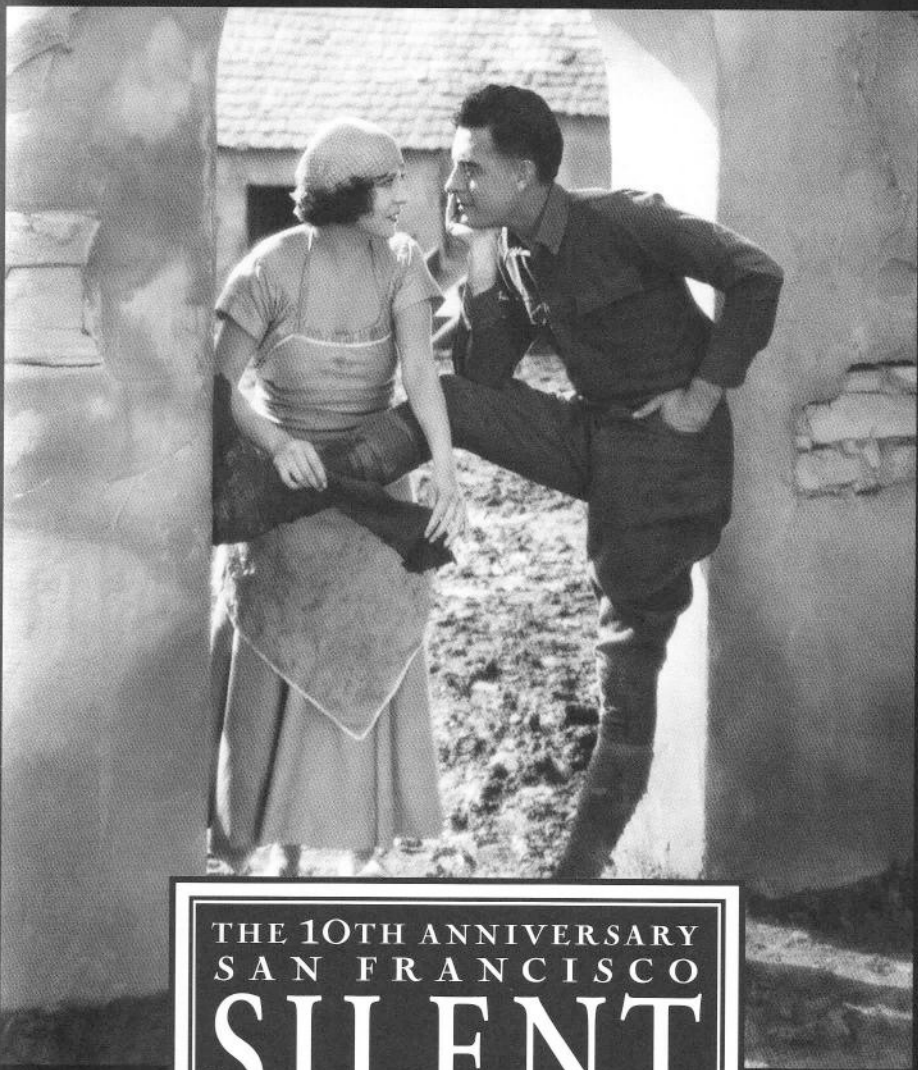


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SCHEDULE OF EVENTS

FRIDAY JULY 8

PROGRAM ONE 8PM

FOR HEAVEN'S SAKE

Special Guest SUZANNE LLOYD GRANDDAUGHTER OF HAROLD LLOYD
ACCOMPANIMENT ON THE MIGHTY WURLITZER BY CHRIS ELLIOTT

AUTHOR SIGNING 9:45PM
SUZANNE LLOYD *Harold Lloyd's Hollywood Nudes in 3-D*

SATURDAY JULY 9

PROGRAM TWO 11AM

ANIMATION RARITIES

Introduction JUDY WYLER SHELDON PRESIDENT, SFSFF BOARD OF DIRECTORS
Special Guest JERE GULDIN FILM PRESERVATIONIST, UCLA FILM & TELEVISION ARCHIVE
PIANO ACCOMPANIMENT BY MICHAEL MORTILLA

PROGRAM THREE 1:15PM

SANGUE MINEIRO

Special Guest GEORGES LAMAZIÈRE CONSUL GENERAL OF BRAZIL IN SAN FRANCISCO
MUSICAL ACCOMPANIMENT BY MAURO CORREA
AND THE LATIN AMERICAN CHAMBER MUSIC SOCIETY

MEZZANINE AUTHOR SIGNING 2:50PM
WENDY MARSHALL *William Beaudine: From Silents to Television*

PROGRAM FOUR 3:20PM

2005 HAGHEFILM AWARD PRESENTATION
Presented to THE NATIONAL FILM PRESERVATION FOUNDATION
INTERNATIONAL NEWSREEL

STAGE STRUCK

PIANO ACCOMPANIMENT BY MICHAEL MORTILLA

PROGRAM FIVE 7:45PM

THE BIG PARADE

Special Guests LEATRICE GILBERT FOUNTAIN DAUGHTER OF JOHN GILBERT
BELINDA VIDOR HOLIDAY DAUGHTER OF KING VIDOR
GIDEON FOUNTAIN GRANDSON OF JOHN GILBERT
ED STRATMANN ASSOCIATE CURATOR, GEORGE EASTMAN HOUSE
ACCOMPANIMENT ON THE MIGHTY WURLITZER BY CHRIS ELLIOTT

Please note: there will be one 10-minute intermission

MEZZANINE AUTHOR SIGNING 10:50PM
LEATRICE GILBERT FOUNTAIN *Dark Star*

SCHEDULE OF EVENTS

SUNDAY JULY 10

PROGRAM SIX 11AM

THE THIEVING HAND

THE SIDESHOW

Special Guest GARY GRAVER FILMMAKER, FRIEND OF LITTLE BILLY RHODES
PIANO ACCOMPANIMENT BY JON MIRSAIS

MEZZANINE AUTHOR SIGNING 12:50PM
RICHARD J. MEYER *Ruan Ling-Yu: The Goddess of Shanghai*

PROGRAM SEVEN 1:30PM

PREM SANYAS

Special Guests B.S. PRAKASH CONSUL GENERAL OF INDIA, SAN FRANCISCO
AMRITA GANDHI 3RD I OF SAN FRANCISCO
MUSICAL ACCOMPANIMENT BY BEN KUNIN SARODE
DEBOPRIYO SARKAR TABLA PETER VAN GELDER SITAR

MEZZANINE AUTHOR SIGNING 3:25PM
JOHN WRANOVICS *Chaplin and Agee*

PROGRAM EIGHT 4PM

CV NEWS - FILMING GREED IN DEATH VALLEY

PIANO ACCOMPANIMENT BY MICHAEL MORTILLA

THE SCARLET LETTER

Special Guest ROBERT GITT FILM PRESERVATION OFFICER, UCLA FILM & TELEVISION ARCHIVE
ACCOMPANIMENT ON THE MIGHTY WURLITZER BY CLARK WILSON

Please note: there will be one 10-minute intermission

MEZZANINE AUTHOR SIGNING 6:15PM
ANTHONY SLIDE *Silent Players*

PROGRAM NINE 8PM

GUS VISSER AND HIS SINGING DUCK
ROUGH HOUSE ROSIE · RED HAIR · THREE WEEKENDS
PIANO ACCOMPANIMENT BY MICHAEL MORTILLA

IT

Special Guest CHARLES WOLFE ASSOCIATE DEAN, HUMANITIES & FINE ARTS, UC SANTA BARBARA
ACCOMPANIMENT ON THE MIGHTY WURLITZER BY CLARK WILSON



COURTESY PHOTOFEST

FOR HEAVEN'S SAKE (1926)

Accompaniment on the Mighty Wurlitzer by Chris Elliott

CAST: Harold Lloyd (The Uptown Boy), Jobyna Ralston (The Downtown Girl), Noah Young (The Roughneck), James (Jim) Mason (The Gangster), Paul Weigel (The Optimist) DIRECTOR: Sam Taylor PRODUCER: Harold Lloyd (uncredited) WRITERS: John Grey, Ted Wilde TITLES: Ralph Spence CINEMATOGRAPHER: Walter Lundin EDITOR: Allen McNeil ART DIRECTOR: Liell K. Vedder PRINT SOURCE: UCLA Film & Television Archive

Harold Lloyd's everyman persona, replete with his too-tight suit and thick-rimmed glasses, made him one of the silent era's most famous and beloved characters. But what is less well known is that Lloyd was also one of Hollywood's most astute businessmen.

Long before he landed in movies, his early business savvy was evident. In his book *An American Comedy*, he describes how, as a young man, he sold bags of popcorn to train patrons: "I bought the corn, bought a stack of sacks at wholesale...made a cut-rate deal with the grocer for butter, and promised my mother a percentage on sales if she would pop the corn." When Lloyd started as a Hollywood film

extra in 1913, he made three dollars a week. Within ten years he was making \$1,000 a week and was a year away from making his first independent film. From 1924 to 1934, his company produced ten films that made more than \$20 million. By the time Lloyd retired in 1947, he was not only famous, he was very rich.

Lloyd's road to Hollywood began early, in his hometown of Omaha, Nebraska. "I was possessed from my earliest youth with a definite, violent desire to act that in no way conformed with the rest of my character," he wrote. His first mentor, John Lane Connor, with the Burwood Stock Company, "went over my performance point by point, as a mechanic

goes over a motor, pointing out bad timing, wrong emphasis, and other errors in technique."

In 1912, when he was 19, Lloyd and his father moved to San Diego, where John Lane Connor was then living. Harold was already skilled enough to teach Shakespeare, fencing and dancing at Connor's dramatic school, while at the same time going to high school and performing in school productions. When Connor's school closed, Lloyd moved to Los Angeles and his father suggested he try the movies. "It seemed a comedown for one who had had experience in the theater, and especially for one whose ambition was as great as mine," Lloyd wrote. But ambition or not, he needed work. To get a foot in the door, Lloyd sneaked onto the lot of the Universal Film Manufacturing Company in Hollywood, using makeup to disguise himself as a working actor.

However, his work as an extra was short lived. When Universal cut salaries from \$5 to \$3, Lloyd and another extra, Hal Roach, left. After receiving an inheritance, Roach established the Rolin Film Company at the Pathé Studio. Lloyd joined the company, but in 1915 left over yet another salary dispute. He quickly found work with the legendary Mack Sennett at the Keystone Studio, but Roach succeeded in winning Lloyd back by doubling his salary. At this point in his career, Lloyd may have seen more opportunities for visibility and control with the Rolin Film Company than with the Keystone Studio and famous co-workers like



When Lloyd started as an extra, he made three dollars a week. Within ten years, he was making \$1,000 a week.

Charlie Chaplin.

At Rolin, Lloyd began to attract a group of actors and crew members who would go on to make many films together. Both principal actors Harry "Snub" Pollard and Bebe Daniels joined him in 1915 and ended up making more than 140 films with Lloyd. Other long relationships included supporting actor

Noah Young (*For Heaven's Sake*), who worked with Lloyd for fifteen years; director Fred Newmeyer, who made thirteen films with Lloyd; and director Sam Taylor (*For Heaven's Sake*), who made seven. Lloyd's longest working relationship was seventeen years



After more than sixty Lonesome Luke films, Lloyd defined his own niche with what he called the "Glasses Character."

with cinematographer Walter Lundin, who was the primary photographer on ninety-nine Lloyd films from *Pinched* (1917) to *The Cat's Paw* (1934).

