

MILESTONE FILMS AND  
THE NEDERLANDS FILM MUSEUM  
PRESENT THE LONG-LOST CLASSIC

# BEYOND THE ROCKS

RUDOLPH VALENTINO  
GLORIA SWANSON

**"A CAUSE FOR  
CELEBRATION!"**

A TESTAMENT TO THE  
EXTRAORDINARY ARTISTRY  
OF SILENT CINEMA."

—MARTIN SCORSESE



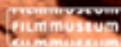
FESTIVAL DE CANNES

OFFICIAL SELECTION  
CANNES CLASSICS

DIRECTED BY SAM WOOD PRODUCED BY JESSE L. LASKY WRITTEN BY JACK CUNNINGHAM  
PHOTOGRAPHY BY ALFRED GILKS BASED ON THE NOVEL BY ELINOR GLYN NEW MUSIC SCORE BY HENNY VRIENTEN  
GLORIA SWANSON RUDOLPH VALENTINO GERTRUDE ASTOR AND EDYTHE CHAPMAN  
RELEASED BY MILESTONE FILM [WWW.MILESTONEFILMS.COM](http://WWW.MILESTONEFILMS.COM) ©2005 MILESTONE FILMS POSTER DESIGN BY SCOTT MEDLA

WITH SUPPORT FROM TURNER CLASSIC MOVIES

PHOTO COURTESY OF THE GLORIA SWANSON COLLECTION, HARRY SWANSON CENTRE, UNIVERSITY OF TEESDALE ASTOR AND GLORIA SWANSON INC.



The Nederlands Filmmuseum and Milestone Films present

## Beyond the Rocks

Director: ..... Sam Wood  
Assistant Director ..... Frank Armour  
Producer: ..... Jesse L. Lasky  
Writer: ..... Jack Cunningham  
Photography: ..... Alfred Gilks  
Assistant camera ..... Osmond Borradaile  
Matte Paintings ..... Frank Williams  
Based on the novel..... *Beyond the Rocks* by Elinor Glyn (London, 1906).  
Release Date ..... May 7, 1922  
Production Company:..... Famous Players-Lasky  
Distribution Company:..... Paramount Pictures  
Duration ..... 6,740 feet

### Cast:

Gloria Swanson ..... *Theodora Fitzgerald*  
Rudolph Valentino ..... *Lord Bracondale*  
Edythe Chapman ..... *Lady Bracondale*  
Alec B. Francis..... *Captain Fitzgerald*  
Robert Bolder ..... *Josiah Brown*  
Gertrude Astor..... *Morella Winmarleigh*  
Mabel Van Buren ..... *Mrs. McBride*  
Helen Dunbar ..... *Lady Ada Fitzgerald*  
Raymond Blathwayt ..... *Sir Patrick Fitzgerald*  
F. R. Butler ..... *Lord Wensleydon*  
June Elvidge..... *Lady Anningford*

*Beyond the Rocks* was rediscovered in 2003 at the Nederlands Filmmuseum after having been presumed lost for many decades.

### Score

Music and Sound ..... Henny Vrienten  
Engineer, editor, assistant to the composer..... Vincent Carmiggelt

### Featuring:

Trumpet ..... Eric Vloeimans  
Accordion ..... Gert Wantenaar  
Zither and Harpguitar..... Soren Venema  
All other instruments..... Henny Vrienten  
..... With various ensembles & The Opus 1 Orchestra  
Recorded at ..... The Krom Studio Amsterdam 2004/2005  
Sound mix ..... Wim Post

## Restoration Credits

### Nederlands Filmmuseum

Production..... Frank Roumen  
Digital Restoration ..... Giovanna Fossati  
Archival Research ..... Elif Rongen-Kaynakçi

### Cineco/Haghefilm Amsterdam (Laboratory)

Paulo Fonseca  
Gerard de Haan  
Juan Vrijs  
René Bruinooge  
Ed Frederiks  
Ronald Bosdam

Software for Restoration..... Diamant (HS-ART)  
Title Design..... Vandejong, Amsterdam  
Print..... Haghefilm, Amsterdam

### The Nederlands Filmmuseum thanks

Academy of Motion Picture Arts and Sciences Margaret Herrick Library  
Dennis Doros and Amy Heller (Milestone Films)  
Barry Allen (Paramount Pictures)  
Joe Adamson (AMPAS)  
Barbara Hall (AMPAS)  
Jenny Romero (AMPAS)  
Frederique Urlings  
Edmund Rosenkrantz  
Michelle Farmer-Amon  
Brooke Anderson  
Steve Wilson, Gloria Swanson Collection, Harry Ransom Center, University of Texas Austin

A Filmmuseum Production  
©2005 Filmmuseum

*Beyond the Rocks* is supported by ING Real Estate  
Milestone gratefully acknowledges the financial support of Turner Classic Movies

Restoration Premiere Filmmuseum Biennial, April 5, 2005  
English Language Version premiered at the Festival de Cannes on May 19, 2005

## Opening Statement by Martin Scorsese

It's always cause for celebration whenever a lost film has been found. Every film found restores another piece of our collective memory, our sense of our past, and our history.

For 75 years, nothing survived of *Beyond the Rocks* except a one-minute fragment. Now, thanks to the efforts of the Nederlands Film Museum, we have the entire film. It's a precious gift.

It was rare for two silent stars of the magnitude of Rudolph Valentino and Gloria Swanson to appear in a film together – the idea of pairing stars became more of a common practice with the coming of sound. That alone makes the discovery of *Beyond the Rocks* a noteworthy event. But the film you are about to see, directed by Sam Wood and based on a novel by the once enormously popular Elinor Glyn, is also a testament to the extraordinary artistry of silent cinema.

The greatest actors of the silent era had a rare intensity — emotional, physical, almost spiritual. They *had* to seize us right from the start, with their own inner power and luminosity. As you will see, that's exactly what Valentino and Swanson, both at the peak of their powers, do in *Beyond the Rocks*. The film is carefully built around that power and luminosity.

Once again, we owe a debt of gratitude to the Nederlands Film Museum for all the work they did in the conservation and restoration of this film. And, in North America, to Milestone Films, who have tirelessly dedicated themselves to the distribution of silent cinema.

## Summary

As a teenager, Theodora Fitzgerald is saved from drowning by a handsome young man, Lord Hector Bracondale. On the shore, she shyly hands him a flower, a narcissus, to thank him.

Theodora grows up to be a splendid beauty and the family's hope for a better future. To please her father and help out the family's finances, Theodora marries Josiah Brown, an old and sickly millionaire.

On her honeymoon she takes a day with her friends to climb in the Alps. She stumbles over a ledge, but once again, Theodora is saved by Lord Bracondale. He is surprised to see how beautiful the young girl has become.

In Paris they meet again and fall in love at the gardens in Versailles. But to honor her marriage vow, the two agree to part forever. They meet again by accident at the residence of Lady Anningford in London. Again Bracondale declares his love, but Theodora resists him. She sends him a farewell note confessing her feelings and another to her husband who is away, to say she looks forward to seeing him soon. Another guest, Morella Winmarleigh, who loves Bracondale, redirects the letter for her husband to Bracondale — and the love note to Brown.

Brown confronts Bracondale, but sadly realizes that the young lovers have behaved honorably and that their feelings are noble. He decides to accompany a dangerous expedition to North Africa that he has financed. Brown's party is attacked by bandits, and he is fatally wounded just as Bracondale, Theodora, her father, and an escort arrive. Before he dies, Brown wishes the lovers happiness.

**From the novel *Beyond the Rocks* by Elinor Glyn, 1906.**

He was a fatalist, he told her; what would be would be, and mortals like himself and herself were just scattered leaves, like barks floating down a current where were mostly rocks ahead.

“Then we must strike the rocks whether we wish it or no?” asked Theodora. “Cannot we help ourselves?”

