

AMDG

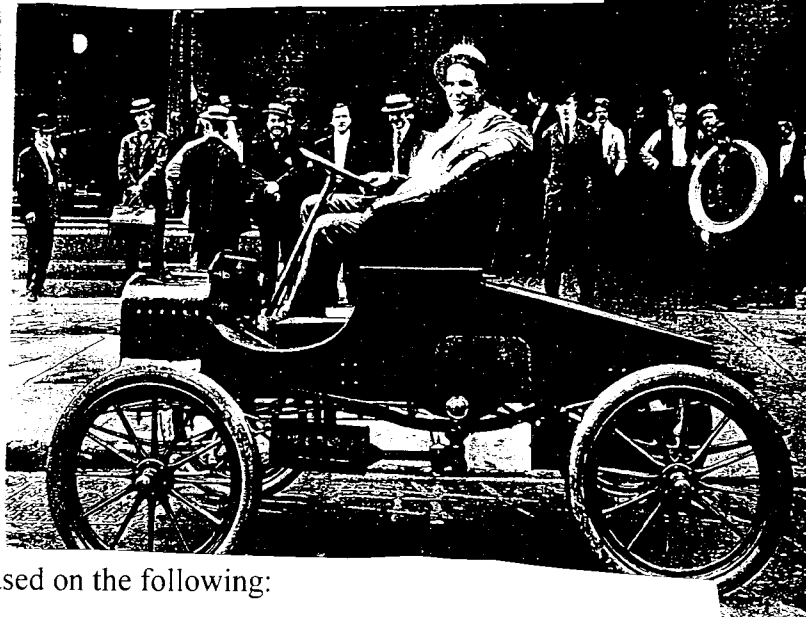
American History 8 – Mr. Ruppert

Chapter 24: The Twenties

Portfolio Assignment: Historical Resume of Henry Ford (50 points)

Directions: The dictionary defines resume as "a summing up". It is more commonly known today as a document put together by a job seeker which summarizes why he/she is the right person for the job. You are going to put together a resume for one of the most influential Americans who ever lived, Henry Ford.

1. Review the sample resume for Charlie Chaplin (on the next page) for a sense of what the format of Ford's resume may look like.
2. Typical headings on a resume include
 - name, address (both traditional and often e-mail today), and phone number
 - career objective (proposed nature...on the Chaplin resume)
 - educational attainment
 - previous experience / accomplishments
 - special skills / abilities
 - interests and hobbies
3. Many word processing programs (Word, etc.) have templates for creating a resume
4. DO SOME OUTSIDE RESEARCH ON HENRY FORD (INTERNET???...TO GET TO KNOW HIM AS FULLY AS POSSIBLE)
5. READ THE ATTACHED ARTICLE...THIS IS AN EXCELLENT START
6. YOU MAY HAVE TO "MAKE UP" SOME INFO (address, educational attainment...if you can't find the actual info...but through your research, strive to be as accurate as possible!!!)
7. Must be typed! *(up to 2 pages in length)*
8. Include three visuals related to Henry Ford on a separate page.



Your grade is based on the following:

Format / Organization / Professionalism of Resume:	10 points
Accuracy and Extent of Biographical Content:	30 points
Visual Content:	10 points

Charlie Chaplin

1416 North La Brea
Hollywood, California

-or-

2010 DeMille Drive
Hollywood, California

PROPOSED NATURE OF CINEMATIC CONSOCIATION

To form a motion picture production syndicate in cooperation with several well-known cinematic luminaries, united together as artists, with the express intent of producing and distributing quality moving pictures domestically and internationally.

EPITOME OF ARTISTIC ATTRIBUTES & RENOWN

Internationally celebrated film director, writer, & star and acknowledged master of comedic styles characterized by a distinctive inner whimsicality and a sublime irreverence toward any and all pompous, self-important, or vainglorious institutions or societal standards as well as a pronounced sympathy and unshrouded compassion for the down-trodden, the meek, and the less fortunate, which affectations are quite prominent in his most gifted and moving portrayals of the "Little Tramp."

