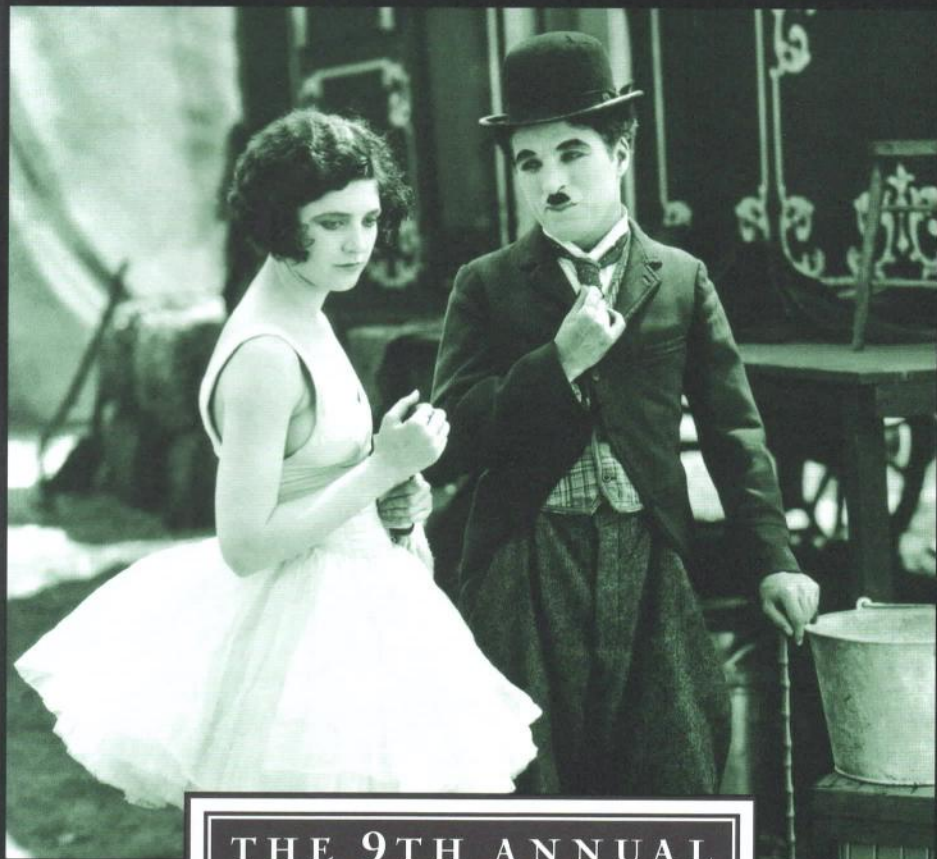


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
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SATURDAY JULY 10
SCHEDULE OF EVENTS

PROGRAM C 11AM
THE BLUE BIRD

FORWARD PRESENTATION
SECOND ANNUAL HAGHEFILTIC and Restoration of World Film Heritage
for Distinguished Contribution to the Preservation of World Film Heritage
Introduction JUDY WYLLIE
Special Guests PETER LIMBURG
CAROLINE YEAGER
PIANO ACCOMPANIMENT BY JON MIRSAIS

PROGRAM TW 1:30PM
WHAT HAPPENED TO JONES

A TRIBUTE TO THE STANFORD THEATRE
Special Guest CYNDI MORTEZ
ACCOMPANIMENT ON THE MIGHTY WURLITZER BY DENNIS JAMES

MEZZANINE AUTHOR SIGNING 3:05PM
ROBERT S. BIRCHARD
DAVID KIEHN *Broncho Billy*

PROGRAM TH 3:45PM
TSUKIGATA IZUMI
THE DRAGON PAINTER

Introduction STEPHEN GONCALVES
Special Guest MIDORI SAWA
MUSICAL ACCOMPANIMENT BY THE MARK IZU ENSEMBLE

PROGRAM F 8PM
THE FOUR HORSEMEN
OF THE APOCALYPSE

Introduction JEFF CLARKE
Special Guests LEONARD MALTIN
EMILY LEIDER *Dark Lover: The Life and Death of Rudolph Valentino*
CHRISTY COTÉ AND DANIEL FLETCHERS METRONOME BALLROOM
ACCOMPANIMENT ON THE MIGHTY WURLITZER BY DENNIS JAMES

MEZZANINE AUTHOR SIGNING 10:55PM
EMILY LEIDER *Dark Lover: The Life and Death of Rudolph Valentino*

SUNDAY JULY 11
SCHEDULE OF EVENTS

PROGRAM FIVE 11:30AM
SHENNÜ

Introduction RICHARD J. MEYER
PIANO ACCOMPANIMENT BY KEVIN PURRONE

PROGRAM SIX 1:45PM
WHEN THE CLOUDS ROLL BY
THE MYSTERY OF THE LEAPING FISH

Introduction FRANK BUXTON
ACCOMPANIMENT ON THE MIGHTY WURLITZER BY DENNIS JAMES

MEZZANINE AUTHOR SIGNING 3:25PM
JERRY STAHL *I, Fatty*

PROGRAM SEVEN 4:15PM
NOW YOU'RE TALKING
LADY OF THE NIGHT

Special Guests SCOTT SIMMON THE NATIONAL FILM PRESERVATION FOUNDATION
MICK LASALLE *Complicated Women*
PIANO ACCOMPANIMENT BY JON MIRSAIS

MEZZANINE AUTHOR SIGNING 5:55PM
MICK LASALLE *Complicated Women*
MATTHEW KENNEDY *Edmund Goulding's Dark Victory*

PROGRAM EIGHT 8PM
THE CIRCUS

Introduction FRANK BUXTON
Special Guest JEFFREY VANCE *Chaplin: Genius of the Cinema*
ORIGINAL RECORDING OF THE ORCHESTRAL SCORE
COMPOSED AND CONDUCTED BY CHARLIE CHAPLIN

OUTTAKES FROM THE CIRCUS
PIANO ACCOMPANIMENT BY JON MIRSAIS
Special Guest SYDNEY CHAPLIN IN CONVERSATION WITH JEFFREY VANCE

AUDITORIUM AUTHOR SIGNING 9:45PM
SYDNEY CHAPLIN AND JEFFREY VANCE
Chaplin: Genius of the Cinema AND Wife of the Life of the Party

SATURDAY JULY 10
SCHEDULE OF EVENTS

PROGRAM ONE 11AM

THE BLUE BIRD

SECOND ANNUAL HAGHEFILM AWARD PRESENTATION
for Distinguished Contribution to the Preservation and Restoration of World Film Heritage

Introduction JUDY WYLER SHELDON

Special Guests PETER LIMBURG HAGHEFILM CONSERVATION

CAROLINE YEAGER GEORGE EASTMAN HOUSE

PIANO ACCOMPANIMENT BY JON MIRSA LIS

PROGRAM TWO 1:30PM

WHAT HAPPENED TO JONES

A TRIBUTE TO THE STANFORD THEATRE

Special Guest CYNDI MORTENSEN THE STANFORD THEATRE

ACCOMPANIMENT ON THE MIGHTY WURLITZER BY DENNIS JAMES

MEZZANINE AUTHOR SIGNING 3:05PM

ROBERT S. BIRCHARD *Cecil B. DeMille's Hollywood*

DAVID KIEHN *Broncho Billy and the Essanay Film Company*

PROGRAM THREE 3:45PM

TSUKIGATA HANPEITA

THE DRAGON PAINTER

Introduction STEPHEN GONG PACIFIC FILM ARCHIVE

Special Guest MIDORI SAWATO MASTER BENSHI ARTIST

MUSICAL ACCOMPANIMENT BY THE MARK IZU ENSEMBLE

PROGRAM FOUR 8PM

**THE FOUR HORSEMEN
OF THE APOCALYPSE**

Introduction JEFF CLARKE PRESIDENT & CEO, KQED

Special Guests LEONARD MALTIN

EMILY LEIDER *Dark Lover: The Life and Death of Rudolph Valentino*

CHRISTY COTÉ AND DANIEL PETERS METRONOME BALLROOM

ACCOMPANIMENT ON THE MIGHTY WURLITZER BY DENNIS JAMES

MEZZANINE AUTHOR SIGNING 10:55PM

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SUNDAY JULY 11
SCHEDULE OF EVENTS

PROGRAM FIVE 11:30AM

SHENNÜ

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PIANO ACCOMPANIMENT BY KEVIN PURRONE

PROGRAM SIX 1:45PM

**WHEN THE CLOUDS ROLL BY
THE MYSTERY OF THE LEAPING FISH**

Introduction FRANK BUXTON

ACCOMPANIMENT ON THE MIGHTY WURLITZER BY DENNIS JAMES

MEZZANINE AUTHOR SIGNING 3:25PM

JERRY STAHL *I, Fatty*

PROGRAM SEVEN 4:15PM

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AUDITORIUM AUTHOR SIGNING 9:45PM

SYDNEY CHAPLIN AND JEFFREY VANCE

Chaplin: Genius of the Cinema AND Wife of the Life of the Party



Courtesy Photofest

THE BLUE BIRD (1918)

Piano accompaniment by Jon Mirsalis

CAST: Tula Belle (Mytyl), Robin Macdougall (Tyltyl), Edwin E. Reed (Daddy Tyl), Emma Lowry (Mummy Tyl), William J. Gross (Grandpa Gaffer Tyl), Florence Anderson (Granny Tyl), Edward Elkas (Widow Berlingot), Lillian Cook (Fairy Berylune) PRODUCER-DIRECTOR: Maurice Tourneur WRITER: Charles Maigne, based on *L'Oiseau Bleu* by Maurice Maeterlinck CINEMATOGRAPHERS: John van den Broek and Lucien Andriot ART DIRECTORS: Ben Carré and Andre Ibels PRINT SOURCE: George Eastman House

With its fairy-tale setting, *The Blue Bird* is generally considered a children's fantasy, and the 1918 film version was presented as one. Yet the original play by Maurice Maeterlinck has roots in the French Symbolist literary movement, and the film has the visual sophistication that marks the work of director Maurice Tourneur.

