



PRESENTS

Vamps, Vixens and Virgins

A FOOL THERE WAS (1915) • MANSLAUGHTER (1922) • THE CHEAT (1915)
PARISIAN LOVE (1925) • DOWN TO THE SEA IN SHIPS (1922)

PRESSBOOK

KINO ON VIDEO

A FOOL THERE WAS

Cast

Theda Bara	The Vampire
Runa Hodges	The Child
Mabel Frenyear	Kate Schuyler (Fool's wife)
Edward José	The Husband, John Schuyler
May Allison	The Wife's Sister
Clifford Bruce	The Friend, Tom
Victor Benoit	One of Her Victims, Reginal Parmalee
Frank Fowell	The Doctor
Minna Gale	The Doctor's Fiancee

Crew

Directed and Produced by Frank Powell
Written by Roy L. McCardell
Based on the play "A Fool There Was" by Porter Emerson Browne
Inspired by the Rudyard Kipling poem "Vampire"
Photographed by George Schneiderman
Edited by Hettie Gray Baker
Piano Score by Phil Carli

USA • 1915 • 67 minutes • Color Tinted • 1:33:1

Theda Bara

The screen's first sex symbol, albeit an unlikely one: Bara's unspectacular but admittedly exotic features and her ample figure, observed today, reminds one just how radically ideals of feminine allure have changed over the years. She was one of Hollywood's first "manufactured" stars; an army of publicity men labored mightily to create a phony past for her, and ascribed to her supernatural powers and abilities that only the most gullible fans could have believed. A tailors daughter, Bara worked as an extra in films before playing a memorable femme fatale in *A Fool There Was* (1915, uttering the famous line, "Kiss me, my fool!"). She appeared in dozens of silent films from 1914 to 1919, playing famous vamps of fact and fiction such as Cleopatra, Salome, Carmen, and Madame Du Barry. She starred on Broadway during the 1920s, and attempted a screen comeback in 1926 for comedy producer Hal Roach, only to find that increasingly sophisticated movie audiences snickered at her anachronistic acting style. Bara quit the screen cold; little was heard from her until her death from cancer in 1955. She was married to director Charles Brabin.

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A FOOL THERE WAS

Theda Bara filmography

- Forty-five Minutes from Hollywood* (1926)
Madame Mystery (1926)
The Unchastened Woman (1925)
The Prince of Silence (1921)
The Lure of Ambition (1919)
The Siren's Song (1919)
When Men Desire (1919)
La Belle Russe (1919)
Kathleen Mavourneen (1919)
A Woman There Was (1919)
The Light (1919)
The She Devil (1918)
The Soul of Buddha (1918)
Under the Yoke (1918)
When a Woman Sins (1918)
Salome (1918)
The Forbidden Path (1918)
The Darling of Paris (1917)
The Rose of Blood (1917)
Madame Du Barry (1917)
Cleopatra (1917)
Camille (1917)
Heart and Soul (1917)
Her Greatest Love (1917)
The Tiger Woman (1917)
East Lynne (1916)
The Vixen (1916)
Romeo and Juliet (1916/I)
Her Double Life (1916)
Under Two Flags (1916)
The Eternal Sappho (1916)
Gold and the Woman (1916)
The Serpent (1916)
The Clemenceau Case (1915)
A Fool There Was (1915)
The Kreutzer Sonata (1915)
Lady Audley's Secret (1915)
Siren of Hell (1915)
Destruction (1915)
The Galley Slave (1915)
Carmen (1915)
Sin (1915)
The Two Orphans (1915)
The Devil's Daughter (1915)
The Stain (1914) (as *Theodosia Goodman*)

KINO ON VIDEO

Manslaughter

Cast

Thomas Meighan	Daniel O'Bannon
Leatrice Joy	Lydia Thorne
Lois Wilson	Evans, Her Maid
John Miltern	Gov. Stephan Albee
George Fawcett	Judge Homans
Julia Fayee	Mrs. Drummond
Edy the Chapman	Adeline Bennett
Jack Mower	Policeman Drummond
Dorothy Cumming	Eleanor Bellington
Casson Ferguson	Bobby Dorest
Mickey Moore	Dicky Evans
James Neill	Butler
Sylvia Ashton	Prison Matron
Raymond Hatton	Brown Mabel Van