“Ah, madame, for that,” he said, “we can strive a little and avoid this one and that, but if it is our fate we will crash against them in the end.”

“What a said philosophy!” said Theodora. “I would rather believe that if one does one’s best some kind angel will guide one’s bark past the rocks and safely into the smooth waters of the pool beyond ....

---

There one can leave them — together — for always — looking out upon the realization of that fair dream of life.

Safe, in each other’s arms, in those smooth waters, beyond the rocks.

**The Discovery  
by Elif Rongen-Kaynakci  
Film Collections Department, Nederlands Filmmuseum**

We couldn’t believe it. Because we do see unique prints...that’s not that exceptional. But this is really sought after, so that is the difference. When we realized that this was *the* film with Gloria Swanson and Rudolph Valentino that everybody was looking for, then yes, we were really excited.

We found this film in a collection that was left to us in 2000 after the death of a private collector. It’s a very big collection, I’m afraid, more than 2000 cans of films. Unlabeled. No list. Nothing. When they moved to the vault, they were scrambled.

When this collector was alive, there were rumors that he had some lost Dutch films from the silent period. So we heard this, and because of this actually we wanted to get this collection. We had no idea what he had — he didn’t have any connection to the Filmmuseum when he was alive. This collector was a hobbyist, a collector in the general sense. So he collected everything.

Actually, the very first two cans were found by other people who were making a very quick registration. They were working so fast they were not identifying the films. And as you can see, this is the Dutch version, so the title is not in the film, it doesn’t say “Beyond the Rocks.” Also, the first parts found were from the middle part of the film, so they didn’t really recognize it as such. And then when we started looking a bit further, we noticed the names “Captain Fitzgerald,” and luckily for us, Gloria Swanson is called Theodora in the film. And we were so lucky because the Dutch version keeps the name Theodora intact, because sometimes they change the names... Identifying the film then is very easy because then we typed it in the Internet, Theodora Fitzgerald, a film from the 1920s and it just came up. We couldn’t believe our eyes, because it said “Beyond the Rocks.” It was a big surprise for us.



**A race against the clock:  
The discovery and restoration of *Beyond the Rocks*  
by Jente Posthuma**

More than four years ago, in the archives of the Filmmuseum, the first fragments of the long-lost a classic *Beyond the Rocks* (Sam Wood, 1922) turned up in the estate of a Dutch film lover. Hundreds of rusty film cans had to be opened and it was several years before the six remaining rolls of film were found. At the end of 2003 the last missing pieces appeared and the Filmmuseum could start on the restoration. Henny Vrienten composed a new score.

The Haarlem film collector had six buildings packed with mementos. And even then there was a lack of space. Until his death in 2000, the man slept between columns of film cans filled with extremely flammable nitrate film. The collector, described by his acquaintances as “a little suspicious of character,” had a habit of dividing the reels of the longer films in his possession between different storage depots. As a result, those who inherited his estate found themselves with a collection of incomplete films.

After the death of the collector, the Filmmuseum was given more than 2000 rusty film cans — the contents of one storage depot — without any information about its contents. So a long process of stocktaking had to start. Can after can was pried open and one reel of film after another emerged. Some films were still in a reasonable condition. Others were in an advanced state of decomposition. It was still an enormous surprise to find that this mountain of rusty film cans with no names contained at one of the most coveted films from the silent film era, a film that historians had been looking for 75 years. And in addition the fact that this Dutch version of *Beyond the Rocks* was virtually complete and had not been irreparably damaged is nothing short of a miracle, certainly in view of the collector’s storage methods.

**Impossible love**

In *Beyond the Rocks*, the first male sex symbol in film history, Rudolph Valentino and the greatest Hollywood star of her era, Gloria Swanson appeared, for the first and last time, together in a film. *Beyond the Rocks* (or *Gouden boeien*, the Dutch title which translates to “Golden Shackles”) is a melodrama about the impossible love between Lord Hector Bracondale (Valentino) and Theodora Fitzgerald (Swanson) who marries a much older millionaire for the sake of her father. After many vicissitudes – Valentino saves Swanson twice from a precarious situation — the two lovers finally get each other.

The chance that the film would ever be rediscovered was incredibly small and only getting smaller. Film conservators are in a race against the clock. “If *Beyond the Rocks* had been found a couple of years later, the whole film would probably have been damaged by decay,” says Giovanna Fossati, conservator at the Filmmuseum. “Now, the film is still in reasonable condition. The celluloid is affected, but the images are still visible. There are only two places in the film where it is seriously damaged. These scenes can unfortunately not be repaired.”

**Double entendres**

In the film-restoration laboratory Haghefilm in Amsterdam, Fossati worked for several months on restoring *Beyond the Rocks*. “Normally speaking, restoration starts with investigating other material, for instance other film copies are used as comparison. In the case of *Beyond the Rocks*, this phase was omitted. There was no other film material to compare it with.” What the Filmmuseum was able to trace after a worldwide quest is a list of the original English intertitles and a 32-page “continuity script” including brief descriptions of each scene. These were stored in the archive of the Academy of Motion Picture Arts and Sciences in Beverly Hills.

The list of intertitles and the continuity script were very important in answering the question of whether the Dutch copy was cut in the same way as the American original. "As happened quite often, the Dutch intertitles turned out not to be literal translations of the English. The Dutch version has less double entendres, metaphors and such like." Fossati also thinks that the Dutch copy must have been a cheaper distribution print. "The Dutch title cards look simple. They didn't have frames or illustrations and the number of colors in our version is limited. While in the continuity script, there are clear references to a variety of tints and combinations of colors."

The film was cleaned, repaired and duplicated. An attempt was made to approach the original colors on the new print as much as possible. Cables, scratches and patches were removed digitally. That is very expensive, but it provides results that are impossible with photochemical restoration. "We try not to remove what is known as the 'inherent characteristics' of a film," says Fossati. "A silent film was for instance never entirely stable. In order to preserve this historic element, we did not make the picture completely stable during the restoration."

### Stretched

How humbly should a conservator be with respect to history? This is a question that has fascinated film restorers for dozens of years. May a conservator stray from the original, for instance to make a film more accessible for a contemporary audience? "There are all kinds of ideas about the way in which one should treat silent films," explains Fossati. "Some people say you should not only be faithful to the original form of the film, but also to the circumstances in which it is screened. For this reason, old film theatres are precisely reconstructed. Others use old films to make an entirely new version, with new colors and modern music. At such a moment, you are beyond the domain of restoration, you become a kind of producer. I think that you should first save the original for posterity, and only then can you start work on a new version."

In the case of *Beyond the Rocks*, a decision was taken to make a new version of the film, with a new soundtrack. Such a version does demand a variety of technical changes. For instance the speed of the film has to be adapted to the speed of a modern film projection, which has been 24 frames a second since the introduction of sound film. Because *Beyond the Rocks*, like many silent films, originally had a slower projection speed, the film had to be "stretched" by repeating frames. Fossati: "There is also a lot of debate among restorers about stretching old films, but it is necessary if you want to screen the film as a sound film. And the audience will hardly notice anything. In certain conditions, if you look closely, you might just see something of it."

### Risky

While Fossati was busy restoring *Beyond the Rocks* ("in the coming months I will live in the film"), Henny Vrienten was already working on the new sound score. "Ideally you should first make a final cut and only then work on the music," Fossati admits, "but there was no time for that. We wanted to screen the film during the Biennial." So Vrienten had to make do with a provisional version. "The version that we gave Vrienten had to be exactly the same length as the final product, otherwise sound and vision would not remain synchronized. An early stage, we had to decide exactly where the intertitles should be and how long they should stay on the screen." That same problem emerged during restoration of the silent film *Zeemansvrouwen* (*Sailors' Wives*, Henk Kleinman, 1930), which was premiered during the first Filmmuseum Biennial in 2003. This film was also stretched and Vrienten also composed the soundtrack for this film. "The first time that we saw the new sound print of *Zeemansvrouwen* projected, I was very surprised, because everything was perfectly synchronized. In the case of *Beyond the Rocks*, I didn't yet dare hope for that. It was very risky!" In fact, it worked to perfection.