Over the years, Lloyd worked at developing a trademark character. His first creation was Willy Work, a blatant Chaplin imitation. In 1915, he introduced a new character, Lonesome Luke, another Chaplin clone whose gimmick was tight clothes instead of baggy ones. After two years and more than sixty Lonesome Luke films, Lloyd moved away from imitation and defined his own niche with what he called the "Glasses Character." The beauty of this character was that he couldn't be tied to a specific persona – he could be anyone: a prince (*His Royal Slynness*, 1920), an underdog (*The Freshman*, 1925), or a sweet romantic (*The Kid Brother*, 1927).

One secret to Lloyd's success was his effort to understand audiences. He decided to introduce the "Glasses Character" in one-reel films, while he was making Lonesome Luke two-reel comedies. "If you make a poor or mediocre or even a bad picture in a two-reeler, it will tend to sour the people on you, because they won't see another for a month." As early as 1918, Lloyd was screening movie previews. "I think we were one of the very first, even back in the old one-reel days, to start previews...after the audience has seen it, we're coming back really to go to work and find out what's wrong with it."

In 1918, dissatisfied with his salary, Lloyd decided to go straight to Rolin's parent company Pathé, to negotiate better working terms. His meeting with Pathé's general manager Paul Brunet resulted in the doubling of Lloyd's salary to \$300 each week,



"[For Heaven's Sake] is full of laughs caused by action, with punch following punch in rapid succession..."

and a guarantee of payment regardless of Rolin's cash flow.

By the 1920s, Lloyd had perfected another of his techniques for attracting audiences – alternating action and character films. For instance, *The Freshman* (1925) was a character film which preceded the action packed *For Heaven's Sake* (1926). Full of gags and chases, *For Heaven's Sake* not only entertained audiences, it also satisfied theater owners. According to a review in *Variety*, "it is...built to order for the exhibitor. It is full of laughs caused by action, with punch following punch in rapid succession..." *For Heaven's Sake* grossed an amazing \$2.5 million dollars, just slightly behind the \$2.6 million roaring success

of *The Freshman* (1925).

After nine years of working for Roach, Lloyd wanted total control. He successfully moved away from Rolin in 1924, creating the Harold Lloyd Corporation, and produced films for ten years. After his company stopped making films in 1934, Lloyd produced films for other studios and acted occasionally.

After retiring from filmmaking, Lloyd pursued diverse interests such as 3-D and stereographic photography, leaving a collection of over 200,000 stereographic slides. He became a Shriner and was later elected to its highest office, Imperial Potentate, in 1949. He also became president of the Shriners Hospital Corporation and served from 1963 until 1971.

Because Lloyd retained the rights to all his films, he was able to re-introduce modern audiences to his earlier work through three compilation films: *Harold Lloyd's Laugh Parade* (1951), *Harold Lloyd's World of Comedy* (1962), and *Harold Lloyd's Funny Side of Life* (1963). He also made public appearances at events like the Cannes Film Festival following the release of *Harold Lloyd's World of Comedy*. His last personal appearance took place in September 1970 at the British Film Institute for a screening of *The Kid Brother* (1927). Harold Lloyd died seven months later in 1971 at the age of 77.

— AIMEE PAVY

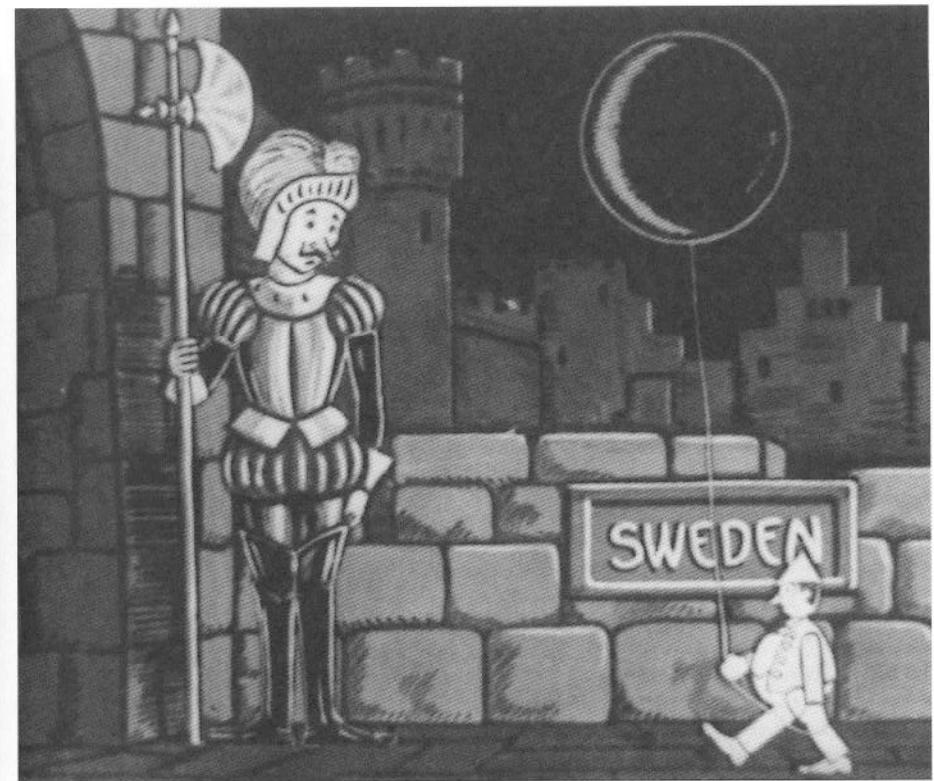
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COURTESY UCLA FILM & TELEVISION ARCHIVE

ANIMATION RARITIES

Piano accompaniment by Michael Mortilla

A MODERN MOTHER GOOSE

(Issue #1 of Fleischer Fun Shop series, 1924)

KOKO PACKS UP

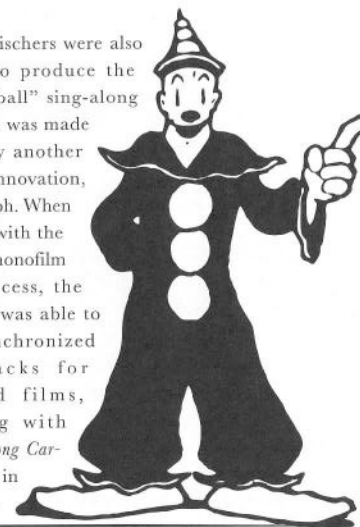
(Directed by Dave Fleischer, Out of the Inkwell Films, 1925)

KOKO'S EARTH CONTROL

(Directed by Dave Fleischer, Inkwell Studios, 1928)

Max Fleischer was a New York cartoonist whose interest in mechanics led to some of the wildest cartoons ever made. With his brother Dave he created the rotoscope, a device which enabled artists to trace outlines from single frames of a motion picture in order to create animated characters that move like real-life people. Audiences were entranced by the fluid movement rotoscopes could produce. The Fleischer's character Koko the Clown made his first public appearance in 1919's *Out of the Inkwell*. A New York Times reviewer wrote: "He walks, dances and leaps as a human being, as a particularly easy-limbed human being might."

The Fleischers were also the first to produce the "bouncing ball" sing-along film, which was made possible by another technical innovation, the rotograph. When combined with the DeForest Phonofilm sound process, the rotograph was able to create synchronized soundtracks for animated films, beginning with *The Koko Song Car-Tunes* series in 1924 - four



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full years before Walt Disney would release *Steamboat Willie* (1928).

In 1921, Margaret J. Winkler began distributing the Fleischers' cartoons. Winkler had been Harry Warner's secretary at Warner Brothers prior to becoming the first woman to run an independent film distribution company. She played a significant role in early animation, also distributing, for a while, the films of Pat Sullivan (who produced Felix the Cat) and Walt Disney.

FELIX THE CAT WEATHERS THE WEATHER

(Directed by Otto Messmer, Pat Sullivan Cartoons, 1926)

Felix the Cat was the first cartoon superstar. Introduced as a comic strip in a 1919 issue of Paramount Screen Magazine, by 1925 Felix's popularity rivaled Charlie Chaplin's. Although Pat Sullivan dominates the credits of the Felix cartoons, Otto Messmer originated the character and directed all the cartoons, from the first to the last in 1936.

Felix made Sullivan wealthy, and he enjoyed a fast life, frequenting New York's speakeasies while Messmer ran his business. Walt Disney, looking for animators to join his California operation, tried to recruit Messmer in 1928, but was unsuccessful. Sullivan declined to invest in new equipment when Messmer warned him of Disney's plans to use color and synchronized sound. Soon after, Educational Pictures stopped distributing Felix pictures. The next year, Sullivan set up a California operation, but its cartoons couldn't match the technical sophistication of Disney's. The first color short, *Bold King Cole* (1936), was also the last Felix cartoon to be released. Messmer continued the newspaper strip until 1955. Felix was revived for television in 1958, and the character remains popular.

ALICE RATTLED BY RATS

(Directed by Walt Disney, M.J. Winkler Productions, 1926)

Animators like Earl Hurd (in his *Bobby Bumps* series) and the Fleischers brothers (in their *Out of the Inkwell* films) featured animated characters in a live-action setting. When Walt Disney started his *Alice* series in 1923, he did the reverse and placed a live-action character in a cartoon world.

As the series continued, the amount of interaction between the live-action Alice and the animated characters diminished, so that by the time of *Alice Rattled by Rats*, the real girl is overshadowed by the cartoon star of the picture, a copy of Felix the Cat, named Julius. Interestingly, in 1924 Disney's distributor Margaret J. Winkler (who also handled Felix films) wrote that Disney should add a cat as Alice's sidekick, "I might suggest that in your cartoon

stuff you use a cat wherever possible and don't let him be afraid to do ridiculous things."

Disney twice planned a feature with a live action Alice in an animated Wonderland. In 1933, Mary Pickford made a screen test for the role, but Disney lost interest in the idea when Paramount released a live-action version. Lisa Davis, voice performer for "Anita" in *101 Dalmatians* (1961), recently said that she was tested for the part of Alice in another live action/animation version, but it was supplanted by Disney's all-animated *Alice In Wonderland* (1951).



Oswald the Lucky Rabbit: the prototype for Mickey Mouse.

SICK CYLINDERS

(Directed by Hugh Harman & Ben Crompton, M.J. Winkler Productions, 1926)

Oswald the Lucky Rabbit was unlucky for nearly all the animators that worked with him. Margaret J. Winkler's husband Charles Mintz took control of her film distribution company in 1924, when she had their first child. Mintz then hired Walt Disney to develop a rabbit character for Universal Pictures. In early 1928, Disney asked Mintz to increase his budget, then \$2,250 per film, but Mintz instead reduced the budget to \$1,800, adding that Disney's staff had been offered contracts with Mintz's company. Stung, Disney completed his contract with Mintz while secretly developing a cartoon mouse on the side.

Spurred by Mintz's betrayal of their former boss, animators Hugh Harman and Rudolf Ising approached Universal head Carl Laemmle, suggesting they could make Oswald shorts faster and cheaper than Mintz. Laemmle responded by firing everyone and producing Oswald at his own studio.

JIMMY GETS THE PENNANT

(Directed by Howard S. Moss, a Motoy Comedy, Toyland Films/Peter Pan Films, 1917)

Animated puppets, not drawings, were the staple of Chicago-based Howard Moss' films. These juvenile shorts frequently featured caricatures of screen stars like Mary Pickford and Charlie Chaplin.

