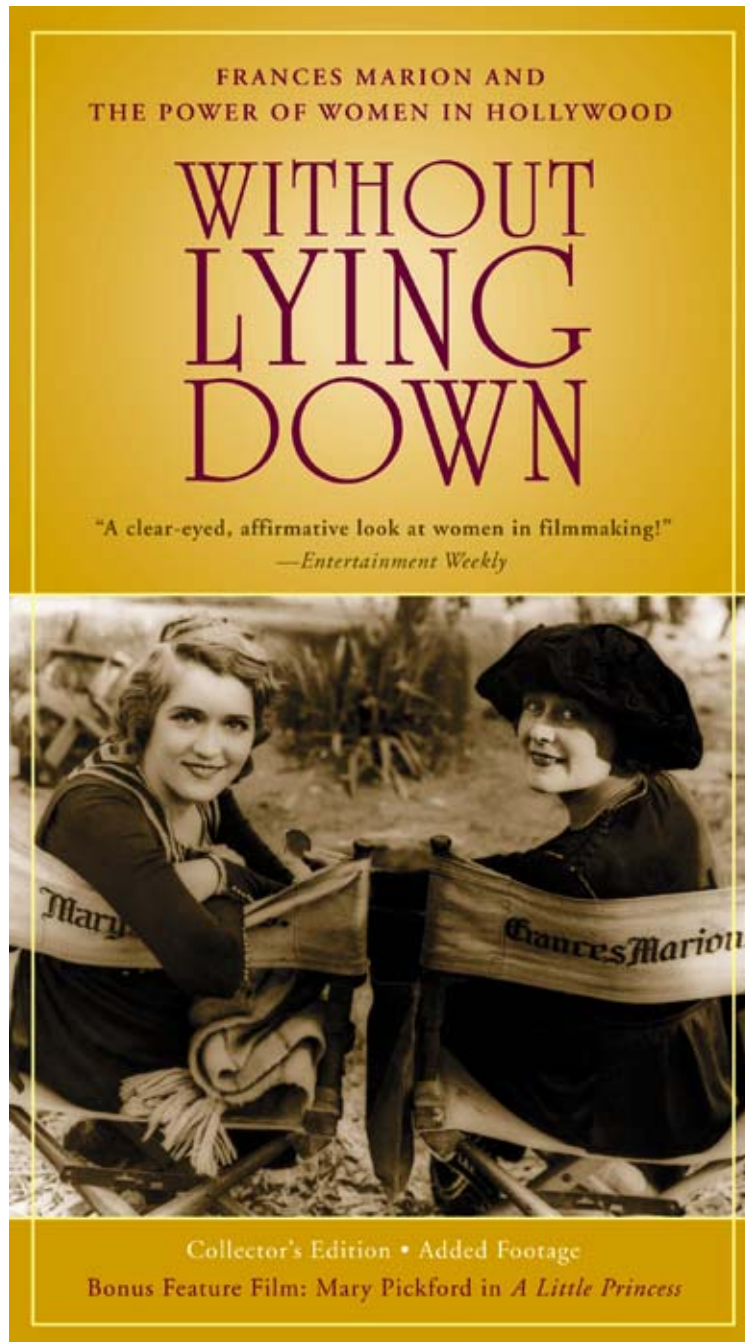


Hugh M. Hefner Presents
In association with Turner Classic Movies
A Chaise Lounge Production



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Without Lying Down

Hugh M. Hefner Presents
In association with Turner Classic Movies
A Chaise Lounge Production
WITHOUT LYING DOWN
Frances Marion and the Power of Women in Hollywood
Narrated by Uma Thurman
and Kathy Bates as the voice of "Frances"