## *Beyond the Rocks* Websites

<http://www.vpro.nl/programma/ram/afleveringen/16835687/items/17275375/>  
<http://news.bbc.co.uk/go/pr/fr/-/1/hi/entertainment/film/3635019.stm>  
<http://www.filmmuseum.nl/>  
<http://www.haghefilm.nl/UK/NEWSSECTION/currentsection.asp>  
<http://www.filmintelligence.org>  
[http://www.festival-cannes.org/films/fiche\\_film.php?langue=6002&id\\_film=4256662](http://www.festival-cannes.org/films/fiche_film.php?langue=6002&id_film=4256662)

## Milestone's Original Press Release

Milestone is proud to announce that it has partnered with the Nederlands Filmmuseum to handle the worldwide (outside of the Benelux territory) distribution of *Beyond the Rocks*, the recently rediscovered silent classic starring film legends Gloria Swanson and Rudolph Valentino. Long considered one of the great "lost" films from the Hollywood golden age, only a one-minute fragment was known to exist in the Nederlands Filmmuseum.

Milestone's vice-president Dennis Doros negotiated the acquisition of *Beyond the Rocks* with Jan Rofekamp of Films Transit International, representing the Nederlands Filmmuseum. Doros is delighted to be releasing this remarkable find. "Milestone has a long tradition of unveiling great film discoveries to the cinema-going public. *Beyond the Rocks*, just for its star power alone, has been one of the most sought-after films of the silent era. We are thrilled to be working with the Nederlands Filmmuseum, one of the finest archives in the world, to showcase not only this wonderful movie, but also the remarkable work they do to uncover, preserve and restore cinema history." The film will open theatrically throughout North America this year. Milestone's Director of International Sales, Nadja Tennstedt, will work with distributors from around the world to release this silent classic in the international market. The company is also collaborating with the Harry Ransom Humanities Research Center in Austin, Texas and its famed Gloria Swanson Collection to create a multitude of bonus features for a deluxe DVD release in early 2006.

Lost for over eighty years, film cataloguers at the Nederlands Filmmuseum were amazed to find the first two nitrate reels of *Beyond the Rocks* when inventorying a vast collection of nitrate bequeathed to them by a film collector from Haarlem, they were amazed. The Filmmuseum staff then searched for many tense months until they found and identified all the missing reels of the film. *Beyond the Rocks* is currently being restored under the auspices of Filmmuseum archivists Mark-Paul Meyer and Giovanna Fossati, with lab work by Haghefilm Conservation. The film will be screened with a brand-new score by the well-known Dutch composer Henny Vrienten during the second Filmmuseum Biennial in Amsterdam from April 5–10, 2005.

It was very rare that two stars of such magnitude as Swanson and Valentino were paired together in a silent film. Usually, by casting just one major talent per release, the studios tried to maximize the number of bankable films they produced each year. When Paramount approached Swanson to star with Valentino, the studio intended the assignment to be "punishment" for her demands for greater control. Swanson never let on that the two actors often rode horses together in the Hollywood hills and that she was actually delighted to costar with such a close friend.

For their project, Paramount chose a well-loved novel by popular author Elinor Glyn whose romantic pot-boilers often featured strong women and virile men in exotic locales. (She also was the author of *It*, which made Clara Bow an international sensation.) Sam Wood, was assigned to direct



the production. Wood went on to have a long and respected career that included such superior films as *Goodbye Mr. Chips*, *The Devil and Miss Jones*, *Kings Row*, *Pride of the Yankees* and *For Whom the Bell Tolls*.

In her autobiography, *Swanson on Swanson*, Gloria wrote “One of the first stipulations of the office was that kisses should run no longer than ten feet of film. So we shot each kiss twice, once for the version to be released in America and once for the European version. Poor Rudy could hardly get his nostrils flaring before the American version was over. Only Europeans and South Americans could see Swanson and Valentino engage in any honest-to-goodness torrid kisses. American fevers were now controlled by a stopwatch.” The print rediscovered and restored by the Nederlands Filmmuseum is the export version of the film featuring the full-length love scenes — complete with flaring nostrils.

Milestone enters its fifteenth year of operation with a reputation for releasing classic cinema masterpieces, new foreign films, groundbreaking documentaries and American independent features. In January 2004, the National Society of Film Critics awarded Milestone its prestigious Film Heritage Award. On December 1, 2004, the International Film Seminars honored Milestone with the prestigious Leo Award “in recognition for faithful and caring service to the film/video community.” On January 9th, 2005, the New York Film Critics Circle gave Milestone a Special Award for “fifteen years of restoring and distributing classic films.” In 1995 Milestone received the very first Special Archival Award from the National Society of Film Critics for its restoration and release of Mikhail Kalatozov’s *I am Cuba*. *L.A. Weekly* chose Milestone as the 1999 “Indie Distributor of the Year.” Thanks to the company’s rediscovery, restoration and distribution of such important films as F. W. Murnau’s *Tabu*, Marcel Ophuls’ *The Sorrow and the Pity*, and Alfred Hitchcock’s *Bon Voyage* and *Aventure Malgache*, the company has long occupied a position as one of the most influential independent distributors in the industry. For more information, please go to [www.milestonefilms.com](http://www.milestonefilms.com)

“The same sad questions are always asked: Does anyone know of a print anywhere of *Beyond the Rocks*, the film Rudy Valentino made with me in 1921? Can anyone locate a print of *Madame Sans-Gené*? Does anyone have a complete copy, including the last reel, of *Sadie Thompson*? I would love to see them again and know they’re not lost forever. That, after all, was supposed to be the great virtue of pictures — that they would last forever.” — Gloria Swanson, *Swanson on Swanson*

### Rudolph Valentino (1895–1926)

Dazzling, passionate, graceful, dangerous, hypnotic: Rudolph Valentino worked in film for barely ten years but remains, almost 80 years after his death, one of the greatest film stars Hollywood has ever known. The first romantic leading man with “exotic” looks and a sensuous presence, Valentino’s screen persona formed a stark contrast to the “all-American”, masculine and “upright” film heroes that had dominated the box office until his arrival. Valentino, who enjoyed wearing jewelry, dressing up in expensive and exotic clothes and dancing passionate dances like the tango, challenged the status quo of what a “real” man should be. Ridiculed as “pink powder puff” by a Chicago critic, Valentino was adored and worshipped by thousands of fans (most, but not all of them, women). Valentino’s death at a young age only added to his mystique and the longevity of his appeal.

As Charlie Chaplin and Fred Astaire have been compared to — and admired by — some of the great ballet dancers of the century, Rudolph Valentino (and his comic counterpart, Buster Keaton) can be compared to the modern dancers just coming into their own in the 1920s. At his best, Valentino's enormously graceful movement was firmly attached to the earth, his gestures and expressions coming from within himself, rather than "acted." And to further the comparison to some of the great modernists, every movement started from his pelvis. Like them, Valentino introduced sex into the 20<sup>th</sup> century's newest lively art.

Rudolph Valentino was born the third of four children to Giovanni and Beatrice Guglielmi in 1895 in Castellaneta, Italy. His French mother and Italian father baptized him Rodolfo Alfonzo Raffaello Pierre Filibert Guglielmi, a name he would change often before eventually becoming Rudolph Valentino. Valentino was a dreamy and unruly boy, who didn't excel in school and who had a deep contempt for authority. His mother indulged him while his father administered stern punishments. When Valentino was 11 his father died of malaria. The family, although not entirely impoverished, faced financial hardship after Giovanni's death.

