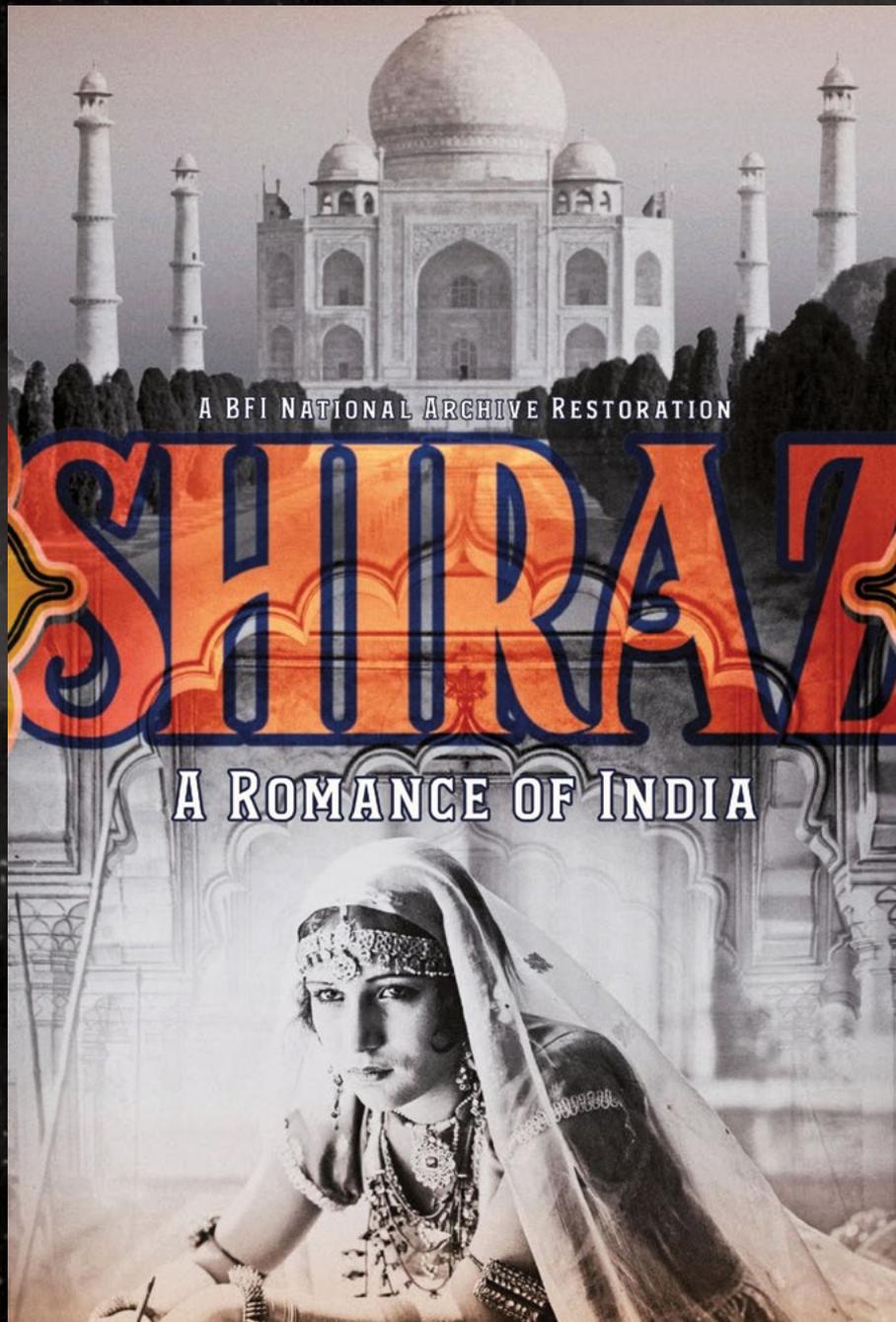


2018



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# David Shepard

## In Memoriam 1940-2017



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.

### **Flicker Alley**

"It is with deep sadness that we acknowledge the recent passing of David Shepard: A dear friend, mentor, loyal colleague, and guiding force behind so many of our projects and publications. David's passion for film heritage was an inspiration to Flicker Alley from the very start, and remains so as we continue to work on the films he loved and saved.

Never one to take credit for his incredible accomplishments, his memory will nonetheless live on, in the films he worked tirelessly to save, restore and make available for future generations, and in the hearts of those he touched along the way.

We express our condolences to his family and friends, and to the film community at large. David will be sincerely missed by all.

Modern Times: A Podcast for Charlie Chaplin Fans has posted an extensive audio interview with David Shepard, recorded in June 2016, in which David discusses his early life, the time he met Charlie Chaplin, and some of his final projects, including *Children of Divorce* and *Early Women Filmmakers: An International Anthology*."

### **Founding supporter of the first Festival Barbara Underwood**

"The beautiful artistry of the silent film would be lost and forgotten without film preservationists like David Shepard, who brought scores of once-famous silver screen gems back from oblivion to share with our modern-day generation. As one of those keen, modern-day admirers of silent film, I am deeply grateful to David Shepard for his tireless work to restore and preserve cinematic history. My gratitude and respect for David are heightened by several occasions of personal correspondence with him, which revealed a very pleasant and likeable personality. Yet his most outstanding quality, for which I personally will always remember him, was his generosity in sharing his passion for silent films."

