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# THE DUMB GIRL OF PORTICI

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Universal Picture #1250

Directors: Lois Weber and Phillips Smalley

Production Commenced: June 28, 1915. / Production Completed: September 14, 1915

Shipped to New York City: October 25, 1915

Length: 10 reels. 115 minutes. Aspect Ratio: 1.33:1.

Based on the 1828 opera *La Muette de Portici* composed by D. F. E. Auber with a libretto by Eugène Scribe and Germain Delavigne.

Restoration and editing by George Willeman and Valerie Cervantes, Library of Congress.

Further restoration (cleanup, stabilization, deflicker) by Lori Raskin, An Affair with Film

Materials courtesy of the British Film Institute, Library of Congress and the New York Public Library Jerome Robbins Dance Division.

## Cast

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Mme. Anna Pavlova ..... Fenella, the Dumb Girl  
Rupert Julian..... Masaniello, brother of Fenella  
Douglas Gerrard..... Alphonso, son of the Duke  
Wadsworth Harris ..... Duke of Arcos  
Miss Edna Maison..... Elvira, a Princess  
Miss Betty Schade ..... Isabelle, daughter of the Duke  
William Wolbert ..... Pietro, Fisherman, friend of Masaniello  
John Holt..... Alphonso's friend  
Hart Hoxie ..... Captain of the Guard  
Miss Laura Oakley ..... Rilla, sister of Pietro  
Fishermen, soldiers, monks, peasants, tax collectors, etc.

## Music

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Film Score ..... John Sweeney  
(After *La Muette de Portici* by D. F. E. Auber)

## Musicians

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Michael Whight ..... Clarinet  
Caroline Frenkel..... Violin  
Deirdre Cooper ..... Cello  
John Sweeney..... Piano

Recorded at Eastcote Studios, London

Sound Engineer ..... George Murphy

Mixed by..... Michael Whight

## Forward

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(from original 1916 release)

In the beginning of the 17<sup>th</sup> century, the Spanish Viceroys, who had been sent to rule Italy, grew rich from the heavy taxes imposed on the poverty-stricken people. From the kingdom of Naples alone, Spain extorted an annual revenue of fifteen millions of dollars. A tax was set on fish, flour, poultry, wine, milk, cheese, and salt — making bare existence a bitter problem.

Fenella, “the Dumb Girl of Portici,” an unusually romantic character at this period, precipitated one of the bloodiest revolutions in the history of her country.

Her brother and guardian, Masaniello, although only a poor fisherman, was able to sway the people that he reigned as king while the revolution was at its height.

At the time our story opens, Fenella, in spite of the fact that she could not speak, was the lightest-hearted slip of thistledown girlhood in the world.

## The Restoration of The Dumb Girls of Portici

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(by George Willeman and Valerie Cervantes, Library of Congress,  
from the 2015 Il Cinema Ritrovato festival catalog)

*The Dumb Girl of Portici* (1916) was a project by two powerful artists: director Lois Weber and dancer/choreographer Anna Pavlova. The production was huge, one of Universal’s most expensive up to that time.

The only version known to have survived was a 35mm nitrate reissue print dating from the 1920s preserved at the BFI [British Film Institute] until we located a second print at the New York Public Library. Even though this was 16mm and probably duped from a Kodascope reduction, it could be used to complete the existing 35mm print and bring the film back closer to the original version.

The 35mm print had remade 1920s intertitles but fortunately the 16mm print had the original plain-looking titles standard to Universal productions. The decision to replace all the titles in the 35mm print with the originals considerably smoothed the narrative flow.

As examined the 16mm print in detail, we found extra shots that were absent from the 35mm print. (Invariably, these turned out to be scenes of extreme violence and bloodshed — pretty graphic stuff for 1915.) It was fairly easy to reinstate them into the continuity of our digital work print from a narrative point of view and although the image quality is decidedly lower than the bulk of the film, we feel that the restored version is now probably as close as we can get to the original continuity until (wishful thinking) a more complete print is unearthed.

A final story: the ending of the film bothered us – it bore one of those awkward reissue titles and was exceedingly abrupt. The film ends with a Pavlova dance number, but in the 35mm print, had been cut

to about 35 seconds. We looked back over the 16mm print and discovered something that had been there all the time, spliced near to the beginning of the film, where the star does a short exhibition dance. It was well over two-and-a-half-minutes long and a complete routine — Pavlova's parting gift to her audience. Feverishly, we placed the sequence at the tail and removed the intertitle and — there was our ending: delicate, beautiful, sad, and joyful.

## Silent Thunder

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by Joan Acocella, *New Yorker Magazine*, October 24, 2012 (pre-restoration)

Though a number of big-time ballet figures — Frederick Ashton, Agnes de Mille — have said that Anna Pavlova was their inspiration, their thunderbolt, some people still regard her as a chocolate-box ballerina, a view that is probably, for the most part, the product of her extremely conservative repertory. At a time when the Diaghilev company was converting ballet to modernism, Pavlova showed works about poppies, dolls, fairies. And because she was the lead fairy, her self-presentation was notably twinkly. Or that's the way she seems in the brief films that we have of her.

But in 1916, Pavlova starred in a feature film, *The Dumb Girl of Portici*, directed by Lois Weber and Phillips Smalley.... It shows a very different side of Pavlova. *The Dumb Girl* was adapted from Daniel Auber's 1828 opera *La Muette de Portici*, an exemplary piece of nineteenth-century romantic realism. The opera included a peasant rebellion—seventeenth-century fishermen against their Hapsburg overlords—that actually changed European history. At a performance of the opera in Brussels in 1830, the audience was reportedly so moved that they stormed out of the theatre and set off a riot that eventually ended Dutch sovereignty over Belgium.

By the time the opera was made into a movie, Pavlova, thirty-five, was the most famous ballet dancer in the world, and the directors could not resist using her as such — dainty, airborne, in pointe shoes — but only in the prelude and the finale. In between, she is a convincing, red-blooded Italian peasant girl, Fenella. She has a peasant blouse, hoop earrings, flat shoes, and a big Jewfro. One day, on the beach, she meets Alphonso, the son of the viceroy, who, disguised in peasant garb, has snuck into the fishing community to investigate rumors of sedition. Fenella immediately falls in love with him and they spend the night together on a nearby dune. At dawn, he is off, to rejoin his aristocratic fiancée, Elvira. Fenella doesn't understand this. Didn't he love her? Didn't he promise her this and that? So she goes to the castle and makes a fuss, whereupon the viceroy's guards throw her into a dungeon.

Soon comes the wedding of Alphonso and Elvira, which the viceroy celebrates by imposing a new, crushing tax on the peasants. Fenella's brother, Masaniello, already unhappy over her abduction, rouses his comrades, and together they storm the castle, opening wine casks, killing well-dressed people, and dancing for joy. (The moviemakers were clearly remembering the French Revolution, though the Russian Revolution was only a year off.) Fenella escapes from her prison and runs around looking for Alphonso. She finds him, but he barely remembers her. When he is about to be run through with a sword, however, Fenella, secret-service-like, throws herself against his chest, takes the blow, and dies. This, then, is the standard nineteenth-century sacrificial-woman plot, in which a man of high degree woos and thereby ruins a woman of lower degree (cf *Faust*, *Giselle*, *Camille*, *Rigoletto*).

Like the heroes of those other stories, Alphonso will no doubt be sorry ever after, though the fact remains that he lives and she dies.

So the scenario is corny, even annoying, and the acting, like that of so many silent movies, is overdone, rhetorical, and bug-eyed, largely because it was adapted from the stage, where actors had to project to the third balcony. Pavlova in particular is asked to overact, and not only because she is in a silent. Fenella is silent—she is a mute. (This, presumably, was intended by Auber as a symbol of her vulnerability, and that of all poor people.) But her acting that is the reason to see this movie. Pavlova was only five feet tall, but here she seems long and tensile. She doesn't just raise her arms; she stabs the air with them, and splays her fingers like prongs, or tendrils. She is a tendril, too—skinny, bendable—but wild. She scales a wall. (That's how she gets out of prison.) And while she was so femme onstage, here she can be comical. In prison, she shares her bread with the rats, and not cutely. She lets a big fat rat climb up onto her plate and dig in. According to her biographer Keith Money, she was also a regular guy as a cast member. This great star always arrived punctually on the set.

The print I saw at MoMA was scratchy, of course, and during the palace revolution the sides of the frame look as though they are catching fire. But I didn't feel that I was seeing something damaged. I felt that I was seeing a scroll of celluloid that is almost a hundred years old, and I was grateful to the people who have made it presentable.... The B.F.I., together with the Library of Congress, is still working on it. They hope to have it finished by 2013. [Editors note: the LoC finished in 2016.) ...Pavlova's artistry is something that we are often asked to take on faith, something where you had to be there. Watching *The Dumb Girl*, you are there.

## “Film Diary” Blog

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by Antti Alanen

Tuesday, June 30, 2015

*The Dumb Girl of Portici*

(2015 digital restoration from Library of Congress, pre-Milestone restoration)

According to Wikipedia the opera *La Muette de Portici* is “loosely based on the historical uprising of Masaniello against Spanish rule in Naples in 1647.”

The opera is famous as the first French grand opera and as a revolutionary opera which actually launched revolutions: in Belgium (1830), as well as in France (the 1830 revolution).

“Richard Wagner remarked, in his 1871 *Reminiscences of Auber*, that the opera “whose very representation had brought [revolutions] about, was recognized as an obvious precursor of the July Revolution, and seldom has an artistic product stood in closer connection with a world-event.” Thanks to the central part of the dumb woman “it marked the introduction into opera of mime and gesture as an integral part of an opera plot.”

Famous dancers were cast in the central role of Fenella, the dumb woman. “*La Muette de Portici* played a major role in establishing the genre of grand opera. Many of its elements — the five-act

*structure, the obligatory ballet sequence, the use of spectacular stage effects, the focus on romantic passions against a background of historical troubles – would become the standard features of the form for the rest of the 19th century”. “Auber’s pioneering work caught the attention of the young Richard Wagner, who was eager to create a new form of music drama. He noted that in La Mulette, “arias and duets in the wonted sense were scarcely to be detected any more, and certainly, with the exception of a single prima-donna aria in the first act, did not strike one at all as such; in each instance it was the ensemble of the whole act that riveted attention and carried one away...” “It also played a large role in the founding of the Kingdom of Belgium. The riots that led to the independence started after hearing the opera.”*

Mariann Lewinsky introduced [the screening of] Anna Pavlova’s only feature film... *The Dumb Girl of Portici* [explaining that the opera] has been adapted to film by Lois Weber and Phillips Smalley in *Film d’Art* style in the year when *The Birth of the Nation* among others revolutionized film narrative. The film is mostly constructed as tableaux conveyed in long takes and long shots with an immobile camera. Intertitles predict action. But there are also camera movements (pans and tracking shots) and superimpositions.