After graduating from agriculture school in Nervi, Italy, Valentino went to Paris where he explored the city's nightlife and discovered his flair for dancing. It was here that Valentino picked up the tango. He sailed to America in 1913 with the dream of becoming rich and famous, but arriving in New York almost penniless and speaking not a word of English, he struggled to make ends meet. Although he disliked menial work, Valentino at first held odd jobs such as gardener, dishwasher, and waiter. Later, capitalizing on his good looks and dancing skills, he became a ballroom dancer and gigolo for lonely society women. Occasionally he was able to pick up bit parts in films. Because of his friendship with a married upper-class woman, Valentino became entangled in a scandalous and complicated legal situation that ultimately forced him to leave New York.

By joining the road-company of a stage musical, Valentino made his way to California in 1917. There he hoped to use the skills he had learned in agriculture school or to earn a living in the moving pictures. In Hollywood, Valentino went back to dancing — showing off his talents at cafes and hoping to be discovered for the movies. Inevitably people noticed his looks and physical grace. Soon he found work in film. Because of his foreign appearance, Valentino was not thought of as leading man material and he was cast mainly as an extra or in small parts, often as an "ethnic" or a villain.

Although he had a somewhat steady income from his work, Valentino grew unhappy with the type of roles he was being offered. Trying to be noticed, Valentino attended every film party he could. At one such party, he met a young actress from New Jersey named Jean Acker who was trying to further her own career. The two were immediately drawn to each other and married in November 1919 after a brief courtship. Their union immediately was off to a bad start when, on their wedding night, the bride locked Valentino out of the bedroom, refusing to see or speak to him. Their short-lived relationship was the subject of much gossip, especially as Acker was known in the community for her preference for women.

Around this time, Valentino got his big break professionally when he was introduced to June Mathis. Mathis was a successful and intelligent screenwriter who had been hired by Metro to write an adaptation of Vicente Blasco Ibanez's popular novel *The Four Horsemen of the Apocalypse*. She had seen Valentino play a gigolo in a small part in *Eyes of Youth* and immediately noticed his strong screen presence and tremendous sex appeal. Thanks to Mathis' recommendation, the relatively unknown Valentino was offered the role of Julio in Metro's big production. The film, directed by

Rex Ingram, made Valentino a star. The introduction of his character, in a dazzlingly erotic tango, is one of the legendary entrances in cinema and catapulted Valentino into the ranks of leading men.

Valentino's next film *The Conquering Power*, was once again scripted by Mathis (loosely adapting Balzac's *Eugenie Grandet*) and again directed by Ingram. Although not playing a main character, Valentino was undoubtedly the star of the film. His extended screen time gave the audience ample opportunity to experience and adore him. Valentino then played the lover of star Alla Nazimova in an arty, modern-dress version of *Camille*. Reportedly, when Nazimova realized that Valentino's magnetic screen presence overshadowed her, she had him cut out of the death scene completely. Although *Camille* was neither a critical nor a box office success, its failure didn't hurt Valentino's popularity. On the set of the film, Valentino met and fell in love with Natacha Rambova (née: Winifred Hudnut), a former dancer turned costume designer. Their intense love affair added more complications to Valentino's already chaotic private life, as Jean Acker had filed a legal case for separate maintenance, claiming that Valentino had deserted her.

Metro was not ready to offer him star billing and so Valentino signed with the Famous Players-Lasky Corporation (Paramount Pictures) in 1921 for higher pay and his name above the title. His first film for the studio was *The Sheik*, a title role that turned Valentino into an instant romantic icon and superstar. Although it was a mediocre film as directed by George Melford, Valentino brought amazing style, sensual beauty and natural grace to his role, making *The Sheik* an enormous hit.

Four Valentino films were released in 1922. After the seafaring adventure movie *Moran of the Lady Letty*, he was cast opposite the wildly popular Gloria Swanson in *Beyond the Rocks*. This film about forbidden love, based on a novel by Elinor Glyn, featured two stars, instead of the usual one, which was in of itself a sensation. A third collaboration with June Mathis, adapting another novel by Vicente Blasco Ibanez, *Blood and Sand*, proved to be a box office hit and solidified Valentino's fame. *The Young Rajah* however opened to terrible reviews.

Shortly after Valentino and Acker were granted a divorce in spring 1922, Valentino and Rambova exchanged vows in Mexico. A week later, Valentino was arrested on charges of bigamy and taken into custody. He had failed to realize that under California law, a divorce was set to become final only a whole year after the decree. Valentino had no money and Paramount made no effort to pay the bail. June Mathis, along with George Melford and Thomas Meighan, posted his bond. Angry with Paramount for not supporting him in his legal battle and curtailing his artistic freedom, Valentino refused to go back to work. He and Natacha left Hollywood to spend the summer in the Adirondacks at the estate of Natacha's parents. Paramount retaliated with an injunction, preventing Valentino from getting work in the film industry. Without any source of income, Valentino and Rambova kept their heads above water by borrowing money from friends.

One year had passed since his last screen appearance but Valentino's popularity was undiminished — movie magazines were filled with articles on him, he appeared on radio shows and wrote a book of poetry called *Day Dreams*. *Photoplay* printed a three-part Valentino autobiography, written with the help of Herbert Howe. Because of mounting financial difficulties, Valentino and Rambova happily agreed to a dance exhibition tour for Mineralava Beauty Clay in 1923. The couple toured the country for 17 weeks, appearing in over 80 cities to sold-out shows. Everywhere they went, Valentino was greeted by hordes of hysterical fans trying to catch a glimpse of their screen idol. That same year Rambova and Valentino married for the second time — this time legally — and took a long trip to Europe, visiting France and Italy.

After signing a new contract for two more films, Valentino finally returned to work for Paramount in 1924. *Monsieur Beaucaire* and *A Sainted Devil* were made in close collaboration with Natacha Rambova. By some reports, Rambova was not well liked by people both on and off the set and was seen as too domineering of Valentino and his artistic career. (Though others credit her for helping Valentino become a much better actor.) No matter the cause (and much had to do with weak scripts and direction), critics panned *Monsieur Beaucaire* and were even less kind about *A Sainted Devil*.

Throughout his career, some male reviewers criticized Valentino as feminized. A man confidently playing up his sexiness was perceived as suspicious and potentially threatening. Valentino, upset at being ridiculed by these critics, tried hard to demonstrate to the public that he was a manly man. He was an avid boxer and had a strict workout routine at a time prior to Hollywood's obsession with super-toned bodies.

*The Hooded Falcon*, a dream project of Valentino and Rambova's, was to be produced by the independent Ritz-Carlton. But the company halted filming due to a lack of funds and afraid of the couple's ambitious ideas of filming on location in Europe. Meanwhile, Valentino started work on *Cobra*, the only film he would appear in for that studio. Originally Rambova was to supervise the production but she lost interest in the film due to the poor production values and was rarely seen on the set.

Disappointed with Ritz-Carlton, Valentino entered negotiations with United Artists in 1925. The studio offered him a good contract but insisted on a clause barring Rambova from any participation in his films. Valentino grudgingly agreed and signed. Shortly after this Rambova left Valentino — his signing of the contract only one of many disagreements they couldn't mend. The couple divorced in 1926. After their separation, Valentino was seen with several actresses, including Pola Negri, who later claimed they had had plans to marry.

Valentino's last two — and best — films were made under the banner of United Artists. *The Eagle* is a playful adventure story, well written by Hans Kraly, beautifully directed by Clarence Brown and uniquely photographed by George Barnes and Dev Jennings. Partnered with the gorgeous Vilma Banky and supported by great character actress Louise Dresser, Valentino looks like he is enjoying himself. *The Eagle* features the obligatory love scenes but also has moments of comedy and swashbuckling action.

