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Sparrows

1926. 95 minutes. B&W. Director: William Beaudine. Script: C. Gardner Sullivan. Photographed by Charles Rosher, Karl Struss and Hal Mohr. Cast: Mary Pickford (Mamma Mollie) and Gustav von Seyffertitz (Grimes). Released: September 19, 1926. Restored by the Library of Congress. Orchestral score by Jeffrey Silverman, performed by the Rouse Philharmonic, conducted by Hugh Munro Neely. A Presentation of the Mary Pickford Foundation, Timeline Films and Milestone Film & Video.

"One of the eight wonders of the world" – Ernst Lubtisch in a telegram to Mary Pickford describing his reaction to *Sparrows*.

Hidden deep in the Southern swamps, the Grimes family operates a "baby farm " where unwanted or "lost" children are cruelly underfed and overworked. Mama Mollie (Pickford), the oldest of the kids, protects the others as best she can and keeps up their courage by telling them that God watches over them just as He does the smallest sparrow. When the police close in to rescue a kidnapped two-year-old who has been stashed at the farm, Grimes makes plans to throw the toddler into the bog. To save her little "sparrows," Mama Mollie leads them on an escape through the alligator-infested swamp in one of the most harrowing scenes in cinema history.

This powerful Gothic suspense thriller was based on 1920s news reports of real life baby farms. *Sparrows'* elaborate sets and magnificent cinematography create a nightmare world that later inspired the classic film *Night of the Hunter*.

The tinted restoration print of Sparrows was made from the combination of an original tinted nitrate release print and a 35mm dupe negative (ca. 1963). The dupe negative is believed to be made from a fine grain copied from an original nitrate element (possibly the camera negative).

The Making of Sparrows

When Douglas Fairbanks and Mary Pickford visited Germany in 1923, their experience had a profound effect on their filmmaking. Their visit to the Berlin film studio UFA, the films they saw and the people they met gave them inspiration for story telling, lighting and themes that they had not considered before. Pickford's hiring of Karl Struss for *Sparrows* was a direct result. The strongest influence on *Sparrows* was the novels of Charles Dickins, perhaps combined with the move towards more adult and grotesque themes in Hollywood due to the horrors of World War I. Taken from a short story, *Scraps*, based on the real problem of baby farms in America at the time, the theme of *Sparrows* was a "dark" departure for Pickford and supposedly took the American critics and public by surprise. Any viewing of her earlier efforts such as *Stella Maris* and *Tess of the Storm Country*, however, makes those contemporary statements suspect of some exaggeration.

Veteran director William Beaudine received critical acclaim for his direction of this film, but Beaudine and Pickford did clash on the picture. Marshall Neilan had told him that nobody can do two pictures in a row with Pickford and he had laughed him off. But Beaudine eventually begged Pickford off the set with two or three days of shooting to go and turned the direction over to his assistant Tom McNamara.

The alligator scene was perhaps the most famous of Pickford's career. Though Pickford, Struss and Rosher said that it was exactly as it appeared, Hal Mohr said that it was really an intricate double exposure where the bottom half with the alligators were shot first and then the film was rolled back. A script girl and the cinematographers had kept count of when the alligators made their leaps and they signaled Pickford and the kids when to react accordingly.

Art Director Harry Oliver transformed three acres of the back lot of the Pickford-Fairbanks Studio between Willoughby Avenue and Alta Vista Street into a stylized Gothic swamp. The ground was scraped bare in places, 600 trees were carted in and then aged the same was as Fritz Lang had done in his German film, *Siegfried* – mostly by scorching everything with blowtorches. The quicksand pits were filled with ground-up sawdust and cork, then covered with water. The team was very careful to make sure the pits had bottoms and none were deeper than the child actors who were working on the set.

American audience's might have indeed been taken aback by the darkness of the story for it did gross less than her previous film, *Little Annie Rooney*, the film still achieved a very successful domestic gross of $966,878. Factoring in the cost of $463,455, Pickford made a clear profit of nearly $200,000 even before the foreign release was counted.

Sweetheart: The Films of Mary Pickford

"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 in all history." — Adela Rogers St. John

Mary Pickford (1892-1979) was the first actress to achieve international super stardom. She was the first and only woman ever to own a major Hollywood studio, the only woman ever to be the highest paid actor in Hollywood, and the first actress to have complete control in making her films. Though born to poverty in Canada, she is an American icon. America's Sweetheart.

With comedic talents equal to Keaton, Lloyd or Chaplin, the tragic range of Gish and Swanson, and business acumen equal to that of any Hollywood mogul, Mary Pickford was the consummate movie star of her era. While other stars like Chaplin were just discovering their art in one- and two-reelers, Pickford was starring in five or more features a year — many of them among the finest treasures of cinema. Years before "The Method," Pickford dazzled audiences with her ability to find characters within herself — from a 12-year-old girl to a mature woman of depth and determination. But few people have seen her greatest work. Now, thanks to the Mary Pickford Foundation, the films preserved in her own vault are once again being made available. As tough and as funny as her fellow Irishman, James Cagney, the one-and-only Mary Pickford is again ready to dazzle audiences as "America's Sweetheart." The Mary Pickford Foundation, Timeline Films and Milestone Film & Video are proud to present newly restored with orchestral scores and available on film.

Pickford 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 the little-known British actor Leslie Howard as her leading man in her final film, *Secrets*.

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.

On Mary Pickford
from Kevin Brownlow's *The Parade's Gone By*
New York: Alfred A. Knopf, 1968
With permission of the author

> 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. She was 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, director of Sparrows

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.

Charles Rosher, Cinematographer

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.

