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Australia's Silent Film Festival Program

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www.ozfilmfestival.com.au

The drive, talents and insights of Barbara Underwood-Burkowsky, Robert Gamlen, Shana Dennis, John and Pamela Stead, Leslie Eric May, Annette Ameneiro, Lynette Robinson, Stephanie Khoo and our superb musicians enhance the 2012 Festival.

~ Program Notes by Barbara Underwood-Burkowsky ~

~ Films are restored and screened through digital presentation ~

Epping Music Studio
Music for life



Welcome again to Australia's Silent Film Festival.



These 2012 festival sessions join a growing calendar celebrating the speechless image. International festivals of silent cinema range from three days to ten in Pordenone and Bologna, Italy; in California, New York, Michigan, and Kansas, U.S.A.; in Ottawa, Canada and Bristol, England.

Almost every weekend, there is a special silent film event showcasing a classic or a new rediscovery in Berne or Berlin, Lyon or London, Adelaide, Melbourne or Sydney; Wellington or Auckland; and invariably, these works from cinema's past prove inspirational, exciting new audiences wherever they are seen.

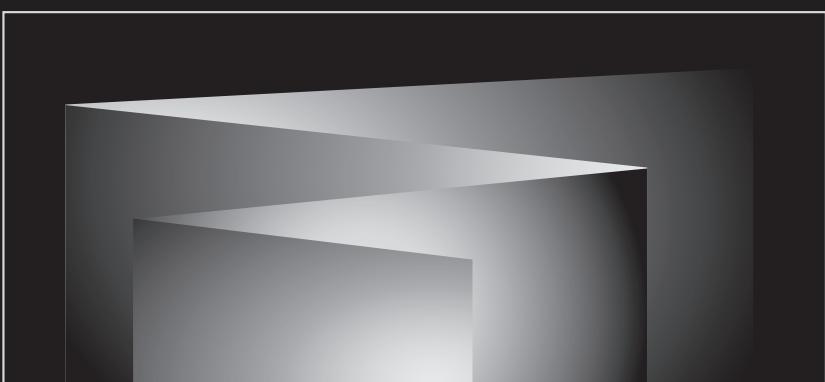
Documentarian Ken Burns wrote: "the great arrogance of the present is to forget the intelligence of the past." Silent cinema is not just sound film without the talking. It is an art of pure motion, of metaphor, of meaning expressed through visual subtlety and magnification of detail. Elegantly, silent film conveys ideas and emotions which sound would render obvious or clumsy. The innovators and masters of this art raised visual storytelling to a level which remains valid, moving, and even awe-inspiring in the twenty-first century.

As V. I. Pudovkin said, "the basic aim of cinema is to teach people to see all things new, to abandon the commonplace world in which they blindly live, and to discover, as if for the first time, the beauty and the meaning of the universe."

Many of the sessions feature works I have collected or helped to restore over the years. I wish I could witness and share your reaction to these wonderful silent films as you are privileged to discover them, perhaps for the first time.

David Shepard
Film Preservation Associates, California
Lobster Films, Paris
2012

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

Bringing Film History to New Audiences

Australia's Silent Film Festival Program

SYDNEY AND REGIONAL NSW

Silents Are Golden

France and USA • p10	Date:	Saturday, 28 July 2012
Tickets: \$20 / \$15 concession & children	Time:	3.00 pm to 4.30 pm
Accompaniment: Christie theatre organ Cliff Bingham	Location:	Epping Baptist Church, 1 Ray Road, Epping

Kings of Comedy

France and USA • p16	Date:	Saturday, 18 August 2012
Tickets: \$20 / \$15 concession & children	Time:	3.00 pm to 4.30 pm
Accompaniment: Christie theatre organ Cliff Bingham	Location:	Epping Baptist Church, 1 Ray Road, Epping

The Phantom of the Opera

1925 • USA • p15	Date:	Thursday, 23 August 2012
Tickets: \$20 / \$15 concession & children	Time:	6.30 pm to 8.30 pm
Accompaniment: Christie theatre organ David Bailey	Location:	The Wesley Theatre, 220 Pitt Street Sydney

Blackmail

1929 • UK • p17	Date:	Saturday, 27 October 2012
Tickets: \$20 / \$15 concession & children	Time:	10.30 pm to 12.15 pm
Accompaniment: piano Mauro Colombis	Location:	Roseville Cinemas, 112 Pacific Highway, Roseville

A Trip to the Moon (1902) in colour and the documentary the Extraordinary Voyage (80 minutes)

France • p19	Date:	Various locations to be announced
Tickets:	Time:	
Soundtrack	Location:	

The Lodger

1927 • UK • p15	Date:	Various Locations to be announced
Tickets:	Time:	
Accompaniment:	Location:	

Laughter and thrills for the Young at Heart

USA • p18	Date:	Friday, 9 November 2012
Tickets: \$20 / \$15 concession & children	Time:	10.30 am to 12.00 pm
Accompaniment: piano Greg Smith	Location:	Roseville Cinemas, 112 Pacific Highway, Roseville

Australia's Silent Film Festival Program

SYDNEY AND REGIONAL NSW

Silent Comedies? Priceless

USA • p18

Tickets: \$20 / \$15 concession & children

Accompaniment: musician John D'Arcy

Date:

Friday, 23 November 2012

Time:

10.30 am to 12.00 pm

Location:

Roseville Cinemas, 112 Pacific Highway, Roseville

The Clinging Vine

1926 USA • p19

Tickets: \$20 / \$15 concession & children

Accompaniment: piano Sharolyn Kimmorley AM

Date:

Friday, 16 November 2012

Time:

10.30 am to 12.00 pm

Location:

Roseville Cinemas, 112 Pacific Highway, Roseville

Steamboat Bill Jr.