Crew

Directed by Cecil B. DeMille
Produced by Cecil B. DeMille and Jesse L. Lasky
Written by Hector Turnbull and adapted by Jeanie MacPherson
From a Novel by Alice Duer Miller
Photographed by Alvin Wyckoff
Film Editing by Anne Bauchens
Costume Design by Paul Iribe
Stunts by Leo Nomis
Music by The Alloy Orchestra

A Paramount Picture

USA • 1922 • 100 minutes • Color Tinted • 1:33:1

Leatrice Joy based her performance in *Manslaughter* on Madalynne Obenchain, who became famous for “The Obenchain Case”, the murder of her boyfriend J. Belton Kennedy. It started when Madalynne fell in love with Kennedy, but was still married to her husband, Ralph Obenchain. She felt more for Kennedy that he did for her, and she divorced her husband to be with him. Kennedy tried giving her the slip but she pestered him with phone calls. Then she took him on a “farewell drive” in his roadster and begged him to go to the little cabin he owned in Beverly Glen, and there, somebody shot him. She claimed at her trial that she lost her memory the second she heard the shot until she had “woken up” hours later.

KINO ON VIDEO

THE CHEAT

Cast

Fannie Ward	Edith Hardy
Jack Dean	Dick Hardy
Sessue Hayakawa	Tori
James Neill	Jones
Jack Yutaka Abbe	Tori's Valet
Dana Ong	District Attorney
Hazel Childers	Mrs. Reynolds

Crew

Directed and Produced by Cecil B. DeMille
Written by Hector Turnbull and Jeanie MacPherson
Cinematography by Alvin Wyckoff
Film Editing by Cecil B. DeMille
Art Direction by Wilfred Buck
Music Composed by Robert Israel

A Paramount Picture

USA • 1915 • 59 minutes • Black and White • 1:33:1

From *Behind the Mask of Innocence* by Kevin Brownlow:

From Hector Turnbull's scenario, DeMille made a powerful film which still retains much of its original impact. Although the film is unashamedly racist Hayakawa's performance gives it much explosive quality. According to De Witt Bodeen, the branding scene produced screams from the audience and some woman fainted. "The effect of Hayakawa on American woman was even more electric than Valentino's" he wrote. "It involved fiercer tones of masochism as well as a latent female urge to experience sex with beautiful but savage men of another race.



THE CHEAT

Sessue Hayakawa

Veteran Japanese actor who made his mark on American audiences in silent movies from the teens, enjoying a lengthy and generally distinguished screen career, the climax of which was his Oscar nominated portrayal of a Japanese prison- camp commander in *The Bridge on the River Kwai* (1957). Hayakawa originally came to America in 1908 as a University of Chicago student, and later returned to this country with an acting troupe. Signed to a movie contract by pioneer producer Thomas H. Ince, he actually made his biggest impact as the villain in Cecil B. DeMille's *The Cheat* (1915), delivering an understated performance very much ahead of its time. Hayakawa worked through the silent era in a number of exotic melodramas (many of which he also produced) and made his talkie debut in *Daughter of the Dragon* (1931), a Fu Manchu thriller in which he played a heroic Chinese detective. His performance was poorly received, and he left Hollywood for Europe, where he appeared in films throughout the 1930s. In the late 1940s Hayakawa returned to Hollywood made a new career for himself as a successful character actor in *Tokyo Joe* (1949), *Three Came Home* (1950, a high point), *House of Bamboo* (1955), *The Geisha Boy* (1958), *Green Mansions* (1959), *Swiss Family Robinson* (1960), *The Big Wave* (1962), and *The Daydreamer* (1966).

