

The Mary Pickford Foundation, Timeline Films and Milestone Film & Video  
present

# *Sweetheart:*

*The Films of Mary Pickford*



A Milestone Film Release

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# *Sweetheart: The Films of Mary Pickford*

Milestone Film is delighted to announce the world premiere of *Sweetheart: The Films of Mary Pickford*, a special series highlighting the films of the most popular and beloved woman in the history of cinema.

Mary Pickford (1892-1979) was the first actress to achieve international super stardom. She was celebrated around the world for her remarkable acting ability, her string of hit films, and her pioneering behind-the-scenes achievements as one of the founders of United Artists and as the first actress to produce her own films. Mary's fairy-tale marriage to action star Douglas Fairbanks made the pair Hollywood's first royal couple. And, as such, they presided as hosts to movie industry stars and moguls, presidents and *real* royalty at their legendary home, Pickfair. Mary worked with the finest artists and craftsmen in Hollywood, including Charles Rosher, Maurice Tourneur, Ernst Lubitsch, Frances Marion, William Cameron Menzies and Frank Borzage. She also played star-maker countless times, including casting a very young Zazu Pitts in *A Little Princess*. and hand-picking a little-known British actor as her leading man in her final film, *Secrets* — his name was Leslie Howard.

The peak of her popularity lasted more than 20 years, during which she was voted the "Number One Actress of the Year" by *Photoplay* 15 times. Thousands of fans turned out whenever Mary made a public appearance. Even in the Soviet Union — despite a total news blackout ordered by the Hollywood-hating Stalin — word of Mary's arrival in Moscow spread like wildfire and brought the city to a total standstill. In *Stella Maris* and *Little Lord Fauntleroy*, Mary was also one of the first actresses to appear in dual roles — demonstrating her brilliant emotional range. Unlike many of her peers, Mary made an easy transition from silent to sound films, winning the first Academy Award for an actress in a talkie for *Coquette* in 1929.

Yet for decades most of Mary's films have been out of circulation and her charm and feisty humor have been appreciated by reputation only. *Sweetheart: The Films of Mary Pickford* brings Mary's films out of the archives and back to the silver screen. Many of these films have not been shown theatrically since their initial presentations 70 to 80 years ago. Included here are many of her silent classics plus her rarely-seen talkies.

## On Mary Pickford

from Kevin Brownlow's *The Parade's Gone By*  
New York: Alfred A. Knopf, 1968

To those who have never seen her — and two generations have grown up since she left the screen — Mary Pickford epitomizes the tear-jerking stories for which the silent era is celebrated. She is seen as a tragic little orphan, lost in the cruel world, at the constant mercy of Fate. Her name is as well-remembered as Chaplin's; while he is the undisputed representative of silent-film comedy, she has come to represent the silent-film tragedy.

Nothing could be more ludicrously inaccurate. Mary Pickford was essentially a comedienne, although that description cannot do justice to her rich talents as a dramatic actress.

Her films were almost always comedies, the light episodes being laced with genuine pathos and much excitement. They were sentimental, but seldom mawkish. The character of Mary Pickford was an endearing little spitfire. She was delightful; she projected warmth and charm, but she had the uncontrollable fire of the Irish. Whenever a situation got out of hand, she would not submit to self-pity. She would storm off and do something about it, often with hilariously disastrous results.

Her playing was completely naturalistic; neither her acting nor her later silent films have dated in any way. She seems as fresh and vital now as when she was America's Sweetheart. She had legions of imitators, but no rivals. The ideal American girl is still the Mary Pickford character: extremely attractive, warmhearted, generous, funny — but independent and fiery-tempered when the occasion demands.

The public adored Mary Pickford's little-girl character, and she felt obliged to play it until she was well into her thirties. As early as 1918, however, she made a stand against the "sweeter-than-light" approach — with a film called *Stella Maris*. Written by Frances Marion, from a novel by William J. Locke, and directed by Marshall Neilan, *Stella Maris* was an honest and brilliant production. Mary Pickford played two parts; Unity Blake, an uncannily realistic portrayal of a pathetic Cockney slave, and Stella Maris, a rich girl, paralyzed from childhood, whose foster parents protect her from life's unpleasantness. When Stella Maris leaves her sickbed and confronts reality, she is profoundly shocked. She turns, in despair, on her foster parents: "By trying to shield me you have destroyed my happiness and my faith in human nature." The message was loud and clear, but the public preferred Mary in the one part they knew so well. Fortunately, she handled this role with intelligence and portrayed a young girl rather than a child, sometimes growing up within the story. Neilan's hilarious *Daddy-Long-Legs* (1919) begins with Mary as a baby, discovered in a garbage can, shows her days as a child in an orphanage, and ends with romance. She played adult roles in *The Love Light* (1921; Frances Marion), *Rosita* (1923; Lubitsch), *Dorothy Vernon of the Haddon Hall* (1924; Neilan) and *My Best Girl* (1927; Sam Taylor).

While Mary Pickford's portrayals as an actress have been misrepresented, her importance in the history of the cinema has been grossly underestimated.

It would be no exaggeration to state that Mary Pickford and her husband, Douglas Fairbanks, exerted more influence on American productions than anyone else in the industry, apart from D. W. Griffith. And by 1920, even Griffith's importance was on the decline. His films had made their indelible impression on methods and technique. Now his contemporaries were overtaking him, with highly polished, highly imaginative productions. Mary Pickford and Douglas Fairbanks, thanks to their phenomenal commercial successes, became the new pace setters. The industry awaited a new film from their studios with the same eagerness that, some years earlier, they had awaited a new Griffith.

Pickford and Fairbanks were able to recognize talent, and they had business acumen enough to be able to employ it. Their choice was dictated as much by commercial considerations as by artistic merit, yet their films attained the highest possible standards in every department. Mary Pickford employed the finest cameraman, Charles Rosher. Douglas Fairbanks used brilliant men like Arthur Edeson and Henry Sharp. They both signed top directors — Sidney Franklin, Marshall Neilan, Raoul Walsh, Ernst Lubitsch, Maurice Tourneur — and they drew from lesser-known directors the best pictures of their careers.

Although Mary Pickford says she seldom exercised control over her directors, her cameraman, Charles Rosher, declares that she did a lot of her own directing. "The director would often just direct the crowd. She knew everything there was to know about motion pictures."

With Chaplin, Griffith and Fairbanks, she founded the aptly named United Artists in 1919, which gave her the independence she needed.