Executive Producer.....Hugh M. Hefner
Written and Produced byBridget Terry & Cari Beauchamp
Directed byBridget Terry
Based in part on the book *Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood* by Cari Beauchamp
Executive Producer for Turner Classic Movies Carl H. Lindahl
Original Music Composed byGlenn A. Jordan
Edited byTamera Daugherty, Eve Gage
Director of Photography.....Eric R. Anderson
Associate Producers.....Tamera Daugherty, Robert Perry
Titles.....Shannon Davis
Still Animation.....Frank Laughlin
Legal Services.....Steven J. Goldfisher
Assistant EditorsDeborah Baird, Sandra French
Coordinating Producer for TCMMelissa Roller
Director of Talent for TCM.....Darcy Hettrich
Business Manager for TCM.....David George
Interviews
Mary Lea BandyCallie Khouri
Cari Beauchamp.....Martha Jenkins Lorah
Kevin Brownlow.....Leonard Maltin
Jackie Cooper.....Polly Platt
Martha Coolidge.....Robin Swicord
Fay Kanin.....Carson Thomson
Production Coordinator.....Julie Janney

Production Crew

Art Design Consultant.....C.J. Strawn
Production ManagerDanny Danischewsky
GafferMike Everett
Key Grip.....Kevin Wodowski
Assistant Camera.....Alan Copeland
AudioJim Mulryan, Russ Platemore Neal Brown, Ted Kerhulas
Make-up.....Marcelle Eschelman, Nedra Hainey
Production AssistantsNick Danischewsky, Michelle Hermit, Kerri Loke, Deborah Velarde
Offline FacilitiesMontana Edit
On-Line Facilities.....Keep Me Posted

Post Production Sound provided bySoundelux Entertainment Group
Music EngineerLarold Rebhun

Film and Photo Sources

Academy of Motion Picture
Arts and Sciences' Margaret
Herrick Library
Bison Archives
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Where it all began.

This documentary was born from friendship.

Ten years ago at Christmas, my friend Cari Beauchamp sent me a book long out of print entitled *Off With Their Heads* - a serio-comic tale of Hollywood by Frances Marion. Fairly knowledgeable in the myth and history of my business, I admitted knowing nothing of the book nor its author. Still, Cari assured me both were “classics” and could be the basis for a great movie.

At the time, I was in Los Angeles, obsessed with financing my own independent films, and Cari was in Connecticut raising two small sons. I told her I was too busy to even read it. But Cari could not let go. In Frances Marion and her world, she had found a subject, a passion, she had to pursue.

Six years later, in 1997, Cari’s book *Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood* was published to unanimous critical acclaim - Outstanding Book of the Year by the National Theater Library Association, New York Times Notable book of the Year, Los Angeles Times 100 best Books of 1997, Top Ten Biographies of the Year.

Cari’s first biography was a triumph, and I was thrilled for my friend and truly fascinated by her book. It spoke to me as a filmmaker and as a woman. It re-reinforced the personal reasons why I love working in films and provided me with a professional legacy of women who had a profound influence on how movies came to be -- finally, these women were being given credit where credit had long been overdue.

And among these women, I met Frances Marion, a remarkable talent who besides writing over 200 films, winning two Oscars and being the most sought after screenwriter in Hollywood, lived a full life rich with family and friends, laughter and tears. A life that is a great story.

Indeed, it took two books and ten years, but I had finally “caught” my friend’s passion about Frances, her friends and our world of movies they helped create. It is my hope this documentary will continue to inspire more filmmakers, more women and more friendships for years to come.

— Bridget Terry
Without Lying Down

Bridget Terry

Over the past two decades, Bridget Terry has written, directed and/or produced a variety of award winning programming for television including three landmark anthology series. Her productions have been honored with the George Foster Peabody Award, ten Awards for Cable Excellence (ACE), a Home Video Hall of Fame award, two Action for Children’s Television Awards, three Emmy nominations, and numerous other honors recognizing both creative and technical achievements.

Ms. Terry produced, directed and co-wrote with Cari Beauchamp *Without Lying Down*, a documentary on the life of screenwriter Frances Marion and the power of women in filmmaking’s past and present. It premiered this year on Turner Classic Movies in the U.S. and will be distributed domestically by Milestone Films and internationally through Ms. Terry’s Chaise Lounge Productions. It was currently nominated for a Writer’s Guild Award and has been shown at film festivals around the world.

