



**Silver Screen Tribute to Shakespeare  
Sundays at 2pm**

**April 3, 10, 17 and 24**

**Digital restorations with soundtracks  
Metcalfe Auditorium State Library NSW Macquarie St Sydney**

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NEW SOUTH WALES



**Silver Screen Tribute to Shakespeare on Film in  
the 400<sup>th</sup> Anniversary year.  
Sundays at 2pm  
April 3, 10, 17 and 24**

**Four acclaimed feature films.**

- Henry V (1944) Laurence Olivier
  - Kiss Me Kate (1953)
- Richard III (1955) Laurence Olivier
  - Chimes at Midnight (1965) Orson Welles

THE  
Chronicle History  
OF  
**KING HENRY THE FIFT**  
with his battell fought  
at Agincourt  
in France  
BY  
*Will Shakespeare*

April 3 @ 2 pm

***Henry V* (1944)**

137 mins United Kingdom

**Director Laurence Olivier**

“The spirit that drove this production of "Henry V" to completion translates directly onto screen into an exciting epic.

1944: one of the darkest periods in British history, when the country was close to breaking point with the continued onslaught of Second World War. As part of a relentless propaganda effort to buoy the national spirit, the government commissioned Laurence Olivier to produce a film that would rally all that saw it.

"Henry V" was an ideal Shakespeare play for adaptation. In it, a young King Henry invades France, but despite amassing thousands of troops, progress is not easy against a well-equipped French army. Where the tide begins to turn is at the crucial Battle of Agincourt, where the superior skill of the English longbows and a better defensive position secures an important victory.

The action opens in the Globe Theatre, but as the camera closes in, this space expands into the infinite scope that the medium of film offers. Many of the sets are still painted backdrops, but these melt away entirely for the superb battle scenes that were shot in neutral Ireland, using thousands of Irish regular soldiers as extras.

Olivier pared down the play into a simpler script that could be enjoyed by the masses, but retained the all-important essence of the piece. As director, co-screenwriter, and lead actor, his responsibilities on this production were great but he answered his call to boost the war effort with flair and creativity, turning a limited budget and tough wartime conditions into a Technicolor epic that proved a massive hit.”

[Bluray.com](https://www.bluray.com)

“Laurence Olivier’s *Henry V* today seems like nothing less than a miracle in answer to the Chorus’s call for “a muse of fire that would

ascend the brightest heaven of invention.” It’s a dazzling adaptation of a Shakespeare play, made (in Technicolor, no less) in the midst of World War II. That it was also a financial success—appealing to mass audiences on both sides of the Atlantic—was as extraordinary as it was unexpected. A trio of Oscar© nominations (Best Picture, Best Actor, Best Original Score), along with a special Academy Award© to producer/director/star Olivier, only affirmed its charmed existence.

Interest in producing a full-length screen version of *Henry V* dated from the '30s—from television, not a film studio. Beginning in 1937, the BBC had broadcast scenes from Shakespeare’s plays on its fledgling television channel. Its director Dallas Bower had proposed a televised *Henry V*. The BBC’s television unit shut down with the coming of war, and Bower became an executive at the Ministry of Information, where he tried without success to enlist support for a *Henry V* film.

The film won over critics and audiences alike by succeeding where every other screen adaptation of Shakespeare had failed: It made Shakespeare’s language and settings work for the film, not against it. Far from denying the work’s theatrical origins, Olivier and Dent seized on these factors, opening the film as a reenactment of the play in the year 1600 at the Globe Theater.

This setting gave Olivier an opportunity to overthrow the suffocating stateliness with which Shakespeare had been treated in earlier movies. For audiences expecting a slow, reverential film, *Henry V*’s opening scenes were a revelation, reminding them how boisterous audiences in the playwright’s time were. It also emphasized that, for all of their power, Shakespeare’s words were vital components of a living, breathing theater—cast in flesh, not stone.