An influential cinema pioneer, Tourneur brought theatrical experience to the films he made in France and America. His talent for composition, combined with his knowledge of literature, produced films of visual and emotional impact. Tourneur is remembered in America mostly for *The Poor Little Rich Girl* (1917) and *The Last of the Mohicans* (1920). But French cinephiles celebrate Tourneur's later films, many of which influenced the development of French film noir.

Born in 1876 in Paris, Tourneur trained as an illustrator, worked as an assistant to sculptor

Auguste Rodin, and acted in theater. In 1912, Tourneur started working at the Éclair film studio, where he established the formula for detective pictures in his first solo directing effort, an adaptation of Gaston LeRoux's *Le Mystère de la Chambre Jaune* (1913). That same year, he also filmed a Grand Guignol production of the Edgar Allan Poe short story *The System of Dr. Tarr and Professor Fether*.

The English-speaking Tourneur was chosen to head Éclair's American studio at Fort Lee, New Jersey, in 1914. When World War I broke out in Europe, Tourneur remained in America and assembled a permanent film crew, including editor (and future director) Clarence Brown and the soon-to-be famous actor John Gilbert.

Mary Pickford was an established star in 1917 when Tourneur directed her in *The Pride of the Clan*, about a sea-faring family's tragedies and triumphs. Film historian Richard Koszarski later

described the film's visual mastery as "ten years ahead of its time." In Tourneur's next film with Pickford, *The Poor Little Rich Girl* (1917), he established a sophisticated visual trick for filming the star, who frequently played a child, by placing her in over-sized sets.

In 1918, Tourneur filmed *The Blue Bird*, based on playwright Maurice Maeterlinck's play *L'Oiseau Bleu*. The Belgian-born Maeterlinck had met French Symbolist poets when he visited Paris, and was inspired by this literary form, which used allegory to define truth. In *The Blue Bird*, the fantasy characters represent aspects of human existence: the Dog symbolizes faithfulness; self-interest is embodied in the Cat.

The Blue Bird had been successful since its first production at Moscow's Art Theatre in 1908, under the direction of Konstantin Stanislavsky. Despite the apparent contradiction of one of the greatest advocates of theatrical realism producing a play that features characters who are meant to represent such things as the living embodiment of Bread, it was a natural fit. As Lee Strasberg noted in *Definition of Acting*: "The fundamentals of the actor's art remain the same no matter how bizarre the dramatic context: the actors may be abstractions, for example, as in Stanislavsky's 1908 production of Maurice Maeterlinck's allegorical fantasy *The Blue Bird*."

For his film of the play, Tourneur and French artist Andre Ibels created set designs and lighting tricks which created expressionistic images, one year before Robert Wiene's *Das Kabinett des Doctor Caligari* (1919). *The Blue Bird* was popular with critics and audiences. Upon its release, Photoplay described the film as "one of the most important photodramas ever made."

Following the success of *The Blue Bird*, Tourneur established his own company, Maurice Tourneur Productions, and moved to Hollywood in late 1918, where he continued to work in various genres. He used shadows and unusual camera angles to create a sense of dread in *Victory* (1919), based on the Joseph Conrad story and featuring Lon Chaney as a murderous desperado in the East Indies. In 1920, he returned to his Grand Guignol roots with *White Paris Sleeps*, with Chaney as a deranged sculptor.

Chafing under the directives of executives at Paramount Pictures, which distributed his films, Tourneur joined Mack Sennett, Thomas Ince and others to form their own distribution company, Associated Producers, Inc. in 1920. His hope was to avoid becoming a cog in the increasingly factory-like Hollywood system: "American

producers will have to change entirely their machine-made stories and come to a closer and truer view of humanity" he said in announcing the new partnership, "or the foreign market is going to sweep us out with their pictures, made in an inferior way, but carried over by human, possible, different stories."

During the filming of *The Last of the Mohicans* (1920) Tourneur was injured in a fall. Clarence Brown supervised most of the filming, following Tourneur's instructions. The film was faithful to the spirit, if not the letter, of James Fenimore Cooper's novel, and enjoyed critical and popular success upon its release. In 1995, it was added to the National Registry of the American Film Institute.

Unable to compete with the distribution networks of companies like Paramount and First National, which owned their own theater chains, Associated Producers folded in 1921. Maurice Tourneur Productions made another six features, including the rural horse-racing melodrama *The County Fair* (1920). Tourneur then became a free-lance director, working for Paramount, First National and Universal.

Tourneur began directing *Mysterious Island* for MGM in 1926. After four days of shooting, Tourneur discovered that studio head Louis B. Mayer had provided a supervisor to ensure that budgets were met. When Tourneur's demands that the producer be removed were ignored, he walked off the production, and returned to France. He was the first



Playwright Maeterlinck was inspired by French Symbolist poetry, in which allegory defines truth.

of many European directors to abandon Hollywood during the late 1920's and early 1930's, including the great filmmakers Victor Sjöström and Josef von Sternberg.

In France, Tourneur found that many of his countrymen considered him a coward for having spent World War One in America.

Because of this resentment, Tourneur went to Germany to make his first European film in 16 years, *Das Schiff der Verlorenen Menschen* (filmed in 1927, released in 1929), which features the last silent film appearance of Marlene Deitrich.

He then returned to France to shoot a World War One drama, *L'Équipage* (1928). Adapted from a novel about early air warfare by French aviator Joseph Kessel, the blatantly patriotic film did much to restore Tourneur to favor in France.

In 1932, Tourneur returned to his love of crime stories for *Au Nom de la Loi*, featuring a drug smuggling anti-heroine, conflicted and brutal police officers, betrayal, murder and suicide, filmed on stylish sets filled with ominous shadows. It served as a warm-up for his best-remembered French film, *Justin de Marseille* (1935), a story about rival gang leaders, which influenced Julien Duvivier's *Pépé Le Moko* (1937).

After completing *Impasse des Deux Anges* in 1948, Tourneur was struck by a car and lost a leg. He never made another film. He turned to translating American and British crime novels into French, and died in 1961, aged 85.

- RICHARD HILDRETH



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Courtesy Photofest

WHAT HAPPENED TO JONES (1926)

Accompaniment on the Mighty Castro Wurlitzer by Dennis James

CAST: Reginald Denny (Tom Jones), Marian Nixon (Lucille Bigbee), Otis Harlan (Ebenezer Goodly), ZaZu Pitts (Hilda), Emily Fitzroy (Mrs. Goodly), Margaret Quimby (Majorie Goodly) PRODUCER: Carl Laemmle DIRECTOR: William A. Seiter SCREENWRITER: Melville W. Brown adapted from the play by George Broadhurst CINEMATOGRAPHER: Arthur Todd ART DIRECTOR: Leo E. Kuter PRINT SOURCE: UCLA Film & Television Archive

Reginald Denny created such a vivid image of the all-American man in his silent film portrayals that when the coming of sound revealed his very British accent, it nearly meant an end to his career. Instead, he was relegated to a series of bland supporting roles as upper-class Brits. But in the 1920's, Denny was one of the most popular leading men in films, the star of many successful light comedies and action movies.

Denny's comedy was based on his subtle reactions to larger-than-life situations. The films' endings find him safe from danger (and danger of ridicule), but not before he has endured many awkward and embarrassing situations. Denny's characters come through their adventures with the fortitude and missteps of the average man; audiences could identify with them. What made Denny's characters different is that he did not personify an untouchable vision of glamour, but the warmth and sympathy of a friend.

Born Reginald Leigh Dugmore Denny to a theatrical family in Richmond, Surrey in 1891, Denny began his career at the age of eight on the London stage. He toured with stage shows and performed in the United States for the first time in the chorus of *The Quaker Girl*, a popular London musical exported to Broadway in 1911. The next year Denny returned to the stage in England, then traveled to India and the Orient with the Bandsman Opera Company. In 1914 he toured again in America, where he performed until enlisting in the Royal Flying Corps toward the end of 1917. It was during his military training that Denny took up boxing and won the brigade heavyweight boxing championship. It was also during this time that he was wounded during the notoriously dangerous flight training missions. This spelled the end to Lieutenant Denny's military career.

In 1919, Denny returned to America. Over


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next few years he acted in about a dozen shorts and features. In 1920, Denny appeared onstage in *Richard III*, starring John Barrymore. It was the beginning of a close friendship between the two. Denny and Barrymore appeared together in one silent film, *Sherlock Holmes* (1922), and five sound features, including three films from the 1930's *Bulldog Drummond* series. Denny's films of the early twenties were a mixed bag of comedy (*39 East*, 1920), drama (*Footlights*, 1921), romance (*A Dark Lantern*, 1920) and action (*The Oakdale Affair*, 1919). In 1922, Denny became a leading man, and a household name, with the first three series of *The Leather Pushers* (1922) films.

