An open cockpit ship, weighing about 3,000 lbs., is the best for general stunt purposes. The pilot’s chances of leaving an open cockpit in case of fire are obviously greater.

Dick Grace is slightly superstitious. He will never leave the ground without a silver ring given him by an English girl in Kent, when he was an Ensign serving overseas with the U.S. Navy’s Northern Bombing Group.

He makes no elaborate precautions before a dangerous job except to wear goggles, tennis shoes and a leather coat. Padding of the cowling and controls, he discovered, hampered rescue squads.

His body is the best shock absorber.

In only one respect is this man temperamental. He insists that all his crashes shall be performed within a few minutes of 11.45 a.m. This, he says, is because meteorological conditions are better and the wind steadier.

He makes no stipulations as to his crashes. The film director tells him what he wants and where to land. Grace does the rest.

Incidentally, he considers his work in “The Lost Squadron” the most hazardous of his career.
SMASHING DRAMA OF AN AIR FILM IN THE MAKING.

RICHARD DIX, STROHEIM, MARY ASTOR, DOROTHY JORDAN, ROBERT ARMSTRONG AND JOEL McCREA in "THE LOST SQUADRON"

There have been air films in plenty, each vying with the other in the thrills supplied by the air crashes. Now comes the Radio Picture "The Lost Squadron" to provide an entirely new thrill by showing the drama behind the scenes when these air epics are made.

"The Lost Squadron" which comes to the............. Theatre next............. is based upon the autobiography of Dick Grace, the last remaining member of the "Squadron of Death," a club formed by five aviators who earned their living performing crashes for the screen. One by one the other four have paid the penalty for their rashness and Dick Grace himself has broken every bone in his body in the course of his flying career. "The Lost Squadron" is dedicated to these unsung heroes of the screen.

It shows how a film director (Erich Von Stroheim) sends a film airman (Robert Armstrong) to his death in order to obtain a thrill for his new air picture. The airman's two pals (Richard Dix and Joel McCrea) wreck their vengeance upon the half-crazy director in a manner which holds the audience breathlessly glued to the edge of their seats.

Mary Astor is the ambitious star of the picture Von Stroheim is producing and whose one-time friendship with Richard Dix is the source of intense jealousy on the part of the director, who had married for the sake of her career.

As pure unadulterated drama, "The Lost Squadron" has seldom been equalled, whilst the story has the additional advantage of distinct novelty. In addition to this, the air thrills as the pilots risk their necks whilst the cameras record their feats, are sufficient to give "The Lost Squadron" the right to the use of the description "thrilling."

Anyone on the look out for unusual entertainment cannot do better than pay a visit to the............. Theatre during the run of "The Lost Squadron." From any point of view—unusual story, air thrills, drama, acting, or behind the scenes glimpses of film-making—it is an outstanding achievement.

The cast of stars are all so much the master of their art that it is an unenviable job picking the best, but the quietly sincere, forceful rendering of the squadron leader by Richard Dix perhaps gives him the right to the acting palm. Everyone of the cast is good.
PROGRAMME PARAGRAPHS

One of the greatest of the Hollywood aviators who earn their precarious living crashing planes for film scenes is Dick Grace. "The Lost Squadron" is based upon his autobiography and he has stated that directly he finished this film he would retire. The last scene to be made for the film was the death-defying crash into the sea at over 100 miles an hour. Grace stipulated that a travelling operating theatre with surgeon and nurses be on hand when he took this plunge—just in case. Happily he managed it without broken bones, although he was not always so lucky, for he has broken every bone in his body in the course of his adventurous film career.

In "The Lost Squadron," both Erich Von Stroheim and Mary Astor had the unique experience of playing just the role in the film that they play in real life. Mary Astor plays the part of a screen star in a film which is being made, while Erich Von Stroheim plays the part of the director of the picture "The Lost Squadron."

Dick Grace has crashed thirty-two times at over 100 miles per hour, whilst the cameras recorded the feat. He has done this knowing full well what risks he was taking. In the course of his film career he has broken twenty-eight bones and yet—he simply cannot face the ordeal of driving a car through traffic.

