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The Scarlet letter, Sjöström, Victor, 1926

The house of darkness, Griffith, D. W., 1913

Broken blossoms, Griffith, D. W., 1919

Orphans of the storm, Griffith, D. W., 1921

La boheme, Vidor, King, 1926

Hearts of the world, Griffith, D. W., 1918
The birth of a nation, Griffith, D. W., 1915

Way down east, Griffith, D. W., 1920

His double life, Hopkins, Arthur, 1930

The wind, Sjöström, Victor, 1928

Enoch Arden, Griffith, D. W., 1911

The burglar's dilemma, Griffith, D. W., 1912

One romantic life, Stein, Paul L., 1930

Remodeling her husband, ,

A misunderstood boy, Griffith, D. W., 1913

The Trip to bountiful, Masterson, Peter, 1985

White sister,,

The musketeers of Pig Alley, Griffith, D. W., 1912

True heart Susie, Griffith, D. W., 1919

The battle at Elderbush Gulch, Griffith, D. W., 1914

An unseen enemy, Griffith, D. W., 1912

The mothering heart, Griffith, D. W., 1913

Two daughters of Eve, Griffith, D. W., 1912

Romola, King, Henry, 1924

Lilliam Sull

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THE UCLA
FILM ARCHIVES
IN ASSOCIATION
WITH
THE AMERICAN
FILM INSTITUTE
PRESENT

A TRIBUTE TO LILLIAN GISH

APRIL 14 TO MAY 13 MELNITZ THEATER UCLA



The career of Lillian Gish is unique in the history of motion pictures. One of the pioneers of the industry, she was the greatest actress of the silent film era, and she is still flourishing as a film and television actress more than seventy years after her screen debut in D. W. Griffith's AN UNSEEN ENEMY.

The subtlety and passionate conviction of her work with Griffith revolutionized the art of screen acting. She starred in his landmark 1915 film THE BIRTH OF A NATION, and her performances in such other silent film classics as BROKEN BLOSSOMS, TRUE HEART SUSIE, WAY DOWN EAST, ORPHANS OF THE STORM, LA BOHEME, THE SCARLET LETTER, and THE WIND are among the enduring monuments of the medium.

At the peak of her popularity, and in a day when film was not yet generally acknowledged to be an art form, she was recognized universally, as a major artist. The literary magazine *Vanity Fair* dubbed her "The First Lady of the Cinema," and critics hailed her as the equal of the leading European stage actresses, Eleanora Duse, and Sarah Bernhardt.

In 1920, she became one of the first women to direct a feature film, REMODELING HER HUS-BAND. Soon after that, she assumed artistic control of the films in which she appeared; her contract with MGM in the late silent era gave her a power few other women have achieved in Hollywood. With such productions as LA BOHEME, THE SCARLET LETTER, and THE WIND, she brought the silent film to the summit of its art.

After the coming of sound, she distinguished herself as a stage star while making infrequent film appearances, most notably in DUEL IN THE SUN, THE NIGHT OF THE HUNTER, and A WEDDING. In the early days of live television, she again became a pioneer; her work in such programs as THE AUTOBIOGRAPHY OF GRANDMA MOSES and THE TRIP TO BOUNTIFUL is fondly remembered.

Throughout her life, Miss Gish has been a tireless advocate of the cause of film preservation. She was instrumental in obtaining the Griffith collection of films for The Museum of Modern Art, and she persuaded Mary Pickford to preserve her films for future generations. She has appeared frequently before governmental bodies, and she has given more than 400 lectures on college campuses to promote appreciation of the art of film.

Lillian Gish was described by Brooks Atkinson as "an American institution." Her life and her work represent the finest traditions of the popular arts in this country.

reprinted from:

The American Film Institute
Life Achievement Award
Program

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EARLY SHORTS THE UNSEEN ENEMY TWO DAUGHTERS OF EVE BURGLAR'S DILEMMA MUSKETEERS OF PIG ALLEY **HOUSE OF DARKNESS** THE MOTHERING HEART **BATTLE OF ELDERBUSH GULCH** MISUNDERSTOOD BOY **ENOCH ARDEN**

SOLD FOR MARRIAGE Directed by Christy Cabanne HEARTS OF THE WORLD Directed by D. W. Griffith

BIRTH OF A NATION Directed by D. W. Griffith 35mm, color tinted

BROKEN BLOSSOMS Directed by D. W. Griffith 35mm, color tinted TRUE HEART SUSIE Directed by D. W. Griffith

35mm, black and white

WAY DOWN EAST Directed by D. W. Griffith 35mm, Nitrate ORPHANS OF THE STORM Directed by D. W. Griffith 35mm