The series took advantage of his boxing skills, and began the development of his strapping, all-American young man character. It also earned him his first studio contract with the Universal Picture Corporation. Within the next four years, Denny made the light, romantic comedies which became his specialty. The director whose comedic style was most akin to Denny's was William A. Seiter. As Denny told Kevin Brownlow in *The Parade's Gone By*, "we used to sit down and talk the story over before shooting. There was a great interchange of ideas; we'd listen to anybody. If someone thought we could do something better, why not? We'd try it."

Denny and Seiter's first film together, *The Fast Worker* (1924), co-starred Laura La Plante, who also appeared in two of Denny's best films: *Sporting Youth* (1924) and *Skinner's Dress Suit* (1926). La Plante played a deft "straight-man" to Denny's comedy. His most frequent leading lady was Marian Nixon, who co-stars with Denny in *What Happened to Jones* (1926).

Denny's career throughout the 1920's was not limited to acting. He is credited with writing six films, including *Fast and Furious* (1927) and *That's My Daddy* (1928). *That's My Daddy* was the second of three Denny films directed by Fred Newmeyer, the director of nine Harold Lloyd comedies. Denny told Brownlow, "we didn't have the same ideas of comedy," and Denny himself did much of the directing of the film. Even so, Newmeyer and Denny worked well enough together for Newmeyer to direct one more Denny silent, *The Night Bird* (1928), which co-starred Denny's future wife Isabel Steffel (at the time using the stage name Betsy Lee). The marriage lasted for 39 years, until Denny's death.

Impressed by Denny's work in action films,

and his combat pilot training, a Hollywood group of daring stunt pilots, the "13 Black Cats," made him an honorary member. Reginald Denny, Jr. recalls his father attempting a stunt which required Denny to stand on the wing of a stunt plane, open his chute, and allow himself to be pulled off the wing. "The pilot circled the airfield for some time attempting to coax Dad into pulling the rip cord. He even tried to shake him off of the wing, but nothing doing. Dad hung on for dear life, until the pilot finally landed with dad still clinging to the wing strut."

With the coming of sound, Denny's career shifted from leading man to character actor, since he could not continue to play the all-American man with his British accent. Instead, he began playing supporting roles as cultured, upper crust Brits. His most famous character of this period was "Algy" in the *Bulldog Drummond* series. He played the best friend to Bulldog Drummond and represented the carefree spirit that Drummond would have to leave behind if he settled down. This change in status allowed Denny to pursue his other interests. And Denny officially became an all-American man when he became a United States citizen in the 1940's. His son, Reginald Denny Jr., recently recalled, "Dad was a very patriotic American and genuinely loved this country."

Denny was also an aviation enthusiast, inventor and business owner. The Western Museum of Flight in Hawthorne, California gives a timeline of Denny's work on his invention of a radio-controlled drone. These drones were used as small (twelve-foot wingspan) yet realistic targets for military artillery training. In 1935, Denny, in collaboration with engineer Paul Whittier, created and demonstrated a model called the RP-1 for the U.S. Army.

Along with this work, Denny founded Reginald Denny Industries, which created a variety of model planes for recreational use, and in 1935 he opened "Reginald Denny's Hobby Shop" on Hollywood Boulevard. There were articles written about his model plane development and manufacturing in publications like *Flying Aces*, *Model Aviation* and *Mechanix Illustrated*. But Denny still found time to have a very busy acting career, appearing in more than 100 films including *Rebecca* (1940), *Mr. Blandings Builds His Dream House* (1948), *Cat Ballou* (1965) and *Batman* (1966), until his death in 1967 at the age of 75.

— AIMEE PAVY



Courtesy Milestone Films

THE DRAGON PAINTER (1919)

Live Katsuben Performance by Midori Sawato
Accompaniment by the Mark Izu Ensemble

CAST: Sessue Hayakawa (Tatsu, the Dragon Painter), Toyo Fujita (Undobuchida), Edward Peil Sr. (Kano Indara), Tsuru Aoki (Ume Ko) DIRECTOR: William Worthington SCENARIO: Richard Schayer, from a 1906 novel by Mary McNeil Fenollosa CINEMATOGRAPHER: Frank D. Williams ART DIRECTION: Milton Menasco PRINT SOURCE: George Eastman House

Sessue Hayakawa's name is not uttered with the same nostalgic awe as are those of Gilbert and Valentino. Yet, in his day his cinematic presence made the ladies swoon as much as any other silent screen lover. The Japanese-born actor starred opposite many popular leading ladies, among them Florence Vidor and Blanche Sweet. He built an ostentatious house in the heart of Hollywood where he hosted parties fueled by illicit Prohibition-era liquor. He was a sought-after matinee idol, the first choice to play *The Sheik*, a role which would make Valentino's career. His understated acting style, which he credited to his Zen and kendo training, influenced a generation of silent film performers. No Japanese or Asian-American actor had so captured the imagination of American moviegoers, and

gained such control over his career, as Hayakawa did during the peak of the silent era. But what is most remarkable about his stardom is that he achieved it in a time when being Japanese incited mostly prejudice and fear.

In 1905, Japan defeated Russia in the Russo-Japanese War, the first time an Asian army had defeated a European power. Such inflammatory headlines as "How Japanese Crowd Out the White Race" appeared in Hearst-owned newspapers across the country, feeding fears of the "Yellow Peril." The Exclusion Acts against Chinese immigration had been in place since 1882, and by 1906 Theodore Roosevelt had come to a "Gentlemen's Agreement" with Japan, limiting entrance of Japanese workers into the U.S. By the time of Hayakawa's debut on the silent screen

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THE ART OF THE BENSHI

Tokyo-based historian and writer Midori Sawato studied to become a benshi under Shunsui Matsuda, who began performing katsuben (silent film narration) as a boy. He became an avid proponent of preserving the art of the benshi, or silent film narrator, unique to Japanese silent-era cinema.

Benshi performance grew from the Japanese theatre tradition of noh and kabuki, which featured orchestral accompaniment and a narrator. Early Japanese cinema consisted of filmed performances of stage plays, featuring kowairo, who stood off screen to deliver the dialogue of the play's text. Saburo Somei, an actor and kowairo, is credited as the first benshi. He went beyond simple narration to create voices and personalities for the characters in the films, and he integrated his performance into the movie's plot.

The popularity of benshis grew as their live performances connected audiences to both Japanese films and foreign imports, whose intertitles were rarely translated into Japanese for local audiences. In 1920, a group of filmmakers sought to break away from filmed stage plays and called for the elimination of the kowairo and benshi. However, the narrators, often more well-known than film performers, banded together to preserve their art and livelihood. Eventually, the use of kowairo was abolished in favor of benshi, and Japanese cineastes began adopting foreign techniques of directing and editing, and incorporated the use of intertitles for exposition and dialogue.

Benshis remained a strong force in Japanese cinema until well into the 1930s. However, the inevitable dominance of sound film production in Japan meant the last of the benshi by 1939, until Matsuda Films, founded by Shunsui Matsuda in 1925, began a revival of Japan's silent cinema. Today, Midori Sawato's work can be seen on Japanese broadcast television, and she tours the world bringing the art of the benshi back to life.

in 1913, California had passed legislation restricting land ownership by the Japanese.

At the same time, Americans had a fascination with an idealized version of Oriental culture. Japan, in particular, filled the western imagination with cherry blossoms, geishas and tea ceremonies. Winnifred Eaton, under the pseudonym Onoto Watanna, wrote romance novels populated by Japanese and Eurasian heroines. Wallace Irwin's 1909 *Letters of a Japanese Schoolboy*, originally serialized in *Collier's* magazine, spawned two sequels and became the basis for one Hayakawa film,

1919's *Hashimura Togo*. Thomas Ince's "Oriental Productions," many of which featured Hayakawa and future wife Tsuru Aoki, attracted large audiences. At the Brooklyn premiere of Ince's *The Wrath of the Gods, or the Destruction of Sakura-Jima* (1914), a riot broke out when fans couldn't get tickets.

Hayakawa had not been destined for the silver screen. He was born Kintaro Hayakawa in 1889, into an important political dynasty. His father was governor of Chiba province and expected his son to carry on the family tradition. Kintaro dutifully enrolled in the Japanese naval academy, but was soon kicked out for having committed a prank that damaged his hearing. The humiliated 18-year old attempted seppuku (ritual suicide) to cover the shame he had brought on his family. After a long convalescence and a year studying Buddhism, fate intervened. Hayakawa, who spoke some English, spotted a shipwrecked boat, rushed to help, and met Americans for the first time. They enchanted him with the idea of going to the United States. Reluctantly, his family allowed him to leave home.

He enrolled at the University of Chicago, where he studied political science. After completing his studies, Hayakawa made arrangements to return home and travelled to Los Angeles, where he was scheduled to board a Japan-bound boat. The night before his departure, he attended a play in Little Tokyo. He was so upset by the bad acting and poor direction that he convinced the theater director to allow him to stage his own production. Tsuru Aoki, a Japanese-born actress raised in San Francisco who was a member of the acting troupe, was so impressed with Hayakawa's abilities and enthusiasm that she enticed starmaker Thomas Ince to see the play, *The Typhoon*, about a Japanese man corrupted by the West. Ince immediately signed Hayakawa to appear in a screen version of *The Typhoon* and featured him in *The Wrath of the Gods*.