1928 • USA • p19

Tickets: \$20 / \$15 concession & children

Accompaniment: piano Greg Smith

Date:

Friday, 30 November 2012

Time:

10.30 am to 12.00 pm

Location:

Roseville Cinemas, 112 Pacific Highway, Roseville

Georges Méliès- First Wizard of Cinema

1896-1909 • France

Accompaniment:

Date:

Various locations to be announced

Laughter is the Best Medicine

USA

Accompaniment:

Date:

Various locations to be announced

Location:

Short Films of 1912: 100 Years Young!

1912 • France and USA

Accompaniment:

Date:

Various locations to be announced

Location:

Buster Keaton and Charley Chase

USA

Accompaniment:

Date:

Various locations to be announced

Location:

Giorgio Moroder Presents Metropolis Special Edition

Germany • p20

Accompaniment: Soundtrack

Date:

Various locations to be announced.

Location:



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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.

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Silents are Golden

FRANCE and USA

Magic Roses (1906) Segundo de Chomon

Not long after the Pathé brothers established their company in Paris, Segundo de Chamón joined the innovative team to add his talent and skill in adding colour to films, as well as special effects, animation and production design. *Magic Roses*, made in 1906, is one such example of Chamón's work, adding elaborate colour-tinting and some effective camera trickery.

The Bank (1915) Charlie Chaplin



The Clowns of Silent Comedy continue to entertain each generation in all parts of the world with their timeless antics. The supreme first genius of comedy: Charlie Chaplin.

In the case of Charlie Chaplin, they were also expertly choreographed with painstakingly careful attention to detail in order to make the stunts or gags appear spontaneous and incidental. This is very evident in *The Bank*, in which Charlie first appears to be a clerk as he saunters into a bank, until he removes his outer garments and he begins his job as the janitor, frivolously wielding his mop around, much to the annoyance of the staff!

One Week (1920) Buster Keaton

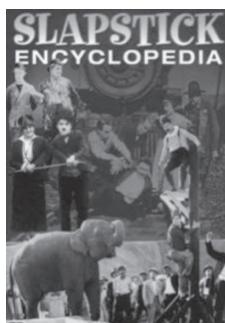


Affectionately nicknamed 'The Great Stone Face' because of his world-famous trademark deadpan expression, many modern-day scholars of film history believe that Buster Keaton was the greatest comedy master of them all. Looking beyond the funny façade however; one cannot fail to marvel at the precise choreography of movements, stunts and action which create great moments of thrills and laughs.

Perhaps no one excelled in comical action involving machines and buildings in such complicated and perfectly planned stunts as Buster Keaton did. In *One Week*, Buster Keaton shows off his physical agility as he builds his own house from a do-it-yourself kit.

When the kit's instructions are sabotaged by his bride's former lover seeking revenge, the result is a lopsided house right out of a nightmare, with a fast-moving sequence of events to match.

Circus Today (1926)



Mack Sennett, the creator of the famous Keystone Cops, kept up with audience expectations during the 1920s by adhering to the formula, "speed, pretty girls and spectacular effects", which *Circus Today* outstandingly demonstrates.

Not only are the stunts quite breathtaking, such as a cabin with people inside raised by a hot air balloon, but a mischievous monkey and a real lion feature prominently in many action and comedy scenes. There is also a very good, comical effect with an elephant, all of which shows the skill and hard work early comedians and filmmakers demonstrated in order to entertain audiences.

In the starring role as one of the two circus performers is Australia's Billy Bevan, who was born in Orange, NSW.

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CIRCUS

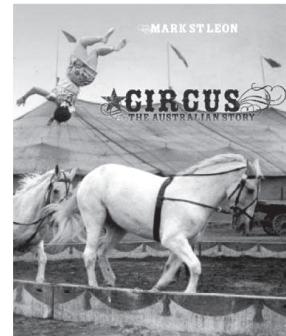
The Australian Story

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.

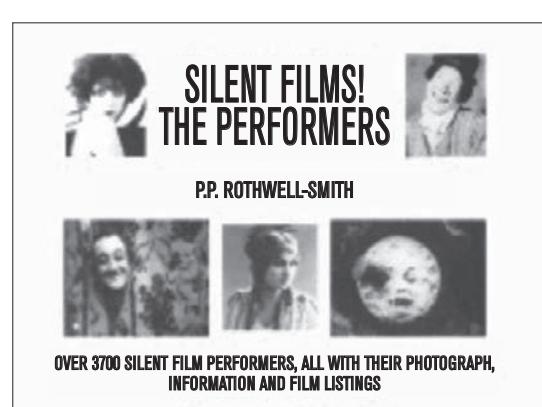


The author shows how circus in Australia today, in both its traditional and contemporary genres, is the outcome of a continuum that extends, not only over some 175 years of modern Australia's history, but back to its London, medieval and ancient roots.