WHITE SISTER Directed by Henry King 1924 Directed by Henry King

SCARLET LETTER Directed by Victor Sjostrom **LA BOHEME** Directed by King Vidor

TELEVISION TRIP TO BOUNTIFUL (excerpt) 1953 , MRS. BIBB **MORNINGS AT SEVEN**

THE WIND Directed by Victor Sjostrom

ONE ROMANTIC NIGHT (THE SWAN) 1930 Directed by Paul L. Stein HIS DOUBLE LIFE **Directed by Arthur Hopkins** and William C. DeMille

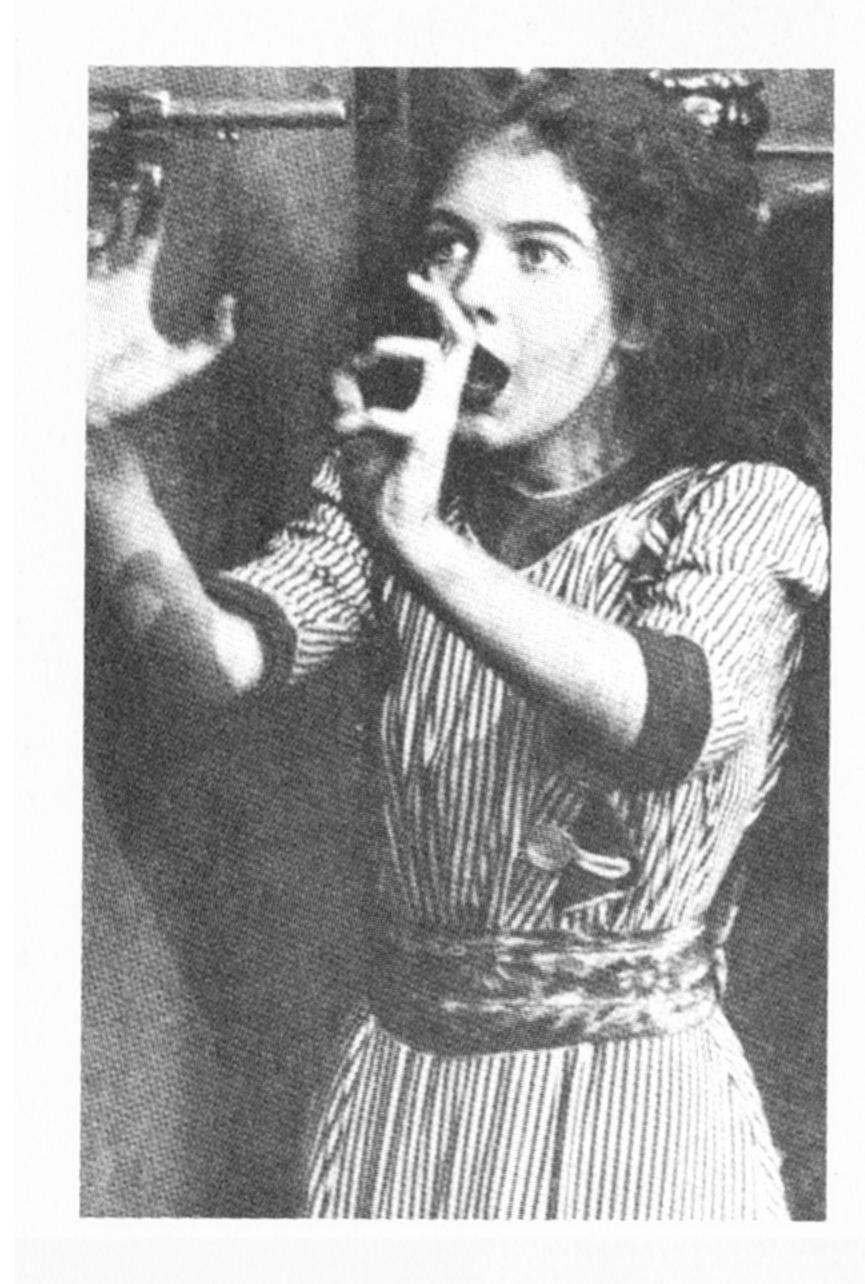


SUNDAY, APRIL 15

Live Organ Accompaniment by Robert

Erich Von Stroheim and in a bit Noel

Coward. 122 min. 16mm print.



directed by Christy Cabanne. All prints

16mm. Total program about 120 min.