JOYS AND GLOOMS

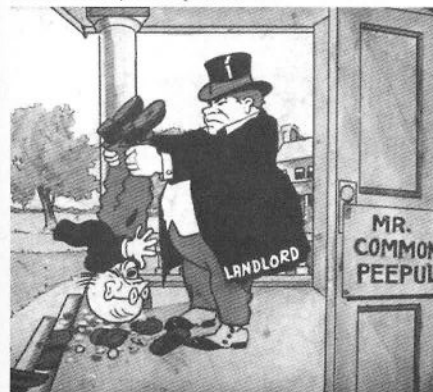
(Animated by John C. Terry, International Film Service, 1921)

INDOOR SPORTS

(Animated by Walter Lantz & Bill Nolan, International Film Service, 1921)

Newspaper publisher William Randolph Hearst watched as cartoonists Winsor McCay and Bud Fisher drew extra income from cartoons based on their strips *Little Nemo* and *Mutt and Jeff*. Never one to rest where profits might be involved, Hearst set up his own animation studio in 1915. His International Film Service (IFS) focused on adapting Hearst newspaper strips to animated form.

Indoor Sports is based on the eponymous New York Journal comic strip by Thomas Aloysius Dorgan, who signed his work "TAD." He specialized in sports cartoons. The IFS shorts based on TAD's cartoons were directed by Bill Nolan, editor of most of Douglas Fairbanks' swashbucklers including *Robin Hood* (1922), and Walter Lantz, who would later create Woody Woodpecker.



A scene from an unidentified cartoon of a decidedly topical nature. A fraction of all silent-era animated films survive.



A scene from an unidentified silent-era cartoon by Paul Terry.

THE WANDERING TOY

(conceived & edited by Robert E. Guillam, animated & embellished by Archie N. Griffith, Lyman H. Howe Films, 1928)

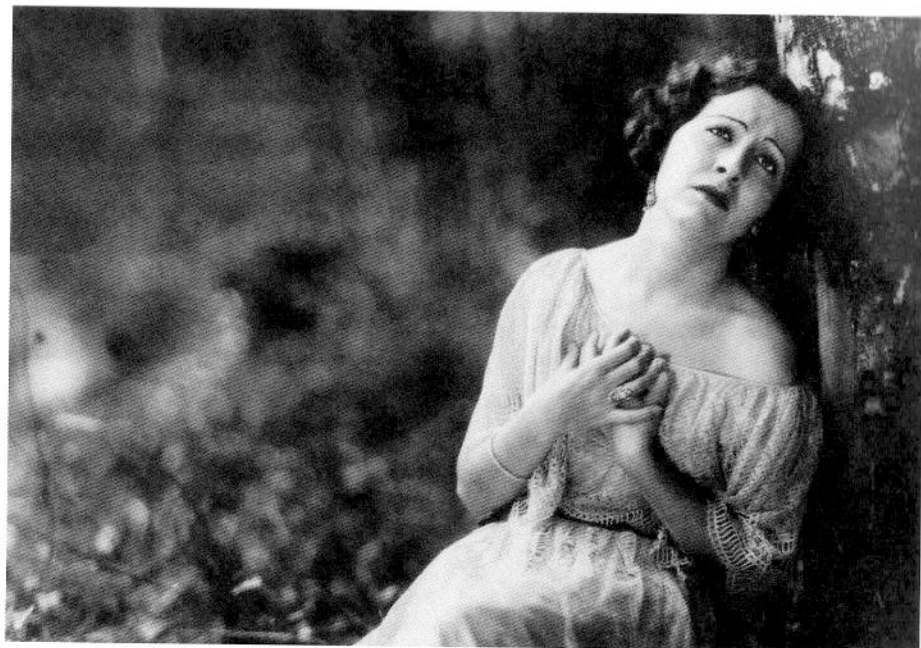
Lyman H. Howe began his show-biz life in 1883 when he quit New Jersey's Central Railroad and hit the Chautauqua circuit of traveling educational shows, demonstrating a functional model of a coal mine. By 1890, he had replaced the mini-mine with an Edison phonograph. Unable to secure a license for a Vitagraph motion picture projector in 1896, he built his own, calling it an "animotoscope." Howe's initial film presentations were reels from the Edison Manufacturing Company, but by 1903 he was purchasing films from European producers, in addition to making his own. He traveled from tents and fairgrounds to opera houses and meeting halls, presenting "high-class" and educational entertainment, then established the Lyman H. Howe Films Company in his hometown of Wilkes-Barre, Pennsylvania. When his traveling days were over, Educational Pictures distributed his films. The Howe Films Company continued producing films until 1928, long after Howe's death in 1919.

— RICHARD HILDRETH

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COURTESY CINEMATHECA BRASILEIRA

SANGUE MINEIRO (1929)

(BLOOD OF MINAS)

Accompaniment by Mauro Correa
and the Latin American Chamber Music Society
Intertitles read by Luciene Wallner

CAST: Carmen Santos (Carmen), Maury Bueno (Christovam), Luis Sorôa (Roberto), Máximo Serrano (Máximo), Nita Ney (Neuza), Pedro Fantol (Juliano Sampaio), Adhemar Gonzaga (Carmen's father), Augusta Leal (Aunt Martha), Ely Sone (Tuffy), Rozendo Franco (Franco), Humberto Mauro (Farmer's Servant). DIRECTOR: Humberto Mauro PRODUCERS: Carmen Santos, Homero Cortes Dominiques, Agenor Cortes de Barros CINEMATOGRAPHER: Edgar Brasil PRINT SOURCE: Cinemateca Brasileira

By the time Brazilian director Humberto Mauro began making films in the mid-1920s, the early heyday of Brazil's golden age of cinema had already faded into oblivion. The *Bela Época* of Brazilian Cinema began in 1908 with the true crime dramas of Antônio Leal – his film *Os Estranguladores* (*The Stranglers*) was the first of its kind in Brazil. That same year, his *A Mala Sinistre* (*The Sinister Suitcase*, 1908) became the country's first box office hit. Also popular were Alberto Botelho and producer Cristóvão Guilherme Auler's *filmes cantantes*, movies with live singing performed behind the screen. Both these genres – the crime drama and *filmes cantantes* – shared equal screen time with the more polished

imports from the U.S. and France.

Brazil's parity on domestic movie screens ended when an economic recession caused by dramatic drops in coffee and rubber prices combined with the arrival of North Americans eager to exploit South American audience potential. The *Bela Época* was over by 1911, and by 1913 only three Brazilian fiction films made it into production. According to film historian John King, by the 1920s the United States claimed 80 percent of Brazil's domestic market share, France claimed six, and Brazil, a mere four percent. Brazil had become Hollywood's fourth largest export market, in line behind Britain, Australia and Argentina.

Brazilian film production ended up dispersing throughout the country, creating what contemporary critics dubbed Regional Cycles. These cycles represent the work of filmmakers who produced movies in isolation, without any centralized production facilities or access to distribution outlets. Among the cycles, the Catagüases Cycle was the most vigorous, and its director, Humberto Mauro, was the only one who would become recognized as a master filmmaker.

While Brazilian cinema experienced its quick rise and decline, Mauro, born in 1897, was growing up in the interior of the country in the state of Minas Gerais (General Mines). As a young man, he attended engineering school in Belo Horizonte, the capital of Minas Gerais. Returning home after one only year, he was able to work by installing electricity in neighboring farms. For a short while he lived in Rio de Janeiro, working as an apprentice and later as a technician for the city's power company and for a private shipping company. With his improved skills and money saved, he moved back to his hometown of



Humberto Mauro, one of the most influential creators of Brazilian cinema.



Máximo Serrano and Maury Bueno as the suitors competing for Carmen's attention.

Catagüases and started his own business as an electrician and technical repairman. At 20, he married Maria Vilela de Almeida, who, under the pseudonym Lola Lys, would star in one of his films, *Thesouro Perdido* (*Lost Treasure*, 1927). An able technician, Mauro became interested in radio, photography and theatre. His artistic pursuits brought him into the circle of Pedro Comello, a painter and photographer with whom Mauro began making movies. Their first joint production was *Valadião, O Cratera* (*Evil Valadião*, 1925), a short comedy shot on a 9.5mm Baby-Pathé camera, for which they traded in a stamp collection. They never finished their second film, *Os Três Irmãos* (*The Three Brothers*), a melodrama written by Comello with Mauro as assistant director. Their third and final collaboration was *Na Prima Vera da Vida* (*In the Prime*

of Life, 1926), starring Comello's daughter Eva, who would later become a star in Rio under the stage name Eva Nil. It was the first film in what would become the Catagüases Cycle.

After breaking out on his own, Mauro continued the Catagüases Cycle, turning out three back-to-back features: *Thesouro Perdido* (1927), which starred Mauro's wife and brother; *Braza Dormida* (*Smoldering Embers*, 1928) and finally *Sangue Mineiro* (*Blood of Minas*, 1929). All these stories are set in the pastoral backdrop of rural Minas Gerais, with natural surroundings affecting the action and emotion of the plot, and with characters played by a dedicated cadre of local performers. The plots revolve around tensions between urban sophistication and the promise of rural salvation. In *Sangue Mineiro*, (which includes scenes shot at Rio's Cinédia Studios), a young woman in love with her sister's beau despairs and attempts suicide. She is rescued by two boys and brought back to a family farm, where she finds the time to heal and possibly find love again. This retreat offers its own complications, however, as she becomes enmeshed in another love triangle.

The Catagüases Cycle is marked by Mauro's use of the region's streams and waterfalls, rolling hills and valleys, creating what cinema historians named "lyric cinema." The films reflect Mauro's own conflict between remaining in his beloved hometown or moving to a city that could provide a more solid infrastructure for filmmaking.

In order to finance *Sangue Mineiro*, Mauro required the help of actress and producer Carmen Santos. She had already appeared in films by several other directors, including Cinédia Studio's Adhemar Gonzaga. After an argument with Gonzaga, she abandoned Rio for Minas Gerais, where Mauro



Carmen (Carmen Santos) as the object of Roberto's desire in *Sangue Mineiro*



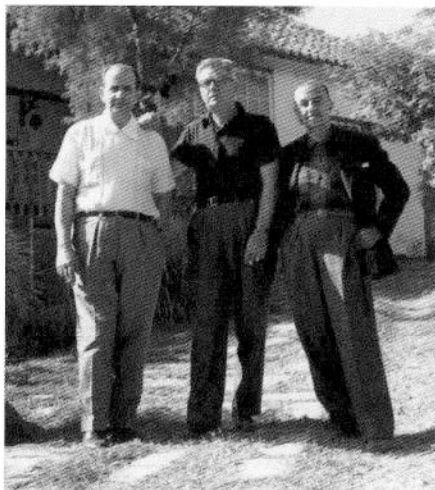
Neuza (Nita Ney) seduced by Roberto (Luis Sorôa), her sister Carmen's fickle lover.

welcomed her talent and connections to money. She covered all the bills for *Sangue Mineiro*, Mauro's last silent film.

Despite his artistic achievements, Mauro could not attain financial security. Adhemar Gonzaga,

Co-presented by the **LATIN AMERICAN CHAMBER MUSIC SOCIETY**

Special thanks to Valéria Mauro de Lima, Sérgio Santos Silva de Lima, Carlos Eduardo Pereira, Olivia Sears and The Center for the Art of Translation



Three of the greatest Brazilian filmmakers:
Adhemar Gonzaga, Humberto Mauro and Luiz de Barros

who had recognized Mauro's artistry and technical proficiency, was continually trying to lure him to Rio. Finally, after struggling with financing and the lack of distribution opportunities for his pastoral works, Mauro acquiesced to Gonzaga, directing (and reworking) the script for *Labios Sem Beijos* (*Lips Unkissed*, 1933), his first talkie. In exchange, Gonzaga agreed to produce Mauro's own script, *Ganga Bruta* (*Brutal Gang*, 1933) about a man who kills his wife on their wedding night and escapes to the countryside. This film is considered Mauro's masterwork.