Olivier’s treatment solved the problem of what to do with the part of the Chorus. As portrayed by Leslie Banks, the Chorus becomes a character who is part of the play-within-the-film. As the movie progresses, the theatrical setting gives way to cinema’s illusions of time and space (a similar approach proved successful thirty years later when Ingmar Bergman filmed Mozart’s *The Magic Flute*). This

proved so compelling that Kenneth Branagh, in his revisionist adaptation of *Henry V* forty-five years later, had to acknowledge Olivier and Dent's solution: he uses his own onscreen Chorus, which moves across a soundstage and directs us into the action.

Olivier's film unfolds in layers. It carries us first into the realistic 1600 setting, charming and delighting with its depiction (including the deliberate, very Shakespearean anachronism of the figure with contemporary eyeglasses on stage) of a performance of the play. It then allows this setting to dissolve. First the onscreen audience and the backstage areas disappear, then the physical boundaries of the stage vanish from the camera's sight. Finally the movie opens to the broadest possible cinematic canvas, depicting the combat in France. One must try and imagine what audiences felt in 1944, expecting something dull and stately, then watching the movie transform before their eyes, surprising them with every shot.

Olivier's *Henry V* is Shakespeare clothed in as fine a cinematic garb as any movie made up to that time. It may not be the greatest Shakespearean film—Olivier's own *Richard III*, Orson Welles' *Othello*, and Branagh's *Henry* have since provided fierce competition. But it was the first genuinely great Shakespearean film, and set a standard of excellence against which Olivier and all others have had to compete. It proves that Shakespeare can work on screen and at the box office."

Criterion.com

### ***The original gumleaf mafia update***

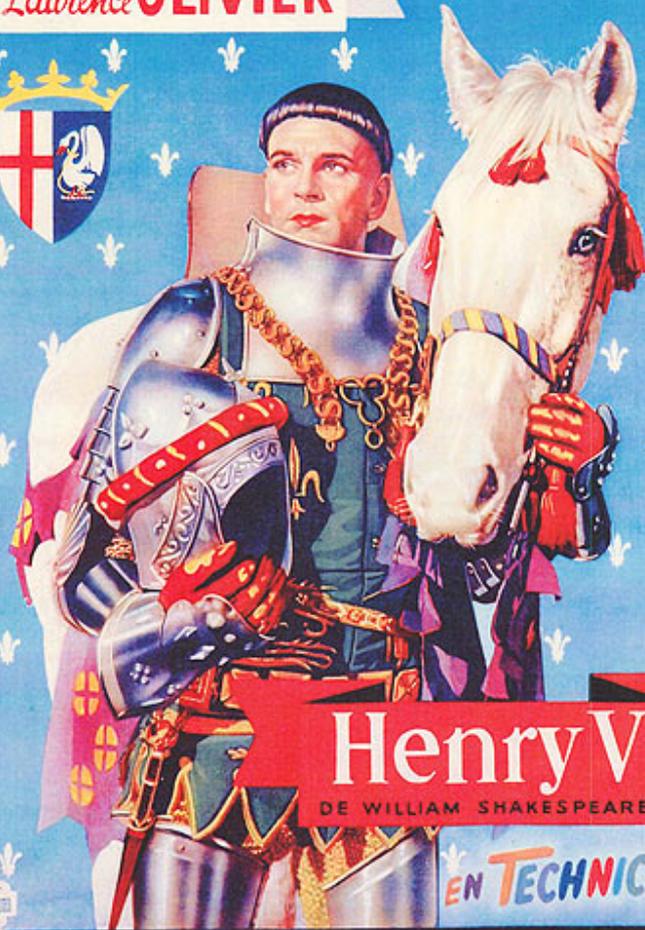
A key role is played by South Australian Robert Helpmann, and Perth born and Oscar winning cinematographer, Robert Krasker, is in the crew.