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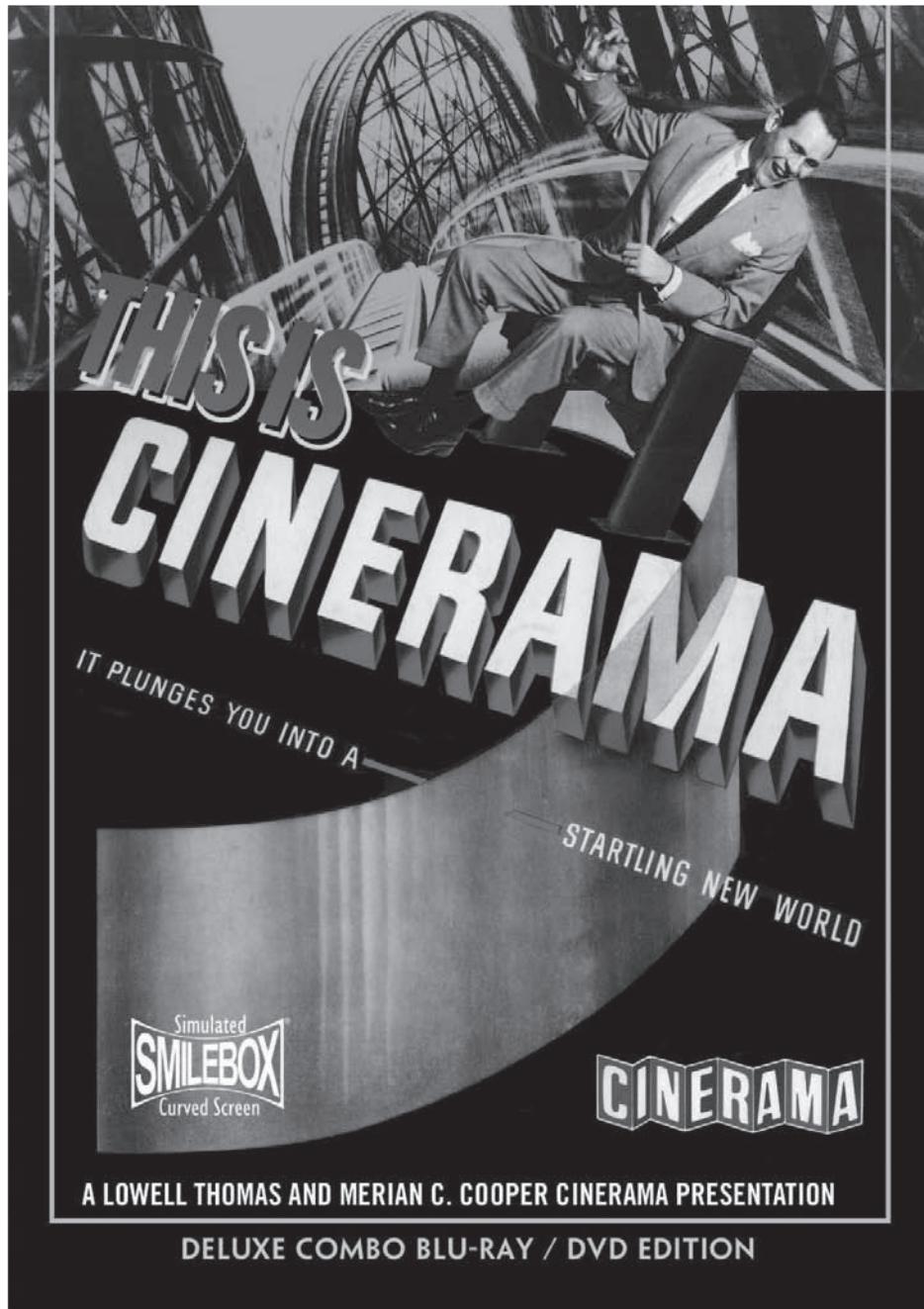
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A historical reference of 3712 silent film performers, all with their photograph, information and film listings from around the globe between 1891-1935, this book is a unique compilation and resource for scholars, specialists and students alike. With very few historians having written on the subject, this book gives you an intriguing and unique insight into the silent film performers from the formative years of the cinema. This invaluable book has taken the author over 5 years to compile and in doing so has preserved these great performers from the mists of film history.

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The Lodger

Directed by Alfred Hitchcock

1927 • UK

99 minutes



The Festival acknowledges the assistance of Elizabeth Gault and Park Circus in the presentation of this film.

Highly acclaimed as Alfred Hitchcock's best and most popular silent film, *The Lodger* is also an outstanding example of the visually artistic heights cinema had reached in the year 1927. Alfred Hitchcock acknowledged that he was greatly inspired by German Expressionist directors F.W. Murnau and Fritz Lang when he worked at the famous old Babelsberg Studio in Berlin in the mid-1920s where he became well acquainted with the techniques and ideas behind Expressionism. Hitchcock took the best of these techniques and blended them with his own style and ideas to create *The Lodger*, which is now regarded as his first true Hitchcockian film.

The Lodger was adapted for the screen from the 1913 novel of the same name by Marie Belloc Lowndes, who based this 'story of the London Fog' on the Jack the Ripper murders.

The enigmatic and multi-talented Welsh actor, Ivor Novello was cast in the lead role because his mere appearance as the Lodger is striking, while his long thin hands and unusual manner cause as much distress and unease in the viewer as among the family who is taking in this eerie stranger. It is their daughter, Daisy, however, who soon sees other qualities in him and creates a romantic triangle involving the detective who is trying to woo her.

Tension and suspense escalate throughout the film as the viewer is continually tormented with the question of whether the lodger is the infamous serial killer of blonde women, or whether his suspicious behaviour has another explanation.

The Phantom of the Opera

Directed by Rupert Julian

1925 • USA

93 minutes



Among the dozens of screen and stage adaptations of the 1910 French novel, this silent film version stands out as the most successful and popular early production, with Andrew Lloyd Webber's 1986 musical being the only other world famous adaptation.

Filmed in late 1924, when cinema was rapidly becoming a sophisticated form of both art and entertainment, *The Phantom of the Opera* boasts great performances, elaborate sets, attention to detail, and an enthralling story.

Although categorized as a horror film, the only truly horrific scene in *The Phantom of the Opera* is when the phantom's mask is ripped off, revealing a grotesquely deformed face. It was this scene that caused members of the audience to scream and even faint at its premiere because the real face of the phantom had been kept secret until then.

Chaney's role as the Phantom is similar to other roles he played in films such as *The Hunchback of Notre Dame*, in which he is an ugly or otherwise unsavoury character who yearns for love that is never returned. In *The Phantom of the Opera*, his love interest is the aspiring young opera singer, Christine, whose career he fast-tracks by manoeuvres and tactics behind the scenes of the Paris Opera where he lives in forgotten basement rooms. By causing people to believe that the Opera is haunted by a malevolent phantom, he can manipulate the managers and thereby promote Christine's career as a new diva.