Life in the city, however, proved equally difficult for Mauro. At Cinédia, he became a kind

of journeyman, alternating among various jobs, including cameraman, best boy, grip and even actor. Despite all this work, Mauro was forced to pick up odd jobs between productions, sometimes going door-to-door to sell cheese from Minas Gerais or floor-polishing equipment. Eventually, he found a permanent position at the National Institute for Educational Cinema (INCE), where he would be technical director until 1967.

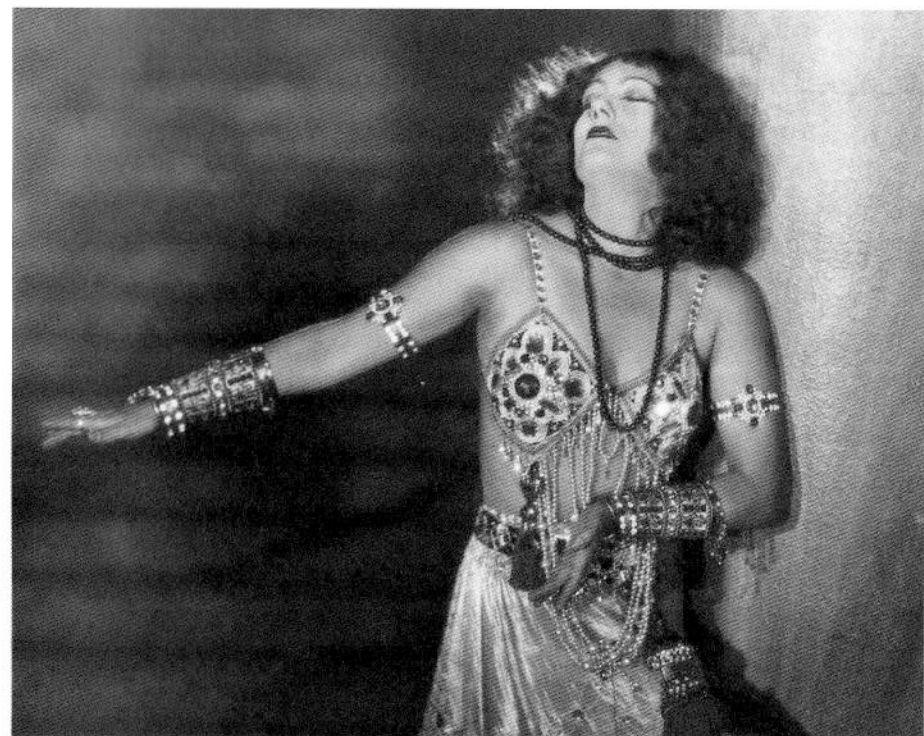
While at INCE, Mauro made hundreds of short educational and government propaganda documentaries. He was even able to direct several features, including *The Discovery of Brazil* (1937), a reenactment of Pedro Álvares Cabral's landing in the New World. In the 1950s and 60s, a generation of rebellious filmmakers formed Cinema Novo, a national cinema movement that rejected the Hollywood model of filmmaking. These filmmakers made their own discovery of Mauro's early works and began re-circulating his films, which gained national and international attention. Mauro collaborated with several of the directors, even writing dialogue in Tupi, a 16th-century Tupinambás language, for Nelson Pereira dos Santos's *How Tasty Was My Little Frenchman* (1971). Another one of the movement's leading directors, Glauber Rocha, dubbed Mauro, who died in 1983, "the father of Cinema Novo." To forget Mauro's films, Rocha once wrote, would condemn Brazilians to "a future of sterile experiences out of touch with the vivid sources of our sad and famished people, yet living in an exuberant landscape."

— SHARI KIZIRIAN

The Center for the Art of Translation is a nonprofit organization promoting international literature and translation through the arts, education and community outreach. It publishes *TWO LINES*, an annual magazine of world literature in translation, and produces *Poetry Inside Out*, a literary arts program serving bilingual public school students in the Bay Area. It also hosts readings, symposia and lectures on the art of translation.



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COURTESY PHOTOFEST

STAGE STRUCK (1925)

Piano accompaniment by Michael Mortilla

CAST: Gloria Swanson (Jenny Hagen), Lawrence Gray (Orme Wilson), Gertrude Astor (Lillian Lyons), Marguerite Evans (Hilda Wagner), Ford Sterling (Waldo Buck), Carrie Scott (Mrs. Wagner), Emil Hoch (Mr. Wagner), Margery Whittington (Soubrette) DIRECTOR: Allan Dwan PRODUCERS: Adolph Zukor, Jesse L. Lasky SCREENPLAY: Forrest Halsey, adaptation by Sylvia La Varre, based on a story by Frank R. Adams CINEMATOGRAPHER: George Webber EDITOR: William Le Baron ART DIRECTOR: Van Nest Polglase COSTUMES: René Hubert PRINT SOURCE: George Eastman House

"To those who add a glamour to living – to those whose beauty is more than that of other women – to those who command our laughter, our tears, our dreams – to actresses!"

— Intertitle from *Stage Struck*

Early in *Stage Struck*, the hero makes this toast, which could describe Gloria Swanson herself – the ultimate actress; a tiny woman whose persona was larger than life. Swanson had talent, glamour, acclaim and power. She worked with many famous directors, from Cecile B. DeMille to Erich von Stroheim to Billy Wilder. But one of her favorites is less known to modern audiences: Allan Dwan. A film pioneer whom Swanson called "a genius," Dwan's career spanned over 50 years. Together,

Dwan and Swanson made eight films, seven of them between 1923 and 1925. These films were among Swanson's most popular, and often displayed her gift for comedy – a talent that had been buried in the spectacle and costumes of her DeMille films. In *Stage Struck*, costumes and spectacle abound, but they're played for laughs while Swanson spoofs her own diva image.

In 1914, at the age of 15, Swanson began her film career at the Essanay Studios in her hometown of Chicago. In her 1980 autobiography, *Swanson on Swanson*, she recalled Essanay star Charlie Chaplin choosing her as a possible comic partner. After a frustrating morning working together, Chaplin

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decided she had no flair for comedy. In 1916, Swanson went to Hollywood and signed a contract with Mack Sennett at the Keystone Studio. She soon tired of the rowdy Sennett-style comedy, and left to pursue dramatic parts. Eventually, Swanson



By the time Dwan and Swanson began *Stage Struck* in 1925, they'd already made five successful films together.

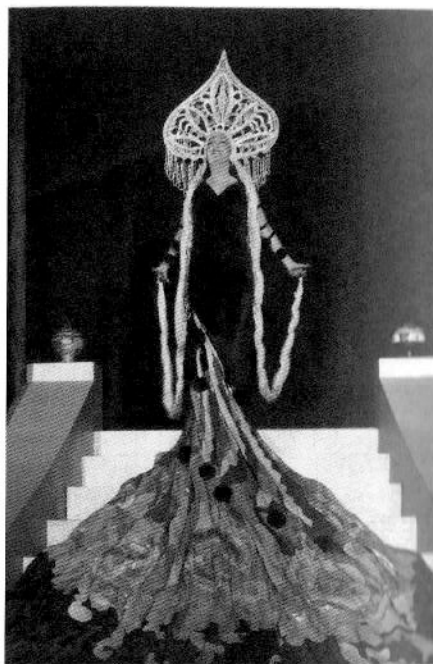
landed at Paramount, working with Cecil B. DeMille, dressed in ever-more elaborate costumes and playing in domestic melodramas. By the early 1920s Swanson was a big star, and with her shrewd business sense she negotiated an advantageous new contract with Paramount. But she felt her career was stagnating, and decided that making films in New York would give her the creative challenge she needed. Director Marshall Neilan suggested she get in touch with Allan Dwan, who was working at Astoria Studios. Neilan told her Dwan was a genius. Swanson met Dwan, and agreed. Their first film together was *Zaza* (1923).

Allan Dwan was born in Toronto in 1885. He was educated at Indiana's Notre Dame University, where he played football and trained as an electrical engineer. After graduating, he went to work for a lighting company in Chicago, where one of his customers was Essanay Studios. Dwan not only sold lights to the company, he also sold them stories he'd written. In 1909, he accepted an offer to become Essanay's scenario editor. Soon after, he joined a new company formed by Essanay executives, the American Film Manufacturing Company. In 1911, Dwan was sent to California to find out what was holding up production on a film. He discovered the director was on a drinking binge, so he sent a telegram to his bosses: "I suggest you disband the company. You have no director." They

wired back: "You direct." So began one of the most prolific careers in film history. Dwan's filmography includes more than 400 films, most of them made during the early silent era, and most of them lost. Dwan told film historian Kevin Brownlow that he estimated he had worked on upwards of 1400 films as director, producer or writer.

Dwan had an eye for talent. In 1914, while working at Universal, he discovered a prop man who was "fond of makeup." According to Peter Bogdanovich's biographical essay and interview with Dwan, the director then "turned Lon Chaney into an international star." Dwan also discovered such behind-the-scenes talent as future directors Marshall Neilan and Victor Fleming. One of his crew members on *Stage Struck* was Joe Pasternak, who would go on to produce musicals at MGM. Dwan also made five films with Douglas Fairbanks, including *Robin Hood* (1922).

His engineering training helped him devise technical solutions for complicated shots in *Robin Hood* and other films. Earlier, he helped D.W. Griffith solve the problem of photographing the vast *Intolerance* (1915) set by suggesting mounting the camera in an elevator on a railroad track, so it could move in several directions at the same time. And later, he developed several lighting and electronic devices. Dwan was a superb technician,



Gloria Swanson at her glamorous best in the opening parody from *Stage Struck*. Costume by René Hubert.

but as Bogdanovich notes, his best work "was anything but technical – he had a real flair for human stories with humor, or funny stories with humanity." He had gotten his start by writing stories, and the story was always of foremost importance to Dwan.

By the time Dwan and Swanson began *Stage Struck* in 1925, they'd already made five successful films together. Swanson had just returned from making *Madame Sans Gêne* (1925) in Paris and had brought back a new husband, the Marquise de la Falaise de la Coudraye. Hugh crowds greeted her after a cross-country train trip. Dwan and Swanson's new film *Stage Struck* was far from the reality of Swanson's life, with the actress playing a klutzy café waitress who dreams of glamour, romance and stardom. Shot in the Ohio River town of New Martinsville, West Virginia, *Stage Struck* was the first film in that state to be shot on location. Among Dwan's innovations for the film were the color sequences he used at the beginning and the end, making this one of the first feature films to utilize the Technicolor process.

Soon after making *Stage Struck*, Swanson left Paramount to produce her own films for United

Artists. Her problems as an independent producer only added to her legend: censorship issues with *Sadie Thompson* (1928), which nevertheless earned her the first of two Academy Award nominations; a disastrous production partnership and affair with financier Joseph Kennedy, which culminated in the fiasco of the unfinished Erich von Stroheim film *Queen Kelly* (1928); the decline of her fame, and the spectacular comeback in *Sunset Boulevard* (1950). As her movie career faded, Swanson turned to various business ventures, including a cosmetics firm and a clothing company, with occasional film, theater and television appearances. More than twenty years after her death in 1983, the legend endures, and Gloria Swanson still remains the epitome of a movie queen.

After *Stage Struck*, Dwan went on to direct dozens of films in all genres – comedies, thrillers, musicals, westerns, film noir – for more than 30 years. And he would continue to discover new talent, including future stars Carole Lombard, Ida Lupino, Rita Hayworth and a 6-year old Natalie Wood. His last film was *The Most Dangerous Man Alive* (1961). He died in 1981, at the age of 96.