She was a completely direct and straightforward person and she expected others to be the same. Fortunately most of her associates and employees worshipped her as much as the public. For she was one of the few great stars who was also a great producer — and a great person.

## **Mary Pickford**

America's Sweetheart was born as Gladys Louise Smith on April 8, 1892, in Toronto, Canada. Early on, she changed her middle name to Marie, possibly when she was baptized a few years later. When she was five, her father died after a long illness due to a job-related accident. With three children and little income, Charlotte Pickford found herself and her family destitute and moving from boarding house to boarding house. One day a fellow boarder mentioned to her that a theater company in Toronto was looking for a young girl to perform in a play called "The Silver King." Eight-year-old Gladys' career was soon set for life, permanently burdened with the dual role of mother's helper with her two younger siblings (Lottie and Jack) and family breadwinner.

From a young age, Mary and her family would take roles in the theatrical troupes that toured the hinterlands of the United States. It was a tough existence living hand-to-mouth and in most cases, separated from the other members of the family. This would mark Mary for the rest of her life and she would always have a great empathy for those less fortunate. The Pickfords spent their summers (down-time for those in the theater) in Manhattan. For some time, Mary, her mother Charlotte, and her siblings, Lottie and Jack shared a flat on Eighth Avenue and 39th Street with another theatrical family they had met while on tour – Mary, Lillian, and Dorothy Gish.

*“We loved the Smiths, especially Gladys, who was like a little mother to us. There was never any questions when she told us to do something. We did it.”* (Lillian Gish, *The Movies, Mr. Griffith, and Me*)

In that small apartment, the Smiths and the Gishes supported each other through many hard times. While the two mothers sewed costumes for their daughters’ upcoming season and looked for theater jobs, Mary acted as surrogate mother to the other children, doing everything from the budget for the entire household, to coming up with creative ways of entertaining the troop when there was no money to spend on nonessentials. Although Mary worked constant in the theater, her family always had to eke out a living. By fourteen, Mary had already reconciled herself to a primary cornerstone of her life: Making It.

After touring with many road companies throughout Canada and the US billed as Baby Gladys, the young actress declared herself ready for Broadway. She stormed into the offices of Broadway legend David Belasco and charmed and prodded him into giving her a starring role in his play “The Warrens of Virginia,” written by William deMille and featuring his brother, Cecil. It was Belasco who re-christened her Mary Pickford. *“Everyone thinks that I took the name Mary Pickford out of the sky. My grandfather’s name was John Pickford Hennessey, and my great-aunt, who was killed by a tram in London when she was seven, was called Mary Pickford”* (Pickford interview in Kevin Brownlow’s *The Parades Gone By*). In 1909, despite her misgivings about leaving the legitimate stage for “the flickers,” Mary used that same charm and determination to win over D. W. Griffith at Biograph. She began a film career that made her the most popular star in screen history.

*“It was a bright May morning in 1909. When I came off the scene, I noticed a little girl sitting quietly in a corner near the door. She looked about fourteen. I afterwards learned she was nearing seventeen. She wore a navy-blue serge suit, a blue-and-white striped lawn shirtwaist, a rolled brim Tuscan sailor hat with a blue ribbon bow. About her face, so fresh, so pretty, and so gentle, bobbed a dozen or more short golden curls — such perfect little curls as I had never seen ... The boss’s eagle eye had been roving her way at intervals, the while he directed, for here was something ‘different’ — a maid so fair and an actress to boot! ... Gladys Smith was pretty — and she had talent and brains.”* — Linda Arvidson (Mrs. D.W. Griffith), *When the Movies Were Young*, New York: E.P. Dutton & Company, 1925.

At that first meeting with D. W. Griffith, Mary told him, “You must realize I’m an actress and an artist. I’ve had important parts on the real stage. I must have twenty-five a week guaranteed and extra when I work extra.” And she got what she demanded; she was sixteen at the time.

Mary herself helped create the star system. Before her appearance, producers refused to give screen credits for fear the practice would inflate egos and salaries. Mary was first acclaimed by the audiences as “The Girl With the Golden Hair” or simply “Little Mary.”

An astute business woman, Mary moved from company to company, driving hard bargains for higher wages and greater control over her films. Her salary steadily increased with the growth of her popularity. While working for Adolph Zukor’s Famous Players Company, her salary was \$10,000 weekly plus a \$300,000 bonus. This salary was based on what her contemporary Charlie Chaplin was making. Mary demanded equal footing with men and always received it. Her salary peaked at \$350,000 per picture.

Mary Pickford’s appeal was international. A born charmer, with a radiant, child-woman beauty and a spirited screen personality. She captivated audience’s emotions with her natural ease and ready humor. For many years, she remained the nation’s biggest box office draw. Her typical role as a sweet, innocent little girl won her the title of “America’s Sweetheart.” (Mary later admitted to another nickname: “The Stick,” given to her by her siblings for being the disciplinarian of the family.) From time to time, Mary rebelled against her standardized screen portrayal but each time she gave in to public pressure and returned to her usual roles. As late as 1925, at the age of thirty-three, she played a young girl in *Sparrows*. But no matter who she played, she was always concerned with the role: “*I lived my characters. That’s the only way you can be. You have to live your parts. My mother walked into my bedroom one morning during the production of Suds, and was quite startled. ‘Oh, Mary!’ she said. ‘You look like an ugly little girl!’ I was Suds. I was Unity Blake in Stella Maris.*” (Brownlow, *The Parade’s Gone By*)

Beginning early in her career, Mary exercised veto power over her films and was given a choice of script, director, and costars. “*There was none of this nonsense of nine to five in those days, believe me. When I finished on the set, I had to write all the checks and give the orders for the next day*” (Brownlow, *The Parade’s Gone By*). In 1919, she entered a partnership with three other formidable luminaries of the business — Charlie Chaplin, D. W. Griffith, and Douglas Fairbanks — to form the United Artists Corporation. The following year, she married Fairbanks, her second husband (she had married the actor, Owen Moore in 1911 and divorced him in 1919, after he became an alcoholic). Mary first met Fairbanks in Westchester County at the estate of Elsie Janis, a friend of Owen Moore. Though Mary and Fairbanks took a liking to each other, they did not meet again until a year later, at a party at the Algonquin Hotel. Fairbanks was so taken with Mary that he promptly told his mother about his love and took Mary to meet her. In 1916, Fairbanks’ mother died suddenly. For several days, his deep anguish was hidden by his enormous self-control. Finally, while Mary and Doug were riding through Central Park, he burst into tears. While Mary comforted him, she noticed that the dashboard clock in the car had stopped at the hour of his mother’s death. The two took this as a sign that they were made for each other and from then on, whenever their love needed reassurance, they would say or write the words “By the clock.” In fact, the night before Fairbanks died in 1939, he made sure that his brother Robert would relay those exact words to Mary. To star-struck millions, the couple represented Hollywood royalty at its loftiest and their legendary home, Pickfair, seemed a fairy-tale castle. “Mary and Douglas were treated like royalty,’ remember Lord

