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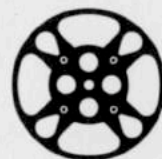
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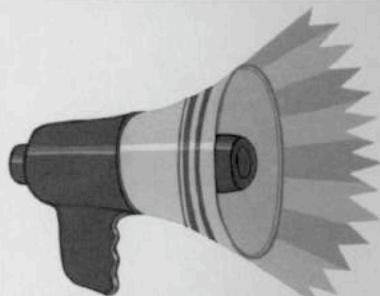
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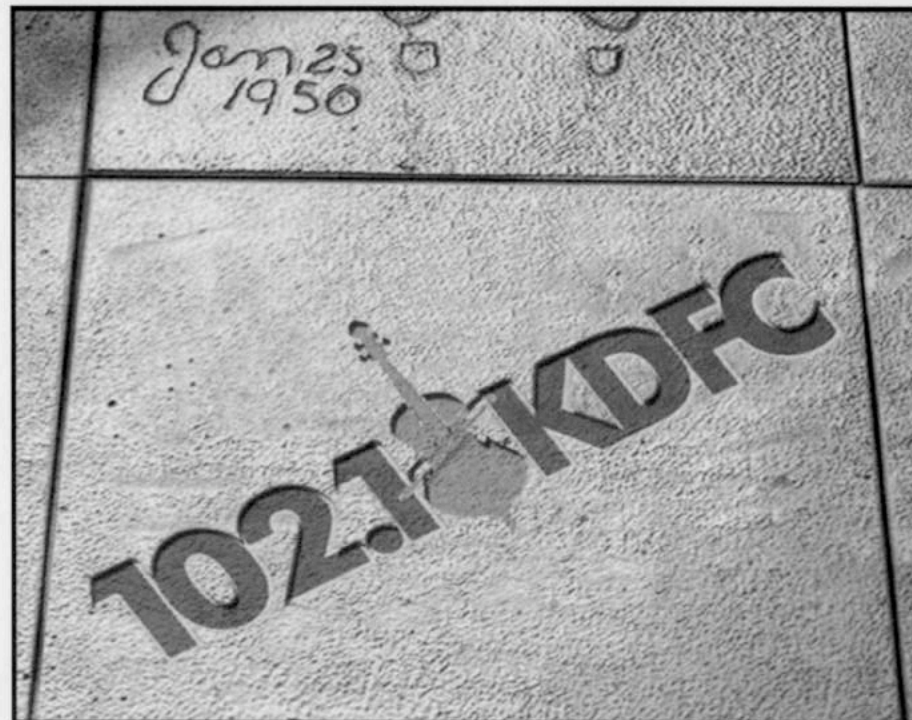


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SCHEDULE OF EVENTS

Friday July 11

7:00 PM

BRONCHO BILLY'S ADVENTURE THE KID BROTHER

Special Guests SUZANNE LLOYD, LEONARD MALTIN

LIVE ACCOMPANIMENT BY MONT ALTO MOTION PICTURE ORCHESTRA

9:00 PM

AUTHOR SIGNING IN THE LOBBY

SUZANNE LLOYD AND LEONARD MALTIN

OPENING NIGHT PARTY ON THE MEZZANINE WITH LIVE MUSIC BY FRISKY FROLICS

PLEASE NOTE: The Booksmith's mezzanine table will be accessible only to Opening Night Party attendees at this time.

Saturday July 12

10:00 AM

AMAZING TALES FROM THE ARCHIVES

Special Guests PAT DOYEN GEORGE EASTMAN HOUSE, VINCENT PIROZZI HAGHEFILM CONSERVATION

LIVE PIANO ACCOMPANIMENT BY MICHAEL MORTILLA

11:40 PM

THE OLD FAMILY TOOTHBRUSH THE SOUL OF YOUTH

Special Guest JEFF CLARKE KQED

LIVE PIANO ACCOMPANIMENT BY STEPHEN HORNE

1:25 PM

AUTHOR SIGNING ON THE MEZZANINE

RICHARD J. MEYER RUAN LING-YU: THE GODDESS OF SHANGHAI - BOOK AND DVD

2:15 PM

LES FROMAGES AUTOMOBILES LES DEUX TIMIDES

Special Guest CHRISTOPHE MUSITELLI CONSULATE GENERAL OF FRANCE IN SAN FRANCISCO

LIVE ACCOMPANIMENT BY BAGUETTE QUARTETTE

4:15 PM

L'HISTOIRE D'UNE ROSE MIKAËL

LIVE PIANO ACCOMPANIMENT BY DONALD SOSIN

6:10 PM

AUTHOR SIGNING ON THE MEZZANINE

THERESE POLETTI ART DECO SAN FRANCISCO: THE ARCHITECTURE OF TIMOTHY PFLUEGER

7:45 PM

THE VOICE INVISIBLE / MAKING A RECORD THE MAN WHO LAUGHS

Special Guest MIKE MASHON THE LIBRARY OF CONGRESS

LIVE ACCOMPANIMENT ON THE MIGHTY WURLITZER BY CLARK WILSON

SCHEDULE OF EVENTS

Saturday July 12 (con't)

9:50 PM

AUTHOR SIGNING ON THE MEZZANINE

GUY MADDIN FROM THE ATELIER TOVAR: SELECTED WRITINGS OF GUY MADDIN

10:45 PM

THE LAST CALL THE UNKNOWN

Special Guest GUY MADDIN

LIVE PIANO ACCOMPANIMENT BY STEPHEN HORNE

Sunday July 13

10:30 AM

THE BOTTOM OF THE SEA THE ADVENTURES OF PRINCE ACHMED

Special Guests SIMONE NELSON BAY AREA WOMEN IN FILM AND TELEVISION, LEONARD MALTIN

LIVE PIANO ACCOMPANIMENT BY DONALD SOSIN

11:50 AM

AUTHOR SIGNING ON THE MEZZANINE

LEONARD MALTIN

1:10 PM

THE SILENT FILM AWARD: DAVID SHEPARD THE SILENT ENEMY

Special Guest MICHAEL SMITH AMERICAN INDIAN FILM INSTITUTE

LIVE ACCOMPANIMENT BY MONT ALTO MOTION PICTURE ORCHESTRA

2:45 PM

DVD SIGNING ON THE MEZZANINE

DAVID SHEPARD

3:50 PM

MARY PICKFORD TECHNICOLOR TEST FOR THE BLACK PIRATE HER WILD OAT

Special Guest JOE LINDNER ACADEMY FILM ARCHIVE

LIVE PIANO ACCOMPANIMENT BY MICHAEL MORTILLA

6:10 PM

KALEIDOSCOPE JUJIRO

Special Guests YASUMASA NAGAMINE CONSUL GENERAL OF JAPAN IN SAN FRANCISCO

STEPHEN GONG CENTER FOR ASIAN AMERICAN MEDIA

LIVE PIANO ACCOMPANIMENT BY STEPHEN HORNE

8:45 PM

LOST - A YODEL THE PATSY

Special Guest LEONARD MALTIN

LIVE ACCOMPANIMENT ON THE MIGHTY WURLITZER BY CLARK WILSON



THE KID BROTHER

LIVE ACCOMPANIMENT BY MONT ALTO MOTION PICTURE ORCHESTRA

CAST: Harold Lloyd (Harold Hickory), Jobyna Ralston (Mary Powers), Walter James (Sheriff Jim Hickory), Leo Willis (Leo Hickory), Olin Francis (Olin Hickory), Constantine Romanoff (The Thief Sandoni), Eddie Boland ("Flash" Farrell), Frank Lanning (Sam Hooper), Ralph Yearsley (Hank Hooper) 1927 Harold Lloyd Corporation DIRECTORS: Ted Wilde, J.A. Howe (Co-Director), Harold Lloyd (uncredited), Lewis Milestone (uncredited) STORY: Thomas J. Crizer, Ted Wilde SCENARIO: Howard Green, John Grey, Lex Neal CINEMATOGRAPHER: Walter Lundin PRINT SOURCE: UCLA Film & Television Archive

In the 1960s and 1970s, the only exposure to silent films available to most Americans was on syndicated television programs like *Fractured Flickers*, which played the films at a faster-than-normal speed and featured narration that mocked the films and the actors. *The Harold Lloyd Show*, which premiered in the 1970s, was a collection of badly edited clips from Lloyd's silent film career, narrated in similar fashion. Though

it was not a widely seen show, and in spite of the poor editing, viewers were entranced by Lloyd's daredevil antics, slapstick humor, and tenderly awkward romance. For some it was their first exposure to the world of silent film, and the comedy of Harold Lloyd.

Unfortunately, until recently, seeing Lloyd's complete films has not been easy. Most movie lovers can quickly name their favorite Keaton or Chaplin film, but a person

who can even name any of Lloyd's films is less common. Yet he was one of the biggest stars of the silent era. He made more than 300 films, whose box-office grosses rivaled those of his peers. Lloyd was not only an actor but also a successful businessman and producer, involved in all aspects of filmmaking, constantly refining his craft, always looking for ways to improve his characters and his films. He remained a public figure long after his retirement from the movies and up until his death.

Lloyd began his career with Hal Roach at the Rolin Film Company. He left Roach after a pay dispute to work with Mack Sennett, only to be asked back by Roach at double his salary. His first on-screen character was an obvious Chaplin knock-off given the name Willie Work. Realizing that he needed to please the audience yet stand out, he created Lonesome Luke, yet another variation on The Tramp, but with one crucial difference: Chaplin's clothing was baggy; Luke's was tight.

Working with Hal Roach gave Lloyd the freedom to

experiment, and he learned how to use the camera for maximum comic effect. After two years of Lonesome Luke comedies, Lloyd invented a brand new persona, beyond imitation. He introduced his "Glasses" or "Glass" character cautiously, in one-reel comedies, while continuing to make Lonesome Luke two-reelers, and he showed his films to preview audiences so he could figure out what made them laugh.

In 1919, Lloyd negotiated a better salary and obtained a contract with Pathé to distribute his Rolin output. He began to

try out different film techniques in order to perfect his gag effects. In 1920, he even filmed his own home movies in an early color process. In 1924, he broke away from Rolin completely to form the Harold Lloyd Corporation, which gave him his greatest freedom while still guaranteeing him wide distribution through Pathé, and later Paramount.

1927, the year of *The Kid Brother*, was the apex of Hollywood's silent era, and the film is a showcase for Lloyd at the apex of his career. Yet it was a troubled production. The original director was Lewis Milestone, who completed a portion of the filming before a contract dispute with Warner Bros. forced him to abandon the production (Milestone would direct *Two Arabian Knights* for Howard



Lloyd, who was accustomed to co-directing his films, took the helm for much of the production.

Hughes, for which he would receive an Academy Award in 1929). Harold Lloyd's friend and gagman Ted Wilde took over as director but was shortly stricken with pneumonia, and he also had to quit. As a result, Lloyd, who was accustomed to co-directing his

films, took the helm for much of the

production. In the end, another of Harold's gagmen, J.A. Howell, was credited with completing the film. Ted Wilde rebounded in 1928, and directed Lloyd's last silent film *Speedy*, which earned him an Academy Award nomination (he lost out to Lewis Milestone's *Two Arabian Knights*). Wilde died of stroke-related complications in 1929.

Jobyna Ralston, who had been Lloyd's leading lady in his previous five films, made her sixth and final appearance opposite him in *The Kid Brother*. She and Lloyd enjoyed working together, and had become good

friends, but she had decided to focus on dramatic roles, and they parted amicably. Her timing couldn't have been worse. Talkies were right around the corner, and she spoke with a lisp. Ralston only made two sound films, then retired.

Lloyd retired from the movies after six talkies. To many this would have been the end of a career, but for Lloyd, it was the start of a new life. He continued to produce films through his company, and he stayed involved in the Hollywood community. One passion was the preservation of his

films – long before preservation was part of the public consciousness. He understood the historical value of his films, and he was determined to preserve his legacy. He was able to buy the rights to all his films from both Rolin and Pathé, and he built a cold-storage facility to house his negatives. Even

though he was well aware of the highly unstable nature of nitrate film, he could not prevent the fire that broke out in his storage vault in 1943, and he lost most of his negatives. His granddaughter later recounted how Lloyd himself almost died that night. Running into the inferno, he grabbed any can that had not yet ignited and threw it out the window. He eventually collapsed from smoke inhalation, and spent several months recuperating. Most of his early shorts were destroyed, including almost all of the Lonesome Luke series.

