

AUSTRALIA'S  
*silent film*  
FESTIVAL®



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**Fairground Follies  
St Peters, Sydney**



## Welcome again to Australia's Silent Film Festival.



The Festival acknowledges the generous assistance and guidance by David. As the world's leading figure in silent films, their restoration and promotion, he supports us in the screening of many of the films offered at Festival events. His warmth and experienced insights generate the ideal environment for the Festival to grow.



Why do audiences for silent cinema not only increase, but also skew younger? The best, such as have been selected for this Festival, transcend time as human documents with undiminished impact. They demand that their audience respond to inference, visual metaphor, and musical suggestion. They captivate culturally diverse, multi-lingual, populations in ways that are emotionally compelling, yet ideologically representative of their origin. For these reasons, D. W. Griffith's great actress Lillian Gish always spoke of silent cinema as a great means to promote international understanding.

I think the greatest challenge for newcomers to silent films is to retain one's sense of wonder -- to try to see every new day as if you are an astigmatic person who has just put on glasses and is seeing the world clearly as if for the first time.

Actress Ruth Gordon appeared in her first feature film in 1915, and 53 years later, at the age of 72, won an Academy Award as Best Supporting Actress for her wonderfully sinister performance in Roman Polanski's *Rosemary's Baby*. "I can't tell you how encouraging' a thing like this is," she said, accepting her Oscar.

It's no less "encouraging" to welcome you to the Australia's Silent Film Festival season that started in 2007. Silent film festivals such as ours have now spread to multiple venues throughout North America, Europe and Australia and are an important part of a world-wide resurgence of interest in this beautiful art of arranged images.

Of course silent films were never silent; they were talkless although visually resplendent. Accompanied by good music, as here, they can leave you speechless. The fantastic silent film musicians bring love of silent cinema and deep understanding of period music and practice to their accompaniment.

Why do audiences for silent cinema not only increase, but also skew younger? The best, such as have been selected for this Festival, transcend time as human documents with undiminished impact. They demand that their audience respond to inference, visual metaphor, and musical suggestion. They captivate culturally diverse, multi-lingual, populations in ways that are emotionally compelling, yet ideologically representative of their origin.

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It is an honour to again greet you from far-off California. I envy the pleasure ahead for each of you who will discover these wonderful films for the first time.

David Shepard  
Film Preservation Associates, California  
Lobster Films, Paris  
2016

## Australia's Silent Film Festival Program

Lubitsch- Vidor- Keaton- Niblo- Walsh- Arbuckle- Dr. Jekyll and Mr. Hyde- Douglas  
Fairbanks- Sidney Olcott- Murnau- Chase- Arbuckle- Linder- Swanson-  
Kuleshov- Blom!



Join us for wonderful sessions of early cinema classics with live musical accompaniment.

Our outstanding musicians:

**Mauro Colombis, Paul Paviour OAM, John D'Arcy, David Bailey, Cliff Bingham, Heather Boyd, John Batts and Kaine Hayward.**

Please visit the website to read about these acclaimed Australian talents  
[www.ozfilmfestival.com.au](http://www.ozfilmfestival.com.au)

The drive, support, talents and insights of Barbara Underwood, Marcelo Flaksbard, Samantha Hagan, Robert Gamlen, Hilton Prideaux, Scott O'Hara, Leslie Eric May, Rod Blackmore OAM, Peter Kneeshaw, Lynette Robinson, Jane Arakawa, Stephanie Khoo, Michael Spicer and the helpful people at the Unitarian Church Sydney, Festival media supporters and our superb musicians enhance the 2016 Festival.



~ Many Program Descriptions by Barbara Underwood ~  
~ Films are restored and screened through digital presentation ~



## JACKSON RECRUITMENT SERVICES

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*“Our people are  
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Jackson Recruitment Services was established by founder Sharon Jackson in 1989, with the aim of creating an agency that offers honesty, integrity and commitment to its clients and to candidates. We are proud of our quality, effective and results-driven service.

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# Australia's Silent Film Festival Program

## SYDNEY

### Other Worlds.....

<b>Epic of Everest</b> (1924) ENGLAND • p9	Date:	Sunday, September 11, 2016
<b>Tabu</b> (1931) USA • p9	Date:	Sunday, September 18, 2016
<b>King Kong</b> (1933) USA • p9	Date:	Sunday, September 25, 2016
Tickets: \$20 / \$15 concession	Time:	2.00 pm
Soundtracks	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

### Annual Fundraiser

#### Ben Hur—Annual Wesley Fair fundraiser

1925 USA • p11	Date:	Thursday, 22 September, 2016
Tickets: \$25 / \$20 concession, Refreshments from 5pm	Time:	6.00 pm to 8.30 pm
Live music accompaniment: Christie theatre organ David Bailey	Location:	Wesley Theatre, 220 Pitt Street, Sydney

#### Buster Keaton Anniversary

Restored shorts Australian premieres • USA • p12	Date:	Sunday, 2 October, 2016
Tickets: \$25 / \$20 concession	Time:	2 pm
Live music accompaniment: Kaine Hayward	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

#### By the Law

1926 • RUSSIA • p12	Date:	Saturday, 22 October 2016
Tickets: \$20	Time:	2.00 pm to 3.30 pm
Live music accompaniment: Kaine Hayward, English sub-titles	Location:	Unitarian Church Sydney, 15 Francis Street, East Sydney

#### Restored and Remembered—Free Sessions

<b>Our Daily Bread</b> (1934) Director King Vidor • p13	Date:	Thursday, October 13, 2016
<b>Poet and the Publisher</b> (1961) Documentary • p13	Date:	Thursday, October 20, 2016
<b>The Age of Ballyhoo</b> (1973) Narrator Gloria Swanson • p13	Date:	Thursday, October 27, 2016
Tickets: FREE Admission	Time:	12.00 pm
Soundtracks	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

#### Sherlock Holmes: Dressed to Kill

1946 • USA • p15	Date:	Sunday, 9 October 2016
Tickets: \$20 / \$15 concession	Time:	2.00 pm to 4.00 pm
Soundtrack	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

#### When the Clouds Roll By

1919 • USA • p16	Date:	Sunday, 30 October 2016
Tickets: \$25 / \$20 concession	Time:	2.00 pm to 3.30 pm
Live music accompaniment: Mauro Colombis	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

#### Dr. Jekyll and Mr. Hyde

1920 • USA • p16	Date:	Sunday, 6 November 2016
Tickets: \$25 / \$20 concession	Time:	2.00 pm to 3.30 pm
Live music accompaniment: Kaine Hayward	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

#### The Student Prince in Old Heidelberg

1927 • USA • p18	Date:	Sunday, 13 November 2016
Tickets: \$25 / \$20 concession	Time:	2.00 pm to 4.00 pm
Live music accompaniment: Kaine Hayward	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

## Timothy's Quest

1922 • USA • p17	Date:	Sunday, 20 November 2016
Tickets: \$25 / \$20 concession	Time:	2.00 pm to 3.30 pm
Live music accompaniment: Mauro Colombis	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