RH [http://www.imdb.com/name/nm0375818/?ref\\_=ttfc\\_fc\\_cl\\_t3](http://www.imdb.com/name/nm0375818/?ref_=ttfc_fc_cl_t3)

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GAUMONT EAGLE-LION présente  
**Laurence OLIVIER**



# Henry V

DE WILLIAM SHAKESPEARE

EN **TECHNICOLOR**

UN FILM "TWO CITIES"  
avec *Renée* ASHERSON *Robert* NEWTON et *Leslie* BANKS





## *Kiss Me Kate* (1953)

110 mins USA

**Director George Sidney**

“One of the glories of American musical theater, *Kiss Me Kate* was the biggest hit of songwriter Cole Porter's career. Even after Broadway and popular music parted ways, songs from *Kate* like “Wunderbar” remained familiar standards. The book by Samuel and Bella Spevack drew from an impeccable source by borrowing Shakespeare's *The Taming of the Shrew* to tell the story of a quarreling troupe of actors mounting a musical version of the Bard's famous comedy. Half the songs are about the actors' romantic tribulations. The rest are Cole Porter's musical riffs on Shakespeare's characters—a task at which Porter proved so adept that it's sometimes hard to separate his version from Shakespeare's.

*Kiss Me Kate* has remained a favorite among amateur players, local theater companies and even high school drama clubs for its good humor, lively score and happy ending. MGM's 1953 filmed version, directed by George Sidney (*Bye Bye Birdie* and *Viva Las Vegas*), had the distinction of being filmed in stereoscopic 3D, and it was widely shown in that format in major U.S. cities, as well as in London.

The problem is that Fred and Lilli were divorced a year ago, after a tempestuous marriage that is the stuff of legend. Married as starving young actors, they rose to prominence together while arguing about, well, everything. Lilli arrives primed for battle, and in no time she has provocation, as Fred's latest girlfriend, Lois (Ann Miller), bursts in wearing her cabaret costume and clearly knows her way around the apartment (which used to be Lilli's home). But then Lilli drops a bombshell of her own: She's engaged to be married to a wealthy cattle baron, Tex Callaway (Willard Parker), and she's leaving the theater behind. Still, Fred knows how to push his ex-wife's buttons. Before the evening is over, Miss Vanessi has joined the cast of "Kiss Me Kate".

On stage, *Kate* opened with one its signature numbers, "Another Op'nin', Another Show", which did not survive the transition to the screen except as part of the orchestration. Kingsley's revised opening gives Fred and Lilli a chance to establish their true relationship with the first rendition of "So in Love", which will be reprised later in the story. It also allows the film to accommodate the Act Two opening, "Too Darn Hot", which Lois performs to impress Cole Porter and Fred. As performed in the original stage musical by Fred's African-American dresser, it would never have fit into the film's narrative, but as an impromptu rendition in Fred's apartment, the song becomes a showcase for Ann Miller—after which Fred has to tell a crestfallen Lois that the number has been "cut". Thus does Kingsley slip a great song into the film that would otherwise have had to be dropped.

From this point onward, the movie of *Kate* largely follows the play, with the exception of the famous "eleven o'clock" number, "Brush Up Your Shakespeare", which has been moved to an earlier point and also trimmed to eliminate lines deemed too sexual for the standards of the era. (The same primness also required that Lilli's preferred

insult to Fred—"Bastard!"—be changed to "You *louse!*") During rehearsal, Fred and Lilli rekindle their romance as they reminisce over old times ("Wunderbar"). Meanwhile, Lois, who is playing "Bianca", the younger sister of Lilli's "Katherine", worries endlessly about her *true* love, a young actor named Bill Calhoun (Tommy Rall), who is playing "Lucentio", the suitor who eventually marries "Bianca" in the show-within-a-show. Bill has a gambling habit, and he's just lost two thousand dollars to a major gangster. No worries, though—he signed *Fred's* name to the marker. Lois is aghast ("Why Can't You Behave?").