– MARGARITA LANDAZURI


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COURTESY PHOTOFEST

THE BIG PARADE (1925)

Accompaniment on the Mighty Wurlitzer by Chris Elliott

CAST: John Gilbert (James Apperson), Renée Adorée (Melisande), Hobart Bosworth (Mr. Apperson), Claire McDowell (Mrs. Apperson), Claire Adams (Justyn Reed), Robert Ober (Harry), Tom O'Brien (Bull), Karl Dane (Slim) DIRECTOR: King Vidor PRODUCER: Irving Thalberg (uncredited) WRITERS: Harry Behn, King Vidor (uncredited); story by Laurence Stallings, based on a play by Joseph Farnham CINEMATOGRAPHERS: John Arnold, Charles Van Enger EDITOR: Hugh Wynn ART DIRECTORS: James Basevi, Cedric Gibbons PRINT SOURCE: George Eastman House

In 1924, three companies merged to form Metro-Goldwyn-Mayer. The new studio's first original production was *He Who Gets Slapped* (1924), starring Lon Chaney and two actors who would soon become bright MGM stars: John Gilbert and Norma Shearer. That same year, director King Vidor made two films for MGM starring Gilbert: *His Hour* and *The Wife of the Centaur*. But it was Vidor and Gilbert's third MGM film together, *The Big Parade* (1925), which moved Vidor into the top rank of directors, and proved John Gilbert was more than just a matinee idol.

King Vidor had been working in films for nearly a decade, and had even run his own small studio. His champion at MGM was the young production chief Irving Thalberg, who was dedicated to

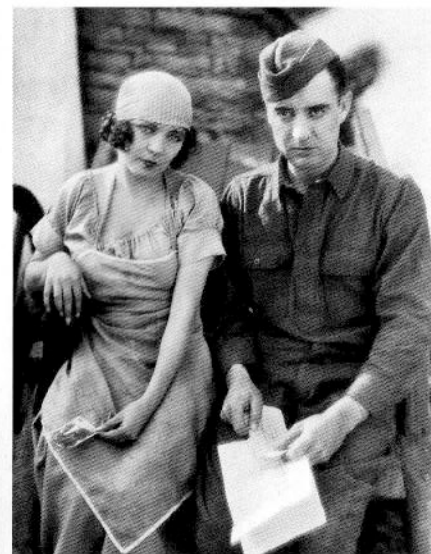
producing quality films. Frustrated with making pictures that played for a week and vanished, Vidor told Thalberg he was ready to tackle bigger films and more important subjects. He wanted to make films about the three things he believed had built America: "war, wheat and steel." Thalberg felt that enough time had passed since the Great War and Americans might be ready for a film that realistically examined conflict.

So "war" it would be. Thalberg hired playwright Laurence Stallings to work on a story with Vidor. *What Price Glory?* had recently opened on Broadway, and was hailed as an honest look at war. Vidor wanted *The Big Parade* to show war through the eyes of an ordinary soldier. "He was neither a patriot nor a pacifist," Vidor said in a 1970s interview. "He

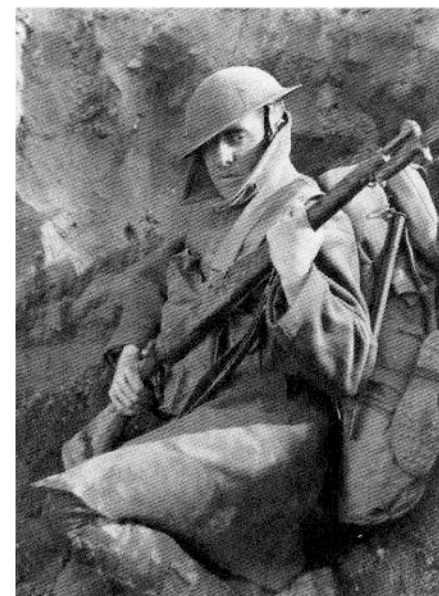
wasn't a hero. He was just a guy who went along, and watched, and observed, and reacted." To play this Everyman soldier, Thalberg suggested John Gilbert, whom he'd personally signed for the new Metro-Goldwyn-Mayer studio.

Gilbert was born John Cecil Pringle in 1899 (sometimes listed as 1895 or 1897). His father was the producer and his mother the leading lady of the Pringle Stock Company. The couple soon divorced, and Cecil, as he was then called, went on the road with his neglectful mother. When Cecil was eight, his mother married a man named Gilbert, who adopted the boy and gave him a new surname, as well as the nickname Jack. The marriage didn't last long. His mother died of tuberculosis when Gilbert was 13 and his stepfather gave him ten dollars and a ticket to San Francisco. Gilbert spent two years at odd jobs, then in 1915 drifted into work as an extra and bit player at Thomas Ince's film studio in Santa Monica. Within a year, he was playing feature parts. By 1919, Gilbert was working with such respected directors as Maurice Tourneur, Clarence Brown and Sidney Franklin. By the time he met Thalberg, Gilbert was a veteran of dozens of films and was under contract at Fox. At MGM, Gilbert's dashing good looks soon typed him as the studio's romantic leading man, and in 1925 he played Prince Danilo in Eric von Stroheim's lavish adaptation of the Franz Lehar operetta *The Merry Widow*.

King Vidor, however, was not looking for Prince Danilo but for Ordinary Soldier Jim, and he didn't like Thalberg's casting choice for *The Big Parade*.



In *The Big Parade*, King Vidor wanted to show war through the eyes of an ordinary soldier.



Vidor went so far as to claim that Gilbert "had never played a role where he got his fingernails dirty."

The director and star had clashed on their previous collaboration, *The Wife of the Centaur*. Vidor was an autocratic director and Gilbert, who had earlier written and directed films, had his own ideas. Vidor even went so far as to claim that Gilbert, who was being touted as the screen's Great Lover, "had never played a role where he got his fingernails dirty." But any concerns evaporated once production began. As Vidor would later tell film historian Kevin Brownlow, the two were so attuned that "I actually remember moments where I didn't say a thing. I'd just have a quick thought, and Gilbert would react to it."

French actress Renée Adorée co-starred in *The Big Parade* as the farm girl Gilbert romances. Adorée came to Hollywood in 1920, and had already made three films with Gilbert when she was cast for *The Big Parade*. In a 1925 interview, Vidor said he found her input invaluable. "We achieved a truthful presentation not only by her acting, but by her constant suggestions to the minute domestic details."

Among Vidor's innovations in *The Big Parade* was a technique he called "silent music." In a scene where soldiers are marching into battle, Vidor wanted to establish an ominous cadence in the march. So he choreographed their movements to the beat of a metronome. As there was no amplification on location, he used a bass drum to beat out the metronome's rhythm and set the soldiers' pace. Vidor would use this rhythm marking technique in subsequent films, perhaps most memorably in *Our*

Daily Bread (1934), for a scene in which farmers dig an irrigation ditch.

The Big Parade was an enormous hit with both critics and audiences. It was MGM's highest-grossing silent film, earning somewhere between 18 and 22 million dollars. Vidor and Gilbert followed this success with two more hits, *La Bohème* (1926) and *Bardelys the Magnificent* (1926). Both films added to Gilbert's growing reputation as the screen's Great Lover. But it was his next film, *Flesh and the Devil* (1926), with the new Swedish star Greta Garbo, which cemented it. Their chemistry fired their love scenes with a blatant eroticism that blazed through two more silent films together and an offscreen affair that lasted for several years. By 1927, John Gilbert was an idolized superstar.

Vidor, meanwhile, was adding to his reputation as a director of prestige films, most significantly with *The Crowd* (1928), which many consider his masterpiece. It was another story of an ordinary man, distinguished by superb performances, breathtaking visual inventiveness and a humanistic point of view. Vidor easily made the transition to talkies, demonstrating not only his mastery of the camera, but also experimenting with sound to achieve dramatic effects. He made his last film,

Solomon and Sheba, in 1959, and died in 1982.

Gilbert's transition to sound was less successful. For many years, the myth persisted that Gilbert's voice was thin and high, and at odds with his romantic image. The truth is more complex. His voice was a light baritone and perfectly adequate, according to reviews of Gilbert's first talkie, *His Glorious Night* (1929). The problem was the film's silly dialogue, consisting of "I love you, I love you, I love you!" endlessly repeated and over-precisely enunciated. As a 1930 Photoplay magazine article commented, "The same amorous techniques that made Jack adored and famous in the dear old days is inclined to raise a storm of titters in the new." Gilbert remained under contract to MGM until 1934, but the choice roles went to a new breed of actor, like Clark Gable. The loyal Garbo insisted that Gilbert play opposite her in *Queen Christina* (1933). Although he received good reviews, the film was not a success. Morose and drinking heavily, Gilbert's health deteriorated. He died of a heart attack in 1936, at the tragically young age of 36. Sadly, his *Big Parade* co-star and friend, Renée Adorée, had died of tuberculosis more than two years earlier. She was just 35 years old.

— MARGARITA LANDAZURI



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THE SIDESHOW (1928)

Piano accompaniment by Jon Mirsalis

CAST: Marie Prevost (Queenie Parker), Ralph Graves (Gentleman Ted Parker), "Little Billy" Rhodes (P.W. Melrose), Alan Roscoe (Ghandi), Pat Harmon (Bowen), Texas Madesen (Tall Man), Martha McGruger (Fat Lady), Steve Clemento (Knife Thrower) DIRECTOR: Erle C. Kenton PRODUCER: Jack Cohn SCREENPLAY: Howard J. Green CINEMATOGRAPHER: Joseph Walker ART DIRECTOR: Harrison Wiley PRINT SOURCE: Sony Pictures Repertory

Even before the term "B-movie" was coined, theaters relied on a steady stream of cheaply produced films like *The Sideshow*. While city movie palaces could bank on a Charlie Chaplin feature filling its seats for a month or more, neighborhood theaters would change "programmers" three or more times weekly. The demand for these inexpensive but entertaining films drew entrepreneurs like the brothers Jack and Harry Cohn, who turned their film distributing company into Columbia Pictures.

When *The Sideshow* was produced in 1928, Columbia was one of several struggling companies located on Gower Street or "Poverty Row," near Sunset Boulevard in Hollywood. These studios made gimmicky, low-budget pictures that bordered on

exploitation fare. After two or three days at one theater, a film would move on to another theater, and then at the end of its run be shelved and forgotten. It wasn't until Frank Capra's *It Happened One Night* (1934) that Columbia became recognized as a major studio and the Cohns could answer their phone without fear of creditors.

Despite its humble origins, *The Sideshow* is a remarkable film, noteworthy for its largely forgotten cast and crew, and its rare presentation of a little person in a sympathetic and adult role. Although he's not in the credits as a headliner, "Little Billy" Rhodes has a large part in *The Sideshow* as the circus owner. In a career that spanned forty years, Rhodes appeared in some fifty films and television shows, including *The Wizard of Oz* (1939) and two Three

Stooges films. His size, however, condemned him to comic or fantasy roles. Only in *The Sideshow* did he get to play a hero - albeit a tragic one.

Rhodes' personal history is elusive. He was born near Chicago in 1894 or 1895. Like other performing little people, he worked the vaudeville circuit, before beginning his movie career in Universal Pictures' *Oh Baby!* (1926). Along with most of the show business little people in California, in 1939 Rhodes appeared in *The Wizard of Oz*. He played the Barrister Munchkin.

If Little Billy Rhodes is remembered at all, it is for his appearance in the first (and only) "all-midget western," *The Terror of Tiny Town*, a 1938 quickie that has become a cult favorite. Produced on average-size sets, this film trades on the stature of its performers for its supposed humor. In one scene, a cowboy enters a saloon by walking underneath the swinging doors.

