

Hooray for Hollywood!



The Silent Screen & Early "Talkies"

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Hooray for Hollywood!

Part I: The Silent Screen and Early “Talkies”

How It All Began — Movie Technology & Innovation

Eadweard Muybridge (1830–1904)

Pioneers of Communication • Scott 3061; see also

Scott 231 • Landing of Columbus from the Columbian Exposition issue

A pioneer in motion studies, Muybridge exhibited moving picture sequences of animals and athletes taken with his “Zoopraxiscope” to a paying audience in the Zoopraxographical Hall at the 1893 Columbian Exposition. Although these brief (a few seconds each) moving picture views titled “The Science of Animal Locomotion” did not generate the profit Muybridge expected, the Hall can be considered the first “movie theater.”

Thomas Alva Edison (1847–1947)

Thomas A. Edison

Birth Centenary • Scott 945

Edison wrote in 1888, “I am experimenting upon an instrument which does for the eye what the phonograph does for the ear.” In April 1894 the first Kinetoscope Parlour opened in New York City with short features such as *The Execution of Mary, Queen of Scots*. Major contemporary show business figures such as Eugene Sandlow in *The Strongest Man in the World* and dancer Ruth Dennis in *High Kicker*; and, later, luminaries such as Buffalo Bill and Annie Oakley were eager to travel to Edison’s Black Maria Studio to have their art translated onto film. Many of these short films are still available for viewing online.

William Dickson (1860–1935)

Pioneers of Communication

Scott 3064

Hired as Thomas Edison’s assistant in 1883, Dickson was the primary developer of the Kintograph camera and Kinetoscope viewer. The first prototype, using flexible film, was demonstrated at the lab to visitors from the National Federation of Women’s Clubs (to which Mrs. Edison belonged) in 1891. Five Kinetoscopes were promised for display at the Columbian Exposition but were not ready in time. Dickson left Edison in 1895 and became a partner in the American Mutoscope Company, which by 1897 had become the most popular film company in America. In 1908 the renamed American Mutoscope and Biograph Company hired a new director: D.W. Griffith.

Motion Pictures, 50th Anniversary

Scott 926

The first motion picture to be copyrighted in the United States was *Edison Kinetoscopic Record of a Sneeze* (also known as *Fred Ott’s Sneeze*). Made January 9, 1894, the 5-second, 48-frame film shows Fred Ott (one of Edison’s assistants) taking a pinch of snuff and sneezing. A copy is in the Library of Congress and is available for viewing at several online sites. Fred Ott made a second film that year, simply titled *Fred Ott Holding a Bird*. His brother John also worked for Edison and appeared in *Blacksmithing Scene* (1893), a 30-second film showing three men “acting” as blacksmiths (including a pause for beer). By 1901, Edison Films offered a catalogue of 38 short films. The stamp depicts a motion picture showing for the U.S. Armed Forces in the South Pacific during World War II.

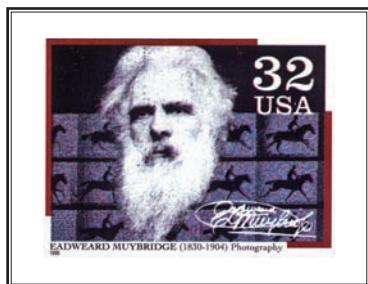
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Hooray for Hollywood!

How It All Began — Movie Technology & Innovation



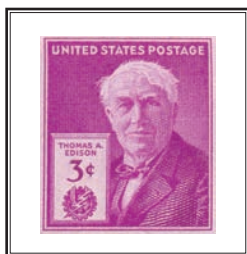
Eadweard Muybridge, *Pioneers of Communication* (1996)
32¢ • Scott 3061



