

**Milestone Film & Video,  
Photoplay Productions  
and  
Image Entertainment  
present**



**On DVD through Image Entertainment's The Milestone Collection  
On VHS from Milestone Film & Video**

**Milestone Film & Video • PO Box 128 • Harrington Park, NJ 07640  
Phone number: (800) 603-1104 • Email address: milefilms@aol.com  
Website: www.milestonefilms.com**

## *The Phantom of the Opera*

1929 version. BW/Color. Original two-color Technicolor, tints and Handschiegl color process.  
98 minutes. Filmed in Universal City, California

### Cast:

Lon Chaney..... Erik the Phantom  
Mary Philbin..... Christine Daaé  
Norman Kerry..... Raoul de Chagny  
Arthur Edmund Carewe ..... Ledoux  
Virginia Pearson..... Carlotta's mother  
Mary Fabian..... Carlotta  
Gibson Gowland..... Simon Buquet  
Bernard Siegel ..... Joseph Buquet  
Snitz Edwards ..... Florine Papillon  
John Sainpolis ..... Phillippe de Chagny  
Olive Ann Alcorn..... La Sorelli  
Anton Vaverka ..... Prompter  
William Tyroler ..... Orchestra Leader  
George B. Williams..... M. Richard  
Bruce Covington..... M. Moncharmin  
Cesare Gravina..... Retiring Manager  
Prima Ballerina ..... Rebecca (Carla) Laemmle

### Crew:

Directed and supervised by..... Rupert Julian  
Supplementary Direction..... Edward Sedgwick  
Incidental Comedy ..... C. Richard Wallace  
Based on the novel by ..... Gaston Leroux  
Story adapted for the screen by..... Elliott Clawson  
Titles by ..... Walter Anthony  
Art Director ..... E.E. Sheeley  
Assistant Art Director ..... Sidney Ullman  
Consulting Artist ..... Ben Carré  
Cinematographers..... Charles Van Enger, Milton Bridenbecker and Virgil Miller  
Film Editors ..... Gilmore Walker, Maurice Pivar, Sidney Singerman  
and Edward Curtiss  
Assistant to Mr. Julian ..... Robert Ross  
Research ..... Meta Claire Stern  
Technical Director..... A.H. Hall  
Ballet Master ..... Ernest Belcher  
A Universal Super Jewel Production

1929 original score recorded by Western Electric Sound System supervised by Joseph Cherniavsky  
Edited for this edition by Scott MacQueen  
New orchestral score composed and conducted by Carl Davis  
Performed by City of Prague Philharmonic.

**DVD Credits:**  
*The Phantom of the Opera: The Ultimate Edition*  
Produced by Scott MacQueen.

*The Phantom of the Opera. 1929 Version* re-issue restored from 35mm materials by Photoplay Productions Ltd. with tinting, two-color Technicolor and Handschiegal color process.

“Enhanced” Photoplay Productions version: Video restoration by Digital Image

- First Soundtrack: Carl Davis stereo orchestral score
- Second Soundtrack: Original 1930 soundtrack conformed to picture. Sound Restoration by John Polito, Audio Mechanics.
- Third Soundtrack: Audio commentary by film historian Scott MacQueen. Commentary produced by David J. Skal. Edited by John Polito, Audio Mechanics.

*The Phantom of the Opera. 1925 “New York General Release” feature version* (bonus). Original Score by Jon Mirsalis. Print Courtesy of Ray Faiola.

*The Phantom of the Opera. 1925 trailer.* Print courtesy of Scott MacQueen.

*The Phantom of the Opera. 1930 sound re-issue trailer* with newly conformed soundtrack. Print courtesy of Photoplay Productions. Sound Restoration by Tony Malanowski.

“Faust.” Opera extract from the 1929 Tiffany sound feature, *Midstream*. Print courtesy of Ray Faiola. Directed by James Flood. Produced by John M. Stahl. Photographed by Jackson Rose. Musical Direction by Hugo Riesenfeld. Released by Tiffany in July 1929. Appearing in the Theater Box: Ricardo Cortez and Claire Windsor. Appearing on Stage: Luis Alvarez as Faust; Leslie Brigham as Mephistopholes; Genevieve Schrader as Marguerite.