Rhodes continued working infrequently in pictures, appearing with Danny Kaye in *The Court Jester* (1946), and as Grumpy the Dwarf in George Pal's Cinerama spectacular *The Wonderful World of the Brothers Grimm* (1962). He also worked in television, appearing in several Red Skelton television specials in the 1950s.

Jerry Maren, who appeared in *The Wizard of Oz* as a member of the Munchkins' Lollipop Guild, said in a recent interview that Rhodes "was not friendly to the little people." If Rhodes harbored resentment of his size, and of other little people, it was probably exacerbated by comments like those of a *Variety* reviewer, who seemed more concerned

with deriding little persons in general and Rhodes in particular, than in discussing the merits of *The Sideshow*:

"It has a midget as a circus boss and trying to make a hero out of a freak is one of the impossibilities in films... Regardless of what this midget does as the circus boss,

his good-heartedness, his broad-mindedness, every flash of him repudiates the whole impression. There's no interest when he falls for the shapely girl acrobat. It is hopeless, but not pathetic, only impossible. A midget giving serious orders to groups of huskies, any one of whom could put him in a side pocket, never registers. His attempt to be impressive is all wrong." - *Variety*, February 20, 1929

Rhodes was a member of the Masquers Club, a Hollywood fraternal organization that counted John Ford, Lionel Barrymore, and John Gilbert among its number. The Masquers staged charity revues and operated a clubhouse with a private bar. Fellow actor Maren reported that Rhodes was known as a heavy drinker, and the other members of the Masquers were always willing to buy him a round or more. According to Maren, "he used to get into fights while he was drinking."

Ironically, Rhodes' final film appearance was as "The Drunken Man" in *The Embracers* (1966), directed by Gary Graver, who also photographed Orson Welles' final unfinished film, *The*

Other Side of the Wind. Rhodes died of a stroke in Hollywood on July 24, 1967, and is buried in Holy Cross Cemetery, Culver City.

Marie Prevost, the female star of *The Sideshow*, was the queen of the programmers in the late

1920s. Between 1925 and 1929, Prevost graced 22 quickies, with titles like *Other Women's Husbands* (1926) and *Man Bait* (1927). A native of Ontario, Canada, Prevost worked as a chorus girl in New York before starting her film career at Mack Sennett's Keystone Company in 1916. Prevost's photogenic appearance and flair for comedy led to a contract at Universal Pictures, where she played flappers in films like *Moonlight Follies* (1921). In 1922, she moved to Warner Bros., where she made three pictures with director Ernst Lubitsch: *The Marriage Circle* (1924), *Three Women* (1924) and *Kiss Me Again* (1925). Prevost also made several films for Cecil B. DeMille's production company, including the delirious *The Godless Girl* (1929), a Christian morality play involving collegiate atheists and the flogging of a bound juvenile delinquent (Prevost) by a sadistic reform school matron.

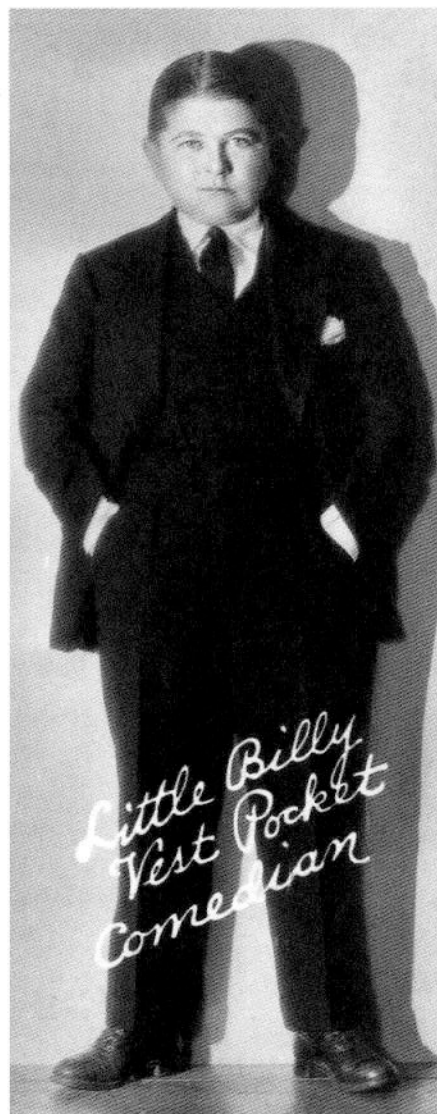
Although she continued to work steadily, Prevost's billing declined during the 1930s. Convinced that producers were put off by her weight, she undertook a drastic diet, often going without food for several days at a time. Weakened by this regimen, Prevost died of heart failure caused by malnutrition and alcoholism in 1937 at

her Hollywood home. She was 38 years old.

The Sideshow was the last of seven Prevost films directed by fellow Keystone alumnus, Erle C. Kenton. After providing gags for Sennett's one-reelers, Kenton was given the opportunity to direct the 1919 Ben Turpin comedy *No Mother to Guide Him*. He continued to direct at Sennett until a better paycheck drew him to Universal in 1924. He directed features until 1951, when he turned to television, directing episodes of *Topper* and *Amos and Andy*. His most notable films include *The Island of Lost Souls* (1933) with Charles Laughton, and *Pardon My Sarong* (1942), an Abbott and Costello sendup of the Bing Crosby and Bob Hope *Road* pictures.

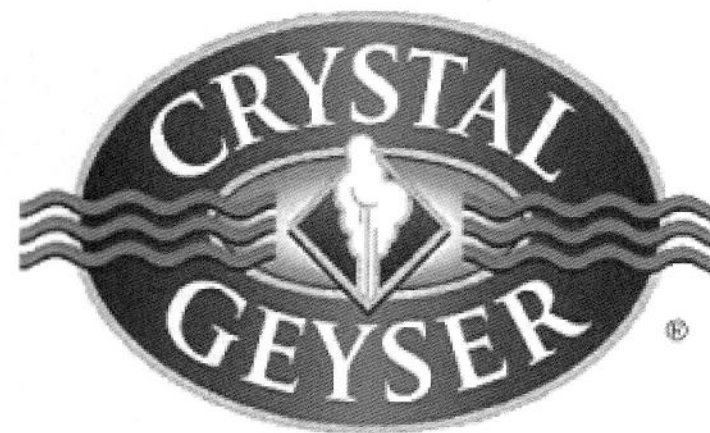
When *The Sideshow* completed its initial run, the master print was shelved at Columbia's warehouse, where it remained untouched for seven decades. In 1989, Sony purchased Columbia, and with the formation of Sony Pictures Repertory in 1990, the vaults were finally opened. Archivists discovered and preserved the print of *The Sideshow*, which - because it had been forgotten - wasn't damaged and hadn't been edited for television. Much of the film looks as good today as it did in 1928.

- RICHARD HILDRETH



Rhodes appeared in some fifty films and television shows. Only in *The Sideshow* did he play a hero - albeit a tragic one.

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PREM SANYAS (1925)

Accompaniment by

Ben Kunin Sarode Debopriyo Sarkar Tabla Peter van Gelder Sitar

CAST: Himansu Rai (Prince Siddhartha Gautama), Seeta Devi (Gopa), Sarada Ukil (King Siddhodhana), Rani Bala (Queen Maya) DIRECTOR: Franz Osten PRODUCER: Himansu Rai WRITER: Niranjan Pal, from the poem "The Light of Asia" by Edwin Arnold CINEMATOGRAPHER: Josef Wirsching, Willi Kiermeier PRINT SOURCE: British Film Institute

"Prince Siddhartha styled on earth – Lord Buddha – In Earth and Heavens and Hells Incomparable, All-honored, Wisest, Best, most Pitiful; The Teacher of Nirvana and the Law. Thus came he to be born again for men"

– Preface, *The Light of Asia*, Sir Edwin Arnold

Prem Sanyas (*The Light of Asia*) tells the story of Prince Siddhartha Gautama, the man who became the Buddha. Created by producer and actor Himansu Rai, director Franz Osten and cinematographer Josef Wirsching, this 1925 production was the first Indian film to be distributed internationally. The driving force behind the film was Himansu Rai's creative vision; and the story of the making of this lyrical and beautifully photographed film is as dramatic

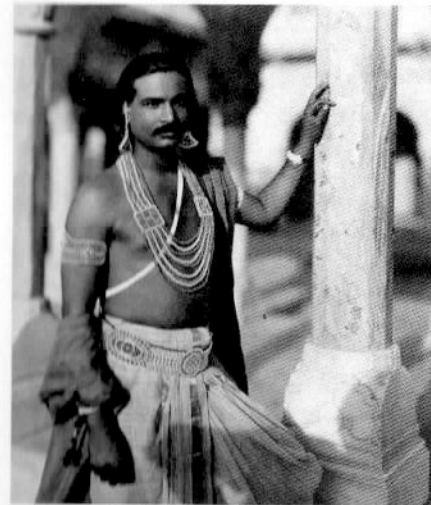
a saga as the film itself.

Rai was born into a wealthy Bengali family in 1892. He studied Law at the University of Calcutta and in London, where he eventually earned his degree. While preparing for a legal career, Rai also pursued his artistic interests, acting in plays in London, forming his own theater group and studying under the knighted poet Rabindranath Tagore, recipient of the 1913 Nobel Prize for literature. Tagore's grand-niece was Devika Rani, who would play a significant role in Rai's personal and professional life.

Rai's inspiration for *Prem Sanyas* came when he attended a renowned theater festival in Germany. Every ten years, residents of the

Bavarian village of Oberammergau perform a six-hour play depicting the story of Christ. Rai had the idea to create the Indian counterpart. At the festival he met director Franz Osten and his brother, producer Peter Ostermayr (Osten changed his name to avoid confusion, as both brothers were active in German film). At the time, India boasted 300 movie theatres, plus many traveling cinemas. Ninety percent of the films on screens were American imports – Indian films were rarely shown. Rai set out to change that, arriving in Delhi with a carefully planned proposal to launch a joint film venture in collaboration with the Ostermayr brothers and the Emelka Film Company of Munich. Obtaining financial backing from a retired judge and the judge's businessman brother, Rai set up the Great Eastern Film Corporation to produce *Prem Sanyas*. Rai would play the leading role, with fourteen-year-old Seeta Devi in the female lead. Indian playwright Niranjan Pal wrote the screenplay, based on Edwin Arnold's 1879 epic poem *The Light of Asia*, which first introduced the story of Buddha to western audiences – an audience that Rai wanted to attract as well.

On March 18th, 1925 the team of Rai, Osten and Wirsching arrived in Bombay. They rushed into production, in order to finish filming before the monsoon season began. On many shooting days the temperature reached 131 degrees Fahrenheit. While directing one complicated scene, Osten collapsed from heat stroke, as did many other crew members throughout the filming. Billy club-wielding policemen, provided by the



Created by Himansu Rai, Prem Sanyas was the first Indian film to be distributed internationally.



Seeta Devi was only fourteen years old when she performed the role of Gopa opposite Himansu Rai in Prem Sanyas

British-controlled government, helped keep the thousands of extras on the set and prevent them from seeking shade during takes.

Osten and his German camera crew spent five months filming on some of India's most impressive sites. The budget for *Prem Sanyas* was ten times that of the average Indian film. For one sequence, the filmmakers used thirty elephants laden with gold and jewels, which belonged to the Maharajah of Jaipur. Even so, Rai himself was the production's greatest asset. According to assistant director Bert Schulte:

I do not know how we would have managed without this magnificent actor...He rehearsed untiringly with actors and extras, managed to get the necessary permission for shooting at historical sites and with his reputation and appearance made it possible for certain strict bans to be lifted and all obstacles to be overcome... the most valuable accessories from the treasure chest of rajas, which so far had never been shown in a film, were at our disposal.