PARTIAL INVENTORY OF FILMS TO DATE

Keystone Film Company: 1, 2, 6, & split reels (1914): ◦ Making a Living ◦ Kid Auto Races at Venice ◦ The Star Boarder ◦ A Busy Day ◦ Her Friend the Bandit ◦ The Knockout ◦ Mabel's Busy Day ◦ Laughing Gas ◦ The Face on the Barroom Floor ◦ Dough and Dynamite ◦ His Musical Career ◦ Tillie's Punctured Romance ◦ Getting Acquainted

Essanay Company: 2 & 4 reels (1915-1916): ◦ His New Job ◦ A Night Out ◦ The Champion ◦ A Jitney Elopement ◦ The Tramp ◦ By the Sea ◦ Work ◦ A Woman ◦ The Bank ◦ Shanghaied ◦ A Night in the Show ◦ Police ◦ Carmen ◦ Triple Trouble ◦

Mutual Company: 2 reels (1916-1917): ◦ The Floorwalker ◦ The Fireman ◦ The Vagabond ◦ One A.M. ◦ The Count ◦ The Pawnshop ◦ Behind the Screen ◦ The Rink ◦ Easy Street ◦ The Cure ◦ The Immigrant ◦ The Adventurer

First National Film Company (1918-Present): ◦ A Dog's Life (3 reels) ◦ Shoulder Arms (3 reels) ◦ The Bond (½ reel) ◦ Sunnyside (3 reels)

EARLIER VAUDEVILLE & THEATRICAL ENGAGEMENTS & EMPLOYMENTS

◻ Clog-Dancer, "Eight Lancashire Lads," 1899 ◻ *Cinderella*, The Hippodrome, London, 1900-1901 ◻ Blackmore's Theatrical Agency, 1902 ◻ *Jim A Romance of Cockayne* (Rôle: Sam, the Newspaper Boy), 1903 ◻ William Gillette's *Sherlock Holmes & the Painful Predicament of Sherlock Holmes* (Rôle: Billy), 1903-1905 ◻ *Casey's Court Circus*, 1905 ◻ Six years with the dumb-show comedy compendium of Fred Karno: England: *London Suburbia* ◻ *The Football Match* ◻ *Mumming Birds* ◻ *The G.P.O.* ◻ *The Yap-Yaps* ◻ *Skating* ◻ *Jimmy the Fearless; or, the Boy 'ero* ◻ New York Stage and Sullivan & Considine Circuit Tours: *The Wow-Wows* ◻ *A Night in an English Music Hall*

SCHOOLING

- Victory Place Board School, Walworth, London, 1893-1894
- Hanwell Schools for Orphans and Destitute Children, London, June 1896-January 1898

Louis Armstrong

**33rd Street & Cottage Grove
Chicago, Illinois**

.....

Aspiration & Ambition

To organize, form, and otherwise establish a studio jazz band that will consist of, but not be limited to, cornet, trombone, piano, saxophone, and drums, and is tentatively to be called the "Hot Five," or, as the situation warrants, the "Hot Seven."

Profile of Noteworthy Characteristics

Energetic, lively, and capable young cornetist in possession of a remarkably wide array of musical talents as well as a pronounced enthusiasm and eagerness regarding the dissemination of the medium of jazz to a broad and diverse audience. Innovative and distinctive subtleties of timing, executions, styles, and phrases, together with a readily apparent mastery of bold and revolutionary licks, codas, breaks, interpolations, leaps, deliveries, instrumental voicings, "scattings," and improvisations all bear eloquent and resonant testimony to the peerless gifts of a significant young talent at the prelude of a stellar career.