SOLD FOR MARRIAGE (1916) Directed by Christy Cabanne Long thought lost, this rare film was unearthed as part of the program for the SATURDAY, APRIL 14 Life Achievement Award for Miss Gish. Live Organ Accompaniment Robert Israel AFI gave the negative to EM GEE Films, In honor of Miss Gish's reception of the from which this 16mm print was se-Life Achievement Award from the Americured. Costarring Frank Bennett and can Film Institute, the 12th, the UCLA A. D. Sears. 44 min. Film Archives presents this five week HEARTS OF THE WORLD (1918) retrospective of her film concentrating Directed by D. W. Griffith on her achievements up to her retire-A neglected masterpiece of spectacular ment from film (temporarily) in 1933. scenic scope and emotional range that Tonight's program focuses on the deserves to rank with the other war epics of Griffith. The story of a French shorts, one reelers and two with which her career began including her first village that becomes the focal point of screen role, THE UNSEEN ENEMY (1912). some of the bitterest fighting of WWI. The program includes, Its inhabitants have led quiet, peaceful TWO DAUGHTERS OF EVE (1913) lives—a young girl living with her HOUSE OF DARKNESS (1913) grandparents, the boy who loves her, the THE BURGLAR'S DILEMMA (1913) town flirt, a carpenter, musician, etc.— ENOCH ARDEN (1914) when in strides the spectre of war; the THE MOTHERING HEART (1913) town is mobilized and the peaceful life MISUNDERSTOOD BOY (1913) violently shattered. When the Germans MUSKETEERS OF PIG ALLEY (1912) occupy the village the lovers are torn and THE BATTLE OF ELDERBUSH apart and only reunited amidst the ashes GULCH (1914). All films directed by of the war-ravaged world. With Dorothy D. W. Griffith except ENOCH ARDEN, Gish, Robert Harron and Kate Bruce,



SUNDAY, APRIL 22 Live organ accompaniment by Robert BROKEN BLOSSOMS (1919) Directed by D. W. Griffith With the advent of Broken Blossoms SATURDAY, APRIL 21 With live accompaniment by Robert Israel BIRTH OF A NATION (1915) Directed by D. W. Griffith One of the most important films of the silent era, this epic treatise on a wartorn nation featured Lillian Gish as Elsie Stoneman, a Northern Senator's daugh-

dollars. 35mm, color tinted Original.

Miss Gish became universally recognized as the world's finest film actress. Playing Lucy Burrows, the daughter of a sadistic prizefighter, she is rescued by her Chinese protector, Richard Barthelmess, only to later meet a tragic end. The emotion between Gish and Barthelmess is superb with some moments that are exquisitely touching and subtle. Her biographer has called this, "the film role for which she will be longest remembered, the part that for artistic conception and delineation and sheer beauty has not been surpassed by herself or by any other." 35mm Original. Color ter in love with a Confederate soldier. tinted print courtesy MOMA. 76 min. TRUE HEART SUSIE (1919) Her first great popular success, the film's basic narrative has in recent years Directed by D. W. Griffith been attacked as racist. For Griffith, a The story of a girl who makes sacrifices Southern progressive, it was a liberal for the boy she loves, with Robert Harron, message proclaiming the need for the film was not recognized in its time. National Unity and idealistic peace. And A sentimental melodrama somewhat despite its racist depictions (at points) thematically close to the archetypal the film is a masterwork of narrative and Mary Pickford film, it's a lesser film characterization; the first film to earn than Broken Blossoms, but it's a film an extraordinary sum, produced for illuminated by the fragile grace, gentle \$100,000 it gathered over 14 million humor and appealing timidity of country-

girl Gish. 35mm 105 min.





SUNDAY, APRIL 29, 1984

THE WHITE SISTER (1923)

Directed by Henry King

Live accompaniment by Robert Israel

Gish's silent screen sufferings are

dashing Ronald Colman. 35mm.

ROMOLA (1924)

Directed by Henry King

unparalleled in this all too sad tale of a

woman who joins a convent when she

thinks her fiance has been killed in the

Gish's most expensive silent film, this

was a lavishly mounted drama set in

Century city was built for the filming.

The only prints which exist now are

dupes off of a 8mm copy that actor

William Powell had made for his own

use. Powell played Gish's villainous

husband in one of his first film roles.

Print courtesy David Shepard. 16mm.

Florence during the Renaissance. A 15th

Live Accompaniment by Robert Israel WAY DOWN EAST (1920) Directed by D. W. Griffith The story of Anna, a country girl tricked into a fake marriage by a city playboy who deserts her when she discovers she's pregnant. Ostracized as an unwed mother, she is cast out into the snow and although harassed again by the playboy she ultimately finds love with one who befriended her. Famous for its climax, one of the most dangerous and thrilling scenes ever filmed, a last minute rescue across the ice floes of the Connecticut River. The sequence required three weeks of shooting in frigid temperatures during which four members of the cast and crew died. Gish's performance is called the bravest an actress had ever accomplished by fellow actress Miriam Cooper. 35mm Nitrate print. 119 min. war. The film co-stars a very young and ORPHANS OF THE STORM (1921) Directed by D. W. Griffith Gish's last picture with Griffith, it's a spectacular film set during the French Revolution. The biggest film of 1921 in popularity, it tells the story of two orphans marooned in Paris who become separated in the maelstrom of the Revolution. Befriended by Danton, one orphan is released from the Bastille and seeks to find her sister. With the Gish sisters and Joseph Schildkraut and Monte Blue.