Columbian Exposition Ticket



Landing of Columbus (1893)
2¢ • Scott 231



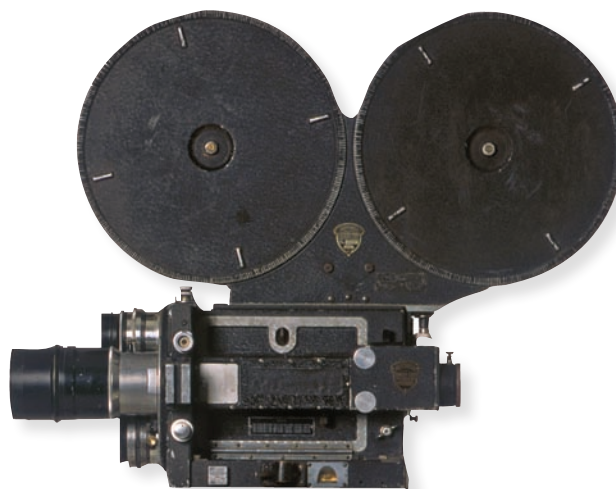
Thomas A. Edison Birth Centenary (1947)
3¢ • Scott 945



William Dickson, *Pioneers of Communication* (1996)
32¢ Scott 3064



Motion Pictures,
50th Anniversary (1944)
3¢ • Scott 926



Hooray for Hollywood!

How It All Began — Movie Technology & Innovation

Talking Pictures, 50th Anniversary

Scott 1727

Although *The Jazz Singer* (October 1927) wasn't actually the first film to incorporate sound or talking, it *was* the first feature-length film in which spoken dialogue was used an integral part of the story. It also included songs and musical accompaniment. Warner Brothers Production Head Darryl F. Zanuck was given a special Oscar at the first Academy Awards (1929) "for producing *The Jazz Singer*, the pioneer outstanding talking picture, which has revolutionized the industry." In 1928 Warner Brothers followed up its first success with the highly profitable *Lights of New York*, the first all-talking feature-length film.

New York World's Fair

Scott 853

The Chrysler Motor Corporation entertained visitors to its display at the New York World's Fair with a 3-D film showing a Plymouth automobile being assembled. Also introduced at the 1939 Fair were View Master 3-D still photo reels, still available for sale today. Although the first 3-D films appeared as early as 1915, the viewing quality was quite poor and the effect was more distracting than entertaining. Two feature films using 3-D appeared in 1922 (*Power of Love and Mars*), but it wasn't until the 1950s that 3-D movies became popular.

Movies Go 3-D

Celebrate the Century 1950s

Scott 3187o

The first full-length feature film using the 3-D format was *Bwana Devil* (1952) featuring the man-eating lions of Tsavo, Africa. This was followed by *House of Wax* (1953), *It Came from Outer Space* (1953), and *Creature from the Black Lagoon* (1954). Alfred Hitchcock's *Dial M for Murder* (1954) also was filmed for 3-D release but is rarely seen in that format. After a bumper year in 1953, when 27 3-D movies were released, their cinematic shock value could not compensate for poor plots and wooden acting, and the phenomenon faded away.

Men Who Made the Early Movies

D.W. (David Wark) Griffith (1875–1948)

Scott 1555

As a director with the American Mutoscope & Biograph Co., Griffith was responsible for introducing to the screen actors who would become some of the top stars of the era, including Mary Pickford, Lionel Barrymore, Dorothy and Lillian Gish, and Mack Sennett, among others. His innovative use of the medium was staggering: the close-up, the panoramic view, cross-cutting, fade-in and fade-out, the flashback, the "iris" shot, and the frame mask. From his first film, *The Adventures of Dollie* (1908), Griffith worked to redefine the art of the cinematic experience. Although the blatant racism in the second half of *The Birth of a Nation* (1915) would forever cast a shadow on his name, Griffith firmly believed he was creating an anti-war movie. What the film *did* achieve was an irrefutable demonstration of the emotional power of the new medium. His next film, the epic spectacle *Intolerance: Love's Struggle Throughout the Ages* (1916), whose four stories ranged over several thousand years, has been cited as a "timeless landmark of cinematic art," and his work overall has been studied and praised by generations of film directors. He once told an interviewer, "I made them see, didn't I? I changed everything."