Significant Musical Influences

- ♪ Early quartet singing on the streets of New Orleans with Little Mack, Big Nose Sidney, Redhead Happy Bolton; the traditional ragtime of Buddy Bolden, Joe "Cornet" Oliver, Bunk Johnson, and Freddy "Cornet" Keppard
- ♪ The Creole music of Celestine, Alphonse Picou, Emmanuel Perez, "Papa" Laine, and Bouboule Augustin
- ♪ Instruction received from Captain Joseph Jones & Professor Peter Davis at the Colored Waif's Home, New Orleans (tambourine, snare drum, bugle, alto horn, cornet), 1913-1914
- ♪ The clubs, dance halls, and cabarets of New Orleans including Henry Ponce's, Spano's, the Funky Butt Hall, Savocca's, Matranga's, Pete Lala's, the Franc Amis Hall, the Economy, the Co-Operative Hall, and others

Partial Historiette of Earlier Horn-Playing Situations & Engagements

New Orleans & St. Louis:

- Henry Matranga's Tavern, Perdido Street, 1917-1918 • Kid Ory's Band (Pete Lala's, Co-operative Hall, etc.), 1919 • Fate Marable's Band aboard Streckfus Line riverboats *Sydney* and *Saint Paul*, May 1919-September 1921 • Tom Anderson's Cabaret Club • Silver Leaf Band
- Oscar Celestin's Tuxedo Band • Zutty Singleton's Trio (Fernandez Club)

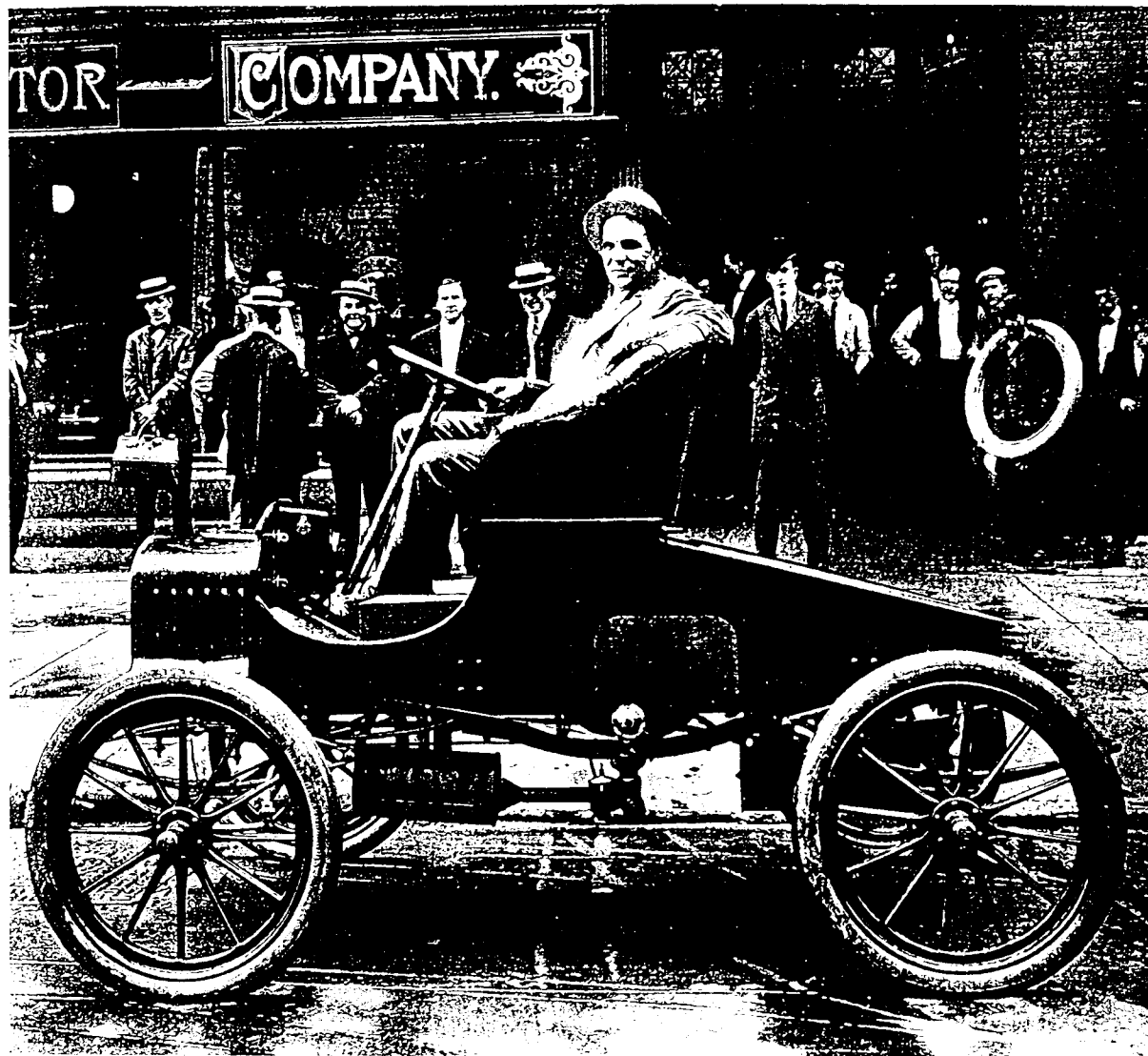
Chicago:

- King Oliver's Creole Jazz Band, (second cornet), Lincoln Gardens, 1923-1924 (first recordings made 3/23) • Ollie Power's Band, Dreamland, 1924 • Lil Armstrong's Dreamland Syncopators, 1925

New York:

- Fletcher "Smack" Henderson's 12-Piece Orchestra, Roseland Ballroom, September 1924-November 1925 (five-state summer tour, 1925)

Henry Ford



THE ONLY TIME I EVER MET Henry Ford, he looked at me and probably wondered, “Who is this little SOB fresh out of college?” He wasn’t real big on college graduates, and I was one of fifty in the Ford training course in September 1946, working in a huge drafting room at the enormous River Rouge plant near Detroit.

| *by Lee Iacocca*

One day there was a big commotion at one end of the floor and in walked Henry Ford with Charles Lindbergh. They walked down my aisle asking men what they were doing. I was working on a mechanical drawing of a clutch spring (which drove me out of engineering forever), and I was worried that they'd ask me a question because I didn't know what the hell I was doing—I'd been there only thirty days. I was just awestruck by the fact that there was Colonel Lindbergh with my new boss, coming to shake my hand.

The boss was a genius. He was an eccentric. He was no prince in his social attitudes and his politics. But Henry Ford's mark in history is almost unbelievable. In 1905, when there were fifty start-up companies a year trying to get into the auto business, his backers at the new Ford Motor Co. were insisting that the best way to maximize profits was to build a car for the rich.

But Ford was from modest, agrarian Michigan roots. And he thought that the guys who made the cars ought to be able to afford one themselves so that they too could go for a spin on a Sunday afternoon. In typical fashion, instead of listening to his backers, Ford eventually bought them out.

Using a moving line—here workers make the flywheel magneto in 1913—reduced a car's assembly time from 12 hours to 93 minutes.



And that proved to be only the first smart move in a crusade that would make him the father of twentieth-century American industry. When the black Model T rolled out in 1908, it was hailed as America's Everyman car—elegant in its simplicity and a dream machine not just for engineers but for marketing men as well.

Ford instituted industrial mass production, but what really mattered to him was mass consumption. He figured that if he paid his factory workers a real living wage and produced more cars in less time for less money, everyone would buy them.

Almost half a century before Ray Kroc sold a single McDonald's hamburger, Ford invented the dealer-franchise system to sell and service cars. In the same way that all politics is local, he knew that business had to be local. Ford's "road men" became a familiar part of the American landscape. By 1912 there were seven thousand Ford dealers across the country.