When television became popular in the 1950s, a mad rush ensued to fill the airwaves. Lloyd did not want his films cut up and interrupted by commercials, and

he kept them off the air. He also wouldn't allow theatrical screenings unless they were accompanied live by the full glory of a theater organ or an orchestra. He wanted audiences to see and enjoy his films, but he also wanted to maintain their integrity. To this end, he traveled with his prints to festivals around the world. In 1955, he assisted with a re-issue of *The Freshman*, with a new orchestral score.

Despite proper care, age took its toll on Lloyd's films. He knew that something needed to be done if he wanted future generations to appreciate them. He even taught his granddaughter Suzanne how to take proper care of his films, and they are now preserved at the UCLA Film & Television Archive.

After Harold Lloyd died in 1971, Time-Life acquired the distribution rights to his films, and they proceeded to do exactly as he had feared. Pieces of his movies were cut up and strung together with corny music and a redundant narrator, and commercials were added. *The Harold Lloyd Show* was born.

Lloyd did everything he could to maintain ownership of his films and preserve them intact. Perhaps this very action is what relegated him to relative obscurity among the great silent comics; the films of Keaton and Chaplin have been largely available to the public for many years. Yet, because of Harold's and Suzanne's efforts, much of his work survives and can now be seen exactly as he intended: in pristine condition and with appropriate musical accompaniment.

—DAVID JOHANSSON



Lloyd did not want his films cut up and interrupted by commercials, and he kept them off the air.



Broncho Billy's Adventure (1911) Courtesy of George Eastman House

AMAZING TALES FROM THE ARCHIVES

LIVE PIANO ACCOMPANIMENT BY MICHAEL MORTILLA

On July 9, 1937, a storage building rented by the Fox Film Corporation in Little Ferry, New Jersey exploded, shooting flames higher than 100 feet into the air. The fire destroyed 42 individual vaults containing the majority of the silent films produced by Fox. Following the fire, 57 truckloads of burnt nitrate were removed from the site and salvaged for their silver content, each can of nitrate valued at about five cents.

From its earliest days, commercial cinema relied upon film stock based on cellulose nitrate. Favored for its durability and the

beauty of its black and white tones, it also was notorious for its flammability and chemical instability. Nitrate has a chemical composition similar to that of gun cotton, a common ingredient in explosives. Once ignited, it burns rapidly with a flame almost impossible to extinguish. As late as the 1940s, reports of projection booth fires were not uncommon, posing dangers to projectionists and audiences alike.

Experts estimate that 10–25% of movies produced during the silent era have survived in a complete form. Modern vintages fare

UNDERWRITTEN BY HAGHEFILM CONSERVATION

only slightly better. Only 50% of all films released prior to 1950, when the use of nitrate film stock was discontinued, are believed to still exist. While vault fires like the one at Fox are singular, devastating losses, the primary culprits in film loss are neglect and decay. Unless stored properly, nitrate film stock becomes chemically unstable, resulting in nitrate decomposition. The film emulsion will soften, blister and bubble, ultimately decaying into a handful of fine red powder.

Studio business practices are as much to blame for this loss as the instability of the medium. In the first half-century of cinema, studios had little financial incentive to retain films, let alone preserve them, after their initial circulation. The maintenance of film vaults and collections was seen as a considerable expense to studios, and the films were not perceived as valuable assets to protect. Silent era movies, which instantly became both technically and commercially obsolete with the



L'Histoire d'une rose (1911)
Courtesy of George Eastman House

advent of sound, suffered the greatest loss. At best, films were shelved and forgotten, left to rot and decompose. In the worst cases, films were purposely destroyed to reduce storage costs and eliminate fire hazard, with the attendant "benefit" of providing recyclable silver content from the discarded footage.

Film distribution methods during the silent era also contributed to the destruction of movies. Studios and producers often sold film prints outright to exhibitors and distributors, who would exhibit them

as long as they could turn a profit. The number of exhibition prints manufactured depended on the budget and profit potential for a film. Once these films had outlived their exhibition life, the prints were often abandoned or discarded. Prints were scattered among exhibition outlets, which were left to deal with them at the end of the line. Occasionally, some of these prints surface in places as varied as storage sheds, bedrooms, attics and even underneath swimming pools. In 2003, a nitrate print of the lost film *Beyond the Rocks* (1922), starring Gloria Swanson and Rudolph Valentino, was discovered in the home of a recently deceased Dutch collector, and restored by Haghefilm Conservation and the Nederlands

Filmmuseum. The San Francisco Silent Festival presented the West Coast premiere of the restoration on November 13, 2005.

The tragic loss of our common film heritage has been gaining recognition in recent decades. UNESCO – The United Nations Educational, Scientific and Cultural Organization, issued

a resolution in 1980 declaring that "moving images are an expression of the cultural identity of peoples, and because of their educational, cultural, artistic, scientific and historical value, form an integral part of a nation's cultural heritage." In 1996, Congress passed the National Film Preservation Act, establishing the San Francisco-based National Film Preservation Foundation and allocating federal funds for preservation of "orphan films" – films out of copyright or that have no clearly defined owner.

Despite this progress, there is an immense

amount of work yet to do. Historian Anthony Slide estimates that "...there still remains more than 100 million feet of nitrate film of American origin awaiting preservation, in American and foreign archives, vaults of producers and distributors, and in the hands of private collectors." Film preservation and maintenance, the process involved in the rehabilitation and the duplication of deteriorating films,



The Voice Invisible / Making a Record (c. 1919)
Courtesy of George Eastman House

is a complex and expensive process, and funding to perform this work, particularly on films that do not feature well-known stars or directors, is extremely limited.

In today's world of digital media, duplicating film on film might seem anachronistic. Yet as fragile as the medium is, it is much more durable and lasting than current digital alternatives. From the standpoint of image quality alone, current digital reproduction results in an image significantly lower in resolution than the original celluloid. In addition, the lifespan of current digital equipment and formats is measured in years, rather than decades.

A properly stored film printed on modern stock can last 100 years and more, while retaining far higher fidelity than a digitized copy. In contrast, over the past 20 years video formats have changed multiple times, leaving behind obsolete equipment

and inaccessible media. So while digital reproduction is an obvious choice for home viewing and possibly for public exhibition, it is not the solution for preservation.

Technology is not the most significant barrier to saving film – it is money. In 1993, The Library of Congress reported that "the defining problem for public archive preservation programs is funding." Fifteen years later, this is still the case. Every

day archivists make life and death decisions about which titles will survive and which will disappear forever. There simply isn't money to save them all. For every *Beyond the Rocks* that is miraculously discovered and saved, thousands of other titles are literally turning to dust. *Amazing Tales from the Archives*, returning for its third year, highlights

the heroic efforts of archivists to preserve our cinematic heritage. This year's program focuses on Haghefilm Conservation, the L. Jeffrey Selznick School of Film Preservation at George Eastman House, and some of the films restored by students through the Haghefilm Fellowship. Thanks to all of the dedicated



Detective Nick Carter in *The Last Call* (1922)
Courtesy of George Eastman House

archivists, today's audiences may enjoy the beauty, variety and artistry of films from the earliest days of the movies – films from an era when it first became possible to capture time and store it in a can.

– ROB BYRNE

SAVED BY THE SELZNICK SCHOOL

A SELECTION OF FILMS FROM GEORGE EASTMAN HOUSE RESTORED BY STUDENTS OF THE L. JEFFREY SELZNICK SCHOOL OF FILM PRESERVATION THROUGH THE HAGHEFILM CONSERVATION FELLOWSHIP

listed in order of presentation

BRONCHO BILLY'S ADVENTURE (1911) 16 mins.

Produced by Essanay Film Manufacturing Company
Directed by Gilbert M. "Broncho Billy" Anderson
Preserved by Pat Doyen, 2006 Haghefilm Fellowship

THE OLD FAMILY TOOTHBRUSH (1925) 11 mins.

Sering D. Wilson & Co., Inc. present Kid Noah in A New Redhead Satire
Filmed in Naturecolor - The Wilson Wetherald Process
Preserved by Brigitte Paulowitz, 2001 Haghefilm Fellowship

LES FROMAGES AUTOMOBILES (The Skipping Cheeses, 1907) 6 mins.

Star Film Catalogue 925-928
Directed by George Méliès
Preserved by Catherine Corman, 1998 Haghefilm Fellowship

L'HISTOIRE D'UNE ROSE (The History of a Rose, 1911) 8 mins.

KOK Marques Desposees Pathé Freres
Directed by Camille de Mornhon
Preserved by Sonia Genaitay, 2002 Haghefilm Fellowship

THE VOICE INVISIBLE / MAKING A RECORD (c.1919) 7 mins.

Produced by American Pathé
Preserved by Vincent Pirozzi, 2007 Haghefilm Fellowship

THE LAST CALL (1922) 18 mins.

Murray W. Garsson Incorporated
Cast: Diana Allen (Patsy), Edmund Lowe (Nick Carter)
Produced under the personal supervision of John J. Glavey
Directed by Al. Hall
Photographed by Al. Liguori
Preserved by Annette S. Groschke, 2004 Haghefilm Fellowship

THE BOTTOM OF THE SEA (1914) 1 ½ mins. (fragment)

Produced by the Lubin Film Company
Preserved by Pat Doyen, 2006 Haghefilm Fellowship

MARY PICKFORD TECHNICOLOR TEST FOR THE BLACK PIRATE (1926) 5 mins.

Preserved by Wendy Glickman, 2000 Haghefilm Fellowship

KALEIDOSCOPE (c.1925) 9 mins.

Produced by Kodak Research Laboratories
Preserved by Daniela Currò, 2007 Haghefilm Fellowship

LOST- A YODEL (1920) 12 mins.

A Chester Outing Picture Released by Educational Films Corp of America
Produced and Directed by C. L. Chester
Titled by William Henry Wright
Photographed by Arthur A. Porchet
Preserved by Susan Busam, 2003 Haghefilm Fellowship



Courtesy of The Academy of Motion Picture Arts and Sciences

THE SOUL OF YOUTH

LIVE PIANO ACCOMPANIMENT BY STEPHEN HORNE

CAST: Lewis Sargent (Ed Simpson), Ernest Butterworth (Mike), Clyde Fillmore (Mr. Hamilton), Grace Morse (Mrs. Hamilton), Lila Lee (Vera Hamilton), Elizabeth Janes (Ruth Hamilton), William Collier Jr. (Dick Armstrong), Claude Payton (Pete Moran), Betty Schade (Maggie), Fred Huntley (Mr. Hodge), Sylvia Ashton (Mrs. Hodge), Russ Powell (Patrolman Jones), Judge Ben Lindsey (himself), Henrietta Brevoort - Mrs. Ben Lindsey (herself), Jane Keckley (Matron), Eunice Murdock Moore (Cook), Barbara Gurney (Baby's Mother) 1920 Realart Pictures Corporation
DIRECTOR: William Desmond Taylor STORY and SCREENPLAY: Julia Crawford Ivers CINEMATOGRAPHER: James Van Trees PRODUCTION DESIGN and MANAGEMENT: George James Hopkins ART DIRECTION: Wilfred Buckland
PRINT SOURCE: The Library of Congress

In the first decade of the 20th century, close to 6 million American children were not attending school (U.S. population at the time was 76 million). Many of these were juvenile delinquents who needed a place to go, a place to learn, and the newly established picture houses became home away from home. Even the least desirable nickelodeon was better than the streets and houses that the children inhabited. It could be safe to say that this was the first

generation of adolescent moviegoers. Spending what little money they could find – or steal – the pictures became the main source of information, much less entertainment, for these young minds.

As early as 1912, a young boy was reported tried and hanged for copycatting the crime in Edwin S. Porter's *The Great Train Robbery* (1903). Even though it was proven that the boy had never seen it, the facts fit close enough, and the film was held to blame.

As America dealt with the social problems of the juvenile delinquent and the effect of movies on its young audiences, the Irish-born actor-turned-director William Desmond Taylor found himself making a feature film confronting these social issues while his own lifestyle would result in one of Hollywood's most fascinating tragedies, which remains unsolved to this day.