## The General

1926 • USA • p17	Date:	Sunday, 27 November 2016
Tickets: \$25 / \$20 Friend of the Library and Concession	Time:	2.00 pm to 3.30 pm
Live music accompaniment: Mauro Colombis	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

## Send in the Clowns Part 1: Arbuckle and Keaton

Restored shorts Australian premieres • USA • p20	Date:	Saturday, 5 November 2016
Tickets: \$20	Time:	2.00 pm to 3.30 pm
Live music accompaniment: Kaine Hayward	Location:	Unitarian Church Sydney, 15 Francis Street, East Sydney

## Send in the Clowns Part 2: Max Linder and Charley Chase

Restored shorts Australian premieres • USA • p20	Date:	Saturday, 19 November 2016
Tickets: \$20	Time:	2.00 pm to 3.30 pm
Live music accompaniment: Kaine Hayward	Location:	Unitarian Church Sydney, 15 Francis Street, East Sydney

## Send in the Clowns Part 3: Charlie Chaplin's Modern Times

1936 • USA • p18	Date:	Saturday, 26 November 2016
Tickets: \$20	Time:	2.00 pm to 3.30 pm
Soundtrack	Location:	Unitarian Church Sydney, 15 Francis Street, East Sydney

## Remembrance Day

### The Battle of the Ancre and the Advance of the Tanks

Documentary with soundtrack • 1917 • GB • p19	Date:	Friday, 11 November 2016
Tickets: \$20 / \$15 concession	Time:	2.00 pm to 3.30 pm
Pre-film speaker	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

### The Battle of the Somme

Documentary with soundtrack • 1916 • GB • p19  
Session details to be confirmed

## A sip for global justice

Tradewinds Coffee and Tea Pty Ltd is a non profit organisation, formed in 1977 to help alleviate global poverty in practical ways.

Tradewinds was the first supplier to Australians of fair trade tea. It imports and distributes tea and coffee products from communities in East Timor, Papua New Guinea, and Sri Lanka. It imports value-added products wherever possible so that the full economic benefits remain with producers.

### Fair trade – what does it mean?

Fair trade certification guarantees that:

- Farmers receive a fair and stable price for their products and thus have the opportunity to improve their lives.
- Farming methods are sustainable and have greater respect for the environment.
- Small-scale farmers gain a stronger position in world markets and have closer links to consumers.

### Project work

All Tradewinds' surpluses are channelled back into community projects supporting sustainable agriculture and production infrastructure, to assist with capacity-building in source communities. Tradewinds has provided funding for many projects over the years connected with sanitation, education of children and nutrition.



1300 755 228  
[www.tradewinds.org.au](http://www.tradewinds.org.au)



## Northside Broadcasting Co-operative Ltd

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PO Box 468 Chatswood NSW 2057  
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facebook: Northside Radio

Streaming live on [www.northsideradio.com.au](http://www.northsideradio.com.au)

## Northside Radio - information

Broadcasting to Sydney's North Shore since 1983, Northside Radio 2NSB FM99.3 is the second oldest sub-metropolitan community radio station in Sydney.

Our format covers many music styles, community news, traffic and weather information and matters of local and national interest, plus foreign language programs.

We support our community by offering free air time for not-for-profit organisations and by providing information about local events in our broadcast areas.

Local businesses are encouraged to take advantage of on-air sponsorship opportunities. If you have a product or service you'd like to promote to our vast north shore listening audience, you can sponsor Northside 99.3 by calling 9419 6969 during business hours.

Anyone can become a subscriber.

Annual rates: Personal \$70 Family \$120 Concession \$50

Our valued station personnel, who come from all walks of life, have something in common – they're dedicated music lovers and broadcasters who support the station by volunteering their time.

If you'd like to be involved, simply phone our Studio Manager on 9419 6969 during business hours, or drop in to find out more about how a radio station operates.



**Have a silent film show as a fundraiser  
at your function, in your group or at your school**

The Festival has brought outstanding silent films with live music to a number of venues across Sydney, Melbourne, regional NSW and Brisbane over the last few years.

**Silents are indeed golden.**

**E-mail us or call us to discuss your event.**

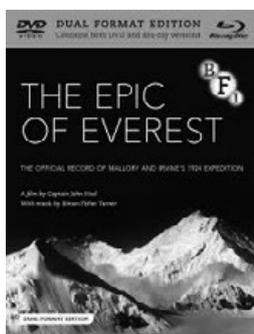
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## Other Worlds 1924- 1933 Restored and remembered...

**Epic of Everest** with soundtrack

(1924) • 87min • England



The Official Record of Mallory and Irvine's 1924 Expedition A film by Captain John Noel

"When George Mallory and Sandy Irvine set out to reach the summit of Everest in 1924 they came closer than any previous attempt. Inspired by the work of Herbert Ponting (The Great White Silence) Captain Noel filmed in the harshest of conditions, with specially adapted equipment, to capture the drama of the fateful expedition. But it is the brooding presence of the mountain itself that is the heart of Noel's film, and his photography captures the magical play of light and shadow on an alien landscape which enhances the vulnerability, isolation and courage of the mountaineers. This critically acclaimed restoration by the BFI National Archive includes the original coloured tints..."

**Tabu** with soundtrack

(1931) • 83min • USA



A film by FW Murnau

"The story is a simple one of forbidden love. A young couple of Bora-Bora is caught up in the traditions of their people when the girl Reri is chosen as a sacred maiden to the people of another island and becomes tabu, off limits to the love of the boy Matahi. The couple attempts to buck the traditions, but cannot overcome them..."

Crosby received an Oscar for his cinematography.

Apparent only in hindsight is the fact that, made against the surging trend toward synchronized sound, the lesser-known Tabu stands equally with City Lights (1931) as the last great examples of the American silent film." Silent Era

**King Kong** with soundtrack

(1933) • 100min • USA



A film by Ernest B Schoedsack and Merian C Cooper

"The greatest and most famous classic adventure-fantasy (and part-horror) film of all time is King Kong (1933). Co-producers and directors Merian C. Cooper and Ernest B. Schoedsack (both real-life adventurers and film documentarians) conceived of the low-budget story of a beautiful, plucky blonde woman .....The major themes of the film include the struggle for survival on the primitive, fog-enshrouded, tropical Skull Island between the ardent and energetic filmmakers (led by Robert Armstrong), the hero..., the voodoo natives, and the forces of nature (the unique Beast creature); unrequited love and the frustration and repression of violent sexual desires. However, the primitive, giant ape must also struggle against the forces of urban civilization and technology when it is exploited for profit and returned for display in New York City during a time of economic oppression." Filmsite.org

King Kong was one of the first films to have a musical score composed specifically for it and one of the most influential. The film was one of Max Steiner's first Hollywood assignments, leading the way to a long career in which he would write music for everything from Casablanca and Now, Voyager."TCM.com



All proceeds from Wesley Fair events will go towards our chosen project:

## Wesley Take Charge of Your Life Pathway to a better future

For young people living in out of home care, contemplating the future can be unsettling and challenging without the support structures often available to their more advantaged peers.