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Filmography

- | | | |
|---|---------------------------------------|---------------------------------------|
| <i>Daydreamer, The</i> (1966) (voice) | <i>I Have Killed</i> (1924) | <i>His Birthright</i> (1918) |
| <i>Big Wave, The</i> (1961) | <i>Sen Yan's Devotion</i> (1924) | <i>City of Dim Faces, The</i> (1918) |
| <i>Swiss Family Robinson</i> (1960) | <i>Danger Line, The</i> (1924) | <i>Bravest Way, The</i> (1918) |
| <i>Hell to Eternity</i> (1960) | <i>Bataille, La</i> (1923) | <i>White Man's Law, The</i> (1918) |
| <i>Green Mansions</i> (1959) | <i>Night Life in Hollywood</i> (1922) | <i>Honor of His House, The</i> (1918) |
| <i>Geisha Boy, The</i> (1958) | <i>Vermilion Pencil, The</i> (1922) | <i>Hidden Pearls, The</i> (1918) |
| <i>Bridge on the River Kwai, The</i> (1957) | <i>Five Days to Live</i> (1922) | <i>Secret Game, The</i> (1917) |
| <i>House of Bamboo</i> (1955) | <i>Swamp, The</i> (1921) | <i>Call of the East, The</i> (1917) |
| <i>Re mizeraburu: kami to akuma</i> (1950) | <i>Where Lights Are Low</i> (1921) | <i>Hashimura Togo</i> (1917) |
| <i>Three Came Home</i> (1950) | <i>Black Roses</i> (1921) | <i>Forbidden Paths</i> (1917) |
| <i>Tokyo Joe</i> (1949) | <i>First Born, The</i> (1921) | <i>Jaguar's Claws, The</i> (1917) |
| <i>Cabaret du grand large, Le</i> (1946) | <i>Brand of Lopez, The</i> (1920) | <i>Bottle Imp, The</i> (1917) |
| <i>Quartier chinois</i> (1946) | <i>Arabian Knight, An</i> (1920) | <i>Each to His Kind</i> (1917) |
| <i>Malaria</i> (1943) | <i>Traditions Altar</i> (1920) | <i>Victoria Cross, The</i> (1916) |
| <i>Soleil de minuit, Le</i> (1943) | <i>Devil's Claim, The</i> (1920) | <i>Soul of Kura San, The</i> (1916) |
| <i>Macao, l'enfer du jeu</i> (1942) | <i>Beggar Prince, The</i> (1920) | <i>Honorable Friend, The</i> (1916) |
| <i>Patrouille blanche</i> (1942) | <i>Courageous Coward, The</i> (1919) | <i>Alien Souls</i> (1916) |
| <i>Tempête sur l'Asie</i> (1938) | <i>Tong Man, The</i> (1919) | <i>Temptation</i> (1915) |
| <i>Forfaiture aka Cheat, The</i> (1937) | <i>Illustrious Prince, The</i> (1919) | <i>Cheat, The</i> (1915) |
| <i>Yoshiwara</i> (1937) | <i>Bonds of Honor</i> (1919) | <i>Secret Sin, The</i> (1915) |
| <i>The New Earth</i> (1937) | <i>Dragon Painter, The</i> (1919) | <i>Clue, The</i> (1915) |
| <i>Around the World in 80 Minutes with Douglas Fairbanks</i> (1931) | <i>Man Beneath, The</i> (1919) | <i>After Five</i> (1915) |
| <i>Daughter of the Dragon</i> (1931) | <i>His Debt</i> (1919) | <i>Typhoon, The</i> (1914) |
| <i>Great Prince Shan, The</i> (1924) | <i>Heart in Pawn, A</i> (1919) | <i>Wrath of the Gods, The</i> (1914) |
| | <i>Temple of Dusk, The</i> (1918) | <i>Hateful God, The</i> (1913) |



Cecil B. DeMille

To a generation of moviegoers, Cecil B. DeMille was the very image of a Hollywood producer-director. With his theatrical voice and manner, and his penchant for puttees, and other such accoutrements, he fit the role to a tee, and perpetuated that image through appearances-as himself-in short subjects (like *Hollywood Extra Girl*), feature films (like *Sunset Blvd*), his own preview trailers, and on radios popular weekly series “Lux Radio Theatre”, which he hosted from 1936 to 1945.