The Kings of Comedy

France and USA

Excursion to the Moon (1908) Segundo de Chomon



Excursion to the Moon is, in fact, a newer version, or a remake, of Méliès's **Voyage to the Moon**, featuring some more elaborate scenes but sticking close to the original 1902 film. This light-hearted adventure is full of movement, and once the rocket lands on the moon - by flying into the open mouth of the face in the moon! - there is also an explosion of colour; leading to a show of dancing girls wearing different-coloured dresses.

The Cure (1917) Charlie Chaplin



By 1916, when the Mutual Film Corporation offered Chaplin the chance of almost complete artistic freedom, he was already writing and directing his own short films, and was churning them out rapidly with ever-increasing success and popularity.

The following years at Mutual were some of Chaplin's best, and resulted in many of his most popular and best remembered films. In **The Cure**, he plays a drunkard that is delivered to a health spring establishment, but he obviously has no intention of drying out because his trunk is full of liquor instead of clothes. Things really get out of control, however; when these bottles are thrown into the spring out of which the health resort's residents drink!

Dog Shy (1926) Charley Chase

Although he never reached the level of success and popularity that Chaplin and Keaton enjoyed, Charley Chase nevertheless found his niche in the world of silent film comedy, mainly at the Hal Roach Studios. While Mack Sennett's Keystone Studios flourished in the 1910s, a more serious and refined type of comedy produced by Hal Roach became the preferred style in the 1920s.

Dog Shy is a fine example of this successful team's output in the 1920s. Afraid of dogs since early childhood, Charley finds refuge from a dog in a telephone booth where the line is still open to a sobbing girl who is being forced to marry a nobleman she barely knows. After this brief telephone encounter, Charley's mission is to find the girl, and does so by becoming the family's new butler.

Hilarious misunderstandings, such as with his orders to 'give The Duke a bath', lead to more troubles.

Now You Tell One (1926) Charley Bowers



This unique and brilliant American comedian had been forgotten over the years until some of his films resurfaced in the 1960s. Far more than just a comedian, Bowers already had a fascinating life before beginning his career in motion pictures: a circus performer, bronco buster, cartoonist and theatre hand. No doubt his greatest talent was as a cartoonist, and his brilliant, creative mind soon led him to take charge of the entire 'Mutt and Jeff' series of cartoons for Pathe Frères and Bud Fisher Film Corp, writing, producing, directing and also animating several hundred of the popular cartoons in the mid-1920s.

Now You Tell One is one of the first re-discovered gems, and one of Bowers' best known films in our day. The opening scenes are already fascinating, as a long row of elephants parade into a government building – one of the tall tales being told in a club of liars. Another member, competing to be the year's best liar, tells of vanishing within a hat, but it is Bowers' apparent true story that wins the prize.

Blackmail

Directed by Alfred Hitchcock

1929 • UK

82 minutes



The Festival acknowledges the assistance of Antoine Ferrassan, Tamasa Distribution and Studio Canal, in the presentation of this film.

Written and directed by the legendary Alfred Hitchcock, Blackmail is not only a quintessential Hitchcock psychological thriller about murder and blackmail, but a superior example of silent cinema at its peak in the late 1920s.

Hitchcock had already directed about ten silent films by 1929 including *The Lodger*, his first suspense thriller in the style for which he later became famous. Hitchcock also wrote the screenplay for many of his films, and continually improved on the best and most popular aspects of his earlier work with *Blackmail* being one of the first resounding successes of his brilliant career.

Hitchcock's early silent cinema work was largely influenced by the German expressionist style of cinema which put emphasis on lighting and shadows, often exaggerated to create sinister or evocative moods, as well as unusual and innovative camera angles and photography techniques.

Earlier silent films by Hitchcock reveal that Hitchcock had a finely-tuned sense for both humour and human nature, as well as a comprehensive understanding of human psychology. His interest in people is manifest in the way the story and camera often linger on a character's feelings, emotional actions and reactions, thereby deeply involving the audience and creating a heightened emotional suspense.

Blackmail encompasses all these carefully developed qualities, precisely balanced throughout the film to add extra dimension, stronger emotion and visual impact. The first thirty minutes of the film gradually introduces the main characters with their feelings and relationships to each other, building up to the main event: the stabbing murder of a would-be rapist in self-defense.

Striking, innovative photography makes this film intriguing visually, and provocative emotionally as the audience follows every move and gesture by the unintentional murderer, Alice, and her relationship with boyfriend Frank, who happens to be the police investigator who found Alice's glove at the crime scene.

In true Hitchcock style, the plot soon twists and turns as a blackmailer who had been observing the couple comes forward, only to find things double-back onto him in the end. With the climax of the film taking place on the dome of the British Museum, *Blackmail* began the Hitchcock tradition of using famous landmarks as a backdrop for suspense sequences and thrilling climaxes.

The key role of the victim is played by Cyril Ritchard, the acclaimed veteran Sydney-born actor.

Laughter and thrills... for the Young at Heart! USA



The Adventurer (1917) Charlie Chaplin

Charlie is an escapee who rescues the damsel, thwarts the bully and draws us into the madcap brilliance of this brilliant Mutual short. Laughter and mayhem in equal doses are unleashed by Charlie as only he can. Many consider this his best short.



Mighty Like A Moose (1926) Charley Chase

Chase is fabulously convincing as the ugly Mr. Moose with 'teeth like a walrus', married to a woman with a huge, unsightly nose. One day, this "homely couple" decide to have their flaws corrected without telling each other. Their appearances change so much that they do not recognize each other post operations, leading to a ridiculous but thoroughly entertaining series of events.



Cops (1922) Buster Keaton

The painstaking choreography of movements, stunts and actions are most evident in *Cops* in which a ladder is used like a see-saw over a fence as Buster once again tries to elude police. Trying to become a big business-man to please his girl, Buster ends up with a toppling cartload of furniture which he manages to manoeuvre right into the town's annual policeman's parade.