"The Squadron of Death," a club formed by Hollywood's stunt fliers of which Dick Grace is the originator, is a permanent institution. The present members, all of whom played an important part in the making of "The Lost Squadron" are Dick Grace, hero of over 30 crashes, Art Geobel, who made the first non-stop flight from Hawaii to San Francisco, Babe Green, Frank Clark, responsible for the stunts of "Hell's Angels," Garland Lincoln, Charlie Rand, Ira Reed and Harry Reynolds. Between them they have 200 crashes to their credit. When one pays the supreme penalty for his rashness there is always another to take his place—and so the glorious club—the Suicide Club—goes on.

STUNT FLIER'S GREATEST FEAR.

Grace made four crashes in "The Lost Squadron." Three were of the type he refers to as "ordinary side-slips at a speed of 125 miles an hour." The other was a "chandelle" into the sea. This, he says was his most dangerous stunt—more dreaded even than a power-dive straight down to a crash.

The "chandelle," which is a sharp nose-up under full power, a twist and an almost perpendicular dive, was performed over the sea. Another spectacular touch occurred when the plane upon striking, fell on its back.

"There were two dangers attached to this particular stunt," Grace said. "First, water is more difficult to calculate for landing purposes, and it is considerably less resilient than earth; secondly, I faced the prospect of drowning after losing consciousness. My particular precaution in this instance was to try to arrange my impact so that I could be thrown clear of the sinking ship and within easy range of the rescue crew."

Grace revealed that he is always rendered unconscious after one of his crashes. It is part of his strange business which he must take into account. His insensibility after impact and the almost certain fire hazard caused by burst petrol tanks, friction and sparks, makes the necessity of a trained rescue crew imperative.

STUNT FLIERS LUCKY CHARM GIVEN HIM BY KENTISH GIRL.

As is the case with most men who face death daily, Dick Grace is superstitious. His superstition has a direct link with England for he never goes in the air without a silver ring given to him by an English girl somewhere in Kent, when Grace was serving as an Ensign in the American Navy during the War.

It is not often seven names of star calibre appear in the cast of one picture—for one thing it is too expensive for any but the very biggest productions, and for another only a very strong story has sufficient big parts to merit so many stars.

"The Lost Squadron" with its seven big names is therefore strong in story values and no expense was spared in obtaining the best possible talent.

Richard Dix heads the cast with Erich Von Stroheim, Mary Astor, Joel McCrea, Dorothy Jordan, Robert Armstrong and Hugh Herbert.

Everyone of these seven names has been starred in a picture at some time or another.
**BIOGRAPHIES**

**RICHARD DIX.**


From a bank counter to starring in motion pictures is a big jump, yet this is what Richard Dix managed. He worked in a bank by day and went to a dramatic school by night. Eventually gave up his job to work in a local theatrical company. New York called him but he had to return to local work to live. The touring company eventually played Los Angeles and Joe Schenck gave him a part in "Not Guilty"—his first film.

Dix startled his friends and Hollywood generally, when he forsook his lifelong bachelorthood by marrying Miss Marjorie Coe, a former assistant in a shop. Not only was he looked upon as a confirmed bachelor, but also he was the first of the major stars to go outside the profession for his partner.

**MARY ASTOR**

Like many other screen stars, entered the magic portals of the film studios via a beauty contest. Her photograph was sent by a photographer to a magazine running a beauty competition, and it won second prize. The prize was a trip to Hollywood and a part in a two-reel picture—which, however, was never shown to the public. This led to a small part in "The Beggar Maid," and in 1923 she received a contract with Paramount.

She appeared in a number of First National pictures opposite Lloyd Hughes, and then began featuring in pictures for various producers, until signing her present contract with Radio Pictures. Perhaps her most important part, before joining Radio, was in "Holiday." She has also appeared in "The Queen's Husband," "Behind Office Doors," "White Shoulders," "Smart Woman," "Men of Chance" and "The Lost Squadron" for Radio.

