



SUPPORT TRADEWINDS and EAST TIMOR PROJECT

264 Pitt Street, Sydney 2000

Silent Film Australia Ltd., presenter of Australia's Silent Film Festival, and the Pitt Street Uniting Church are proud to host a season of restored silent film classics and live music to support Tradewinds and its not for profit project in East Timor

August 24

*Sister Susan Connelly (Mary MacKillop East Timor Mission),
will speak before the screenings.*

Film screenings commence 6.45pm

Tickets \$20/\$15 concession and children

Live Music Accompaniment with the celebrated talents of Mauro Colombis on piano and singer Nadia Piave.

Short: Men of Timor (1942) 8 minutes. Cinesound Movietone Productions

This famous newsreel by Damien Parer sheds light on Australian soldiers behind enemy lines in Timor during World War II.

Short: Artheme Swallows His Clarinet (1912) 3 minutes 54 seconds

This charming example of early French comedy shows a clarinet player on the streets of Marseille in 1912, and his dilemma when an accident causes the clarinet to appear to be poking all the way out of the back of his head!

Silent: 7th Heaven, (1927) 113 minutes - Mauro Colombis

This beautiful romance depicts a devoted couple living in their own world on the seventh floor, and even when separated by war, they are still together in their own seventh heaven.

*Tradewinds Fairtrade Organic coffees and teas available for nominal charge
from 6.00pm each evening*

Enquiries: 0419 267 318

www.ozsilentfilmfestival.com.au



What's so special about Tradewinds?

“Tradewinds is a not-for-profit organization. We aim to bring about a world where access to work and profit is distributed much more fairly than at present, and where the land that produces our food is farmed sustainably.

To this end we sell high quality fair trade and mostly organic coffee and tea from producer cooperatives and ethical suppliers in Sri Lanka, East Timor, PNG and now Vanuatu.

We import mostly fully processed products that are packed in the country where they are grown: they are value added products. This delivers greater benefits to the producers and other workers in the countries where they are grown.

The Federal Government recently has granted overseas aid tax deductibility status to Tradewinds. This is approval for Tradewinds to establish an overseas aid gift fund whereby Tradewinds can direct funds to the relief of poverty in countries where we currently source our products and support projects. The first project will be establishing coffee processing for export in East Timor.”

SILENT FILM AND LIVE MUSIC PROGRAM

Tuesday, August 24

Men of Timor (1942), 8 minutes

Antheme Swallows His Clarinet (1912), 3 mins 54 secs

7th Heaven (1927), 113 mins, with Mauro Colombis on piano.

Instruments

Concert Grand Piano: The piano is a 9 foot Bösendorfer Concert Grand.

Hill and Son Organ: The fully restored organ, built in 1910, is a most significant instrument. This organ, along with the Sydney Town Hall organ, are the only examples with a tubular pneumatic action surviving in Australia. It is one of the largest Hill organs surviving, unaltered, in the world.

August 24

Men of Timor (1942 – Australia)

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

Duration: 8 minutes

This short but important documentary propaganda film about the guerrilla warfare activities of the Australian forces on Timor during World War II is the work of Damien Parer, Australia's most famous official war photographer. Praised for the award-winning newsreel ***Kokoda Front Line***, Parer's success lay in his deep desire to draw to public attention the conditions under which Australians were fighting.

Parer's work showed the human experience of conflict, making a deep impression on Australian audiences. Technically brilliant, "his films were narratives about the human situation". Working right on the front line, he often took great personal risks, and, unfortunately, in September 1944, keen to get shots of the faces of advancing soldiers, Parer was walking backwards behind a tank when he was killed by a burst of Japanese machine gun fire.

This fine example of his work, undertaken in 1942 with his war correspondent, Bill Marien, depicts the plight of Australian soldiers who remained in Timor behind enemy lines, waging their own guerilla war against the Japanese. The film was enthusiastically received, and is a valuable record of Australian wartime history.

Artheme Swallows His Clarinet (1912 – France)

Duration: 3 minutes and 54 seconds

By 1912, short comedies of all sorts were abundant across the world, but the French continued to develop their own sophisticated style, as this delightful short film demonstrates.