Valentino's last film *The Son of the Sheik* began filming in February 1926. This entertaining adventure film far outshines the original *Sheik*. *The Son of the Sheik* is also a testament to Valentino's development as he had in the five years clearly refined and perfected his acting and screen persona. The film opened in Los Angeles to rave reviews. While on a cross-country promotional tour for *The Son of the Sheik*, Valentino fell ill in New York on August 15. He was admitted to the hospital with a perforated gastric ulcer. Emergency surgery was performed, but infection spread and Valentino died on August 23, 1926 at age 31. The news of his unexpected death was reported all over the world. In one of the century's first media events, huge crowds of fans started to flock in the street outside of Valentino's hospital and some 100,000 people came to see his casket. Rioting ensued and the police had to be called in. His body was then taken to California where he was buried in Hollywood Memorial Park in a vault borrowed from June Mathis. Among the honorary pallbearers at Valentino's funeral on September 7<sup>th</sup> were Douglas Fairbanks Jr. and Charlie Chaplin. Rose petals were strewn from an airplane flying over the funeral cortege.

Hundreds of books, thousands of articles, and numerous movies have been produced about the phenomenon that was Rudolph Valentino. But only by watching his movies can one begin to

attempt to fathom his lasting mystique and true worth — as a talented actor of remarkable grace, style and humor.

*“The death of Valentino is a terrific loss to the screen. He brought it happiness, beauty, and art as perhaps no other has. His loss can never be replaced; there was and can be only one Valentino; a great artist and one of the finest gentlemen it has ever been my privilege to term friend.”* — John Gilbert

*“He was one who was catnip to women.”* — H. L. Mencken

*“One of the forever stars – a true heartthrob and a genuine movie legend!”* — Janet Leigh

### Valentino Websites

<http://www.rudolph-valentino.com>

<http://www.deor.com/valentino/rudy1i.htm>

<http://www.valentinoever.com>

<http://www.genealogy.com/famousfolks/rudolphv/>

<http://cyberflapr.tripod.com/vnook.htm>

<http://www.seeing-stars.com/StarIndexes/Valentino.shtml>

<http://www.ashmm.com/ashmultimedia/italiano/cdromrodolfovalentino.asp>

<http://www.goldensilents.com/stars/rudolphvalentino.html>

[http://www.moma.org/exhibitions/film\\_media/2003/valentino\\_2003.html](http://www.moma.org/exhibitions/film_media/2003/valentino_2003.html)

### Lost Valentino Films

#### Extra and supporting roles

Patria (1917, serial, extra, incomplete at MoMA)

Alimony (1917, dancer, uncredited)

The Homebreaker (1919, extra)

The Big Little Person (1919, character: Arthur Endicott)

Passion's Playground (1920, character: Prince Angelo Della Robbia)

The Cheater (1920, as an extra)

Once to Every Woman (1920, character; Julianimo)

Stolen Moments (1920, character: Jose Dalmarez, incomplete at UCLA)

#### Leading Roles:

Uncharted Seas (1921, character: Frank Underwood)

The Young Rajah (1922, character: Amos Judd, incomplete 16mm w/Library for Moving Images in Los Angeles)

A Sainted Devil (1924, character Don Alonzo Castro)



## Gloria Swanson (1899–1983)

Actress Gloria Swanson was born Gloria May Josephine Swanson on March 27, 1899 in Chicago, the only child of Joseph Theodore and Adelaide Klanowsky Swanson. Her father's position as a civilian supply officer with the army took the family to Key West, FL and San Juan, Puerto Rico, but the majority of Swanson's childhood was spent in Chicago. Smart, funny, vivacious, brilliantly talented, and always ahead of her time, Swanson was a true success in life. In many ways, she was the Valentino of her gender. In a time when women in the American cinema were either saints, like Lillian Gish or vamps, *à la* Theda Bara, Swanson burst on the Hollywood scene as a force of nature. In her very first scene in *Beyond the Rocks*, Swanson gazes at the gorgeous Lord Bracondale, shyly hands him the narcissus, and then burst into genuine laughter at her own forwardness. She lights up the screen. Though it took some time to develop her screen persona — she started out in slapstick — she was by far the most glamorous star in Hollywood. And with her 1925 marriage to the Marquis Henry de la Falaise de la Coudraye, she became town's first true nobility as well.

Swanson was discovered while taking a tour of the Essanay Studios in her hometown Chicago. She started out as a Chaplin extra and then worked for Mack Sennett and his slapstick comedies. Although she later declared (wrongly) in her autobiography that she had no sense of humor and little patience for comedic antics, Swanson first came to fame in Sennett's comedic romance, *Teddy at the Throttle*. Costarring with the charming Bobby Vernon as her boyfriend, Wallace Beery (Swanson's first husband) as the villain, and the film's hero, Teddy (the Sennett studio's wonderdog), she proved her mettle and demonstrated genuine box office appeal.

It was two years later with her first film for Cecil B. DeMille, *Don't Change Your Husband*, that Swanson gained true fame. Her career took on a meteoric rise to the top with subsequent DeMille collaborations — with such titles as *For Better, For Worse*, *Male and Female*, *Why Change Your Wife?* and *The Affairs of Anatol*. It was the start of a sometimes bumpy, but in the end devoted and lifelong friendship between the actress and the director. To DeMille, she was always “young fellow,” an affectionate nickname from their first days together that he even used as a sign of affection in their scene together in *Sunset Boulevard*.

At the height of her popularity in 1925, Swanson decided she was not satisfied with her torrid roles in costume dramas. Turning down Paramount's offer of over a million dollars a year, she sought out new opportunities as her own — and therefore one of Hollywood's most important — producer. She proved her ability by taking on the Hays Office and the studio bosses by producing and starring in *Sadie Thompson*, a Somerset Maugham novella turned Broadway hit directed and co-starring Raoul Walsh. The title role of a San Francisco floozy on the lam in the South Pacific turned out to be one of Swanson's finest roles.

Convinced by her then-lover Joseph Kennedy that the “scandalous” *Sadie Thompson* was going to be a flop (it became a huge hit), Swanson sold her interest back to United Artists so she and Kennedy could produce her next film, based on a script called *The Swamp*. Written by the great Erich von Stroheim, it was an astonishing read. A poor convent girl is seduced by a prince during a orgy of gastronomical aphrodisiacs, chased out of the castle by the prince's whip-wielding, cigar-smoking, fiancée-Queen, sent to Africa to be taken care of by her bordello-owning aunt... the script goes on and on. Halfway through the filming — either due to the fact that by January 1929 silent films were D.O.A. or that the script was actually lurid beyond belief — Swanson and Kennedy did the unthinkable and shut down the film midway through production. Kennedy asked for (and received)

his \$600,000 investment back from Swanson, and although she put another \$200,000 in to try to save it, the picture was never released in America and was barely screening in Europe and Latin America. It was finally commercially released in the US in 1985.

The *Queen Kelly* debacle left Swanson, for the first time in her career, at a desperately low point. She quickly filmed a charming musical called *The Trespasser* that saved her financially and critically. Although she made some fine films in the 1930s, her days as a Hollywood superstar were over.

In semi-retirement from film (though busy with numerous projects outside the business including an inventions and patent company!) between the years of 1941 and 1950, she was largely forgotten by the studios and only nostalgically remembered by her fans. Hired by Billy Wilder over a number of other great but largely underemployed former silent film stars, Gloria Swanson proved her tremendous talent in perhaps the greatest film about film ever, *Sunset Boulevard*. As the aging actress Norma Desmond, Swanson gave *the* legendary performance — the greatest of all Hollywood farewells to the golden era of silent cinema. For her, it was a remarkable comeback and her greatest masterpiece.

But Swanson was never, *ever* Norma Desmond. She continued to live in the present as an mother, accomplished clothes designer, television hostess, theater actress, author, sculptor, nutritionist and painter. In 1982, her published memoirs became a worldwide bestseller.

Barely five-foot tall, Gloria Swanson was truly one of the giants of Hollywood.