DeMille was, first and foremost, a showman; he was also a superb storyteller. He was sometimes accused of being simplistic, but that approach suited mass audiences just fine, and in the 1990s his 1956 production of *The Ten Commandments* still draws a formidable audience for its annual television broadcasts.

He came from a theatrical family; his father, a clergyman, also wrote plays, and his mother had a touring theatrical troupe. When his older brother William enrolled in the Academy of Dramatic Arts in New York City, he followed suit, learning his trade as an actor, then stage manager, and then playwright (with his brother) under the tutelage of famed impresario David Belasco in the early part of the 20th century. In 1913 he joined Jesse Lasky and Samuel Goldfish (later Goldwyn) to form the Jesse L. Lasky Feature Play Co. (the foundation of Paramount Pictures) and make a feature-length version of a play, *The Squaw Man* (1914). *The Squaw Man* has often been referred to as the first feature-length film and the first film to be made in Hollywood; neither statement is true. DeMille did not even direct it himself; he collaborated with Oscar Apfel. But the film was indeed a great success, and helped put all three of its creators on their feet in the movie business.

DeMille began blowing his own horn right from the start: he appeared on screen in prologues or curtain-raising sequences of some of his earliest films, establishing himself with audiences. In collaboration with art director Wilfred Buckland and cameraman Alvin Wyckoff, DeMille learned to tell his stories in cinematic terms, some of them quite bold and inventive for their time. Early features like *The Warrens of Virginia*, *The Cheat* (both 1915), *Maria Rosa* (1916), *Joan the Woman*, *The Little American* (both 1917), and *The Whispering Chorus* (1918) are still impressive today.

In 1919 DeMille moved into the realm of social comedy with *Don't Change Your Husband* and *Male and Female*. The latter film included a now notorious scene of Gloria Swanson preparing for her bath and discreetly disrobing before the camera, with the help of a servant. The scene caused a sensation, and the canny DeMille followed up with a series of similar pictures, including *Why Change Your Wife?* (1920), *The Affairs of Anatol* (1921), and *Saturday Night* (1922).

Gloria Swanson was one of many actors to benefit from exposure in DeMille films. He was responsible for making opera singer Geraldine Farrar, light comedienne Bebe



Cecil B. DeMille (Cont.)

Daniels, and leading men Wallace Reid and William Boyd first-rank stars, and while DeMille did not discover Claudette Colbert or Charlton Heston, it was their work in his movies that solidified their stardom.

A series of scandals rocked Hollywood in the early 1920s, and forced the industry to defend itself against accusations of being a modern-day Gomorrah. DeMille responded by making the cautionary melodrama *Manslaughter* (1922), and then *The Ten Commandments* (1923), which offered a modern-day morality tale with an elaborate Biblical flashback. He followed it, several years later, with a reverent production of *The King of Kings* (1927). To a publicly pious DeMille, there was no contradiction in having made saucy sex comedies just a few years earlier.

In the mid-1920s he launched his own production company, for which he supervised a slate of films, and directed *The Road to Yesterday* (1925, featuring the first of many DeMille train wrecks), *The Volga Boatman* (1926), and other “run of the DeMille” pictures. With the coming of sound, he moved to MGM for the grandiose, high-camp *Madam Satan* (1930) and a surprisingly low-key, effective remake of *The Squaw Man* (1931). (He had already remade his cornerstone movie in 1918!)

DeMille hit his stride once more when he returned to Paramount, where he would remain for the rest of his career. He drew on prior experience to mix historical drama with sex in *The Sign of the Cross* (1932) and *Cleopatra* (1934), as well as the somewhat tamer *The Crusades* (1935), and ventured into offbeat territory for the chilling vigilante tale *This Day and Age* (1933) and the endearingly silly romantic adventure yarn *Four Frightened People* (1934).