Oscar Micheaux (1884–1951)

Black Heritage • Scott 4464

Micheaux turned his personal experience as a failed homesteader into a self-published novel, *The Homesteader* (1917), which he made into a film by the same name in 1919, making him the first African-American to produce a feature-length film. His second film, *Within Our Gates* (1920) was a rebuttal to Griffith's *Birth of a Nation*. His vision was to reach the African-American community with a message of strength and hope. He later wrote, "One of the greatest tasks of my life has been to teach that the colored man can be anything." An independent film-maker, he worked out of Chicago and produced more than 30 movies specifically for black audiences over his career, including musicals, comedies, westerns, romances, and gangster films. Micheaux also is remembered as the first African-American to produce a sound feature-length film (*The Exile*, 1931). While most of his films are presumed lost, a few can be found on VHS or DVD.



Hooray for Hollywood!

How It All Began — Movie Technology & Innovation



Talking Pictures, 50th Anniversary (1977)
13¢ • Scott 1727



New York World's Fair (1939)
3¢ • Scott 853

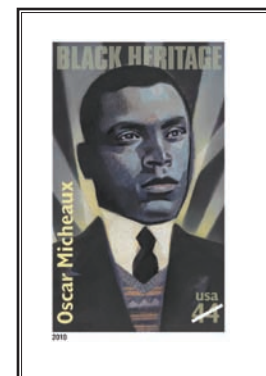


Movies Go 3-D • Celebrate the Century 1950s (1999)
33¢ • Scott 3187o

Men Who Made the Early Movies



D.W. (David Wark) Griffith (1975) 10¢ • Scott 1555



Oscar Micheaux
Black Heritage (2010)
22¢ • Scott 4464



Hooray for Hollywood!

The Movies

The Great Train Robbery

Celebrate the Century 1900s • Scott 3182c

Director-photographer Edwin S. Porter was working for the Edison Company when he filmed *The Great Train Robbery* (1903). Among its many firsts, the movie told a narrative “story” rather than simply showing a clip of “real life” activities. Porter’s innovative use of film editing allowed him to move the action in time and space and to show the same event from different perspectives. His use of closeups and panning shots helped create a dramatic adventure, including the electrifying moment when a bandit fires his gun directly at the audience. The 10-minute film was the first of the classic box office smash hits.

Vintage Black Cinema

Scott 4336–4340

The five stamps feature posters advertising movies produced for African-American audiences from 1921 to 1945. Memorable for the first screen appearance of Duke Ellington, the 19-minute short *Black and Tan* (1929, Scott 4336) features three songs by Ellington and his Cotton Club Orchestra.

The silent film *The Sport of the Gods* (1921, Scott 4337) is based on a novel by Paul Laurence Dunbar and tells the story of a man wrongfully convicted of a crime who tries to rebuild his life in New York City.

One of only four movies to star American-born nightclub entertainer Josephine Baker, *Princesse Tam-Tam* (1935, Scott 4338) casts the singer-dancer as a humble shepherdess who is presented to Parisian society as an African princess.

Singer, saxophonist, and bandleader Louis Jordan starred in the 18-minute short *Caldonia* (1945, Scott 4339), a film often credited as the precursor to the modern music video.

Hallelujah (1929, Scott 4340) was one of the first films released by a major studio to feature an all-black cast. Filmed on location in Arkansas and Tennessee this musical drama of the rural African-American religious experience earned King Vidor an Academy Award nomination for Best Director.

With some searching, all of these films can be found as individual releases or in collections of short films.

Movie Stars of the Silent Screen & Early “Talkies”

Theda Bara (1885–1955)

Stars of the Silent Screen • Scott 2827

“Kiss me, my fool.” Theodosia Goodman, daughter of a Jewish tailor from Cincinnati, dropped out of college to try a career in the theater but was only marginally successful until, at nearly age 30, she was cast as “The Vampire” in the film version of the Broadway hit *A Fool There Was* (1915), based on the 1897 Kipling poem about a destructive woman. Bara made more than 40 films, including the mega-hit *Cleopatra* (1917), before her career as an exotic temptress came to a close in 1919. With the end of World War I public taste changed, and theatergoers preferred the charms of youthful innocence to the danger of the alluring “vamp.” *A Fool There Was* is one of only four of her films to survive.