Hayakawa soon moved on to Famous Players Lasky, which doubled his salary. In 1915, he starred in Cecil B. DeMille's *The Cheat* – a defining film in Hayakawa's career. He plays a villainous merchant, who extorts sex for money from a frivolous white socialite with a secret gambling habit. Eventually, Hayakawa's character is killed, leaving the socialite safe in the arms of her Anglo husband. Other films for Famous Players Lasky (later Paramount) maximized Hayakawa's star power in formulaic stories that allowed audiences to thrill to his sex appeal while safely watching him die by the end of the picture. Sought after for roles, but dissatisfied with the parts, Hayakawa formed his own production company, financed by a college mate. He engaged a stable of actors, most notably Tsuru Aoki

(whom he had married in 1914), and hired William Worthington to direct, thus creating the Haworth Pictures Corporation.

At Haworth, Hayakawa chose material, wrote scenarios and supervised much of the production and editing. He hoped to escape stereotypical stories by making Japanese customs and history accessible to American audiences, but many of his productions also reinforced an idealized image of Japan. *The Dragon Painter* (1919), filmed in Yosemite Valley and co-starring Aoki, mourns the erosion of Japanese traditions. Other films, including *The Tong Man* (1919), continued to exploit crime drama and miscegenation plots, with one difference: Hayakawa could now get the girl. After making 23 independent pictures, he found himself faced with a wave of anti-Japanese sentiment then sweeping California. The final blow came on the set of *The Vermillion Pencil* (1922), when his distributor Robertson-Cole made an attempt on his life in an effort to collect on his insurance policy. Hayakawa and Aoki shortly left Hollywood for Japan, New York, and Europe, just before a series of discriminatory laws further restricted Japanese immigration, land ownership and intermarriage.

In France, he appeared in Marcel L'Herbier's

Forfaiture (1937), a remake of *The Cheat*, and starred in several "Orientalist" films, including Max Ophüls' *Yoshiwara* (1937). When World War Two broke out, Hayakawa, a Japanese national, was stranded in occupied France. He made a few more movies, but mostly earned a living by selling his watercolor paintings.

After the war, Hollywood rediscovered Hayakawa, who co-starred with Humphrey Bogart in *Tokyo Joe* (1949). More Hollywood character parts followed, mostly "Yellow Peril" villains. Hayakawa rose above these new stereotypes in his most remembered role as Colonel Saito in David Lean's *The Bridge on the River Kwai* (1957). A Golden Globe Award and an Academy Award nomination provided crowning moments in a career nearing its end. His final screen role was in the 1966 animated film *The Daydreamers*, for which he provided the voice of "the Mole." He died in 1973 after spending his final years in Japan as an acting coach and Buddhist priest. Ironically, he is much celebrated in Japan, where he attained little success as a movie star. In 1988, a stage musical about his life opened at Theatre Apple in Tokyo, resurrecting the story of his stardom in America, where today he is much in need of revival.

— SHARI KAZIRIAN



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Courtesy Pacific Film Archive

THE FOUR HORSEMEN OF THE APOCALYPSE (1921)

Accompaniment on the Mighty Castro Wurlitzer by Dennis James

CAST: Rudolph Valentino (Julio Desnoyers), Alice Terry (Marguerite Laurier), Pomeroy Cannon (Madariaga), Josef Swickard (Marcelo Desnoyers), Alan Hale (Karl von Hartrott), Bridgetta Clark (Dona Luisa), John Sainpolis (Etienne Laurier), Virginia Warwick (Chichi), Nigel DeBrulier (Tchernoff), Wallace Beery (Lt. Col. von Richthosen) DIRECTOR: Rex Ingram WRITER: June Mathis, based on the novel by Vicente Blasco-Ibanez CINEMATOGRAPHER: John F. Seitz EDITOR: Grant Whytock ART DIRECTOR: Joseph Calder, Amos Myers PRINT SOURCE: Warner Bros. Classics

In the 1921 film version of Vicente Blasco Ibañez's epic novel *The Four Horsemen of the Apocalypse*, Rudolph Valentino became an overnight star. Valentino's smoldering good looks and untimely death made him a legend, and his name is still a synonym for "Latin lover." Rex Ingram, the director of *The Four Horsemen of the Apocalypse*, is nearly forgotten today. Yet Ingram's life was as flamboyant as Valentino's, and his talent as extraordinary.

Valentino was born Rodolfo Pietro Filiberto Raffaele Guglielmi in Castellaneta, Italy in 1895. Arriving in New York in 1913, the young immigrant toiled at a series of menial jobs until his dancing skill landed him good-paying work as a partner for society ladies who frequented nightclubs and dance palaces. Soon, Valentino

began to perform as an exhibition dancer, demonstrating the latest dance crazes. He also worked occasionally as a movie extra. In 1917, Valentino headed west with a touring musical and left the show in San Francisco, where he settled in North Beach. Scenes for Cecil B. DeMille's *The Little American* were being filmed in town, and the cast included Norman Kerry, whom Valentino knew from New York. Kerry suggested that Valentino try his luck in Hollywood.

Like Valentino, director Rex Ingram was a European immigrant. Born Reginald Ingram Montgomery Hitchcock in Ireland in 1893, Ingram was the son of a clergyman. A talented artist, Ingram studied sculpture at Yale, until a chance meeting with the son of Thomas Edison led him into films as a writer and set designer.

He also acted under the name "Rex Hitchcock," but he soon realized that he belonged on the other side of the camera. He changed his name to Rex Ingram and, at the age of 23, he directed his first film, *The Great Problem* (1916). After serving in World War One, Ingram returned to filmmaking. In 1920 he joined Metro Pictures, where he would find his greatest success.

The creative dynamo who put Ingram, Valentino and the Blasco Ibañez together was Metro's top screenwriter, June Mathis. Mathis, who was in all but title a producer, had read Blasco Ibañez's popular novel and persuaded her bosses to buy the book, negotiating a favorable deal with the Spanish author. She wrote the screenplay, and selected Rex Ingram to direct. Having noticed the dancer and minor actor whose dark good looks had typecast him as a villain or gigolo, Mathis felt that Rudolph Valentino had the sexual magnetism the leading role of Julio required. Ingram had to be convinced to cast the unknown actor, but Mathis was adamant, and she worked with Ingram to draw a nuanced performance out of Valentino. Alice Terry, who was romantically involved with Ingram and would marry him in 1921, was chosen to play Julio's aristocratic lover.

Filming of *The Four Horsemen of the Apocalypse* got underway in July of 1920, and lasted six months. It was production on a grand scale. The family castle and its surrounding village were constructed in the hills above Griffith Park at a cost of \$25,000, which had been the entire budget of some Metro films. 12,000 people were involved in production, including 14 cameramen and 12 assistant directors. A meticulous craftsman, Ingram paid careful attention to every detail. In his quest for authenticity, he insisted that Valentino and Terry speak their lines in French. Ingram worked closely with cinematographer John Seitz to develop the visual style of *The Four Horsemen of the Apocalypse*. Ingram's painterly eye and Seitz's technical skill at creating low-key lighting produced ravishing images. Total cost of the production was one million dollars, a huge amount in 1921. But it was a gamble that paid off. By the end of 1925, the film had grossed \$4 million.

Most reviews were excellent. Playwright Robert E. Sherwood wrote in Life Magazine, "*The Four Horsemen of the Apocalypse* is a living, breathing answer to those who still refuse to take motion pictures seriously. Its production lifts the silent drama to an artistic plane that it has never touched before." A few critics found the film

static and overlong, and some complained that its depiction of Germans was too one-sided. But as to Valentino, critics and public agreed: he was new kind of star. There had been romantic leading men before him, but Valentino's appeal was erotic.

Before *The Four Horsemen of the Apocalypse* opened, actress-producer Alla Nazimova cast Valentino as Armand in her version of *Camille* (1921). The art director and costume designer was Natacha Rambova, a former ballerina whose aristocratic aloofness belied her origins as Winifred Shaughnessy of Salt Lake City. Valentino fell for Rambova, and after initial resistance, she eventually warmed to him. Rambova would become Valentino's second wife, muse, and greatest creative influence.



There had been romantic leading men before him, but Valentino's appeal was erotic.

Valentino's next project re-teamed him with Ingram and Terry for *The Conquering Power* (1921). He was now a major star, yet he was still making only \$350 a week. In addition, under Rambova's influence, Valentino resisted Ingram's direction and wardrobe decisions, which led to clashes with the autocratic director. Once the film was finished, Valentino moved to Famous

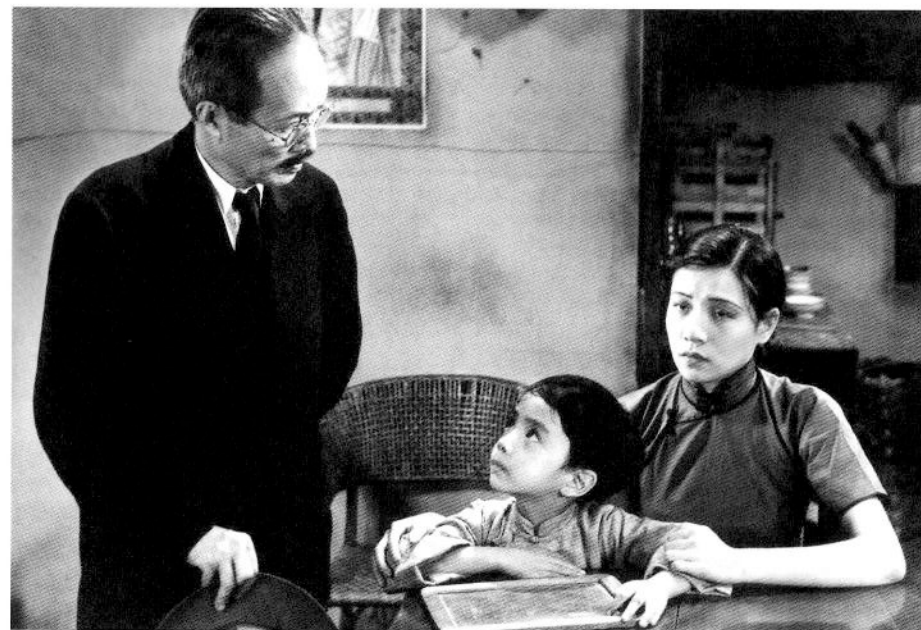
Players-Lasky. His first film at the new studio, *The Sheik* (1921), was a popular, if not critical success. Valentino instantly became the movies' most exotic sex symbol, and "sheik" became 1920's slang for a ladies' man. But as Rambova began to take firmer control of his career, Valentino's roles became more effete and his films less successful. Studio bosses resented Rambova's interference, and when Valentino's new contract with United Artists banned the participation of his wife, the tensions between the couple came to head, contributing to the end of the marriage. On his own, Valentino came roaring back with a crowd-pleaser, *The Eagle* (1925). While in New York on a publicity tour for what would become another success, *The Son of the Sheik* (1926), he was suddenly taken ill. On August 23, 1926, Rudolph Valentino died, of a perforated ulcer and peritonitis.