Ms. Terry's teleplay for Lifetime, "Not In Our Town" airs in December 2001 and stars Laura Innes and Ruby Dee. Also, in script development, "In Search of Norman Rockwell" for ABC/Disney, "Losing It" for Lifetime and "Carolina Moon," an independent feature to be directed by Susanna Styron and slated to star Laura Linney, Steve Buscemi and Vanessa Redgrave.

The film *Shadrach* marked the premiere feature film production for Ms. Terry. Released internationally and currently in home video release, *Shadrach* stars Harvey Keitel and Andie MacDowell from a screenplay by Ms. Terry and its director, Susanna Styron. Ms. Terry produced *Shadrach* as an independent film in association with Millennium Pictures. It was the premiere film at the Los Angeles Independent Film Festival and was in competition at the Venice Film Festival.

Previously in television, her productions include the award winning anthology series: "Faerie Tale Theatre," "Shelley Duvall's Tall Tales and Legends" and "Nightmare Classics," all of which brought to television an eclectic, creative roster of feature film writers, directors and actors including Robin Williams, Francis Ford Coppola, Eric Idle, Tim Burton, Jules Feiffer, Liza Minnelli, Mick Jagger, Joan Micklin Silver, Laura Dern, Amy Irving, Billy Crystal and Frank Zappa.

Other notable productions include "They," a contemporary film drama which premiered on Showtime starring Vanessa Redgrave and Patrick Bergin based on the Rudyard Kipling story and "Dinner at Eight," the remake of the thirties classic starring Lauren Bacall, Charles Durning, Harry Hamlin, Marsha Mason and John Mahoney for Turner Network Television.

Previous to producing, Terry was Vice President of Publicity and Marketing for director Robert Altman. As a journalist, she has written various articles on film production and authored a behind-the-scenes-book, *The Making of Popeye*. She began her career as a location publicist for Altman's productions and on other films such as "Rich Kids," "An Officer and a Gentleman," and "Dead Men Don't Wear Plaid."

Cari Beauchamp

Cari Beauchamp is the award-winning author of *Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood*, published by Scribner and University of California Press. *Without Lying Down* has been named Outstanding Book of the Year by the National Theater Library Association, a New York Times Notable Book of the Year, one of the 100 Best Books of the Year by the Los Angeles Times and one of the Top Ten Biographies of the Year by Amazon.com.

Cari co-wrote and co-produced the documentary film *Without Lying Down: Frances Marion and the Power of Women in Hollywood* with Bridget Terry and they were nominated for a Writers Guild Award for the documentary.

Cari also co-wrote the book *Hollywood on the Riviera: The Inside Story of the Cannes Film Festival* published by William Morrow. She wove over 100 interviews into a comprehensive and anecdotal history of the event that, for over 50 years, is the center of the international film industry for two weeks every year.

She has written on film and film history for a variety of publications including *The New York Times*, *The Los Angeles Times*, *Written By*, *Architectural Digest*, *Classic Images* and *Creative Screenwriting*. Her essays have appeared in such anthologies as *Variety's History of Show Business* and

the *California Pop Up Book*. She has served as a judge for the *Los Angeles Times* Book Awards and is a frequent speaker at film festivals and on college campuses.

She has been a reporter, a private investigator and served as press secretary to Governor Jerry Brown of California. She was the first president of National Women's Political Caucus of California and currently lives in Los Angeles.

Frances Marion (1888–1973)
condensed biography by Cari Beauchamp

Frances Marion was America's highest paid screenwriter – male or female – for over 20 years. She is credited with writing almost two hundred scripts and won two Academy Awards for her original screen stories – *The Big House* and *The Champ*. An example of her importance to MGM is that in 1930, films she had written were nominated for Academy Awards in 7 of the 8 award categories.

She was born Marion Benson Owens in 1888 in San Francisco to a well to do family. She arrived in Los Angeles in 1912 and went to work as a poster painter for Oliver Morosco's theater. With the encouragement of her friends the actress Marie Dressler and reporter Adela Rogers St. Johns, Frances entered the movie business in 1914 as a protégé of the director Lois Weber. Her name was changed to Frances Marion and was signed as an actress, but she learned to cut film, painted back drops, moved props and wrote lines for the extras to mouth. She met and befriended Mary Pickford who cast her in several films, but Frances wanted to write. She managed to convince William Brady, owner of World Studios, to hire her at \$200 a week – at a time when the highest paid writer made \$75. Over the next year she wrote over 30 films and also ghost wrote a daily newspaper column for her friend Mary Pickford.