Karl Struss, Cinematographer

Karl Struss, A.S.C. (November 30, 1886 — December 15, 1981) was born in New York, New York and studied photography with Clarence H. White. His first successes came selling photographs to magazines including Vogue, Vanity Fair, and Harper's Bazaar. In 1919, he moved to Los Angeles and signed on with Cecil B. DeMille as a cameraman and subsequently worked on many films through the 1950s. Late in his career, he began his work in "stereo cinematography", becoming one of the first proponents of that art form. Unfortunately, he did most of his 3D work in Italy so none of his films were released in that format in the United States. While he mostly worked on films, he was also one of the cinematographers for the television series *Broken Arrow*.

In his career, Struss was nominated for an Academy Award® for Best Cinematography four times. The first time, and the only time he won, was for *Sunrise: A Song of Two Humans* in 1929, sharing that award with Charles Rosher. He was nominated again in 1932 for *Dr. Jekyll and Mr. Hyde*, in 1934 for *The Sign of the Cross*, and in 1942 for *Aloma of the South Seas* with Wilfred M. Cline, A.S.C. and William E. Snyder, A.S.C.

Hal Mohr, Cinematographer

Hal Mohr, A.S.C. (August 2, 1894, San Francisco - May 10, 1974 in Santa Monica, California) is one of only six cinematographers to have a Star on the famous Hollywood Walk of Fame. His wife, actress Evelyn Venable also has a Star.

In 1915, in an early example of an exploitation film peddled directly to theater owners, Mohr and Sol Lesser produced and directed a film *The Last Night of the Barbary Coast*. This film purported to show the last night of the depraved Barbary Coast red-light district of San Francisco before it was shut down by the police. (The area wasn't actually closed down until 1917.)

He was nominated for an Academy Award® for Best Cinematographer for his work on *The Fourposter* (1952). Notably, he is the only person to have won a competitive Academy Award® without being nominated for it. In 1936, a write-in campaign won him the Best Cinematography Oscar for his work on *A Midsummer Night's Dream* (1935). The Academy later changed the Oscar rules, making write-in voting impossible. He won another Academy Award® for his work on *The Phantom of the Opera* (1943).

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.

Jeffrey Silverman, composer

Jeffrey Silverman is a composer and music producer. As a composer, he has dozens of films and television projects to his credit. His music can be heard on virtually every cable and network channel including FOX, BRAVO, A&E, MTV, THE HISTORY CHANNEL, BIOGRAPHY, TCM and TLC. His symphonic scores include the 1923 version of Scaramouche and Mary Pickford's Sparrows and the 1922 Tess of the Storm Country. His talents as a record producer and orchestrator have garnered him three platinum records. Jeffrey has multiple recording projects to his credit. As a theatre composer, Jeffrey has had four musicals presented on the New York stage. Earlier in his career, Jeffrey conducted Broadway shows including Andrew Lloyd Webber's *Song and Dance* starring Bernadette Peters and the original Broadway production of *Les Miserables*. Silverman divides his time between Los Angeles and New York. His website is http://jeffreysilvermanmusic.com/.

Milestone Film & Video

Milestone enters its twentieth year of operations with a reputation for releasing classic cinema masterpieces, new foreign films, groundbreaking documentaries and American independent features. Thanks to the company's work in rediscovering and releasing important films such as Charles Burnett's *Killer of Sheep*, Kent Mackenzie's, *The Exiles*, Mikhail Kalatozov's *I Am Cuba*, Marcel Ophuls's *The Sorrow and the Pity*, the Mariposa Film Group's *Word is Out* and Alfred Hitchcock's *Bon Voyage* and *Aventure Malgache*, Milestone has long occupied a position as one of the country's most influential independent distributors. In November 2007, Milestone was awarded the Fort Lee Film Commission's first Lewis Selznick Award for contributions to film history. In January 2008, the Los Angeles Film Critics Association chose to give its first Legacy of Cinema Award "to Dennis Doros and Amy Heller of Milestone Film & Video for their tireless efforts on behalf of film restoration and preservation." And in March 2008, Milestone became an Anthology Film Archive's Film Preservation honoree. In 2009, Dennis Doros was elected as one of the Directors of the Board of the Association of the Moving Image Archivists and established the organization's press office in 2010.

In 1995, Milestone received the first Special Archival Award from the National Society of Film Critics for its restoration and release of *I Am Cuba*. Manohla Dargis, then at the *LA Weekly*, chose Milestone as the 1999 "Indie Distributor of the Year." In 2004, the National Society of Film Critics again awarded Milestone with a Film Heritage award. That same year the International Film Seminars presented the company its prestigious Leo Award *and* the New York Film Critics Circle voted a Special Award "in honor of 15 years of restoring classic films." Milestone/Milliarium won Best Rediscovery from the Il Cinema Ritrovato DVD Awards for its release of *Winter Soldier* in 2006 and again in 2010 for *The Exiles*.

In 2011, Milestone was the first distributor ever chosen for two Film Heritage Awards in the same year by the National Society of Film Critics — this time for the release of *On the Bowery* and *Word is Out*. The American Library Association also selected *Word is Out* for their Notable Videos for Adult, the first classic film ever so chosen.

Important contemporary filmmakers have co-presented Milestone restorations including Martin Scorsese, Francis Ford Coppola, Barbara Kopple, Woody Allen, Steven Soderbergh, Thelma Schoonmaker, Jonathan Demme and Dustin Hoffman.

"They care and they love movies." — Martin Scorsese

"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*

"One of the most reliable brand names in film distribution,
Milestone Films has a track record of bringing unearthed gems to light." — Jim Ridley, *Nashville Scene*

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