### **The Silent Types: Sharon and Ronnie, Australia's Silent Film Festival**

The Silent Types (Sharon and Ronnie) in 2006 were exploring the concept of a small festival of silent classics. Initial positive and helpful encouragement came from David Stratton, Leth Maitland, Bob Gamlen, Simon Drake and Paul Dravet. Serendipitously around this time Bill Shaffer of the Kansas Silent Film Festival provided us with David's contact details.

From 2006 onwards David was our chief mentor, adviser, prompter, booster and friend. Throughout each year he advised us and alerted us to the many treats and pleasures of early cinema coming from the hard work and inspired creativity both his and that of Serge Bromberg and Lobster Films in Paris.

His passing leaves an ongoing ache and this is strangely balanced with a pleasure and joy at the enjoyment our sessions have brought to various groups in Australia. Not large numbers but various groups who felt deep appreciation and respect for these treasures of early cinema.

In a very early supportive email to us in 2006 David said that he shared our attitude to silent cinema and enthusiasms and quoting "bank examiner J. Pinkerton Snoopington in *THE BANK DICK*, "I would go up a river in darkest Africa in a dugout canoe, if there were books to be examined."

Like David we continue these voyages up various rivers. At the first Festival David suggested that we present *Charlie and Buster*, *Visages*, *Storm Over Asia* and other treats but he urged us to show *Sunrise* as the closing film. His instincts for film were accurate indeed. At the film's end many in the audience were in tears as they applauded. David's many friends and beneficiaries of his talents and efforts have done likewise at his passing.

From the first year to 2016 he wrote pieces on this page of the formal festival programs and ended them with words to the effect.

*It is an honor 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*

**The honour was ours!**



## Australia's Silent Film Festival Program

Teinosuke Kinugasa- Fritz Lang- Henry Fonda- Sylvia Sidney- Colleen Moore- William A. Seiter- Judy Garland- Victor Fleming- Anthony Asquith- Franz Osten- Himansu Rai- Enakshi Rama Rau- Charu Roy- Seeta Devi- Louise Brooks- William Wellman- Wallace Beery- Richard Arlen!



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

Our outstanding musicians:

**Mauro Colombis, John Batts, Kaine Hayward, Elizabeth Jigalin and Jane Aubourg.**

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[www.ozfilmfestival.com.au](http://www.ozfilmfestival.com.au)

The 2018 Festival events are enhanced by 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, Stephanie Khoo, Imperial War Museum, the Japan Foundation Sydney, Roma Dix, Allan Beavis and Peter Wilkerson. Michael Spicer and the helpful people at the Unitarian Church Sydney, media supporters and our superb musicians. Thank you!



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



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# Australia's Silent Film Festival Program 2018

## SYDNEY

### Tribute to Master Directors

<b>A Page of Madness</b> (1926) Japan • p9 Live music with Elizabeth Jigalin and Jane Aubourg	Date:	Sunday, September 16, 2018
<b>You Only Live Once</b> (1937) USA • p9 Soundtrack	Date:	Sunday, September 30, 2018
Tickets: \$20 / \$15 concession	Time:	2.00 pm
	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

### My Fair Ladies in the silent and sound eras!

#### Why Be Good?

1929 • USA • p12 Tickets: \$20 / \$15 concession With Vitaphone soundtrack	Date:	Sunday, 14 October, 2018
	Time:	2.00 pm
	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

#### The Wizard of Oz

1939 • USA • p12 Tickets: \$20 / \$15 concession Soundtrack	Date:	Sunday, 28 October, 2018
	Time:	2.00 pm
	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

### November Silents and Remembrance!

#### Little Orphant Annie

1918 • USA • p13 Tickets: \$25 / \$20 concession Live music accompaniment: John Batts	Date:	Sunday, 4 November, 2018
	Time:	2:00 pm
	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

#### Remembrance Day: Tell England, the Story of Gallipoli

1931 • GB • p14 Tickets: \$20 / \$15 concession Soundtrack	Date:	Sunday, 11 November 2018
	Time:	2.00 pm
	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

#### Shiraz

1928 • India • p16 Tickets: \$20 / \$15 concession Soundtrack	Date:	Sunday, 18 November 2018
	Time:	2.00 pm
	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

#### Beggars of Life

1928 • USA • p17 Tickets: \$25 / \$20 concession Live music accompaniment: Mauro Colombis	Date:	Sunday, 25 November 2018
	Time:	2.00 pm
	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

### Upcoming 2019 sessions January-April

#### Australians on the Silver Screen!

##### Sunday Too Far Away

1974 • Aus • p18 Tickets: \$20 / \$15 concession Soundtrack	Date:	Sunday, 20 January 2019
	Time:	2.00 pm
	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

##### The Picture Show Man

1977 • Aus • p18 Tickets: \$20 / \$15 concession Soundtrack	Date:	Sunday, 27 November 2018
	Time:	2.00 pm
	Location:	State Library NSW, Macquarie St, Metcalfe Auditorium

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## Charlie Chaplin Anniversary: Chaplin

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1992 • USA • p18  
Tickets: \$20 / \$15 concession  
Soundtrack

Date: Sunday, 3 February 2019  
Time: 2.00 pm  
Location: State Library NSW, Macquarie St, Metcalfe Auditorium

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## Clash of the Wolves

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1925 • USA • p19  
Tickets: \$25 / \$20 concession  
Live music accompaniment: Mauro Colombis

Date: Sunday, 10 February 2019  
Time: 2.00 pm  
Location: State Library NSW, Macquarie St, Metcalfe Auditorium

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## Wesley Mission fundraiser

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### Peter Pan

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1924 • USA • p11  
Tickets: \$30 / \$25 concession  
Live music: Elizabeth Jigalin and Jane Aubourg; John Batts will play the mighty Christie theatre organ prior to the feature film.