Wesley Take Charge of Your Life was developed in partnership with The Rotary Club of Sydney to fill a gap that currently exists to assist these young people transition successfully from living in out of home care to living independently by providing them with the right support, and helping them to develop the skills and confidence they need to make this major change in their life.

**In anticipation of your generous support, thank you.**

For more information about Wesley Take Charge of Your Life, please go to [wesleymission.org.au](http://wesleymission.org.au)

### Did you know?

35%

of young people are homeless within a year of leaving care

65%

did not complete Year 12 schooling

75%

were not in full-time work or study 4 years after leaving care

\*Above research by CREATE Foundation, UnitingCare, NSW Family and Community Services, Social Policy Research Centre (University of NSW) and Vic, Department of Human Services.

**Do all the good you can**  
because every life matters

# A Fundraiser for Wesley Fair

Proudly presented with the Wesley Mission

Accompaniment by acclaimed theatre organist David Bailey on the mighty Christie theatre organ

**Ben Hur** (1925) • 143 min • USA A Film by Fred Niblo



*Ben Hur is the epic of American silent films*

*AFI describes it as the “biggest and most dazzling thing anyone had ever seen, with its jaw-dropping special effects, enormous action sequences, death-defying stunts, glorious two-strip Technicolor and a six digit cast of extras. It was the most expensive movie ever made, coming in at just under \$4 million. ....*

*The color sequences are nothing short of spectacular never seen two-strip Technicolor produce shades of blue (albeit blue-green) or realistic flesh tones...”*

<http://www.afi.com>

*The TCM site proclaims,*

*“The great decade of the progress of motion picture art reaches its summit! A cast of 125,000!” read the advertising tag-line for MGM’s silent epic Ben-Hur (1925).*

*The final production cost of Ben-Hur was \$3.9 million, a fortune in 1925. The film was a sensation with audiences and grossed \$9,386,000, but royalties and distribution costs were so high that MGM came up \$850,000 short. The prestige the film brought to the new studio, however, left its executives feeling that Ben-Hur was well worth it. More than any other single production, this film laid the foundation for the studio’s reputation as the producer of elite entertainment. The Oscar-winning remake of Ben-Hur (1959) would herald the end of MGM’s Golden Era, just as this silent version had begun it.”*

*Kevin Brownlow in his seminal book on the era, “The Parade’s Gone By...” devotes a full chapter to the epic and details the chariot scene closely with its forty-two cameramen.*

*Some years back David Stratton presented this wonder on SBS. His excellent introduction can be found at <http://www.sbs.com.au/nitv/video/11710531534/Ben-Hur-1925>*



All proceeds from this event will go to:  
**Wesley Take Charge  
of Your Life**

**Do all the good you can  
because every life matters**



# Buster Keaton Anniversary

USA

80 min



## **The Blacksmith** (1922) 22 min

"The Blacksmith, involving Buster as an assistant smithy, has long been considered a lesser work for it has been seen in a copy deriving from one owned by Keaton that was, in actual fact, an early preview print.

Recent discoveries have discovered an entirely different work.

However the various versions afford the viewer a precious glimpse into Keaton's creative process. It is one of the revelations in this restored set and is available for the first time." Lobster

Outstanding detective work and restoration by many, including Serge Bromberg and David Shepard!



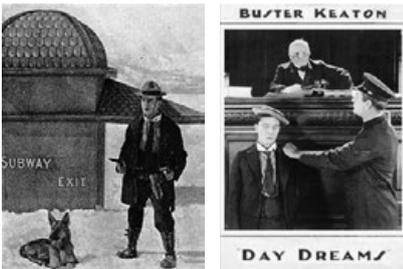
Serge Bromberg

## **The Frozen North** (1922) 18 min

"A parody of western melodramas and their famous star, William S Hart, The Frozen North was filmed partly on location. Unfortunately this film does not survive complete.

Lobster

"Startling images abounds one of them when he comes out of the last stop on the subway and finds himself in the frozen north."



## **Day Dreams** (1922) 24 min

"Day Dreams has as its structure a series of comparisons between the daydreams of how Buster's sweetheart interprets Buster's letters to her versus the reality of his efforts to make good. James Agee wrote, "Much of the charm and edge of Keaton's comedy, however, lay in the subtle leverages of expression he could work against his nominal dead pan. Trapped in the side-wheel of a ferryboat, saving himself from drowning only by walking, then desperately running, inside the accelerating wheel like a squirrel in a cage, his only real concern was, obviously, to keep his hat on.""

Lobster



## **The Electric House** (192) 23 min

"Keaton's love of mechanical gags is beautifully showcased in The Electric House. The scenario involves Buster receiving the wrong diploma at his college graduation, then being mistaken for an electrical engineer by the college dean who commissions him to modernize his home with electrical conveniences."

Lobster

# By the Law

A film by Lev Kuleshov

1926 • RUSSIA

80 min



A powerful adaptation of a Jack London story with the subject greed that destroys the participants during a gold rush.

"This intense drama was directed by Lev Kuleshov.

In a remote part of the Yukon, a frustrated group of miners suddenly discover that their gold mine is paying off. But Michael Dennin (Vladimir Fogel) is not a stakeholder in the mining operation and soon becomes envious of the others. He suddenly murders two of the miners and the remaining two, Swede Hans Nelson (Sergei Komarov) and Edith Nelson (Aleksandra Khokhlova) his English wife, must stop Dennin by beating him into unconsciousness. At the climax of the struggle, Edith must stop her husband from murdering the murderer. She insists that they must let the law handle him.....

The tableaux at the gallows tree is memorable for its starkness and impressionistic significance. Kuleshov's prolonged burial sequence builds to a palpable suspense as Dennin attempts to free himself while the couple are struggling with dead bodies amid a raging storm."

Silent Era

## Our Daily Bread

A film by King Vidor

1934

78 min



This film edition is from acclaimed film preservationist, David Shepard, who bought King Vidor's private copy of the film to use in this high-quality restoration. Australian born Sidney Bracey is in the cast.

"King Vidor's self-produced "Our Daily Bread" (1934) is a Depression-era tale of collectivism starring Tom Keene and Karen Morley. We follow the city-dwelling couple from the brink of an eviction notice down to the farm where a lack of know-how and need for survival leads to a system of barter and sharing and winds up with an exciting race to save the dying crops.

Variety's original 1934 review focused on the more tangible opponent in "Our Daily Bread," when it wrote of it "...a throng of unemployed who take up squatter rights on an abandoned farm and turn it into a thriving communal collective project. On the way they have various difficulties chiefly from that ghoulish visitor of farmlands, the drought."