The hysteria surrounding Valentino's death, and funeral was unprecedented. Crowds began gathering before dawn on the morning he was to be displayed lying in state. When the doors opened, a mob of 30,000 stampeded the chapel, breaking windows, overturning cars and injuring more than 100 people. As many as 9,000 mourners an hour filed past the bier, ten hours a day for three days.

Valentino was buried in June Mathis' family crypt. Over the years, the cult of Valentino has been kept alive by mourners at his grave, including a mysterious, veiled "Lady in Black."

Rex Ingram's star also rose and descended. With the success of *The Four Horsemen of the Apocalypse*, Ingram became the top director at Metro. He set up his own production unit, making his films without studio interference. In 1924, Metro merged to become Metro-Goldwyn-Mayer. Ingram so loathed Louis B. Mayer that he would not permit Mayer's name to appear on his films, billing them as Metro-Goldwyn productions. Finally, a disillusioned Ingram left Hollywood. His next three films would still be MGM productions, but he made them abroad, at his Victorine Studios in Nice, France. By 1927, Ingram's films were losing money, and MGM did not renew his contract. Ingram leased out his studio, devoted himself to sculpting, and hobnobbed with artists like Matisse. When he lost control of Victorine, he gave up films, traveled and wrote a novel, while Alice Terry returned to the United States. He joined her in California in 1936, and continued to travel the world until his death in 1947.

— MARGARITA LANDAZURI



Courtesy China Film Archive

SHENNÜ (THE GODDESS, 1934)

Piano accompaniment by Kevin Purrone

CAST: Ruan Lingyu, Tian Jian, Zhang Zhizhi, Li Keng DIRECTOR-WRITER: Wu Yonggang
PHOTOGRAPHY: Hong Weilie PRODUCTION MONITOR: Luo Mingyou PRODUCTION DIRECTOR:
Tian Minwei PRODUCTION STUDIO: Lianhua Film Studios PRINT SOURCE: China Film Archive

Made at a time of great changes in the Chinese film industry, political turbulence in China and personal turmoil in the life of its star, *The Goddess* was dismissed as decadent by Chinese scholars during the Cultural Revolution. But these circumstances only served to fuel the film's mystique over the years, and *The Goddess* has been restored to a place of great importance in China's film history.

As the goddess of the title (a euphemism for a prostitute), actress Ruan Lingyu added to her already legendary stature as the tragic heroine of Chinese movies. She would make only two more films. In 1935, despondent over a series of personal troubles that were made public in a humiliating feeding frenzy by the Shanghai press, Ruan died of an overdose of barbituates.

The Goddess was the first film by leftist writer-director Wu Yonggang, who would continue to make films in China off and on until 1981, surviving the Communist revolt and the Cultural Revolution.

In 1934, when *The Goddess* was produced in Shanghai, China was a fractured nation, suffering the effects of a prolonged civil war after decades of infiltration by various European nations and Japan. There was no national government, although the Soviet Union supported Jiāng Jiēshì and his army of the Kuomintang (Nationalist Party). The Kuomintang largely ignored Japan, which invaded Manchuria in 1931 and bombed Shanghai in 1932. Despite these travails, there was a mania for films in China's urban centers, especially Shanghai, the city that saw China's first film screening in 1896.

The first dramatic film made in China was the 1905 *Tingchung Mountain*, based on an episode of the Beijing Opera production *The Three Kingdoms*, from a 14th Century novel. In 1909, American entrepreneur Benjamin Polaski opened the Asia Film Company in Hong Kong. In 1912 it moved to Shanghai, where it produced the first Chinese fictional film not based on a theatrical

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work: *The Difficult Couple*, about feudal marriage customs of Guangzhou.

The often fly-by-night nature of foreign film presenters prompted Shanghai city officials to require exhibition permits by 1911. New rules required separate seating for men and women, and forbade presentation of "immoral films."

The first film company owned and operated entirely by Chinese was Hwei Hsi, formed in 1916. Its first production was an exploitation film presented as a morality play about opium addiction: *Wronged Ghosts in an Opium Den*.

The Commercial Press of Shanghai opened its own newsreel division in 1919. Beijing Opera actor Mei Lan-fang directed and starred in their first dramatic films, produced in 1920: *Spring Fragrance Disturbs the Study*, and *Heavenly Maiden Strews Blossoms*. Commercial Press built a glass-enclosed studio for these films on the fourth floor of its Shanghai building.

Western, and especially American, films dominated the Chinese market in the 1920's. While it's unlikely that any of the American "Yellow Peril" films made their way to theater in China, these racist diatribes inspired New York resident Hon Song Lum to start the Great Wall



The Goddess was dismissed as decadent by Chinese scholars during the Cultural Revolution.

Film Company in Manhattan's Chinatown district in 1921. His goal was to produce films both in China and America that would feature positive Chinese characters. Ironically, Hon's first film made in Shanghai, *Fool* (1922), featured the 300-pound actor Zeuling Loo imitating American comedian Roscoe "Fatty" Arbuckle.

Movies became a get-rich-quick scheme during the 1921 economic crisis. 140 new film companies registered with the Shanghai authorities. By March 1922, only 12 remained.

With support from the Soviet Union and the Chinese Communist Party, the Kuomintang

established a government in the southern province of Guangdong in 1917. Li Mingwei, who had worked for the Asia Film Company in 1913, became the Kuomintang's documentarian and propagandist, filming the 1924 Congress in Guangzhou. After capturing Shanghai in 1927, Kuomintang leader Jiāng Jièshì outlawed the Communist Party, and slaughtered 12,000 suspected communists during a three-week period, some 5,000 in Shanghai alone.

Amazingly enough, movies continued to be made in Shanghai, although the subject matter of films made from 1928 through 1932, such as the 18 installments of *The Burning of Red Lotus*, relied on heroic tales, often derived from newspaper comic strips.

Western-produced sound films had found their way to China's port cities as early as 1929. Although few theaters could afford the equipment required for these pictures, there was great interest among the film companies to produce the first Chinese talkie. The manager of Pathé-Gramophone's Shanghai division was also an investor in the Mingxing Film Company, sparking a partnership that led to the first Chinese sound film, *Singsong Girl Red Peony*, in 1930. Although there are several distinct dialects throughout China, Mandarin was the dialect chosen to be spoken for sound films, as it was the form spoken in Beijing and considered the official national language by the Kuomintang. Due to the lack of sound-equipped theaters and resistance from some regions that didn't speak Mandarin, silent films continued to be made in China as late as 1936.

A set of ill-defined regulations regarding film content were established by the Kuomintang in 1930. Unlike the American Production Code, these regulations were vague and open to interpretation by the officials who granted exhibition licenses. This ambiguity, intended to allow officials interpretive freedom, also allowed leftist filmmakers to subtly present ideas and stories that might have been stopped by a more precise set of rules.

Shanghai native Ruan Lingyu made her first film, *The Nominal Couple*, in 1927 at the age of 16. That same year she married Zhang Damin, youngest son of the family that Ruan's mother worked for as a maid. The marriage was opposed by Zhang's family and the couple separated, but never divorced. Ruan labored in formula romances until 1930, when she signed on with the Lianhua Film Company. Her face became well-known throughout Shanghai, appearing on

the covers of movie magazines and on the big screen in films like *Wayside Flower* (1930) and *The Peach Girl* (1931).

Ruan became a target for gossip columns in 1934, when her estranged husband charged her with adultery. For a woman, that was a criminal



In 1996, a new monument was dedicated to Ruan Lingyu in Shanghai's FuShou Memorial Garden.

offense. In the years since she had separated from Zhang, she had taken merchant Tang Jishan as her lover. When she was summoned to appear in court, headlines erupted. The negative attention was more than Ruan could bear, and she committed suicide in March of 1935. Her

funeral drew 300,000 mourners. Her tomb was demolished during the Cultural Revolution, but in 1996 a new monument was dedicated to her in Shanghai's FuShou Memorial Garden. Maggie Cheung portrayed the great actress in Stanley Kwan's biographical film *Centre Stage* (1991).

Wu Yonggang worked as an art director and costume designer for various studios before directing his first film, *The Goddess*. A year previously, he was involved with the leftist China Film Cultural Society, an association of film professionals that sought to use movies for Marxist education. The Kuomintang forcefully disbanded the group in early 1934.