Mary Pickford convinced Adolph Zukor to hire Frances to write *Poor Little Rich Girl* and that was the beginning of a collaborative friendship that produced over a dozen silent classics. *Poor Little Rich Girl* was the first Mary Pickford film where she played a child from beginning to end and that was followed by such block busters as *Pollyanna*, *Little Princess* and *Stella Maris*. On location to shoot *Johanna Enlists*, Mary introduced Frances to Fred Thomson, the Chaplin of the 143rd and a world champion athlete. That night, Frances told Mary that she knew if she had scripted the meeting it would be thrown out because love at first sight was so unbelievable, but in reality it had just happened to her.

Frances voluntarily gave up the \$50,000 a year she was making with Pickford to serve as a war correspondent during World War I. Appointed by the White House, her assignment was to document the activities of the allied women overseas. She followed the troops along the front lines and was the first American woman to cross the Rhine after the Armistice.

Upon her return, Frances and Fred were married with Mary Pickford as their witness. Three months later, Mary Pickford married Doug Fairbanks and thought it would be a great idea to join Fred and Frances on their European honeymoon. Upon their return Frances wrote and directed *The Love Light*, starring Mary Pickford and Fred Thomson.

Frances was then offered \$100,000 a year (at the time the average annual salary was \$1,000 a year) to write and produce films for William Randolph Hearst. She wrote *Humoresque* which won the first Photoplay Award (precursor to the Academy Award) for best picture of the year.

Over the next five years, Frances turned out 50 scripts for producers like Hearst, Sam Goldwyn and Joe Schenck for dozens of top stars including Marion Davies, Norma and Constance Talmadge, Ronald Colman, Gary Cooper, and Rudolph Valentino. Using the pseudonym Frank M. Clifton, she also wrote westerns for her husband Fred Thomson who soon became a top box office star, rivaling Tom Mix.

In 1925, Frances was called to MGM to adapt *The Scarlet Letter* for Lillian Gish and that marked the beginning of a ten year collaborative professional relationship with Irving Thalberg, head of production for MGM. She followed *The Scarlet Letter* with *The Wind* (starring Lillian Gish) and *Love* (starring Greta Garbo and John Gilbert).

On Christmas Day, 1928, Fred Thomson died of tetanus after a very brief illness. Frances was left alone to raise their son Fred, now two years old, and their adopted son, one year old Richard. After 4 months of intense mourning, Frances returned to MGM where Thalberg entrusted her to adapt *Anna Christie* for Greta Garbo, the studio's biggest star and the only one yet to "talk" and two sound films for his wife Norma Shearer, *Their Own Desire* and *Let Us be Gay*.

The transition to sound was an expensive proposition, resulting in mergers and Wall Street investment. Ten years earlier, almost 100 film producing companies were listed in the Los Angeles directory, but by 1930 there were only a handful of studios vying to stay afloat. Fear was everywhere in Hollywood, but Frances seemed to be above the fray, adored by Thalberg and paid \$150,000 a year by MGM as she turned out Oscar winners like *The Big House* and *The Champ*.

In 1933, Mayer announced he was halving all studio salaries and the writers were the first to react. Along with a handful of others, the previously apolitical and notoriously shy Frances Marion stepped forward to help form the Writers Guild and was elected their first vice president. Thalberg had been stripped of his position as head of production by Mayer and was just one of several producers, but it is doubtful he would have protected Frances even if he could have. He told her he felt betrayed by her actions and her assurances that this was not about her, but about the writer who was paid fifty dollars a week, fell on deaf ears. MGM briefly dropped Frances's contract.