**Stills Galleries:** The January 1925 “Los Angeles Preview version” reconstructed; key sequences shot for (and deleted following) the April 1925 “San Francisco World Premiere Version;” behind the scenes production stills; production designs; publicity, ballyhoo, advertising and posters. Stills courtesy of Scott MacQueen, Jon Mirsalis, Eric Lee, Rudy Behlmer. Posters courtesy of Popcorn Movie Poster Gallery. Galleries designed and executed by Greg Kimble.

**Audio Gallery:**

**Tracks 1–9: *The Phantom of the Opera. 1930 Sound Reissue***

Nine chapter selections of dialogue sequences from the lost 1930 Domestic Talking Version. Courtesy of John Morgan.

1. *Manager’s Office I.* The Phantom Returns After Six Years
2. *Box 12.* Madame Giry Tells All
3. *Manager’s Office II.* The Phantom’s Note
4. *Garden Love Scene.* Raoul And Christine
5. *Faust.* Trio And Finale. Phillippe Warns Raoul
6. *Christine’s Dressing Room.* The Renunciation Of Raoul – The Phantom Speaks
7. *Manager’s Office III.* Carlotta’s Mother
8. *Through the Mirror.* “Don’t Be Afraid, Christine”
9. *Apollo’s Lyre.* Christine And Raoul High Above Paris

**Track 10:** Excerpt of interview with cameraman Charles Van Enger ASC. Courtesy of Richard Koszarski.

## Synopsis (1929 version)

Christine Daaé is an understudy at the Paris Opera House. She is guided by a mysterious voice that emanates from behind the walls of her dressing room. Meanwhile, the opera house is coming under new owners. The former owners speak of a mysterious masked figure that occupies one Box 5 at the Opera.

Behind the stage of the Opera House, actresses see a masked figure they think could be the rumored Phantom of the Opera. They run to see Joseph Buquet, who has worked at the Opera House for many years and claims to have seen the Phantom with his own eyes. He takes the actresses to where he saw the Phantom. They become frightened and run away.

The next day, the new owners of the Opera House get a letter that threatens their star, Carlotta. The letter says to let Christine star that night. Before the performance begins, Carlotta falls ill and Christine takes her place...

After the opera, Raoul de Chagny, Christine's boyfriend, asks to marry her. Christine tells him no. That night in her dressing room, the mysterious voice from behind the wall summons Christine. The voice tells Christine that it is soon time to meet.

Once again, Carlotta is threatened. This time, though, she ignores the demands and performs. During the show, the lights begin to flicker and the giant chandelier drops from the ceiling onto the audience. A frightened Christine tells Raoul that they must never see each other again.

That night, the Phantom comes to take Christine, and they ride off together on a horse, down many hidden levels beneath the Opera house. They come to an underground lake where a gondola awaits. They get in and make their way to the Phantom's hideout. Once there, he confesses his love for Christine. He only asks: do not pull off his mask. Frightened and overwhelmed, she faints.

The next day, news of Christine's disappearance is made public. Back in the Phantom's hideout where he plays her "Don Juan Triumphant," Christine pulls the mask off her captor. When he turns out to be a hideous monster she begs him to let her go. The Phantom agrees, but makes Christine promise that she will return and never see her lover, Raoul, again.

That night, there is a costume ball at the Opera House. A strange man arrives in a skull mask and red robe. As the revelers gape at the frightening sight, Raoul and Christine escape to the roof. There, Christine tells her him about the encounter she had with the Phantom. They make a plan to escape. Little do they know, the Phantom is above them, red cape waving in the wind, listening to every word. As they go downstairs to join the party again, they are stopped by a mysterious stranger in a fez who warns them to take the other stairs...

That night, Christine sings on stage. During the performance, a stagehand sees the dead body of Joseph Buquet, the man who claimed to see the Phantom, hanging from the rafters. At the same time, Christine sees the Phantom in the prompter's box. The lights go off. Christine has vanished!