The Soul of Youth, released in 1920, exposed the gritty realities that many in society were experiencing. The film's immense compassion is established early on with a title card: "If being an orphan meant only growing up without parents, it wouldn't be so bad, but too often it means growing up without love."

In 1919 Julia Crawford Ivers, who had collaborated with director Taylor on the screenplays for his Mark Twain trilogy of films, was inspired to write *The Soul of Youth* after meeting the founder and key advocate of the U.S. juvenile court system, Judge Ben Lindsey.

As production began, her 30-year-old son James Van Trees was brought aboard as cinematographer, as was 16-year-old actor Lewis Sargent, who had just played the lead in their version of *Huckleberry Finn*. To say that the film had an effect on him would be an

understatement; after retiring from acting in his late thirties, Lewis Sargent worked as a California State Probation Officer for 20 years.

Taylor then met 24-year-old artistic designer George Hopkins, who had created the sets and costumes for the extravagant 1917 production of *Cleopatra*. As Hopkins and Taylor dug through old antique shops

and scouted locations in the seediest of neighborhoods, they grew quite fond of one another; it's rumored that they were madly in love throughout the entire production. The set design was severe and realistic, emphasizing the desolation that homelessness could bring. Even the child extras used in the film were from real Los Angeles orphanages. This dedication to authenticity resulted in the film being censored and banned in several cities upon its release. George Hopkins would go on to design the sets for *Casablanca*, *Mildred Pierce* and *A Streetcar Named Desire*.

Even with the poignancy of Ivers's script, the resonance of Sargent's acting, and the shocking realism of Hopkins's sets, it was Judge Ben Lindsey who lifted *The Soul of Youth* to such powerful heights.

The real-life Lindsey founded the United States Juvenile Court in 1901 on the belief that children commit mistakes, not crimes. Lindsey explained in interviews that he

had been "just a judge, judging cases according to the law," until a moment in early 1901, when, upon delivering an adult's sentence to a young boy in his courtroom, he heard a heart-rending shriek from the boy's mother. It was then that he decided to change the criminal

court for child offenders. He clarified how children needed careful rehabilitation as opposed to the institutional cruelties of 19th Century reformatories.

Lindsey's first foray into the movies was a three-reeler entitled *Saved by the Juvenile Court* (1913). Dozens of letters were sent to the film's distributors – the Columbine Film Company – from child-betterment

organizations inspired by the Judge's social activism. This prompted Lindsey to announce an interest in directing feature films on the child labor dilemma. *The Soul of Youth*, however, proved to be the pinnacle of his movie career, and it was William Desmond Taylor who knew how to best reveal the compassion that resided in the Judge's gentle eyes – because Taylor himself had been brought before the Judge ten years prior. In 1910, Taylor was beaten by police and arrested after being mistaken for a homeless delinquent. Judge Ben Lindsey acquitted the soon-to-be director the next day. The judge appeared in one more film, *Judge Ben Lindsey in Juvenile Court*, which featured his voice via the Photokinema sound-on-disc system. Sadly, hundreds of miles away, his friend William Desmond Taylor was caught in a delinquent lifestyle no judge could have jurisdiction over.

On the morning of February 2, 1922, William Desmond Taylor was found dead in his Los Angeles bungalow. He lay on his back, arms at his side, face calm and composed. The police initially concluded that Taylor had died of a stomach hemorrhage. Actress Mabel Normand, the last person to see Taylor alive, was questioned as to why she had been at the director's house early that morning, and she explained that she had come to retrieve personal letters she had written to him. As the police began to remove Taylor's body, they saw a small pool of blood on the floor beneath him. A bullet hole was discovered in the lower part of his back. The investigation began in earnest.

Neighbors were interviewed who had seen a dark figure leave the house, but no further details came to light. Taylor's money and diamond ring were still on his corpse, which ruled out robbery. A search of the house turned up a cache of pornographic photos depicting the director with many recognizable actresses, as well as a secret closet containing a collection of lingerie,

each item dated and initialed. The most interesting find was a pale silk nightgown embroidered with the letters M.M.M.

The newspapers had a field day with the mysterious identity of Taylor's murderer. Was it the cook who had recently been fired? Was it the cook's replacement, who was reportedly bisexual and in love with Taylor? Was it Mary Miles Minter, the beautiful 20-year-old actress whose love letters were found all throughout Taylor's bungalow? Or was it Minter's mother, a woman who was believed by many – including director King Vidor – to have the motive for killing Taylor? Vidor's determination to solve the murder bordered on obsession, and occupied him for the rest of his life. Mary Miles Minter continued to proclaim her love for Taylor until the day she died in 1984.

Eighty years later, people are still obsessed with the mystery of William Desmond Taylor. The fanzine/website www.taylorology.com has posted more than 100 issues in the past 20 years devoted to Taylor. Kimberly Pierce, writer and director of *Boys Don't Cry* (1995), wrote a screenplay in 2003 about the unsolved case. "I went to the King Vidor collection and got everything that had ever been written on it." Pierce said in a 2007 interview. "We solved the murder mystery! We figured out who did it, how they did it, and why it had to be covered up." As of yet no studio has given the green light for the film to be made.

Combined with other scandals of the era, such as the controversial 1921 trial of Roscoe "Fatty" Arbuckle, the murder of William Desmond Taylor was depicted as representing a moral delinquency exuding from Hollywood in the 1920s. Does Hollywood itself have anything to do with creating delinquency? Or does it create a fascinating world where we can figure out how to understand delinquents? Maybe it all starts with *The Soul of Youth*.

–JESSE HAWTHORNE FICKS



Irish-born actor-turned-director
William Desmond Taylor (1872–1922)



LES DEUX TIMIDES

LIVE ACCOMPANIMENT BY BAGUETTE QUARTETTE



CAST: Pierre Batcheff (Frémassin), Jim Gérald (Garadoux), Maurice de Féraudy (Thibaudier), Véra Flory (Cécile Thibaudier), Françoise Rosay (Frémassin's aunt), Yvette Andreyor (Madame Garadoux), Madeleine Guitty (Annette, the maid), Louis Pré fils, Anne Lefevrier, Bill Bockett, Léon Larive, Odette Talazac, Paul Franceschi, André Volbert, Paul Ollivier 1928 Films Albatros Production DIRECTOR: René Clair SCENARIO: René Clair, from the play *Les Deux Timides* by Eugène Labiche and Marc Michel CINEMATOGRAPHERS: Robert Batton, Nicolas Roudakoff ART DIRECTION: Lazare Meerson PRINT SOURCE: Cinémathèque Française

A talented batch of new directors redefined the French film scene in the 1920s. Artists like Jean Gremillon, Jean Renoir and Luis Bunuel combined avant-garde and commercial film techniques during the post-war years. In 1924, a young René Clair stepped behind the camera to become one of the most prolific creators of screen comedy.

Born René Chomette in Paris in 1898,

he served in an ambulance unit in World War I and spent his early years reporting for the Parisian newspaper *L'Intransigeant*. He found his passion in writing poems and stories, but in the early '20s a group of friends convinced him to act in movies. Although the cinema did not initially appeal to Clair, Charlie Chaplin's films inspired him to write his own scenarios. In 1920, he first appeared with Loie Fuller in *Le Lys de la vie*.

He took the stage name "Clair" in 1921, for his roles in Louis Feuillade's *L'orpheline* and *Parisette*.

In 1922, he joined the crew of director Jacques de Baroncelli's film *Carillon de minuit* and he also started to write a column on cinema for the magazine *Theatre et Comoedia Illustres*. The next year he wrote and directed his first film, *Paris qui dort* (*The Crazy Ray*, 1925). He made three more films over the next three years: *Entr'acte*, *Le fantôme du Moulin Rouge* and *Le voyage imaginaire*, all of which used double exposures, slow motion, fast motion, unusual camera angles and inventive montage.

In Clair's early critical essays he described a "pure cinema...free of the restrictions and restraints imposed by narrative fiction." According to Clair, "the only poetry that exists in the cinema is that created by the image itself...a singularly new poetry whose rules are not determined. Motion is the primary basis of cinematic lyricism."

In the mid '20s, several French directors made both avant-garde and commercial films. A number of critics denounced Clair's 1925 *Le voyage imaginaire* for interweaving fantasy and reality. This criticism drove Clair to "prove (he) could make a commercial film as bad as everyone else." He was nearing the end of a two-picture-a-year deal with the Albatros Production Company and he needed to make another film, when fellow director Marcel L'Herbier approached him with Eugène Labiche's 1851 vaudeville farce *Un Chapeau de paille d'Italie* (*The Italian Straw Hat*). Clair was intrigued by the

challenge of translating Labiche's "verbal wit into visual humor."

Clair's *Un Chapeau de paille d'Italie* (1928) demonstrates his ability to accept and transform a strong narrative. Rather than a static drawing room comedy centered on the play's dialogue, the film is a marvel of inventive sight gags as it sends its characters on a wild goose chase across Paris in search of the hat that will preserve a married woman's honor and rescue the bridegroom from certain death. Clair credited Labiche



Born René Chomette in Paris in 1898, Clair served in an ambulance unit in World War I.

with creating a new genre of comedy that he called "vaudeville-nightmare," in which the protagonist encounters threats and fears that we associate with our most "terrifying dreams."

Clair completed the script for *Un Chapeau de paille d'Italie* in eight days, and the entire production, from script to premiere,

took less than five months. When it came to shooting, Clair said, "it wasn't much of a secret. I shot exactly what I knew I would need; whereas some directors were shooting everything they could conceivably turn their lens on. If you control the cutting of the film, god knows you control the film."

After the success of *Un Chapeau de paille d'Italie*, Albatros renewed Clair's two-picture-a-year contract, but proceeded to turn down several of Clair's proposals. Strictly for himself, Clair shot the short film *La Tour* (1929) on the Eiffel Tower, then he returned to Labiche for inspiration, selecting the 1860 comedy *Les deux timides* (*Two Timid Souls*). Before he had even begun, however, Clair went into pre-production on an entirely

different film, *Une enquête est ouverte*, which would be a documentary-style version of a Hollywood police procedural. Albatros could not secure the government's official patronage for the film, so they pulled the plug on it. Clair immediately returned to *Les deux timides*, shooting it in less than two months and premiering it on the same bill as *La Tour*. Able to produce only one feature film that year for Albatros, Clair then severed his relations with the company.

Les deux timides received harsh criticism, and Clair himself dismissed the film, his last of the silent era, by saying, "It was just a game." Enthusiasts of Clair's work thought the film was delightful, but even they judged it a minor effort. On the other hand, Clair's biographer



Clair's biographer has said *Les deux timides* is one of the most visually ambitious films of the silent era.

Celia McGerr has said *Les deux timides* is "more vibrant, technically complex than *Un Chapeau de paille d'Italie*...one of the most visually ambitious films of the silent era."

Directors were not the only ones to experiment with both avant-garde and commercial cinema. Pierre Batcheff, the shy trial lawyer Frémassin in *Les deux timides*, was a Russian émigré who appeared in several Albatros productions, but he is most famously known as the protagonist in Salvador Dalí and Luis Buñuel's 1928 surrealist masterpiece *Un chien andalou*. Sadly, Batcheff's career came to an abrupt end with his drug-related suicide in 1932.

Clair considered giving up filmmaking and returning to a career as a writer when sound came in. To him, the silent screen spoke to the imagination through rhythm and movement. With sound, "they will

talk nonsense in our ears and we will be unable to shut it out." In 1929, however, while directing in London, Clair watched a few Hollywood "talkies" and he became excited by the artistic possibilities for placing sound in opposition to the image, or even using sound to replace image. He achieved worldwide stardom through his sound films *Sous les toits de Paris* (1930), *Le Million* (1931), *A nous la liberté* (1931) and *Quatorze juillet* (1933).

Clair thought of Hollywood as very little more than a "symbol of commercial interests and oppression of artists," but World War II forced him to move his family to Los Angeles after the threat of German occupation shut down the production of his

never-finished film *Air-Pur*. According to Georges Charensol, Clair had hoped to set up a center for French film production in America, but nothing ever came of it. Between the years 1941 and 1946, Clair wrote a second novel and directed five Hollywood films, including *The Flame of New Orleans* (1941) and *I Married a Witch* (1942) starring Veronica Lake.