She returned to write *Riff Raff* for Spencer Tracy and Jean Harlow, *Camille* for Greta Garbo and *Going Hollywood* for Marion Davies but it was not the same. Frances took a leave of absence in 1936 after agreeing to return to write, direct and produce exclusively for Thalberg who was planning to set up his own production studio. But his death three months later left that plan mute and instead she returned to an MGM with a mushrooming bureaucracy that made Frances feel like Penelope, knitting all day only to have someone unravel her work every night. She had risen to power at a time when she had casting approval and a say in who the director would be, but now everyone second-guessed everything and she said "writing for the screen is like writing on the sand with the wind blowing.

While she would be on and off contract with MGM for another decade, she left voluntarily to write original stories and she took classes at USC in anatomy and took up sculpting. She built herself a studio in her backyard where she could paint and sculpt and once again have complete control over her creative product.

When her close friend Marie Dressler died, Frances wrote the novel *Molly, Bless Her* as her way of mourning and when Thalberg died, Frances wrote *How to Write and Sell Film Stories*, the first text book for the new USC film school and dedicated the volume to him. She wrote several novels including *Westward the Dream* and *The Powder Keg*, a book of short stories entitled *Valley People*

and in 1968 she published a memoir, *Off With Their Heads*, which told little about herself because as she said, “I refuse to bite the hand that fed me caviar.” She died in Los Angeles in 1973 at the age of 84.

Milestone Film & Video

With more than 14 years experience in art-house film distribution, Milestone has earned an unparalleled reputation for releasing classic cinema masterpieces, new foreign films, groundbreaking documentaries and American independent features. Thanks to the company’s rediscovery, restoration and release of such important films as Mikhail Kalatozov’s award-winning *I am Cuba*, Pier Paolo Pasolini’s *Mamma Roma*, and Alfred Hitchcock’s *Bon Voyage* and *Aventure Malgache*, the company now occupies an honored position as one of the most influential independent distributors in the industry. In 1999, the *L.A. Weekly* chose Milestone as “Indie Distributor of the Year.”

Amy Heller and Dennis Doros started Milestone in 1990 to bring out the best films of yesterday and today. The company has released such remarkable new films as Manoel de Oliveira’s *I’m Going Home*, Bae Yong-kyun’s *Why Has Bodhi-Dharma Left for the East?*, Hirokazu Kore-eda’s *Maborosi*, and Takeshi Kitano’s *Fireworks (Hana-Bi)*, and now, Tareque and Catherine Masud’s *The Clay Bird*.

Milestone’s re-releases have included restored versions of Luchino Visconti’s *Rocco and His Brothers*, F.W. Murnau’s *Tabu*, Merian C. Cooper and Ernest B. Schoedsack’s *Grass and Chang*, Henri-Georges Clouzot’s *The Mystery of Picasso*, and Marcel Ophuls’s *The Sorrow and the Pity*. Milestone is also working with the Mary Pickford Foundation on a long-term project to preserve, re-score and release the best films of the legendary silent screen star. In recent years, Milestone has re-released beautifully restored versions of Frank Hurley’s *South: Ernest Shackleton and the Endurance Expedition*, Kevin Brownlow’s *It Happened Here* and *Winstanley*, Lotte Reiniger’s animation masterpiece, *The Adventures of Prince Achmed*, Michael Powell’s *The Edge of the World* (a Martin Scorsese presentation), Jane Campion’s *Two Friends*, Gillo Pontecorvo’s *The Wide Blue Road* (a Jonathan Demme and Dustin Hoffman presentation), Conrad Rooks’ *Siddhartha* and Rolando Klein’s *Chac*. Milestone’s newest classic film, E.A. Dupont’s *Piccadilly* — starring the bewitching Anna May Wong in one of her finest roles — played at the 2003 New York Film Festival and is opening theatrically nationwide in 2004.

For 2004, Milestone will also be releasing *The Big Animal*, Jerzy Stuhr’s wonderful film parable (based on a story by Krzysztof Kieslowski).

Milestone has fruitful collaborations with some of the world’s major archives, including the British Film Institute, UCLA Film & Television Archive, George Eastman House, Museum of Modern Art, Library of Congress, Nederlands Filmmuseum and the Norsk Filminstitut. In 2000 Milestone’s 10th Anniversary Retrospective was shown in venues nationwide and Milestone donated revenues from these screenings to four major archives in the United States and England to help restore films that might otherwise be lost.