Silent Comedies? Priceless

USA



A trifecta of laughs!

The Immigrant. (1917) On the migrant boat heading for the USA, where rough seas make for some amusing scenes, Charlie wins money in a card game and meets a young woman. When they are robbed of all their money, Charlie slips his winnings into her pocket. Later, broke and hungry in the city, they meet again in a restaurant where Charlie is having trouble with the ill-tempered waiter.

The Cook. (1918) A classic example of the wild and crazy style perfected by Roscoe Arbuckle, nick-named Fatty for his large size. Arbuckle's skills are evident in the many hilariously impossible sequences in the kitchen of the Bull Pup Café, where Buster Keaton is the waiter calling out ridiculous code names for food orders to Arbuckle, the unbelievably competent cook in the kitchen. Food is flung, dishes are thrown and large knives are twirled in the air in carefree precision until the inevitable disaster that is the punch line of all slapstick comedies.

Danger Ahead. (1926) Our not-so-perfect hero, Hairbreadth Harry, has to rescue Beautiful Belinda, even though she helps herself quite often, and all the trouble is due to the antics of the villain, Relentless Rudolph. In this episode, Rudolph reads about Belinda's large stash of money, and attempts to steal it – leading to breathtaking action scenes on the roof of a fast-moving steam train, jumping from a moving car onto the train, and several stunning moments involving a tall drawbridge.

The Clinging Vine

Produced by Cecil B DeMille

1926 • USA

71 minutes



The Festival appreciates the generous assistance of Frederick Hodges in arranging the music for this session.

Many entertaining silent films were produced and directed under Cecil B DeMille's supervision, and this one stands out as a particularly charming and timeless comedy. Leatrice Joy is very convincing as the girl who looks and dresses like a man, and when she wears a dress, her male colleagues cannot recognize her!

The Clinging Vine is a charming and delightful escapist fare which transports the viewer to a time of jazz and automobiles, maiden flights over the Atlantic, and women's' liberation.

This light comedy was produced Cecil B DeMille, who was not only a leading director during the silent era, but under his supervision, his production company churned out many stylish and high quality films in a variety of genres.

More than just a comedy, **The Clinging Vine** also conveys the lifestyle and mind set of the 1920's generation. A popular actress of the era, Leatrice Joy is totally convincing as the over-efficient career woman who looks, dresses and acts like a man, but is transformed into an elegant and lovely lady with a little bit of coaching in how to be 'a clinging vine' - that is, an eyelash-batting female who drapes herself off men as she says "oh, DO go on!" and appears to be completely dependent on male strength and intelligence.

Far from being insulting to the modern woman, however, **The Clinging Vine** is more sophisticated and clever than it initially appears because the joke really is on the shallow-minded menfolk who fall for the batting eyes rather than a woman's intelligence and competence. In fact, the essence of the story holds as much relevance to modern day audiences as it did during the 1920's, proving that when it comes to the affairs of men and women, some things never change.

Steamboat Bill Jr

Buster Keaton

1928 • USA

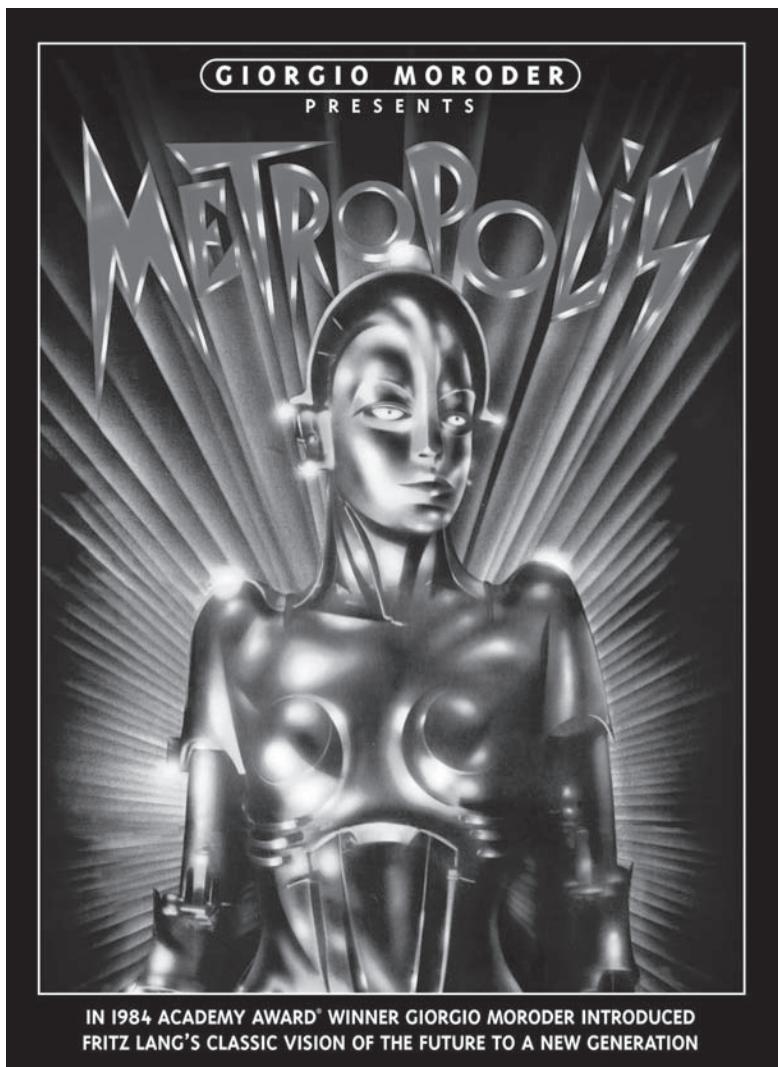
69 minutes



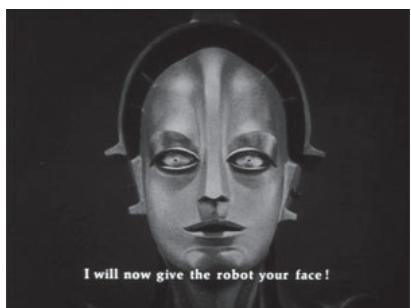
No doubt the most recognized name and face of silent comedy next to Charlie Chaplin is Buster Keaton. One of the many reasons why Steamboat Bill Jr is so highly acclaimed today is that it features one of the most famous and breathtaking stunts in film history.