Clair moved back to Paris in 1946, and he continued to direct films for twenty years before he returned to his first love, writing. In 1960, René Clair became the first director of motion picture comedies to be elected into the Académie Française. He followed in the footsteps of Eugène Labiche, who, despite angry protests, had been the first vaudeville playwright to be elected into the Académie Française in 1880.

—MOLLIE CASELLI



MIKAËL

LIVE PIANO ACCOMPANIMENT BY DONALD SOSIN

CAST: Benjamin Christensen (Claude Zoret), Walter Slezak (Mikaël), Nora Gregor (Princess Lucia Zamikoff), Max Auzinger (Jules), Robert Garrison (Charles Switt), Didier Aslan (Duc de Monthieu), Alexander Murski (Mr. Adelsskjold), Grete Mosheim (Mrs. Alice Adelsskjold), Karl Freund (LeBlanc), Wilhelmine Sandrock (Widow de Monthieu) 1924 Universum-Film Aktiengesellschaft DIRECTOR: Carl Theodor Dreyer SCENARIO: Carl Theodor Dreyer and Thea von Harbou, adapted from the novel by Herman Bang CINEMATOGRAPHERS: Karl Freund, Rudolph Maté COSTUME and SET DESIGN: Hugo Häring PRINT SOURCE: Danish Film Institute

When *Mikaël* was released in the United States in 1926, the *New York Daily News* wondered if "the censors were too unsophisticated to know what it was all about." Many viewers, the critic speculated, "could watch the entire unreeling of this film without discerning its 'psychological' theme." The *New York Evening World* remarked that "the direction by Carl Theodor Dreyer is distinguished by the delicacy of

the development of a none too pleasant theme. The film is not suitable for general exhibition except in such theaters as may follow the Playhouse rule of admitting no children." This "none too pleasant theme" was the relationship between master painter Claude Zoret (Benjamin Christensen) and his protégé Mikäel (Walter Slezak). Although the film's titles insist that Zoret has only fatherly affection for Mikaël, U.S. distributors played

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up the film's salacious implications by renaming it *The Inverts*, which was changed to *Chained* when censor boards objected. In 1930, years after its initial release, the film "turned up at a Broadway grind house as *Chained: The Story of the Third Sex*, with a 'scientific lecture,' a shoddy atmosphere, and no credit to Dreyer or anyone else," according to film historian Eileen Bowser.

Dreyer adapted *Mikaël* from a 1904 novel by Herman Bang, a fin-de-siècle author considered the Danish Oscar Wilde. Although it received mixed reactions in Denmark, the novel was a terrific success in Germany, and Bang's German publisher awarded him seven times the usual honorarium for his book. In 1916, Swedish director Mauritz Stiller – known today for his discovery of Greta Garbo – adapted the novel to the screen under the title *Wings*. Stiller added a framing device in which he played the "director" and 19-year-old Nils Asther played the "aspiring actor." Asther later confirmed

rumors that the two did have an affair. "One evening he came up to me and I was initiated into the art of loving someone of your own sex," he wrote in his autobiography. Although *Wings* treads lightly on its homosexual theme, the title refers to the sculpture Zoret creates of his protégé



Danish director Carl Theodor Dreyer joined Nordisk Films in 1912 as a title writer.

as Ganymede, the Trojan prince abducted by Zeus in the form of an eagle, an icon of homoeroticism revived during the Italian Renaissance. In Dreyer's film, this same suggestive statue stands in Zoret's home.

Danish director Carl Theodor Dreyer became interested in *Mikaël* after the critical and commercial failure of his fairy tale film *Once Upon a Time* (1922). A former journalist,

Dreyer had joined the innovative Danish production company Nordisk Films in 1912 as a title writer, and transitioned to directing in 1919. By 1924, he had directed films in Denmark, Sweden and Germany, including the comedy *The Parson's Widow* (1920) and the *Intolerance*-inspired *Leaves from Satan's Book* (1921). Dreyer returned to Berlin in 1924 at the invitation of Erich Pommer, producer of *The Cabinet of Dr. Caligari* (1920), who suggested that he film *Mikaël* to capitalize on the novel's German popularity. Dreyer, who had interviewed Herman Bang in 1912, readily agreed. Although Thea von Harbou (who wrote the scenario for *Metropolis* in 1927) is credited as the author of the screenplay, Dreyer had complete editorial freedom over the script.

Dreyer cast the famed Danish director Benjamin Christensen, best known for his 1922 film *Häxan: Witchcraft Through the Ages*, in the role of Claude Zoret. Four years earlier, Dreyer had praised Christensen in the

Danish press, writing: "It created a positive sensation when a man appeared—Benjamin Christensen—who did not manufacture his films, but worked them out with care and affection for every little detail. He was considered a little out of line. As things turned out though, it's clear that he was the

one in contact with the future." The New York Times praised his "fine face and earnest eyes," but *Mikaël* proved to be the last time Christensen agreed to appear in front of the camera. Dreyer hoped to cast Danish superstar Asta Nielsen as Princess Zamikova, but she had never forgiven him for writing many years earlier: "Long and lanky, she is as flat in the rear as an ironing board.

She is flat-chested and interesting only to a physician." To his request that she appear in *Mikaël*, Nielsen replied, "I only play leads." So Dreyer cast Italian actress Nora Gregor, later acclaimed for her performance as the alluring wife in Jean Renoir's *The Rules of the Game* (1939). The 22-year-old Austrian actor Walter Slezak, who had recently made his début in Michael Curtiz's *Sodom and Gomorrah* (1922), played Mikaël. Tall and willowy in the film, Slezak later gained a considerable amount of weight and made a career of portraying villains and thugs—most notably as the Nazi U-boat commander in Alfred Hitchcock's *Lifeboat* (1944).

Mikaël was partially photographed by the celebrated Karl Freund (the cinematographer of *Metropolis*), who also makes the only on-screen appearance of his career as the sycophantic art dealer LeBlanc. When Freund abandoned Dreyer to film F. W.



Mikaël proved to be the last time Christensen agreed to appear in front of the camera.

Murnau's *The Last Laugh* (1924), 26-year-old Polish cinematographer Rudolph Maté replaced him. German Modernist architect Hugo Häring—in his only foray into film—designed the sets for *Mikaël*, which Dreyer biographer Dale Drum describes as "a monstrosity of pseudomedievalism gone wild." Contemporary critics suggested that the character of Zoret and the decadent interiors of his home were meant to evoke sculptor Auguste Rodin and his "Convent of the Sacred Heart" studio in Paris.

Following *Mikaël*, Dreyer returned to Copenhagen to make his reverse *Taming of the Shrew* comedy *Master of the House* (1925). A success in France, it prompted the Société Générale de Films to invite Dreyer to make a film for them on the national hero

and Catholic saint Joan of Arc. *The Passion of Joan of Arc* (1928), with its austere set design, formidable close-ups, and Renée Falconetti's intense performance, is one of the foremost achievements of silent film art, although it was a financial disaster. Dreyer constructed an entire replica of medieval Orleans that hardly appears on camera. He filmed the story in strict chronological order, and rumors abounded that he used sadistic method acting techniques to push his actors beyond their limits. Thereafter, production companies avoided the demanding director. In 1931, Dreyer formed

his own company with the financial support of a Dutch film enthusiast to make his first sound film, *Vampyr* (1932). An unsettling ghost story filmed in an abandoned German chateau, it was a financial disaster too; audiences in Germany booed and hissed in the theater. It also attracted its share of fans; according to

biographer Drum, "Alfred Hitchcock called it the only film worth seeing twice, and Luis Buñuel named it as one of his favorite films." For the remainder of his career, Dreyer found only sporadic work as a director, making a series of public service movies for Dansk Kulturfilm in the 1940s, as well as a few celebrated films of his own: *Day of Wrath* (1943), *Ordet* (1955) and *Gertrud* (1964). He died in 1968 at the age of 79.

In 1943, Dreyer reflected, "We directors have a very large responsibility. We have it in our hands to lift the film from industry to art, and, therefore, we must go to our work with seriousness, we must want something, we must dare something, and we must not jump over where the fence is lowest."

—LAURA HORAK



Courtesy of The Academy of Motion Picture Arts and Sciences

THE MAN WHO LAUGHS

LIVE ACCOMPANIMENT ON THE MIGHTY WURLITZER BY CLARK WILSON

CAST: Conrad Veidt (Gwynplaine), Mary Philbin (Dea), Julius Molnar, Jr. (Gwynplaine as a child), Olga Baclanova (Duchess Josiana), Brandon Hurst (Barkilphedro), Cesare Gravino (Ursus), Stuart Holmes (Lord Dirry-Moir), Sam DeGrasse (King James), George Siegmann (Dr. Hardquanonne), Charles Puffy (Innkeeper), Zimbo (Homo the wolf), Conrad Veidt (Lord Clancharlie—uncredited) 1928 Universal Pictures Corporation DIRECTOR: Paul Leni SCENARIO: J. Grubb Alexander, based on the novel *L'Homme qui rit* by Victor Hugo TITLES: Walter Anthony STORY SUPERVISOR: Dr. Bela Sekely PRODUCTION SUPERVISOR: Paul Kohner TECHNICAL and ART DIRECTION: Charles D. Hall, Joseph Wright, Thomas O'Neill TECHNICAL RESEARCH: Prof. R.H. Newlands COSTUME DESIGN: Dave Cox, Vera West SUPERVISING FILM EDITOR: Maurice Pivar FILM EDITOR: Edward Cahn CINEMATOGRAPHER: Gilbert Warren MAKEUP: Jack P. Pierce (uncredited) PRINT SOURCE: The Library of Congress

Universal Pictures founder Carl Laemmle had a fascination with French literature that resulted from a combination of his first-generation immigrant status, his intuitive marketing savvy, and his assimilation of 19th Century American Midwestern values. The son of a Jewish-German peddler, Laemmle came to America in 1884, settling first in

Chicago before drifting around the Midwest, trying his hand at farmwork before taking a succession of bookkeeping jobs. After building a mail-order catalogue business for a clothing store in Oshkosh, Wisconsin, Laemmle abruptly quit in 1905, opening a movie theater in Chicago. By the end of 1906, Laemmle had both a chain of theaters and

his own film distribution service. In 1909, Laemmle became head of the Independent Motion Picture Company, or IMP, a leader of the independent film companies that were battling the Edison-Biograph trust. By 1912, IMP had been absorbed into the larger Universal Film Manufacturing Company, and Laemmle was at the reins when operations were moved in 1913 to Universal City, in California's San Fernando Valley.

Laemmle made sure to keep his name closely identified with his product. Having started his career in the movies as an exhibitor, he directly addressed theater owners by publishing a series of ghost-written articles in *Universal Weekly*, a newsletter sent to all of his customers, which soon earned him the sobriquet "Uncle Carl." Every film produced by Universal bore the legend "Carl Laemmle Presents" ahead of the title. After importing the 1925 French Pathé adaptation of Victor



Unlike Lon Chaney's monsters, Veidt's character in *The Man Who Laughs* is an essentially decent man.

Hugo's *Les Misérables*, he promoted it by sponsoring the "Carl Laemmle-Victor Hugo Scholarship," a \$6,000 tuition prize awarded to high school students for the best essays on the topic "What ideals for life do you find in *Les Misérables*?"

In American entrepreneurial fashion, Laemmle's interest in higher education and culture was not born of Platonic idealism; he expected a return on his investment. While the novels of Victor Hugo might represent "literature," *Notre-Dame de Paris* is also a bodice-ripper with a tailor-made role for Laemmle's hugely popular box office attraction Lon Chaney, "The Man of

a Thousand Faces," who was born to play Quasimodo. Laemmle returned to Hugo for the 1927 film of *The Man Who Laughs*, but this time he looked to Germany to replace Chaney.

Conrad Veidt was 19 years old when he joined Max Reinhardt's Berlin Theater company in 1912. After serving in the German army during World War I, Veidt returned to the Reinhardt company in 1917. With German film production centered in Berlin, Veidt appeared in many films while maintaining a busy theatrical schedule. He made a number of movies for Richard

Oswald, a producer of *Aufklärungsfilm*, social dramas that exploited topical and risqué subjects. In *Anders als die Andern* (*Different From the Others*, 1919), Veidt portrayed a closeted homosexual violinist threatened by an extortionist aware of his passion for a student. The film was an attempt to build public opposition to Paragraph 175, a

German law criminalizing homosexuality (the film created a sensation, but the law was not repealed until 1994).