The performances are mostly based on grand histrionics. Feelings are telegraphed in grand gestures. The playing is mostly anti-realistic.

Anna Pavlova’s stylized and exaggerated pantomime fits into the general performance mode. It is a wild and consistent performance, a grand tragic interpretation which leads to a transcendent final dance number - the ascent into heaven.

The inflammatory revolutionary spirit of Daniel Auber’s opera is still alive in Lois Weber and Phillip Smalley’s silent film adaptation. There is a true epic sense of history and tragic grandeur. *The Dumb Girl of Portici* still partly belongs to the “before Hollywood” period — before a general streamlining into slick and polished studio production. It is one of the big early film epics with a constant sense of danger and surprise. The violence is startling in the massive sequences of tyranny, oppression and revolt.

John Sweeney did a splendid job in arranging and performing a piano adaptation of Daniel Auber’s music, together with Frank Bockius in the percussions. It was an amazing experience.

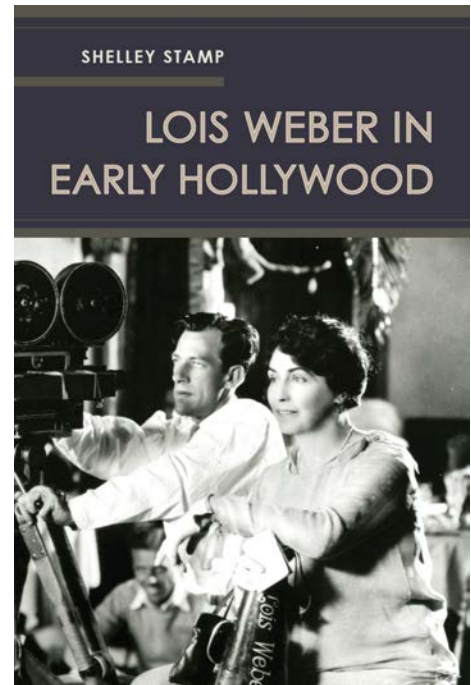
The restoration has been conducted with loving care from often battered and difficult sources, sometimes in 16 mm. There was an irresistible drive in this memorable performance of a film which has not been shown in a decent way for generations.

*Antti Alanen is a beloved film historian and archivist. Having worked at the Finnish Film Archive and the Finnish Board of Film, he went on to complete his post-graduate studies at Freie Universität Berlin 1982–1986 and in Los Angeles 1995–1996.*

## Lois Weber: An Appreciation by Shelley Stamp

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Once considered one of early Hollywood's "three great minds," alongside D.W. Griffith and Cecil B. DeMille, Lois Weber remains largely unknown today while her male peers have long been celebrated as the fathers of American cinema. Yet Weber's work as a director, screenwriter and actress demonstrates the extraordinary role that women played in shaping American movie culture. Of all the women active in the first decades of moviemaking, Weber produced the most sustained and substantial body of work, writing and directing more than 40 features and hundreds of shorts for close to 30 years. She was the first woman admitted to the Motion Picture Directors' Association in 1916 – as an exception to policy – and she was a member of the first Director's Committee at the Academy of Motion Picture Arts and Sciences in 1927.



Weber is best known for the films she made on key social issues at Universal in the mid-1910s, when she was that studio's top director. If Griffith and DeMille sought to establish cinema's prestige by drawing on highbrow literary and historical material, Weber took an opposite tack. She seized upon the new medium's capacity to animate critical issues of the day. Cinema, she said, was a "voiceless language," able to engage popular audiences in the era's most contentious debates. Likening her films to a daily newspaper's "editorial page," she aspired to "deliver a message to the world" via celluloid. And that she did. Weber tackled subjects like urban poverty and women's wage equity in *Shoes* (1916), drug addiction and narcotics trafficking in *Hop, or The Devil's Brew* (1916), capital punishment and police brutality in *The People vs. John Doe* (1916), and the campaign to legalize contraception in *Where Are My Children?* (1916) and *The Hand That Rocks the Cradle* (1917). Though she fought censorship battles on many of these titles, Weber developed a reputation as a thoughtful, socially engaged filmmaker. One early observer noted that Weber could "deal successfully with subjects which other directors would not dare to touch for fear of condemnation."

Although she vowed to abandon such "heavy dinners" when she left Universal to form her own production company in 1917, Weber remained a trenchant critic of social norms. Her films on bourgeois marriage and domesticity, notably *Too Wise Wives* (1921), *What Do Men Want?* (1921) and *The Blot* (1921), provoke fundamental questions about changing sexual mores, traditional family structures, and a rising culture of consumption in the Jazz Age. In later films like *The Marriage Clause* (1926), *Sensation Seekers* (1927) and *The Angel of Broadway* (1927), Weber produced highly reflexive critiques of stardom and Hollywood's glamor culture, particularly its commodification of women.

Throughout her work Weber maintained a focus on women. Female protagonists were central to her films from the very beginning, whether the struggling wives, daughters and mothers she played in her early short films or memorable characters in later adapted works like Portia in *The Merchant of*

*Venice* (1914) and Fenella in *The Dumb Girl of Portici* (1916). With female characters at their center, Weber's scripts also grappled with issues close to women — marriage and domesticity, to be sure, but also sexual violence, domestic abuse, prostitution, unplanned pregnancy, and the sexual double standard. What is more, her social problem films made it clear that *every* issue, from capital punishment to urban poverty to addiction, not only affected women but necessitated women's engagement to create social change.

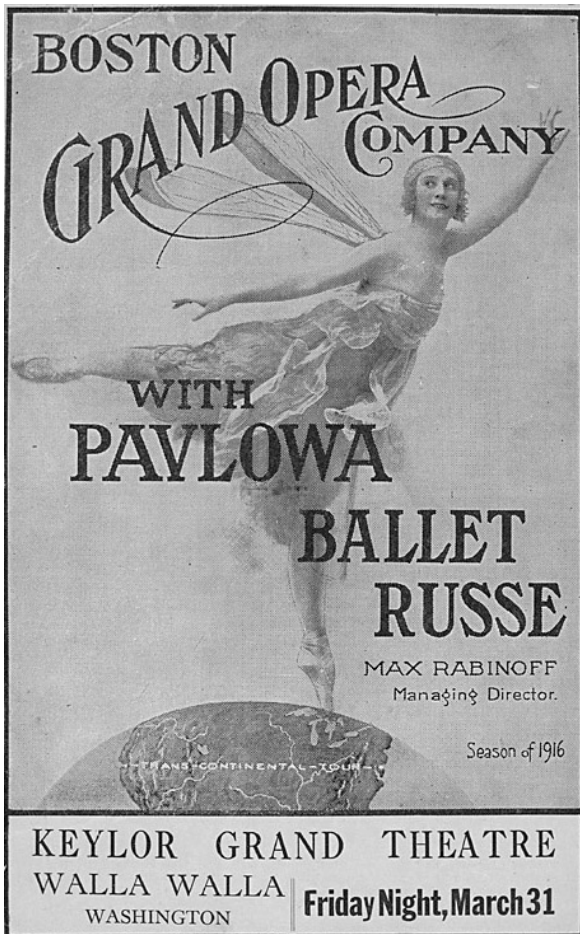
An industry leader, Weber mentored many other women in early Hollywood — actresses, screenwriters, and directors alike. She demanded a place at the table in early professional guilds, decried limited roles available for women on screen, and protested the growing climate of hostility towards female directors in the 1920s. When a high-ranking studio executive proclaimed that women do not make good motion picture directors, Weber penned a two-part syndicated newspaper article calling for *more* female filmmakers. Compared to when she got her start in the industry, “women entering the industry now find it practically closed.” Where she had once commanded tremendous respect on any set, by the late 1920s she found that men were unaccustomed to working under a female director and sometimes even unwilling to do so.

In the final decade of her life, Weber tried against all odds to ensure her own historical legacy. Yet, even before she directed her last production in 1934, Weber was being written out of Hollywood history, cast aside in the first chronicles of American moviemaking that focused exclusively on pioneering male figures and valued women only as stars. Scores of women like Weber, who had been essential to early Hollywood as directors, screenwriters, producers, journalists and studio executives, were forgotten in an initial rush to “masculinize” and thus legitimate the newly powerful industry. Restoring the legacy of pioneering filmmakers like Lois Weber is a project that is long overdue.

— Shelley Stamp  
*Author of Lois Weber in Early Hollywood*

## Background History

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Prima ballerina Anna Pavlova made her first appearance on a New York stage in 1910 and soon after met impresario Max Rabinoff. Born in 1877 in what was then the Russian Empire, and is now Belarus, Rabinoff immigrated to the United States at the age of 15. By the early 1900s, he was employed by the Kimball Piano Company and soon owned three piano stores in Chicago. By 1910, the ambitious Rabinoff began to seek out Russian operatic and dance talent to bring to the US and Mexico —Pavlova was one of his first artists.

In May 1913, it was announced that had Rabinoff accepted the post of managing director of the National Grand Opera Company of Canada with thirteen weeks touring the major cities and then the US, Cuba, Mexico and Guatemala and Pavlova was to be the featured star. However, it seems that the ballerina joined the company for just a few performances in Montreal. By February 1914, even with positive reviews for the company's star Marie Rappold, the company couldn't pay its performers and was stranded in Denver.

In 1914, Rabinoff became the managing director of the Boston Grand Opera Company and the following year he brought in Pavlova and her dance troupe. In the papers, she was described as his “silent partner.”

It was an extremely ambitious venture with a combined company of 200 members touring the US and Canada. There were 60 musicians, a chorus of 70, and three conductors. The repertoire included Auber's *The Dumb Girl of Portici*, Josef Holbrooke's *The Enchanted Garden* (another opera with choreography) and Italo Montemezzi's *L'amore dei tre re* (*The Love of Three Kings*), and better known work from *Othello*, *Carmen*, *La Gioconda*, *Rigoletto*, *Pagliacci*, *Faust*, *Hamlet*, etc.

**BOSTON GRAND OPERA COMPANY**  
IN CONJUNCTION WITH  
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and  
**IMPERIAL BALLET Russe**  
MAX RABINOFF, Managing Director  
W. R. MACDONALD, Gen. Mgr.  
**BOSTON OPERA HOUSE**  
**THIRD WEEK, NOVEMBER 29**

**MONDAY, NOV. 29, at 8**  
"Otello"  
Desdemona.....Luisa Villani  
Emilia.....Elvira Leveroni  
Othello.....Giovanni Zenatello  
Iago.....George Baklanoff  
Cassio.....Romeo Bosacchi  
Montano.....Paolo Ananian  
Ludovico.....Alfred Kaufman  
Rodrigo.....Palmiro Aleotti  
Conductor, Roberto Morassoni.