Filmed in Sacramento, California, with a production cost of \$135,000, breakaway street sets and riverbanks were constructed and then their destruction by six powerful Liberty-motor wind machines was filmed for the famous hurricane scene. Keaton himself was suspended by a cable from a forty-meter crane which hurled him around, as if airborne in the wind storm. Buster, who plays the sensitive college boy son, Bill Jr; reluctantly learns the river boating trade from his tough and grouchy father, but is more interested in the daughter of his father's riverboat rival, which leads to escalating antics, culminating in the amazing windstorm scenes.

Giorgio Moroder Presents Metropolis Special Edition



Metropolis (1984) Restored by Giorgio Moroder



Some 30 years ago, Academy Award Winning composer Giorgio Moroder commenced restoration. Moroder made the controversial decision to give a film a new, contemporary score and added a pop music soundtrack featuring songs from some biggest pop and rock stars of the early MTV era including Pat Benatar, Billy Squier, Freddie Mercury, Bonnie Tyler, Adam Ant, Jon Anderson and more! In addition, to the new score, missing footage was re-edited into the film, intertitles were removed and replaced with subtitles and sound effects and colour was added, creating an all new experience... and an all new film. For more than a quarter century, this version of the film has remained out of print, until now. A new HD transfer was created from one of the few remaining prints available and the film will be presented through the assistance of Giorgio Moroder and Transit Films in the best possible quality, as it was seen in its original release in August 1984.

The Festival acknowledges the generous assistance of Giorgio Moroder and Transit Film, in the presentation of this film.

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, and David Townsend and Twentieth Century Fox.

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 • Barbara Underwood-Burkowsky • The Indigo Group • Lynette Robinson • Tokiko Kiyota, Wakao Koike • Alan Jones AO • Masafumi Konomi • Yoshiaki Matsunaga • Ryoko Freeman • David Freeman • Craig Robson, Mark Cousins, Garry Maddox • Bruce Elder • Dave Brown • Shana Dennis • Paul Curtis • PICA • Klaus Krischok • Dr Karen Pearlman • Charlotte Smith • Elena Kats-Chernin • Melissa George • Stephanie Calkin • Gerard Millar • Simon Drake • Bob Gamlen • Rodney Sauer • Stephanie Khoo • Rev Ian Pearson • Ilona Day • John and Pam Stead • David Townsend • Todd St Vrain • Lisa M Levar • American-Australian Association Ltd • Sydney City Staff of Sydney City Council • Alexi Kral • Joanna White • Peter Tapp • Toby Sharpe, UNSW Film Society • Kate Evans • Catherine Hastings • Catherine Waters • Claire Herbert • Mia Falstein-Rush • 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 Delamoir • 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 • 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 Piave • Whitehouse Design • Jessica Milner Davis • Frederick Hodges • Frank Murri • Mike Scanlon

...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

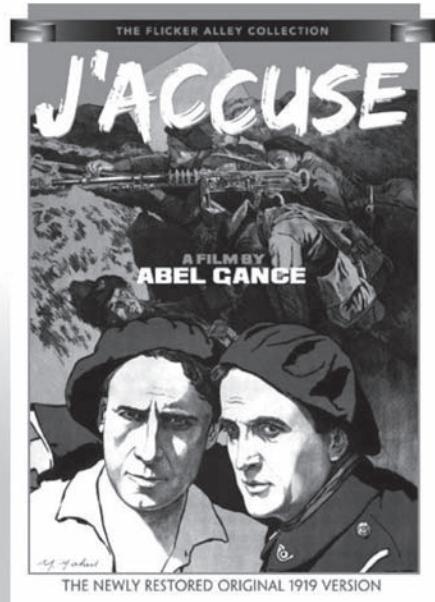
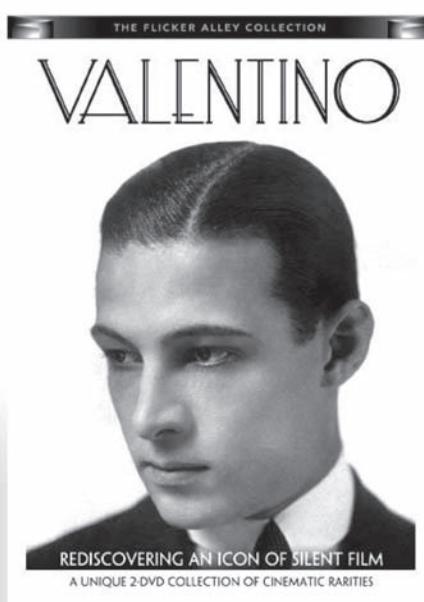
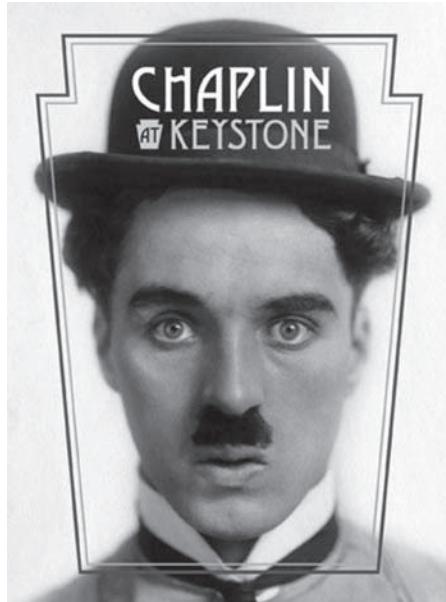
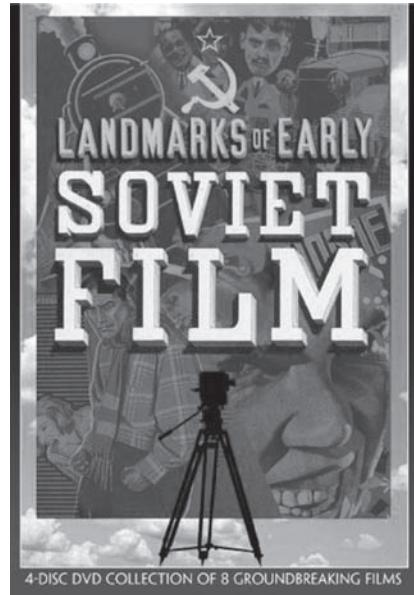
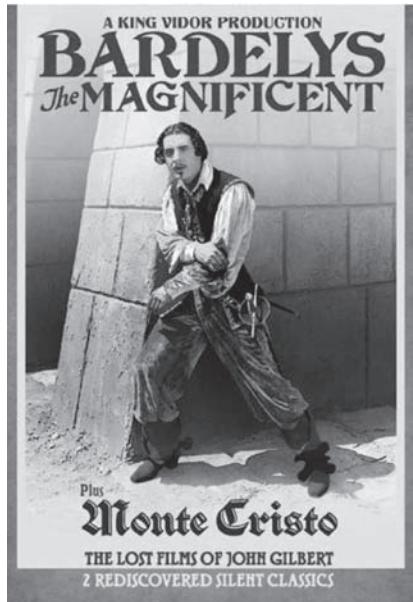
FLICKER ALLEY