Soon enough, a pair of hoods straight out of Damon Runyon arrive to collect the debt. Their names are Lippy and Slug, and they're played by Keenan Wynn and James Whitmore in scene-stealing performances, both backstage and eventually in front of the theater audience, where the two thugs find themselves dragged into the action (in tights!). The temporary truce between Fred and Lilli erupts into full battle, when the leading lady realizes mid-scene that the opening night bouquet she thought was sent to her by Fred was actually meant for Lois, and a critical scene between "Petrucchio" and "Katherine" descends into blows and ad libs. The crowd goes wild.

Amidst the ensuing chaos, the company manages to struggle through Shakespeare's tale, supported by Cole Porter's artful lyrics. "Bianca" announces her willingness to accept any of her three suitors ("Tom, Dick or Harry"), while "Katherine" insists she wants none at all ("I Hate Men"). "Petrucchio" announces his intention to marry for money ("I've Come to Wife It Wealthily in Padua"), proceeds to woo Katherine—to no effect—with sweet nothings ("Were Thine That Special Face"), and eventually finds himself yearning for his former days as a bachelor ("Where Is the Life that Late I Led?"). Between scenes Lilli pleads anew for her fiancé, Tex, to whisk her away from the "hell" of show business, and Lois reassures Bill that, despite her dalliance with Fred, it's Bill she really loves ("Always True to You in My Fashion").

Before everything magically works out in both the play and the movie, *Kiss Me Kate* features a magical and, as it turned out, historic dance performance by Ann Miller's "Bianca", her three suitors and two women from the chorus, which is performed to a song, "From

This Moment On", added specially for the film. One of the suitors, "Hortensio", is played by Bob Fosse, the future choreography legend and director of *Cabaret* and *All That Jazz*. Although *Kiss Me Kate*'s credited choreographer is Fred Astaire's famous collaborator, Hermes Pan (who has a brief cameo as a sailor), about a minute of the number between "Hortensio" and his partner is unmistakably Fosse's work, and it looks forward to the style that is now forever associated with his name. Watching the great dancer and future creator of *Chicago* snap his fingers, gesture in his characteristic style and perform a complete backflip on camera is a little like seeing Marilyn Monroe play Miss Casswell in *All About Eve*. You're witnessing a star being born. "

BluRay.com

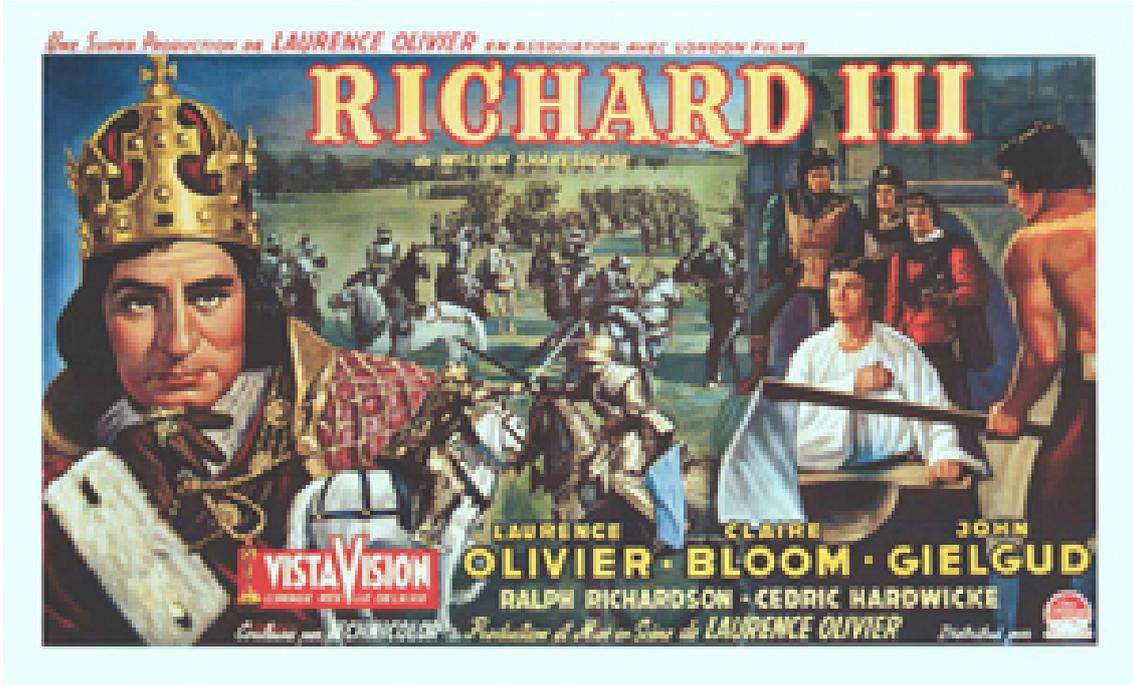
### ***The original gumleaf mafia update***