The mysterious man in the fez, turns out to be Ledoux of the secret police. He enlists Raoul and together they go to save Christine. They descend into the Phantom's underground lair, but fall into an old torture chamber where they are first faced with unbearable heat. They escape that room, but the next one chamber starts to flood with water from the lake. Christine pleads with her captor, agreeing that she will marry him. The men are released. An angry mob forms to hunt down the Phantom. The Phantom grabs Christine and escapes the underground hideout, followed closely by the mob. The Phantom is cornered, and threatens the angry crowd with a bomb. When he reveals with a grand gesture that his hand is actually empty, the mob drowns him in the Seine River.

## Production Notes

by Photoplay Productions

*The Phantom of the Opera* was based on the novel by Gaston Leroux, *Le Fantome de l'Opéra*, published in 1910. Leroux was a celebrated reporter in turn-of-the-century Paris. He gave up journalism in 1903 and became a novelist and dramatist, gaining a reputation for adventure mysteries after his success with *The Mystery of the Yellow Room* (1907). *The Phantom of the Opera* was his most popular novel.

As a journalist Leroux had never hesitated to embellish his stories. He was attracted to the Opera by the potential it offered him to concoct a story of high melodrama dressed up as fact. Its labyrinthine cellars contained dungeons dating from the Franco-Prussian War. A skeleton had been found on one level, probably the remains of one of the many prisoners from the Paris Commune who had been incarcerated there. The eerie atmosphere had long supported tales of suffering and evil. He also remembered the accident of 1896 when one of the counterweights of the Opera's chandelier had fallen on the audience. The 'subterranean lake' was a large underground reservoir, constructed by Charles Garnier to drive the hydraulic system of the theatre, but it offered Leroux's imagination even more possibilities to feed on.

"The Phantom of the Paris Opera really existed," Leroux claimed in his novel. "The ghost was not, as long believed, a creature of the imagination of the artists, the superstition of the managers or a product of the brains of the ballet dancers or box keepers or anybody else connected with the Opera. Yes, he existed in flesh and blood, although he assumed the complete appearance of a real phantom; that is to say a spectral shade."

*The Phantom of the Opera* was so perfect for Lon Chaney that when director Rupert Julian read the story he declared "Lon Chaney — or it can't be done!" James Spearing, a scenario writer, agreed as well. "The *Phantom* has a perfect role for Chaney" said an inter-office memo, "If we do it, for God's sake let's not botch it." But Universal had already made a cardinal error. After their film, *The Hunchback of Notre Dame* had shot Chaney to stardom, they had let him go and he was no longer under contract. This was only the first set backs Universal was to face. One writer called it "the Phantom jinx."

Shooting had not gone far before "the Phantom jinx" soured the relationship between director and star. "Chaney and Julian wouldn't talk to each other," said Phantom cameraman Charles van Enger, "Rupert would say 'Tell Lon to do this,' and long would say 'Tell him to go to hell.' So Lon did whatever he wanted." Julian's autocratic manner also infuriated the leading man, Norman Kerry.

After ten miserable weeks, in January 1925, Rupert Julian completed shooting. He had shot 350,000 feet of film, and editor Gilmore Walker assembled a roughcut of 22 reels — which had to be reduced to 12.

Exhibitor Sid Graumann arranged for a surprise public screening of the film in one of his Los Angeles theatres. Reactions were of one opinion: "Too much spook melodrama. Put in some gaps to relieve the tension." Instead of being gratified by this salute to the film's suspense value, Universal's executives began meddling. They did not like the ending with the Phantom being "redeemed through a woman's kiss."

*Variety* reported, "there has been no doubt that the bunch knew they had a bad boy in this one..." They shot retakes and extra scenes "for the purpose of injecting additional heart interest and comedy relief." Rupert Julian was replaced by Edward Sedgwick. Sedgwick had worked at Mack Sennett and specialized in comedy and action. Virgil Miller was Sedgwick's cameraman. Chester Conklin was hired for the comedy and Ward Crane was hired to play a rival for Mary Philbin's affections; a garden party and pistol duel were added to the story.