*“SHE had the poise ... Look how she stood, moved! When you put it all together and add them up, Gloria Swanson comes out THE movie stars of all movie stars. She had something that none of the rest of them have.”* — Cecil B. DeMille

*“Madame was the greatest star of them all.”* — Max (Erich Von Stroheim) to Joe (William Holden) in *Sunset Boulevard*

*“Never say never, for if you live long enough, chances are you will not be able to abide by its restrictions. Never is a long, undependable time, and life is too full of rich possibilities to have restrictions placed upon it.”*  
— Gloria Swanson

### Swanson Websites

<http://www.gloriaswanson.com/>  
<http://www.hrc.utexas.edu/research/fa/swanson.chrono.html>  
<http://home.hiwaay.net/~oliver/swanson.htm>  
<http://www.geocities.com/~rudyfan/swanson.htm>  
<http://www.hollywoodlegends.com/gloria-swanson.html>  
<http://www.goldensilents.com/stars/gloriaswanson.html>

## Thoughts on Gloria Swanson

by Brooke Anderson, her granddaughter

Gloria Swanson was a woman of immense curiosity. She read periodicals, newspapers, magazines and books from all over the world on everything from organic farming, air purifier systems, DDT in cattle, soil conditions, to political issues, geodesic domes, and world economic views. She had a wealth of interesting friends from scientists, to inventors, to creative people in theater, arts, and music. Unsprayed natural foods were the utmost importance to her. One night after the theater we dined at Sardi's. She brought with her a hand-hammered tin lunch box packed with her supper of raw almonds, a sardine sandwich on cardboard-like bread, bottled water, and a seaweed salad. Mostly everything she ate was brown or shades of green with the exception of goat's milk ice cream.

She appreciated her public to whom she owed her fame thus she was always gracious with everyone who met her on the street, but she was intensely private about her family life.

We spent hours in long conversations in her New York apartment. She always listened with love and without judgment. A sign above her kitchen door emphatically stated "Think." That is what she expected of herself and everyone else. She said there was nothing one couldn't do... "just do it" Way before the Nike culture.

Her commanding presence was that of a lady, always dressed in hats, a scarf, or a turban, and gloves. Her porcelain skin and red, always red lipstick, were an exquisite combination with her deep blue eyes, adorned with inch-long false black eyelashes, and teeth that glowed with what my mother often said, "an extra layer of enamel." She laughed frequently and enjoyed life to the fullest, never a gossip, never one to reminisce. She lived in the present, full of spiritual quest and gratitude for whatever the day would bring.

## Sam Wood (1883–1949)

Samuel Grosvenor Wood was the Charles Foster Kane of American film directors.

When Natalia Nikolaevna Zakharenko arrived to Hollywood, she chose the stage name of Natalie Wood as a gesture of her friendship to the director.

Right-wing friends Ayn Rand and Cecil B. DeMille thought him an American hero for naming names to the House Un-American Activities Committee hearings. Others, obviously, did not.

Gay actor William Haines late in life, named Wood as his absolute favorite director.

The Marx Brothers thought him a completely humorless studio flunky, yet *Night at the Opera* and *Day at the Races* are their two best films at MGM.

During the making of one of his films, it was Wood who first suggested to Ronald Reagan that he should run for president one day.

Wood was loved by actors, despised by the Hollywood left wing, nominated three times by the Academy Awards for Best Director and once for Best Picture — and now completely ignored by film historians. Andrew Sarris didn't even cover him in his seminal *American Directors* book.

More than the knock on his politics, the unkindest rap on this seemingly serious, no-nonsense director would be the nickname bestowed upon him. Dubbed “Sam Wooden,” this moniker has become an accepted judgement about his films. Any moviegoer from 1935 to 1943 would know this was false. Back then, going to a film directed by Sam Wood would mean a literate, beautifully acted and highly entertaining experience. Eleven actors and actresses were nominated for Oscars under his direction. And from such “wooden” stars as Reagan, he extracted one of the most moving performances of the actor’s career.

*A Night at the Opera, The Pride of the Yankees, Goodbye Mister Chips, Kitty Foyle and Kings Row.* Add to this list the vastly underrated *The Devil and Miss Jones*. These alone should qualify Wood for a spot in the upper tier of Hollywood studio craftsman. Just compare Rudolph Valentino’s work in the 1921 *The Sheik* to his performance in *Beyond the Rocks* just a few months later, and you can see how much a fine director can influence (and animate) an performer’s acting style.

Wood was born in Philadelphia and moved to Los Angeles as a young man to become involved with real estate. First employed as an actor in the early teens. He appeared in a few films at Famous Players Lasky, where he was soon hired by DeMille as an assistant director. Wood stayed with the studio and was promoted to direct their biggest star, Wallace Reid, in *Double Speed* (1919). The film was so successful that the two went on to make four more films together. He soon followed with a series of nine dramas with DeMille’s favorite actress, Gloria Swanson with such titles as *Under the Lash, Her Gilded Cage, The Impossible Mrs. Bellew, His American Wife, Prodigal Daughters* and *Blue Beard’s Eighth Wife*. The fun-loving Swanson and the hard-working director seemed to hit it off. Behind-the-scene photos taken on the set of *Beyond the Rocks*, reveal what a joyful experience the production must have been.

Throughout the remainder of the silent era, Wood directed popular films featuring such stars as Warner Baxter, Betty Compson, Marion Davies, Norma Shearer and William Haines. With the coming of sound, Wood switched studios, joining MGM in 1927. Starting off slowly, he found his stride with in 1931 with Joan Crawford in *Paid*. He soon followed with highly-regarded films featuring Robert Montgomery, Jimmy Durante, Marie Dressler and the pairing of Clark Gable and Jane Harlow.

Although Wood did not get along with the Marx Brothers, he did direct their two most profitable films — *A Night at the Opera* and *A Day at the Races*. After his success with *Goodbye Mister Chips*, MGM turned to Wood for their biggest and most difficult project, the adaptation of Thornton Wilder’s play, *Our Town*.

Wood died on September 22, 1949 in Hollywood from a heart attack and was buried at Forest Lawn in Glendale, California. Unlike such HUAC-damaged directors as Edward Dmytryk and Elia Kazan, Wood died before the age of the cineastes when he could possibly have regaled writers with tales of the past and reclaimed his reputation as a first-rate director. With the release of *Beyond the Rocks* and chance to enjoy the shimmering chemistry between the glorious Valentino and Swanson, perhaps it is time for Wood’s career to be reevaluated by film historians and critics alike.

## Elinor Glyn, novelist (1864–1943)

“It.” Perhaps no other author — especially one so prolific — in history is known primarily by a two-letter word. “It,” as in “she had *it*.” In the 1920s, this meant sex appeal, charisma and chemistry. In the movie of the same name — the film that made Clara Bow the “It” girl and an international sensation — Elinor Glyn appeared on screen in a cameo role to explain the concept to the audience.

But no one who lived in the early part of the 20<sup>th</sup> century needed an explanation, for Glyn had spent the better part of the decade writing about “It” for magazines, newspapers and, of course, in her infamous novels like *Three Weeks* and *Beyond the Rocks*. Though now quaintly melodramatic, Glyn was a scandalous author/adventuress of her day. Virtuous maidens could chase after their true loves, as Bow says in *It*, “Sweet Santa Claus, Give me *him!*” Love could even conquer bad marriages — just find a paramour.

Born on the island of Jersey in 1864 as Elinor Sutherland, she married landowner Clayton Glyn at the age of 28. The marriage failed, partly due to his infidelities, and she was left with the couple’s two daughters. But Glyn had met nobility in the form of Lady Brooke, who was the mistress of the Prince of Wales. This introduced her to high society — and the “new” morals of the Victorian Age. She began writing articles on fashion and beauty in 1897 and two years later produced her first serialized novel, *The Visits of Elizabeth*. Chronicling clandestine affairs of the rich and noble, it was first published anonymously.

