

Leo Frank

American factory superintendent



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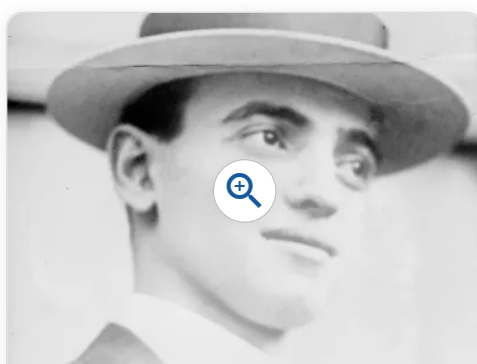
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Alternate titles: [Leo Max Frank](#)

By [Aaron Surrain](#) • [Article History](#)

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Frank, Leo

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Born: April 17, 1884 • [Texas](#)

Died: August 17, 1915 (aged 31) • [Marietta](#) • [Georgia](#)

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Leo Frank, in full **Leo Max Frank**, (born April 17, 1884, Cuero, [Texas](#), U.S.—died August 17, 1915, [Marietta](#), Georgia), American factory superintendent whose [conviction](#) in 1913 for the [murder](#) of Mary Phagan resulted in his [lynching](#). His trial and death shaped the [nascent Anti-Defamation League](#) (ADL) and spurred the first resurgence of the [Ku Klux Klan](#) (KKK). Frank was pardoned in 1986.

Frank was raised in [Brooklyn, New York](#), and earned a B.S. from the College

of Engineering at [Cornell University](#) in 1906. After an apprenticeship in Germany with the pencil manufacturer [Eberhard Faber](#), Frank moved to [Atlanta, Georgia](#), to work at the National Pencil Company, of which his uncle Moses Frank was part owner. On November 30, 1910, he married Lucille Selig—who was, like Frank, a Jew of German ancestry born in the United States—and lived harmoniously with his wife’s well-off family. In 1912 Frank was elected president of his local [B’nai B’rith](#) chapter.

On April 26, 1913, at about noon, Mary Phagan, a 13-year-old employee of the National Pencil Company, went to the factory to collect her pay, which Frank gave to her. Soon after, she was sexually assaulted and brutally murdered. Newt Lee, a watchman, discovered her body in the factory’s basement about 3:30 AM and reported it to police. Frank was questioned and released that day. On April 29 he was arrested and charged with murder.

The investigation was fraught with controversy and included the torture of witnesses. Press coverage surrounding the trial and subsequent appeals—sensationalized in a manner new to Atlanta by [William Randolph Hearst](#), by a [populist](#) firebrand turned white supremacist, Tom Watson, and by others—exacerbated existing social tensions that already threatened the [integrity](#) of the legal process. As a Northerner managing hundreds of teenage girls working long hours for paltry compensation, Frank elicited little sympathy.

The prosecution based its case against Frank on coached testimony of Jim Conley, an [African American](#) janitor at the National Pencil Company who many contend committed the [crime](#). Conley’s four affidavits—each new statement renouncing the last—developed the elaborate and, by all accounts, improbable story of his participation in a crime he attributed to Frank. Most of the [circumstantial evidence](#) and character testimony favoured Frank, but [prejudice](#) and ignorance about Jews and blacks ultimately decided the trial. The prosecution acknowledged the good reputation of German Jews in Atlanta but successfully exploited misconceptions about circumcision and unfavourable testimony about [Frank’s](#) character from a few of his young female employees to paint him as a pervert. Paradoxically, racism helped Conley, who held to his story over three days of cross-examination by some of

Georgia's best lawyers. Dismissing Conley's lies as a function of his race and believing that any black person would be incapable of remembering such a complex story unless it were true, the jury found Frank guilty after roughly two hours of deliberation on August 25.

For two years, developments in the Frank case made headlines. Frank's appeals, based on technicalities, were all denied; the U.S. Supreme Court voted 7–2 with the notable dissension of [Oliver Wendell Holmes, Jr.](#) When Conley's lawyer, [William Smith](#), publicly asserted Frank's innocence, he was pilloried in local newspapers and effectively run out of Georgia. In June 1915, shortly before Frank's scheduled execution, Gov. John Slaton commuted his sentence from death to life in prison. When the news broke the next morning, a mob sought Slaton at his home, prompting him to declare [martial law](#). Later a fellow inmate cut Frank's throat with a butcher's knife; two other inmates who happened to be doctors rushed Frank to the prison hospital and participated in the surgery that narrowly saved his life.

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Cary Grant

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group calling itself “The Knights of Mary Phagan” resurrected the KKK in 1915. Many Jews sold their businesses and fled Georgia, but the ADL, formed in 1913 in Chicago and early champions of Frank’s cause, thrived and eventually helped win Frank’s [pardon](#).