A key role is played by Sydney born Ron Randell.

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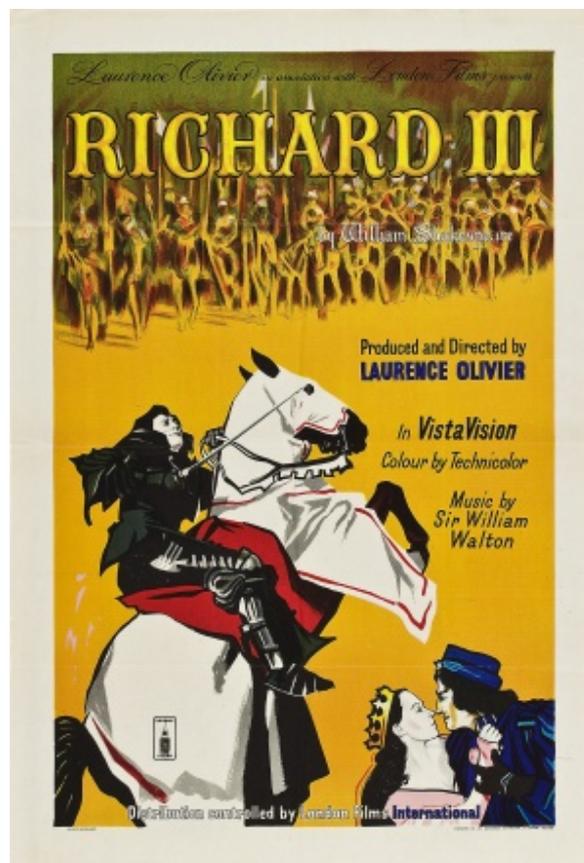






April 17 @ 2 pm  
***Richard III* (1955)**  
158 mins United Kingdom

**Director Laurence Olivier**



“Laurence Olivier’s *Richard III* was the last and best of the trilogy of Shakespeare films directed by and starring the late actor and filmmaker. Shot in sixteen weeks during late 1954 and early 1955, *Richard III* was the final, crowning glory of the British studio system and the end of the great cycle of British films aimed at

international audiences that had helped spawn the careers of David Lean, Michael Powell and Emeric Pressburger, Carol Reed, and Olivier himself.

*Richard III* had the longest gestation period of any of Olivier's Shakespeare films. Olivier originally had wanted to adapt the play in the mid-1940s, concurrent with his successful portrayal of the role at London's Old Vic; but *Henry V*, with its heroic martial sentiments, seemed the more timely project. By 1954, Olivier was no longer anxious to do the movie, having convinced himself that he didn't have another large-scale Shakespeare movie in him to equal *Henry V* or *Hamlet*.