Wu's leftist credentials were an asset following the Communist Revolution in 1949, but in 1957 he challenged the Communist Party's restrictions on filmmakers, and was prevented from making any more films until 1962. During the oppressive Cultural Revolution of 1966-1976, Wu was again in disfavor. However, his penultimate film, *Night Rain at Bashan*, a commentary on the excesses of the Cultural Revolution, won the 1981 Golden Rooster (the Chinese Oscar) for best picture. He died in December of 1982.

- RICHARD HILDRETH

Photo by SF Montage Masako Uetaniwa Photo by SF Montage Masako Uetaniwa

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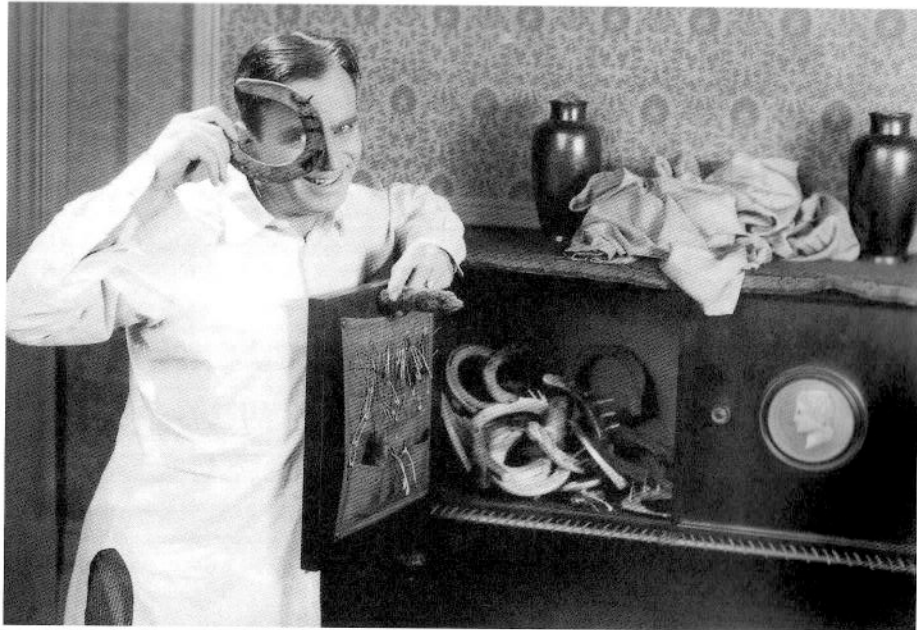
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Courtesy Academy of Motion Picture Arts & Sciences

WHEN THE CLOUDS ROLL BY (1919) THE MYSTERY OF THE LEAPING FISH (1916)

Accompaniment on the Mighty Castro Wurlitzer by Dennis James

CAST: Douglas Fairbanks (Daniel Boone Brown), Kathleen Clifford (Lucette Bancroft), Frank Campeau (Mark Drake), Ralph Lewis (Curtis Brown), Herbert Grimwood (Dr. Ulrich Metz), Albert MacQuarrie (Hobson), Daisy Jefferson (Bobby DeVere) DIRECTOR: Victor Fleming PRODUCER: Douglas Fairbanks SCENARIO: Thomas Geraughty, from a story by Douglas Fairbanks ART DIRECTION: Edward M. Langley CINEMATOGRAPHY: Harry Thorpe, William McGann PRINT SOURCE: Douris Corporation

The image of Douglas Fairbanks is that of the swashbuckling hero from *The Mark of Zorro* (1920), *Robin Hood* (1922) and *The Thief of Baghdad* (1924). But the cornerstone of Fairbanks' fame was as a popular romantic comedy lead. And in 1919 and 1920, several life-changing events would not only cement his legend, but also change the course of Hollywood history.

Born Douglas Elton Ulman in Denver, Colorado on May 23, 1883, Douglas Fairbanks took to the local stage by the time he was 11. In 1900 he moved to New York and worked at odd jobs until finally making his Broadway debut in 1902. Although ambitious and hard-working, he wasn't the huge success that he had been in local theater. In 1907 Fairbanks married his first wife, Beth Sully, the daughter of wealthy industrialist Daniel Sully. Their union would produce a son, Douglas, Jr., who would become a movie star in his own right. Fairbanks was convinced to work

in the family business as a soap salesman, but this lasted only a few months before he returned to the stage, where he soon gained fame.

In 1915 Fairbanks accepted a \$2,000 a week, 100-week guarantee from the Triangle Film Corporation to relocate to Hollywood. His rise to stardom alongside friends such as Buster Keaton and Charlie Chaplin was swift, and his comedies and social satires became some of the most popular films of the early 20th Century. Films such as *The Matrimaniac* (1916) helped to secure Fairbanks' fame, and allowed him to form his own production company. It was also at this time that Fairbanks met and fell in love with Mary Pickford, beginning one of the most famous unions in Hollywood history.

When the Clouds Roll By was one of Fairbanks' last romantic comedies before his switch to larger pictures, and one of his best. The story of a superstitious young underachiever who is unwittingly being manipulated by his boss and by

a crazy doctor, the film was written by Fairbanks and directed by Victor Fleming. Fleming, a nonsense "man's man," would go on to become one of Metro-Goldwyn-Mayer's most reliable directors of such classics as *The Wizard of Oz* (1939) and *Gone with the Wind* (1939).

Fleming keeps the action in *When the Clouds Roll By* moving at a fast pace, using brisk editing to stay one jump ahead of the audience. More importantly, he allows Fairbanks to show off the acrobatic abilities that would soon take his career in a different direction. Using ingenious movie trickery, Fairbanks even pre-dates a famous Fred Astaire sequence by more than 30 years. Wisely, the acrobatics are plot driven. As Fairbanks said, "I have never in the pictures performed a stunt for the stunt's sake. Such athletic things as I have done on the screen were done to get over my interpretation, my idea of youth."

When the Clouds Roll By also anticipates future Fairbanks films with its production values. The film employs large sets and state-of-the-art special effects. A short 77 minutes, the film manages to run the gamut from intimate scenes to spectacle, keeping Fairbanks' endearing character front and center.

At the time Fairbanks made *When the Clouds Roll By*, he had just formed United Artists with Mary Pickford, Charlie Chaplin and D.W. Griffith. This was the first time that a group of major stars broke their ties to the studios to make and distribute their own movies. The company revolutionized Hollywood and changed the star system forever. Due to their huge popularity, the foursome was able to make United Artists successful enough to lure other top actors and directors to their films.

During this period, Fairbanks and Mary Pickford were hiding their romance from the public because they were both married, and they feared their careers would be ruined by a scandal, as had happened to other stars. They finally were married in 1920, and the marriage only increased their popularity. Prior to the wedding, Fairbanks remodeled his hunting lodge into a mansion that the couple re-christened "Pickfair." They became two of the earliest residents of Beverly Hills, and the reigning King and Queen of Hollywood.

Ahead of his time when it came to personal fitness, Fairbanks kept himself in top physical shape, never drank, and was a proponent of vigorous exercise - despite his three-pack-a-day cigarette habit. So, at the advanced age (in movie years) of 37, he was able to transition into the role of swashbuckler, thanks to his

good health habits and personal magnetism.

Why the switch? In an article he wrote for *Ladies Home Journal* in 1924, Fairbanks explained: "In my own career, there was nothing deliberate about getting into big productions...I was playing a sort of young man about town who was essentially the same in each play, and stories were fitted to that end. I became fed up with the sort of thing I was doing, and I was afraid the public would become so too."

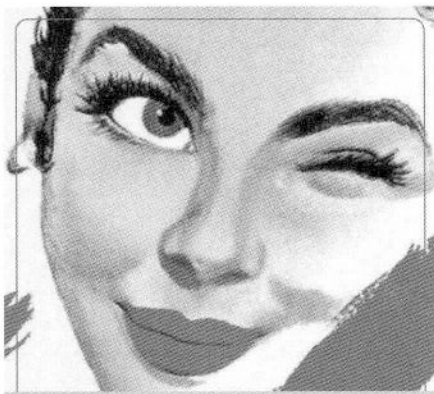
In 1920, Fairbanks would release the first of his swashbuckler films, *The Mark of Zorro*. It was a big hit, making effective use of Fairbanks' charm and physical prowess to re-invent him as the heroic swashbuckler. No one had done this type of film before, and the gamble paid off, setting Fairbanks on a new and even more successful career path. By 1922, he was such a superstar that the opening of *Robin Hood* set the standard for subsequent premieres. Fairbanks and Pickford were also the first stars to put their hand and footprints in cement outside of Grauman's Chinese Theatre. Fairbanks was one of the original owners of the Hollywood Roosevelt Hotel, and as a founding member of the Academy of Motion Picture Arts and Sciences, and its first President, he presided over the first Academy Awards ceremony in 1929 at the hotel.

By the late 1920's, Fairbanks' reign as film superhero was coming to an end. Now in his mid-forties, he couldn't continue to maintain the appearance of youthful vigor. Sound films



Fairbanks in *When the Clouds Roll By*: One of his last romantic comedies, and one of his best.

were revolutionizing the industry. Although it is frequently assumed that Fairbanks was a casualty of the industry's switch to sound, this wasn't the case. The stage-trained Fairbanks had no speech or voice problems; the public simply lost interest in many of the silent era's stars and their "old fashioned" films. When Fairbanks and Pickford released their only film together, a sound version of *The Taming of the*



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Shrew (1929), it had only a modest success. The film also had the misfortune of being released during the stock market crash.