Date: Saturday, 2 March 2019  
Time: 2.00 pm  
Location: Wesley Theatre, 220 Pitt St, Sydney

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### Master Directors!

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**La Belle et la Bête** (1946) France • p19  
**Hobson's Choice** (1954) GB • p19  
**The Maggie** (1954) GB • p19  
Tickets: \$20 / \$15 concession  
Soundtrack

Date: Sunday, 10 March, 2018  
Date: Sunday, 17 March, 2018  
Date: Sunday, 24 March, 2018  
Time: 2.00 pm  
Location: State Library NSW, Macquarie St, Metcalfe Auditorium

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### People on Sunday

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Internationally acclaimed Elena Kats-Chernin composed a soundtrack for this silent classic. Prior to the film presentation Elena will play some of the music from the soundtrack and speak about the music for the film. The film with the soundtrack will follow the prefatory talk and performance.

1930 • Germany • p20  
Tickets: Details to be confirmed.  
Soundtrack

Date: Sunday, 14 April, 2018  
Time: 2.00 pm  
Location: State Library NSW, Macquarie St

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### The Hound of the Baskervilles

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1929 • Germany • p20  
Tickets: \$25 / \$20 concession  
Live music

Date: Coming to Sydney in early 2019. Details soon.  
Time: 2.00 pm  
Location: State Library NSW, Macquarie St, Metcalfe Auditorium

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### *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.

Trade winds was the first Supplier to Australia of fair trade tea. It imports and distributes tea and coffee products from communities in East Timor, Sri Lanka and Colombia. It imports value-added products wherever possible so that the full economic benefits remain with producers.

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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.



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



**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:  
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# SEPTEMBER 16 and 30

## Tribute to Master Directors

### A Page of Madness aka Kurutta ichipeiji

(1926) • 70 mins • Japan

**Director** Teinosuke Kinugasa **Music** with live music Elizabeth Jigalin and Jane Aubourg.



"Teinosuke Kinugasa's *A Page of Madness* (*Kurutta ichipeiji*), produced in mid-1920s Japan, is widely considered to be one of the touchstones of early avant-garde cinema, and is also one of the most challenging and narratively complex films of the era...

Both an attempt at redefining narrative conventions and a harkening back to traditional, Japanese melodrama, the film can be seen as a negotiation of cinematic potentials at a time of historic change and theoretical division in the art form. Based on a treatment written by 1968 Nobel Prize winning novelist Yasunari Kawabata, the story, as laid out in the script, is simple. A retired sailor (Masao Inoue) becomes a custodian at a mental hospital to be closer to his estranged wife (Yoshie Nakagawa), one of the patients at the facility. Their daughter (Ayako Iijima) is soon to be married, but the father's fear and pain surrounding his wife's mental state—along with the reasons for her captivity—threaten the future happiness of the family. Teinosuke utilizes flashbacks, rhythmic intercutting, and impressionistic symbolism, all without intertitles, to supersede naturalistic representation by visually inhabiting the emotional lives of the characters." *Flicker Alley*



### You Only Live Once With Henry Fonda and Sylvia Sidney

(1937) • 86 mins • USA

**Director** Fritz Lang **Music** With soundtrack.



"Fritz Lang's masterpiece beautifully restored. Three-time loser Eddie Taylor (Henry Fonda) has had enough of life behind bars. Determined to make good after an early parole from prison, Eddie finds devoted sweetheart Joan (Sylvia Sidney) waiting for him as he is released back into society. They soon marry and hope for a bright future together, but Eddie's past confronts him at every turn making it difficult for them to survive. Fate then deals the young couple a cruel blow when Eddie's convicted of bank robbery and murder all the while proclaiming his innocence. Desperate to escape from prison before he's executed, Eddie gets hold of a gun and makes it past the prison gates, but not without tragic consequences. A haunting masterpiece, *You Only Live Once* was director Fritz Lang's second American effort (after *Fury*) and a forerunner to numerous criminal lovers on the run films like *Gun Crazy* and *Bonnie and Clyde*. Made in the midst of the Great Depression, this unforgettable tale illuminates the cynical underbelly of American life that was otherwise lacking in late '30s cinema and delivers just as potent a narrative today as it did over eighty years ago." *Amazon*





All net proceeds from this year's charity fundraiser will go towards Wesley Mission's crisis accommodation centre, **Wesley Edward Eagar Lodge.**

Wesley Edward Eagar Lodge supports single men and women experiencing homelessness in Sydney. Having a safe place to call home gives people the opportunity to progress towards independent living with dignity, privacy, security and self-worth.