**TUESDAY, NOV. 30, at 8**  
"Boheme"  
Mimi.....Maggie Teyte  
Rodolfo.....Riccardo Martin  
Marcello.....Thomas Chalmers  
Musetta.....Elvira Amasar  
Colline.....Jose Mardones  
Schaunard.....Giorgio Puliti  
Benoit.....Paolo Ananian  
Alcindore.....  
Conductor, Roberto Morassoni.  
Followed by  
"CHOPINIANA"  
With Pavlova, Volinine and Ballet  
Russe. Conductor, Adolph Schmid.

**WEDNESDAY, DEC. 1, at 8**  
"Faust"  
Marguerite.....Felice Lyne  
Rebel.....Fely Clement  
Martha.....Elvira Leveroni  
Faust.....Giovanni Zenatello  
Mephistopheles.....George Baklanoff  
Valentin.....Thomas Chalmers  
Wagner.....Giorgio Puliti  
Conductor, Roberto Morassoni.  
Including the Complete Original Ballet,  
"WALPURGIS NIGHT"  
With Pavlova, Volinine and Ballet  
Russe. Conductor, Adolph Schmid.

**THURSDAY, DEC. 2, at 8**  
"Cavalleria Rusticana"  
Santuzza.....Luisa Villani  
Lucia.....Fely Clement  
Turridu.....Phyllis Davies  
Alfo.....Riccardo Martin  
Conductor, Agide Jacchia.  
Followed by  
"RAYMONDA," Dramatic Ballet in 2  
Acts. With Pavlova, Volinine and Ballet  
Russe. Conductor, Adolph Schmid.

**FRIDAY, Dec 3, at 8**  
"The Dumb Girl of Portici"  
Penella.....Anna Pavlova  
Masaniello.....Giovanni Zenatello  
Alfonso D'Arce.....Georgi Michaeloff  
Elvira.....Felice Lyne  
Piero.....Thomas Chalmers  
Rorella.....Paolo Ananian  
Lorenzo.....Palmiro Aleotti  
Selva.....Giorgio Puliti  
Emma.....Fely Clement  
The Pavlova Ballet Russe.  
Conductor, Agide Jacchia.

**SATURDAY MATINEE, DEC. 4, at 2**  
"Rigoletto"  
Gilda.....Felice Lyne  
Maddalena.....Elvira Leveroni  
Giovanna.....Phyllis Davies  
Contessa di Ceprano.....Elizabeth Campbell  
Duca di Mantua.....Luca Hotta  
(By courtesy of the Metropolitan Opera  
Company of New York.)  
Rigoletto.....George Baklanoff  
Sparafucile.....Jose Mardones  
Monterone.....Paolo Ananian  
Borsa.....Romeo Bosacchi  
Marullo.....Alfred Kaufman  
Ceprano.....Palmiro Aleotti  
Conductor, Agide Jacchia.  
Followed by  
SUITE OF SPANISH DANCES  
With Pavlova, Volinine and Ballet  
Russe. Conductor, Adolph Schmid.

**SATURDAY, Dec 4, at 8**  
**SPECIAL BALLET PERFORMANCE**  
At Popular Prices  
"The Awakening of Flora"  
Music by DRIGO  
"Invitation to the Dance"  
Music by Weber  
and  
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With Pavlova, Volinine and Ballet  
Russe. Conductor, Adolph Schmid.

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STEINWAY PIANO USED

The finances of the company started out with questions. Pavlova needed \$75,000 to purchase her half of the company and based on the reported budget in Toronto, it cost \$35,000 to mount in each city. To even further hinder the company, since it was formed so late in the year, the number of weeks in each city were limited. Where they were hoping for ten weeks in Boston, they got four. So to raise the money, they decided to turn to Hollywood.

In June 1915, the New York Herald ran a story:

### **Pavlova and Ballet to Dance for the Films Auber's Opera, "The Blind Girl of Portici," To Be Presented on the Screen**

After weeks of negotiation Miss Anna Pavlova has capitulated to the arguments and financial offers of the Universal Film Manufacturing Company, and the famous dancer and her ballet will appear before the motion picture earners in an eight-reel photoplay, based on Auber's grand opera, "The Dumb Girl of Portici." The interior scenes will be begun on July 3 in Chicago, where Pavlova then will be dancing with her company. In the picture will be parts of her twelve divertissements and her two big ballets. The work will be accompanied by full musical scores and full orchestras. The pictures will be exhibited in the biggest theatres throughout the country.

From Chicago a special train will take the company to Universal City, near Los Angeles, Cal., with wigmakers, costume makers and shoemakers. In Universal City special exterior sets will be made. On the trip Pavlova will have a private car for herself, two maids and a secretary, and in Universal City she will have a bungalow. Carl Laemmle, president of the Universal, and Max Rabinoff, manager of Pavlova, conducted the negotiations. Lois Weber, who wrote "Hypocrites," will write the new play and direct the production. "The Dumb Girl of Portici," which was presented in the Metropolitan Opera House twenty-one years ago, is picturesque and full of action.

It was an unprecedented contract that Carl Laemmle and George Kann of Universal signed with Rabinoff representing Pavlova. It was not only based on Pavlova's worldwide popularity, but most likely an attempt to compete with Laskey's Pictures and Cecil B. Demille's recent signing of the great Geraldine Farrar. Unlike Farrar, however, who spent her summers offstage and could take that time to make films, Universal had to work around Pavlova's schedule. It was an unheard-of concession that spoke of their faith in her. Interestingly enough, the papers reported that Lois Weber would be producing and directing the film, omitting Weber's husband and partner Phillips Smalley. Forty-seven of Pavlova's dancers were also hired for the film. The plan was for an eight-reel picture with an orchestral score and full orchestra. It was to cost \$250,000 — Universal's most expensive film ever — and of that, an astonishing \$50,000 and 50% of the profits were to go to Pavlova. To put that in perspective, Universal's most expensive film of 1916 was the epic *20,000 Leagues under the Sea* at \$162,453 — comparable to D.W. Griffith's *Birth of a Nation*. Weber's film *Shoes* the next year cost 15,135 (and 85 cents) and the rest of the films from Universal cost less than \$25,000. There was much discussion of Pavlova's salary in the press as can be seen in the article in the December 11, 1915 issue of *The Moving Picture World* (right).

It was also around this time that Pavlova made the choice to remain in the Western Hemisphere while the conflict that came to be known as World War I escalated. She was undoubtedly motivated by both the relative stability and prosperity in the Americas and by her memories of arrest in Germany in 1914. In addition, Pavlova, true to her nature, considered it an artistic decision: *"The reason that I accepted the motion picture proposition is simple enough. I have not been seen in many places, and only in the largest cities of this country, while the smaller cities, I have never visited at all. Naturally, when I discovered that the motion picture art had developed as it has in the last two years, I was possessed with the desire to appear all over the world simultaneously. I felt too that I would immeasurably add to my fame and popularity. It is now possible for me to appear before 75% of the world's population within two years time. What more could any ambitious artist desire?"* (Bakersfield Morning Echo, May 17, 1916)

Pavlova was correct. The film played through 1918 and was even reissued in the 1920s. On June 7, it was reported:

*When Anna Pavlova signed with the Universal to appear as a film star she had no idea what marvels would be unfolded to her wondering eyes. In the huge temporary studios which have been built especially for the great dancer at the old San Souci park in Chicago, in which city Pavlova is appearing nightly, a miniature movie city with sixty film players from Universal City, California, has been born almost overnight. Here one finds every department necessary for so stupendous a production as "The Dumb Girl of Portici."*

## Estimating Salaries in Seconds

Anna Pavlova Received from Universal \$1.11 for Each Sixtieth of a Minute.

WHEN Anna Pavlova was signed by the Universal for "The Dumb Girl of Portici," she demanded and received \$50,000 in cash, paid her before the completion of the picture, and also retained half interest in the pictures. Pavlova would not allow the publicity department to hint that she was receiving so much per day, hour or minute, as that had become a popular pastime of press agents.



But when it was pointed to her that the price she received a second would show the immense value of her services she consented.

There is probably not another star in the world who is as alert for money-making possibilities as the great Pavlova. She has a manager who attends to all minor details of her business, but when it is a question of dollars and cents she attends to that herself. With the \$50,000 she received from the Universal she purchased a half interest in the Boston Opera Company. At the time she signed for her appearance in "The Dumb Girl of Portici," Pav-

lowa was playing at the Midway Gardens in Chicago, and it was necessary for the Universal to lease Sans Souci Park and there build a studio for the production of this picture which cost the company over \$20,000. It was so situated adjoining Midway Gardens that Pavlova could step from her boudoir dressing-room in the theater through the stage door, walk twenty paces and be inside the Universal studio in the park.

She was working in the daytime for the Universal and rehearsing her ballets and playing at the Midway Gardens at night. It was a very busy time for Pavlova and she was very exact and punctual. If a certain time was set for her to be at Sans Souci park to work for three hours she would be there on the dot and would leave on the dot. Her time was measured by seconds and here we have the original watch, the property of Anna Pavlova, which ticked off the seconds when every tick meant \$1.11 to her.

Pavlova purchased this stop watch purposely for this occasion, and calls it her "Portici" watch. Pavlova worked practically five weeks in making "The Dumb Girl of Portici." According to the official sheets which her timekeeper kept she worked from three to five hours a day. When summed up her time averaged five weeks, working five days each week, five hours each day. As she received \$50,000, this amounted to \$10,000 per week, or \$2,000 per day, \$400 per hour, or \$66.66 per minute, which made Pavlova's salary \$1.11 per second. She can now claim without fear of contradiction that she received more money per second for her appearance in motion pictures than the average high-class star received per hour.