Mountbatten, who honeymooned at Pickfair, ‘and in fact they behaved in the same sort of dignified way that royalty did.’” (Scott Eyman’s *Mary Pickford: America’s Sweetheart*, Donald I. Fine, Inc. 1990) Among the many visitors to Pickfair included the Duke of Alba, the King of Spain, the Prince of Sweden, F. Scott Fitzgerald, Noel Coward, Albert Einstein, Lord and Lady Mountbatten, Amelia Earhart, Sir Arthur Conan Doyle, Helen Keller, H.G. Wells, Max Reinhardt, Jack Dempsey and Gene Tunney.

In 1928, Mary’s mother Charlotte died. Mary took this opportunity to finally put her little girl image to rest. On that fateful day of June 21, 1928, Mary walked into the famous Charles Bock salon on East 57th Street and had her golden locks shorn into a stylish bob. Some of those curls can still be found displayed in a few museums around the county.

In 1929, Mary appeared in one her first talkies, *Coquette*, wearing her new hairstyle. She found the transition from silent film to talkies difficult, but her efforts were rewarded with the first Academy Award for an actress in a talkie for her performance as a “modern” woman.

Her last screen appearance was in the film *Secrets* which is considered to be her best role in sound films. She retired from film in 1933. In the mid-thirties, Mary made frequent broadcasts on network radio and published several books, including her memoirs *Sunshine and Shadow* (1955).

After divorcing Fairbanks in 1936, she married former costar Charles “Buddy” Rogers in 1937. In 1936, Mary was also named first vice president of United Artists and the following year, she established the Mary Pickford Cosmetics Company.

In the early thirties Mary bought out the rights to many of her early silent films with the intention of having them burned at her death. However she had a change of heart — highly influenced by an irate Lillian Gish — and in 1970 donated fifty of the more than one hundred and thirty of her Biograph films to the American Film Institute. She received a honorary Academy Award in 1975, in recognition of her contribution to American film.

Mary Pickford died in 1979 at the age of 87 of natural causes. Buddy Rogers still lives in Los Angeles with his second wife, Beverly.

*“My career was planned, there was never anything accidental about it. It was planned, it was painful, it was purposeful. I’m not exactly satisfied, but I’m grateful, and that’s a very different thing. I might have done better; I don’t know ... We have to do the best we can under pressure”* (Brownlow, *The Parade’s Gone By*).

## William Beaudine

Born in 1892, William Beaudine started in silent films in 1909 as a jack-of-all-trades for D. W. Griffith and in six years was directing his first film. Beaudine was most comfortable with films requiring homespun charm, such as Mary Pickford’s *Little Annie Rooney* (1925) and *Sparrows* (1926). Making a successful transition to sound, Beaudine gained a reputation for

swiftness and efficiency, earning him the title “One Shot” Beaudine. In 1934, he accepted an offer to make films in England, where he spent three years. When he returned to Hollywood, Beaudine found that he was largely forgotten and he had to restart his career at the bottom, accepting \$500-per-picture deals at Columbia, Monogram, and P.R.C. Nevertheless, Beaudine survived and prospered on low-budget “B” movies, such as the Kroger Babb exploitation classic *Mom and Dad* (1944), the imitation Martin and Lewis extravaganza *Bela Lugosi Meets a Brooklyn Gorilla* (1955), and the so-bad-they’re-good horror classics, *Billy the Kid vs. Dracula* (1966) and *Jesse James Meets Frankenstein’s Daughter* (1966). Beaudine was also one of the principal directors for the *Lassie* TV series of the late 1950s and early 1960s, a task which he passed on to his son, William Beaudine Jr. When he retired in 1967, William “One Shot” Beaudine was the oldest active director in Hollywood. He passed on in 1970.

### **Frances Marion**

Screenwriter, director and sometime actress, Frances Marion was born 1888, a descendent of Revolutionary War hero Francis Marion. Starting out as a reporter at the *San Francisco Examiner*, Marion became one of the few female correspondents sent to the front in World War I. She entered the film industry through the encouragement of Lois Weber and actress Marie Dressler. Weber hired Marion as an actress and script girl in 1914, and looked on her as a protégé. From 1916 to 1946, Marion wrote over 200 scripts, becoming one of the most prolific screenwriters of all time. Her collaboration with best friend Mary Pickford resulted in some of Pickford’s most famous films, including *Poor Little Rich Girl* (1917), *A Little Princess* (1917), *Stella Maris* (1918), and *Pollyanna* (1920). Marion’s scenarios for movies brought her to the attention of producer Louis B. Mayer. When Mayer joined M-G-M, she followed as the studio’s top screenwriter. By 1928 Marion was earning \$3,000 a week, making her Hollywood’s highest-paid screenwriter, male or female, for almost three decades. She was responsible for such Oscar winning films as *The Big House* (1930) and *The Champ* (1931). Married four times, Marion’s third husband was cowboy star Fred Thomson, whose westerns were so unusually well written that it was hinted that Marion was penning them under a pseudonym. Long retired, Marion wrote her autobiography *Off with Their Heads* in 1972, the year before her death.

### **Marshall Neilan**

Born in 1891, Marshall Neilan lost his father at a very young age and dropped out of school at 11 to help support his mother with a variety of odd jobs. Neilan entered the film world in 1911 as D. W. Griffith’s chauffeur at Biograph and was advised by the director to try film acting. He signed with Kalem Studios in Santa Monica and soon rose from bit parts to leads. In 1912 he joined the American Film Company. Occasionally Neilan would write screenplays or direct some scenes in the pictures in which he starred. He began directing in 1914 at Kalem Studios and was in charge of the Studio’s overall operations for a while. The following year, he joined the Selig Company, where he starred in several productions opposite Mary Pickford. At Pickford’s suggestion, he gave up acting to concentrate on a career as a director. Neilan piloted his first feature in 1916 and directed Pickford in several of her most successful films such as *A Little Princess* (1917), *Stella Maris* (1918) and *Daddy-*



*Long-Legs* (1919). Neilan also directed other popular silent stars, including Blanche Sweet, whom he married and later divorced. Still in his twenties, Neilan became one of the busiest and highest paid of Hollywood's directors, a boy wonder whose services were constantly in demand. Neilan's subtle direction of actors and use of the camera influenced directors around the world. However, his work became increasingly erratic as he spent more and more time drinking and romancing some of Hollywood's most glamorous stars. Although his assignments declined in importance, he continued directing on and off through 1937. Later, Neilan was able to find occasional employment on the fringes of the film industry but could not hold on to a job because of his drinking problem. In 1957, the year before his death of cancer, he played his final role as a senator in Elia Kazin's *A Face in the Crowd* (1957).