In 1982 Alonzo Mann, Frank’s “office boy,” came forward with new evidence incriminating Conley. The ADL and others petitioned Georgia for a pardon based on that evidence. The petition was initially [denied](#), but in 1986 Georgia pardoned Frank for failing to protect him while in custody, without addressing his guilt or innocence. With few exceptions, contemporary scholarship sustains claims of Frank’s innocence.

Aaron Surrain

Cary Grant

British-born American actor



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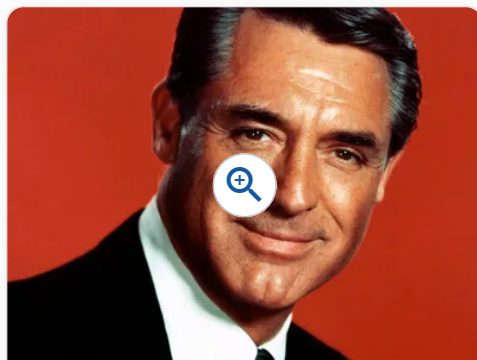
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Alternate titles: Archibald Alexander Leach

By [The Editors of Encyclopaedia Britannica](#) • Last Updated: Jan 14, 2023 • [Article History](#)

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Cary Grant

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Born: January 18, 1904 • [Bristol](#) • [England](#) • (Birthday in 4 days)

Died: November 29, 1986 (aged 82) • [Davenport](#) • [Iowa](#)

Awards And Honors: [Academy Award \(1970\)](#) • Honorary Award of the Academy of Motion Picture Arts and...

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How did Cary Grant acquire his name? ▾

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How many movies did Cary Grant and Katharine Hepburn make together? ▾

How many films did Cary Grant and Alfred Hitchcock make together? ▾

Summary

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Cary Grant, original name **Archibald Alexander Leach**, (born January 18, 1904, [Bristol](#), Gloucestershire, England—died November 29, 1986, [Davenport, Iowa](#), U.S.), British-born American [film](#) actor whose good looks, [debonair](#) style, and flair for [romantic](#) comedy made him one of Hollywood's most popular and enduring stars.

To escape poverty and a fractious family, Archie Leach ran away from home at age 13 to perform as a juggler with the Bob Pender Troupe of comedians and acrobats. He frequently worked in music halls in London, where he acquired a Cockney accent. Leach made the [United States](#) his home during the company's American tour of 1920, and for the next several years he honed his performing skills in such [disparate](#) pursuits as a barker at [Coney Island](#), a

stilt walker at Steeplechase Park, and a straight man in [vaudeville](#) shows. His performances throughout the country in numerous stage musicals and comedies during the late 1920s and early '30s led to a contract with [Paramount Pictures](#) in 1932. Studio executives thought “Archie Leach” was an unsuitable name for a leading man and rechristened the actor “Cary Grant,” a name he would legally adopt in 1941. Grant first appeared in several short films and low-budget features for Paramount, and he attracted some attention with his role as a wealthy playboy in the [Marlene Dietrich](#) vehicle *Blonde Venus* (1932). The next year Grant became a star, when [Mae West](#) chose him for her leading man in two of her most successful films, *She Done Him Wrong* and *I'm No Angel* (both 1933).

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Although he appears a bit reserved in these early films, Grant established a screen persona of [debonair](#) charm and an air of humorous intelligence. Widely regarded as one of the handsomest men in film history, Grant was an ingratiating and nonthreatening sex symbol. Adding to his appeal was his unique speaking voice: his not wholly successful efforts to rid himself of his natural Cockney accent resulted in a clipped, much-imitated speaking pattern. His screen success was helped in no small measure by the great number of classic films in which he appeared. Upon the expiration of his Paramount contract in 1935, Grant became one of the few top stars to freelance his services, allowing him control over his career and the freedom to choose his scripts carefully.





scene from *The Philadelphia Story*

During the late 1930s and early '40s, Grant established himself in the [genres](#) of screwball comedy and action-adventure. [Katharine Hepburn](#) and [Irene Dunne](#) were his frequent and highly effective costars. With Hepburn he appeared in the drag comedy *Sylvia Scarlett* (1935), the classic screwball comedies *Holiday* (1938) and *Bringing Up Baby* (1938), and the upper-class satire *The Philadelphia Story* (1940), and with Dunne he made the madcap farces *The Awful Truth* (1937) and *My Favorite Wife* (1940) as well as the comic tearjerker *Penny Serenade* (1941). Grant also proved himself capable of rugged action roles, with well-regarded performances in the popular *Only Angels Have Wings* and *Gunga Din* (both 1939). Other Grant classics from this period include his turns as a whimsical poltergeist in *Topper* (1937) and as the charmingly conniving newspaper editor Walter Burns in *His Girl Friday* (1940), which is regarded as one of the greatest comedies in movie history. [Howard Hawks](#), [George Cukor](#), [Leo McCarey](#), [George Stevens](#), [Garson Kanin](#), and [Frank Capra](#) were some of the renowned directors for whom Grant worked during this time.