## Production Location

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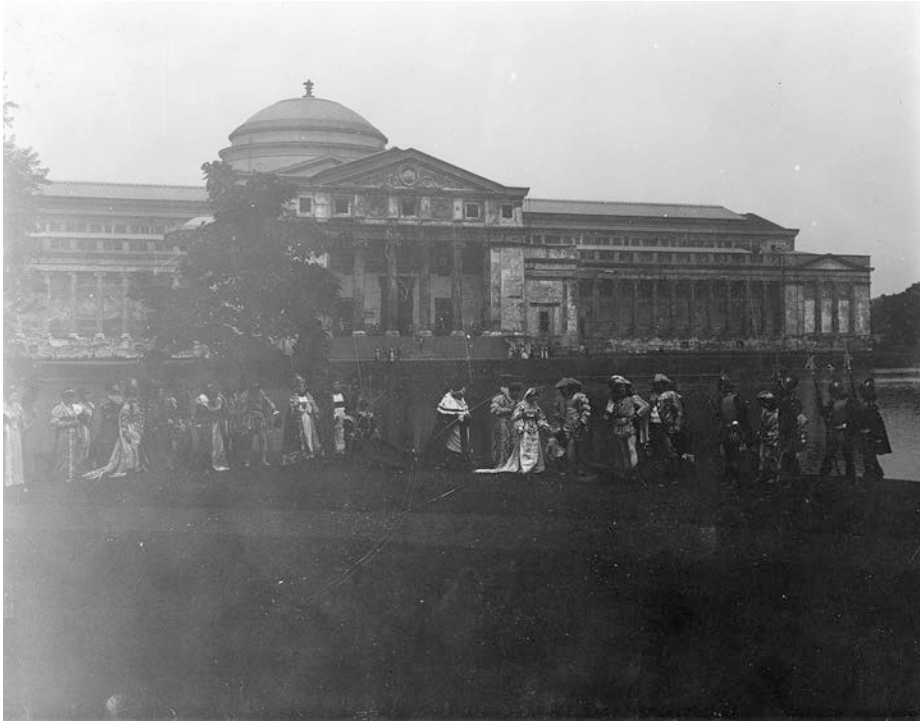
San Souci Amusement Park was one of Chicago's first, founded in 1899 on the southwest corner of Cottage Grove Avenue and 60<sup>th</sup> Street. Its beginnings were tied to the great World's Columbian Exhibition of 1893. That fair, in nearby Jackson Park, had been designed by Frederick Law Olmsted and Calvert Vaux in 1869. For the Columbian Exhibition, local architects and sculptors built a gigantic city out of plaster. It was so bright, that it became known as the White City. Alongside the now-legendary cultural and industrial exhibits of the fair was the lesser celebrated but equally important



“Midway” — a mile-long stretch of popular amusements, including eateries, theaters, and unusual rides, the biggest feature being the original Ferris Wheel. The Midway proved to be a lasting financial success that demonstrated that the local population could sustain a similar popular destination after the fair closed.

In 1894, Old Vienna was born — a roadside refreshment stand and German Beer Garden similar to one on the Midway. It soon became a popular spot for the local southsiders. The Chicago City Railway Company, which operated a stop at Cottage Grove, helped a group of investors buy Old Vienna and the surrounding property to build a ten-acre summer park. San Souci was named after the famous palace of Frederick the Great and soon became a great attraction. When a rival park, White City, moved in less than a mile away, a major effort was to create Sans Souci into something unlike anything Chicago had ever seen. Over the years, the owners added a Japanese Tea garden, electric fountains, electric lighting for nighttime entertainment, a Casino featuring some of the day's greatest stars, a ballroom, a skating rink, a vaudeville theatre and two roller coasters. The great success of the park, however, did not last long. In 1913, the owners were unable to retire the debt and sold San Souci to a group of investors. That group promptly tore down many of the amusement park rides, hoping to operate solely as a restaurant and place for entertainment. After a poor 1913 season, the park's owners announced and built [Midway Gardens](#) in the park, a spectacular new concert garden designed by Frank Lloyd Wright. It was an extremely revolutionary design with bold attempts by Wright to create a public indoor and outdoor space. The outdoor theatre itself could seat 5000 patrons. It opened that summer and Pavlova was to play there for four weeks in July. So it was natural that Universal would set up their studio next door to film.

## Production Begins



So when Philips Smalley and Universal's Bert Adler (acting as the film's business manager) came to Chicago to oversee the building the sets, the offer to rent the property was most likely a godsend for the failed investors. The studio was nicknamed the Chicago property "Universal City, Jr.," perhaps in tribute to Lois Weber's role as the first mayor of Universal City. The filmmakers also used nearby Jackson Park, the site of the Exposition. Almost all of the buildings for the Exposition had burned to the

ground in a great fire in January 1894. Because of its brick substructure, the beautiful Palace of Fine Arts survived the fire. And in 1915, Smalley chose it as the great palace for the film.

In later years the Palace of Fine Arts housed the Field Columbian Museum (later the Field Museum of Natural History). When the Museum relocated in 1921, the building lay in a decaying state until 1933 when it became the Museum of Science and Industry.

It was reported that Universal also purchased from the Boston Grand Opera Company, "\$10,000 worth of scenery." Supposedly, another \$10,000 was spent to build an open-air studio with two large stages (one was 75 feet by 125 feet to accommodate all forty-five of Pavlova's dancers) in Chicago. It took carpenters and scenic artists a month to create the interior sets. There was also a group of musicians on hand to play during the filming of the scenes.

While Smalley was overseeing the sets in Chicago, Weber was preparing the script. And the cast and crew began to assemble. Alabama native Lois Wilson (later a big star in the 1920s) — one of "sixty-one beauties" who signed with Universal to appear in films — went straight to Chicago to appear in the film. A special train bearing Pavlova, a large retinue of dancers, assistants, costumers and shoemakers came in the week before shooting and live performances were to begin. Weber and her



LOIS WEBER AND THE UNIVERSAL PLAYERS WHO ARE APPEARING WITH PAVLOVA, ABOUT TO START FOR CHICAGO. Left to right: JACK HOLT, DOUGLAS GERRARD, HART HOKIE, EDNA MAISON, WILLIAM HARRIS, BETTY SCHADE, MRS. PHILLIPS SMALLEY (LOIS WEBER), LAURA OAKLEY, RUPERT JULIAN, WILLIAM WOLBERT, NATE WATTS, DAL CLAWSON AND FRED TYLER

company traveled to Chicago in two special railcars. Some of the supporting cast of the film went on to successful film careers, including Rupert Julian (the director of the 1925 *Phantom of the Opera*), and Western stars Jack Holt and Jack Hoxie. There are also unconfirmed stories that Lina Basquette and Boris Karloff made their debuts in the film.

Production started on June 28 in 1915. With open-air stages, the Chicago shoot was dependent on good weather, and luck was not with them. Many days were shut down due to rainy weather. It was a monumental task for Pavlova even if the set and her theatre were next door to each other.



On days when the sun would shine, they would hurry out onstage to film, then they would break for her matinee performance and then perhaps film again.

The wet weather greatly affected her season at the Midway Gardens and its outdoor theater. There was rain on 23 of the 31 days. There was also the

distraction that on the fourth day, burglars blew up the safe of the Midway Gardens and stole the receipts of the first three days of performance — reportedly \$20,000, of which Pavlova was owed three-quarters. Despite all these distractions and the bad luck, Pavlova was the ultimate professional on set. She never complained, showed up on time and was always prepared. After a few days of rushes, she realized that film acting involved different technique and she asked every actor for help and worked with them to develop new skills. However, comparing Lois Weber's *THE DUMB GIRL OF PORTICI* with her other films around that time such as *SHOES* with such delicate and understated technique, it's obvious that Weber herself must have been asking for a more operatic style of acting for this epic film.



Mlle. Pavlova and M. Christine, her ballet master, at Universal City

The choreography of the film has never been discussed, which is a major omission. There are various styles of European court dancing and there are all of Pavlova's solos. There was never a listing of choreographer in any of the film's credits. However, there is one photo, never re-published since the time of the film's creation that reveals all. This image is from Motion Picture News in 1915, shot on Chicago set of the Duke's court. Mlle. Pavlova's friend, however, is misidentified. Sitting with her is Ivan Clustine (1862-1941). Born and trained in

Moscow, Clustine joined the legendary Bolshoi Ballet in 1878, became a premier danseur in 1886, and then a Ballet Master in 1898. In 1909, he became the Ballet Master for the Paris Opera, restoring its reputation after a disastrous run by his predecessor. After leaving the Paris Opera in 1914, he became the Ballet Master for Pavlova's company. His training made him the perfect choice for the courtly dancing in *The Dumb Girl of Pavlova*.

With all the rain and the double scheduling, the cast and crew were very glad to finish shooting in Chicago, and to return to the Golden State.

Shooting in California was reported to take ten weeks and the film was completed on September 14<sup>th</sup>. All together, it was a very long shooting schedule for those early days of feature filmmaking. This was partly due to Pavlova and her company performing on stage most nights.

Eight days after shooting wrapped, Weber and Smalley threw a big party at the Alexandria Hotel in Los Angeles to honor Pavlova and to celebrate the completion of the shooting.

After that, the timelines for both *The Dumb Girl of Portici* and for Anna Pavlova become rather very hectic — even mindboggling when one considers at that time it took four or five days to cross the country by train.

On October 4, Pavlova was back in Chicago for a weeklong run with the Boston Grand Opera Company. A special screening was shown on October 22 in Los Angeles and again on October 30 at the famed Clune Auditorium. We do know (by notations on the finalized script) that the edited version of the film was shipped to New York on October 25<sup>th</sup> for distribution.

This article (right) from October suggests Pavlova appeared in New York for a screening around the time her Boston company appeared in New York for a week's run starting on October 25. Pavlova and the company went on to Boston for a four-week season in Boston starting on November 15.



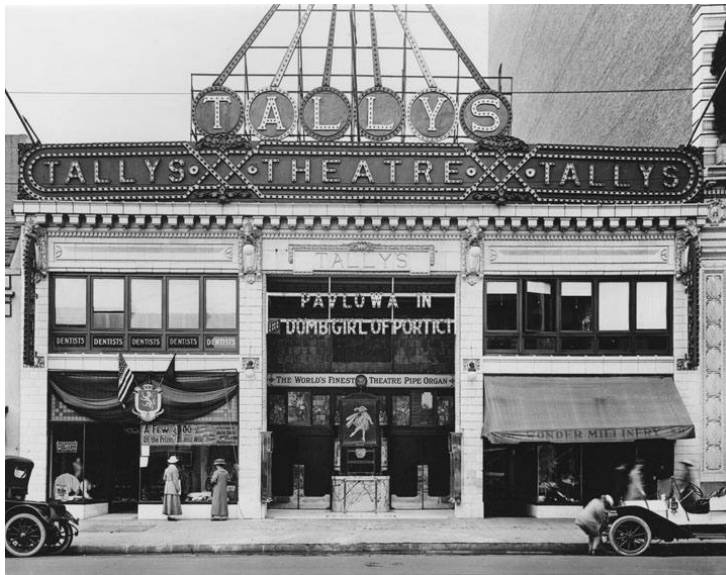
Oddly enough, the next screening of the film was on February 2, 1917 for a big opening in Chicago — where it played at the Colonial for the next three months. Perhaps the long delay was due to publicity or marketing work or because they were trying new edits. The film grew from a planned 8 reels to 10 reels. Another delay was may have been caused when Pavlova traveled from Boston to New York with her own artist to create a different poster, as she disliked the Universal version.

Despite the success in Chicago, it looks as if Universal didn't have much faith in the film, because in March 2016, Universal gave the distribution of *The Dumb Girl of Portici* over to States Rights, a sub-distribution method to book the films to the theatres.