John (1882–1942), Ethel (1879–1959), & Lionel (1878–1954) Barrymore

Performing Arts • Scott 2012

John — “A man is not old until regrets take the place of dreams.” A sensational tragedian on the Broadway stage (his *Hamlet* inspired both John Gielgud and Laurence Olivier), he loved creating a role but quickly grew bored repeating it. Equally popular as a dashing silent screen star (his nickname was “The Great Profile”), John Barrymore appeared in such melodramas as *Raffles*, *The Amateur Cracksman* (1917) and *Dr. Jekyll and Mr. Hyde* (1920), but hit his stride with talking movies such as *Grand Hotel* (Best Picture Oscar 1932, co-starring Greta Garbo, Lionel Barrymore, Joan Crawford, and Wallace Beery), *A Bill of Divorcement* (1932, Katharine Hepburn’s screen debut), and the all-star comedy *Dinner at Eight* (1933).

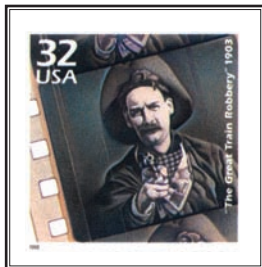
Ethel — “That’s all there is, there isn’t any more.” One of the most respected and admired stage and movie actresses of the American theater, Ethel made one film with her two brothers, John and Lionel, the silent movie *Rasputin and the Empress* (1932). She received a Best Supporting Actress Oscar for her role in *None But the Lonely Heart* (1944) and went to receive three more Academy Award nominations.

Lionel — “Half the people in Hollywood are dying to be discovered and the other half are afraid they will be.” The first of the famous Barrymore siblings to appear in film, Lionel was cast opposite Mary Pickford in one of her earliest surviving films, *The New York Hat* (1912). Noted silent films include *The Copperhead* (1920) and *Sadie Thompson* (1928, with Gloria Swanson). He received a Best Actor Oscar for his role as a lawyer in *A Free Soul* (1931), but is better remembered for his roles in the “Dr. Kildaire” films of the 1930s and 40s, *It’s a Wonderful Life* (1946), *Down to the Sea in Ships* (1949), and *You Can’t Take It with You* (Best Picture 1938) — all of which he played from the wheelchair he was confined to after 1937.



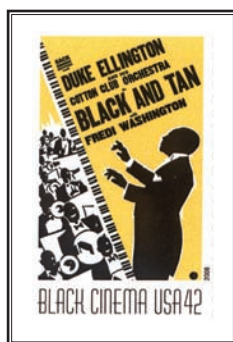
Hooray for Hollywood!

The Movies



The Great Train Robbery
Celebrate the Century
1900s (1998)
32c • Scott 3182c

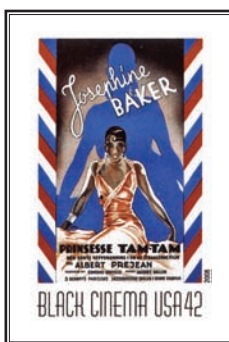
Vintage Black Cinema (2008) • Scott 4336–4340



Black and Tan
42c • Scott 4336



The Sport of the Gods
42c • Scott 4337



Prinsesse Tam-Tam
42c • Scott 4338



Caldeonia
42c • Scott 4339

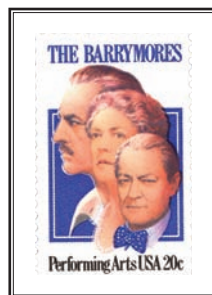


Hallelujah
42c • Scott 4340

Movie Stars of the Silent Screen & Early “Talkies”



Theda Bara (1994)
Stars of the
Silent Screen
29c • Scott 2827



The Barrymores;
John, Ethel,
& Lionel
Performing Arts
(1982)
20c • Scott 2012



Hooray for Hollywood!