## Charles Rosher

Born in 1885, Charles Rosher studied photography at London's Polytechnic and became one of England's pioneer newsreel cameramen. After moving to the United States in 1909, he began at the Horsley Brothers' East Coast studio and went west when David Horsley decided to move the studio permanently to California in 1911. In 1913, Rosher was commissioned to photograph the now-famous newsreels of the Villa Rebellion in Mexico (some of the scenes were purportedly "directed" by Pancho Villa himself). From 1917 through 1929, Rosher was the principal cameraman for Hollywood's number one female star, Mary Pickford. During this period, he developed and refined several influential lighting and camera techniques, and created a film developing system called ABC Pyro, which enabled the photographer to control exposure under difficult shooting conditions. In 1918, he became one of the founders of the American Society of Cinematographers. In 1927, Rosher was afforded the opportunity to collaborate with cameraman, Karl Struss on German director, F. W. Murnau's silent classic, *Sunrise*. Rosher shared the first ever Academy Award for photography for *Sunrise* and was awarded a second gold statuette for the 1946 Technicolor film *The Yearling*. He also received eight Oscar nominations, two Eastman medals, *Photoplay* magazine's golden medal, and the only fellowship award ever bestowed by Society of Motion Picture Engineers. It is highly probable that Rosher prized most of all the honor afforded him by his former employer Mary Pickford, who in 1950: said: "Charles Rosher is the dean of cameramen." Charles Rosher was the father of cinematographer Charles Rosher Jr. and actress Joan Marsh. He passed away in 1974.

## Sam Taylor

Born in 1895, film director Sam Taylor entered films as a gag writer at Kalem Studios in 1916. Anxious to break into directing, Taylor served as Fred Newmeyer's assistant on the Harold Lloyd feature *Safety Last* (1923) and was then given the assignment of directing Bea Lillie's first film *Exit Smiling* (1925). Taylor moved on to such major productions such as John Barrymore's *The Tempest* (1928) and Mary Pickford's *My Best Girl* (1927). Pickford and her husband, Douglas Fairbanks, chose Taylor to direct their only costarring feature, the all-talkie *Taming of the Shrew* in 1929. This was the notorious film for which Taylor supposedly demanded that the credits read: "Based on William Shakespeare's Comedy ... with additional dialogue by Sam Taylor." However, a check of the original credits today dispels this myth. He also directed Pickford's Oscar-winning performance in her first talkie,

*Coquette* (1929). His talkie career never reached the heights of his silent film days, though Harold Lloyd nostalgically re-engaged Taylor to direct *The Cat's Paw* in 1934. Three years later, Sam teamed with his brother Matt to write a Broadway play, *Stopover*. Working as a publicist during the 1940s, Taylor directed one last film for M-G-M, the Laurel and Hardy vehicle *Nothing But Trouble* (1945). Taylor's final contribution to the arts was a good suspense novel, *The Man with My Face*, which he helped adapt into a film in 1951. He died in 1958.

### **Maurice Tourneur**

Maurice Tourneur was born in Paris in 1878, began his career as a decorator and book illustrator and went on to work as an assistant to sculptor Auguste Rodin. In 1900, he was introduced into theatrical circles by his artist friends and then became an actor. He quit the stage after a quarrel with the company he worked for and became an assistant director at Eclair Film Company in 1911. He graduated to director and soon gained a reputation for the pictorial quality of his work. In 1914 he was sent to the US to direct the American productions of Eclair at its Fort Lee, New Jersey Studios. Tourneur soon emerged as one of the great stylists of early American cinema. He directed Mary Pickford's *Poor Little Rich Girl* (1917) and *Pride of the Clan* (1917). Tourneur's films are noted for their subtlety, restraint, and sustained mood; he did particularly well with themes of mystery and fantasy. In 1926, after a dispute with M-G-M over the production of Verne's *The Mysterious Island*, he returned to France, where he met with some resentment for being in the States during World War I. Tourneur continued making films until 1949, when he lost a leg in a car accident. He spent the rest of his years as a translator of American mystery novels into French and died at age 83. Tourneur was the father of the equally-famed director Jacques Tourneur.

### **United Artists**

In 1919, stars Mary Pickford, Douglas Fairbanks, Charlie Chaplin, and director D. W. Griffith, founded United Artists as a corporate apparatus for distributing their independent productions. United Artists never owned a production studio; rather, it distributed features made by film makers on their own lots or on rented facilities. The company's initial heyday came during the 1920s, when its founders were actively engaged in making films. Over the years many notable producers came and went, including Walter Wanger, Alexander Korda, and David O. Selznick. But only Samuel Goldwyn created top flight work for United Artists, notably *Dead End* (1937) and *Wuthering Heights* (1939), before he moved on to RKO in 1941. United Artists played a minor role in the film industry through the 1940s. Pickford and Chaplin agreed in 1951 to sell the operation to a syndicate headed by two New York entertainment lawyers, Arthur Krim and Robert Benjamin. In the 1960s, United Artists became one of the most profitable Hollywood operations.

### **From Charles "Buddy" Rogers**

I remember how nervous I was when I went to this studio to be interviewed by Mary Pickford. It was our first meeting and she answered the door herself. Smiled.

And she asked me to come in. To say I was impressed, whoo... that would be an understatement. There I was, a boy from Kansas, meeting one of the most famous women in the world. She said she had seen my picture *Wings* and had liked it and would like me to make a test for the leading man in her new picture. Boy was I thrilled. And as you know, I got the part.

She asked me who her favorite movie star was. I smiled and said, "Norma Shearer." Didn't go over too well!