**Homelessness doesn't discriminate**



**30%** of people who are homeless are over the age of 45 and  
**40%** are female



Last year  
**2,582**  
people were assisted by Wesley Homeless Services



and  
**107,628**  
nights of accommodation were provided by Wesley Mission

(Reference: Australian Institute of Health and Welfare, Specialist Homelessness Services 2012-13, 2013 Australian Bureau of Statistics: Census of Population and Housing: Estimating homelessness, 2012)

In anticipation of your support, thank you.  
For more information about Wesley Edward Eagar Lodge please go to **wesleymission.org.au**

# Peter Pan is coming to Sydney early in 2019!

## Peter Pan

With live music

(1924) • USA

102 mins



"This is the very first film version of J.M. Barrie's play of the same name. Betty Bronson stars as Peter Pan, a magical boy who refuses to grow up. Peter flies into the second-story nursery room of the Darling children looking for his shadow. He teaches the kids to fly and takes them for an adventure to Never Never Land, an island where Peter takes care of the Little Lost Boys. The Darling children meet Tinker Bell and have a run-in with Captain Hook. It has been called "one of the greatest children's films ever made." Avalon Theatre

"It is not a movie, but a pictorial masterpiece." - New York Times

"Ingeniously capturing the mysteries and adventures of childhood, James M. Barrie's timeless play became one of the most popular films of the twenties. Virtually unseen for decades, Paramount Studios' 1924 production of Peter Pan has been fully restored from original nitrate materials, with authentic color tints.



Betty Bronson stars as Peter Pan, the boy who never grew up, who charms Wendy and her brothers to fly with him to Never Never Land. On this distant island of dreams and magic, they struggle to rescue the Lost Boys from Captain Hook (Ernest Torrence) and his band of pirates, encountering along the way the delightful fairy Tinkerbell (Virginia Brown Faire), a man-eating crocodile, and a band of valiant Indians (led by Anna May Wong).

This memorable adaptation -- which in turn inspired later film versions of the story -- features a delightful cast, remarkable special effects by Roy Pomeroy, and fine photography by James Wong Howe." - Kino Lorber

"The film begins with the following title cards: "A NOTE on the Acting of a Fairy Play. The difference between a Fairy Play and a realistic one is that in the former all the characters are really children with a child's outlook on life. This applies to the so-called adults of the story as well as the young people. Pull the beard off the fairy king, and you would find the face of a child." "This, then, is the spirit of the play. And it is necessary that all of you--no matter what age you may have individually attained--should be children. PETER PAN will laughingly blow the fairy dust in your eyes and presto! You'll all be back in the nursery, and once more you'll believe in fairies, and the play moves on. - J. M. Barrie." The film ends with this title card: "And so it will go on as long as children are gay and innocent and heartless."

For many years it was thought that, like so many other silent films, Peter Pan was lost. However, a 35mm print turned up at George Eastman House in the 1950s. The copy has since been restored by Martin Scorsese's The Film Foundation and released on DVD." American Film Institute

**The Festival acknowledges the assistance of Kino Lorber.**



All net proceeds from the Wesley Mission Fundraiser project will go towards our Wesley Edward Eagar Lodge emergency accommodation.

Your support today will help those experiencing homelessness take the next step on their journey towards secure housing. **For more information on Wesley Edward Eagar Lodge visit: [wesleymission.org.au](http://wesleymission.org.au)**

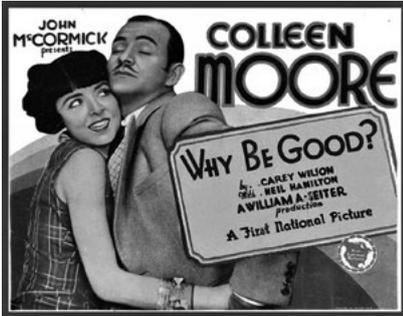


OCTOBER 14 and 28

MY FAIR LADIES and the SILVER SCREEN  
in the silent and sound eras!

Why Be Good?

(1929) • 81 mins • USA



F. Scott Fitzgerald wrote: "I was the spark that lit up Flaming Youth, Colleen Moore was the torch."

"Why be good when it's so much more thrilling to be bad?" asked the ad campaign for this slightly naughty and oh-so-knowing silent-movie celebration of the flapper era. The star of Flaming Youth - vivacious Colleen Moore - again captures the rebellious flamboyance of the Twenties in Why Be Good? She plays Pert Kelly, a shopgirl who wins the heart of the boss' son (Neil Hamilton, The Dawn Patrol). The boss, however, doubts that Pert is virtuous. His love-struck son wonders if Dad could be right. So he sets up a little test for his sweetie: He takes Pert to a raucous roadhouse, rents a private room and makes a most ungentlemanly suggestion. Will Pert be good? Or, with Prince Charming in her grasp, will she decide it's better to be bad? The lively direction is the work of William A. Seiter; whose 45-year career included the Golden Age musicals Roberta, Dimples and You Were Never Lovelier." —WB



The Wizard of Oz Director Victor Fleming With Judy Garland

(1939) • 102 mins • USA



"One of the best-loved movies of all time, The Wizard of Oz is the heartwarming tale of a young Kansas girl, Dorothy Gale, and her little dog, Toto, who are whisked away by a violent twister to the magical land of Oz. Accompanied by her new-found friends — a brainless scarecrow, a tin man with no heart and a cowardly lion — she sets off down the Yellow Brick Road to the Emerald City to find the wizard who can help her get back home. "Over the Rainbow" is number one on the American Film Institute's list of top 100 movie songs of all time. The Wizard of Oz is number six on the American Film Institute's list of 100 greatest films of all time." — Amazon