Movie Stars of the Silent Screen & Early “Talkies”

Clara Bow (1905–1965)

Stars of the Silent Screen • Scott 2820

After winning a fan magazine beauty contest at age 16 Clara Bowtinnelli left Brooklyn and a brutal childhood for a life in the movies, where her looks and flapper sauciness made her hugely popular. She personified sex appeal in a working class girl. Her trademark red lipstick applied in the shape of a heart was widely copied and known as “putting on a Clara Bow.” The romantic comedy *It* (1927) gave her the screen nickname that would follow her into film history: the “It” Girl. After making nearly 60 films, Bow left Hollywood in 1933, her career over. She was 28 years old.

Lon Chaney (1883–1930)

Stars of the Silent Screen • Scott 2822

Classic Movie Monsters, “The Phantom of the Opera” • Scott 3168

A master of the dual arts of stage makeup and pantomime, Chaney became known as “The Man of a Thousand Faces.” The child of deaf-mute parents he honed his talents in his efforts to communicate with them. Although he began his theatrical career as a comic song and dance man, his first major movie role came in *The Miracle Man* (1917) in which he played a fake cripple called “the Frog.” Among his most memorable films are *The Hunchback of Notre Dame* (1923), *The Phantom of the Opera* (1925), and *Laugh, Clown, Laugh* (1928). His favorite role — however, was played without makeup as Sgt. O’Hara in *Tell It to the Marines* (1926).

Lon Chaney Jr.

Classic Movie Monsters,
“The Wolf Man” • Scott 3172

In the early 1930s Chaney left a failing plumbing business to work as an extra or a stuntman in dozens of films under five names, including his own: “Creighton Chaney.” His first major role was the mentally retarded “Lennie” in *Of Mice and Men* (with Meredith Burgess, 1939), but he is most often remembered for the role he made his own, *The Wolf Man* (1941), which spawned four sequels. He is the only actor to have played all four classic movie monsters: the Wolfman, Frankenstein, the Mummy, and Dracula’s son

Charlie Chaplin (1889–1977)

Stars of the Silent Screen • Scott 2821

Celebrate the Century 1910s,
“The Little Tramp” • Scott 3183a

Persuaded by a young filmmaker for Keystone Studios named Mack Sennett to leave the vaudeville stage for the movies, Chaplin made his screen debut in a “short” titled *Making a Living* (1914); he made 34 more films for Sennett that same year, most of which featured “The Little Tramp.” The character created by Chaplin was such a masterpiece of pantomime that when Chaplin reluctantly turned to talkies he retired the character. The Little Tramp’s final appearance was in *Modern Times* (1936). Chaplin once said, “All I need to make a comedy is a park, a policeman, and a pretty girl.” He was the first actor to appear on the cover of *Time* magazine (July 6, 1925). The 12-minute standing ovation he received in 1972 when he was given a special Oscar for his “incalculable effect in making motion pictures the art form of the century” was the longest in Academy Awards history.

Douglas Fairbanks (1883–1939)

Performing Arts • Scott 2088

The most popular male movie star during the golden days of silent films, Fairbanks was famous for his costumed melodramas such as *The Mark of Zorro* (1920), *The Three Musketeers* (1921), *Robin Hood* (1921), *The Thief of Bagdad* (1924), and *The Iron Mask* (1929). He was a top athlete who performed almost all of his own stunts, but he was an astute businessman as well. He founded United Artists with his wife Mary Pickford, Charles Chaplin, and D.W. Griffith in 1919; co-founded the Academy of Motion Picture Arts and Sciences and acted as its first president in 1927; and co-hosted the first Academy Awards ceremony in 1929 (with William C. de Mille). In 1939 Fairbanks won a special posthumous Oscar “recognizing the unique and outstanding contribution of the first President of the Academy to the international development of the motion picture.”