The couple formally announced their retirement from movies in 1933, and shortly thereafter they separated. Among the factors contributing to the end of the marriage were Fairbanks' philandering, Pickford's alcoholism, and money woes from the crash. The divorce was finalized in 1936, and within months Fairbanks married Lady Sylvia Ashley, who would later marry Clark Gable. In 1939, Fairbanks began working on a script for a new film to be titled *The Californian*, but he would never finish the script. On December 12, 1939, Douglas Fairbanks suffered a fatal heart attack. He was 56 years old.

Douglas Fairbanks' legacy isn't just that of swashbuckler hero. He was one of the true founders of Hollywood, and a visionary who saw the potential of what films could be. He was one of the first who could do it all – actor, comedian, stunt man, screenwriter, director, businessman...and superstar.

– SCOTT BROGAN



Courtesy Academy of Motion Picture Arts & Sciences

LADY OF THE NIGHT (1925)

NOW YOU'RE TALKING (1927)

Piano accompaniment by Jon Mirsalis

CAST: Norma Shearer (Molly/Florence), Malcolm Mac Gregor (David), George K. Arthur (Chunky), Fred Esmelton (Judge Banning), Dale Fuller (Miss Carr), Lew Harvey (Chris), Betty Morrissey (Gertie), Gwen Lee (Molly's Friend), Aryel Houwink (The Sharpie) DIRECTOR: Monta Bell SCENARIO: Alice D.G. Miller, from a story by Adela Rogers St. Johns CINEMATOGRAPHER: André Barlatier EDITOR: Ralph Dawson ART DIRECTOR: Cedric Gibbons PRINT SOURCE: Warner Bros. Classics

In the 1930's, Norma Shearer was the Queen of MGM. She had elegant screen presence, a string of successful films, and an Oscar – and she was married to Irving Thalberg, the studio's head of production (As driven and ambitious as Shearer, Joan Crawford famously quipped, "what chance do I have? She sleeps with the boss!"). But long before the coming of sound, Shearer had built a successful career, propelled by her own ambition, determination, hard work and talent.

Born in Montreal in 1902 (some sources say 1900 or 1904), Edith Norma Shearer was one of three children of a successful businessman. Athletic, pretty, and popular, young Norma had every advantage, including piano and dance lessons. But her father suffered financial setbacks, and the family fell on hard times. A relative suggested that Norma and her equally attractive sister Athole should try show business, so, selling Norma's piano to finance the trip,

the girls and their mother set off for New York in 1920.

They made the rounds of theatrical producers, among them Florenz Ziegfeld, creator of the famed Follies. But he was not impressed with Norma, who at five-foot-three, did not have the physical attributes to be a showgirl. She also failed to appeal to film director D.W. Griffith. Although attractive (she had won a beauty contest in Montreal), Shearer had pale blue eyes which washed out in the harsh lighting of early films. And she had one flaw that seemed to pose an insurmountable obstacle: her right eye was lazy and made her appear slightly cross-eyed. Shearer consulted Dr. William Horatio Bates, who pioneered a method of treating eye problems through exercising the eye muscles. She assiduously practiced the Bates method, and over time her eye improved considerably.

Perhaps because of these early rejections, Shearer would be self-conscious about her real or imagined

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physical flaws for the rest of her life. So she learned to camouflage them, and to emphasize her best assets. Regular exercise smoothed her figure and trimmed her heavy thighs. She disguised thick ankles and slightly bowed legs with long dresses, often with plunging necklines to emphasize her attractive shoulders and décolletage. Careful lighting and makeup solved the pale-eye problem. Showing off her perfect profile, or turning her face to a three-quarters angle, helped to make her lazy eye less noticeable.

In those first few months in New York, the Shearer sisters managed to get some extra work



Norma Shearer plays dual roles in *Lady of the Night*, one of six films she made with Monta Bell

in films, but soon even that dried up. Norma turned to modeling, among other jobs posing as "Miss Lotta Miles" for a tire company. Finally, with the help of an agent, she got her first important film job, and fourth billing, in *The Stealers* (1920). In Hollywood, Irving Thalberg, the 21-year-old general manager of Universal Studios, saw *The Stealers* and offered Shearer a contract. Some sources say she refused the offer because Universal would not pay her mother's train fare to California; others say her agent vetoed it. Nevertheless, Thalberg began to keep a file on her. "An interesting girl who doesn't look or act like anyone else!" he noted. Thalberg, born in 1899, was physically frail, but a brilliant business strategist. When he joined Universal, the company was floundering. Soon dubbed "The Boy Wonder," Thalberg got the company back on its feet, thanks to his accounting and management skills, his eye for talent, and grasp of story material.

In 1922, Shearer received another contract offer from the Hal Roach Studios, but the terms were again unsatisfactory. A third offer, from the Mayer Company, was accepted, and Shearer and her mother headed west in early 1923. Shearer's version of the story sounds like a movie scenario: when she got

off the train in California, primed and pretty and ready to face the waiting press, there was nobody to meet her. Instead, she and her mother had to make their own hotel and transportation arrangements. The next day, Shearer presented herself at the studio. Encountering a young man she assumed to be an office boy, she demanded to see Mr. Thalberg. He took her to Thalberg's office, sat down, then informed her that he was Mr. Thalberg. Taken aback, Shearer forged ahead, playing at being a diva. She complained about the lack of a reception at the train station, and informed him that two other studios had offered her contracts. Thalberg then told her that all three offers had come from him – he had left Universal and worked briefly for Hal Roach Studios, before becoming the general manager of the Mayer Company. From such an unpromising beginning grew a successful professional partnership, and, eventually, a personal one.

Shearer paid her dues, churning out one film after another and learning her craft. Her biggest break came when she was loaned out to Warner Brothers for *Broadway After Dark* (1924), directed by Monta Bell. Born in 1891, Bell had been a newspaperman who turned to the stage, spending several years as an actor, producer and director. Befriended by Charlie Chaplin, Bell acted in Chaplin's *The Pilgrim* (1923) and edited *A Woman of Paris* (1923). Bell soon joined MGM, and he and Shearer would make a total of six films together.

In 1924, the Mayer Company merged to become Metro-Goldwyn-Mayer. Established star Lon Chaney and a young newcomer named John Gilbert were co-starred with Shearer in MGM's inaugural production, *He Who Gets Slapped* (1924). Shearer's role as leading lady in such a prestigious film was a measure of her importance to the studio, and the film gave a big boost to her career, as it did to Gilbert's. Shearer and Gilbert co-starred again in *The Snob* (1924), with Bell directing, who had by now fallen in love with her. While she did not reciprocate, his adoration shows in the films they made together. And with each film, Bell was able to draw more and more from Shearer. As her biographer Gavin Lambert writes, Bell "extended her technique, tapped her humor and inventiveness, encouraged her to be intimate with the camera, discouraged theatrical poses." *Lady of the Night* (1925) is their finest achievement together, with Shearer rising to the challenge of playing a dual role. In the scenes where the two characters are seen together, a recent addition to the MGM roster named Lucille Le Sueur was used as Shearer's double. Le Sueur, who would soon change

her name to Joan Crawford, had her own powerful champions at the studio, but they couldn't match the clout of Thalberg. Crawford would develop a loathing for Shearer, whom she considered her main rival for the choicest roles.

By now, Shearer was popular with the public, but was still not considered one of MGM's top stars. In fact, Louis B. Mayer was planning to cancel her contract, but Thalberg insisted on keeping her. Thalberg's interest in Shearer soon turned personal, and they married in 1927. It may have seemed more like a career move than a romantic one, but Shearer proved to be a devoted wife. She converted to Judaism, her husband's religion, and she kept careful watch over Thalberg's fragile health, making sure he didn't overtax himself. The couple remained married until Thalberg's death in 1936.

Shearer's career soared, and she became even more popular with the coming of sound, thanks to her attractive voice and elegant diction. Bored with good-girl roles, she transformed herself into a sexpot, convincing a reluctant Thalberg to cast her in *The Divorcee* (1930), the film that would win her an Academy Award. By the mid-1930's, she was playing more dignified roles, like Juliet in *Romeo and Juliet* (1936). Shearer and Thalberg planned



"An interesting girl who doesn't look or act like anyone else!" – Irving Thalberg

Marie Antoinette (1938) to be her grandest role yet, and it was, but Thalberg did not live to see it. Shearer made a few more good films before retiring in 1942. She re-married, to a young ski instructor twelve years her junior, and they stayed together for the rest of her life. Norma Shearer died at the Motion Picture Country House (a film industry nursing home) in 1983. Monta Bell, forgotten, indigent and crippled by arthritis, had also died there, in 1958.

— MATTHEW LIPSON

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From Chaplin: Genius of the Cinema ©Roy Export Co, Est.

THE CIRCUS (1928)

Original recording of the orchestral score
composed and conducted by Charles Chaplin

CAST: Charlie Chaplin (Tramp), Merna Kennedy (Equestrienne), Allan Garcia (Circus Proprietor), Harry Crocker (Rex), Henry Bergman (Old Clown), Stanley Sanford (Head Property Man), George Davis (Magician), Betty Morrissey (Vanishing Lady) PRODUCER-DIRECTOR-SCREEN WRITER-EDITOR-MUSIC: Charles Chaplin DIRECTOR OF PHOTOGRAPHY: Rollie Totheroh CAMERA OPERATORS: Jack Wilson, Mark Marlatt ART DIRECTOR: Charles D. Hall PRINT SOURCE: MK2

Often imitated, yet never equaled, Charles Spencer Chaplin remains the most recognized of all the silent movie stars, thanks to the iconic character he created—"The Tramp." A key factor in his films is their poignant blend of laughter and sorrow; reflections, perhaps, of the joys and hardships of this unique filmmaker's own life.