At the same time, however, there were reports that Pavlova had decided to dedicate the next two years of her career to filmmaking, so she may have enjoyed both the financial arrangements and the work itself.

The film's New York premiere (opening April 3, 1917) in New York was a great success. Carl Laemmle and Rabinoff called Pavlova long distance to convey the good news — she was performing onstage as always, this time in Salt Lake City. In addition, the cinemas that did book the film (and there were many) presented *The Dumb Girl of Portici* as a special event and the film received great reviews. For example, in Atlanta, the Piedmont Theatre announced, "Because of the enormous expense in securing this master production and the length of time required to present each performance, there will be no Vaudeville Acts this week." The Piedmont and the Chicago venue also

employed a full orchestras to provide the score.



Pavlova was proving to be a huge draw on screen as she was in person. On May 10, the film premiered in Los Angeles at the legendary Tally's Theatre, the first purposely-build cinema in the country. When it debuted in London the following week, it is no surprise, as much to Pavlova's popularity in her adopted country as to the politics of *Birth of a Nation*, that it easily outgrossed D.W. Griffith's epic film and its premiere was attended by much of England's royalty.

At the end of the filming, one 35mm print was given to Anna Pavlova and another was sent to Russia to be presented to Tsar Nicholas II. Interestingly enough, when the Museum of Modern Art was in their early stages of starting a film archive, one of the first six prints donated by Universal was *The Dumb Girl of Portici*.

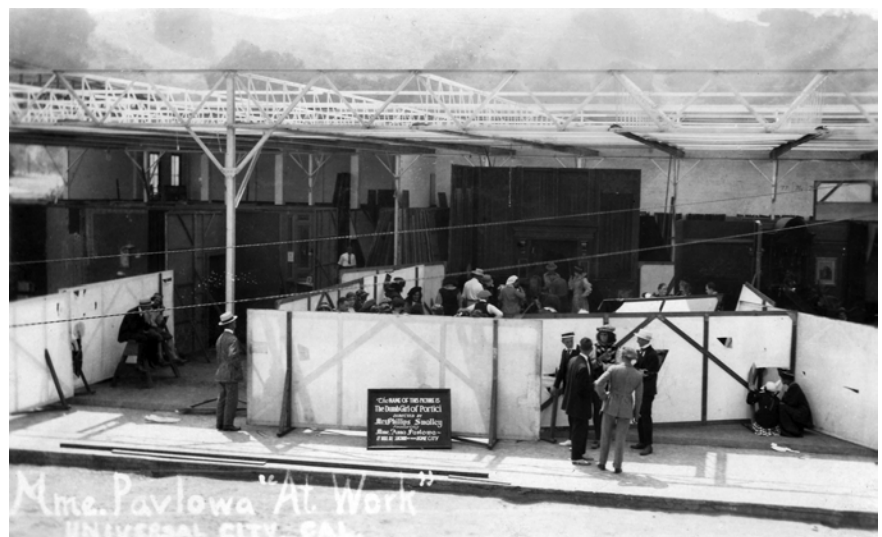


Photo courtesy of Darren Nemeth

**Anna Pavlovna (Matveyevna) Pavlova**  
**(Анна Павловна (Матвеевна) Павлова)**



Anna Pavlova was born on January 31, 1881 (in the old style calendar, which now would be February 12) in Ligovo, a suburb of Saint Petersburg, Russia to unwed parents. Her birth was noted in the registry book of the St. Petersburg Military Hospital. According to Victor Dandr  s (her manager and possibly her husband) biography he published after her death, Anna was born two months premature.

Her mother, Lyubov Feodorovna, was a “washerwoman” from the village of Bor in the province of Tversk. Her father is said to have been Jewish and there are several guesses as to his identity. Foremost is the banker Lazar Poliakoff, who may have been Lyubov’s employer at that time, Another guess is that Anna’s father was her mother’s second husband, Matvey Pavlov, a reserve soldier may have adopted the girl when she was three, giving her his last name. Either way, her birth was illegitimate and she was perceived as Jewish, which compounded the social stigma she suffered during childhood.

Anna’s mother Lyubov was a member of the Orthodox Church and Anna adopted the outward signs of the religion including a fondness for icons, celebrating Christmas and other trappings. At the same time, Anna was knowledgeable about Jewish traditions. It is speculated, that her mother’s Orthodoxy was a way to hide her own Jewishness — something that was often done during the height of the Russian anti-Semitism and the pogroms in the 1890s. By 1899, Matvey Pavlov was out of the picture. As there still exist many locks of Pavlova’s hair, perhaps someday a DNA test will reveal some of the truths of her birth and ancestry.

In 1910, Anna told a reporter that her father was a minor official who died when she was two and that because of that, their lives were under straitened conditions and her mother relied on a pension. It’s

possible that financial support from her father (Poliakoff?) ended at that age and that's why she considered him dead.

Shortly after Anna's birth she was sent to live with her grandmother for her health. It's possible that her mother's dire financial conditions and the need to go right back to work may have also been a factor. For years, her summer stays with her grandmother in the "country" was a joy that she retained later in life with a romantic nostalgia.

Pavlova's life was changed forever at the age of eight:

*"When I was eight years old, I heard that we were to celebrate Christmas by going to see a performance at the Maryinsky Theatre. I had never yet been to the theatre, and I plied my mother with questions in order to find out what kind of show it was that we were going to see. She replied by telling me the story of The Sleeping Beauty, a favorite of mine among all fairy tales, and one which she had already told me countless times. When we started for the Maryinsky Theatre, the snow was brightly shining in the reflected light of street lamps and shop windows. Our sleigh was noiselessly speeding along the hard surface, and I felt unspeakably happy, seated beside my mother, her arm tenderly enclosing my waist. 'You are going to fairyland,' she said, as we were being whirled across the darkness towards the theatre, the mysterious unknown..."*



*As soon as the orchestra began to play, I became very grave and attentive, eagerly listening, moved for the first time in my life by the call of Beauty. But when the curtain rose, displaying the golden hall of a wonderful palace, I could not withhold a shout of delight, and I remember hiding my face in my hands when the old hag appeared on the stage in her car driven by rats. In the second act a swarm of youths and maidens appeared, and danced a most delightful waltz. 'How would you like to dance this?' asked my mother with a smile. 'Oh,' I replied, 'I should prefer to dance as the pretty lady does who plays the part of the Princess. One day, I shall be the Princess, and dance upon the stage of this very theatre.' "*

History shows it was the legendary choreographer Marius Petipa's original production of *The Sleeping Beauty* at the Imperial Maryinsky Theater and even though her memory had the order of the ballet wrong, from that night she was determined to become a ballerina.

Anna would not rest until her mother took her to interview for the renowned Imperial Ballet School. She was told that she would not be considered until her tenth year. Thus followed two years of agony (and dancing around the house and through the woods of Ligovo) until she could apply again. In 1891, despite concern about her frail physique, she was accepted into the school. It must have been a financial relief to her mother. Every Sunday, her mother would visit and they would spend their summers in Ligovo, which Anna would continue to visit until she left for overseas.

Anna appeared for the first time on stage in Marius Petipa's *Un conte de fées* (A Fairy Tale), which the ballet master staged for the students of the school.

Her dream of being a prima ballerina however was far from secure. She was far too thin and frail looking for the standards of her day. Other students called her *The Broom* and *La petite sauvage*. Her teacher doubted her, but Pavlova's extreme work ethic, her will, her steel-like strength, and magnetic personality would soon gain attention. Pavlova took as many extra lessons as she could from the great teachers of the school—Christian Johansson, Pavel Gerdt, and Nikolas Legat—and *especially* from her beloved Enrico Cecchetti, one of great ballet technicians in the world.

In 1898, a year before her graduation, Pavlova first gained attention when she appeared in a school performance of *The Two Stripes* by Petipa. Just seven months later, she made her first appearance on the Maryinsky Theatre stage in *Pharaoh's Daughter*.

During her final year at the Imperial Ballet School, she became a member of the Imperial Ballet Company and was chosen to be a rank ahead of *corps de ballet* as *acoryphée*. She was soon appearing in distinctive roles earning her first critical praise. Then, in 1900, she danced the first role that was created for her, as Hoarfrost in Petipa's *The Seasons*.

It was a meteoric rise to fame — in part through Petipa's support and enthusiasm — as she quickly was named *danseuse* in 1902, *première danseuse* in 1905, and finally *prima ballerina* in 1906. Petipa and Nicolas Legat worked with Pavlova to revive some classic roles of the ballet while creating new, traditional-based dances for her. She was so celebrated that her legions of fans called themselves the *Pavlovatzi*.

1904 proved to be a very important year for her as she met Victor Dandré, a much older, French-Russian aristocrat who became her manager and at some point (they claimed), her husband. (When she died in 1931, Dandré could not produce a wedding certificate and her belongings and house went to her mother.)

In 1907, she started her collaboration with her now-legendary classmate, Mikhail Fokine. A year older than Anna and born under more prosperous conditions in Saint Petersburg, the radical choreographer broke away from the standard, old-fashioned performances and mime of the past century. Over the next decade with Pavlova, his students Bronislava Nijinski and her brother Vaslav Nijinsky, and Saint Petersburg set designer Léon Bakst, Fokine changed the ballet world. Fokine's mastery of a new ballet language combined perfectly with Pavlova's strengths. Though she was never technically perfect and did not have the ideal body type of her day, she had a passion, a fire, and magnetism on stage — combining sexual attraction with ethereal beauty — that audiences had never experienced before. It was indescribable, but audiences would remember the affect she had on them for the rest of their lives.



The culmination of Fokine and Pavlova's work together was on December 22, when he devised a small divertissement for a charity performance. Based on *The Carnival of Animals* - the section called *Le Cygne* — by Camille Saint-Saëns, *The Swan* (also known as *The Dying Swan*) was an immediate sensation and became the signature piece of Pavlova's for the rest of her life.

That next year, she danced the pas de deux with Nijinsky in Fokine's *Chopiniana* that evolved over the years into the incredible *La Sylphide*. At the close of the 1908 season, Pavlova traveled for the very first time, with Edvard Frazer on a tour with 23 dancers around Europe, visiting Helsinki, Copenhagen, Berlin and Prague. Independence was an eye-opening experience for Pavlova and it changed her life. In a 1910 letter, she wrote: "I have always dreamed of spending the second half of my career abroad... I will show Russian art abroad... while I'm still a young dancer." From then on, she was driven to take her art to new audiences around the world.