126 min. 35mm print.

SATURDAY, APRIL 28

SATURDAY, MAY 5 THE SCARLET LETTER (1926) Directed by Victor Seastrom In this classic tale of Nathaniel Hawthorne's, Lillian Gish stars as an adulteress who rather than endanger the reputation of her lover, suffers punishment and humiliation for years by being forced to wear a scarlet "A" on her breast. 35mm. Live accompaniment by Robert Israel. LA BOHEME (1926) Directed by King Vidor Lillian Gish returned from Europe to sign a two-year, \$800,000.00 contract with MGM. The extraordinary deal gave her artistic control of her productions, including her choice of director, costars, and cameraman. For the first film at MGM, she picked La Boheme, from the story on which Puccini based his opera. She hired John Gilbert and director King Vidor because she was impressed with their work on The Big Parade. During the filming of La Boheme, cameraman Hendrik Sartov used his specially designed "Lillian Gish Lens" to create the distinctive visual effects associated with her close-ups—sharply detailed facial features surrounded by a soft, halo-like glow. 35mm. Live

accompaniment by Robert Israel.



SUNDAY, MAY 6

Three notable examples taken from Ms.

Gish's career in TV. PHILCO TV PLAY-

HOUSE: "TRIP TO BOUNTIFUL," NBC,

3/1/53. Horton Foote (To Kill A Mock-

ingbird, Tender Mercies) authored this

woman (Gish), who has been living un-

law, and who now dreams of returning to

cerpt, Gish, on a train for home, meets a

young woman (Eva Marie Saint) whose

husband has recently left for war. KRAFT

TELEVISION THEATER: "I, MRS. BIBB,"

NBC, 10/19/55. Gish stars in this story

of a senator's widow who is chosen to

Featuring Richard Kiley, Patricia Smith,

succeed her late husband in office.

Russell Hicks. Directed by Richard

Dunlap. 60 minutes. ALCOA HOUR:

"MORNINGS AT SEVEN," NBC, 11/4/56.

Robert Wallsten adapted Paul Osborn's

play about four sisters and their rather

unusual problems including the trouble

between a middle-aged son and his

fiancee; one husband's sudden desire

for privacy; another's strange "spells";

and the curious relationship between a

sister. "MORNINGS AT SEVEN" features

third husband and the lone spinster

Dorothy Gish playing the part of Ally,

which she originated on Broadway in

David Wayne, Evelyn Warden, Dorothy

Stickney and Wallace Rooney. Produced

and directed by Alex Segal. 60 minutes.

All prints courtesy of the ATAS/UCLA

Television Archives.

1939. Also starring June Lockhart,

happily with her son and daughter-in-

her home town. In this 10-minute ex-

finely wrought portrait of an elderly



LIVE ORGAN ACCOMPANIMENT ON INDICATED **PROGRAMS BY** ROBERT ISRAEL



SATURDAY, MAY 12, 1984 THE WIND (1927) Directed by Victor Sjostrom THE WIND is one of the masterpieces of the silent cinema and certainly one of Gish's greatest performances. Throughout the film Sjostrom emphasizes the impact of the elements, especially the wind, on his characters. Exteriors were shot in the blistering hot Mojave Desert and so penetrating is the atmosphere that one can almost feel the heat and the wind and taste the endless dust. Gish remembers the shooting of the film as being one of the worst experiences she ever went through. While THE WIND is now considered a classic, MGM did not give it much of a buildup and after its initial release, recut it, gave it a happy ending and attached a disc score which you will hear tonight. 35mm Original

disc score.

SUNDAY, MAY 13 ONE ROMANTIC NIGHT (THE SWAN) (1930) Directed by Paul L. Stein Speaking recently of the end of the silent film era, Lillian Gish said, "I don't think film should have married words. It separates the world. Film and music bring the world together again. They all understand it." But she gave in to the inevitable, and though her voice was pleasing to film audiences, her first talkie, One Romantic Night, based on Molnar's play, The Swan, was unsuccessful. 35mm. HIS DOUBLE LIFE (1933) Directed by Arthur Hopkins A charming domestic comedy with Roland Young, His Double Life, based

on a novel by Arnold Bennet, was Lillian Gish's last film appearance for ten years.

She turned her creative energies to the

stage, with great success. 35mm.