The extra shooting dislocated Universal's carefully planned theatrical bookings. A colossal publicity campaign had been launched leading up to the premiere at the Globe Theatre, New York. But the Globe couldn't wait — and Universal lost the chance of a New York premiere.

The picture was previewed again in March 1925. Raymond Schrock, general manager of Universal, had Sedgwick shoot a more dynamic ending. He included mob scenes, a wild ride in a carriage, and a chase past the old Notre Dame set from *The Hunchback*. Sedgwick rushed through the editing so that the picture could be premiered on April 26, 1925, at the Curran Theatre, San Francisco.

Business was dismal; in one week *Phantom* took \$5,800 compared with Paramount's *Adventure*, which made \$19,500 at another San Francisco theatre. Back in New York, Carl Laemmle, president of Universal, removed the extra scenes, leaving only Sedgwick's ending. By June 1925, the producers had taken six months and spent an extra \$50,000, achieving very little.

The New York opening eventually took place in September 1925 — nine months after Rupert Julian had finished shooting. Reviews were mixed: "I wasn't fooled or scared one bit" snapped *Picture Play*, whilst *Motion Picture Magazine* raved — "an ambitious undertaking carried out on a stupendous scale, one surging with eerie, fantastic scenes."

The *Phantom* was a box office success. Costing \$632,356.72 with a total world revenue of \$2,014,090.65. The profit should have been \$1,381,734 but was only \$539,681.56. The discrepancy was accounted for by "overheads." "Overheads" usually went straight into the pockets of the producers — the men who had contributed to "the Phantom jinx."

## Restoration Notes

By Photoplay Productions

The *Phantom's* checkered history was not over. In 1929, at the height of the "All Talking, All Singing, All Dancing" craze, Universal decided to make a follow-up, an all-talking, all-Technicolor *Phantom* and announced *The Return of the Phantom*. But Chaney was unavailable. Instead Universal decided to reissue the film with sound. Chaney's contract prohibited a voice being dubbed, so all his scenes were supposed to remain silent. Extracts from the opera "Faust" were re-shot (with Mary Philbin's singing dubbed) along with new dialogue scenes. To complicate matters, a new non-dialogue music version was also prepared for international distribution, which retained the new opera footage. But because they had a new Carlotta, the Carlotta seen in the 1925 footage had to be referred to as Carlotta's mother!

The first question which faced us was which version to use? The 1925 release survived in several original 16mm prints in David Packard's Stanford Theatre Foundation (from the John Hampton collection) and deposited at UCLA, and an incomplete 35mm dupe in Italy. Only the sound discs from the 1930 domestic talkie version was known to survive, but a 35mm black and white silent print of the 1929 international version, made from the original negative, did exist at the George Eastman House.

The print of the original production in 1925 was mostly tinted in a variety of hues, it also had sequences shot in the recently developed two-color Technicolor system. In addition there was a scene in the remarkable Handschiegl process, which could be described as an early form of "colorization." In this the Phantom's cloak is seen flying in the night sky in a vivid scarlet above the roof of the Opera. None of these effects survived in the print held by George Eastman House. The first part of the original Technicolor Masked Ball survived separately with Film Preservation Associates in Los Angeles.

To retain the superior image quality of 35mm we chose the 1929 version, and a new negative was made from the Eastman House original. To replace a section that suffered from decomposition, a blow-up from their 16mm material was supplied by David Packard and Bob Gitt of UCLA.

With the generous support of Stan Rutledge of CST Entertainment and the cooperation of EFILM in California, we have moved into an exciting new age in film restoration. Making use of the latest digital techniques we have been able to recreate the missing Technicolor Masked Ball footage and also the Handschiegl sequence. "Colorization" has at last been put to a proper use. The tinting of the main body

of the film has been done by Metrocolor, London, who have worked with us closely on our recent restorations. We followed the original tints identified in research by Scott MacQueen, who has given us invaluable help in this whole process.