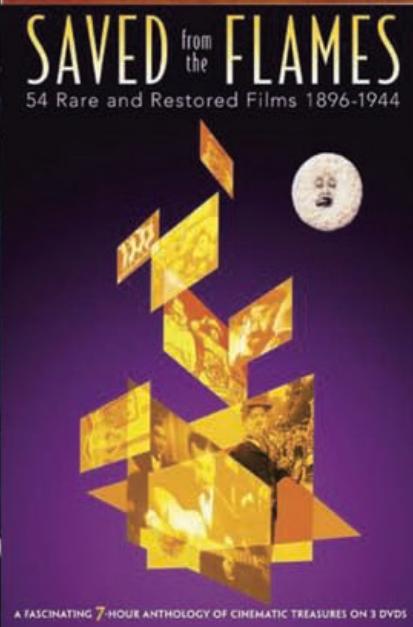
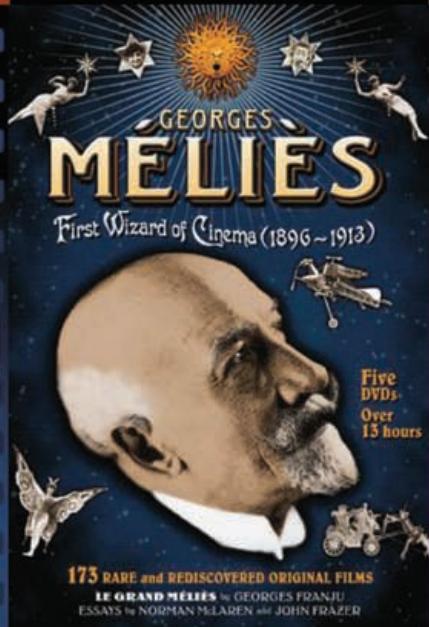
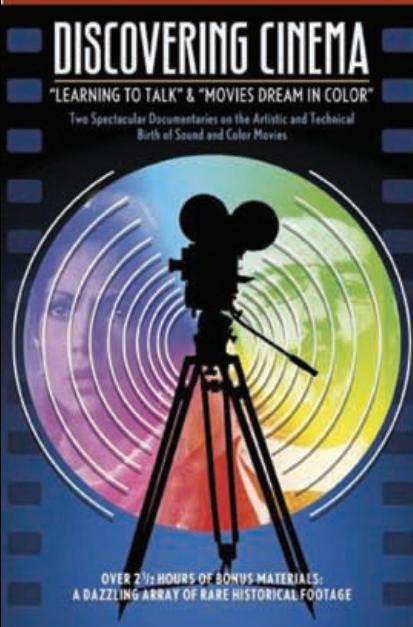
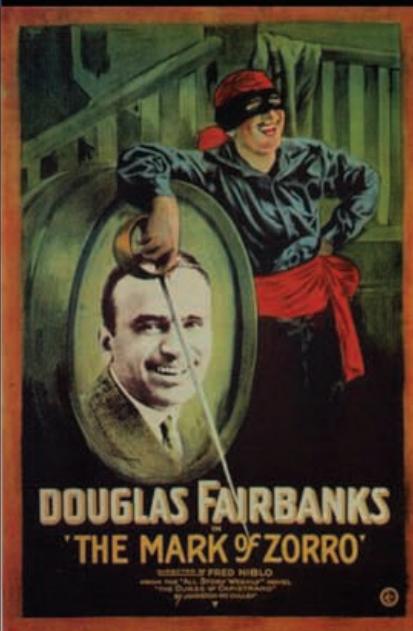
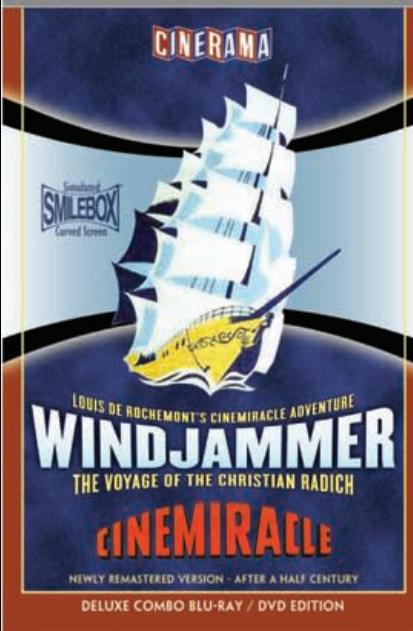
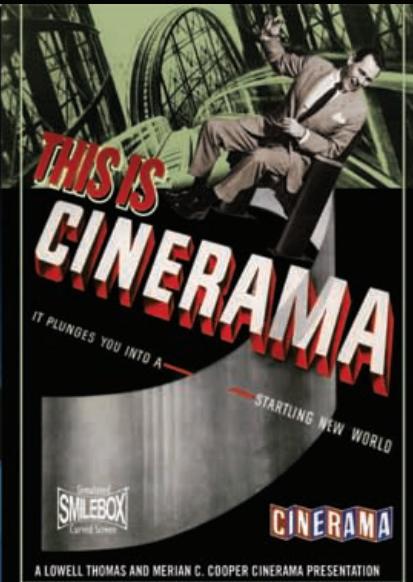
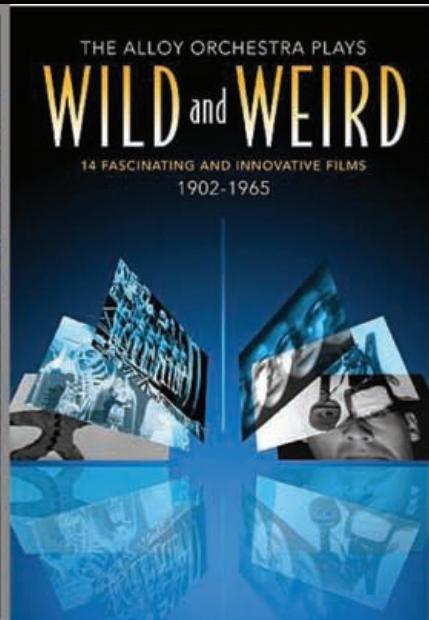
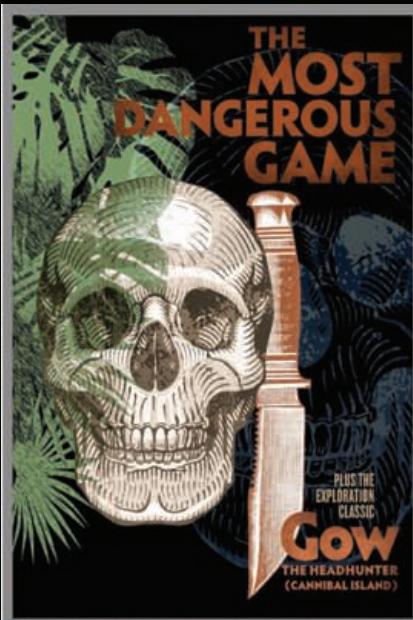
Bringing Film History to New Audiences

