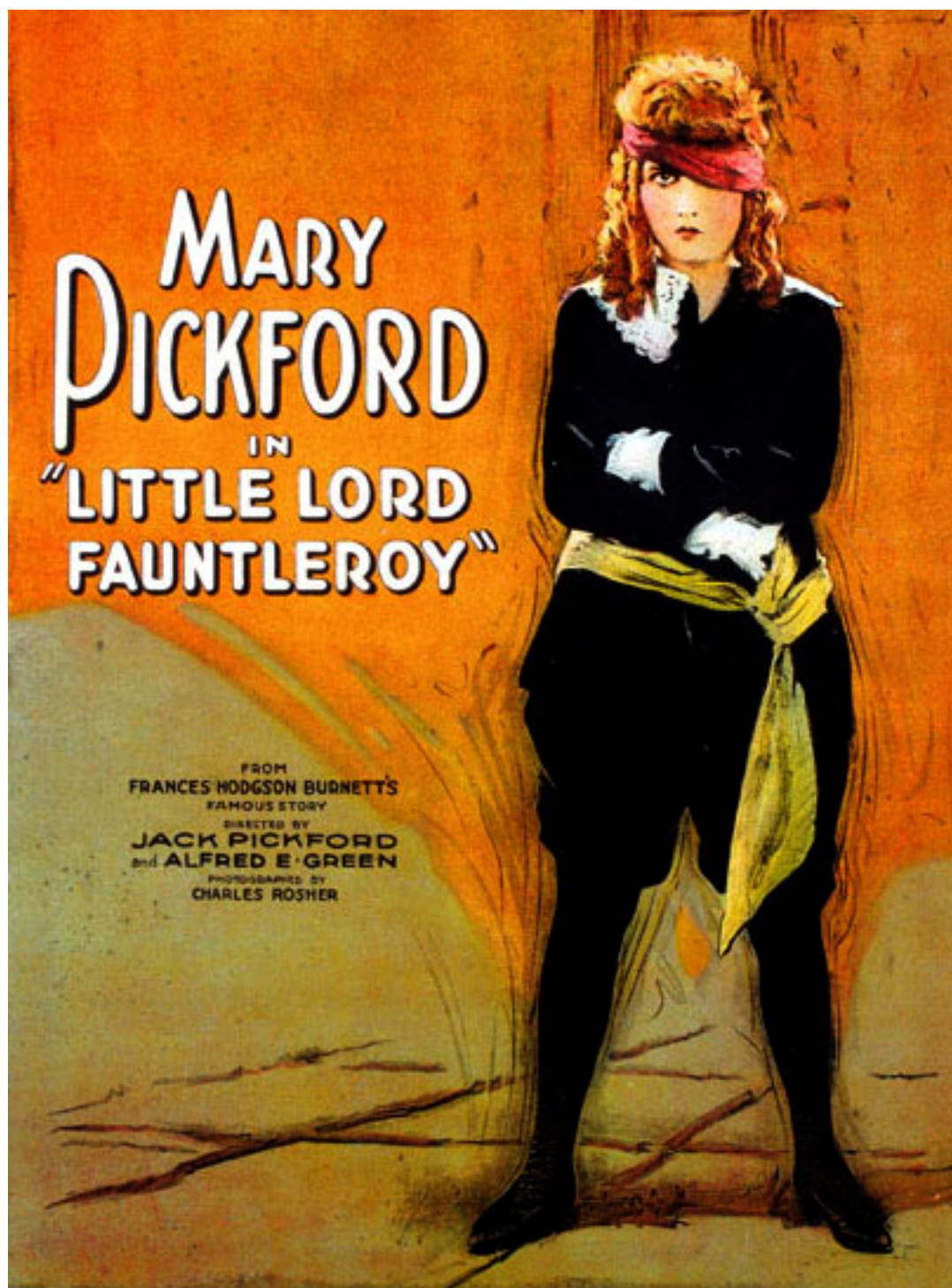


The Mary Pickford Institute, Timeline Films and Milestone Film & Video present



A Milestone Film Release

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Little Lord Fauntleroy

USA. 1921. Tinted. 112 minutes.

Directors..... Alfred E. Green and Jack Pickford.

Cinematography Charles Rosher.

Lighting Effects William S. Johnson

Produced by..... Mary Pickford Corporation.

Distributor United Artists.

Script..... Bernard McConville.

Based on the novel by..... Frances Hodgson Burnett.

Copyright: November 29, 1921 by Mary Pickford Co., Copyright number LP17240.

Original orchestral score by Nigel Holton.

Produced by the Mary Pickford Institute and Timeline Films.

Cast:

Mary Pickford..... *Cedric, Little Lord Fauntleroy*

Mary Pickford..... *Dearest, Cedric's mother*

Claude Gillingwater..... *The Earl of Dorincourt*

Joseph Dowling..... *Haversham, the Earl's counsel*

James Marcus *Hobbs, the grocer*

Kate Price *Mrs. McGinty, the applewoman*

Fred Malatesta..... *Dick, the bootblack*

Rose Dione..... *Minna, the adventuress*

Frances Marion..... *Her son, the pretender*

Arthur Thalasso..... *The Stranger, her husband*

Colin Kenny *Bevis, the Earl's son*

Emmett King..... *Reverend Mordaunt, the minister*

Madame de Bodamere *Mrs. Higgins, a tenant*

New York premiere: November 11, 1921

Bonus Features:

Stills Gallery for *Little Lord Fauntleroy* from the collections of the Mary Pickford Library, Rob Brooks and Joe Yranski

Stills Gallery featuring rare stills from the life of Mary Pickford, courtesy of the Mary Pickford Library, Rob Brooks and Joe Yranski

Milestone Press Kit downloadable on DVD-rom

Background

“What the Earl saw was a graceful, childish figure in a black velvet suit, with a collar and lovelocks waving about his handsome manly little face, whose eyes met his with a look of innocent good fellowship.” And thus Frances Hodgson Burnett popularized the turn of the century’s most famous fashion trend for young boys. *Little Lord Fauntleroy* was one of Mary Pickford’s most lavish productions and is still considered the finest adaptation of Burnett’s classic novel.