Many successes followed, including *Beyond the Rocks* in 1906, but nothing prepared her for the storm the following year with the publication of *Three Weeks*. This story of an brief, erotic affair in which a young virginal man was seduced (on a tiger skin!) by a mysterious strong older woman shocked the Edwardian era — especially since the the narrative was inspired by the love affair between Prince Edward and Lady Brooke. The book sold over two million copies, making Glyn an international sensation and the subject of a popular poem:

Would you like to sin  
With Elinor Glyn  
On a tiger skin?  
Or would you prefer  
To err  
With her  
On some other fur?

During the next eight years Glyn was the mistress of Lord Curzon (the former Viceroy of India) and continued her streak of best sellers. The only interruption in her literary output occurred during the first World War when she became a war correspondent and one of only two women present at the signing of the Versailles Peace Treaty.

In 1920, Famous Players-Lasky (Paramount Pictures) invited Glyn to act as an advisor for the filming of one of her novels, *The Great Moment*. Deciding that the money was good and the weather ideal, Glyn stayed on in Hollywood as a scriptwriter and a self-acclaimed expert on making love on screen.

*“If Hollywood hadn’t existed, Elinor Glyn would have had to invent it.” — Anita Loos*



Though her many films including *Beyond the Rocks* were successes, it was *It* that re-established her as a major force in popular culture. Fleeing America because of tax problems, she returned to England to direct two films in 1930. Her tell-all autobiography *Romantic Adventure* was written in 1936. She published her last novel *The Third Eye* in 1940. Glyn died in 1943, but her stories are still being studied as precursors to the era of feminist literature as well as 20<sup>th</sup> century erotica. In her own way, she was *It*.

### From Romantic Adventure: The Autobiography of Elinor Glyn

I had not been long in Hollywood before I discovered that what I had always suspected was true; American men of those days simply could not make love! Not even the leading screen actors had any idea how to do it then. One after another, screen tests of handsome young American film stars were shown to me for approval, but in every case I considered that the performance was lamentable! I christened them all woolly lambs... At last someone suggested Rudolph Valentino, not yet world famous in 1921, though already beloved of many "fans." Of course, I was delighted, and in my second picture *Beyond the Rocks* I had the pleasure of helping to direct two really able artistes and remarkably attractive personalities, Rudolph Valentino and Gloria Swanson. Both of them were always willing afterwards to acknowledge that I had taught them a great deal about the art of making love before a camera in a way which would carry conviction, and thus produce emotion in everyone who saw the film. John Gilbert, Gary Cooper and Clara Bow were others whose screen personalities I discovered and strove to develop...

Gloria Swanson, who played the lead in two of my pictures, is a very remarkable actress, extremely intelligent, and filled with strong personal attraction... She has such courage and quality...

Rudolph Valentino was a really charming young man when I knew him, and kept up all the attractive mannerisms in his ordinary life, which delighted his followers on the screen. Although an Italian by birth his life seemed to me to resemble in more ways than one that of a popular Spanish toreador, even to the sudden tragic death at the height of his career. He was well cast in *Blood and Sand*.

### Elinor Glyn Website

<http://www.litencyc.com/php/speople.php?rec=true&UID=1773>

<http://www.womenofbrighton.co.uk/elinorglin.htm>

<http://www.archiveshub.ac.uk/news/03070801.html>

[http://www.jssgallery.org/Other\\_Artists/Philip\\_Alexius\\_de\\_Laszlo/Elinor\\_Glyn\\_1915.htm](http://www.jssgallery.org/Other_Artists/Philip_Alexius_de_Laszlo/Elinor_Glyn_1915.htm)

## Jack Cunningham, Script 1882 –1941

Jack Cunningham was a prolific scriptwriter starting almost from the earliest days of Hollywood. Born in Ionia and graduating from Cornell College in Iowa, he became a journalist for many East Coast newspapers, including the *Pittsburgh Leader* and the *New York Evening Sun*. Cunningham started writing for movies in 1914 with some of his earliest successes being 25 one-reelers for director William Beaudine. But once studios started buying novels and plays to work into feature films, the work became more difficult.

He said in an interview with the New York Times in 1925, “you have to know your director. I know the tempo of any director with whom I have worked... A continuity writer should be enthused by the story he is to attack. One of the important features in converting a novel to the screen is the process of elimination the story must undergo.”

Cunningham was known for being a swift craftsman, but skillful enough to write the scenarios for *Beyond the Rocks*, *Ruggles of Red Gap*, *Black Pirate*, *The Covered Wagon*, and *Don Q: Son of Zorro*.

While working on Cecil B. DeMille’s *Union Pacific*, Cunningham suffered a stroke that led to his death three years later.

## Frank Williams 1893-1961

Bio written by Greg Kimble

Frank Williams first attracted attention in 1922 with his seamless composites for *Beyond the Rocks*. His patented "Williams Process" for creating traveling mattes for black and white photography made his lab the I.L.M. of the 1920's and 30's.

Seldom credited, he worked on most of the major films of the period, famously collapsing the Roman temple in the 1925 *Ben-Hur* and creating the Johnstown Flood for Fox. Charlie Chaplin found him indispensable. He was a crucial element on the *Sunrise* effects crew, and was later matte painting supervisor on *King Kong*.

His protege, John Fulton, would refine the process to brilliant effect in the long series of *Invisible Man* films for Universal.

## Suggested Bibliography for BEYOND THE ROCKS

1. Carr, Larry. *Four fabulous faces : Swanson, Garbo, Crawford, Dietrich*. New York: Penguin Books, 1978.
2. Ellenberger, Allan R. *The Valentino Mystique: The Death And Afterlife Of The Silent Film Idol*. McFarland & Co Inc., 2005.
3. Etherington-Smith, Meredith and Pilcher, Jeremy. *The "it" girls : Lucy, Lady Duff Gordon, the couturière "Lucile", and Elinor Glyn, romantic novelist*. San Diego : Harcourt Brace Jovanovich, 1986.
4. Glyn, Anthony: *Elinor Glyn: a biography*. London: Hutchinson, 1955.
5. Glyn, Elinor: *Beyond the Rocks, A Love Story*. New York: The Macaulay Company. 1922.

6. Hardwick, Joan. *Addicted To Romance: The Life and Adventures of Elinor Glyn*. London: Andre Deutsch. 1994.
7. Hill, Donna. The Valentino Newsletter. Warrenton, VA. 2002– .
8. Leider, Emily Wortis. *Dark lover : the life and death of Rudolph Valentino*. New York: Farrar, Straus and Giroux, 2003.
9. Morris, Michael. *Madam Valentino : the many lives of Natacha Rambova*. New York: Abbeville Press, 1991.
10. Quirk, Lawrence J. The Films of Gloria Swanson. Secaucus, NJ: Citadel Press, 1984.
11. Rambova, Natacha. *Rudy: An Intimate Portrait of Rudolph Valentino By His Wife*. London: Hutchinson, 1926
12. Scagnetti, Jack. *The intimate life of Rudolph Valentino*. Middle Village, NY: Jonathan David Publishers, 1975.
13. Shulman, Irving. *Valentino*. New York, Trident Press, 1967.
14. Swanson, Gloria. *Swanson on Swanson*. New York : Random House, c1980.
15. Terhune, Tracy Ryan. Valentino Forever: the History of the Valentino Memorial Services. Lightning Source Inc., 2004.
16. Thomas, Tony; Denton, Clive; Canham, Kingsley. *The Hollywood Professionals, Vol. 2: Henry King, Lewis Milestone, Sam Wood*. Stamford, CT. A. S. Barnes & Company, Incorporated, 1974.
17. Ullman, S. George. *Valentino As I Knew Him*. New York Macy-Masius, 1926.
18. Valentino, Rudolph. *Catalog of the Estate of Rudolph Valentino, To Be Sold At Public Auction Commencing December 10, 1926*. S. George Ullman, Administrator. Los Angeles: A.H. Weil Auctioneer, 1926.
19. Valentino, Rudolph. *Day Dreams*. New York MacFadden Publications, Inc. 1923.
20. Valentino, Rudolph. *My Private Diary*. Chicago: Occult Publishing Company, 1929.
21. Walker, Alexander. *Rudolph Valentino*. New York: Stein and Day, 1976.