For the most part, however, DeMille made nothing but “big” movies from that point on: big Westerns like *The Plainsman* (1936) and *Union Pacific* (1939), big costume adventures like *The Buccaneer* (1938) and *Reap the Wild Wind* (1942). With advancing age, he took more time on each new project, and his final films *Samson and Delilah* (1949), the circus saga *The Greatest Show on Earth* (1952, winner of the Best Picture Oscar), and *The Ten Commandments* (1956)-were, progressively, the biggest he had ever tackled. (He produced a lavish remake of *The Buccaneer* in 1958, but gave his son-in-law Anthony Quinn the opportunity to direct.)

DeMille became a hated figure to many in Hollywood through his heavyhanded wielding of power for political purposes, especially during the McCarthy era, but even his worst enemies admitted that as a showman he was unsurpassed. When he died in 1959 it was truly the end of an epoch in the Hollywood he helped to create. His memoir, *The Autobiography of Cecil B. DeMille* was published posthumously in 1959.

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KINO ON VIDEO

PARISIAN LOVE

Cast

Clara Bow	Marie
Donald Keith	Armand
Lillian Leighton	Frouchard
J. Gordon Russell	D'Avril
Hazel Keener	Margot
Jean De Briac	The Knifer
Alyce Mills	Jean D'Arcy
Otto Matiesen	Apache leader

Crew

Directed by Louis Gasnier
Written by Lois Hutchinson from a story by F. Oakley Crawford
Cinematography by Alan Siegler
Produced by B.P. Schulberg
Music Performed by Phil Carli

USA • 1925 • 62 minutes • Color Tinted • 1:33:1

David Stenn, author of the definitive biography *Clara Bow: Runnin' Wild* had been searching for any extant material on all of Bow's films, especially presumably lost films such as *Parisian Love*. Stenn finally located a 35 mm nitrate print with original color tints of the film along with a print of *The Plastic Age* from a collector. Stenn funded an archive restoration of the film.

The restored *Parisian Love* had a re-premiere in 1998 at *Le giornate del cinema muto*: the Pordenone Silent Film Festival, 73 years after it was originally released.

KINO ON VIDEO

Down to the Sea in Ships

Cast

Clara Bow	'Dot' Morgan
Marguerite Courtot	Patience Morgan
Raymond McKee	Thomas Allan Dexter
William Walcott	Charles W. Morgan
James Turfler	Jimmy
Leigh R. Smith	Scuff Smith
Pat Hartigan	Jake Finner
J Thornton Baston	Samuel Siggs
Curtis Pierce	The Town Crier
Ada Laycock	Henny Clark
William Cavanaugh	Thunderbolt Bill

Crew

Directed by Elmer Clifton
Written by John L.E Pell
Cinematography by Alexander G. Penrod
Photography on Whaling Cruise Paul H. Allen
Produced by Elmer Clifton
Piano Score by William Perry

Produced in New Bedford, Massachusetts by "The Whaling Film Corp."

USA • 1922 • 95 minutes • Color Tinted • 1:33:1

"Great Credit is due the photographers who, in small boats, stood by thier cameras at the risk of their lives to photograph the fighting whales."

from *Down to the Sea in Ships*

"Elmer Clifton's whaling saga harpooned audiences for a remarkable twenty-two-week New York run, and though critics loathed the movie, they loved Clara's performance in it. Watching Down to the Sea in Ships today, it's easy to see why: her work is wholly natural, lacking the mannered style of other actors. There's a jolt of vitality when she appears on screen, a quality that would contribute heavily to her appeal."

from *Clara Bow: Runnin' Wild* by David Stenn



Clara Bow

The very embodiment of the Jazz Age, the vivacious “It” girl led a stormy life that rivaled that of her on-screen characters in its emotional turbulence, lack of pretense and sexual inhibition, and ultimate tragedy. A beauty contest winner who longed to escape from her abusive father and insane mother, Bow came to Hollywood in her teens, and found work in independent pictures, at first in kid-sister roles. When B.P. Schulberg, her producer and mentor, went to Paramount in 1925 he brought Bow with him, and at that point she started getting the star buildup she deserved. Flapper-era audiences were delighted by her frisky nature and undisguised sexual openness, and her Paramount pictures, including *Mantrap* and *Get Your Man* (both 1927), skillfully exploited those qualities.