Up until *Richard III*, Olivier's screen career of the 1950s had been relatively lackluster, highlighted by a starring role in William Wyler's 1952 adaptation of Theodore Dreiser's *Sister Carrie* and a charismatic portrayal of Macheath in Peter Brook's underrated *The Beggar's Opera* (1953). He otherwise had concentrated on the stage for much of the middle-decade, and found great success as a producer as well as leading man and director, most notably in Terence Rattigan's *Sleeping Prince* (later filmed, with Olivier as costar, producer, and director, as *The Prince and the Showgirl*, costarring Marilyn Monroe) and the comedy *Meet a Body*.

*Richard III* came about from Olivier's interest in filming *Macbeth*—the proposed production would have starred Olivier, with Vivien Leigh as Lady Macbeth, and was to have been filmed in authentic Scottish locations. But Alexander Korda, whose London Film Productions was backing Olivier's production, had doubts about *Macbeth's* appeal, and urged *Richard III* on him instead, with the promise that if it succeeded he would back *Macbeth*.

The first day's shooting outside of Madrid had a profound effect on Olivier's physical portrayal of Richard. A misplaced arrow lodged in his leg rather than the armored shoulder of his horse, which did as it was trained and fell upon the actor. Olivier continued with the scene, with blood pulsing out of his leg, making sure the action was captured on film before seeking assistance. Fortunately, the

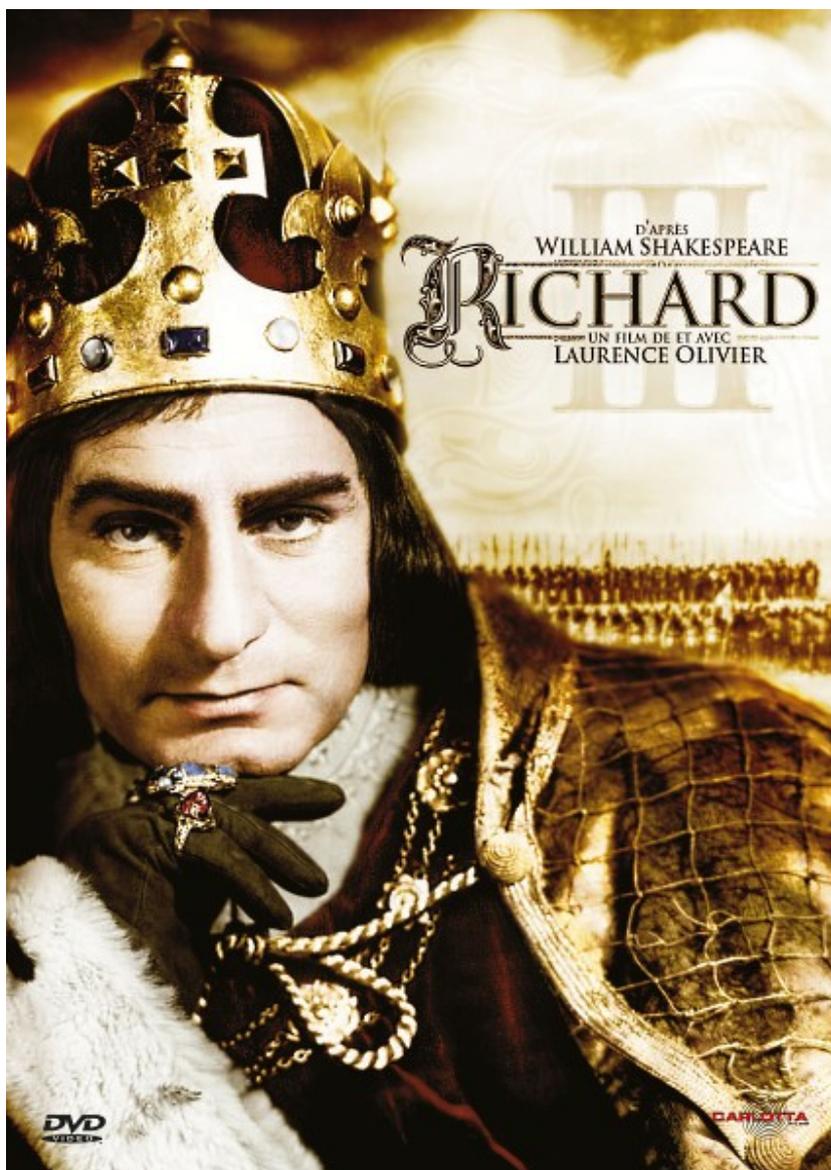
arrow hit him in his left leg, the one on which his Richard was supposed to limp, and he no longer had to “act” the infirmity for the part.