This is the most comprehensive restoration of this famous cult movie that has been possible to date. We are extremely grateful to everyone who has supported us in this work.

## Gaston Leroux (May 6, 1868- April 15, 1927)

Gaston Leroux was born on May 6, 1868. To this day, his place of birth is uncertain. During Gaston's childhood, his father rebuilt an ancient castle in Valéry-en-laut. The setting greatly catered to young Gaston's vivid imagination.

Leroux earned his first baccalaureate at Caen in 1886. During that time, he decided that he would become a writer. His first article was published in the college newspaper, Lutèce, at Caen. Then, Leroux went to law school in Paris, and he earned law degree in 1889.

When his parents died, 18 year old Gaston was left with approximately one million francs. He proceeded to explore the nightlife in Paris, and in a rather astonishing short time, squandered his inheritance on eating, drinking, and gambling. When he found himself broke, he began to work as a writer, for a newspaper called *Le Matin*.

Sometime between 1896 and 1901, Leroux married Marie Lefranc. Once married, Gaston was promoted to international reporter and started to spend a lot of time away from home. Marie feared that Gaston's fascination with death and reincarnation would get published and bring disgrace to the family.

In 1902, Gaston's first book, *On My Path*, was published. Later that year, he and Marie separated after he was named "Chevalier of the Légion of Honor" for his distinguished work with the newspaper. In March of the next year, while Gaston was traveling to Italy, he met Jeanne Cayatto in Switzerland. They immediately fell in love. Both being devout Catholics, their affair was very discreet, and they never got married.

During the next year, Gaston had his first serialized novel, *The Seeking of the Morning Treasures*, published. On July 31, 1905, Jeanne gave birth to their first son, André-Gaston, whom they nicknamed "Miki". In April of 1907, Gaston quit *Le Matin*, after he was called out to do a midnight assignment. He needed money, so he immediately began to write *The Mystery of the Yellow Room* which was inspired by Edgar Allen Poe's *The Murders of the Rue Morgue*. During 1909, Leroux, Jeanne, Miki, and their daughter Madeline, moved to the French Riviera. In 1910, Leroux published his most famous work, *The Phantom of the Opera*.

From the year 1908 until 1911, Leroux wrote a book a year as well as a number of stage plays. Towards the end of his life, Leroux gained much fame and fortune. He died of an acute urinary infection on April 15, 1927 at his home in Nice.

## Rupert Julian (January 25, 1889- December 27, 1943)

Rupert Julian was born Percival T. Hayes on January 25, 1889 in Whangaroa, near Auckland, New Zealand. At the age of sixteen, he joined a stock company touring Australia and New Zealand.

Julian then joined the Australian army to fight in the Boer War. After being formally discharged from the army, he eventually continued as an actor and a stagehand, touring China, India and South Africa.

He then made his way to California in 1913 and performed in a few Philip Smalley-Lois Weber films for Universal, most notably as the lover in their *The Dumb Girl of Portici* starring Anna Pavlova. Though never more than a journeyman director — and a fairly unpopular one at that — Julian achieved notoriety in 1923 when he replaced Erich von Stroheim on *Merry-Go-Round*. But it was for directing *Phantom of the Opera* in 1925 (with the help of numerous replacements and Chaney himself) that he gained fame. After *Phantom*, Julian's career began to fail, and he only directed two movies after the advent of sound. Rupert Julian died of a stroke on December 27, 1943.

## Lon Chaney (April 1, 1883–August 26, 1930)

“Don't step on it! It might be Lon Chaney” — joke heard in the 1920s when encountering a spider

Leonidas Chaney was born on April 1, 1883 in Colorado Springs, Colorado. He was the second son of Frank Chaney and Emma Kennedy, both deaf mutes. When Lon was young, his mother was stricken with disease that left her bedridden for several years. Lon was forced to leave school at ten to care for his mother and two siblings. It was during this period that Chaney developed his pantomime skills, relating the day's events to his mother.