A slim 6'3" figure with angular features and piercing eyes, Veidt was able to move easily between romantic leads and character parts. His roles in *Der Kabinett des Doktor Kaligari* (*The Cabinet of Dr. Caligari*, 1920) and *Orlacs Hände* (*The Hands of Orlac*, 1924), allowed Veidt to create archetypal characters that continue to influence horror films even today. After seeing Veidt's portrayal of Ivan the Terrible, 16th Century Tsar of Russia, in *Das Wachsfignekabinett* (*Waxworks*, 1924), John Barrymore brought him to the United

States to play the 15th Century French King Louis XI in *The Beloved Rogue* (1927). *The Man Who Laughs* failed to achieve the box office success of Laemmle's previous gothic spectacles *The Hunchback of Notre Dame* and *The Phantom of the Opera*, possibly due to the fact that, unlike Lon Chaney's monsters, Veidt's character is an essentially decent man.

Veidt abandoned Hollywood in 1928, convinced that his foreign accent and limited command of English would not be welcome in America during the new era of talking pictures. He made several sound films in Germany, but he soon became intensely troubled by the rise of the Nazi Party. Veidt's third wife, Ilona "Lily" Prager, was Jewish, and he was also a friend of Hans Grohman, a homosexual artist and anti-fascist writer who the Nazis



Veidt arranged for the removal of his second wife and their daughter to neutral Switzerland.

executed gangland-style in 1933. Having already appeared in several British films, Veidt made plans to move to England. He wrote the single word *Jude* (Jew) on the official form requesting his reason for leaving Germany, although he had been born of Christian parents.

When Veidt returned to Germany in 1934 to fulfill a contractual obligation for the film *Wilhelm Tell*, he was kidnapped by Nazi agents who demanded that he withdraw from a planned British production of *Jew Süss*, an adaptation of a 19th century novel condemning German anti-Semitism. When British producer Michael Balcon inquired as to Veidt's whereabouts, German officials responded that the actor was too ill to travel.

Balcon arranged for a British physician to go to Germany to examine Veidt, after which the Nazis chose to release the actor rather than risk a diplomatic incident. Following his release, Veidt completed *Jew Süss* and the Nazis declared him an enemy of the state. He arranged for the removal of his second wife and their daughter to neutral Switzerland, and he never returned to Germany.

He continued to act in British anti-Nazi films, and he signed his savings over to the British war effort as an interest-free loan.

In 1939, he became a British subject. While in the United States to supervise the preparation for American release of *Contraband* (1940), for which he was both the producer and the star, Veidt was cast by Louis B. Mayer in the anti-Nazi propaganda film *Escape*. Veidt decided to stay and pursue an acting career in American

movies, and he became best known for his portrayals of evil Nazi characters – culminating in his performance as Major Strasser in *Casablanca* (1942). He sent his earnings from these pictures to the British government. At the age of 50, he died of a heart attack on a Hollywood golf course.

Laemmle's "family business" approach did not adapt well to the era of talking pictures. Facing insurmountable debt, Laemmle surrendered control of Universal in 1936. Before his death at the age of 72 in 1939 (from cardiovascular disease), Laemmle personally arranged and financed the emigration of hundreds of German Jews who were fleeing the Nazi Holocaust.

– RICHARD HILDRETH

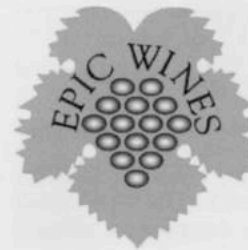
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THE UNKNOWN

LIVE PIANO ACCOMPANIMENT BY STEPHEN HORNE

CAST: Lon Chaney (Alonzo the Armless), Joan Crawford (Nanon), Norman Kerry (Malabar), John George (Cojo), Nick de Ruiz (Zanzi), Frank Lanning (Costra) 1927 Metro-Goldwyn-Mayer Pictures Corporation DIRECTOR: Tod Browning PRODUCER: Irving G. Thalberg SCENARIO: Waldemar Young, from a story by Tod Browning TITLES: Joseph Farnham CINEMATOGRAPHER: Meritt Gerstad ART DIRECTION: Cedric Gibbons, Richard Day EDITORS: Harry Reynolds, Errol Taggart COSTUME DESIGN: Lucia Coulter PRINT SOURCE: George Eastman House (preserved by Cinémathèque Française)

When they made *The Unknown* in 1927, star Lon Chaney and director Tod Browning were among the biggest names in Hollywood. Joan Crawford was a starlet on the rise, striving for recognition. *The Unknown* gave it to her, and the following year she got her breakout starring role.

Crawford would have celebrated her 100th birthday on March 23, 2008 – according to her. Shortly before her death, she allegedly

burned the birth certificate that proved she was born in 1906. Ever the ultimate star, she was determined to keep control of her carefully crafted image even in death. She would be proud to know that the film she considered her first real acting challenge, *The Unknown*, is now considered by many to be the best of the Chaney/Browning collaborations.

Born Lucille Fay LeSueur in San Antonio,

Texas, Crawford began her career in Kansas City, Missouri as a chorus dancer, making her way to New York City where producer Harry Rapf gave her a screen test in 1924. He signed her to a Metro-Goldwyn-Mayer contract and she set out for Hollywood.

Determined to succeed, Crawford developed a reputation as an extremely hard-working actress, which lasted throughout her career. Her dedication paid off when she began to receive attention for her supporting performances in such films as 1925's *Sally*, *Irene and Mary*. Fearing that "LeSueur" would be difficult for the public to pronounce, MGM staged a contest in a fan magazine to rename her. "Joan Crawford" was the winning entry. Between 1926 and 1927 she appeared in 14 films, among them *The Unknown*, in a role reportedly turned down by Greta Garbo. It was a turning point in her career. Crawford always credited Chaney with teaching her the art of film acting: "Lon

Chaney was my introduction to acting...the concentration, the complete absorption he gave to his characterization...watching him gave me the desire to be a real actress."

The Unknown was the sixth of ten collaborations between Chaney and director Tod Browning. Its circus theme was a favorite of Browning's, both on and off screen. Born Charles Albert Browning, Jr. in Louisville, Kentucky in 1880, Browning had been fascinated with circus culture from childhood. He even ran away from home at 16 to join the circus, reportedly becoming a Ringling Brothers clown, a contortionist, and even a magician's assistant. He segued into acting and directing in New York City, where

D.W. Griffith hired him at the Biograph Studio. A car accident in 1915 ended his acting career, and he concentrated on writing during his convalescence.

After apprenticing with Griffith on *Intolerance* (1916), Browning made his directorial debut with *Jim Bludso* (1917), which he also wrote. The following year he went to Universal Studios, where executive Irving Thalberg paired him with Lon Chaney for *The Wicked Darling* (1919). Browning immediately recognized in Chaney the ideal actor for his macabre visions. After Browning made *Outside The Law* with Chaney in 1921, his father died, and he lapsed into



Joan Crawford always credited Lon Chaney with teaching her the art of film acting.

a period of alcoholism and depression. Upon recovery, Browning was hired to direct at MGM, where Thalberg, who had become the head of production, reunited him with Chaney to make *The Unholy Three* (1925). The film was a hit, reviving a creative partnership that would last through seven more films. Of

these, *The Unknown* is quite possibly the most unusual, and the most deserving of "cult film" status.

Chaney was already "The Man of a Thousand Faces" when he appeared in *The Unknown*. Born Leonidas Frank Chaney on April 1, 1888 to deaf-mute parents (which taught him how to convey emotion without the use of words), he started in vaudeville before landing at Universal in 1912. After seven years of bit parts and undistinguished feature roles, he left over a salary dispute. He freelanced, scoring a success in the role of The Frog for Paramount's *The Miracle Man* (1919), establishing himself as the premier character actor in movies. He termed

his craft "extreme characterization," an accurate description for a man who could transform himself so completely for iconic performances in *The Penalty* (1920), *The Hunchback of Notre Dame* (1923) and *The Phantom of the Opera* (1925). His horrific characterizations were so effective that a popular catchphrase of the day was "Don't step on it, it might be Lon Chaney!"

As *The Unknown* proves, Chaney didn't need to rely on heavy make-up to transform himself for a role. For *The Unknown*, Chaney reported, "I contrived to make myself look like an armless man, not simply to shock and horrify you but merely to bring to the screen a dramatic story of an armless man." Even though most studios were converting



Chaney didn't need to rely on heavy make-up to transform himself for a role.

to sound, Chaney continued to make silents, and he was voted the number-one box office star of 1928 and 1929. In spite of the shift to the new technology, Chaney resisted. He and Chaplin were the last silent stars to switch to sound films, and Chaney joked that although he was the man of a thousand faces, he only had one voice. However, for his first talkie, the 1930 remake of *The Unholy Three*, he created not one, but five voices. Shortly after completing the film Chaney died of throat cancer, on August 26, 1930.

Today, Tod Browning is better known as the director of *Dracula* (1931) and *Freaks* (1932) than for his work with Chaney. He originally wanted Chaney for *Dracula* and was reportedly unhappy with Bela Lugosi's portrayal. Browning directed a few more films in the 1930s, none as successful as *Dracula*, and his final directing

job was *Miracles For Sale* (1939). He did continuity work at MGM for a few years, then retired from films altogether in 1942. He became such a recluse that in 1944 *Variety* accidentally published his obituary. Browning died in 1962.

Always the survivor, Joan Crawford would go through many transformations in her career, constantly changing her image to fit the times. A year after *The Unknown*, she became a star as the jazz baby in *Our Dancing Daughters* (1928). MGM studio boss Louis B. Mayer called her the first "MGM creation." During the Depression, she was the "shopgirl's delight," suffering nobly in glamorous wardrobe that no shopgirl could possibly afford. She left MGM in

1943 because the choice roles were going to younger actresses, and she reinvented herself at Warner Bros. as a serious dramatic actress, acquiring an Academy Award for her performance in 1945's *Mildred Pierce*. She then adopted the persona of a film noir diva, and two more Oscar

nominations followed. In 1955, her marriage to Alfred Steele, CEO of Pepsi Cola, brought with it another image: that of corporate spokeswoman. After Steele's death in 1959, she stayed on the company's board until 1973. Her career came full circle from *The Unknown* when she reinvented herself one last time as a cult/camp queen in films such as *Whatever Happened to Baby Jane?* (1962), *Berserk!* (1967) and *Trog* (1970). Crawford died on May 10, 1977, as legendary a film icon as her early influence, the remarkable Lon Chaney.

—SCOTT BROGAN



Courtesy of The Academy of Motion Picture Arts and Sciences

THE ADVENTURES OF PRINCE ACHMED

LIVE PIANO ACCOMPANIMENT BY DONALD SOSIN

1926 Comenius-Film Production DIRECTOR: Lotte Reiniger SCENARIO: Lotte Reiniger, based on stories from the *1001 Arabian Nights* BACKGROUND ARTISTS: Walther Ruttmann, Berthold Bartosch ANIMATION ASSISTANTS: Alexander Kardan, Walther Türck CINEMATOGRAPHER: Carl Koch PRINT SOURCE: Milestone Films

On the morning of Sunday May 2, 1926, a frantic Carl Koch scoured the streets of Berlin looking for a replacement projector lens. Back at the Volksbuehne theater, he had left behind house conductor Wolfgang Zeller and his orchestra, a cluster of literati invited by budding playwright Bertolt Brecht, and a standing-room-only crowd of spectators trying to pass off coat-check stubs as seat tickets. The filmmaking team, which

included special effects wizards Walther Ruttmann and Berthold Bartosch, technical assistants Alexander Kardan and Walther Türck, and the 27-year-old director Lotte Reiniger, nervously awaited Koch's return. As it was Sunday, all the photography shops were closed. So it was that Koch, cameraman, producer, and Reiniger's husband, ended up at Ufa studios, where, serendipitously, someone with a key happened to pass by.

CO-PRESENTED BY GOETHE-INSTITUT SAN FRANCISCO
AND BAY AREA WOMEN IN FILM AND TELEVISION

Projector lens in hand, Koch took a cab back to the theater, where the first screening of *The Adventures of Prince Achmed*, three years in the making, could finally begin.