**ERICH VON STROHEIM.**

Popularly called "the man you love to hate," is an Austrian by birth.

Before getting a job with D. W. Griffith he tried his hand at most jobs to make a living. He later became one of Hollywood's most original film directors, but proved to have such expensive tastes in production that he turned to acting to give vent to his artistic temperament.

His "Enemies of Women" was one of his biggest pictures and one which stamped him as a highly original mind. He starred in "The Great Gabbo" his first talking picture—and proved himself the possessor of an exceedingly cultured voice and a master of characterisation. He has appeared in "Friends and Lovers" and "The Lost Squadron" for Radio Pictures.

**CATCHLINES.**

Not an air film—but a film behind the scenes when an air film is made.

Dedicated to those fearless fliers who risk their life daily that you may be thrilled.

Superlative cast, novel story, a peep behind the scenes, air thrills and what drama!

A film director who bought air thrills at the price of death—and thought them cheap.

Folette: I know. I was wrong, Gibby. I made a mistake...to put a career ahead of love. I did love you, Gibby...I still love you...it's not too late. Take me, Gibby—take me away somewhere...just you and I...Away from all the world.

Gibson: I'm sorry, Folette.

Folette: I guess you're right, Gibby, it's what I deserve...

THE LOST SQUADRON

with

RICHARD DIX

Joel McCrea · Mary Astor · Rob't Armstrong
Dorothy Jordan · Hugh Herbert

LOVE AND DEATH ALIKE—COURTED WITH A SMILE!

MIGHTY SAGA OF FILMDOOM'S STUNT ACES...BEHIND HOLLYWOOD'S 'TINSELED' SCENES...An Air Film in the Making!

starring

RICHARD DIX
MARY ASTOR · JOEL McCREA
ROBERT ARMSTRONG
ERICH VON STROHEIM

Directed
GEORGE ARCHBAINBAU
RADIO PICTURE

Stereo No. 13 5/6 each

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SUGGESTED ADVERTISEMENTS

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with RICHARD DIX

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Stereo No. 15  4/- each

"The LOST SQUADRON"
JUGGERNAUT OF THRILLS
with RICHARD DIX

Stereo No. 16  3/6 each

THE LOST SQUADRON
The Juggernaut of thrills!
with RICHARD DIX
JOEL McCREA
Mary Astor
Robert Armstrong

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Clever, original Trailers full of dramatic scenes from the picture are one of your best advertising cards. Actual scenes from the picture are used in making the Trailers available for all Radio pictures. Secure them from National Screen Service, 25, Denmark Street, W.C.2.
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The inhuman genius with the megaphone, who bought crashes—and lives—for a few pounds, ordered him higher...higher....

The one picture every man, woman and child in this city must see!

with

RICHARD DIX
MARY ASTOR
JOEL McCREA
ROBT ARMSTRONG
DOROTHY JORDAN
HUGH HERBERT

MEN DARED DEATH TO SCREEN ITS THRILLS!

Not an Air Film... But an Air Film in the making.

And
A Brilliant Cast
Playing Like Blazes!
MARY ASTOR, JOEL McCREA
HUGH HERBERT, ROBERT
ARMSTRONG, ERICH VON
STROHEIM

DIRECTED
GEORGE ARCHAINBAUD

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A Bigger Selection of Posters is available for "THE LOST SQUADRON"

Other illustrations on — Back page. —

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12-SHEET "B"
See Preceding Page for Additional Posters.
SEE THIS

Poignant! Amazing! Unforgettable drama of a broken-winged airman turned Hollywood stunt flyer... cracking up for a few pounds... so that you might get a thrill... riding with flaming death... taking love where he found it, because to row the grave might cheat him of its success!

AT

The PHANTOM THRILL-MAKERS OF A NATION

NOW BRING YOU the THRILL OF YOUR LIFE!
THE LOST SQUADRON

The Juggernaut of Thrills!

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