Young Cedric and his widowed mother, “Dearest,” live in the slums of 1880s New York. Although small in stature, Cedric’s fierce battles as he defends himself against the neighborhood bullies are local legend. Poor but respectable, the family’s fortunes change when the elderly Earl of Dorincourt commissions the solicitor Haversham to bring his rightful heir, Cedric, back to England. The Earl welcomes Cedric but exiles Dearest to a cottage outside the manor, unjustly accusing her of marrying the Earl’s son for the money. Cedric must conquer the Earl’s hardened heart while confronting an unexpected claimant to the title.

Playing both Cedric (inspired by her brother Jack’s joy of mischief and her husband Douglas Fairbanks’ swagger) and his mother, the gentle and beautiful Dearest, Pickford exhibits her remarkable range as an actress. Also on display is the enormous talent of cameraman Charles Rosher (*Sunrise*) who created all the double exposure shots in which mother and son appeared in the same scene.

A highly influential film in its day (including Buster Keaton’s *Our Hospitality*), *Little Lord Fauntleroy* remains an extraordinarily entertaining and fascinating look at old New York and the English aristocracy.

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. She did 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*).

Charles Rosher

Born in 1885, Charles Rosher studied photography at London's Polytechnic and became one of England's pioneer newsreel cameramen. After moving to the United States in 1909, he began at the Horsley Brothers' East Coast studio and went west when David Horsley decided to move the studio permanently to California in 1911. In 1913, Rosher was commissioned to photograph the now-famous newsreels of the Villa Rebellion in Mexico (some of the scenes were purportedly "directed" by Pancho Villa himself). From 1917 through 1929, Rosher was the principal cameraman for Hollywood's number one female star, Mary Pickford. During this period, he developed and refined several influential lighting and camera techniques, and created a film developing system called ABC Pyro, which enabled the photographer to control exposure under difficult shooting conditions. In 1918, he became one of the founders of the American Society of Cinematographers. In 1927, Rosher was afforded the opportunity to collaborate with cameraman, Karl Struss on German director, F. W. Murnau's silent classic, *Sunrise*. Rosher

shared the first ever Academy Award for photography for *Sunrise* and was awarded a second gold statuette for the 1946 Technicolor film *The Yearling*. He also received eight Oscar nominations, two Eastman medals, *Photoplay* magazine's golden medal, and the only fellowship award ever bestowed by Society of Motion Picture Engineers. It is highly probable that Rosher prized most of all the honor afforded him by his former employer Mary Pickford, who in 1950: said: "Charles Rosher is the dean of cameramen." Charles Rosher was the father of cinematographer Charles Rosher Jr. and actress Joan Marsh. He passed away in 1974.

United Artists

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

From Charles "Buddy" Rogers

I remember how nervous I was when I went to this studio to be interviewed by Mary Pickford. It was our first meeting and she answered the door herself. Smiled. And she asked me to come in. To say I was impressed, whoo... that would be an understatement. There I was, a boy from Kansas, meeting one of the most famous women in the world. She said she had seen my picture *Wings* and had liked it and would like me to make a test for the leading man in her new picture. Boy was I thrilled. And as you know, I got the part.

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

The Mary Pickford Institute

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

In the more than 25 years of its existence, the Institute has given out over 10 million dollars to charities and institutions. Four million of this has been to endowments for scholarships — and the sums continue to increase as the endowments grow. Scholarships are determined from the income produced from the Foundation's principal, which remains intact so the Mary Pickford

Institute name endures. Universities so endowed include The University of Southern California, Pepperdine University, and Claremont McKenna College.

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

Shortly before her death, Miss Pickford said:

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

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

Mary Pickford Cocktail

Light Rum 1 1/2 Oz.
Pineapple Juice 1 Oz.
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

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).

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' The Sorrow and the Pity. Milestone is also working with the Mary Pickford Institute 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 opened theatrically nationwide in 2004.

In 2004, Milestone released The Big Animal, Jerzy Stubr's wonderful film parable (based on a story by Krzysztof Kieslowski) and Tareque and Catherine Masud's acclaimed debut feature from Bangladesh, The Clay Bird.

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.

On the video side, 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 include Roscoe "Fatty" Arbuckle and Buster Keaton's The Cook & Other Treasures, Lois Weber's The Blot, Clara Bow in It, and three incredible animation releases: Cut-Up: The Films of Grant Munro; Norman McLaren: The Collector's Edition; and Winsor McCay: The Master Edition. Upcoming are the video releases for Legong: Dance of the Virgins (Bali, 1937, two-color Technicolor); Sessue Hayakawa and Tsuru Aoki in The Dragon Painter and The Wrath of the Gods; Maurice Elvey's Hindle Wakes; and Victoria King's marvelous documentary on Varick Frissell and the 1931 Viking disaster WhiteThunder.

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, F.W. Murnau's Tabu, Edward S. Curtis' In the Land of the War Canoes, Mary Pickford's Poor Little Rich Girl, Lon Chaney in The Phantom of the Opera, Clara Bow in 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. 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 The 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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For more information, contact

Milestone Film & Video

PO Box 128

Harrington Park, NJ 07640

Phone: (201) 767-3117

Fax: (201) 767-3035

Email: milefilms@aol.com

www.milestonefilms.com