In 1909, the impresario Sergei Diaghilev formed the *Ballets Russes* and invited Fokine to join him as the resident choreographer of their first season in Paris. Pavlova joined the company and much has been written about their break — some of it exaggerated or just simply wrong. Most have focused the incredible sums of money being offered to Pavlova to dance elsewhere — possibly combined with Dandré's legal problems in Russia where he was accused of embezzlement. Whatever her motivation for going to join Diaghilev, the company's radical new compositions and the departures from "traditional" ballet did hurt Pavlova's reputation with the critics and historians.

However, her innovations did little to change the extreme devotion audiences around the world had for Pavlova. As the dancer Marie Rambert said in a BBC show, "Pavlova excited in people the desire to dance, while Diaghilev inspired people in a love of ballet and a love of choreography."

Truth be told, no one had more influence on the next generation of dancers than Pavlova. Perhaps only the 1947 Michael Powell and Emeric Pressburger film *The Red Shoes* recruited as many great dancers to the art as did Pavlova's performances around the world.

Pavlova did return to the Imperial Ballet for the 1911–1912 season, before joining Diaghilev's season at the Royal Opera House at Covent Garden in England. Pavlova had become a sensation in London the year before when she appeared with the great dancer Michael Mordkin (right). When it was apparent that Diaghilev's star ballerina, Tamara Karsavina, could not work the autumn season, he needed Pavlova as a star attraction. Despite Diaghilev's disdain for her work in variety theaters (The Palace), he could not ignore that Pavlova's appearances there had done much to create excitement for dance in the city and paved the way for the *Ballet Russes'* success. She again returned to the Maryinsky in 1913 after working with Fokine in Berlin with her own newly formed company. Her final season in her beloved homeland was in 1914.



*Ivy House as it appeared till 1929.*

During her 1912 season in London, Pavlova bought The Ivy House, a beautiful small mansion in Golders Green, north of London. It had an immense galleried hall she could use for practice and to teach — with Enrico Cecchetti and Alexander Shiryayev. Her first eight pupils included Muriel Stuart, who later danced to great acclaim. It also had a semi-basement where she could store her costumes and sets.



At the bottom of the beautiful, sloping garden was a large pond where she kept swans. Her favorite swan, Jack, appeared with her in countless articles and newsreels. In a large conservatory built by the previous owner, Pavlova created an aviary to house the exotic birds she brought home from her travels. She loved animals and there were always a large number of pets in the house. More importantly, her stay in the UK really helped fortify her fan base — from real aficionados of dance, to the aristocracy, to the cheap seats in the balcony. She was on her way to becoming an international star.

In August 1914, she was in Germany when war was declared.

There is now a mystery on how long she was detained (from a few hours to a few days) and to whom she beseeched in Germany to gain her freedom. In the end, it was as much due to luck as to her fame that she and her troupe got away though her costumes and sets were confiscated.

Cut off from her homeland, Ivy House became her permanent home. She never deserted her Russian roots, however, as she danced in countless charity performances during the war to raise money to aid the Russian victims of famine. In 1920, Pavlova opened a Russian orphanage in St. Cloud, Paris for children displaced by the war.

It was actually in 1910 just before her triumphs in London at the Palace, that Pavlova first performed in the United States. She performed *Coppélia* with Mordkin at New York City's Metropolitan Opera House. The Western Hemisphere proved to be a haven for Pavlova and her troupe for the rest of the decade as war and recovery made European tours impossible. There was also a true love affair between Pavlova and the New World's audiences. She would spend a quarter of her professional life performing for them.

The dancer set a grueling schedule that for herself and her touring company. In the small towns, they performed one-night stands — three times a day. In the major cities, there would be runs of anywhere from one to six weeks — but with daily performances, three times a day, if not more. Her impresario, the great Sol Hurok, booked her *everywhere* and there were rat-infested dressing rooms as well as sloping and dangerously built stages. Despite her reputation as a diva (tempered by her extreme love for her dancers and her generosity), she put up with all the difficulties in order to fulfill her mission to introduce the world to dance.

It was an unfortunate turn of finances in 1914 while she was with the Boston Opera Company (which she owned at the time) that led to Pavlova's contract with Universal to work with their biggest director, Lois Weber. She had been appearing in the company's *The Dumb Girl of Portici* and thought it would be a great vehicle for a film. Her mute character, gave her a chance to express herself through dance and mime. The film was a success, but not as big as she had hoped.

It might have been during the production of *The Dumb Girl of Portici* that Pavlova found that she *loved* the moving camera, and loved the filming process. Later on — and for many years — she

traveled with a 9.5mm camera and took home movies. *The Dumb Girl of Portici* is the only film she ever acted in, and it is history's loss that she did not appear in more motion pictures.

The story of *The Dumb Girl of Portici* had resonance with Pavlova. As a poor girl growing up,- the daughter of a washerwoman, she had known poverty. She had also danced a similar story in *Amarilla* a few years before.

So, Pavlova went back to touring with her company, giving the chance for American and European dancers to join her company over the years.

Through the 1920s, she appeared all over the world, and became fascinated with world cultures, especially in India and Asia. She would bring back fabrics and dances that she would incorporate in her creations. She continued to be a sensation wherever she went and inspired more and more young people to become dancers.

In 1931, at the age of 49, while touring in the Netherlands, Pavlova was told that she had pneumonia and required an operation. She was told the operation would prevent her from ever dancing again. She refused, saying, "If I can't dance then I'd rather be dead." She died of pleurisy in The Hague, just three weeks shy of her 50th birthday.

Victor Dandr  wrote that Anna Pavlova died a half hour past midnight on Friday, January 23, 1931, with her maid Marguerite Letienne, Dr. Zalevsky, and himself at her bedside. Legend has it that her very last words were, "Get my 'Swan' costume ready." Today, that is in doubt because it was not reported until Dandr  wrote about it some months later.



On the day she was to have performed, the dance went on as scheduled, with a single spotlight circling an empty stage where she would have been. Memorial services were held in the Russian Orthodox Church in London. Anna Pavlova was cremated, and her ashes placed in a columbarium at Golders Green Crematorium.

Pavlova's remains have been a source of much contention over the years, with attempts by Russian officials to have them flown back for interment. This was based on a report of Pavlova's dying wish that her ashes be returned to Russia following the fall of Communism. These claims were later found to be baseless.

Victor Dandr , her manager and companion died on February 5, 1944. He was cremated at Golders Green Crematorium and his ashes placed below those of Anna.

## Lois Weber (1879–1939)

with major assistance from her great-grand niece Mary Atkins

Born Florence Lois Weber on June 13, 1879, in Allegheny City (annexed in 1907 officially as the North Side, Pittsburgh), Pennsylvania, Lois Weber was the second daughter of George and Mary Matilda (née Snaman) Weber. George's parents, Salesius Weber and Elizabeth Koch Weber arrived by 1854 from Germany.



*George Weber was born 1 Jun 1855 in Pittsburgh. He married Mary Matilda Snaman. George was the second of five children of Salesius and Elizabeth Weber both from Germany and our immigrating parents here. He married Mary Matilda in 1876. He, his father and older brother, Philip, were upholsters, and for a time, George managed a carpet cleaning business. He became very ill the last 8 years of his life and was crippled. Their youngest daughter Ethel supported the family as a court reporter. He died on October 14, 1910, in O'Hara, Pennsylvania at the age of 55, and was buried in Pittsburgh next to his mother and father. His mother Elizabeth preceded his death by one year.*

*Mary Matelda Snaman was born in March 1854 in Allegany, PA. Her father, George, was 41 and her mother, Catherine, was 42. She was the 10th child. They had at least three children; my great grandmother, Elizabeth Snaman Weber Jay; Florence Lois Weber Smalley; and Mary Ethel Weber Howland. Per my grandmother, Marion Lois Jay, there was a son who died young, Herbert, who died about the age of 12, and a daughter, Lillian, who died as an infant. Mary Matilda survived her husband by 25 years. She delivered my great Aunt Dorothy Jay. She lived for a time in LA around the corner from Lois Weber for a time, but mostly lived in PA and FL. She died in 1935 in Miami, FL at the age of 81.*

– Mary Atkins



Lois had an older sister, Elizabeth Snaman Weber, born on April 9, 1877 and a younger sister Mary Ethel Weber, born on July 3, 1887.



*Elizabeth Snaman Weber Jay. One of my very favorite photos of my (our) great Grandmother. About 1902, Pittsburgh.*

*My Great Grand Aunt Ethel Weber and her husband Lou Howland around the early 1920s. Perhaps a picture from a movie set, but they had means and might have been his plane. Uncle Lou was an assistant director in LA and an only son from a well off RR Official out of Chicago. He married my Aunt Ethel who was an actress, scriptwriter and secretary for Aunt Lois in the silent era. They owned their home outright in LA and they traveled abroad. This creature of flight very well may have belonged to Uncle Lou.*

– Mary Atkins



The Weber family was made up of skilled craftsmen in the trade of furniture makers and upholsters. George Weber, was an upholsterer and decorator at the Pittsburgh Opera House and his daughter Lois's upbringing emphasized the arts; she had a love for singing in the choir. At the young age of 17 she joined a (church army) group that toured the city's Tenderloin District with a street organ and hymnal to help change lives. The experience dramatically affected her as her later work reflected. Although her religious background is not known, Weber saw filmmaking as a mission to help people. It was her objective to improve the lives of both the audience and those working in her profession that drove Weber's directing career.

Weber started on the stage as a concert pianist and light opera singer. At one point when her father grew ill, she had to come home to help out the family. She offered to sing in her church choir, but was refused by the deacons because she had appeared on stage and was now disreputable. On her return to New York City, Weber atoned by doing charity work at missions and entertaining at hospitals, prisons, and military barracks.

In 1903, she was touring through the south when a piano key came off. "I kept forgetting that the key was not there, and reaching for it. The incident broke my nerve. I could not finish and I never appeared on the concert stage again. It is my belief that when that key came off in my hand, a certain phase of my development came to an end."

In 1904, Weber tried her hand at acting and was appearing in *Why Girls Leave Home* in Holyoke, Massachusetts, where she met her husband, Phillips Smalley. She was twenty-four and he was thirty-six. By his memory, he asked her to marry him the next day but the marriage took place four months later at her uncle David Weber's home in Chicago on April 29, 1904.

Lois Weber gave up the stage while Smalley continued as an actor and producer, traveling with the same theater company where the young couple had met. Unaccustomed to sitting idle, Weber soon began a new career writing and directing scenarios in New Jersey for American Gaumont Chronophones, operated by French filmmaker Alice Guy. Weber started directing phonoscènes — talking films — and was later joined by Smalley.

In 1908, she fully entered the film world with her first production, *Mum's the Word*. As film historian Shelley Stamp in her *Lois Weber in Early Hollywood* quotes her, "I grew up in a business when



everybody was so busy learning their particular branch of the new industry, that no one had time to notice whether or not a woman was gaining a foothold."