W.C. Fields (1880–1946)

Scott 1803 Performing Arts • 1980

“Anyone who hates children and animals can’t be all bad.” Born William Claude Dunkinfield in Philadelphia, he ran away from an abusive father at age 11 with dreams of becoming a famous juggler. By age 23 his comedic talents had earned him a starring role at the Folies-Bergère in Paris with Charles Chaplin and Maurice Chevalier and an appearance with Sarah Bernhardt at Buckingham Palace. He made his first movie at age 35 — *Pool Sharks* (1915) — but he is best remembered for his later “talking” films, such as *My Little Chickadee* (1940) — in which he played opposite Mae West — and his role as Mr. Mcawber in the classic 1935 production of *David Copperfield*.



Hooray for Hollywood!

Movie Stars of the Silent Screen & Early "Talkies"



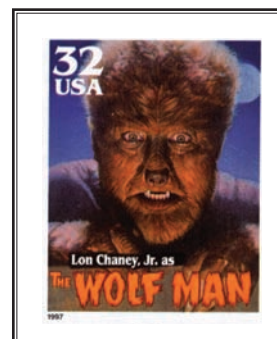
Clara Bow (1994)
Stars of the Silent Screen
29¢ • Scott 2820



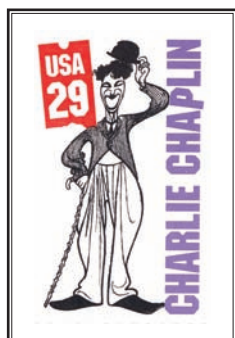
Lon Chaney (1994)
Stars of the Silent Screen
29¢ • Scott 2822



Lon Chaney (1997)
Classic Movie Monsters, "The Phantom of the Opera" 32¢ • Scott 3168



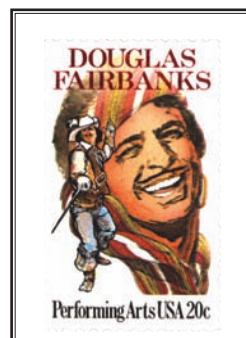
Lon Chaney Jr. (1997)
Classic Movie Monsters: "The Wolf Man"
32¢ • Scott 3172



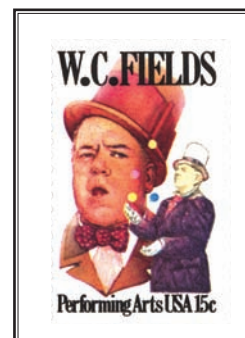
Charlie Chaplin (1994)
Stars of the Silent Screen
29¢ • Scott 2821



Charlie Chaplin (1998)
Celebrate the Century 1910s, "The Little Tramp"
32¢ • Scott 3183a



Douglas Fairbanks (1984)
Performing Arts
20¢ • Scott 2088



W.C. Fields (1980)
Performing Arts
20¢ • Scott 1803



Hooray for Hollywood!

Movie Stars of the Silent Screen & Early “Talkies”

John Gilbert (1895–1936)

Stars of the Silent Screen • Scott 2823

Born into a small-time show business family, by age 18 Gilbert was getting bit parts in films such as *The Coward* (1915) and *Hell's Hinges* (1916). He earned great popularity as a romantic lead opposite such stars as Mary Pickford (*Heart of the Hills*, 1919), Lillian Gish (*La Boheme*, 1926), and Greta Garbo (*Flesh and the Devil*, 1926). But perhaps his best role was as the soldier James Apperson in the classic World War I film *The Big Parade* (1925). His long love affair with Garbo put him at odds with Louis B. Mayer and spelled the end of his movie career.

Boris Karloff (1887–1969)

Classic Movie Monsters,
“Frankenstein” • Scott 3170

Classic Movie Monsters:
“The Mummy” • Scott 3171

One of the icons of horror cinema, Karloff (born William Henry Pratt) was originally destined for a career in the British diplomatic corps but followed his heart to Hollywood in 1920, where he worked as a truck driver and took bit parts until he was cast as “the monster” in *Frankenstein* (1931), a role he reprised in *The Bride of Frankenstein* (1935). When his film career was over, Karloff achieved a second chance at immortality in 1966 as the narrator in the television special *How the Grinch Stole Christmas*.