## The Films

### ***Amarilly of Clothes-line Alley***

1918, 55 mins at 20fps. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Marshall Neilan. Script: Frances Marion. Cinematography: Walter Stradling. Art Director: Wilfred Buckman. Cast: Mary Pickford (Amarilly Jenkins), William Scott (Terry McGowen), Norman Kerry (Gordon Phillips), Herbert Standing (Father Riordan), Ida Waterman (Mrs. Stuyvesant Phillips), Kate Price (Mrs. Jenkins).

*A widow's eldest daughter, Amarilly, is the belle of Clothesline Alley, a neighborhood on New York's East Side. There she gets a job selling cigarettes at the club where her boyfriend works as a waiter. One night a handsome socialite, Gordon Phillips, and his friends come to the club for a night of carousing, and a fight erupts, injuring Phillips. Amarilly takes him to her flat where she and her mother take care of him. In gratitude, he hires Amarilly to clean his apartment. In time, Phillips finds himself falling for the young girl. His aunt, disapproving of this situation, invites the Amarilly family to one of her posh social gatherings to show her nephew what a mistake he is making. Sure enough, the event is met with disastrous results convincing Phillips that she is not for him. In the end, the girl returns to the alley with her family, where her loyal beau awaits with news of his great new job.*

### ***Cinderella***

Release Date: 28 Dec 1914. 53 minutes. Distribution: Paramount Pictures Corp.  
Production: Famous Players Film Co. Director: James Kirkwood. Cast: Mary Pickford (Cinderella), Owen Moore (Prince Charming), Isabel Vernon (Stepmother)

Abused by her stepmother and stepsisters, Cinderella is befriended only by her fairy godmother and the forest animals. One day she encounters Prince Charming in the forest. Later, her stepmother and stepsisters receive an invitation to a palace ball, but the invitation does not include Cinderella. When the night of the ball arrives, the stepmother and stepsisters leave in their finery, then Cinderella's fairy godmother appears. She turns a pumpkin into a coach, mice into ponies, rats into footmen and Cinderella's rags into a beautiful gown. Cinderella attends the ball and wins the Prince's heart, but as the clock strikes midnight the spell is broken and she rushes from the palace, losing one of her slippers. Finding the slipper, the Prince searches the kingdom for the owner until he finds Cinderella whose tiny foot is the only one that will fit the shoe.

### ***Coquette (rights held by Turner/Warner Brothers)***

1929, 75 mins, talkie. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Sam Taylor. Script: John Grey, Allen McNeil. Cinematography: Karl

Struss. Cast: Mary Pickford (Norma Besant), John Mack Brown (Michael Jeffrey), George Irving (Robert Wentworth), Louise Beavers (Julia), Matt Moore (Stanley Wentworth), William Janney (Jimmy Besant), John Sainpolis (Dr. John Besant).

*Norma Besant, a wealthy belle of a southern town, falls in love with Michael Jeffrey, a crude and proud mountaineer. Her father, a physician, is so displeased with his daughter's choice that he refuses to allow them to marry. He orders Jeffrey out of his house and, half-crazed, shoots and kills Jeffrey to preserve his family's good name. While he is awaiting trial, Besant commits suicide in a final effort to atone for his daughter's unhappiness.*

### ***Daddy-Long-Legs***

1919, 93 mins at 20fps. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Marshall Neilan. Script: Agnes C. Johnston, assisted by Mary Pickford. Story: Jean Webster. Cinematography: Charles Rosher, Henry Cronjager. Cast: Mary Pickford (Judy Abbott), Mahlon Hamilton (Jarvis Pendleton), Marshall Neilan (Jimmie McBride), Wesley Barry (orphan boy).

*The oldest and cutest of a group of orphans, Judy Abbott is provided with funds for her education and well-being by a mysterious benefactor, whom she is not allowed to meet. So she christens him "Daddy-Long-Legs" because she once caught a glimpse of his spider-like shadow. While she is at college, she writes to Daddy-Long-Legs asking for advice concerning romantic possibilities — one, a Princeton freshman named Jimmy McBride, the other, an older man named Jarvis Pendleton.. When she does not receive a response, she visits him only to find that Daddy-Long-Legs is Jarvis himself. Having been seriously ill, he had not seen her letter until that morning, but his joyful embrace calms her immediate confusion.*

### ***Dorothy Vernon of Haddon Hall***

1924, 10 reels, silent. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Marshall Neilan. Script: Waldemar Young. Cinematography: Charles Rosher. Cast: Mary Pickford (Dorothy Vernon), Allan Forrest (Sir John Manners), Clare Eames (Queen Elizabeth), Lottie Pickford (Jennie Faxton), Mark McDermott (Sir Malcom Vernon), Estel Taylor (Mary, Queen of Scots), Anders Randolph (Sir George Vernon).

*Dorothy, the willful and rebellious daughter of Sir George Vernon, is pledged to marry her cousin on her eighteenth birthday. Risking parental wrath, she meets and falls in love with Sir John Manners, a childhood playmate. A member of the enemy house, Manners faces treachery and intrigue before he wins her. Dorothy is accused of treason but saves Queen Elizabeth's life and, after being pardoned, she leaves for Wales with Manners.*

### ***The Hoodlum***

1919, 92 mins at 20fps. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Sidney A. Franklin. Story: Julie Mathilde Lippman. Cinematography: Charles Rosher. Art Director: Max Parker. Cast: Mary Pickford (Amy Birke), Kenneth Harlan (John Graham), Ralph Lewis (Alexander Guthrie), Melvin Messenger (Dish Lowry), Dwight Crittenden (John Birke), Aggie Herring (Nora), Andrew Arbuckle (Pat O'Shaughnessy), Max Davidson (Abram Isaacs).

*The pampered Amy Birke lives in a New York mansion with her wealthy grandfather. She decides to try living with her sociologist father in an East Side slum, where he is making observations for his book. At first she is disgusted by her new surroundings, but gradually learns to enjoy the activities her environment offers. When she finds out that her good friend John Graham is jailed for a crime he did not commit, and*

*that her grandfather has something to do with it, she disguises herself as a boy and tries to prove her friend's innocence. John's name is cleared and the two are married.*

### ***Kiki***

1931, 89 minutes, talkie. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Samuel Taylor. Script: Sam Taylor. Story: David Belasco. Cinematography: Karl Struss. Art Director: William Cameron Menzies. Choreography: Busby Berkeley. Cast: Mary Pickford (Kiki), Reginald Denny (Victor Randall), Joseph Cawchorn (Alfred Rapp), Margaret Livingston (Paulette Viale).