TCM.com

**The movie POET AND THE PUBLISHER is made up of two films:  
ROBERT FROST and A PUBLISHER IS KNOWN BY THE COMPANY  
HE KEEPS; both from 1961.**

### Running Time

**ROBERT FROST** - 27 min

**A PUBLISHER IS KNOWN BY THE COMPANY HE KEEPS** - 25 min



"The film **ROBERT FROST** is a documentary about the American poet. It was filmed over the course of a year while Frost stayed in his cabin in Vermont. It is a narration about the life of the poet. Mixed in are Frost's poems, read by the man himself, with the filmed imagery. There are also a few scenes of him sitting and answering questions with some of his students. The New England setting for the film compliments the works of Frost so well. I know that there are a lot of different interpretations when it comes to literature and poetry so to see the Robert Frost involved in recreating the most literal view on film feels like it makes sense.

### **A PUBLISHER IS KNOWN BY THE COMPANY HE KEEPS**

The film has been pieced together from the home movies of Alfred A. Knopf. He was a book publisher who "never published an unworthy book". His achievements include 17 winners of the Nobel Prize for Literature and 47 Pulitzer Prize winners."

Flicker Alley

## The Age of Ballyhoo

Documentary

1973

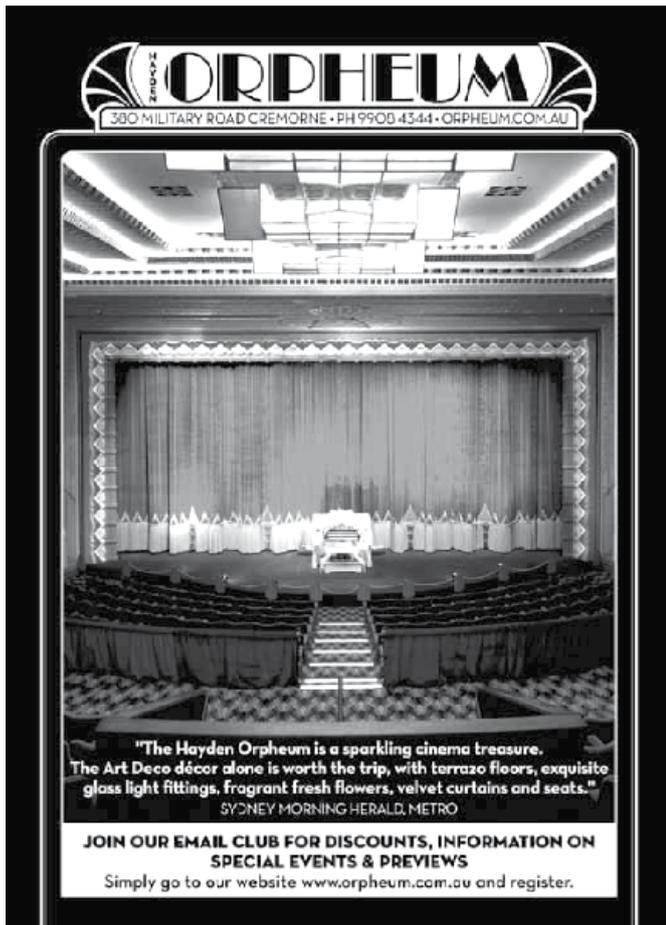
51 min



David Shepard

A documentary about the film industry, narrated by 'Gloria Swanson', in the period between World War I and World War II. Included are clips from a variety of films of that period.

Gloria Swanson, legendary star of the silent screen, narrates The Age of Ballyhoo (1973, 51 min), which is enriched with her own colorful memories, film clips and photographs. Winner of two film festival Gold Medals, two Silver Medals and three Emmys from the National Academy of Television Arts and Sciences, this documentary is assembled from rare, authentic souvenirs of the period: songs, graphics, newsreels and movies. Among them are scenes of Swanson in Manhandled and The Love Sunya, the sound newsreel of Lindbergh's take-off for Paris, and sound footage of the original 1927 production of Show Boat and of blues legend Bessie Smith!



## Genuine Wurlitzer Music Played By Australian & International Musicians



The Wurlitzer Unit Orchestra (Theatre Organ) was developed for the purpose of accompanying silent movies to create an atmosphere appropriate to the action as it happens on screen.

TOSA owns and maintains two of these Wurlitzers in excellent condition. The Marrickville Town Hall provides outstanding acoustics that enables both the artist and audience to really enjoy the music presented by this genuine Wurlitzer.

The Orion Theatre installation provides a true theatre environment including theatre lighting to create the perfect atmosphere to enjoy the wonderful sound of a genuine Wurlitzer.

TOSA presents up to 8 shows a year with Australian and International artists playing a variety of music from movies, musicals, and a wide range of composers including big band arrangements. Music for all generations.

For information on shows and to book seats go to [www.tosa.net.au](http://www.tosa.net.au), events, artist name, then try [booking.com](http://booking.com) or phone Theo Langenberg on 0410 626 131 Visa & Mastercard accepted. Ticket prices are very reasonable including concession prices. Students are Free on confirmation of student status.

**Theatre Organ Society of Australia (TOSA)**  
NSW Divn Inc ABN 80 644 369 019



NEW RELEASE NEW RELEASE NEW RELEASE NEW RELEASE

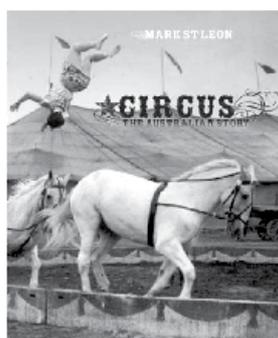
## CIRCUS

*The Australian Story* By Mark St Leon

In *Circus: The Australian Story*, author Mark St Leon presents a comprehensive, entertaining and visually stunning history of circus in Australia. His interest was sparked by his insatiable curiosity about his own family's celebrated past in Australian circus.

You will read how a colonial circus industry developed out of its Old World roots; how the saga of circus is woven into the historical fabric of modern Australia; how circuses in Australia absorbed influences from as far afield as America, Japan and Europe; how Australia has been visited by some of the world's major circus companies; and how Australia's circus people have coped with unrelenting social, cultural, technological and economic change.

You will also read how Australia has been a significant developer and exporter of circus talent. The 'world's greatest bareback rider' *May Wirth* and the Indigenous wirewalker *Con Colleano* although forgotten in Australia are regarded, internationally, as among the finest circus artists of modern times.



The author shows how circus in Australia today, in both its traditional and contemporary genres, is the outcome of a continuum that extends, not only over some 175 years of modern Australia's history, but back to its London, medieval and ancient roots.

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288 pages • Rare colour and black & white  
photos throughout

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[info@melbournebooks.com.au](mailto:info@melbournebooks.com.au)

## Sherlock Holmes: Dressed to Kill

1946

Australian born Marjorie Bennett, William H O'Brien and Frank Baker are in the cast.

72min



Basil Rathbone as Holmes is the fourteenth and final Holmes film he made with Nigel Bruce, Dr. Watson.

A convicted thief in Dartmoor prison hides the location of the stolen Bank of England printing plates inside three music boxes. When the innocent purchasers of the boxes start to be murdered, Holmes and Watson investigate.