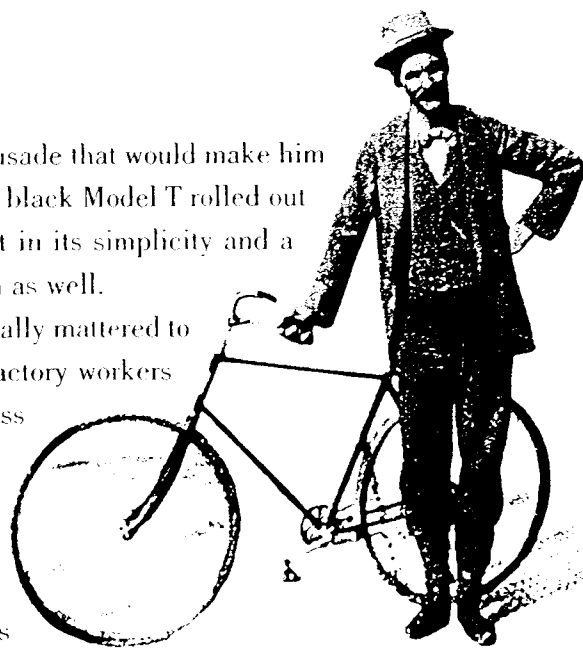
In much the same fashion, he worked on making sure that an automotive infrastructure developed along with the cars. Just like horses, cars had to be fed—so Ford pushed for gas stations everywhere. And as his tin lizzies bounced over the rutted tracks of the horse age, he campaigned for better roads, which eventually led to an interstate highway system that is still the envy of the world.

His vision would help create a middle class in the U.S., one marked by urbanization, rising wages, and some free time in which to spend them. When Ford left the family farm at age sixteen and walked eight miles to his first job in a Detroit machine shop, only two out of eight Americans lived in the cities. By World War II that figure would double, and the affordable Model T was one reason for it. People flocked to Detroit for jobs, and if they worked in one of Henry's factories, they could afford one of his cars—it's a virtuous circle, and he was the ringmaster. By the time production ceased for the Model T in 1927, more than 15 million cars had been sold—or half the world's output.

Nobody was more of an inspiration to Ford than the great inventor Thomas Alva Edison. At the turn of the century Edison had blessed Ford's pursuit of an efficient, gas-powered car during a chance meeting at Detroit's Edison Illuminating Co., where Ford was chief engineer. (Ford had already worked for the company of Edison's fierce rival, George Westinghouse.)

After the Model T's enormous success, the two visionaries from rural Michigan became friends and business partners. Ford asked Edison to develop an electric storage battery for the car and funded the effort with \$1.5 million. Ironically, despite all his other great inventions, Edison never perfected the storage battery. Yet Ford immortalized his mentor's inventive genius by building the Edison Institute in Dearborn.

Ford's great strength was the manufacturing process—not invention. Long before he started a car company, he was an inveterate tinkerer, known for picking up loose



Ford in 1892, then building his first car: a motor on a frame fitter with four bicycle wheels.



Ford with Thomas Edison, presidential aide George Christian, Warren Harding, Harvey Firestone, and Bishop William Anderson

scraps of metal and wire and turning them into machines. He'd been putting cars together since 1891. Although by no means the first popular automobile, the Model T showed the world just how innovative Ford was at combining technology and markets.

The company's assembly line alone threw America's Industrial Revolution into overdrive. Instead of having workers put together the entire car, Ford's associates, who were great tool- and diemakers from Scotland, organized teams that added parts

to each Model T as it moved down a line. By the time Ford's sprawling Highland Park plant was humming along in 1914, the world's first automatic conveyor belt could churn out a car every ninety-three minutes.

The same year, Henry Ford shocked the world with what probably stands as his greatest contribution ever: the \$5 a day minimum wage scheme. The average wage in the auto industry then was \$2.34 for a nine-hour shift. Ford not only doubled that, he also shaved an hour off the workday. In those years it was unthinkable that a guy could be paid that much for doing something that didn't involve an awful lot of training or education. *The Wall Street Journal* called the plan "an economic crime," and critics everywhere heaped "Fordism" with equal scorn.

But as the wage increased later to a daily \$10, it proved a critical component of Ford's quest to make the automobile accessible to all. The critics were too obtuse to comprehend that because Ford had lowered his costs per car, the higher wages didn't matter—except for making it feasible for more people to buy cars.