*Chorus girl Kiki gets back her job in "The Broadway Revue" (which she lost for biting a fellow dancer) by pleading and nagging stage manager Victor Randall until, in desperation, he relents. Victor's estranged wife, Paulette Vaile, is the show's star. But on opening night, the lovesick Kiki can't take her eyes off Victor, loses her places in line, and, in the bedlam that follows, ends up falling into the bass drum. Her theatrical career over, Kiki turns all her attentions to winning Victor from his wife. Falling for her beauty, Victor takes Kiki to his apartment, but she resists his advances and then refuses to leave. Kiki does everything she can to keep Victor, including destroying Paulette's letters, threatening to kill her and even feigning a cataleptic trance. The demanding Paulette almost wins her husband back, but in the end Victor chooses Kiki's madcap sweetness and love.*

### ***Little Annie Rooney***

1921, 95 mins w/music. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: William Beaudine. Script: Louis D. Lighton, Hope Loring. Cinematography: Charles Rosher, Hal Mohr. Art Director: Harry Oliver. Cast: Mary Pickford (Little Annie Rooney), William Haines (Joe Kelly), Walter James (Officer Rooney), Gordon Griffith (Tim Rooney), Carlo Schipa (Tony), Vola Vale (Mamie).

*Little Annie Rooney, the daughter of a policeman, divides her time between getting into mischief and caring for her father and brother, Tim. Annie's father is killed in a gang brawl and Annie and Tim become intent on revenge. When they come to suspect that Annie's boyfriend, Joe Kelly, is the man who killed their father, Tim shoots Joe with his father's gun. Meanwhile, Annie captures the real killer, and she rushes to the hospital to save Joe's life.*

### ***Little Lord Fauntleroy***

1921, 110 mins w/music. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Alfred E. Green, Jack Pickford. Script: Bernard McConville. Cinematography: Charles Rosher. Cast: Mary Pickford (Cedric, Little Lord Fauntleroy and Dearest, Cedric's mother), Joseph Dowling (Haversham, the Earl's Counsel), Claude Gillingwater (The Earl of Dorincourt), James Marcus (Hobbs, the grocer), Kate Price (Mrs. McGinty, the apple woman)

*An impoverished American boy, Cedric, lives in New York with his hard-working mother, a widow struggling to support herself and her son. She had once been married to the son of the Earl of Dorincourt in England. The ailing Earl needs an heir and sends a courtier to fetch Cedric and to bring him back to England. Unfortunately, the Earl thinks the widow is a gold digger and bars her from his castle. Later another little boy shows up with his parents and claims to be the rightful heir. The ploy almost works, until Cedric's American friends show up with absolute proof.*

### ***A Little Princess***

1917, 71 mins at 18fps. Produced by Mary Pickford Corporation. Director: Marshall Neilan. Script: Frances Marion. Story: Frances Hodgson Burnett. Cinematography: Walter Stradling. Art Director: Wilfred Buckman. Cast: Mary Pickford (Sara Crewe/Morgiana), Zasu Pitts (Becky), Norman Kerry (Captain Richard Crewe), Catherine Griffith (Miss Minchin), Ann Schaefer (Amelia Minchin), Theodore Roberts (Cassim), Gertrude Short (Ermigarde), Gustav Von Seyffertitz (Mr. Carrisford).

*Captain Richard Crewe, a wealthy British officer stationed in India, sends his daughter, Sara, to Miss Minchin's school in London to be educated. Dubbed "The Little Princess" because of her father's vast wealth, Sara soon plunges to the position of scullery maid when news arrives of the Captain's death and the loss of her fortune. Though Sara is mistreated by Miss Minchin, she does not lose her good humor and comforts fellow slave, Becky, with fairy stories. When she had almost lost hope, news arrives that Captain Crewe's alleged worthless investment has become successful and Sara is again an heiress.*

### ***M'Liss***

1918, 76 mins at 18fps, 16mm silent only. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Marshall Neilan. Script: Frances Marion. Story: Bret Harte. Cinematography: Walter Stadling. Art Director: Wilfred Buckman. Cast: Mary Pickford (M'Liss Smith), Theodore Roberts (Bummer Smith), Thomas Meighan (Charles Gray), Tully Marshall (Judge McSnagley), Charles Ogle (Yuba Bill), Monte Blue (Mexican Joe).

*M'Liss lives with her dissipated father in California during the 1849 Gold Rush. A wild and unruly though lovable girl, she decides to acquire manners and an education (she has a nasty habit of cursing a blue streak when angry) when a handsome young school teacher, Charles Gray, comes to town. After inheriting a large fortune from his deceased brother, M'Liss's father is murdered and Charles is arrested and convicted of the crime. He escapes with the help of M'Liss and her friend, Yuba Bill. Finally an ex-servant of the deceased man is forced to confess his guilt and M'Liss secures the inheritance and the schoolteacher.*

### ***My Best Girl***

1927, 78 min, w/music. Produced by the Mary Pickford Corporation. Distributed by United Artists. Director: Sam Taylor. Script: Hope Loring. Cinematography: Charles Rosher. Art Director: Jack Schulze. Cast: Mary Pickford (Maggie Johnson), Charles "Buddy" Rogers (Joe Grant), Sunshine Hart (Ma Johnson), Lucien Littlefield (Pa Johnson), Carmelita Geraghty (Liz Johnson), Hobart Bosworth (Mr. Merrill), Mack Swain (the judge).

*Maggie, a shop girl in a five-and-ten-cent store, falls in love with the owner's son, who is working incognito as a clerk to prove himself. When he gives up his society sweetheart for Maggie, the boy's father unsuccessfully tries to buy her off. When Maggie indicates her willingness to give his son up for the sake of his happiness, the father becomes convinced of her worth and agrees to their marriage.*

### ***Pollyanna***

1920, 60 mins w/music. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Paul Powell. Script: Frances Marion. Story: Eleanor H. Porter. Cinematography: Charles Rosher. Art Director: Max Parker. Cast: Mary Pickford (Pollyanna), J. Wharton James (Rev. Whittier), Katherine Griffith (Aunt Polly Harrington), William Courtleigh (John Pendelton), Herbert Prior (Dr. Chilton), Helen Jerome Eddy (Nancy).