At least one scene was frighteningly authentic. As Osten recounts in his diary:

The priests and beggars were played by people who occupied these positions in real life. The next day I needed a man who dies in the film. I explained this to my assistant director who said he knew of a suitable man... A man held a lantern up to a man who was breathing only with great difficulty. Horrified, I stepped aside and told him that I could not employ him for my film, but the man said through an interpreter that he would certainly die tomorrow during the shooting and the film would become very true to life. Then the interpreter said 'He is one of the happy people who leave this world so easily.' The man

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Only two percent of almost 1,300 films made in India between 1913 and 1934 survive.

and technicians to train Indian colleagues. The studio emulated Hollywood by handling its own distribution and theater management. With the coming of sound, Rai traveled to Berlin to observe sound recording techniques, and brought many technicians with him upon his return to Bombay. The ensuing films were notable for natural acting, technical competence and colloquial speech.

Osten, considered a second-rate filmmaker in Germany, made sixteen movies for Bombay Talkies within four years. He and Rai peppered their films with social criticism, striking out at corruption, the caste system and forced marriage. In 1936, while living and working in India, Osten joined the Nazi party. In 1939, while in the midst of filming, he was arrested by the British and interned along with other Germans in the film crew. In 1940, the 64-year-old returned to Munich and never made another film. Following the loss of Osten and his German technicians, and with the onset of war, Rai himself suffered a nervous breakdown. He died in 1940, leaving management of the studio in Rani's hands. In Germany, Osten's name is hardly known. In India, he and Rai left their marks as two of the founders of Indian Cinema.

As a result of fires at Calcutta's two largest film vaults in the 1940s, only two percent of almost 1,300 films shot in India between 1913 and 1934 survive. Restored by the National Film Archive of India, *Prem Sanyas* remains a rare and shining example of India's silent film legacy.

—BARRY CORGILL

died two days after shooting the scene.

Prem Sanyas proved a hit in Germany and London. Indian audiences, however, accustomed to fast-paced melodrama, rejected the film with its stately pace and poetic style. It was the first in a series of films Osten and Rai made together, including *Shiraz* (1928), a tale about the love story behind the building of the Taj Mahal.

In 1929 Rai married Devika Rani, who became the most sought after Indian actress in the 1930s. She acted in Osten's films and was known as "the Indian Garbo" for her mysterious screen persona. In 1934, Rai and Rani established their own film production company, Bombay Talkies, which became one of the most influential studios in Indian cinema history. The couple enlisted Osten's talents, bringing German cameramen

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COURTESY PHOTOFEST

THE SCARLET LETTER (1926)

Accompaniment on the Mighty Wurlitzer by Clark Wilson

CAST: Lillian Gish (Hester Prynne), Lars Hanson (The Reverend Arthur Dimmesdale), Henry B. Walthall (Roger Prynne), Karl Dane (Giles), William H. Tooker (The Governor), Marcelle Corday (Mistress Hibbens), Fred Herzog (The Jailer), Jules Cowles (The Beadle), Joyce Coad (Pearl), James A. Marcus (A Sea Captain) DIRECTOR: Victor Sjöström PRODUCER: Victor Sjöström ASSISTANT DIRECTOR: Harold Bucquet ADAPTATION AND SCENARIO: Frances Marion, from the novel by Nathaniel Hawthorne PHOTOGRAPHY: Henrik Sartov EDITOR: Hugh Wynn SETTINGS: Cedric Gibbons & Sidney Ullman COSTUMES: Max Rée PRINT SOURCE: UCLA Film & Television Archive

When MGM signed Lillian Gish to a contract in 1925, it was a coup for both the studio and the star. MGM had been formed the previous year, and needed an actress of Gish's stature to help bring money through the gates. The studio gave Gish the creative control she wanted, plus \$800,000 a year, whether she was filming or not. The contract also guaranteed Gish wouldn't have to make any personal appearances or promote her films, and gave her the right to select her own stories, directors, and cast. These terms were almost unheard of in 1925, especially for a woman, but Gish was one of the most respected and popular actresses of her time. Also, MGM chief Louis B. Mayer owed part of his success to Gish. Mayer had secured the New

England distribution rights to *The Birth of a Nation* (1915), which starred Gish, and it had been a huge hit, making him a wealthy man and setting him on the path to becoming one of the most powerful men in Hollywood.

Born October 14, 1896 (some sources say 1893), Gish began her stage career at age five. Lillian, her sister Dorothy and their actress mother Mary toured the country with various theatrical productions. In 1912, their friend Mary Pickford introduced the family to director D.W. Griffith. Griffith took an immediate liking to the Gish sisters and put them in his films, giving them increasingly larger parts. In 1915, Lillian played the lead in the groundbreaking and controversial *The Birth of a Nation*.



Gish: "The Italian school of acting was one of elaboration; the Swedish was one of repression."

Working with Griffith made Gish famous, but she parted ways with him in 1921 and signed with Inspiration Pictures. Under the direction of Henry King, Gish starred in *The White Sister* (1923) and *Romola* (1924), but ended up suing Inspiration for \$120,000, which was due her under contract. She won, and Metro Pictures distributed both of her Inspiration films. When Metro merged with two other companies to form Metro-Goldwyn-Mayer, Gish signed on. At MGM, her first project was *La Bohème* (1926), based on the opera by Puccini, and directed by King Vidor. The film was a big hit and helped justify her huge salary, which Gish herself feared could overwhelm her production's budgets.

While making *La Bohème*, Gish suggested to MGM studio head Louis B. Mayer that they film an adaptation of *The Scarlet Letter*, Nathaniel Hawthorne's 1850 novel. However, church and women's groups considered the book (about an adulterous affair in Puritan New England) unsuitable for the movies. To accommodate their concerns, various writers had struggled to make the story acceptable, suggesting that the plot be altered to establish a relationship between Hester and the Reverend prior to their arrival in the New World, or by having Pearl, their love child, be the result of a secret marriage, or by dispensing with the letter "A" altogether, or even by creating a happy ending. Mayer finally agreed to let Gish make the film after she assured him that she could convince the church

and women's groups to lift their objections. She met with the leaders of many such organizations, and invited them to read the script and tour the set. Her pristine reputation, combined with a tasteful script by the great Hollywood screenwriter Frances Marion, caused them to change their minds and give the project their blessing.

For her director, Gish chose Victor Sjöström (the acclaimed Swedish actor and filmmaker whose name was Americanized to "Seastrom" for U.S. audiences) after seeing his film *Thy Soul Shall Bear Witness* (1921). Sjöström started acting in films in 1912, the same year as Gish. Soon he had moved behind the camera, to become Sweden's leading director. In 1924, he came to America to direct MGM's *He Who Gets Slapped*, starring Lon Chaney.

To play Reverend Dimmesdale, Mayer suggested Lars Hanson, a newly arrived Swedish actor. Gish agreed after she saw his Swedish film *The Saga of Gösta Berling* (1924), with a then unknown Greta Garbo. "I have always believed that the Scandinavians are closer in feeling to New England Puritans than are present-day Americans," Gish wrote in her memoirs. "I found Victor Sjöström's direction an education in itself. The Italian school of acting was one of elaboration; the Swedish was one of repression." Henry B. Walthall, Gish's leading man in *The Birth of a Nation*, was cast as Hester's husband Roger Prynne, a role he would later reprise in the 1934 sound version with Gish's



Mayer agreed to make the film after Gish assured him she could convince the church and women's groups to lift their objections.

close friend, Colleen Moore.

The Scarlet Letter previewed in New York to over 2,000 clergymen, women's club leaders and educators. They approved, and so did the critics. *Life* magazine's Robert E. Sherwood wrote, "[Gish's] performance of this role establishes her true worth as it has never been established before..."

Despite her success, Gish became frustrated with the MGM "assembly line" method of making movies, with its emphasis on profit over art. When Gish and Sjöström reunited to bring *The Wind* (1928) to the screen, everyone at the studio, including production chief Irving Thalberg, agreed the film was a masterpiece. But Thalberg told Gish the exhibitors wanted a happy ending, replacing the final scene of the heroine disappearing into a storm with a reunion of hero and heroine. When Gish's two-year MGM contract ended, she left to make a few films for United Artists, including her first talkie *One Romantic Night* (1930). Although Mayer and Thalberg respected Gish, they were not sorry to see her go. Their experience with her was one of the catalysts that propelled them to cultivate their own stars from the studio's ranks, ensuring total control over their careers. It was the beginning of the star system, which would last into the 1950s.

Victor Sjöström and Lars Hanson both returned to Sweden in 1928. Hanson continued making films into the 1950s, and died in 1965. Sjöström would direct a few more films before concentrating on acting, giving his best-known performance in Ingmar Bergman's *Wild Strawberries* (1957) at the age of 78. He died in 1960.

After appearing in *His Double Life* (1933) for United Artists, Gish left films for the stage, achieving great success with plays such as *The Old Maid*, *Hamlet*, and *Life With Father*. She returned to films in 1942's *Commandos Strike at Dawn*. For the rest of her career she alternated between stage, film and television. Her only Oscar nomination, for Best Supporting actress, was for David O. Selznick's *Duel in the Sun* (1946).

In 1970 Gish received an Honorary Oscar "for superlative artistry and for distinguished contribution to the progress of motion pictures." Seventy-five years after her screen debut, she made her final film, *The Whales of August* (1987) with Bette Davis. Lillian Gish died in 1993, one of the pioneers of cinema, and an artist who managed to keep her integrity intact during one of the longest and most illustrious careers in Hollywood history.

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COURTESY BRITISH FILM INSTITUTE

IT (1927)

Accompaniment on the Mighty Wurlitzer by Clark Wilson

CAST: Clara Bow (Betty Lou), Antonio Moreno (Cyrus Waltham), William Austin (Monty), Priscilla Bonner (Molly), Jacqueline Gadsden (Adela Van Norman), Julia Swayne Gordon (Mrs. Van Norman), Elinor Glyn (Herself) Gary Cooper (Reporter) DIRECTORS: Clarence Badger, Joseph von Sternberg SCREENPLAY: Hope Loring, Louis D. Lighton, from a story by Elinor Glyn CINEMATOGRAPHER: H. Kinley Martin EDITOR: E. Lloyd Sheridan TITLES: George Marion, Jr. PRINT SOURCE: British Film Institute

Clara Bow is the quintessence of what the term "flapper" signifies as a definite description: pretty, impudent, superbly assured, as worldly-wise, briefly-clad and "hard-berled" as possible.

— E. Scott Fitzgerald

Made at the height of the Roaring Twenties and the peak of Clara Bow's fame, *IT* was based less on the eponymous novel by Elinor Glyn, than on the idea of IT. Although "Madame" Glyn, in a cameo appearance, says IT is "something in you that gives the impression that you are not all cold," Clara Bow's definition onscreen was a lot more sensual. And if Bow personified IT, then romance novelist and self-created social arbiter Elinor Glyn

was its godmother, tireless promoter, and profiteer. As screenwriter and novelist Anita Loos wrote, "If Hollywood had not existed, Elinor Glyn would have had to invent it."

Clara Bow was the daughter of an estranged, unloving father and an abusive mother. She escaped into the dream life of a Hollywood film star at the age of 17. With the naiveté born of a 7th grade education and a world view confined to the Brooklyn tenements where she grew up, Bow would go on to become the unhappy pawn of a studio system willing to sacrifice the mental health of its star properties for the sake of a quick profit. *IT* was her 37th film

in five years. She would make 20 more films in the next five years before becoming a Hollywood dropout at the tender age of 28.