The ten-year delay in producing *Richard* had served Olivier well—had he made the film in 1944, he would have had to confine his casting to actors who were not in military service. But as a 1954 production, *Richard III* drew on the best of two generations of English actors, including a quartet of acting knights (Olivier, Ralph Richardson, John Gielgud, and Cedric Hardwicke), gifted veterans like Laurence Naismith, John Laurie, and Esmond Knight, and the younger players like Michael Gough and Patrick Troughton (who was also Olivier’s stand-in).

Alexander Korda sold the U.S. television rights to *Richard III* to NBC in 1955 for \$500,000, and the movie premiered on the network on the same afternoon that it opened in theaters. The ratings services later estimated that 62.5 million viewers—more than the number of people who had seen performances of the play since its premiere in 1592—had tuned in to watch an edited, black-and-white (there were only 50,000 color sets in use nationwide at the time), cropped version of *Richard III*, interrupted by three General Motors commercial breaks.

*Richard III* didn’t perform well on its original release in the United States, possibly because of the telecast, and didn’t become a success there until it was reissued in 1966, when it broke box office records in many cities. The movie subsequently fell out of distribution; and managed to “lose” nearly twenty minutes when it reemerged in the 1970s....(the restoration) marks the first presentation of *Richard III* in nearly four decades, restoring the movie as closely as possible to Laurence Olivier’s original achievement.”

Criterion.com





April 24 @ 2 pm

# *Chimes at Midnight (1965)*

116 mins Spain black and white

Director Orson Welles



A Distinguished Company  
Breathes Life Into  
Shakespeare's Lusty Age of

# FALSTAFF



HARRY SALTZMAN PRESENTS AN ORSON WELLES FILM "FALSTAFF" ("CHIMES AT MIDNIGHT") STARRING ORSON WELLES · JEANNE MOREAU  
MARGARET RUTHERFORD · JOHN GIELGUD · MARINA VLADY · KEITH BAXTER · DIRECTED BY ORSON WELLES  
RELEASED BY PEPPERCORN-WORMSER, INC. FILM ENTERPRISES

“On the brink of Civil War, King Henry IV (John Gielgud) attempts to consolidate his reign while fretting with unease over his son’s seeming neglect of his royal duties. Hal (Keith Baxter), the young Prince, openly consorts with Sir John Falstaff (Orson Welles) and his company of “Diana’s foresters, Gentlemen of the shade, Minions of the moon”. Hal’s friendship with the fat knight substitutes for his estrangement from his father. Both Falstaff and the King are old and tired; both rely on Hal for comfort in their final years, while the young Prince, the future Henry V, nurtures his own ambitions.