*After the death of her father, Pollyanna, whose credo has always been "Just be Glad" goes to live with her sour old Aunt Polly. Pollyanna wins the townsfolk over with her sweet and charming character, but Aunt Polly remains unmoved. In an attempt to save a child, Pollyanna is run over by a car and is paralyzed, finally forcing Aunt Polly to realize how much the girl means to her. The town doctor restores Pollyanna's ability to walk and the town rejoices at their fortune.*

### ***The Poor Little Rich Girl***

1917, 75 minutes, silent. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Maurice Tourneur. Script: Frances Marion. Story: Eleanor Gates. Cinematography: John Van Der Broek, Lucien Andriot. Art Director: Ben Carré. Cast: Mary Pickford (Gwendolyn), Madeline Traverse (mother), Charles Wellesley (father), Gladys Fairbanks (Jane), Frank Mc Glynn (the plumber), Emile La Croix (the organ grinder), Marsha Harris (Miss Royale).

*Gwendolyn, a poor little rich girl, is neglected by her parents, who are more interested in the pursuit of social and financial status than their daughter's well-being. Left to the care of servants, Gwen is treated harshly and when her nurse wants an evening off, is carelessly given an overdose of sleeping potion. Gwen regains consciousness after being seriously ill and her parents finally realize that their daughter's life has been devoid of love, They all decide to start life over.*

### ***Rebecca of Sunnybrook Farm***

1917, 77 mins w/music. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Marshall Neilan. Script: Frances Marion. Story: Kate Douglas Wiggin. Cinematography: Walter Stradling. Cast: Mary Pickford (Rebecca Randall), Eugene O'Brien (Adam Ladd), Helen Jerome Eddy (Hannah Randall), Charles Ogle (Mr. Cobb), Marjorie Daw (Emma Jane Perkins), Josephine Crowell (Miranda Sawyer).

*Rebecca is adopted by her stern maiden aunts to relieve her mother, who has six other children to rear. Rebecca's girlish antics severely try her cranky old aunts, who pack her off to boarding school. She returns a young lady and wins the heart of Adam Ladd. Rebecca's happiness is clouded when her aunt, Miranda, passes away. But as the months pass, sunshine returns to her life when the mortgage is paid on her mother's farm and she marries Adam.*

### ***Rosita***

1923, 99 mins at 20fps. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Ernst Lubitsch. Script: Edward Knoblock. Story: Norbert Falk, Hans Kraly. Cinematography: Charles Rosher. Art Director: William Cameron Menzies. Cast: Mary Pickford (Rosita), George Walsh (Don Diego), Holbrook Blinn (The King), Irene Rich (The Queen), George Periolat (Rosita's Father).

*The King of Spain falls in love with Rosita, a saucy street singer, who in turn loves Don Diego, a penniless nobleman. When Rosita is arrested for singing a song lampooning the lusty King, Don Diego comes to her rescue. Both are imprisoned, and Don Diego is sentenced to die. The King, however, arranges a marriage between Rosita and Don Diego before the execution, in order to make Rosita a noblewoman before making her a widow. Fortunately, the Queen intervenes and saves Don Diego's life by putting blank cartridges in the executioner's gun. Don Diego, feigning death, is brought to Rosita's villa and earns his pardon by saving the King's life just as the bereaved Rosita raises her knife to stab him.*

### ***Sparrows***

1926, 81 min, w/music. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: William Beaudine. Script: C. Gardner Sullivan. Story: Winifred Dunn. Cinematography: Charles Rosher, Karl Struss, Hal Mohr. Art Director: Harry Oliver. Cast: Mary Pickford (Mama Mollie), Gustav von Seyffertitz (Grimes), Roy Stewart (Richard Wayne), Mary Lousie Miller (Doris Wayne).

*The Grimes maintain a farm in the deep swamps of the South with unwanted or "lost" children. The cruel father, mother and son mistreat and starve the poor children, only wanting them for their hard labor. Mama Mollie, oldest of the children, protects the others as best she can and bolsters their courage by having them believe that God will take care of them as He does the sparrows. One day, the kidnapped child of a rich millionaire is placed with Grimes for hiding. When the youngest child dies of a fever, Mollie and her brood finally attempt an escape through the treacherous swamps. Found by the police, with the kidnapped child returned, Mollie convinces the millionaire to adopt all her lost sparrows.*

### ***Stella Maris***

1918, 100 mins at 18fps. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Marshall Neilan. Script: Frances Marion. Story: William J. Locke. Cinematography: Walter Stradling. Art Director: Wilfred Buckland. Cast: Mary Pickford (Stella Maris/Unity Blake), Conway Tearle (John Risca), Marsha Manon (Louise Risca), Ida Waterman (Lady Blount), Herbert Standing (Sir Oliver Blount), Josephine Crowell (Gladys Linden)

*Stella Maris, a crippled young heiress, has been raised in luxurious isolation. Unity Blake, a homely maidservant is subjected to ill treatment by her alcoholic employer, Louise Risca. Both Stella and Unity fall in love with Risca's long-suffering husband, John. Realizing she can never have John, Unity murders Louise and then takes her own life, so that John and Stella can be together.*

### ***Suds***

1920, 67 mins w/music. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Jack Dillon. Script: Waldemar Young. Cinematography: Charles Rosher, L. W. O'Connell. Art Director: Max Parker. Cast: Mary Pickford (Amanda Afflick), Albert Austin (Horace Greensmith), Harold Goodwin (Benjamin Pillsbury), Rose Vione (Mme. Jeanne Gallifilet).

*Amanda Afflick, a laundress with a romantic imagination, weaves a story about a shirt brought to the laundry eight months earlier by a customer named Horace Greensmith. She tells her fellow workers that the shirt belongs to her fiancée, Sir Horace, who was expelled from her castle by her father, but who is one day going to return for her. Though the delivery boy, Benjamin, pines away for her, Amanda is oblivious to his feelings and waits for Sir Horace. When Horace Greensmith finally arrives to pick up his shirt, Amanda pleads with him to pretend that he is her lover. He agrees at first, but seeing how shabby she looks, declines, leaving Amanda to tearfully pick up the pieces of her shattered dreams.*

### ***The Taming of the Shrew***

1929, 67 mins, talkie. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Sam Taylor. Script: William Shakespeare, adapted by Sam Taylor. Cinematography: Karl Struss. Art Director: William Cameron Menzies, Laurence Irving. Cast: Mary Pickford (Katherine), Douglas Fairbanks (Petruccio), Dorothy Jordan



(Bianca), Edwin Maxwell (Baptista), Joseph Cawthorn (Gremio), Clyde Cook (Grumio), Geoffrey Wardswell (Hortensio).