### **The Sydney Passengers (Sherlock Holmes Society)**

A group of enthusiasts who share in the enjoyment of the life and times of Sherlock Holmes and his friend and chronicler, Dr John Watson, made famous in the splendid tales published under the auspices of Dr Watson's colleague, Arthur Conan Doyle, himself an author of no small repute. Our members are of all ages and backgrounds and a great knowledge of the stories is not needed to join in — rather a love of the Victorian atmosphere of foggy cobble-stoned streets, hansom cabs and deerstalker caps. We meet six times a year for lunch, a picnic, or a film afternoon, mainly in Sydney or surrounding suburbs, with occasional special events where members like to wear Victorian- era clothes and take on the persona of a character from one of the stories. Meetings usually have a theme based on one of the Sherlock Holmes stories, with scholarly (or sometimes scurrilous) papers on some aspect of his adventures and quizzes or light-hearted competitions. Our journal The Passengers' Log is mailed out three times a year and a variety of monthly newsletters are available by email.

For further information:  
Tel: (02) 9977 3668  
hotspur221@outlook.com  
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## When The Clouds Roll By

1919

80 min



"Nominally a rather silly satire about various fads in 1919 America ranging from Ouija boards and diverse superstitions to crackpot psychological experiments, this energetic Douglas Fairbanks comedy — the first directorial effort of Victor Fleming, Fairbanks's former cinematographer — is chiefly a free-form adventure.

Like the projectionist's dream in Keaton's *Sherlock, Jr.*, this is basically an occasion for the star's athletic stunts and choreographic bursts of ardor and enthusiasm, as well as various playful breaches of the ordinary rules of space and time. Most of the latter occurs within an extended dream sequence that virtually opens the film — set in motion by a sinister secret experiment being conducted by a mad scientist on the wealthy and brash hero, Daniel Boone Brown (Fairbanks) — but the climactic rain storm and flood at the end, as the film shifts from New York to the countryside, seems almost equally dreamlike and arbitrary." *Flicker Alley*



## Dr. Jekyll and Mr. Hyde

1920

79 min



***"Stick to the positive sciences, Jekyll."***

***Advice not taken.***

"The story of man's battle with his own evil side is an ancient, archetypal one, and Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*, published in 1886, is a timeless Victorian interpretation that captures the imaginations of modern audiences like no other.

It combines fantastical "science", the misty, gaslit streets of old London and the supernatural to create an atmosphere of horror that is both chilling and thought-provoking."

Film Preservation Associates



# The General

Directors: Buster Keaton and Clyde Bruckman

1927 • USA

75min



Today, Buster Keaton stands alongside Charlie Chaplin as the most famous and best-loved comedian of the silent era, and of his many feature-length films, *The General* has been repeatedly hailed as one of the best ten films of all time.

Much more than simply a comedy, *The General* is also a great action adventure epic and an impressive historic costume drama depicting a real event of the American Civil War. In 1862, a military raid took place that involved causing as much damage as possible to the vital railroad section in the southern states, while other locomotives chased the one being commandeered by the Union Army.

This historic event is faithfully re-enacted in this most entertaining and enjoyable light comedy in which Buster plays a steam train engineer who finds himself in the situation of driving an engine by himself through enemy territory.

Many other scenes impress the serious moviegoer; such as the precise choreography of the many stunts and physical action scenes between man and machine, as Buster single-handedly drives a locomotive into enemy territory to retrieve his stolen engine, called "The General", rescues his sweetheart who taken captive by the enemy North, and inadvertently becomes a hero on his return.

Railway tracks are removed, damaged or sabotaged by the enemy, but Buster finds a solution to all these obstacles, as well as surviving his own blunders. The deceptively simple story and sequence of events required great effort behind the scenes, but the hard work has been rewarded with critical acclaim and great popularity among audiences of many generations, right into our 21st century.

Before long, Buster reached out for more creative independence by writing his own stories and screenplays, as well as directing many of his feature films, as well as the ever-popular "shorts", running an average of fifteen min. *The General* is one of his last great feature films of the silent era, putting all his acquired skills and knowledge of filmmaking into what could be called a work of art for its beautifully choreographed and meticulously thought-out action sequences.

*The General* rightly deserves its reputation as one of Buster Keaton's most highly praised and popular movies, encompassing a broad range of features which appeal to a wide audience. From the old-world romance of authentic steam engines and trains, surprising and impressive attention to historic detail, likeable characters and a rollicking fun and action-packed adventure, it has everything that even modern-day audiences enjoy over and over again.

Barbara Underwood

# Timothy's Quest

A film from Sidney Olcott.

1922

82min



"A charming pastoral about two unwanted children finding acceptance and love, *Timothy's Quest* is a rare, cinematic gem based on a novel by Kate Douglas Wiggin, who was then known as America's best loved author of stories about children. The only production of the Dirigo Film Company, established in order to make films in the state of Maine adapted from works by Maine authors, Wiggin loaned her own home as one of the principal filming locations. Director Sidney Olcott a true pioneer who was General Manager of Biograph and directed one of the earliest American feature films, *From the Manger to the Cross* (1912) makes generous use of beautiful, local landscapes that look lovely and timeless in this tinted print.

The story centers around two orphans from the slums, Timothy (Joseph Dew) and Lady Gay (Baby Helen Rowland), who decide to strike out for the country rather than be sent to an asylum. They end up at White Farms, home of the bitter, old Miss Avilda Cummins (Marie Day). She takes a harsh attitude toward the children but agrees to house them for the night, warning her housekeeper, Samantha Ann Ripley (Margaret Seddon), that the kids are to be kicked out the next day. Eventually, though, the old spinster softens and, influenced in part by the tragic memories of her own wayward sister, adopts and provides a home for both Lady Gay and Timothy.

Flicker Alley and the Blackhawk Films Collection are proud to present this newly re-mastered edition of *Timothy's Quest* on Blu-ray for the first time ever. . . . . this little-known treasure of regional filmmaking in the silent era is a story for any and everybody who happens to have a heart."

Flicker Alley

# The Student Prince in Old Heidelberg 1927 • USA

A film from Ernest Lubitsch

105min



"Crown Prince Karl Heinrich, nephew of the king of a small domain, has a joyless existence in the pretentious formalism of the moribund court until his tutor, Dr. Juttner, arrives. After several years, Juttner takes Karl Heinrich to Heidelberg to study at the university. Here the prince falls in love with Kathi, the niece of the owner of an inn where the tutor and the prince have taken rooms. Karl Heinrich's happiness is shattered when the king dies and he must return to take the throne. Lonely and still in love with Kathi, although he is betrothed to an unattractive princess, Karl Heinrich returns to Heidelberg and finds that everything has changed: the students who were once his comrades salute him stiffly; his tutor has died; and only Kathi welcomes him as of old. After brief reunion they part again, for the Princess Ilse and he are celebrating their betrothal!"  
TCM.com

## New York Times THE SCREEN

By MORDAUNT HALL.

Published: September 22, 1927

In this new offering Mr. Lubitsch lives up to all that has been written about him. He may be a stylist, but he is one who does not choose to repeat on any of his past bright camera ideas. Yet the satirical shafts, the careful attention to telling details, the half-second notes and the keeping within certain bounds inform the spectator; even though the name of Lubitsch were not emblazoned on the screen, that it is the master from Berlin who has directed this splendid shadow story.