Uncertainty, poverty and madness were the perils of Chaplin's childhood. Born in London on April 16, 1889, Chaplin was the second of three sons by three different fathers born to music hall singer Hannah Hill Chaplin. His father, Charles Chaplin Sr., also a music hall

performer, left the family for a tour of America the following year. The separation ended the marriage. Hannah's youngest son, Wheeler Dryden (whose father Leo was also a singer), was born in 1892. Six months later the infant was whisked away by his father, a separation that would last until Charlie was an adult.

The family struggled to survive. After Hannah's singing voice gave out in 1894, she worked as a seamstress, until she was hospitalized with severe headaches. Charlie and his older brother Sydney were farmed out to relatives, and to a series of workhouses and schools for the poor. Mother and sons were reunited in 1898,

but Hannah's condition worsened, and she had a complete mental breakdown.

The boys lived for two months with Charlie's father, and at the end of 1898 Charlie left school to tour in a clog-dancing troupe, "The Eight Lancashire Lads," a job arranged by his father. Charlie rehearsed his clog dance for six



Scheduled for 6 months' production, *The Circus* took two years to complete.

weeks before being allowed to perform, and on the day of his first performance he was nearly paralyzed by fright. The son of the troupe's manager recalled: "He was a very quiet boy at first, and, considering that he didn't come from Lancashire, he wasn't a bad dancer. My first job was to take him to have his hair cut, which was hanging in matted curls about his shoulders.... He was a great mimic, but his heart was set on tragedy. For weeks he would imitate (character actor) Bransby Williams in *The Old Curiosity Shop*, wearing an old grey wig and tottering with a stick, until we others were sick of him."

Chaplin's formal education continued intermittently during the two seasons he worked with the company. When they performed in London he lived with his mother, who remained in poor health. During much of this time Sydney was a steward working at sea, sending money home when he could. Finally, Charlie, aged fourteen, had to admit their mother to the hospital, telling authorities, "she keeps on mentioning a lot of people who are dead and fancies she can see them looking out of the window and talking to imaginary people." By this time Charlie's father was dead, ravaged by alcohol abuse.

Burdened by hard reality, both boys sought a way out, and set out to break into show business. Charlie succeeded first, in a 1903 touring company of *Sherlock Holmes*. Sydney found a job with Fred Karno's comedy company in 1906, and brought Charlie to the troupe in 1908. It was a turning point.

Charlie's first impromptu bits of business in a sketch called *The Football Match* earned him a year's contract. Two years later, still with Karno, he came to America, starting in *A Night in an English Music Hall*. The tour went west, opening in San Francisco on June 4, 1911, at the Empress Theater on Market Street. The company returned to the Bay Area four more times in the next two years, and each time Chaplin's billing in newspaper ads became more prominent, until it was on a par with the company name.

But Chaplin's stage success paled in comparison to his movie career. He began in films at the Keystone Company in January 1914 for \$150 a week, ten times his Karno salary. A year later he signed with the Essanay Film Company for \$1250 a week, plus a \$10,000 signing bonus. In 1916, he went to Mutual for \$10,000 per week and a \$150,000 bonus. And in 1917, he agreed to produce eight two-reelers at First National for \$1,000,000 with a \$75,000 bonus. The next logical step came in 1919 when he formed United Artists with Mary Pickford, Douglas Fairbanks and D. W. Griffith, giving them complete control over the production, releasing and distribution of their films.

Chaplin was at the height of his fame when his fifth feature film, *The Circus*, opened in New York on January 6, 1928. Some reviewers thought it was Chaplin's funniest film to date. Chaplin received a special Academy Award in the first year of their presentation for "versatility and genius in writing, acting, directing and producing *The Circus*." But since then, *The Circus* has become one of Chaplin's least-seen movies. In large part, this neglect is due to the films he made immediately before and after it, *The Gold Rush* (1925) and *City Lights* (1931), two powerhouse

**A low-brow comedy
for high-brows**

— Charlie Chaplin

movies that inevitably place *The Circus* in third position as examples of Chaplin in his prime. Chaplin himself gave *The Circus* its publicity tag line—"a low-brow comedy for high-brows"—a modest claim for this inventively funny movie. Perhaps it was all he could muster given the many problems involved in its making.

The Circus (originally titled *The Clown*) was scheduled for completion six months after production began in January, 1926. It took

two years. The first month's work had to be reshot after scratches, made in the laboratory, were discovered on the negative. Chaplin's performance on the tightrope (which he taught himself for the film, practicing for weeks before stepping in front of the camera) took a month to film, and consisted of more than 700 takes. Seven months into production, a fire destroyed the main set, which then had to be rebuilt. Then Chaplin's personal life interfered.

Lita Grey, Chaplin's second wife, filed for divorce on January 10, 1927, stopping production of *The Circus* for eight months while another circus—the divorce suit—raged on (the negative of the film was hidden to avoid its attachment by her attorneys). Lita was finally awarded \$600,000 plus a trust fund for each of their two children, Charles Jr. and Sydney Earle (born on March 30, 1926, three months into production of *The Circus*). Chaplin's attorney fees amounted to nearly a million dollars. And another million dollars went to the government that year in a settlement for back taxes.

Chaplin's autobiography only mentions *The Circus* once, recalling the death of his mother during its making, although she actually died eight months after its release. Her death, in

fact, brought closure to the previous two years' traumatic events, perhaps the worst time of his life since childhood.

But there were many ups and downs to follow. Douglas Fairbanks, whom Chaplin called "my only real friend" in Hollywood, died in 1939. A third marriage, to actress Paulette Goddard, failed in 1942. In 1943, Chaplin married Oona O'Neill, daughter of playwright Eugene O'Neill, and Geraldine, the first of their eight children, was born in 1944. On a vacation to Europe in 1952, Chaplin's re-entry permit was revoked by the United States Attorney General, who believed Chaplin's liberal politics made him "an unsavory character." After his last American-made film, *Limelight* (1952), Chaplin sold his share of United Artists, but produced two more films in England, *A King in New York* (1957) and *A Countess From Hong Kong* (1967). In 1972 he made a triumphant return to America to receive a second, special Academy Award, on the occasion of his 83rd birthday. He died at his home in Vevey, Switzerland, surrounded by his family, on Christmas morning in 1977.

— DAVID KIEHN

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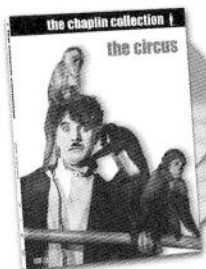
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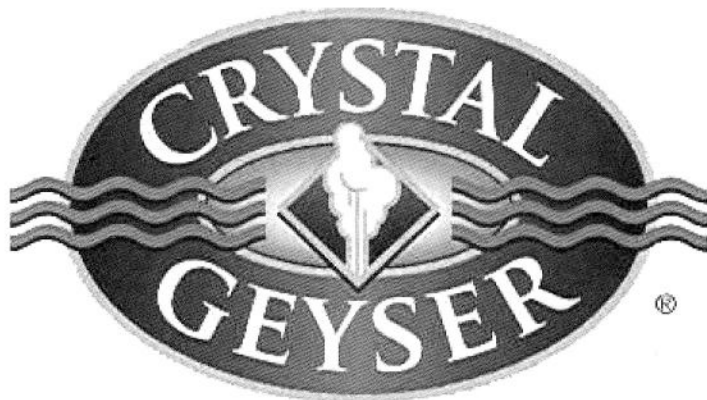
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Shawn Fitzpatrick

Dinkin Catering: Sharon Dinkin

Dreyfus, Ashby & Co.: Ed Gladder

Epic Wines: Brian Springer

Excess Access

Filmradar.com: Karie Bible

Frameline

Golden Brands Beverage Distributors: Emerson Mah,

Dan Lorenzo

Haghefilm Conservation: Peter Limburg

Hokubei Mainichi: Y.K. Yamamoto, Chikako Moriya

Ironstone Vineyards: Zac Apley

IXLA: Gilbert Tripp, Robert Hale, Gary Weiss

KQED: Jeff Clarke, Yoonhyung Lee, Andy Lynch,

Anne Wintroub

Ma Tante Sumi: Sumi Hirose

Market Street Railway: Alison B. Cant

Ozumo: Heidi Larsen, Shotaro Kamio

PlumpJack Group: Pamela Fishman Cianci, Wesley Shaw

See: Lauren Epstein, Kirsten Modestow

Sing Tao Group: Julia Tung

Sino Broadcasting Corporation: Phillip Chan

Southwest Airlines: Michelle Reimherr, Serena Precht,

Ed Stewart

The Queen Anne Hotel: Michael Wade

The San Francisco Bay Guardian: Dulcinea Gonzalez,

Riley Manlapaz

Tully's Coffee: Diane Reid

Union Bank of California: Norimichi Kanari, Steve Johnson,

Julie Goldman

United Commercial Bank: Andrea Ho, Manni Liu

Warner Home Video: Brian Jamieson, Ronnee Sass,

Janet Keller

Wertheimer Dress & Co.: Norm Dress

Young's Market Company: Bob Paterson



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