Surprisingly, the idea to make a feature-length animated film had not come from the filmmakers themselves. Because of spiraling inflation in the Weimar Republic, money was best spent as quickly as possible. Banker Louis Hagen, who had invested in a stash of film stock, was looking to shelter more of his rapidly devaluing cash. During a visit to the Institute for Culture Research, which sponsored Reiniger's first animated films, Hagen saw a young woman cutting out silhouettes, and he asked her if a feature-length silhouette film was possible.

Since the end of the first World War, German cinema had regained its reputation for quality by producing prestigious films by directors like F.W. Murnau, Fritz Lang and Ernst Lubitsch.

Yet, another strand of cinema, with roots in the art world, was emerging simultaneously. Before the war, avant-garde artists had rejected the constrictions of art institutions. Post-war Germany nurtured this new crop of artists who embraced abstract art, folk art, and the value



"I could cut out silhouettes almost as soon as I could manage to hold a pair of scissors."

of working outside the academy. Cinema, with its lack of antecedents, was attractive to these many forward-thinking artists, and they began to explore the canvas of the film strip as an extension of painting. Viking Eggeling and Hans Richter animated their abstract scroll paintings in the early 1920s. Architectural student and painter Walther Ruttmann produced his *Lichtspiel Opus* films, in which shapes and colors morphed in time to live, original musical scores.

Lotte Reiniger embodied the credo of the new age: a self-taught artist skilled in the ancient folk art of shadow plays, who was excited by the prospect of cinema. Born June 2, 1899, she mastered silhouettes as a child, entertaining the family with Shakespeare shadow plays in the living room. "I could cut out silhouettes almost as soon as I could manage to hold a pair of scissors," she wrote in 1936. "I could paint, too, and read and recite; but these things did not surprise anyone very much. But everybody was astonished about the scissor cuts."

She convinced her parents to send her to Max Reinhardt's drama school, where, if she wasn't performing, she could be found crafting silhouettes of the actors' performances, which would cast shadows backstage. Paul Wegener (director of both a 1915 and a 1920 version of *Der Golem*), noticed her unusual talent, and invited the

19-year-old to make titles for his film *The Pied Piper of Hamelin* (1918). She learned about animation by assisting with the stop-motion filming of the wooden rats that were used in place of the original cast of unruly live guinea pigs. On the set of *Die Galeerensträfling* (*The Gallery Slave*, 1919), in

which Reiniger played a small part, Wegener introduced her to some artists who were starting a trick film studio, "Help me get rid of this mad silhouette girl," he joked to Carl Koch and Berthold Bartosch, who would go on to help her make six short silhouette films at the Institute for Culture Research.

When Hagen first approached her about a feature-length animated film, she was eager but cautious, recognizing that animation had thus far been limited to ten minute

comedies. She chose to adapt stories from the *1001 Arabian Nights*, fantastical tales of the Orient that had re-captivated Europe since the discovery of Tutankhamen's tomb in 1922. "Those were the days," Reiniger recalled years later, "with each new film we could make new discoveries...The whole field was virgin soil and we had all the joys of explorers in an unknown country." Hagen installed them above his garage in Potsdam, where they spent the next three years photographing 250,000 individual images on a multi-plane camera designed specifically for the film.

The multi-plane camera, operated by Carl Koch, sat atop two layers of glass tables, with a strong backlight at the bottom to give the images depth. One frame at a time, Reiniger would adjust the moving parts of her elaborate silhouette puppets, cut from black cardboard and joined by wire hinges. She studied human and animal movements to make her characters as expressive as possible. The background artists experimented with



One frame at a time, Reiniger would adjust the moving parts of her silhouette puppets.

effects of their own: Bartosch created ocean waves and starlit skies with sand, soap and transparent cutouts; and Ruttmann used wax to conjure the flying horse and other magical transformations. As the camera was stationary, larger silhouettes and scaled backgrounds also had to be built for medium shots or close-ups. A total of 96,000 frames were culled from the filming, then edited together.

By the time *Prince Achmed* premiered that day in May, German cinema luminaries like Lubitsch and Murnau had already answered Hollywood's siren call. The avant-garde, seduced by the French Dadaists and

Surrealists, were flocking to Paris. Reiniger stayed in Berlin, working with Koch as her producer on short silhouette films. After the rise of the National Socialists in 1933, Reiniger and Koch tried unsuccessfully to get permanent visas elsewhere in Europe. Reiniger took jobs in London, where she worked for the famed GPO (General Post Office) film unit. In Paris, she created a fantasy sequence for G.W. Pabst's *Don Quichotte* (1933), and made a shadow play for Jean Renoir's *La Marseillaise* (1938). Eventually they were evacuated back to Berlin, where they managed to survive the war. The original negative of *Prince Achmed*, however, did not – it was destroyed in the Battle of Berlin in 1945. When Reiniger

and Koch were finally granted asylum by England in 1949, they left behind all her other films as well.

For her entire career, Reiniger never strayed from silhouettes. Mozart's *The Magic Flute*, fables by Hans Christian Andersen and the Brothers Grimm, all became animated silhouettes under

Reiniger's quick scissors. She wrote books on shadow plays, illustrated an edition of *King Arthur and His Knights of the Round Table*, directed shadow play sequences for the ballet, and taught animation. In 1980 she made her last film, in Germany, where she had returned the year before. She died one year later, at the age of 82. *The Adventures of Prince Achmed* comes to us today through a negative saved in England, as does a piece of Reiniger herself. In single frames, one 45 minutes into the film and the other 53 minutes in, you can catch a glimpse of the shadow of Reiniger's sure hands.

– SHARI KIZIRIAN



Courtesy of The Academy of Motion Picture Arts and Sciences

THE SILENT ENEMY

LIVE ACCOMPANIMENT BY MONT ALTO MOTION PICTURE ORCHESTRA

CAST: Chief Yellow Robe (Chetoga, tribe leader), Chief Buffalo Child Long Lance (Baluk, mighty hunter), Paul Benoit Akawanush (Dagwan, medicine man), Molly Nelson Spotted Elk (Neewa, Chetoga's daughter), George McDougall (Cheeka, Chetoga's son) 1930 Burden-Chanler Productions DIRECTOR: H. P. Carver PRODUCERS: W. Douglas Burden, William C. Chanler STORY: W. Douglas Burden SCENARIO: Richard Carver CINEMATOGRAPHER: Marcel Le Picard ASSISTANT CAMERAMEN: Horace D. Ashton, Frank M. Broda, William Casel, Otto Durkoltz ANIMAL ADVISOR: Alan Bachrach PRINT SOURCE: Film Preservation Associates

Like most so-called ethnographic films, *The Silent Enemy* owed as much to museum exhibits as to Hollywood studios. Early ethnographic films were shown as companions to natural history lectures concerned with exotic corners of the world, but quickly grew into self-contained film exhibits shot on location, such as 1910's *In Africa*, described by one critic as introducing "a little known and marvelous land." These

films increasingly blurred the line between science and movie culture, resulting in many of the most exciting examples we know today, such as *Grass* (1925) *Chang* (1927) and *The Silent Enemy*. The aura of authentic adventure and veracity these films gained by their association with museums and science brought with it a substantial commercial danger, as contemporary critic Robert Sherwood cautioned in a Toronto

Star review of *The Silent Enemy*:

"To say that this admirable production is 'educational' is to condemn it to be shown in empty theaters. There is no more demand for education among movie fans than there is among college students. So I shall carefully avoid all use of this ugly word in writing of *The Silent Enemy*...for it is beautiful, it is superbly acted and in many of its scenes, tremendously exciting..."

Unfortunately, the Toronto Star's readership did not extend far enough to save *The Silent Enemy*; it was a box-office failure, and one of the last silent films to be shown on Broadway. Adding insult to injury, the film's primary viewership came later, after a scratched, poor-quality print was edited and over-dubbed to become an educational film featuring a newly designated cast that included "Mr. Beaver" and "Mr. Bruin." It was only in the 1970s that the original version was rediscovered. A victim of its own categorization,



"To say that this admirable production is educational is to condemn it to empty theaters."

The Silent Enemy owes much of its fascination to its intention and context.

Did Burden and Chanler set out to make an ethnographic film? How are we to understand the term? The great 20th Century anthropologist Claude Lévi-Strauss identified two antithetical lenses through which Western anthropology views human populations: the *historifiable*, for technologically advanced people who have a written archive of history, and the *ethnographiable*, for primitive people who lack a written language and its accompanying archives. The word *ethnographiable* is used here to refer to those who are the subject of ethnographies – written volumes that result from anthropological fieldwork, which are

themselves the product of a member of an *historifiable* population. An ethnographic film, then, is the cinematic record of a people who lack the technology to record and present themselves, made by a people who are distinguished by their possession of exactly that technology.

In practice, the term *ethnographic film* has acquired a racial definition, referring to any pseudo-documentary portrayal of a non-Western, exotic, primitive people. Ethnographic films like *Grass*, *Chang*, *The Silent Enemy* and *Nanook of the North* (1922), all focus on non-white populations. And while it is increasingly acknowledged

today that concepts such as the *exotic* and the *primitive* are largely defined from the perspective of a given audience, the desire to make a film that would authentically record Native American life before the arrival of Columbus was very much the idea at the heart of W. Douglas Burden's production.

As Burden told Kevin Brownlow, "*Chang* electrified my mind to the possibility of an Indian picture along the same lines...it was all too obvious that the Indians were dying off so rapidly from the white man's diseases that if the story of their endless struggle for survival against starvation was ever to be captured on film, we had no time to lose."

It is hard to say whether *The Silent Enemy* achieves its goal of ethnographic accuracy, but it is easy to see that it achieves its cinematic goal of being a beautiful and exciting film. While the story is fictional, Burden based it on a 73-volume account of Jesuit missionary work entitled *Jesuit Relations*, and he claimed that "not one episode was invented by us, with the

exception of the bear on a cliff." However, later critics have pointed out that the film contains a scene of execution by immolation, a custom not held by the Ojibway Indians. *The Silent Enemy* is almost as notable for its failures in terms of ethnographic accuracy as its successes. Indeed, by striving for anthropological precision, Burden and his co-producer William Chanler took on a larger challenge than the already formidable task of making a feature film in the harsh environment of Northern Canada.

Seeking to correct the spurious and demeaning image of Native Americans in mainstream films, Burden and Chanler attempted to film only aboriginal people,

their tools and their activities, in their actual habitat. Some of their achievements in this regard are staggering. Filming into the harsh Canadian winter, the cast and crew lived exclusively in teepees. Burden himself shared a teepee with Chief Yellow Robe. All the hunting implements and crafts shown in the film were



Burden and Chanler attempted to film only aboriginal people in their actual habitat.

made on the set by local Ojibway Indians, and many were exhibited at the American Museum of Natural History. Warren Iliff, director of the National Zoological Park, claimed 40 years after the film's release that "without qualification, the wildlife photography is the best I've ever seen" and, no doubt to the shock of an as-yet uninvolved SPCA, many animals were in fact harmed in its filming.

Burden did concede many aspects of the film's anthropological integrity to cinematic and commercial considerations. Traveling in a canoe for six weeks, he scoured the area around Abitibi Lake in northeastern Ontario for Ojibway Indians, but found few to act

in his film apart from 13-year-old George McDougall. The cast Burden ultimately assembled represented an earnest yet compromised authenticity which would come to characterize the making of *The Silent Enemy*. Casting a wider net, director H.P. Carver discovered Chief Yellow Robe, a majestic and dignified Sioux Indian chief, in the halls of the American Museum of Natural History. For his leading lady, Burden selected a Penobscot woman from Old Town, Maine – whom he found dancing nightly in a Manhattan cabaret. Finally, to add a little star power, Chanler and Burden convinced Chief Buffalo Child Long Lance, one of the most notable Indians of his day, to

play the lead role. Long Lance himself eerily parallels the challenges to authenticity faced by *The Silent Enemy*, as it was later revealed that he had lied about his Indian heritage throughout his entire life, for both the purpose of shameless self-promotion and in earnest service to his adopted culture. In a further tragic twist,

many of the Ojibway Indians who appeared in *The Silent Enemy* died soon after of tuberculosis, flu or pneumonia – contracted from the white filmmakers.