Beginning in 1910, Weber and Smalley worked with many film production companies, including: Reliance Motion Picture Company, New York Motion Picture Company, and Crystal Film Company. Weber and Smalley stayed for a longer duration at Rex



in New York City, the production company started by the former Edison cinematographer and director, Edwin S. Porter. It was there they first received praise for their work and also learned from Porter an artisanal filmmaking style which included involvement in the entire production — from the script to the shooting and editing, even to the developing of the negatives and the tinting. (This became their practice over the course of their film careers, even though the studio system was developing as early as 1920.)

Lois and Phillips had a daughter born on October 29<sup>th</sup> of that year. According to her great-grandniece Beverly Atkins, “Lois was very close to her older sister Elizabeth (Bessie) Weber Jay. “Elizabeth’s first child and my grandmother, is Marion *Lois* Jay. When Bessie’s first son was born, she named him William *Smalley* Jay. And when Lois’ first child was born, she named her Phoebe *Jay* Smalley. I find it interesting they inserted the married name of their sibling as a middle name of their first child. A sweet sentiment.” She suspects that they were godparents for each other’s child. Tragically, the happiness did not last long for the Smalleys as their daughter died in infancy. They had no other children.



In 1912, The Smalleys were put in charge of the Rex brand. Weber wrote one scenario a week, directing many of them as well. In February of 1913, a Universal company, Variety, was formed. This creation of Variety was Universal’s way of acknowledging that Weber was important to the film world. Weber and Smalley were now allowed a longer period of time to work on projects and were even assigned a second director to help.

Weber used film to express her own ideas and philosophies, including her concerns for humanity and social justice. Often compared to D.W. Griffith, the “Inventor of Hollywood,” Weber was one of the first few genuine auteurs, a filmmaker involved in all aspects of production. Anthony Slide’s book, *Lois Weber: The*

*Director Who Lost Her Way in History*, includes a “teaser” article that articulates what type of artist Lois Weber really was:

*Weber writes her own photoplays, puts them in story form, chooses and contracts her own players, operates a Bell-Howell camera on many of her own scenes, and plans her own lighting effects. Sometimes she shoots with a still camera, plunges occasionally into chemicals in her developing laboratory, and writes her own titles, inserts, and prologues. Weber knows how to operate a film-printing machine, is her own film cutter, splicer and editor; plans her own publicity and advertising campaigns for her finished pictures. Weber is her own business manager and signs all checks.*

Weber worked at almost every job in the film world. Few men, before or since, have had as much control, or even dared to assume all of those responsibilities.

In an interview, Weber stated, “In moving pictures I have found my life’s work. I find at once an outlet for my emotions and my ideals. I can preach to my heart’s content, and with the opportunity to write the play, act the leading role, and direct the entire production, if my message fails to reach

someone, I can blame only myself.” In 1913 Weber described her use of film’s “voiceless language” to “carry out the idea of missionary pictures.”

Weber has been credited for a number of technological breakthroughs, including pioneering for the split screen technique to show simultaneous action, first featured in her 1913 film, *Suspense*. Weber was also the first woman elected to the Motion Pictures Directors Association. Weber was known to help budding actresses and to foster the career of other women at Universal. In her later years, Weber was one of the first in pioneering the notion to use film as an audiovisual aid in schools by creating films specifically for education.

After spending some time with Bosworth Company in 1914, Weber and Smalley went back to Universal in 1915, with the promise of being allowed to make feature-length films. In 1916, Weber made 10 feature-length films for release by Universal, nine of which she also wrote. Weber became Universal Studios’ highest-paid director. Under one contract she earned \$5,000 a week, and a second contract awarded her \$2,500 a week plus one third of the profits from her films. Universal also supported her efforts to fight the National Board of Censorship and other state censorship bodies.

In February 1916, Weber and Smalley were transferred to Universal’s Bluebird Photoplays brand, where they made a dozen features. The Weber-Smalley films were singled out for presentation under the most superior of the various brand names that Universal utilized to identify its features.

Finally in 1917, Weber created her own, independent film company, Lois Weber Productions, in order to be able to have even greater creative control. She focused more on intimate stories about marriage and domesticity and concentrated on the lives and experiences of women, especially working-class women.

To escape the feeling that she was mass producing films — something she felt while working for other production companies — she branched out and shot on location (as opposed to shooting on set) as much as possible, and experimented with different techniques and styles.

In 1922, Weber’s output slowed at the same time her marriage to Phillip Smalley ended. She lost her distribution contract with Paramount because of her controversial films and F.B. Warren, her next distributor, was quickly priced out of the market by studio conglomerates then rushing to buy up theater chains and control the market. It was about that time that she started having problems with gastric ulcers.



Weber re-marriage four years later to Captain Harry Gantz who also proved devastating as he strayed, took most of her fortune, and left her depressed, ill and alone. However, Weber still continued to produce work, creating five features over the decade, while Smalley never again worked in any creative filmmaking capacity other than acting — and even at that, did not get much work.

It can also be speculated that Weber’s films about social problems and the complexities of marriage were not a mix for the high-flying jazz age. Like

D.W. Griffith, their out-of-fashion morality might have led to their decline in production.

Her last work was *White Heat* (1934), which was her only sound picture and shot on location in Hawaii.

In November 1939, Lois Weber was admitted to Good Samaritan Hospital in critical condition from a gastric hemorrhage. The family now considers that it was Crohn's disease that afflicted her for years. Almost two weeks later, she died on November 13, 1939.

*Mary Atkins, great-grandniece of Lois Weber with Lois' grandparents.*



## Lois Weber Selected Filmography

*Mum's the Word* (1908)  
*The Fine Feathers* (1912)  
*Suspense* (1913)  
*The Female of the Species* (1913)  
*How Men Propose* (1913)  
*The Merchant of Venice* (1914)  
*Traitor* (1914)  
*Hypocrites* (1915)  
*Sunshine Molly* (1915)  
*Captain Courtesy* (1915)  
*Where Are My Children* (1915)  
*Shoes* (1916)  
*The Dumb Girl of Portici* (1916)

*Hand that Rocks the Cradle* (1917)  
*For Husbands Only* (1917)  
*Tarzan of the Apes* (1918)  
*The Forbidden Box* (1918)  
*Borrowed Clothes* (1918)  
*When A Girl Loves* (1919)  
*Home* (1919)  
*Too Wise Wives* (1921)  
*The Blot* (1921)  
*A Chapter In Her Life* (1923)  
*The Marriage Clause* (1926)  
*The Angel of Broadway* (1927)  
*White Heat* (1934)

## Remembering Lois Weber, Early Hollywood's Most Successful Woman Director

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by Cari Beauchamp, *Women and Hollywood* May 15, 2015

Last month, *Vanity Fair* ran a piece on women directors that claimed that “the feisty Ida Lupino was one of the first.” They were only off by fifty years. They forgot -- or never knew -- that in 1890s France, Alice Guy was not only the first female film director, but one of the first directors period. There were dozens of women flourishing as directors in America in the 1910s since, with no rules to follow and no rules to break, filmmaking was wide open to women. By the time women finally got the vote in 1920, they had been thriving in Hollywood for over a decade. As hard as some of us try to put a spotlight on these incredible women, we keep getting articles such as the one in *Vanity Fair*. Now Shelly Stamp has made a major contribution to illuminating their story with her new and revelatory book, *Lois Weber in Early Hollywood* (UC Press).

Lois Weber was the most successful of all the women directors in the first quarter of the 20th century and, at the time, was placed alongside the likes of D.W. Griffith and Cecil B. DeMille as the major innovative forces in filmmaking. Starting as an actress, Weber soon began to write and direct as well, quickly rising to the top using unique camera angles, split screens and natural backgrounds. She was known to go door to door in search of locations. With stories that stressed social significance and questioned prejudice, abortion and the role of women, Weber opposed censorship and the death penalty and championed the discussion of birth control.

She was the highest paid and most famous of the many women directors who found a booster in Carl Laemmle, the head of Universal. In turn, Weber actively promoted other women, such as directors Cleo Madison and Dorothy Davenport, and in 1914, she hired Frances Marion as her protégée. At Weber's side, Frances learned about character development, camera angles and the power of quiet authority, skills that helped her become the highest paid screenwriter – male or female – from 1915 through the mid-thirties.

I usually resist using the word “first” to describe people's accomplishments, but it's important to acknowledge that Weber was the first American woman to direct a feature-length film, the first woman member of the Motion Pictures Directors Association and the first mayor of Universal City, California. She was also the first, several years before Mary Pickford, to own her own studio with her own name on it.

Weber's controversial films, such as *Hypocrites*, featuring a reappearing naked woman dubbed “Miss Truth,” packed theaters and cemented her fame. “After seeing *Hypocrites*,” said *Variety*, “you can't forget the name of Lois Weber.” Yet a little over twenty years later, *Variety* gave only a few lines to her obituary. The end of the World War and President Harding's “Return to Normalcy” resulted in audiences wanting their entertainment more reflective of the Jazz Age. Weber was soon renting out her studio to others as her socially significant films lost their box-office allure. Yet she continued to work, as well as organize and champion women both behind the camera and in the community at large.

Shelley Stamp has excavated Lois Weber's story, digging deep and underpinning her work with solid research. (One of the great frustrations of writing about the women of early Hollywood is that, unlike many of their male contemporaries, they did not save their papers, letters and other original documents. When Frances Marion moved from California in the 1950s, her secretary salvaged manuscripts and artwork from the garbage.) The story of Weber's life packs a surprisingly emotional wallop. This woman dressed and carried herself as a proper matron, yet under that demure smile was a revolutionary. What she went through, what she created, how many lives she impacted and how many times she banged her head against the wall should serve as an inspiration to women today and a reminder that others faced similar frustrations to those trying to make their way in current Hollywood. What happens to us happened to Weber; she tackled it all and more. Her story is also an important reminder of the nurturing power of friendship and community. To understand the life of Lois Weber is to understand a significant era in filmmaking, as well as a critical era in American history.

*Cari Beauchamp is the author of "Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood" and five other books on film history. Cari is the only person to twice be named an Academy of Motion Picture Arts and Sciences Film Scholar and serves as the Resident Scholar for the Mary Pickford Foundation.*

## The Story behind the Opera

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The opera *La Muette de Portici* (also known as *Masaniello*) is based on the life of Tommaso Aniello, an Italian fisherman born in 1622 who led the 1647 revolt against the occupation of Naples by Habsburg Spain. Masaniello was a contraction of his full name. Masaniello was born on Vico rotto al Mercato, one of the small road around the Naples market square. Before the city was rebuilt in the late 1800s, the market was the very center of the everyday affairs of the people. It was the site of the festivals as well as the gallows. More importantly to this story, it was also the place where everybody would come to pay his or her taxes.