In 2003, Milestone released an important series of great silent restorations including the horror classic *The Phantom of the Opera*; an early neorealist adaptation of Emile Zola’s *La Terre*; and an historical epic of Polish independence, *The Chess Player*. Other video highlights for the year included Roscoe “Fatty” Arbuckle and Buster Keaton’s *The Cook & Other Treasures*, and three incredible animation releases: *Cut-Up: The Films of Grant Munro*; *Norman McLaren: The Collector’s Edition*; and *Winsor McCay: The Master Edition*.

In 1995 Milestone received a Special Archival Award from the National Society of Film Critics for its restoration and release of *I am Cuba*. Eight of the company's films — Charles Burnett's *Killer of Sheep* (to be released in 2004), F.W. Murnau's *Tabu*, Edward S. Curtis's *In the Land of the War Canoes*, Mary Pickford's *Poor Little Rich Girl*, Lon Chaney's *The Phantom of the Opera*, Clara Bow's *It*, Winsor McCay's *Gertie the Dinosaur*, and Merian C. Cooper, Ernest B. Schoedsack and Marguerite Harrison's *Grass* — are listed on the Library of Congress's National Film Registry. On January 2, 2004, the National Society of Film Critics awarded Milestone Film & Video their prestigious Film Heritage award for "its theatrical and DVD presentations of Michael Powell's *The Edge of the World*, E.A. Dupont's *Piccadilly*, André Antoine's *La Terre*, Rupert Julian's *Phantom of the Opera*, and *Mad Love: The Films of Evgeni Bauer*."

Cindi Rowell, director of acquisitions, has been with Milestone since 1999. In 2003 Nadja Tennstedt joined the company as director of international sales.

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

— William Arnold, *Seattle Post-Intelligencer*

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Film Notes by Cari Beauchamp and Bridget Terry.

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*Milestone Film & Video presents
Mary Pickford in*

A Little Princess



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A Little Princess

1917, 61 minutes. Produced by Mary Pickford Corporation. Director: Marshall Neilan. Script: Frances Marion. Story: Frances Hodgson Burnett. Cinematography: Walter Stradling. Art Director: Wilfred Buckman. Cast: Mary Pickford (Sara Crewe/Morgiana), Zasu Pitts (Becky), Norman Kerry (Captain Richard Crewe), Catherine Griffith (Miss Minchin), Ann Schaefer (Amelia Minchin), Theodore Roberts (Cassim), Gertrude Short (Ermigarde), Gustav Von Seyffertitz (Mr. Carrisford).

Synopsis

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

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

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

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

On Mary Pickford

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

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

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

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

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

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

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

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

their studios with the same eagerness that, some years earlier, they had awaited a new Griffith.

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

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

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

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

Mary Pickford

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

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

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

In that small apartment, the Smiths and the Gishes supported each other through many hard times. While the two mothers sewed costumes for their daughters’ upcoming season and looked for theater jobs, Mary acted as surrogate mother to the other children, doing everything from the budget for the entire household, to coming up with creative ways of entertaining the troop when

there was no money to spend on nonessentials. Although Mary worked constant in the theater, her family always had to eke out a living. By fourteen, Mary had already reconciled herself to a primary cornerstone of her life: Making It.

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

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

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

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

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

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

startled. 'Oh, Mary!' she said. 'You look like an ugly little girl!' I was Suds. I was Unity Blake in Stella Maris." (Brownlow, *The Parade's Gone By*)