Bow's ticket out of poverty and her miserable family life was winning a beauty contest in 1922. The prize was a small part in a movie, to be filmed in one of the then-thriving movie studios on Long Island. Her performance ended up on the cutting room floor, but she soon won another part in *Down to the Sea in Ships* (1922). A studio talent scout saw her performance and recommended her to B.P. Schulberg, head of Preferred Pictures. Upon arrival in California, she was taken directly to the offices of B.P. Schulberg, without even an opportunity to clean up from the train trip. One look at this disheveled street urchin with a Brooklyn accent made Schulberg wonder what he had been talked into. After seeing her screen test, he was won over. Her naturalness and ability to convey emotion was undeniable. Bow was rushed into one film after another, becoming so popular and so much of a cash cow for Schulberg and his studio that he was able to merge with the more established Paramount in 1925.

By the time Bow arrived in Hollywood, Elinor Glyn had already been there two years. Born in England in 1864, Glyn married into landed gentry, but the marriage was unfulfilling and the couple drifted apart. Taken up by the mistress of the Prince of Wales (later King Edward VII), Glyn moved into the higher echelons of society. She began to write novels at first to amuse herself, and later, as her profligate husband went through his fortune, as a way of supplementing her income. In 1907, she wrote *Three Weeks*, a novel about a brief and



After seeing her screen test [Schulberg] was won over. Her naturalness and ability to convey emotion was undeniable.



According to Elinor Glyn, "Of all the lovely young ladies I've met in Hollywood, Clara Bow has IT."

passionate affair between a young Englishman and a mysterious older woman. It scandalized Edwardian London and ostracized Glyn from high society. Undaunted, she continued to write her racy novels. In 1920, she sold *The Great Moment* to the movies, and went to Hollywood as a consultant. She wrote screenplays for three films based on her novels, partied with the Hollywood elite, and made pronouncements about society, style and romance that were taken as gospel by Hollywood bumpkins awed at "Madame" Glyn's British credentials. In 1926, Glyn wrote *IT*, a novella that first appeared in *Cosmopolitan* magazine and later in book form. Suddenly, newspapers and magazines were full of speculation about who had IT and who didn't.

Bow meanwhile had become Paramount's hottest property. Schulberg read *IT* and offered Glyn \$50,000 not only for the rights to film the story, but also to declare Bow Hollywood's "IT Girl." To sweeten the deal, Glyn was offered a cameo appearance in the film. She agreed and quickly declared, "Of all the lovely young ladies I've met in Hollywood, Clara Bow has IT." For awhile, the two could be seen riding around town together in Bow's red Packard roadster. Bow, however, had no patience with Glyn's pretentiousness and the friendship soon cooled. Glyn returned to England in 1929, where she directed two films in 1930. She continued writing and remained one of Britain's best-selling novelists until her death in 1943.

During the production of *IT*, Bow demonstrated her unique acting style. She was completely natural

and depended on a highly unpredictable degree of improvisation, which frustrated many directors. Initially aggravated by her inability to take direction, *IT* director Clarence Badger watched in amazement during the filming of one particular scene as Clara ran the gamut of emotions – from love to lust to playfulness. He immediately stopped filming and demanded to know what she thought she was doing. He recalled her explanation years later:

"That first expression was for the love-sick dames in the audience, and that second expression, that passionate stuff, was for the boys and their paps, and that third expression—well Mr. Badger, just about the time all the old women in the audience had become shocked and scandalized by that passionate part, they'd suddenly see the third expression, become absorbed in it, and change their minds about me having naughty ideas and go home thinking how pure and innocent I was; and having got me mixed up with my character I'm playing, they'd come again when my next picture came out."

Bow focused her passionate gaze on a young bit player in *IT* named Gary Cooper, who played a newspaper reporter. They had a brief, hot romance.

Her uninhibited private life and her openness about it began to raise eyebrows in Hollywood. Yet another threat to her career loomed: sound. The studio did not take the time to train her voice properly, and she was embarrassed by her heavy Brooklyn accent. She became paralyzed by mike fright. The coming of sound also coincided with the start of the Depression and the end of the Flapper Era. Clara Bow, the ultimate Flapper, was passé.

IT would prove to be the apex of Bow's career. She made 20 more films between 1927 and 1933, then retired to a Nevada ranch with husband Rex Bell, who had been her leading man in *True to the Navy* (1930). His decision to enter politics took him away from home for long periods of time, isolating Bow to raise their two sons by herself. She increasingly suffered from bouts of insomnia and depression, which led to a suicide attempt in 1943. The remainder of her years were spent in and out of sanitariums, until she finally resettled in Los Angeles. The original "IT Girl" died in 1965, at the dawn of a new era of sexual freedom.

— MATTHEW LIPSON

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has also published *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums*, as well as an international database for locating silent films. As of October 2004, the NFPF has supported film preservation in 37 states, the District of Columbia and Puerto Rico, making more than 800 historically and culturally significant films available to the public. These films range from silent one-reelers by Thomas Edison to avant-garde animation. A grant-giving public charity, the NFPF is affiliated with the National Film Preservation Board of The Library of Congress, and depends solely on private contributions. To learn more about the NFPF, please visit www.filmpreservation.org.

In honor of the National Film Preservation Foundation, we present a selection of rare shorts that can be found on their two DVD sets, *Treasures from American Film Archives* and *More Treasures from American Film Archives*.

INTERNATIONAL NEWSREEL VOLUME 8, ISSUE 97

(1926) *International Newsreel Corp.* Distributed by
Universal Pictures Produced by William Randolph Hearst
Preserved by UCLA Film & Television Archive

The newsreel became part of the moviegoing experience beginning in 1911. Just like television today, the newsreel brought the events of the world to local viewers. In their heyday, newsreels were issued twice a week by the major studios. Pathé, Paramount, MGM, Vitagraph, Selig Polyscope, Warner Bros., Edison, Fox and Universal all had newsreel divisions, sometimes in partnership with newspaper companies like the Hearst and Tribune organizations. With the introduction of television, movie newsreels were slowly pushed out of the picture, and one by one the studios dropped their newsreel divisions until the last one, MGM's *News of the Day*, closed its doors in 1967.

Most newsreel prints didn't have a long life once they had been exhibited; they were usually burned to recover the silver in their emulsion. The original negatives, meanwhile, were cut up and cataloged for use as footage in documentaries, so millions of feet of newsreel footage still exist, but only in fragmented form, in various stock footage libraries. Consequently, very few newsreels have survived intact as originally released; issue 97 of *International Newsreel* is among those rarities. Typical of the format, it contains "genuine news" footage of flooding in Great Britain, "event footage" of a Macy's Thanksgiving Day parade, a "sports segment" on horse racing in Tijuana and a "human interest" story about a dog and her puppies.

THE THIEVING HAND

(1908) *Vitagraph Company of America* Directed by
J. Stuart Blackton Cast: William Shea (beggar),
Paul Panzer (wealthy man in top hat)
Preserved by George Eastman House

Although proper credits are difficult to determine before 1910 (credits weren't listed on films until then), *The Thieving Hand* was likely directed by J. Stuart Blackton, who along with Albert E. Smith and William Rock founded the Vitagraph Company in 1896. Blackton liked the comic trick-effects films of the Paris-based director George Méliès, who used techniques like double exposures and dissolves. But the two filmmakers differed markedly in style: whereas Méliès' films were stagebound in the tradition of a magic act, Blackton's took to the streets, providing a more realistic setting for the effects. The Méliès films, as amazing as they were, began to find less favor as time went on, while Blackton's work moved away from tricks

and toward conventional storytelling.

C-V NEWS [FILMING GREED IN DEATH VALLEY] (1923) *Vanderbilt Newspapers, Inc.*

Preserved by UCLA Film and Television Archive

This extraordinary newsreel excerpt documents the filming of a key sequence in director Erich von Stroheim's master epic *Greed* (1924). Begun as a Goldwyn picture, *Greed* was released, albeit in a truncated version, a year later by the newly-formed Metro-Goldwyn-Mayer Studio. Stroheim fought to preserve his vision of the Frank Norris novel *McTeague* as a 40-reel 8-hour journey into madness and death. No one died during the making of the film, but madness of a sort was certainly part of its makeup. Stroheim's literal translation of the book prolonged the production schedule into nine long months, concluding the next year with a nightmarish battle against the studio which resulted in the cutting of his film down to a scant two hours.

Although the complete film may never be seen, these behind-the-scenes newsreel shots are now preserved and vividly reveal the hardships sustained by the cast and crew as they faced the summer heat of Death Valley in order to bring the stunning realism of *Greed* to the screen.

GUS VISSER AND HIS SINGING DUCK

(c. 1925) Produced by Theodore Case
Directed by Theodore Case or Earl I. Spondable
Preserved by George Eastman House

Sound was not new to the movies in 1925; several companies had released films with singing and dialogue tracks in previous decades. The failure of past systems was mainly technical: recording machines (basically a cylinder phonograph) had a time limit of three minutes; acoustic recording methods sounded as if they were projected through a megaphone (which in effect they were); and the sound couldn't be amplified to an adequate level in large theaters. Theodore Case's system solved all of these problems by photographically printing an electrically modulated signal directly onto the film. It became the standard for movie theater sound until the advent of digital recording. In its late experimental stages, Case used the process to record several vaudeville acts, including Gus Visser and "The Original Singing Duck," both of whom remained in vaudeville. Case, however, sold the rights for his system to the Fox Film Company, which immediately made use of it in their Movietone newsreels.

— DAVID KIEHN

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Festival Guests: Gideon Fountain, Leatrice Gilbert Fountain, Robert Gitt, Gary Graver, Jere Guldin, Belinda Vidor Holiday, Consul General of Brazil in San Francisco Georges Lamazière, Suzanne Lloyd, Annette Melville, Consul General of India in San Francisco

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"IT" by Elinor Glyn

(Author of Clara Bow's first Paramount starring production "It.")

"IT" is that peculiar quality which some living beings possess which draws others of both sexes.

The possessor of "It" must be absolutely unself-conscious though full of self confidence and have that magnetic "sex appeal" which is irresistible. Mothers spoil boys with "It"—women never refuse them favors, while when women possess "It" they are simply devastating—they can attract any man even against his judgment, and they arouse devotion in their female companions,—while those who wait upon them or come in business contact with them become veritable slaves. But the quality of "It" is extremely rare among women—thousands of beautiful and physically attractive creatures who fascinate certain men have no touch of it. An ugly girl can have "It" for it is a quality of the mind as well as a magnetic emanation and actual beauty has nothing to do with it. On the screen there are only a very few men who possess "It" and at this moment I can pick out only one woman—Clara Bow—because just sweetness, goodness, beauty or "sex appeal" alone have nothing to do with it. People can have "It" for a while and lose it or they can gain it. Perhaps the strongest exponent of "It" now on the screen is Rex, the horse—he has that fearless, unconquerable flash in the eye which shows passionate love for his lady—as well as individual character. Mr. Gilbert was another exponent of "It" in "His Hour" and in "The Big Parade." Douglas Fairbanks has "It" in all of his pictures. The whole Barrymore family have "It"—especially Jack—his is perhaps stronger off the screen than on. The Prince of Wales has "It"—his brothers, who are handsomer, have none at all. Girls of the magazine cover type never have "It" and indeed only few blondes. I think we shall all have a surprise when we see Clara Bow as my new heroine—I think I can safely say that she will radiate "It" through the picture. Some few dogs have "It"—but almost every cat and every tiger. Watch a really beautiful, well-fed cat, or a cage of tigers. Note their lazy indifference and their unexplainable fascination, and you will realize something of what "It" means.

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FRONT: RENÉE ADORÉE AND JOHN GILBERT IN *THE BIG PARADE* (1925). COURTESY PHOTOFEST

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