Ultimately, we should be cautious in responding to the film as an authentic anthropological document. However, we should equally be eager to view it as the immensely impressive and exciting film it is. The filmmakers, cast and crew were unequivocal in their intention and commitment to honor the heritage of a noble and disappearing people, and to overcoming the considerable challenges associated with making it.

—BENJAMIN SCHROM



Courtesy of The Randy Haberkamp Collection

HER WILD OAT

LIVE PIANO ACCOMPANIMENT BY MICHAEL MORTILLA

CAST: Colleen Moore (Mary Lou Smith), Larry Kent (Philip Latour), Hallam Cooley (Tommy Warren), Gwen Lee (Daisy Dean), Martha Mattox (Dowager), Charles Giblyn (Duke Latour), Julanne Johnston (Miss Whitley) 1927 First National Pictures DIRECTOR: Marshall Neilan PRODUCER: John McCormick SCENARIO: Gerald C. Duffy, adapted from a story by Howard Irving Young TECHNICAL DIRECTION: Horace Jackson TITLES: Gerald C. Duffy, K.C. Robinson, George Marion, Jr. CINEMATOGRAPHER: George Folsey CAMERA EFFECTS: Alvin Knechtel EDITOR: Al Hall PRINT SOURCE: Academy Film Archive

"I was the spark that lit up Flaming Youth, and Colleen Moore was the torch."

— F. Scott Fitzgerald

Charming, vivacious and talented, Colleen Moore was one of the most popular stars of the 1920s. She was a true original, yet other stars, better known today, are credited with her innovations. Clara Bow is the most famous movie flapper, but Moore was the

first to popularize the flapper image in 1923's *Flaming Youth*. Louise Brooks wasn't the first star to wear a distinctive helmet of dark bobbed hair. Moore, tired of her unruly locks, chopped them off short and straight two years before Brooks's screen debut. Moore was a dynamic comedienne and a vibrant dramatic actress who successfully made the transition to talkies, yet she walked away from it all in 1934. Today,

UNDERWRITTEN BY WELLS FARGO

few of her films survive, and she is nearly forgotten.

Born Kathleen Morrison in 1899, Moore entered movies in 1916 due to a favor that D.W. Griffith owed her uncle, legendary Chicago newspaper editor Walter Howey (the inspiration for the editor in *The Front Page*). Howey knew Kathleen wanted to be a movie actress, and he persuaded Griffith to give her a contract, sight unseen. Howey was also responsible for changing her name to Colleen Moore, telling her that her real name was too long to fit onto a marquee. After only three films, however, Moore's contract was dropped, along with those of all but Griffith's core group of players.

Moore had a typical career for an ingénue of the era, playing sweet young maidens in a



Director Marshall "Mickey" Neilan with Colleen Moore on the set of *Her Wild Oat*.

number of ordinary programmers. In her 1968 memoir *Silent Star*, she described her roles as wide-eyed innocents who asked, "Papa, what is beer?" Her luck soon changed when director Marshall Neilan, who had his own production company, signed her to a contract and gave her the title role in *Dinty* (1920). The film boosted her career, and she began working with prestigious directors such as King Vidor (*Sky Pilot*, 1921), and co-stars like John Barrymore (*The Lotus Eater*, 1922).

Neilan, known as "Mickey," had entered show business as a stage actor, which included a 1905 stint at the Barney Bernard Stock company in San Francisco. Some years later, in Hollywood, he ran into a fellow actor he had known in New York – D.W. Griffith, who was now a director. Griffith hired Neilan to be his chauffeur, and through him Neilan

met Allan Dwan, who gave him acting work and his first break at directing. By the age of 26, Neilan was one of the highest-paid directors in Hollywood, and a favorite of Mary Pickford's. He was a charmer, a carouser, a drinker, and a spendthrift, and, like most who knew him, Moore adored him. They became great friends.

On a blind date, Neilan introduced Moore to the man who would become her first husband: John McCormick, a publicist and later a production executive. He got her a contract with First National and turned her from a featured player into a star with an adaptation of the best-selling novel *Flaming Youth*. The film caused a sensation, and made the flapper style and look instantly popular. Overnight, Moore became the

onscreen epitome of the flapper. She and McCormick married that same year, and both of their careers flourished.

Unfortunately, the marriage was in trouble from the start, as McCormick was an alcoholic and Moore could do nothing in the face of this fact for a long time. The trajectory

of their marriage—as her career rose, his declined—was said to be the inspiration for *A Star Is Born* (1937). At least two incidents in the film were based on their life: a drunken McCormick once attempted suicide by walking into the ocean, although, unlike the fictional Norman Maine, he survived; and, in 1927, when he was fired from First National for his drinking, Moore, then at the height of her popularity, phoned an executive at the studio and announced herself by saying, "This is Mrs. John McCormick." Adela Rogers St. Johns, one of Moore's closest

friends (she would write Moore's biggest hit, 1928's *Lilac Time*), later related both incidents to producer David O. Selznick, who incorporated them into *A Star Is Born*. Moore protested her husband's firing by walking out on the film she was acting in at the time, and threatened to retire. First National responded by threatening to sue. Eventually they came to an agreement, and both Moore and McCormick returned to the studio. The first film Moore made after the incident was *Her Wild Oat*.

By this time, Neilan had blown all his money, lost his production company, and gone back to working at the studios, including MGM, where he repeatedly clashed with Louis B. Mayer. Neilan's famous quip, "an empty cab pulled up to the studio and Louis B. Mayer got out," reportedly so infuriated Mayer that he retaliated by forcing a happy ending onto Neilan's adaptation of *Tess of the D'Urbervilles* (1924). After that, Neilan found himself reduced to director-for-hire status, and he worked at various studios. Thanks to the intervention of Colleen Moore and John McCormick, he signed with First National in 1926 – at a fraction of his usual fee – and Moore was happy to work with him on *Her Wild Oat*.

Once filming was complete, Moore went on a sailing trip with her parents, leaving the increasingly difficult McCormick behind. He stayed drunk the entire time she was gone, and insisted on re-editing the film in her absence. When Moore returned, she found that he had shortened almost every scene, ruining the payoffs to all the jokes. Fortunately, the editor had kept all the

footage cut by McCormick, and he, Moore, and Neilan restored it while McCormick was drying out in a sanatorium. Moore finally divorced McCormick in 1930.

She made several sound films, including *The Power and the Glory* (1933) written by Preston Sturges and co-starring Spencer Tracy, but she came to recognize that she was too strongly identified with an era that had now passed, and she retired from the screen. After a brief second marriage, she wedded a widowed Chicago businessman with two children in 1937, and kept busy with philanthropic work, raising her family, and playing the stock market. She was a founder of the Chicago International Film Festival. After her husband's death in 1964,



Moore came to recognize that she was too strongly identified with an era that had now passed.

she moved to a ranch in Paso Robles next to the home of old friend King Vidor. She remarried once more in 1983, and died in 1988.

Marshall Neilan's lifestyle ruined his marriage to actress Blanche Sweet in 1929, and it ruined his career soon after. Out of loyalty, old friends would

occasionally give him work as a second-unit director or actor. He played a bit part in *A Star Is Born* (1937) and a politician in *A Face in the Crowd* (1957). He died in 1958.

The majority of Moore's films are lost, but an export version of *Her Wild Oat* was discovered at the Czech National Film Archive in 2001. The Academy of Motion Picture Arts and Sciences spent \$80,000 to restore it and translate the Czech titles back into English, and audiences can once again enjoy a film featuring one of the silent era's most delightful comedienes.

– MARGARITA LANDAZURI



JUJIRO

LIVE PIANO ACCOMPANIMENT BY STEPHEN HORNE

CAST: Akiko Chihaya (The elder sister), Junosuke Bando (The younger brother), Misao Seki (The old man who has rented out the upper floor of his shop), Ippei Soma (The man who has picked up the short metal truncheon), Yukiko Ogawa (The young woman at the archery ground), Myoichiro Ozawa (The younger brother's rival), Yoshie Nakagawa (The old woman who sells women) 1928 Kinugasa Eiga Renmei (Kinugasa Motion Pictures Association) and Shochiku Company, Ltd. DIRECTOR: Teinosuke Kinugasa SCENARIO: Teinosuke Kinugasa CINEMATOGRAPHER: Kohei Sugiyama ART DIRECTION: Yozo Tomonari PRINT SOURCE: British Film Institute

If one wanted to explore Japanese cinema history by studying the careers of its central figures, one could start with actor-turned-director Teinosuke Kinugasa. His biography is intertwined with each phase of his country's cinema, from its roots in Japanese theatre traditions to the boundary-pushing of the 1920s, the transition to sound, and the conditions of World War II and its aftermath. Kinugasa directed 118 films, for

nearly every major Japanese studio. But he is perhaps best remembered for a pair of films made by his own independent production company, *A Page of Madness* and *Jujuro* (Crossways). They're often cited as the earliest avant-garde Japanese films, and *Jujuro* holds historic stature as the most successful Japanese film exported into the Western market prior to Akira Kurosawa's *Rashomon* in 1951.

Teinosuke Kinugasa was born to a tobacco merchant in Mie in 1896 – the same year that cinema came to Japan in the form of Edison's Kinetoscope. The Lumiere Brothers' Cinematograph followed in early 1897, and within two years Tsunekichi Shibata, the first Japanese cinematographer, was making actualities of street scenes. Shibata and others soon began filming excerpts of kabuki plays popular during this period. The stylized, colorful kabuki theater had been created in 1603 by an all-woman troupe, but as the bawdy genre spread in popularity, the shogunate banned female actors from the stage. Kabuki survived in a mutated form performed entirely by men, and female impersonators known as *onnagatas* became its most prominent figures.

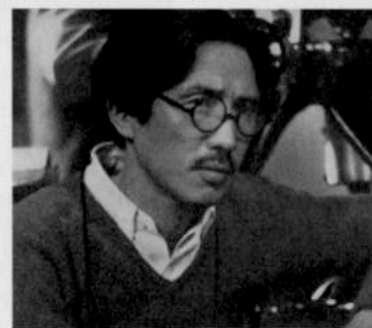
Kinugasa decided at age seventeen to run away from the family business and become an *onnagata* himself. While he was performing in Tokyo, the nascent Nikkatsu studio hired him to replace one of its most important *oyama* (the film equivalent of the *onnagata*), who was unable to appear in an upcoming production.

Japanese audiences had become accustomed to seeing actresses in foreign films, and were beginning to appreciate homegrown actresses in modern plays that required natural sopranos to sing Western-style music. But it wasn't until the early 1920s that upstart studios like Shochiku began hiring them for films. The first female Japanese movie stars enjoyed popularity that almost instantly surpassed their *oyama* counterparts. Perhaps sensing the shift, Kinugasa began to write and direct his films, starting in 1920 with *The Death of My Sister*, in which he played the sister. When the Nikkatsu studio began hiring actresses

in 1922, Kinugasa staged a mass walkout of *oyama*. This event portended a swift end to his career as a female impersonator.

On September 1st, 1923, the Great Kanto Earthquake and Fire devastated Tokyo. Over 100,000 deaths and nearly 2 million displacements resulted from the destruction and the violent aftermath, in which Korean and Chinese residents of Tokyo were massacred in a pogrom. While the government considered moving the nation's capital to another province, the film industry packed up what was left among the rubble and actually made such a move, to Kyoto. The void created during this period of restructuring was filled with a flood of foreign films, which spurred Japanese filmmakers to expand their palette of cinematic techniques to compete with the imports.

Advancements in the post-quake cinema were most strongly evident in *jidaigeki*



Kinugasa founded his own independent production company in 1926.

(period films), of which Kinugasa made dozens. But he also joined an avant-garde literary group known as the *Shinkankakuha* (New Sensationalists), who were influenced by Dada, constructivism, futurism, and other Western art movements. After making *Nichirin* (*The Sun*, 1925), a *Shinkankakuha*-inspired

transposition of Flaubert's *Salammbô* to the mythic age of Japanese gods, Kinugasa founded his own independent production company (Kinugasa Eiga Renmei) in 1926 with an eye toward making even more experimental films, starting with *A Page of Madness*.