# Little Orphant Annie (1918) and Voice of the Nightingale (1923)

**Little Orphant Annie?** With live music

(1918) • 60 mins • USA



A Film Restoration BY ERIC GRAYSON

"NEW RESTORATION in cooperation with the Library of Congress! Annie, an imaginative young orphan girl (Moore) is sent to live with her abusive uncle, who then sends her to live with another family. She is smitten with love for a farmer who intervenes on her behalf, stopping the abuse. Along the way, we are treated to see Annie's fantasies as she imparts moral lessons on other orphans and on the children of her new family. Goblins run out of the screen, nasty boys are kidnapped by huge bats or dumped by witches in steaming cauldrons... it is believed to be the earliest surviving feature starring silent screen "flapper" Colleen Moore, who would enjoy great stardom in the 1920s... Directed by Colin Campbell ...ANNIE is a most entertaining blend of fantasy and melodrama—the otherworldly elements (depictions of witches, goblins, and other nasties who reside in Annie's vivid imagination) are staggeringly impressive for a film of that era (while this sort of thing has now become effortless through CGI, the time-consuming process needed to render this kind of celluloid magic in that era was the very definition of extraordinary), and this highly-polished presentation brings James Whitcomb Riley's classic poem to life in the form of a simple yet entertaining morality play..... Colleen Moore is just 19 here and several years from becoming the definitive Jazz Age flapper; but her effervescent personality is the glue that holds the film together: Incredible costumes and masks bring the inner world of an over-imaginative adolescent to life. And few films are as effective in paying tribute to their literary roots as this one, which is a love letter to the elderly James Whitcomb Riley." – Amazon

**The Festival acknowledges the assistance of Eric Grayson.**

## Following the feature a short fairy tale Voice of the Nightingale (1923)

**Voice of the Nightingale** Featuring the genius of Ladislav Starewicz With live music (1923) • 13 mins • BlackHawk Films



"This enchanting short film is one of the most notable hand-tinted films by animation pioneer, Ladislav Starewicz. Beginning his career in Russia in 1909, he found success a few years later with *The Cameraman's Revenge*, using insects to tell a story of infidelity and revenge.

Moving to Paris after World War I, he continued developing his technique, using other small animals, puppets and dolls in his films, skilfully giving them very realistic and natural appearance and movement. *Voice of the Nightingale* is one of the highlights of his work in Paris, combining real life (the girl, who happens to be Starewicz's daughter) and animation to create a film that feels like a dream or fairytale.

The images can be compared to a children's book with pictures in soft watercolours and a story about birds and a girl's dreams. Happy about having a nightingale caged as a pet, the girl begins to have dreams about a nightingale couple, and the sadness the bird feels when its partner is gone. On awakening, she realizes that a bird is not a toy, but a living creature that must be free.

Flowers, insects, butterflies and birds, painstakingly photographed and then hand-tinted, has resulted in a beautiful and special film experience, reminding us of the innocence of childhood and the magic of nature and the world around us." Barbara Underwood

# REMEMBRANCE DAY

## November 11

### Tell England (The Story of Gallipoli)

Directed by Anthony Asquith, Geoffrey Barkas With soundtrack

(1931) • Great Britain

88 mins



"With Fay Compton, Tony Bruce, Carl Harbord, Dennis Hoey. This patriotic yet pacifist account of Winston Churchill's failed effort to invade Turkey uses much actuality footage and is somewhat experimental in its use of sound. The film poignantly shows how schoolboys wound up leading battalions amid the insanity of trench warfare. Asquith was the son of Herbert Asquith, the British prime minister at the outbreak of the war who approved the invasion. Barkas had been a soldier in the campaign." – MOMA

"This drama, which culminates in the ill-fated Gallipoli campaign, follows the fortunes of two public school friends who become officers. In a film of divided, somewhat confined intentions the actual scenes of battle, imaginatively edited with effective use of sound (also intermittently evident in the rest of the film) bear comparison with counterparts All Quiet On the Western Front and Westfront 1918. But the futility of war theme gives way to the endorsement of the status quo and to more conventional heroics in the British stiff-upper-lip tradition. In the Gallipoli scenes Asquith was greatly assisted by Barkas who had earlier made war record films." – NFSA

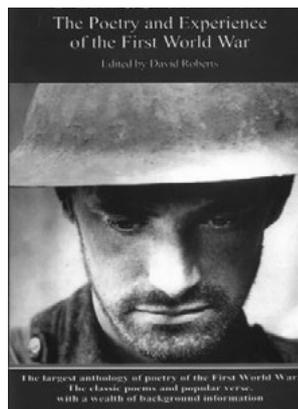
"'Tell England' (1931)... features superb scenes showing the landings - firstly of the ANZAC's at Gaba Tepe, showing the wooden boats being towed in by Steam Pinnaces then the troops landing and meeting some Turkish opposition.



It then has a very impressive scene - the landing on V Beach, starting with a naval bombardment, then with the SS River Clyde with two lighters behind, in its correct part-camouflage painted sides, with again steam pinnaces towing wooden rowing boats alongside, the River Clyde racing towards the shore and running aground and the troops in the wooden boats coming ashore under fire - it depicts the events of the V Beach landings accurately as far as i'm aware, including the difficulty with arranging the two lighters in front of the River Clyde and the number of casualties..... it has amongst the best WWI action sequences...and the depiction of the landing at V Beach really is absolutely stunning. The battle scene later in the film is very good too and seems to be very accurate - especially the men changing their Wolseley 'Pith' helmets for their gor blimey caps again. Probably the only film showing a British cricket ball bomb being used too." [http://www.bfi.org.uk/whatson/bfi\\_around\\_the\\_uk/mediathequesz](http://www.bfi.org.uk/whatson/bfi_around_the_uk/mediathequesz)

#### STUDIO CANAL FILMS

The Festival acknowledges the assistance of Studio Canal and Graham Shirley.