Beginning early in her career, Mary exercised veto power over her films and was given a choice of script, director, and costars. "There was none of this nonsense of nine to five in those days, believe me. When I finished on the set, I had to write all the checks and give the orders for the next day" (Brownlow, *The Parade's Gone By*). In 1919, she entered a partnership with three other formidable luminaries of the business — Charlie Chaplin, D. W. Griffith, and Douglas Fairbanks — to form the United Artists Corporation. The following year, she married Fairbanks, her second husband (she had married the actor, Owen Moore in 1911 and divorced him in 1919, after he became an alcoholic). Mary first met Fairbanks in Westchester County at the estate of Elsie Janis, a friend of Owen Moore. Though Mary and Fairbanks took a liking to each other, they did not meet again until a year later, at a party at the Algonquin Hotel. Fairbanks was so taken with Mary that he promptly told his mother about his love and took Mary to meet her. In 1916, Fairbanks' mother died suddenly. For several days, his deep anguish was hidden by his enormous self-control. Finally, while Mary and Doug were riding through Central Park, he burst into tears. While Mary comforted him, she noticed that the dashboard clock in the car had stopped at the hour of his mother's death. The two took this as a sign that they were made for each other and from then on, whenever their love needed reassurance, they would say or write the words "By the clock." In fact, the night before Fairbanks died in 1939, he made sure that his brother Robert would relay those exact words to Mary. To star-struck millions, the couple represented Hollywood royalty at its loftiest and their legendary home, Pickfair, seemed a fairy-tale castle. "Mary and Douglas were treated like royalty,' remember Lord Mountbatten, who honeymooned at Pickfair, 'and in fact they behaved in the same sort of dignified way that royalty did.'" (Scott Eyman's *Mary Pickford: America's Sweetheart*, Donald I. Fine, Inc. 1990) Among the many visitors to Pickfair included the Duke of Alba, the King of Spain, the Prince of Sweden, F. Scott Fitzgerald, Noel Coward, Albert Einstein, Lord and Lady Mountbatten, Amelia Earhart, Sir Arthur Conan Doyle, Helen Keller, H.G. Wells, Max Reinhardt, Jack Dempsey and Gene Tunney.

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

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

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

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

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

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

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

Frances Marion

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

Marshall Neilan

Born in 1891, Marshall Neilan lost his father at a very young age and dropped out of school at 11 to help support his mother with a variety of odd jobs. Neilan entered the film world in 1911 as D. W. Griffith’s chauffeur at Biograph and was advised by the director to try film acting. He signed with Kalem Studios in Santa Monica and soon rose from bit parts to leads. In 1912 he joined the American Film Company. Occasionally Neilan would write screenplays or direct some scenes in the pictures in which he starred. He began directing in 1914 at Kalem Studios and was in charge of the Studio’s overall operations for a while. The following year, he joined the Selig Company, where he starred in several productions opposite Mary Pickford. At Pickford’s suggestion, he gave up acting to concentrate on a career as a director. Neilan piloted his first feature in 1916 and directed Pickford in several of her most successful films such as *A Little Princess* (1917), *Stella Maris* (1918) and *Daddy-Long-Legs* (1919). Neilan also directed other popular silent stars, including Blanche Sweet, whom he married and later divorced. Still in his twenties, Neilan became one of the busiest and highest paid of Hollywood’s directors, a boy wonder whose services were constantly in demand. Neilan’s subtle direction of actors and use of the camera influenced directors around the world. However, his work became increasingly erratic as he spent more and more time drinking and romancing some of Hollywood’s most glamorous stars. Although his assignments declined in importance, he continued directing on and off through 1937. Later, Neilan was able to find occasional employment on the fringes of the film industry but could not hold on to a job because of his drinking problem. In 1957, the year before his death of cancer, he played his final role as a senator in Elia Kazin’s *A Face in the Crowd* (1957).

The Mary Pickford Foundation

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

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

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

Shortly before her death, Miss Pickford said:

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

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

Mary Pickford Cocktail

Light Rum 1 1/2 Oz.

Pineapple Juice 1 Oz.

Maraschino Liqueur 1/2 Tsp.

Grenadine 1/2 Tsp.

1 Maraschino Cherry

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

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

— Adela Rogers St. John, 1981

Milestone Film & Video

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

William Arnold, Seattle Post-Intelligencer

Milestone is a boutique distribution company with more than 13 years experience in art-house film distribution. The company has earned an unparalleled reputation for releasing classic cinema masterpieces, new foreign films, groundbreaking documentaries and American independent features. Thanks to Milestone's rediscovery, restoration and release of such important discoveries as Mikhail Kalatozov's award-winning *I am Cuba*, Pier Paolo Pasolini's *Mamma Roma*, and Alfred Hitchcock's *Bon Voyage* and *Aventure Malgache*, the company now occupies an honored position as one of the most influential independent distributors in the American film industry. In 1999, the *L.A. Weekly* chose Milestone as Indie Distributor of the Year.