## Milestone Film & Video

**Winner: January 9, 2005**  
**Special Award from the New York Film Critic's Circle**  
**in honor of 15 years of restoring classic films.**

Milestone enters its fifteenth year of operation with a reputation for releasing classic cinema masterpieces, new foreign films, groundbreaking documentaries and American independent features. Thanks to the company's rediscovery, restoration and distribution of such important films as Mikhail Kalatozov's *I am Cuba*, Marcel Ophuls' *The Sorrow and the Pity*, and Alfred Hitchcock's *Bon Voyage* and *Aventure Malgache*, the company has long occupied a position as one of the most influential independent distributors in the industry. In 1995 Milestone received a Special Archival Award from the National Society of Film Critics for its restoration and release of *I am Cuba*. *L.A. Weekly* chose Milestone as the 1999 "Indie Distributor of the Year." On January 2, 2004, the National Society of Film Critics awarded Milestone Film & Video their prestigious Film Heritage award. And the kudos continue: in December 2004, the International Film Seminars awarded Milestone its prestigious Leo Award, named for indie distribution pioneer Leo Dratfield, and the New York Film Critics Circle voted a Special Award "in honor of 15 years of restoring classic films.

When Amy Heller and Dennis Doros started Milestone in 1990 their goals were to find and release the best films of the past *and* the present. The company's premieres have included such remarkable new films as Manoel de Oliveira's *I'm Going Home*, Bae Yong-kyun's *Why Has Bodhi-Dharma Left*

for the East?, Hirokazu Kore-eda's *Maborosi*, Takeshi Kitano's *Fireworks (Hana-Bi)*, and Tareque Masud's *The Clay Bird*.

Milestone has released a wide range of restored classics, including: Luchino Visconti's *Rocco and His Brothers*, F.W. Murnau's *Tabu*, Merian C. Cooper and Ernest B. Schoedsack's *Grass and Chang*, Henri-Georges Clouzot's *The Mystery of Picasso*, Frank Hurley's *South*, Kevin Brownlow's *It Happened Here* and *Winstanley*, Lotte Reiniger's animation masterpiece, *The Adventures of Prince Achmed*, Michael Powell's *The Edge of the World*, Jane Campion's *Two Friends*, Gillo Pontecorvo's *The Wide Blue Road*, Conrad Rooks' *Siddhartha*, Anthony Howarth's *People of the Wind*, and Rolando Klein's *Chac*. Milestone is also working with the Mary Pickford Foundation on a long-term project to preserve, re-score and release the best films of the legendary silent screen star. The company premiered a new restoration of E.A. Dupont's *Piccadilly* — starring the bewitching Anna May Wong — at the 2003 New York Film Festival. Contemporary filmmakers including Martin Scorsese, Francis Ford Coppola, Woody Allen, Jonathan Demme and Dustin Hoffman have co-presented Milestone restorations.

Milestone has strong working relationships with some of the world's great film archives, including the British Film Institute, UCLA Film & Television Archive, George Eastman House, Library of Congress, Nederlands Filmmuseum and Norsk Filminstitut. In 2000, Milestone's 10<sup>th</sup> Anniversary Retrospective was shown in venues nationwide and Milestone raised and donated \$20,000 from these screenings to four film archives.

In addition to the company's strong presence in art-house film distribution, Milestone has built a highly praised video collection. Milestone's video releases have included such important restored classics as: *The Phantom of the Opera*, *The Blot*, *La Terre*, *It*, *Simba*, *The Chess Player*, *Silent Shakespeare*, *Mad Love: The Films of Evgenii Bauer* and *The Cook & Other Treasures*. Milestone has also released four great animation collections: *John Canemaker: Marching to a Different Toon*, *Cut-Up: The Films of Grant Munro*, *Norman McLaren: The Collector's Edition*, and *Winsor McCay: The Master Edition*. Other video premieres have explored four remarkable American women: *Millay at Steepletop*, *Captured on Film: The True Story of Marion Davies*, *Without Lying Down* (about screenwriter Frances Marion) and *Mary Pickford: A Life on Film*. Other classic films on video include *With Byrd at the South Pole*, *The Bat Whispers*, *Tonight or Never*, *The Gay Desperado*, and *Night Tide*. Milestone's independent docs on video include *A Day on the Grand Canal with the Emperor of China* and Alan Berliner's documentary trilogy, *Family Album*, *Nobody's Business* and *Intimate Stranger*.

Milestone's 2005 lineup for theatrical, video and television release includes the 1972 Vietnam Veterans Against the War documentary *Winter Soldier*, Marcel Ophuls' *The Troubles We've Seen*, *Electric Edwardians: The Films of Mitchell & Kenyon*, *Cut to the Chase: The Charley Chase Classic Comedy Collection*, *The Harold Lloyd Collection*, *The Crossing* (directed by Yoichi Higashi), The Merian C. Cooper and Ernest B. Schoedsack Collection (with *In Search of Kong* and newly remastered versions of *Grass and Chang*), The films of Charles Burnett (including *Killer of Sheep* and *My Brother's Wedding*), *The Olive Thomas Collection*, *Uttara* (directed by Buddhadeb Dasgupta) and *Oporto of My Childhood* (directed by Manoel de Oliveira).

The Library of Congress has selected eight Milestone films for its prestigious National Film Registry: *Killer of Sheep* (to be released in 2006), *Tabu*, Edward S. Curtis' *In the Land of the War Canoes*, Mary Pickford's *Poor Little Rich Girl*, *The Phantom of the Opera*, *It*, Winsor McCay's *Gertie the Dinosaur*, and *Grass*.

In 2003, Nadja Tennstedt joined the company as director of acquisitions and international sales.

*“Since its birth the Milestone Film & Video Co. has steadily become the industry’s foremost boutique distributor of classic and art films — and probably the only distributor in America whose name is actually a guarantee of some quality.”*

— William Arnold, *Seattle Post-Intelligencer*

*“Milestone Film & Video is an art-film distributor that has released some of the most distinguished new movies (along with seldom-seen vintage movie classics) of the past decade”*

— Stephen Holden, *New York Times*



**Milestone would like to thank**

**At the Nederlands Filmmuseum**

Elif Rongen-Kaynakçi  
Frank Roumen  
Géke Roelink  
Giovanna Fossati  
Ilona van Genderen Stort  
Irene Haan  
Jan van den Brink  
Mark Mallon  
Mark-Paul Meyer  
René Wolf  
Rieks Hadders  
Rien Hagen  
Ronny Temme  
Ton Söder

**Also**

Brooke Anderson  
Charlie Tabesh, Turner Classic Movies  
Cindi Rowell  
Donna Hill  
Edmund Rosenkrantz  
Emma Tillinger, Sikelia Productions  
Jan Rofekamp, Films Transit International  
Joe Yranski, New York Public Library  
Karen Stetler, Criterion  
Kent Jones, Film Society of Lincoln Center  
Lee Krugman, Krugman Associates  
Mark McElhatten, Sikelia Productions  
Martin Scorsese  
Meg McCarthy, Sikelia Productions  
Michelle Farmer-Amon  
Scott Eyman, Palm Beach Post  
Scott Meola, designer  
Steve Wilson, Gloria Swanson Collection, Harry Ransom Center, University of Texas Austin  
Tracy Terhune

Stills courtesy of the Gloria Swanson Collection, Harry Ransom Center, University of Texas Austin  
and Gloria Swanson Inc.

©2005 Milestone Film & Video

Milestone Film & Video • PO Box 128, Harrington Park, NJ 07640  
Phone: (201) 767-3117 • Fax: (201) 767-3035 • [milefilms@aol.com](mailto:milefilms@aol.com) • [www.milestonefilms.com](http://www.milestonefilms.com)