#### 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

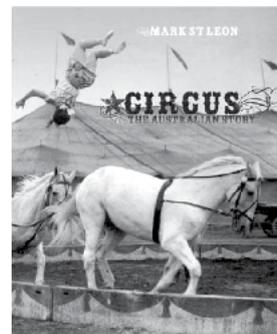
# CIRCUS

*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 circus 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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## Istituto Italiano di Cultura

The Istituto Italiano di Cultura in Sydney is part of a network of 83 Institutes currently operating in all the major cities of the five continents. It is the official Italian Government organization responsible for the promotion of the Italian language and culture in New South Wales, ACT, Queensland, Northern Territory and New Zealand.

The Istituto Italiano di Cultura in Sydney offers:

- **Italian language courses** at all levels: beginners to advanced and conversation courses
- **Italian culture courses:** art, literature, history, music, current affairs
- **Cultural events:** conferences, concerts, exhibitions, movie screenings, seminars, either at its premises or in collaboration with the most important cultural institutions within its jurisdiction

The Istituto offers **yearly memberships** that allow members to attend for free all events held at the Istituto and to obtain discounts for most of all the other Italian events in and around Sydney as well as borrow books and DVDs from its extensive library.

The Istituto operates in conjunction with all the other major European cultural Institutes: **British Council, Goethe Institut, Alliance Française and Instituto Cervantes.**



# Shiraz

**Shiraz** –With soundtrack

(1928) • 105 mins • India



"Shiraz is based on the true story of the 17th century Mughal ruler Shah Jahan, his queen and the building of the world's most beautiful monument to love, the Taj Mahal. Shot entirely in India, it features lavish costumes and gorgeous settings, including the extraordinary fort at Agra. Himansu Rai (also the film's producer) stars as the humble potter Shiraz, who follows his childhood sweetheart Selima (Enakshi Rama Rau) when she is sold by slave traders to the future emperor. The film is performed by an all-Indian cast.

Newly restored by the BFI National Archive, and looking better than it ever has, the film also features a new score from world-renowned and Grammy Award winning sitar player and composer Anoushka Shankar." – British Film Institute



## PRESS:



"A startlingly ambitious epic" *Peter Bradshaw, The Guardian*



"Gasp-inducing" *Nigel Andrews, Financial Times*

The Festival acknowledges the assistance of the BFI.



## Wollongong WEA Film Society

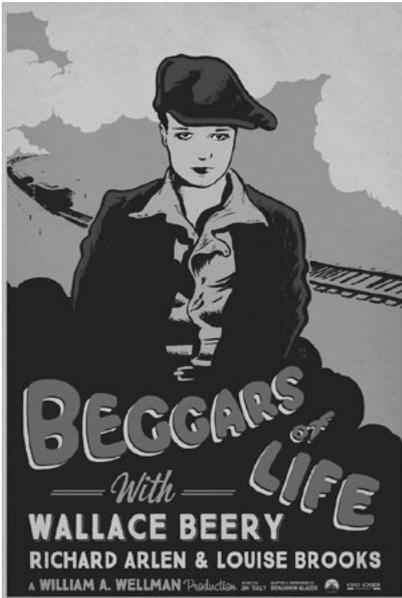
The not for profit Wollongong WEA Film Society was formed in 1985 to operate a course of film appreciation entitled "Film, the Liveliest Art". Films are mainly sourced from the National Film and Sound Archive lending service and are projected on Wednesday over four terms of eight week nights. Initially films were on 16mm stock, but DVD and BluRay have now become prevalent in the last few years. Films are introduced by a tutor and afterwards the film is discussed and considered in relation to its historic and cultural background.

The society's office bearers at present are -President, Stephen Davies; Treasurer/Tutor, Kevin Barr; and Secretary, Hilton Prideaux.

# Beggars Of Life

1928 • USA

82 min

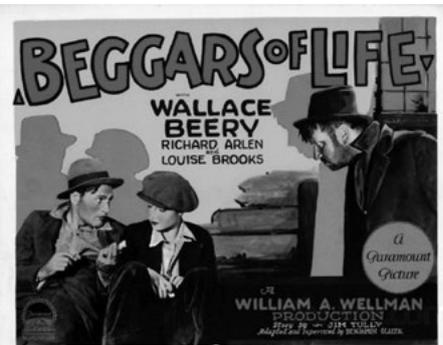


"Louise Brooks has become a legend of cinema who continues to fascinate and Beggars of Life showcases her timeless beauty, her striking modernity, and the depth of her talent. While costar Wallace Beery receives top billing, it is Brooks who captivates the camera and captures our imagination.

The scenario for Beggars of Life is based on the 1924 autobiographical novel by Jim Tully, a writer called "the missing link between Jack London and Jack Kerouac" by one of his biographers. Tully spent several years of his childhood in an orphanage and, when he was twelve, worked for a farmer who abused him, perhaps planting the seeds for this story of escape and survival riding the rails. Dubbed the "Hobo Writer" because of his knockabout past, Tully held a wide variety of jobs, including as a publicist for Charlie Chaplin, before becoming an acclaimed writer for Vanity Fair and H.L. Mencken's American Mercury.