*Baptista, a wealthy merchant of Padua, announces he will not sanction the marriage of his youngest daughter, Bianca, until her sister Katherine is wed. However, Katherine is shunned by young men of her set because of her head strong character, until the swaggering Petruchio arrives from Verona and asks for her hand, vowing to tame her shrewish behavior.*

### ***Tess of the Storm Country***

1922, 83 mins at 20fps, silent. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: John S. Robertson. Script: Elmer Harris. Cinematography: Charles Rosher. Art Director: Frank Ormston. Cast: Mary Pickford (Tessibel Skinner), Lloyd Hughes (Frederick Graves), Gloria Hope (Teola Graves), Jeane Hersholt (Ben Letts), Forrest Robinson (Daddy Skinner).

*Wealthy Elias Graves buys a house on a hill and tries to remove the squatters who live in the valley below. Dan Jordan urges him to use harsh measures on the squatters. When Jordan is murdered, Daddy Skinner is unjustly arrested and convicted. Skinner's daughter, Tess, leads the squatters' struggle for survival and wins the sympathy and love of Graves' son, Frederick. But she loses him when Frederick discovers her with a child. When Ben Letts is revealed as Jordan's murderer, Tess is reunited with her father. Frederick's sister, Teola, claims the baby as her own, Tess and Frederick get back together, and Graves makes peace with the squatters.*

### **The Mary Pickford Institute**

The Mary Pickford Institute was established in the 1970s, at the wish of Miss Pickford as the best way to take care of her estate. Edward Stotsenberg, her financial manager for the last 20 years of her life, put the Institute into effect and managed it along with her attorney, Sull Lawrence and her husband, Charles "Buddy" Rogers.

In the more than 25 years of its existence, the Institute has given out over 10 million dollars to charities and institutions. Four million of this has been to endowments for scholarships — and the sums continue to increase as the endowments grow. Scholarships are determined from the income produced from the Foundation's principal, which remains intact so the Mary Pickford Institute name endures. Universities so endowed include The University of Southern California, Pepperdine University, and Claremont McKenna College.

The Institute has given to hundreds of charities and hospitals such as The Hospital for Sick Children in Toronto, which is built on the site of Mary Pickford's birthplace. Two major Pickford Institute beneficiaries are The Motion Picture and Television Home (Miss Pickford was one of the founders) as well as the Jewish Home for the Aged.

Shortly before her death, Miss Pickford said:

"I had the great fortune to have been born poor. Now I am able to appreciate the value of the real things my wealth can buy. The world's been wonderful to me ... the people have been wonderful to me. The least I can do is pay back any way I can. Every charity deserves consideration. But I love the very young and the very old."

Currently, the Institute also is active in the field of film preservation. In addition to maintaining and adding to the Pickford Library, it provides grants and fellowships to such as the American Film Institute and the George Eastman House.

### Mary Pickford Cocktail

Light Rum 1 1/2 Oz.

Pineapple Juice 1 Oz.

Cherry Maraschino Liqueur 1/2 Tsp.

Grenadine 1/2 Tsp.

1 Maraschino

In a shaker half-filled with ice cubes, combine the rum, pineapple juice, maraschino liqueur, and grenadine. Shake well. Strain into a cocktail glass. Garnish with the cherry.

*“The best known woman who has ever lived, the woman who was known to more people and loved by more people than any other woman that has been in all history.”*

— Adela Rogers St. John, 1981

### Milestone Film & Video

*Milestone enters its sixteenth 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. 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. In 2006, Milestone/Milliarium won for Best Rediscovery in the Il Cinema Ritrovato DVD Awards for its release of Winter Soldier.*

*When Amy Heller and Dennis Doros first started Milestone in 1990 their goals were to find and release the best films of the past and the present. The company's US 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, Yoichi Higashi's Village of Dreams, Takeshi Kitano's Fireworks (Hana-Bi), Tareque Masud's The Clay Bird, and Jerzy Stubr's The Big Animal.*

*Milestone has released a wide range of classics in sparkling restorations, 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:*

Ernest Shackleton and the Endurance Expedition, *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 2005 New York Film Festival and two years later, *Rudolph Valentino and Gloria Swanson in Beyond the Rocks*. Such stellar contemporary filmmakers as *Martin Scorsese*, *Francis Ford Coppola*, *Woody Allen*, *Thelma Schoonmaker*, *Jonathan Demme* and *Dustin Hoffman* have co-presented important Milestone restorations.

*Milestone has established 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 archives in the United States and England.*

*In addition to the company's strong presence in art-house film distribution, Milestone has built a highly praised video/DVD collection. Most of these DVDs have been released on Image Entertainment's "The Milestone Collection" label and have earned the company new accolades. Milestone's video-only releases have included such important silent restorations as: Eternal Love, The Phantom of the Opera, The Blot, La Terre, It, Simba, The Chess Player, Silent Shakespeare, Mad Love: The Films of Evgenii Bauer, Early Russian Cinema (a 10-volume compilation), and The Cook & Other Treasures.*

*Milestone also released on DVD 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 the stories of 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. Some of the company's 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, Shackleton's Boat Journey, and Alan Berliner's documentary trilogy, Family Album, Nobody's Business and Intimate Stranger.*

*In 2005, Milestone launched its second company, Milliarium Zero, dedicated to releasing socially important films including Winter Soldier. In 2006, the company started its own DVD label with The Milestone Cinematheque, The lineup already includes Gloria Swanson and Rudolph Valentino's Beyond the Rocks, Marcel Ophuls' The Troubles We've Seen, Electric Edwardians: The Films of Mitchell & Kenyon, The Dragon Painter (starring Sessue Hayakawa and Tsuru Aoki), Cut to the Chase: The Charley Chase Classic Comedy Collection, The Harold Lloyd Collection, The Crossing (directed by Yoichi Higashi), The Animation of Lotte Reiniger, The Merian C. Cooper and Ernest B. Schoedsack Collection with In Search of Kong (directed by Serge Viallet) and newly remastered versions of Grass and Chang, The films of Charles Burnett including Killer of Sheep and My Brother's Wedding, Nosferatu (directed by F.W. Murnau with*

a score by James Bernard), The Olive Thomas Collection, Uttara (directed by Buddhadeb Dasgupta) and Oporto of My Childhood (directed by Manoel de Oliveira). Milestone will be also releasing to theatres Margot Benacerraff's Araya and Kent Mackenzie's The Exiles.

The Library of Congress has selected eight Milestone films for its prestigious National Film Registry: Charles Burnett's Killer of Sheep (to be released in 2005), 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 2005, 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*

### **Press kit by Amanda Bowers and Megan Powers**

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