Buster Keaton (1895–1966)

Stars of the Silent Screen • Scott 2828

Born Joseph Frank Keaton, it was a family friend, Harry Houdini, who inadvertently gave the young child his lifelong nickname after Keaton fell down a flight of steps unharmed. Houdini remarked that the boy sure could take a “buster” or a fall. Keaton soon joined his parents on the vaudeville circuit as an acrobat and comedian, but it was silent film star “Fatty” Arbuckle who first hired him as a film actor (*The Butcher Boy*, 1917). Keaton's athletic ability and deadpan humor allowed him to create a more subtle form of slapstick and earned him another nickname: “The Great Stoneface.” His final film appearance was as the extremely funny “Erronius” in *A Funny Thing Happened on the Way to the Forum* (1966).

Keystone Cops

Stars of the Silent Screen • Scott 2826

The series of silent films showing the antics of a hapless group of policemen seldom used the same actors; in fact, many of them remain unknown and some were even interested local police officers! Eventually, producer Mack Sennett began using the “Kops” as foils for established stars such as Fatty Arbuckle and Marie Dresser. A recent discovery is the 1914 short, *A Thief Catcher*, which includes a brief appearance by Charlie Chaplin in only his third screen role.

Stan Laurel (1890–1965) and Oliver (“Babe”) Hardy (1892–1957)

Comedians • Scott 2562

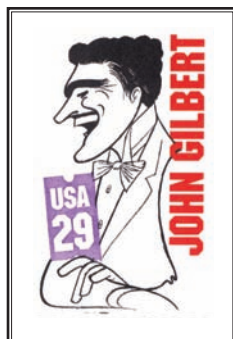
Laurel — The British music hall actor made two trips to the United States with Fred Karno's troupe as Charles Chaplin's understudy (1910, 1913), before finally being cast in a two-reel comedy on his own, *Nuts in May* (1917). His first acting connection with Oliver Hardy was through coincidental bit parts in *Lucky Dog* (1921); however, the film that took them to stardom was *Putting Pants on Philip* (1927). Their 1932 comedy short *The Music Box* won the first Oscar in the category Best Short Subjects (Live Action Comedy). The comedic duo's film partnership continued until 1950 and the two men continued to appear together on stage until Hardy's death in 1957.

Hardy — Although he began his working career as the manager/projectionist in a movie house and by 1912 was earning a living as a singer, Hardy ultimately appeared in more than 400 films, beginning with the now lost *Outwitting Dad* (1914). His famous line, “Here's another nice mess you've gotten us into,” was delivered to his partner Stan Laurel at some point of comedic disaster in most of their films, the two most well known of which are *Sons of the Desert* (1933) and *Babes in Toyland* (1934).



Hooray for Hollywood!

Movie Stars of the Silent Screen & Early "Talkies"



John Gilbert (1994)
*Stars of the
Silent Screen*
29¢ • Scott 2823



Boris Karloff (1997)
*Classic Movie Monsters,
"Frankenstein"*
32¢ • Scott 3170



Boris Karloff (1997)
*Classic Movie Monsters,
"The Mummy"*
32¢ • Scott 3171



Buster Keaton (1994)
*Stars of the
Silent Screen*
29¢ • Scott 2828



Keystone Cops (1994)
*Stars of the
Silent Screen*
29¢ • Scott 2826



Stan Laurel and Oliver ("Babe")
Hardy (1991) *Comedians*
29¢ • Scott 2562

Hooray for Hollywood!

Movie Stars of the Silent Screen & Early “Talkies”

Harold Lloyd (1894–1971)

Stars of the Silent Screen • Scott 2825

One of the silent screen’s most popular comedians, altogether Lloyd made more short films than Chaplin and Keaton combined. He came up with round glasses and a straw hat as trademark props for his main comedic character — an energetic young man able to conquer all that life threw at him. His most memorable film scene shows him dangling from the failing hands of a clock tower high above a city street (*Safety Last*, 1922).