Louise Brooks, in her best American film, is luminous as a freight-train hopping runaway who dresses in a flat cap and trousers to escape capture by the police. She joins up with young vagabond Richard Arlen, and along the way they encounter a hobo encampment and its charismatic leader, played by Wallace Beery in a performance that Brooks later called "a little masterpiece." William A. Wellman, whose Wings (1927) had just won the first-ever Academy Award for Best Picture, directs with nuance and grace." San Francisco Silent Film Festival

**The Festival acknowledges the assistance of Kino Lorber.**

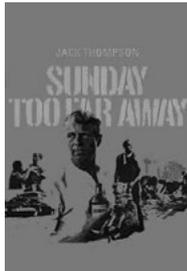


## Upcoming 2019 Sessions

### Australia and Australians on the Silver Screen!

**Sunday Too Far Away** – With soundtrack

(1975) • 94 mins • Aus



"Jack Thompson is Foley, the best shearer on every station for miles around. Sunday Too Far Away is Foley's story of sweat-soaked days and rum-soaked night, of bloody two-fisted punch ups... of scab labour brought in during the shearers strike of '56 and of the poor old bastard who runs the place: the cocky (farmer) who is terrified that one slip of the shears will render his prize ram good for nothing but mint sauce. Sunday Too Far Away is a classic of Australian cinema and Jack Thompson at his best."

Sunday Too Far Away won three 1975 Australian Film Institute awards: Best Film, Best Actor in a Leading Role and Best Actor in a Supporting Role.

**The Picture Show Man** – With soundtrack

(1977) • 94 mins • Aus



A warm and witty comedy set in the 20s chronicling the adventures of Maurice Pym (John Meillon), a flamboyant showman travelling the Australian back roads presenting silent films. Braving much hardship and heartbreak along the way, Pym soon clashes with rival showman Palmer a loud-mouthed, super-cool, ever-smiling American (Rod Taylor)..... At the beginning of the 20th century Pym, his son and a piano player travel but what they really want is stay at one place and open up a cinema. Winner of 4 Australian Film Institute awards.

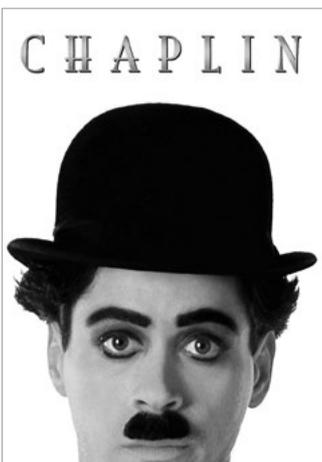
"Rollicking, charming, very funny and often extremely moving...the film is both the best and the most enjoyable film I've seen in years. Don't miss it." – William K. Everson

**The Festival acknowledges the assistance of Umbrella Entertainment.**

## Charlie Chaplin Anniversary Tribute

**Chaplin** – With soundtrack

(1992) • 92 mins • Great Britain



"Robert Downey Jr. captures the essence of comic genius Charlie Chaplin in a compelling, nuanced performance that earned him Oscar and Golden Globe nominations for Best Actor. Director Richard Attenborough's well-crafted portrait traces Chaplin's impoverished London upbringing, extraordinary success as an actor and director; his troubled marriages, scandalous affairs, shocking exile to Switzerland and his triumphant return to Hollywood. The huge star-studded cast includes Kevin Kline, Dan Aykroyd, Milla Jovovich, Diane Lane and Geraldine Chaplin (as her own grandmother), and Downey's astonishing mimicry of Chaplin's gait, gestures and accents complete a dazzlingly authentic portrait of one of cinema's first pop culture icons."

**The Festival acknowledges the assistance of Studio Canal.**

## Upcoming 2019 Sessions

### Rin Tin Tin to the rescue!

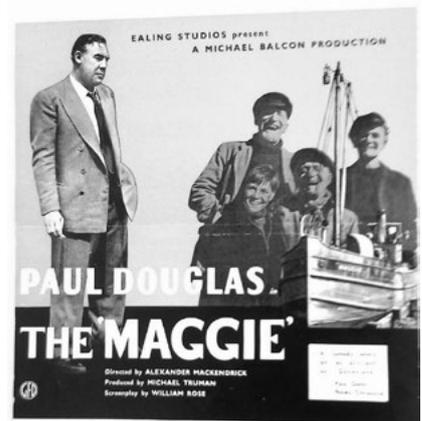
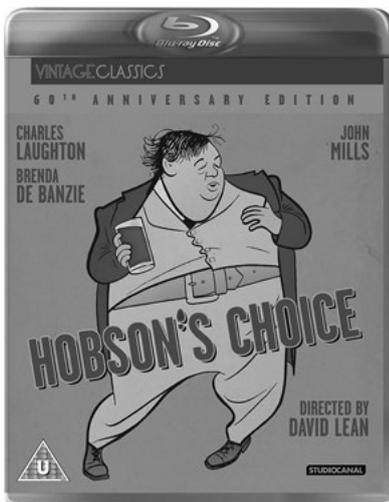
**Clash of the Wolves** – Starring the wondrous Rin Tin Tin. With live music. (1974) • 25 mins • USA



"Once upon a time, Hollywood went to the dogs. Not all dogs -- just one in particular: Rin Tin Tin. The canine performer was so popular that he is often credited with saving the fledgling Warner Brothers Studio from bankruptcy. Hollywood publicists were not known for their modesty or accuracy. But if the legends are true, Rin Tin Tin, at the peak of his career, received 10,000 fan letters a week, was paid a weekly salary of \$6,000, and had a personal chef. "Rinty" supposedly dined on beef tenderloin while live musicians performed classical music softly in the background (as a digestive aid). He even had a popular radio program, "The Wonder Dog."