Few men in the motion picture game could have kept an audience in a high state of merriment with such a story. And last night what was most unusual was the fact that the clique that are ever ready to applaud frequently forgot to do so—because they were enjoying the picture so much. This romance actually is based on the play in which Richard Mansfield triumphed, but to avoid arguments it is set forth as having been translated to the screen from the operetta "The Student Prince," which after all, is the same tale."

# Modern Times

Digitally restored edition with soundtrack

1927 • USA

87min



2016 marks the 80th Anniversary of MODERN TIMES. "Modern Times, Charlie Chaplin's last outing as the Little Tramp, puts the iconic character to work as a giddily inept factory employee who becomes smitten with a gorgeous gamine (Paulette Goddard). With its barrage of unforgettable gags and sly commentary on class struggle during the Great Depression, Modern Times—though made almost a decade into the talkie era and containing moments of sound (even song!)—is a timeless showcase of Chaplin's untouchable genius as a director of silent comedy."  
Criterion

# REMEMBRANCE DAY

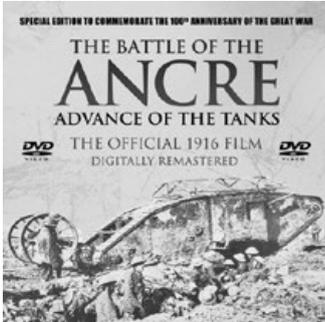
## November 11

### The Battle of the Ancre and the Advance of the Tanks

(1917) • UK

Director Geoffrey H Malins • Producer William F Jury; Camera Op JB McDowell

66min



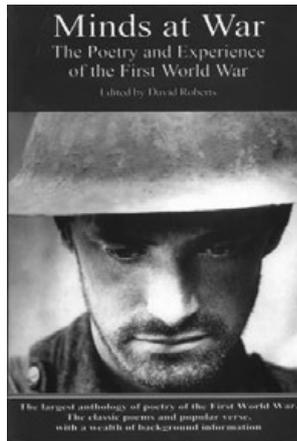
"Following on from the huge success of The Battle of the Somme (1916), the War Office films division commissioned The Battle of the Ancre to cover the Somme campaign as it dragged on into the winter of 1916."

IWM

The bandsman Terry McCleary will play the Last Post before the film.

Pre-session talk by Graham Shirley who has worked for four decades as a director, writer and researcher on Australian historical documentaries. He has conducted numerous oral histories and is co-author of Australian Cinema: The First 80 Years (published 1983 and 1989). From 2006 to 2014 he was a senior curator and Manager Access Projects with the National Film and Sound Archive.

The Festival acknowledges the support of Ken Stevenson Secretary/Treasurer NSW Teachers RSL SubBranch.



#### David Roberts

Editor [www.warpoetry.co.uk](http://www.warpoetry.co.uk)

Editor MINDS AT WAR, an encyclopaedic anthology of First World War poetry

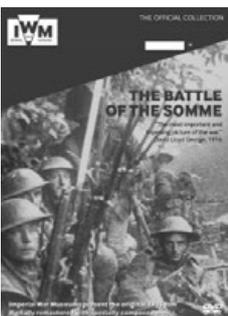
Editor OUT IN THE DARK, an anthology of First World War poetry

Editor WE ARE THE DEAD, a collection of war poetry by British, Irish, Canadian, Australian, French and German poets of the First World War - illustrated with paintings by contemporary war artists.

#### DULCE ET DECORUM EST

Bent double, like old beggars under sacks,  
Knock-kneed, coughing like hags, we cursed through sludge,  
Till on the haunting flares we turned our backs  
And towards our distant rest began to trudge.  
Men marched asleep. Many had lost their boots  
But limped on, blood-shod. All went lame; all blind;  
Drunk with fatigue; deaf even to the hoots  
Of tired, outstripped Five-Nines that dropped behind.  
Gas! Gas! Quick, boys! – An ecstasy of fumbling,  
Fitting the clumsy helmets just in time;  
But someone still was yelling out and stumbling,  
And flound'ring like a man in fire or lime . . .  
Dim, through the misty panes and thick green light,  
As under a green sea, I saw him drowning.  
In all my dreams, before my helpless sight,  
He plunges at me, guttering, choking, drowning.  
If in some smothering dreams you too could pace  
Behind the wagon that we flung him in,  
And watch the white eyes writhing in his face,  
His hanging face, like a devil's sick of sin;  
If you could hear, at every jolt, the blood  
Come gargling from the froth-corrupted lungs,  
Obscene as cancer, bitter as the cud  
Of vile, incurable sores on innocent tongues,  
My friend, you would not tell with such high zest  
To children ardent for some desperate glory,  
The old Lie; Dulce et Decorum est  
Pro patria mori.

Wilfred Owen



### The Battle of the Somme

(1916) • UK

74min

The restored Battle of the Somme is an historic and iconic documentary film made in 1916 on the battlefield that was seen by huge audiences at the time in the UK when it was released in August 1916 barely a month after it was made. The film depicts Allied preparations for and the early stages of the battle. It was released in August 1916 while the battle continued in France. The film gave a very graphic depiction of trench warfare and was a massive success selling some 20 million tickets in its first six weeks of release in Britain. It was distributed in 18 other countries and drew large audiences in Australia some months later.

## Send in the Clowns Part 1: Fatty and Buster...



### **The Butcher Boy** (1917) • 25 min

"The Butcher Boy is first and foremost an important film because it is the screen debut of the great Buster Keaton...."

Fatty and Slim each go drag and sneak into the school. Buster gets involved as well and the school soon becomes a manic chase and fight involving a dog an old woman spanking Arbuckle....."

Lobster



### **The Rough House** (1917) • 20 min

"In just their second outing together, Arbuckle and Keaton, along with St. John, find themselves in familiar territory with The Rough House. Arbuckle, who obviously liked to eat, again does imaginative things with food for sight gags. This time Arbuckle is a rich, lazy mama's boy. He flirts with the maid, as does the cook and the delivery boy."

Lobster



### **His Wedding Night** (1917) • 20 min

"In His Wedding Night, Arbuckle again is working at a store and fighting for the affections of a girl. This time he works at a drug store humorously called Koff and Kramp Druggist. His girlfriend accepts his proposal of marriage but St. John will not be deterred."

Keaton plays the delivery boy who brings the wedding dress. ...."

Lobster



### **Oh Doctor!** (1917) • 24 min

"St. John has eyes on Arbuckle's wife's jewelry while Arbuckle has eyes for St. John's wife....."

Arbuckle started his movie career as a member of Mack Sennett's Key Stone Cops. In Oh Doctor! He relives one of those moments as he disguises himself as a policeman at one point. It may have been a tribute to his past but he should have been looking more toward his future. Keaton has a small role here and looks ridiculous, and not in a funny way, playing his son. Arbuckle had one of the greatest comedic talents working for him and he did not always understand how to showcase him."