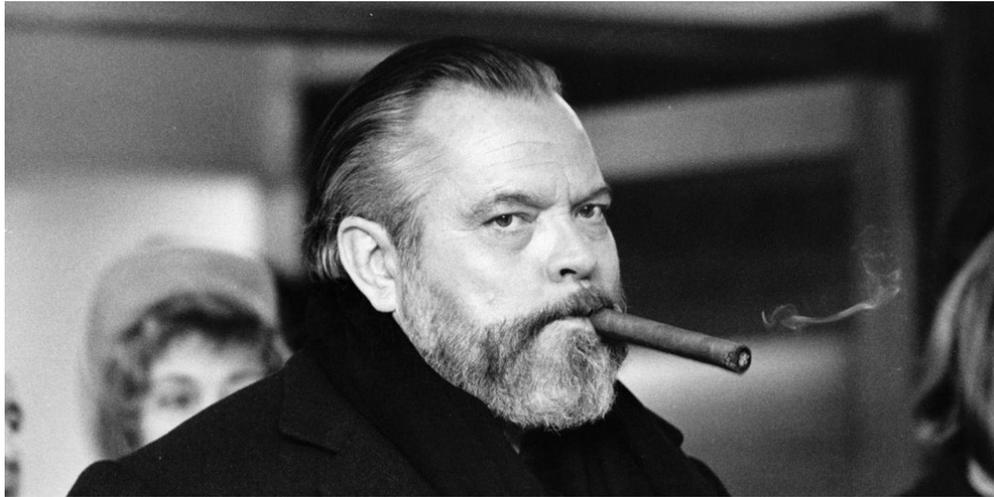
Orson Welles considered *Chimes at Midnight* his personal favorite of all his films. Perhaps the most radical and groundbreaking of all Shakespeare adaptations, the film condenses the Bard’s Henriad cycle into a single focused narrative. Its international cast comprises of Jeanne Moreau, Fernando Rey, Margaret Rutherford, and Ralph Richardson as the narrator, in addition to Welles and Gielgud. The film’s harrowing war scenes have proven especially influential, cited in Kenneth Branagh’s *Henry V* as well as Mel Gibson’s *Braveheart*.”

***"Greatness...Here is a film to treasure" -- Roger Ebert***  
***"5/5. Orson Welles' "lament for merrie England" was his favourite among his films" -- The Independent***

***"5/5. Welles makes Shakespeare's Falstaff a hero, not a buffoon in his intimate tragicomic drama. The result is a treat" -- The Guardian***

***"5/5. Welles's most human film, his most poignant, funny and empathetic" -- Time Out***

Mr Bongo.com



“Here is Orson Welles’s mature achievement in Shakespeare production on film – although his underrated screen version of *Macbeth* probably deserves revival and reassessment. *Chimes at Midnight*, from 1966, is the pioneering and audacious concept that Welles had nurtured since his days in the theatre: a restructuring of Shakespeare using both parts of *Henry IV*, with pieces of *Richard II* and *Henry V*. It reimagines Sir John Falstaff not as a comic supporting player in the turbulent epic of English history, but the hero of a more intimate tragicomic drama: an old man who reposes all his love and hope in a young man, a son-figure, who is to betray him. Welles, of course, is Falstaff – his great, fleshy but touchingly vulnerable face often looms in closeup; John Gielgud is Henry IV; Keith Baxter is Hal; and Margaret Rutherford is Mistress Quickly. Playing Falstaff might have been Welles’s creative and physical destiny: in the character he found a dignity and sensuality in his, by then, overweight form. The confidence and panache of his staging is a treat.”

The Guardian.com



**See Keith Baxter interview at**  
**<http://www.filmjournal.com/midnight-memories-keith-baxter-recalls-his-starring-role-orson-welles>**  
**“ He tells wonderful stories about Welles, Gielgud and others and his starring role in Chimes at Midnight.” Daniel Egan and Nitrateville.com**

The Festival appreciates the assistance of Mark Spratt and Chapel Entertainment, Park Circus, Mr. Bongo Worldwide and the invaluable and generous support from the renowned David Shepard, Film Preservation and Associates and Blackhawk Films, Lobster Films, Jeff Masino, Flicker Alley, Robert Gamlen, Samantha Hagan, Marcelo Flaksbard, Hilton Prideaux, Leslie Eric May and the sublime flair and talents of Stephanie Khoo.

Please visit and read about your favourite silent film with the superb reviews at Amazon by the Festival's tireless supporter,  
Barbara Underwood.



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