At the age of 14, Chaney got a job as a prop boy in Colorado Springs' opera house. His acting debut was in *The Little Tycoon* in 1902.

In 1905, Chaney married singer Cleva Creighton., Their first son, Creighton, was born in 1906. During the next couple of years, Chaney made his way to California where he joined Fischer's Follies in Los Angeles. Carla, his wife, soon became dependent on alcohol. When she tried to commit suicide in 1913, Chaney divorced her took custody of their son. Chaney was a very private person and feeling his wife's suicide attempt would hurt his career in theatre, he turned to the movies. Two years later, he married Hazel Bennett Hastings.

After appearing in dozens and dozens of movies at Universal, he first made inroads to recognition with *The Miracle Man* (1919) and *The Penalty* (1920). But it was Universal's *The Hunchback of Notre Dame* that made him an international star.

Scott MacQueen has written: “His performances were as cadenced as a dance and as communicative as classical mime. Every part of his body registered the passion of his characters. His skill with make-up and his willingness to endure torturous distortions of his body in aid of his roles was unparalleled. Chaney had one recurring theme in his roles: the twisted outcast betrayed by life, whose physical suffering and isolation from society force him into evil acts that contradict his innate longing for love.”

Virgil Miller, who worked as photographer on several of Chaney's films, remembers the actor saying “Make me look frightening and repulsive, but at the same time make the audience love me.’ He always wanted to be loved.”

Memorable roles in his career included *He Who Gets Slapped* (1924), *The Unholy Three* (1925), *Tell it to the Marines* (1926) and his lone sound film, the remake of *The Unholy Three* (1930). Lon Chaney died just one month after this last film, of bronchial cancer on August 26, 1930.

## Mary Philbin (July 16, 1904- May 7, 1993)

Mary Philbin was born in Chicago. As a child, she would reenact plays and movies that she saw having her dolls playing the characters. It was Rebecca Laemmle, niece of the founder of Universal Studios, that introduced her to the movies and an introduction to Uncle Carl.

Mary was scheduled to act a small role in Erich von Stroheim's, *Foolish Wives*. Stroheim liked what he saw and gave her a chance to star in *The Merry-Go-Round*, which starred Norman Kerry. The production started, but when studio head Irving Thalberg and Von Stroheim got into a fight, the famed director was fired and the job of director was given to Rupert Julian.

When the time came for the production of *Phantom of the Opera*, many of Hollywood's leading ladies thought they would get the part, but director Julian pushed heavily for Philbin to star, and she did. After *Phantom of the Opera*, Mary acted in a few more important films including Paul Leni's *The Man Who Laughs* and *The Last Performance* as well as D.W. Griffith's *Drums of Love*. In 1930, the popular Philbin retired from the film world. She died on May 7, 1993.

## Norman Kerry (June 16, 1889– January 12, 1956)

Norman Kerry was born Arnold Kaiser in Rochester, New York. His family made a fortune in silk importing, and his father sent him to military school to get the discipline to take over the family business. It was here that he learned the military bearing that came in handy later in the movies as the dashing hero or occasional villain. His most important roles were in *Merry-Go-Round*, *The Hunchback of Notre Dame* and *Phantom*, but by the coming of sound, his career faltered like Julian's. Kerry retired after *Tanks a Million* in 1941. He died on January 12, 1956 in Los Angeles, California.

### Set Design

By Photoplay Productions

The catacomb scenes for *Phantom of the Opera* caused Julian and his writers headaches from the outset. They found it hard to adapt Gaston Leroux's descriptions when they had no idea what the actual place looked like. Luckily, they found a Frenchman, Ben Carré, who had worked at the Opera, and was now an art director in Hollywood. Carré's English at that time was heavily accented, and he had difficulty making himself understood. So he created two dozen sketches for the subterranean sequences — many from his imagination, intended purely to help the writers. But they turned out so well they were reproduced in the film. Scenario writer Clawson's debt to Carré is evident in his script where he often notes "Carré is working out the details." But Carré was in Europe when the film was shot, and was unaware how much of his work appeared in the final film until he was shown a print in the 1970s. Unknowingly, he had helped set a style that would become the trademark of Universal horror films of the 1930s, "Hollywood Gothic."