Amy Heller and Dennis Doros started Milestone in 1990 to bring out the best films of yesterday and today. The company has released such remarkable new films as Manoel de Oliveira's *I'm Going Home*, Bae Yong-kyun's *Why Has Bodhi-Dharma Left for the East?*, Hirokazu Kore-eda's *Maborosi*, and Takeshi Kitano's *Fireworks (Hana-Bi)*.

Milestone's re-releases have included restored versions of Luchino Visconti's *Rocco and His Brothers*, F.W. Murnau's *Tabu*, Merian C. Cooper and Ernest B. Schoedsack's *Grass and Chang*, Henri-Georges Clouzot's *The Mystery of Picasso*, Marcel Ophüls' *The Sorrow and the Pity* (a Woody Allen presentation) and Hiroshi Teshigahara's *Woman in the Dunes* and *Antonio Gaudí*. Milestone is also working with the Mary Pickford Foundation on a long-term project to preserve, re-score and release the best films of the legendary silent screen star. In recent years, Milestone has re-released beautifully restored versions of Frank Hurley's *South: Ernest Shackleton and the Endurance Expedition*, Kevin Brownlow's *It Happened Here* and *Winstanley*, Lotte Reiniger's animation masterpiece, *The Adventures of Prince Achmed*, Michael Powell's *The Edge of the World* (a Martin Scorsese presentation), Jane Campion's *Two Friends*, Gillo Pontecorvo's *The Wide Blue Road* (a Jonathan Demme and Dustin Hoffman presentation), Conrad Rooks' *Siddhartha* and Rolando Klein's Mexican classic, *Chac*.

Since its beginning, Milestone has had a fruitful collaboration with some of the world's major archives including the British Film Institute, UCLA Film & Television Archive, George Eastman House, Museum of Modern Art, Library of Congress, Netherlands Filmmuseum and the Norsk Filmintitutt. In August 2000 the Film Society of Lincoln Center in New York premiered Milestone's 10th Anniversary Retrospective. During the New York run and the nationwide tour that followed, all revenues from retrospective screenings were donated to four major archives in the United States and England to help restore films that might otherwise be lost.

In 2003—2004, Milestone will be releasing an important series of great silent films restored by the world's foremost film historians and preservationists, Photoplay Productions. These stunning versions, never before available in the United States, include the horror classic *The Phantom of the Opera*; André Antoine's early neorealist adaptation of Emile Zola's *La Terre*; and an astonishing historical epic of Polish

independence by Raymond Bernard, *The Chess Player*. Video highlights for this year also include a special DVD series of incredible animation including *Cut-Up: The Films of Grant Munro*; *Norman McLaren: The Collector's Edition*; and *Winsor McCay: The Master Edition*.

In theaters, Milestone will be releasing Tareque Masud's remarkable *The Clay Bird* from Bangladesh and *The Big Animal*, directed by and starring Jerzy Stuhr, from a script by Krzysztof Kieslowski.

Milestone received a Special Archival Award in 1995 from the National Society of Film Critics for its restoration and release of *I am Cuba*. Eight of the company's films Charles Burnett's *Killer of Sheep*, F.W. Murnau's *Tabu*, Edward S. Curtis' *In the Land of the War Canoes*, Mary Pickford's *Poor Little Rich Girl*, Lon Chaney's *The Phantom of the Opera*, Clara Bow's *It*, Winsor McCay's *Gertie the Dinosaur*, and Merian C. Cooper, Ernest B. Schoedsack and Marguerite Harrison's *Grass* are listed on the Library of Congress National Film Registry.

Cindi Rowell, director of acquisitions, has been with Milestone since 1999. In 2003 Nadja Tennstedt joined the company as director of international sales.

"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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For more information, contact

Milestone Film & Video

38 George Street
Harrington Park, NJ 07640
Phone: (201) 767-3117
Fax: (201) 767-3035
Email: milefilms@aol.com