Flicker Alley – a specialty supplier of fine silent films and classic cinema programming – in collaboration with the Blackhawk Films Collection, is proud to present Landmarks of Early Soviet Film: A four-disc DVD collection of 8 ground breaking films, a new compilation of eight innovative and revolutionary films – both documentary and fiction – produced in the former Soviet Union between 1924 and 1930. The materials in this new collection are sourced from high quality 35mm prints.

Landmarks of Early Soviet Film is the fifteenth DVD release from the partnership of Film Preservation Associates' Blackhawk Films Collection and Flicker Alley, following on from previous releases, such 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. Current releases include; The Most Dangerous Game/Gow; the restored 1902 classic, A Trip to the Moon, in its original colours; and Wild and Weird.





mk2 | HD

A TRIP TO THE **MOON**



OFFICIAL SELECTION
FESTIVAL DE CANNES

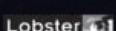
BY GEORGES MÉLIÈS

IN HD & IN COLOR!

Six scholars, member of the Astronomers' Club, set off on an expedition to the moon. They travel in a bullet-shaped rocket fired into space by a giant canon. After arriving on the moon safe and sound, they meet its inhabitants, the Selenites, escape their king and return to earth in their rocket which, after falling into the ocean, is fished out by a sailor.

Nobody could have ever imagined that the most famous Méliès film still existed with colors. Lobster Films, Groupama Gan Foundation for Cinema and Technicolor Foundation for Cinema Heritage conducted in 2010 a complete restoration.

CAST: GEORGES MÉLIÈS, HENRI DELANNOY, BLEUETTE BERNON, FRANÇOIS LALLEMENT
FRANCE / 1902-2011 / COLOR (ORIGINAL 1902 HAND PAINTING) / 16 MIN / ADVENTURE
SILENT WITH MUSIC BY AIR



mk2 | HD

THE EXTRAORDINARY **VOYAGE**

BY SERGE BROMBERG & ERIC LANGE

A DOCUMENTARY ABOUT A TRIP TO THE MOON RESTORATION
WITH COSTA-GAVRAS, MICHEL GONDRY, JEAN-PIERRE JEUNET, MICHEL HAZANAVICIUS
FRANCE / 2011 / COLOR / 60 MIN / DOCUMENTARY
IN HD

Filmed in 1902 (6 years after the invention of cinema) by Georges Méliès, one of the heroes of Scorsese's new film HUGO CABRET, A TRIP TO THE MOON was the first blockbuster in the history of cinema but it has been forgotten ever since. In 1993, the discovery of a print of the film in color is the start of the most sophisticated and expensive restoration in the history of cinema.

THE EXTRAORDINARY VOYAGE is designed to be followed by Méliès' short film A TRIP TO THE MOON, in order to form a total of 85 minute screening experience.