Bela Lugosi (1882–1956)

Classic Movie Monsters,
“Dracula” • Scott 3169

A successful actor in his native Hungary, Lugosi emigrated to the United States in 1922. In 1927 he was cast in the title role in the Broadway production of *Dracula*. Ironically, when the film was made, he was the *last* choice for the part (Universal wanted Long Chaney Sr., who was dying of throat cancer). His malevolent and elegant Count defined the role through numerous sequels and remakes, but the movie’s success doomed the actor to be typecast for the rest of his career.

Zasu Pitts (1898–1963)

Stars of the Silent Screen • Scott 2824

A quirky comedienne with large blue eye and hands that were constantly in motion, Zasu (her real name) was tapped for her first movie role as an extra in Mary Pickford’s *Rebecca of Sunnybrook Farm* (1917) when she was spotted standing in a crowd of onlookers. She ended her long comedic career playing Gale Storm’s sidekick “Nugie” on the television hit *The Gale Storm Show*, 1956–1960. Earlier, however, Pitts broke type successfully several times to tackle dramatic roles with great success, notably the avaricious wife in Erich von Stroheim’s 1924 *Greed*. She even wrote a successful cookbook of family recipes (published posthumously in 1964), titled *Candy Hits*.

Will Rogers (1879–1935)

Will Rogers Issue • Scott 975

Performing Arts • Scott 1801

“I never met a man I didn’t like.” Born on a ranch in Oologah, Indian Territory (Cherokee Nation, now Oklahoma), Rogers developed such extraordinary roping skills working cattle that he is listed in the Guinness Book of Records. Roping tricks and a sharp wit led him to vaudeville and wild west shows before making his film debut in *Laughing Bill Hyde* (1918). His biggest silent film was *The Ropin’ Fool* (1921) but with the coming of sound he was able to move beyond pantomime skills to showcasing his unique humorous take on life. One of his most memorable “talking” films is the first version of *State Fair*, opposite Janet Gaynor (1929). In all he made 71 films in the 1920s and 30s.

Rudolph Valentino (1895–1926)

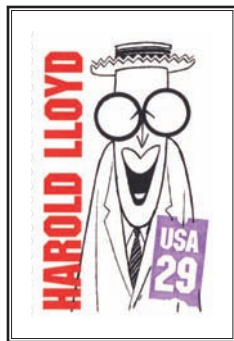
Stars of the Silent Screen • Scott 2819

Originally cast as a movie villain due his non-Anglo features, Valentino was given the romantic lead in *The Four Horsemen of the Apocalypse* (1920) at the insistence of the Metro Pictures’ first female executive, June Mathis; it became the sixth highest money-making silent film of all-time. In 1921 he made the iconic film *The Sheik* — women swooned and men didn’t get it, but the role immortalized him as the “Latin Lover.” His sudden death from perforated ulcers and blood poisoning five years later was mourned by thousands.

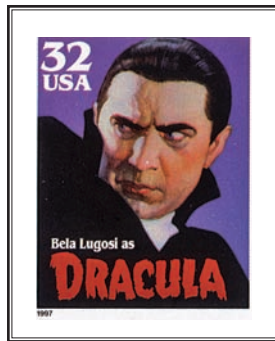


Hooray for Hollywood!

Movie Stars of the Silent Screen & Early "Talkies"



Harold Lloyd (1994)
*Stars of the
Silent Screen*
29¢ • Scott 2825



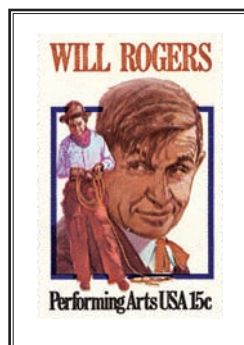
Bela Lugosi (1997)
Movie Monsters, "Dracula"
32¢ • Scott 3169 *Classic*



Zasu Pitts (1994)
*Stars of the
Silent Screen*
29¢ • Scott 2824



Will Rogers (1948)
Will Rogers Issue
3¢ • Scott 975



Will Rogers (1979)
Performing Arts
15¢ • Scott 1801



Rudolph Valentino
(1994)
*Stars of the
Silent Screen*
29¢ • Scott 2819



Hooray for Hollywood!







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