Lobster

## Send in the Clowns Part 2: Max Linder and Charley Chase



### **The Three Must Get Theres** (1922) • 57 min • A film by Max Linder

"Max Linder directs and stars as Dart-In-Again in this comedy spoof on The Three Musketeers. The three swordsmen are portrayed by members of the Mezotti acrobatic troupe. Bull Montana is King Rich-Lou, with Frank Cooke as King Louis XIII and Catherine Rankin as the Queen. Her majesty is aided by the lady-in-waiting Connie (Jobyna Ralston). Ralston would later be a leading lady for Harold Lloyd in many features in the 1920's, and this performance is her film debut. This was the last American film made by the talented comic before he returned to France. Tragically, he was plagued by severe depression that ultimately led to his suicide -- and the suicide of his 21-year-old wife Helen Peters -- on October 30, 1925. Charlie Chaplin listed Linder as one of his greatest comic heroes and helped with the promotion and distribution of this feature."

Lobster



### **Mighty Like a Moose** (1926) • 23 min • A film by Leo Mc Carey

"In this short silent comedy, a homely husband and his equally unsightly wife improve their looks with plastic surgery without telling each other. The two later meet, and not recognizing each other, begin to flirt, both thinking they are cheating on their spouse. The film is representative of Chase's adroit blend of farce, surrealism, and sight gags."

Lobster

# SPECIAL THANKS

~ Australia's Silent Film Festival is delighted to have the support of our Sponsors and Supporters ~

The Festival acknowledges the invaluable and generous support from Film Preservation Associates, Blackhawk Films, Flicker Alley and Lobster Films.

The Festival expresses our deep gratitude to our superb musicians and presenters, volunteers and our publicity and promotion team



## Special Thanks to:

• David Shepard • David Stratton • Bill Collins • Alan Jones AO • The Indigo Group • Lynette Robinson • Barbara Underwood • Wakao Koike • Hilton Prideaux • Charles Slater • Stephen Davies • Masafumi Konomi • Yoshiaki Matsunaga • Ryoko Freeman • David Freeman • Craig Robson. Mark Cousins. Garry Maddox • Bruce Elder • Charlotte Smith • Elena Kats-Chernin • Simon Drake • Bob Gamlen • Rodney Sauer • Stephanie Khoo • Ilona Day • John and Pam Stead • David Townsend • Lisa M Levar • American-Australian Association Ltd • Sydney City Staff of Sydney City Council • Joanna White • Peter Tapp • Toby Sharpe, UNSW Film Society • Kate Evans • Catherine Waters • Don Gowing • Matthew King • Professor Chris Puplick AM • Lorraine Lees • Adrian Adam • Desley Deacon ASSA • Peter FitzSimons • Jon Hammond • Dr Sarah Gleeson-White • Bruce Leonard • Graham Shirley • Claudia Kuehn • Vivi Martin • Jeannette Delamoire • Dr Elizabeth Hartrick • Professor Ian Edwards • Allan Sieper • Tim Kroenert • Peter Gluyas • Brad Webb • Allan Bourne • Sarah Barns • Nicholas Eliopoulos • Leth Maitland and WEA Sydney Film Society • Bill Shaffer of the Kansas Silent Film Festival • Robert Herbert • Bob Rogers • Brendan Smith • Nadine de Ceglie of Accessible Arts • Paul Dravet • Tony Magafas • Vladimir Haddad • George Maniatis • Leslie May • Dr Karen Pearlman • Ben Goldsmith • The super team at Pegasus IT • Ambra Sancin • Marcelo Flaksbard • The German Australian Chamber of Industry and Commerce • The French Australian Chamber of Commerce & Industry • American Chamber of Commerce in Australia • Jan Thorp and The Moving Picture Show • David O'Brien • John Reid • Phil Ward • Jennifer Kwok • David Sharman • Katherine Gregory • Linda Rorem • Sam Moginie • Sandra Marker • Peter Malone • Wendy Haslem • Meredith Williams • Nadia Pivae • Whitehouse Design • Frederick Hodges • our wonderful supporters who attend the sessions!

## ...and of course, we couldn't present the Festival without:

• Chaplin • Keaton • Murnau • Méliès • Laurel & Hardy • Borzage • Lang • Pabst • Griffith • DeMille • Longford • Feyder • Pudovkin • Hitchcock • Lubitsch • Gance • Garbo • Fairbanks • Pickford • Vertov • Eisenstein • Ozu • Dryer • Renoir • Von Stroheim • Lumière Brothers • Porter • Edison • Feuillade • Pastrone • Gish • Stiller • Wegener • Valentino • Nielsen • Flaherty • Christensen • Lloyd • Chaney • May Wong • Jannings • Wiene • Ford • Hart • Vidor • Reiniger • Clair • Davies • Bow • Brooks • Buñuel • Weber • Kinugasa • Lyell • Sjöström • Dovzhenko • Von Sternberg • Ruan Ling-Yu • Naruse • Sennett • Tourneur • Fleming • Linder • Ingram • Epstein • Notari • Niblo • Baker • Langdon • Brown • Cooper • Schoedsack • Brenon • Arbuckle • Goulding • Chase • Bevan • Pollard • Chomon • Blom • Olcott • Barrymore • Kuleshov • Swanson • Chauvel • Cook • Kuleshov

**In early 2017 the Festival shall showcase many treasures of restored cinema including a number of Australian premieres.**

**Keep these in your diary:**

**State Library NSW**

Love is in the air Restored and Remembered  
January 15, 22 and 29, Sundays at 2pm

Charlie Chaplin Anniversary  
February 12 Sunday at 2pm

Silver Screen Tribute  
March 5, 12, 19 and 26 Sundays at 2pm

International Women's Day  
March 8, Wednesday at 2pm

The Other Hollywoods...silent classics  
Easter Saturday and Monday, April 15 and 17

Shakespeare Anniversary  
April 23, Sunday at 2pm

Anzac Day  
April 25, Tuesday at 2pm

Laughter in the Library  
May 7, 14, 21 and 28 Sundays at 2pm

Charles Dickens Anniversary  
June 25, Sunday at 2pm

Silver Screen Tribute Hitchcock  
July 9, 16, 23 and 30 Sundays at 2pm

**Sutherland Entertainment Centre**

Laughs galore in a double header  
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A very special drama treat... the high definition restored silent masterpiece, The Phantom of the Opera!  
Saturday February 4.

