

Thierry Lemoine was born in 1961. He graduated in physics in 1984 and has worked since as an engineer. His specialties are the design and manufacturing of electronic devices such as X-ray imagers and microwave amplifiers. Lemoine currently holds the position of Chief Technology Officer for Thales Microwave & Subsystems.

Although Lemoine's passion for motion pictures dates back to the 1970s, it became his favorite hobby ten years later, with a particular interest for the classical American movie heritage. Having discovered Henry King's masterworks around that time, Lemoine decided to dedicate his free time to write King's biography, starting his research on King in 1993, having worked seventeen years on Lemoine's book, *Henry King: Le réalisateur volant (Henry King: The Flying Film Director)*, hoping to highlight as much as possible, with the same degree of accuracy, the various periods of King's fifty-year long career in pictures, from 1913 to 1962. To this end, Lemoine gleaned the main archives where relevant documents are conserved in the U.S. (Los Angeles, Washington, New York and Philadelphia), but also in London and Paris. To this date, the book, albeit completed, is still unpublished, but a short outline of the 1913-1935 period of King's career has been written in 2007 for the catalogue of a San Sebastian festival dedicated to the director.

King worked for Balboa Studio from 1913 through 1917, and it is in Long Beach that King learned his craft as a director, starting to direct movies by mid-1915, after having worked some years as an actor. King's Balboa period is particularly relevant to understanding his craft as a director. Unfortunately, Balboa Studio was a production facility only, without a clear and reliable connection to any exchange. Basically, films were produced at the expense of the studio owners and afterwards sold by batches to anyone wanting to release them. This situation had two consequences as far as King was concerned: firstly, the picture release order sometimes has nothing in common with the production order; secondly, some features were never released nationally, only on a state rights basis, without information in magazines like *Moving Picture World*, *Motion Pictures News* or *Motography*. Needless to say, many productions were released without mentioning the casting or the director. Consequently, to reconstruct King's filmography during this period required an archaeological challenge, which consisted in rebuilding the complete Balboa filmography, using all available sources (magazines, scrapbooks, movies, etc.). Lemoine's considerable contributions to Balboa research is now available on this website, as well as Lemoine's fourth chapter from *Henry King: Le réalisateur volant*, dedicated to King's Balboa years.