Off camera, Bow presented more of a problem; her footloose behavior, along with the antics of her father (who’d come west to “manage” his daughter’s career), resulted in several scandals and caused the studio no little inconvenience. Her sexual liaisons were legion, and she had a torrid affair with Victor Fleming, who directed her in *Mantrap* and *Hula*. In 1927 she also starred in *IT* which dramatized authoress Elinor Glyn’s theory that certain women possessed a certain indefinable, irresistible magic, to which she referred as “It,” a quality that Bow had in spades. Her success in the picture gave her her famous nickname. (A young Gary Cooper, another of Bow’s beaux, had a bit part in the picture.) She ended 1927, her peak year, as the nominal female lead in the first Oscar-winning Best Picture, *Wings* still her most widely seen film, if hardly the most typical.

Bow, who’d always been plagued by insecurity, was terrorized by the coming of sound and embarrassed by her pronounced Brooklyn accent. She developed a worldclass case of mike fright, frequently going into hysterics while trying to shoot a simple dialogue scene. Paramount did its best to promote her (“You’ve Had an Eyeful of ‘It,’ Now Get an Earful!” ran one ad for 1929’s *The Wild Party* but she was obviously ill at ease in talkies, and audiences sensed it. *Dangerous Curves* and *The Saturday Night Kid* (also 1929) performed respectably at box offices, but Bow’s heyday was clearly past. Her extremely public private life kept her in the headlines (no one has ever disproved the widely circulated tale that she once “entertained” the entire USC football team one night), but it was publicity Paramount didn’t welcome. She became increasingly difficult, put on weight and, continually depressed, lost much of the effervescence that had endeared her to moviegoers. Declining grosses finally convinced Paramount to drop her, and Schulberg was only too happy to distance himself from his former protégée.

Bow married cowboy star Rex Bell in 1931, and for a time enjoyed a measure of personal stability. She lost weight, moved over to Fox, and gave extremely good performances in two starring vehicles, *Call Her Savage* (1932) and *Hoopla* (1933), which turned out to be her best sound films. But the sad fact was that the “It Girl” era had passed, and Depression audiences had no use for the Roaring Twenties—or its icons—in the 1930s.

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Clara Bow filmography

- Hoopla* (1933)
Call Her Savage (1932)
Kick In (1931)
No Limit (1931)
Love Among the Millionaires (1930)
Her Wedding Night (1930)
True to the Navy (1930)
Paramount on Parade (1930)
Hollywood Snapshots #11 (1929)
The Saturday Night Kid (1929)
Dangerous Curves (1929)
The Wild Party (1929)
Three Weekends (1928)
The Fleet's In (1928)
Ladies of the Mob (1928)
Red Hair (1928)
Get Your Man (1927)
Hula (1927)
Wings (1927)
Rough House Rosie (1927)
Children of Divorce (1927)
It (1927)
The Runaway (1926)
Kid Boots (1926)
Mantrap (1926)
Fascinating Youth (1926)
Dancing Mothers (1926)
Two Can Play (1926)
Shadow of the Law (1926)
My Lady of Whims (1925)
My Lady's Lips (1925)
The Ancient Mariner (1925)
The Plastic Age (1925)
The Best Bad Man (1925)
Free to Love (1925)
The Primrose Path (1925)
The Keeper of the Bees (1925)
Kiss Me Again (1925)
Parisian Love (1925)
The Scarlet West (1925)
Lawful Cheaters (1925)
Eve's Lover (1925)
The Adventurous Sex (1925)
Capital Punishment (1925)
Black (1924)
This Woman (1924)
Black Oxen (1924)
Black Lightning (1924)
Helen's Babies (1924)
Empty Hearts (1924)
Wine (1924)
Daughters of Pleasure (1924)
Poisoned Paradise (1924)
Grit (1924)
Maytime (1923)
The Daring Years (1923)
Enemies of Women (1923)
Down to the Sea in Ships (1922)
Beyond the Rainbow (1922)