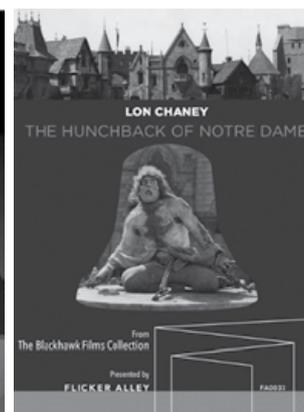
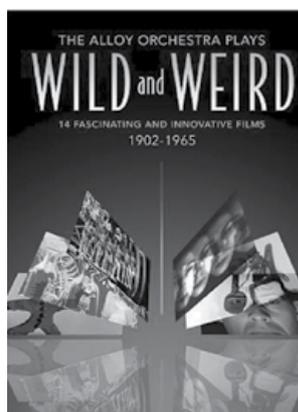
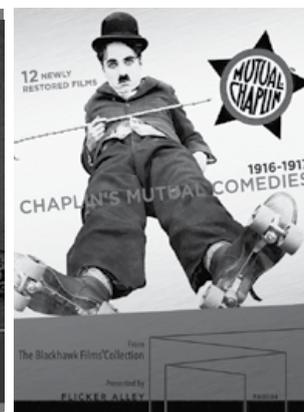
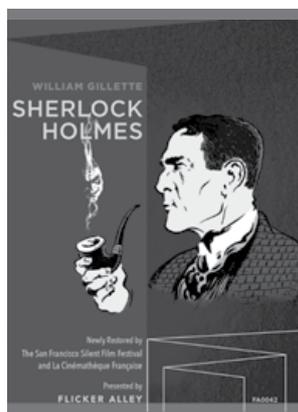


**What is Flicker Alley?**

Flicker Alley was born out of a passion for cinematic history and a desire to bring filmmakers and films from out of the past to new audiences and renewed recognition. The company was founded in 2002 by Jeffery Masino who drew on a lifelong enthusiasm and fascination with silent, classic, and independent cinema as well as on many years of experience in film and television production and post-production. A goal of Flicker Alley is to contribute to the on-going interest in our film heritage through the creation of new, high-quality digital editions for broadcast and through home video distribution.

Flicker Alley – a specialty supplier of fine silent films and classic cinema programming – in collaboration with the Blackhawk Films Collection, has presented many wonderful editions including such delights as Discovering Cinema; Saved From The Flames; Georges Méliès: First Wizard of Cinema (1896-1913); Abel Gance's La Roue; Perils of the New Land: Films of the Immigrant Experience (1910- 1915); Douglas Fairbanks: A Modern Musketeer; Under Full Sail-Silent Cinema on the High Seas; Bardelys The Magnificent/ Monte Cristo; George Méliès Encore; Miss Mend; The Italian Straw Hat; the original 1927 version of Chicago; the celebrated box set Chaplin At Keystone; and The Alloy Orchestra Plays Wild and Weird.

Each Flicker Alley project is the culmination of hundreds of hours of research, digital restoration, and music production. Recent releases include; The Most Dangerous Game/Gow; the restored 1902 classic, A Trip to the Moon, in its original colours; Sherlock Holmes (1916); L'Inhumaine (1924); The Ghost That Never Returns (1930); Five American Experimental Films; and Timothy's Quest (1922).



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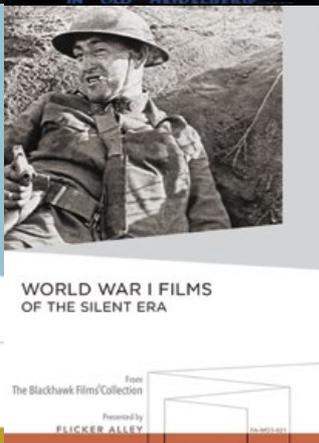
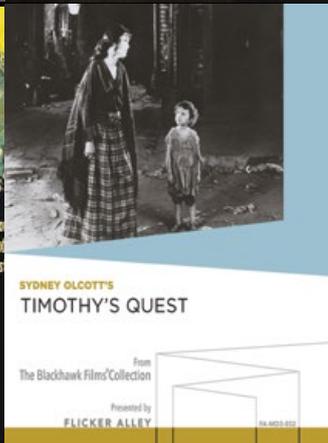
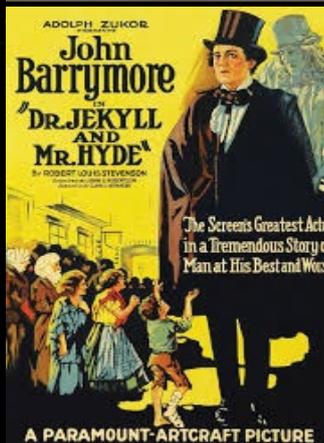
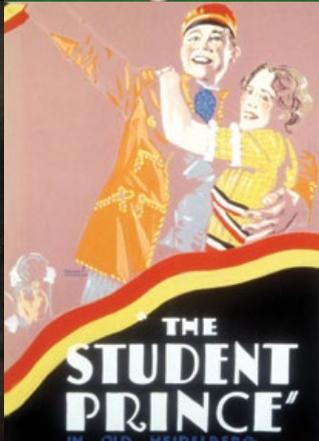
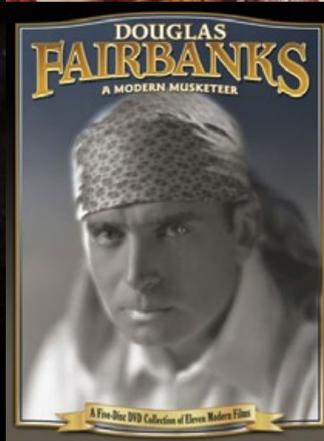
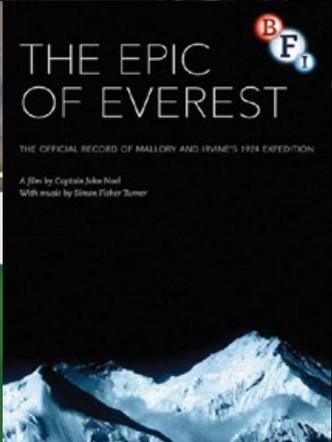
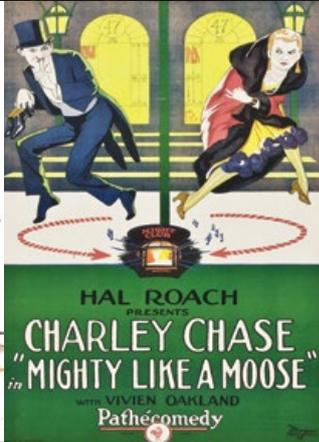
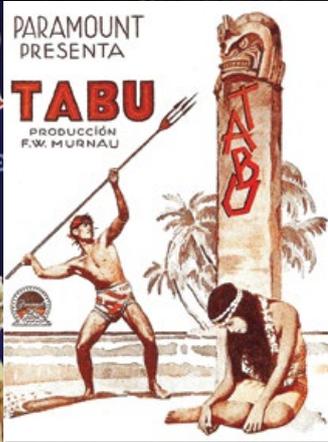
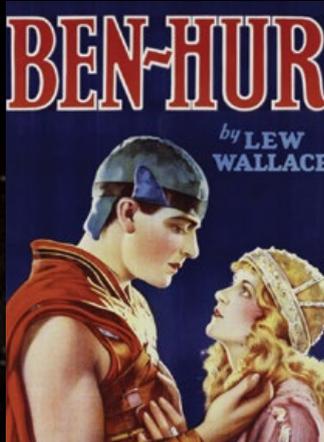
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