This may seem purely fantastic, but after viewing one of his prime films, one starts to actually believe in the legends, and one understands how a German shepherd could become the number one box-office star in Hollywood. When Rin Tin Tin strikes his iconic stance atop a rocky ledge, it's hard not to be enthralled."TCM

### Master Directors: Jean Cocteau, David Lean and Alexander Mackendrick



# Coming to Sydney Early 2019

## The Hound of the Baskervilles

Directed by Richard Oswald • Germany • 1929 • 74 mins

**Cast** Carlyle Blackwell, George Seroff, Fritz Rasp, Livio Pavanelli, Betty Bird, Alexander Murski, Jaro Fürth, Vally Arnheim, and Alma Taylor

**Production** Erda-Film



**This Festival acknowledges the assistance of the San Francisco Silent Film Festival and Rob Byrne and looks forward to presenting this glorious restoration of the last silent to feature Arthur Conan Doyle's celebrated detective!**

The restoration of *Der Hund von Baskerville* is based on an original 35mm nitrate print held by Poland's National Film Archive, with some missing scenes bridged with a Pathé-Baby print belonging to Michael Seeber of FILM Verlag. German censor records provided a complete document of the original intertitles, allowing for a restored version in the original German, which was then translated for a second version in English. However, a significant portion of the film is still missing from reels 2 and 3. The narrative gap is bridged with a series of still images from the collection of Deutsches Filminstitut and the storyline was gleaned from a draft shooting script and the censor record. A partnership between the Polish National Film Archive (Filmoteka Narodowa– Instytut Audiowizualny) and the San Francisco Silent Film Festival, this restoration was made possible through the generous support of Glen Miranker; the Sunrise Foundation for Education and the Arts, Rick Andersen, and John and Susan Sinnott. — Robert Byrne



## People on Sunday aka Menschen Am Sonntag

Directed by Richard Oswald • Germany • 1930 • 73 mins



"A tale of five young Berliners - a taxi driver; a travelling wine dealer; a record-shop sales girl, a film extra and a model - spending a typical Sunday. In this vivid snapshot of Berlin life, a trip to the countryside reveals the flirtations, rivalries, jealousies, and petty irritations common to any group outing. All too soon it is the end of the day, and the prospect of Monday looms, and the return of weekday routine.

Considered one of the most important works of the German film Avant-Garde of the 1920s, and a huge influence on the French New Wave and Italian Neorealist movements, *People on Sunday* also marked the start of the film careers of six cinéastes who would go on to great international success: Billy Wilder; Robert and Curt Siodmak, Edgar G Ulmer; Eugen Schüfftan and Fred Zinnemann."



"*People on Sunday* was something almost entirely new, a blend of feature and documentary. It announced itself as 'a film without actors': the five principals are all amateurs, who actually worked in the jobs described in the film: taxi driver; music shop assistant, wine salesman, film extra, mannequin. Very little happens – a commonplace matter of casual flirtations on a Sunday expedition to the countryside – but its honesty and quietly ironic observation lend the film a timeless, universal appeal." BFI

Internationally acclaimed Elena Kats-Chernin composed a soundtrack for this silent classic. Prior to the film presentation Elena will play some of the music from the soundtrack and speak about the music for the film. The film with the soundtrack will follow the prefatory talk and performance. More details about Elena, one of Australia's leading composers, can be accessed at <https://www.australianmusiccentre.com.au/artist/kats-chermin-elena>

# 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



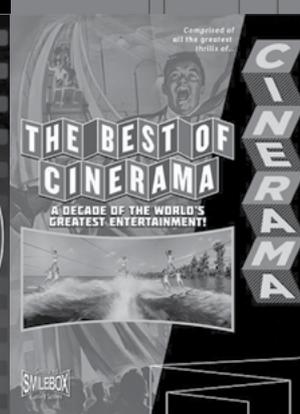
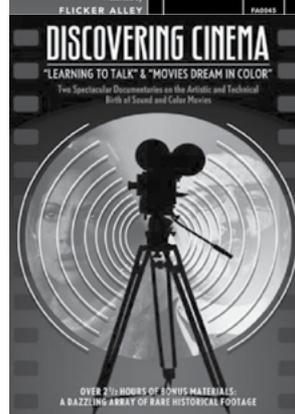
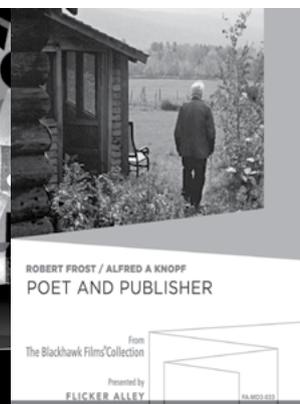
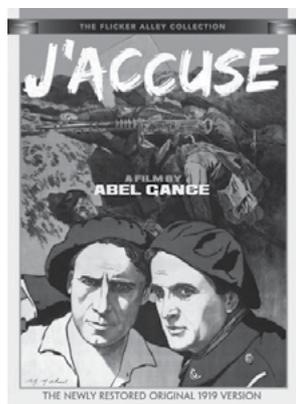
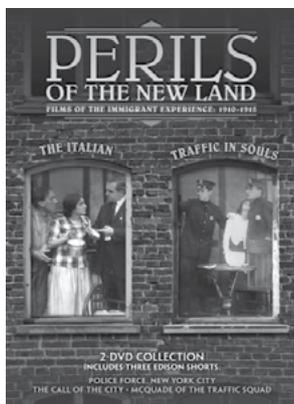
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**In 2018 the Festival shall showcase many treasures of restored cinema including a number of Australian premieres.**



**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). New editions include exquisite sets such as The Lost World, Early Women Filmmakers and A Page of Madness.

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