The recreation of the Opera House and all other sets were handled by E.E. Sheeley and his assistant Sidney Ullman. Archer Havelock Hall was in charge of the construction. A team of 11 sculptors and scenic artists created interior decorations including a full-scale copy of Apollo on the roof of the Opera, and the chandelier. Fin-de-siècle furnishings were acquired from the auction rooms of Europe. Most spectacular amongst these was the Phantom's gilded bed described in Clawson's script as "a dramatized bed, something which does not exist." The bed did exist in the effects of the notorious slav, Gaby Deslys. Twenty-five years later it was re-used in Norma Desmond's bedroom in *Sunset Boulevard*. As there was no stage on the entire backlot large enough to accommodate the vast interior of the Opera, Universal embarked on constructing one. "And when they built it, the damned thing wasn't large enough," said Charles van Enger. "For the long shots, we had to take the cameras out of the stage and halfway up the hill." The auditorium, measuring 360 feet by 145 feet, was used in so many other pictures, including the 1943 *Phantom*, that it eventually paid for itself. It still stands today on stage 28 in Universal City.

### Bibliography

- Robert G. Anderson. *Faces, Forms, Films: The Artistry of Lon Chaney*. A.S. Barnes. 1971.  
Michael F. Blake. *Lon Chaney – The Man Behind the Thousand Faces*. Vestal Press, 1990.  
*A Thousand Faces, Lon Chaney's Unique Artistry in Motion Pictures*. Vestal Press. 1995.

*The Films of Lon Chaney*. Vestal Press, 1998.  
Gaston Leroux. *The Phantom of the Opera* (Photoplay Edition). Grosset & Dunlap. 1925.  
Scott MacQueen. "Phantom of the Opera." *American Cinematographer*, September & October, 1989.  
George Perry. *The Complete Phantom of the Opera*. Pavillion Books, Ltd. 1987.  
Adela Rogers St. John. Serialized biography of Lon Chaney, *Liberty Magazine*. May 2–May 30, 1931.

## Milestone Film & Video

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

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

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

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

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

In 2003–2004, Milestone will be releasing an important series of great silent films restored by the world's foremost film historians and preservationists, Photoplay Productions. These stunning versions, never before available in the United States, include the horror classic *The Phantom of the Opera*; André Antoine's early neorealist adaptation of Emile Zola's *La Terre*; and an astonishing historical epic of Polish independence by Raymond Bernard, *The Chess Player*. Video highlights for this year also include Roscoe "Fatty" Arbuckle and Buster Keaton's *The Cook & Other Treasures*, and a special DVD series of

incredible animation including *Cut-Up: The Films of Grant Munro*, *Norman McLaren: The Collector's Edition*; and *Winsor McCay: The Master Edition*.

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

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

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

*"Milestone Film & Video is an art-film distributor that has released some of the most distinguished new movies (along with seldom-seen vintage movie classics) of the past decade"*  
— Stephen Holden, *New York Times*

## Milestone would like to thank:

Scott MacQueen

Erik Lee

Ray Faiola

Jim D'Arc, BYU Archives and Manuscripts

Rudy Behlmer

Bill Littman

Bob Gitt, UCLA Film & Television Archive

Carla Laemmle

David Skal

Richard Koszarski

Greg Kimble

Eric Young, Sparkhill Productions

John Polito, Audio Mechanics

Marty Wertz, Ascent – Digital Image

Trey Freeman, Ascent – Digital Image

John Morgan

Kevin Brownlow, Patrick Stanbury, Lynn Wake, Photoplay Productions

Milestone Film & Video • PO Box 128 • Harrington Park, NJ 07640

Phone number: (800) 603-1104 • Email address: [milefilms@aol.com](mailto:milefilms@aol.com)

Website: [www.milestonefilms.com](http://www.milestonefilms.com)

Film notes by Photoplay Productions, Peter Miele and Karl Pidhajny