A Page of Madness takes the viewer into the world of a mental hospital, where a retired seaman has become a janitor so he can be near his committed wife. Influenced

by innovations in German expressionist and French impressionist films important to the *Shinkankakuha* group (though it's unclear whether Kinugasa himself saw any of these films prior to filming), *A Page of Madness* employs an array of devices to convey the subjective reality of the asylum inmates, all without a single title to help explain the narrative. As Kinugasa later said, "story

was less important than technical experimentation: tracking shots, close-ups, rapid montage, flashbacks, dissolves, irises, etc. In this film I used almost every avant-garde technique."

Japanese critics were duly impressed by *A Page of Madness*. Akira Iwasaki called it "the first film-like film born in Japan." It did not lead to any great clamor



Cinematographer Kohei Sugiyama shot *Jujiro* entirely at night.

for more of the same. Kinugasa's company was forced to turn out period action films for distribution by the Shochiku studio, and the director had to wait two years before his next foray into experimental cinema with *Jujiro*.

Planned as a *jidaigeki* without swordplay, *Jujiro* envisions a milieu much darker than the average samurai film: a psychological study of a brother and sister who live near the licensed brothel district of Yoshiwara. To create *Jujiro's* version of the Tokyo pleasure zone, art director Yozo Tomonari had the sets painted gray, and cinematographer Kohei Sugiyama shot entirely at night. The result is a chiaroscuro bleakness that matches Kinugasa's reportedly dismal mood during filming.

Jujiro proved to be no more of a financial success than *A Page of Madness*, and it was the last film made by Kinugasa Eiga Renmei. However, the film found new life outside Japan. Kinugasa took a two-year break from filmmaking and traveled to Europe

with a print of *Jujiro* in tow. In Germany it received a theatrical release under the title *Shadows of Yoshiwara*, and it also played in Paris, London and New York, where it was called *Slums of Tokyo*.

Upon returning to Japan, Kinugasa directed commercial films. In 1932, he made the first *jidaigeki* talkie, and he followed it with *The Loyal Forty-Seven Ronin*, an enormous hit that secured Kinugasa's reputation as a master of the genre. The majority of his career, which lasted into the 1960s, was devoted to all manner of period pieces, though none considered as audacious as *Jujiro*. His first color film, *Gate of Hell* (1954), caused a

sensation throughout the West upon its prize-winning debut at the Cannes Film Festival, but Kinugasa never attained the international fame of the younger Akira Kurosawa.

Kinugasa experienced something of a resurgence in the 1970s when a print of *A Page of Madness*, unseen for decades, was found by the director in a rice barrel at his country home. This film's rediscovery led to renewed interest in *Jujiro*, a print of which had been kept safe at the British Film Institute. Of the more than fifty silent films Kinugasa directed, only a handful are known to survive, a condition that afflicts the pre-World War II legacy of nearly every Japanese filmmaker. As Kinugasa remarked toward the end of his career, those who know Japan's cinematic history only through films made since Kurosawa's *Rashomon*, Kenji Mizoguchi's *Ugetsu* and his own *Gate of Hell*, "came in when the picture was half over, so to speak."

—BRIAN DARR



THE PATSY

LIVE ACCOMPANIMENT ON THE MIGHTY WURLITZER BY CLARK WILSON

CAST: Marion Davies (Patricia Harrington), Orville Caldwell (Tony Anderson), Marie Dressler (Ma Harrington), Dell Henderson (Pa Harrington), Lawrence Gray (Billy), Jane Winton (Grace Harrington) 1928 Cosmopolitan Pictures Corporation/Metro-Goldwyn-Mayer Pictures Corporation DIRECTOR: King Vidor SCENARIO: Agnes Christine Johnston, based on the play by Barry Connors TITLES: Ralph Spence CINEMATOGRAPHER: John Seitz EDITOR: Hugh Wynn SET DESIGN: Cedric Gibbons COSTUME DESIGN: Gilbert Clark PRINT SOURCE: The Library of Congress

Ever since Orson Welles made *Citizen Kane* in 1941, Marion Davies has been persistently and erroneously identified with the character of Susan Alexander, Charles Foster Kane's shrill second wife. In fact, Marion Davies and newspaper magnate William Randolph Hearst had a far more interesting relationship, and Davies was infinitely more intelligent and talented than her fictional counterpart.

Marion Davies was born Marion Cecilia Douras in Brooklyn, New York in 1897. Her two older sisters took the stage name Davies while in vaudeville, and Marion followed them into show business. Marion's first role was in the musical version of Maurice Maeterlinck's *The Bluebird* in 1914. By 1915, she had graduated to the big time — Broadway — in the Florenz Ziegfeld revue *Stop! Look! Listen!* Sitting in the audience

UNDERWRITTEN BY MICHAEL FREW AND ALISON CANT

nearly every night was newspaper publisher William Randolph Hearst.

Hearst was a regular theatergoer with a fondness for showgirls. Years earlier, he had become infatuated with Millicent Willson, a dancer in The Merry Maidens vaudeville troupe. Six years later they married, and Millicent abandoned show business to raise their five boys. But married life did not diminish Hearst's interest in showgirls, especially two new members of the *Stop! Look! Listen!* cast: Marion Davies and Justine Johnstone. He sent a note backstage inviting Johnstone to dinner, but she wasn't interested and passed the invitation to Davies. She accepted, and thus began their 35-year relationship. Soon Davies was performing every day in the *Ziegfeld Follies of 1916*, and having dinner with Hearst every night. Hearst was 53, Davies 19.

Although Hearst produced movies, Davies entered the industry through her brother-in-law, theatrical producer George Lederer. After Hearst saw her in *Runaway Romany* (1917), he promised Marion, "I'm going to make you a star."

Hearst bought a studio in New York City and cast Davies in the drama *Cecilia of the Pink Roses* (1918). Her fourth feature, *Getting Mary Married* (1919), was a comedy written by the husband-and-wife team of Anita Loos and John Emerson. The director, Allan Dwan, had worked with Loos and Emerson on Douglas Fairbanks's comedies two years earlier. Dwan once said of Davies, "She had a sense of humor and if you gave her anything funny to do, she'd do it funny."

Four Marion Davies films were released

in 1919, two in 1920, and two more in 1921. None of these were particularly ambitious, but they gave her the experience she needed to grow as an actress. Hearst's faith in her talent eventually paid off with the release of *When Knighthood Was in Flower* (1922), and Marion Davies did indeed become a star.

Even so, Hearst didn't recognize her true talent. His newspaper empire churned out articles that emphasized the production values of the \$300,000 epic. Louella Parsons, film critic for the New York Telegraph and a friend and admirer of Davies since *Cecilia of the Pink Roses*, complained about how Hearst's papers marketed her films. "Why don't you give Marion Davies a chance?" she wrote. "She is a good actress, a beauty, and a comedy starring bet. Why talk about



Performing every day in the *Ziegfeld Follies of 1916* and having dinner with Hearst every night.

how much was spent on the lovely costumes and the production cost?" Hearst told Parsons in response: "I read your editorial. It was good. You should write more things like that." Some weeks later, Parsons told Davies that she disliked her job at the Telegraph and planned on leaving.

Marion relayed the information to Hearst, and soon Parsons was employed by Hearst's New York American newspaper.

Davies's films began to feature more comedy. Of her performance in *Adam and Eva* (1922), Photoplay enthused: "Her work here makes us think her forte is light comedy." Even in *Janice Meredith* (1924), an historical epic of the American Revolutionary War, comedy was used to personalize the story, and Davies was again commended.

In 1924, Hearst set up a deal with MGM to distribute Davies's films made by

Cosmopolitan Pictures – his production company – and Marion promptly moved to Hollywood. MGM signed her to a \$10,000-a-week contract. When she complained that her studio-provided dressing room wasn't to her liking, Hearst gave her a "bungalow" – a fourteen-room mansion that cost \$75,000 to build. The studio didn't mind; they occasionally commandeered it to throw luncheons for visiting dignitaries.

Hearst and Davies hosted star-studded parties at her Hollywood home, her beach house in Santa Monica, or at Hearst's ranch in San Simeon. Weekends in San Simeon were legendary; twenty to fifty invited guests climbed aboard a train in Los Angeles on Friday evening and arrived in San Luis Obispo at three in the morning, then took an hour-and-a-half limousine ride to the ranch, where they were treated to breakfast. There was lunch in the afternoon, dinner at eight, and a movie. On Sundays, they played tennis, went horseback riding, and swam in one of the many indoor



"She had a sense of humor and if you gave her anything funny to do, she'd do it funny."

or outdoor pools. Then there was a return limousine ride to the train, so they could all be back at work by Monday morning.

Hearst also entertained on his yacht, the *Oneida*. During a weekend excursion in 1924, one of the guests, producer Thomas H. Ince, was apparently taken ill. He was removed from the yacht and, two days later, died. There were rumors that Hearst had shot him, and that the other guests took part in a cover-up. The story has persisted over the years, despite many facts that discredit it.

Roscoe "Fatty" Arbuckle, another victim condemned by rumor, directed Davies in *The*

Red Mill the next year. The film continued Davies's shift toward comedy, cemented with the release of *The Patsy* in 1928.

The Patsy was the first of three Davies comedies directed by King Vidor, followed by *Show People* (1928) and *Not So Dumb* (1930), which was a talkie. They marked the high point of Davies's popularity and profitability. For Vidor, however, their success put him off directing comedy for fear of being pigeonholed.

Davies successfully weathered the transition to sound, and she made 16 more films before retiring in 1937. Her screen test for her first talkie made her particularly nervous, because she stuttered. But as long as she knew her lines in advance, she was

fine. Hearst would occasionally drive her crazy by doing a last-minute rewrite of her dialogue, but she inevitably gave in to him. "He had a very good sense of the dramatic, and of comedy, too," she once admitted.

Despite a long and successful career, Davies was always insecure about her

acting ability. Eventually, she justified retirement by saying: "I just didn't want to work in pictures anymore. I'd been working awfully hard for quite a long time. At that time Mr. Hearst was about 78 or so, and I felt he needed companionship. He was having some financial troubles at the time, too, and he was more upset than people realized. I thought the least I could do for a man who had been so wonderful and great, one of the greatest men ever, was to be a companion to him." She remained with him until his death in 1951.

–DAVID KIEHN

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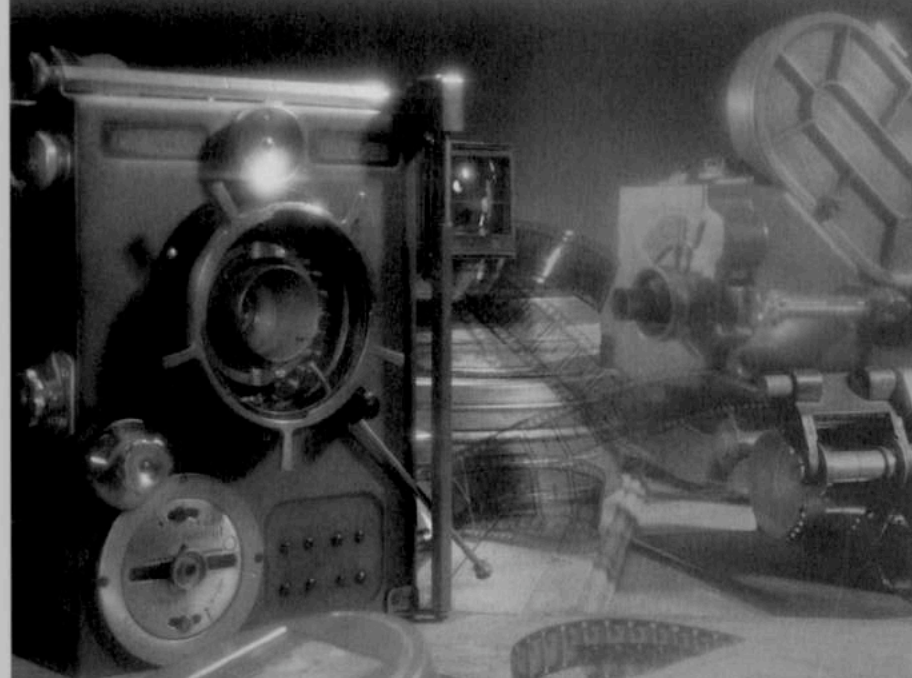
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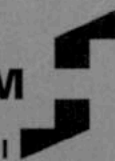
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