Grant's association with [Alfred Hitchcock](#) resulted in some of the best work from both men. The director elicited some of the actor's best performances by casting him somewhat against type: the characters Grant portrays in the Hitchcock films have an underlying dark side that was compellingly [juxtaposed](#) with his characteristic suave demeanour. In their first collaboration, *Suspicion* (1941), Grant played an unsympathetic character who may or may not be a murderer. He gave a fascinating and appropriately disturbing performance as a [callous](#) American agent who uses the woman he loves ([Ingrid Bergman](#)) to his own advantage in *Notorious* (1946), one of Hitchcock's most-renowned films. In the next decade, Grant appeared in Hitchcock's lighthearted and stylish caper *To Catch a Thief* (1955), a film noted for its ad-libbed scenes, rife with double-entendres, between Grant and costar [Grace Kelly](#). *North by Northwest* (1959) was a career milestone for both Grant and Hitchcock and is regarded as a masterful blend of suspense and humour.





Barrymore, Ethel; Grant, Cary; *None but the Lonely Heart*

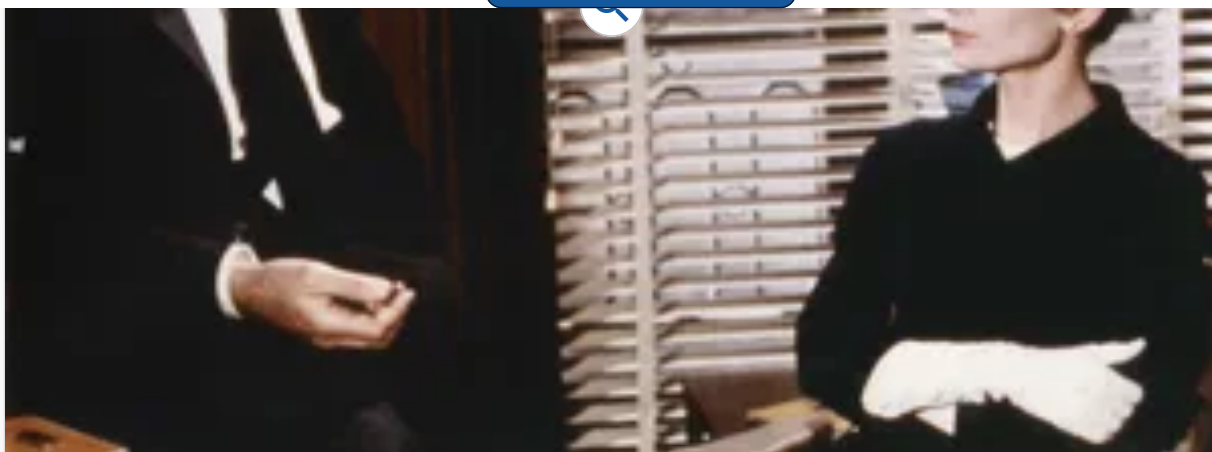
Grant received [Academy Award](#) nominations twice—for *Penny Serenade* and *None but the Lonely Heart* (1944)—and received an honorary Oscar in 1970, but he and [Edward G. Robinson](#) share the [dubious](#) distinction of being Hollywood’s most highly regarded actors never to have won Oscars for [acting](#). His performances in such memorable films as *Mr. Lucky* (1943), *The Bishop’s Wife* (1947), *Mr. Blandings Builds His Dream House* (1948), *I Was a Male War Bride* (1949), *Monkey Business* (1952), and *An Affair to Remember* (1957) have nonetheless stood the test of time far better than the work of many of his award-winning contemporaries.

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Charade

Grant's screen career extended into the 1960s, when he appeared in such

fourth wife [Dyan Cannon](#)) and child-custody proceedings that dragged on until 1969 and consumed his attention; it is said that he lost much of his interest in filmmaking during that period. One of the few stars for whom the term "screen icon" is not mere [hyperbole](#), Grant in 1999 ranked second (next to [Humphrey Bogart](#)) on the American Film Institute's list of the 100 greatest film stars of all time.

The Editors of Encyclopaedia Britannica

This article was most recently revised and updated by [Adam Augustyn](#).