When Ford stumbled, it was because he wanted to do everything his way. By the late 1920s the company had become so vertically integrated that it was completely self-sufficient. Ford controlled rubber plantations in Brazil, a fleet of ships, a railroad, sixteen coal mines, and thousands of acres of timberland and iron ore mines in Michigan and Minnesota. All this was combined at the gigantic River Rouge plant, a sprawling city of a place where more than 100,000 men worked.

The problem was that for too long they worked on only one model. Although people told him to diversify, Henry Ford had developed tunnel vision. He basically started saying "to hell with the customer," who can have any color as long as it's black. He didn't bring out a new design until the Model A in 1927, and by then GM was gaining.

In a sense Henry Ford became a prisoner of his own success. He turned on some of his best and brightest when they launched design changes or plans he had not approved. On one level you have to admire his paternalism. He was so worried that his workers would go crazy with their five bucks a day that he set up a "Sociological Department" to make sure that they didn't blow the money on booze and vice. He banned smoking because he thought, correctly as it turned out, that tobacco was

unhealthy. "I want the whole organization dominated by a just, generous, and humane policy," he said.

Naturally, Ford, and only Ford, determined that policy. He was violently opposed to labor organizers, whom he saw as "the worst thing that ever struck the earth." and entirely unnecessary—who, after all, knew more about taking care of his people than he? Only when he was faced with a general strike in 1941 did he finally agree to let the United Auto Workers organize a plant.

By then Alfred P. Sloan had combined various car companies into a powerful General Motors, with a variety of models and prices to suit all tastes. He had also made labor peace. That left Ford in the dust, its management in turmoil. And if World War II hadn't turned the company's manufacturing prowess to the business of making B-24 bombers and jeeps, it is entirely possible that the 1932 V-8 engine might have been Ford's last innovation.

In the prewar years there was no intelligent management at Ford. When I arrived at the end of the war, the company was a monolithic dictatorship. Its balance sheet was still being kept on the back of an envelope, and the guys in purchasing had to weigh the invoices to count them. College kids, managers, anyone with book learning was viewed with some kind of suspicion. Ford had done so many bizarre things—from terrorizing his own lieutenants to canonizing Adolf Hitler—that the company's image was as low as it could go.

It was Henry Ford II who rescued the legacy. He played down his grandfather's antics, and he made amends with the Jewish business community that Henry Ford had alienated so much with the racist attacks that are now a matter of historical record. Henry II encouraged the "whiz kids" like Robert McNamara and Arjay Miller to modernize management, which put the company back on track. Ford was the first company to get a car out after the war, and it was the only company that had a real base overseas. In fact, one of the reasons that Ford is so competitive today is that from the very beginning, Henry Ford went anywhere there was a road—and usually a river. He took the company to thirty-three countries at his peak. These days the automobile business is going more global every day, and in that, as he was about so many things, Ford was prescient.

Henry Ford died in his bed at his Fair Lane mansion seven months after I met him, during a blackout caused by a storm in the spring of 1947. He was eighty-three. The fact is, there probably couldn't be a Henry Ford in today's world. Business is too collegial. One hundred years ago, business was done by virtual dictators—men laden with riches and so much power they could take over a country if they wanted to. That's not acceptable anymore. But if it hadn't been for Henry Ford's drive to create a mass market for cars, America wouldn't have a middle class today.

BRIEF BIOGRAPHY

BORN July 30, 1863, near Dearborn, Michigan

1879–1902 Works in machine shops and builds various cars and engines

1903 Forms Ford Motor Co.

1908 Debuts the Model T, an affordable, instant hit

1913–14 Introduces assembly line and \$5 daily wage

1918 Narrowly loses campaign for U.S. Senate

1936 Establishes the Ford Foundation

1941 Reluctantly agrees to union presence at Ford

DIED April 7, 1947, at Fair Lane, his estate

strong words!

THE TWENTIETH CENTURY