Masaniello's father was a fisherman and shopkeeper. His mother was a housekeeper who was pregnant with Masaniello before the two married. There was a younger brother John who also led a rebellion, Francisco who died in infancy and their sister Grace. At that time, Naples was one of the largest cities in Europe with a populace of 250,000. During the 1640s, Hapsburg Spain was dealing with a number of disastrous conflicts including the 1568–1648 revolt of the Netherlands, the Thirty Years War (1618–1648) and the Revolt of Catalonia (1640–1659) that meant they had to impose heavy taxes on the citizens of their empire. Masaniello started out simply as a tax evader, selling fish directly to noblemen without paying the taxes. He was often caught by the tax collectors and imprisoned and as he grew older, he moved into smuggling. He worked often for the feudal nobility who treated him badly. His wife Bernardina was caught trying to evade duty on a sock full of flour

and imprisoned. To free her, Masaniello has to pay a ransom of 100 crowns that put him deeply in debt. According to the stories, this was the episode that inspired his desire to revolt.

During another stay in prison, he met Marco Vitale, the illegitimate son of a famed lawyer and a lawyer himself. Vitale introduced Masaniello to members of the middle class tired of the Hapsburg rule and taxation. Masaniello also became a student of Don Giulio Genoino, a priest and author with a history of helping the people. Genoino once had the respect of the nobility and had played the role of ancient tribune in disputes, but in 1620 had been dismissed and imprisoned far from Naples. On his return in 1639, he started gathering a large group of old friends and various captains of the city to try to help the people once again.

A revolt in Palermo in 1647 when the government put tax on another food staple, this time fruit, led to a revolt in Naples as well. Masaniello was the leader of a ragtag army that broke out on July 7<sup>th</sup> with a “riot” at the city gates between the fruit vendors and the customs officers. It was a victory for the people as the officers were routed and the customs office set on fire. The rioters then swarmed into the city, forced their way into the palace of the viceroy (Rodrigo Ponce de León) who fled to a nearby convent. Masaniello took control of the city, executed some of the looters who were there to create trouble, and with the help of his followers — and the Mafia — drove off troops summoned to stop the rebellion. Masaniello was elected captain-general and the revolt started to spread to nearby provinces. Genoino and Masaniello demanded a new charter for Naples to give parity to the people and nobility and to remove aristocratic rule.

Masaniello and his followers then ransacked the armories, attacked the prison and freed the prisoners and gained greater control of the city. Within a week, with the help of the Archbishop of Naples, shockingly won all concessions on July 13. The rebels were pardoned, many of the oppressive taxes were eliminated, and the populace gained some rights.

The viceroy Rodrigo Ponce de León invited him to the palace, confirmed his title as Captain-General, gave him a gold chain of office and offered him a pension. Masaniello reportedly turned down the money and said he would be returning to his simple life as a fisherman. This is where the rebellion took a very strange turn and much has been speculated on the following events. Some think that Masaniello was turned by the praise, the power and his victory but many think he was poisoned — possibly by the hallucinogenic roserpina. For whatever reason, Masaniello turned bizarrely irrational and frenzied. There was even an attempt to assassinate him. Despite all this, on that same July 13, he was dressed in finery, sat in a golden chair and confirmed as Captain-General in a ceremony in the cathedral.

Becoming more irrational in his actions, he was put under house arrest (which he quickly escaped) three days later. Masaniello went to the church where they were celebrating the Feast of Our Lady of Carmel. The Captain-General promptly spoke up, denounced the people and blasphemed. He was arrested, taken to a nearby monastery, and this time, the assassination attempt by a group of grain merchants was successful. His head was cut off as a present to the viceroy and his body buried outside the city. Sadly, the next day there was an alteration to the weighing of bread, and the citizens repented their actions. Masaniello’s body was dug up and given a funeral with honor, which the viceroy attended. Desperate to keep the peace, Genoino was put in charge of the government, but a second

revolution took place in August, which culminated in Genoio's exile and the city placed under French protection. The Spanish regained control of Naples the following April.

The story of Masaniello has been told three times in opera: Reinhard Keiser's *Masaniello furioso* in 1706, *La Muette de Portici* by Auber in 1828 and Jacopo Napoli's more recent *Mas' Aniello* in 1953. He remains a popular historic figure in Neapolitan legends and has been portrayed in many paintings and philosophical writings over the centuries.



## La Muette de Portici

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*La muette de Portici* (*The Dumb Girl of Portici*), also called *Masaniello*, premiered at the Paris Opéra on February 29, 1828. An opera in five acts by Daniel Auber, with a libretto by Germain Delavigne (later revised by Eugène Scribe), it is considered the earliest of French “grand opera” including the introduction of five acts, a ballet sequence, and enormous stage effects. The principal role of *Masaniello* was played by a tenor and Princess Elvire was sung by a soprano. The role of the mute sister Fenella has always been performed by a dancer, starting with Lise Noblet and then later by the legendary dancers Marie Taglioni, Fanny Elssler and of course, Anna Pavlova. It was a revolutionary opera (so to speak) in it introduced mime and gesture to the opera stage. The opera's dramatic theme of revolt also became a part of the history of its performances. For example, it was immediately revived in Paris after the French revolution of 1830. Yet, it was in Belgium that same year that it became more notorious. It was to be performed as part of a three-day festival to celebrate King William I's fifteen years of reign. The King had admired the opera, even though it had been temporarily banned the previous month because of national disturbances. For this festival, however, it was lifted for a performance on August 25, 1830. The announcement of the festival was soon followed by posters quickly put up around Brussels that advertised, "Monday, the 23rd, fireworks; Tuesday, the 24th, illuminations; Wednesday, the 25th, revolution." To quell disturbances, the King strangely cancelled the fireworks and the procession, but kept the performance *La muette de Portici*. According to a contemporary account:

*When Lafeuillade and Cassel began singing the celebrated duet. “Amour sacre de la patrie” enthusiasm exploded irresistibly and [the singers] found it necessary to start afresh in the midst of the cheering. Finally, when Masaniello (Lafeuillade) launched into his entreaty, the invocation “Aux Armes!,” the public could no longer be restrained. They acclaimed aria and actor, they booed the fifth act in order to stop the performance, and the delirious crowd [hurled itself] out of the hall—into history. Welcomed by the other crowd which waited outside, it joined in the demonstrations which loosed the revolution of 1830.*

So despite the legend, the opera did not actually cause a rebellion, but it was the starting point of what became known as the 1830 Belgian Revolution.

One interesting change that the 1916 film had to solve was the doppelganger relationship between the peasant girl Fenella and Alphonse's fiancé Elvire. As noted by Mary Simonson in her important book, *Body Knowledge: Performance, Intermediality, and American Entertainment at the Turn of the 20<sup>th</sup> Century*:

*"Given feminist opera criticism's recent positioning of the female voice and vocalities as sites of empowerment and authorship, the striking differences between Fenella and Elvire's means of expressing themselves, and the fascinating musical manifestation of these differences, seem at first to indicate that Fenella's muteness must simply be read as a lack... Scholars including Marian Smith and Mary Ann Smart, however, have attempted to complicate that picture. They define Fenella not as 'without a voice' but 'with a body': free to move, gesture and dance, Fenella is given license to communicate more emotionally and truthfully than can Elvire — she has access to what Smith terms a "superior" language... Understood this way, Fenella's muteness does not imprison but rather liberates, empowering her to take control of the plot, production, and ultimately her own fate."*

So what happens when this opera is translated to film, when *all* the characters are muted by the nature of silent cinema? Because of these complexities, Lois Weber needed to come up with a more traditional melodrama that focused the film more narrowly on Fenella and Alphonse.



## Anna Pavlova on Cinema from Anna Pavlova by her husband V. Dandr , Cassell and Company, 1932

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*V. Dandr  (or Victor D'Andr ) was a very mysterious part of Pavlova's life. They met in 1904 and he remained with her for the rest of her life. The purportedly married in 1912, although after her death, he could provide no proof of marriage and all her belongings went to Pavlova's mother and put up for auction. A former businessman in St. Petersburg, he had been accused of embezzlement and imprisoned. However, whatever their relationship, he was there and his biography of Pavlova is a first-hand account of much of her life.*

Some three years ago Pavlova began to take a keen interest in the cinematograph. One of our dancers had a small camera, and during one of the tours he took various scenes and groups of people in our company, the results achieved being very good. In view of her forthcoming tour in the East Pavlova also resolved to buy one. Friends who she consulted advised her to buy a camera with standard size films, for her future films might be extremely interesting and be much sought after. Such films can be demonstrated in any cinematograph, whereas Kodak's have a very narrow film and can only be shown on their special apparatus.

The camera that we bought, though excellent in itself, demanded rather more experienced hands than ours, and we constantly had trouble with it. At the most critical moment, it would suddenly stick and refuse to work; occasionally after a time, it would go on again, but more often it remained useless until we arrived in some big town, where it could be taken to pieces and put in order. Eventually Pavlova decided to buy a Kodak cinematograph camera, a very much simpler affair and practically always in working order, though reproducing everything only in miniature.



Pavlova was very enthusiastic about these "shots." No matter how great the number of films in reserve, there were never enough for her... On her return to Europe, Pavlova liked looking through her pictures in her leisure hours. Many of them, not being very successful, she cut out altogether, but nevertheless a number of most interesting films remained. [Editor: Victor Dandr  is left. Pavlova's surviving 9.5mm home movies will be part of the DVD/Blu-ray release.]

## Milestone Film & Video

Milestone celebrates 26 years in business 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' *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. From 2008 to 2014, Dennis Doros was elected three times 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 2016, AMIA awarded Doros the William O'Farrell Award for his volunteer work and his contribution to the field.

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." In November 2007, Milestone was awarded the Fort Lee Film Commission's first Lewis Selznick Award for contributions to film history. 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 2015, the Il Cinema Ritrovato again awarded Milestone, this time for Best Blu-ray, for their series, *Project Shirley* (Clarke).

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In December 2012, Milestone became the first-ever two-time winner of the prestigious New York Film Critics' Circle's Special Award as well as another National Society of Film Critics Film Heritage Award, this time for its work in restoring, preserving and distributing the films of iconoclast director Shirley Clarke. Important contemporary artists who have co-presented Milestone restorations include Martin Scorsese, Francis Ford Coppola, Barbara Kopple, Woody Allen, Steven Soderbergh, Thelma Schoonmaker, Jonathan Demme, Dustin Hoffman, Charles Burnett and Sherman Alexie.

More recently, Milestone premiered Kathleen Collins' *Losing Ground*, a brand-new 4K restoration of Luchino Visconti's *Rocco and his Brothers*, the Native American silent film *The Daughter of Dawn*, and Barney Rosset and Leo Hurwitz's magnificent *Strange Victory*.

*"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*

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