Produced by the short-lived Eclipse Company, ***Artheme Swallows His Clarinet*** (or *Arthème avale sa clarinette* in the original French) was directed by Ernest Srevaès and also stars the comedian as the clarinet-playing Artheme who walks the streets of Marseille.

When careless furniture movers drop a piano on him while he is playing, the clarinet becomes firmly inserted through his head – with no harmful effects, fortunately. This situation has an amusing and even surreal effect which contrasts with the very natural street scenes all around him. The people walking past also appear natural, even those whom he asks for help in removing the clarinet.

Walking around undaunted with part of the clarinet poking through the back of his head, he manages to keep playing until it is finally removed. The naturalness of this charming film is enhanced by the skillful special effects which are particularly impressive for such an early production, and give modern audiences a glimpse into France and the French mentality of a century ago.

Seventh Heaven – 1927 (USA) 113 minutes

Film: digital presentation of restored film

Duration: 113 minutes

Live music: Mauro Colombis on piano and Nadia Piave singing

Winner of three Oscars: Best Actress, Best Director and Best Writing categories!

This beautiful romance was so enthusiastically received at the 2009 Australia's Silent Film Festival in Sydney, that it is being screened again by popular request, on the eve of this year's festival. Rich in Frank Borzage's warm and sensitive sentimentality, it features two great stars of the era: Janet Gaynor and Charles Farrell, who play the devoted couple living in their own world on the seventh floor, and even when separated by war, they are still together in their own seventh heaven.

Seventh Heaven is a masterpiece of romantic sentimentality, and is one of the finest of its kind made during the silent era of film. A timeless masterpiece of silent art, it remains as beautiful today as it was in 1927. Borzage's lyricism in capturing true love was astounding and reached its zenith in this silent masterwork. His films portrayed couples as if living in a netherworld where love resided in purity, untouched by the harsh world around it.



Frank Borzage was a pioneer of the soft focus look, and the lush photography of Ernest Palmer and J.A.Valentine encouraged by the director blended perfectly with the tender nature of Austin Strong's stage play. This romantic framing transformed a simple story of a lowly sewer worker and an abused waif in the slums of Paris during the 1920's into one of the most beautiful and sensitive romances the screen has ever seen.

The two stars, Janet Gaynor and Charles Farrell, became "America's Favorite Lovebirds" making ten more movies in the following seven years till 1934. In ***Seventh Heaven*** Farrell portrays the vibrant, optimistic sewer worker, Chico, who dreams of the world above, and of rising to become a street washer like Gobin (David Butler). Diane (Janet Gaynor) is honest but forced by her abusive sister to live a debauched life that she longs to escape. In this role, Gaynor is not only sweet and endearing, but has an earthy sensuality seldom associated with her innocent countenance. There is despair and longing in her early moments, her soul damaged and her prospects for happiness dark.

Seventh Heaven was the first in a romanticist trilogy by Frank Borzage about love and war, unique in that it began in the silent era and continued when sound changed the art form, spanning eleven years. It is very much a before, during, and after look at pure and otherworldly love affected by the Great War. The idyllic love of Chico and Diane begins unmarred, only to be intruded upon by WWI. Five years hence, Gary Cooper and Helen Hayes would find this same kind of love during the Great War, and be doomed by it, in Borzage's *A Farewell to Arms*. Six years later Margaret Sullavan and Robert Taylor would feel the aftereffects of WW1, paying a high price for the time it had stolen from their lives. Borzage hung a dark cloud over their achingly lovely romance in his final installment, as war loomed on the horizon once again.

The Great War intruding upon deep and romantic love in its purest form is a recurring theme for the director. ***Seventh Heaven*** is the most unabashedly romantic of the three films, perhaps owing to the silent art form, which allowed Borzage to use images and sentimentality to capture love at its zenith, without words. It is a startlingly wonderful romantic drama moviegoers must see for themselves to fully appreciate the pure ray of light it shines on faith and love. ***Seventh Heaven*** has lost none of its beauty or power over the decades, and its heartrending message proved one of the high points of Australia's Silent Film Festival last year. This popularly received-feature is given a delayed encore, so viewers may once again experience the romantic beauty so eloquently on display in this silent masterpiece from Frank Borzage.

PREVIOUS SCREENINGS

April 30

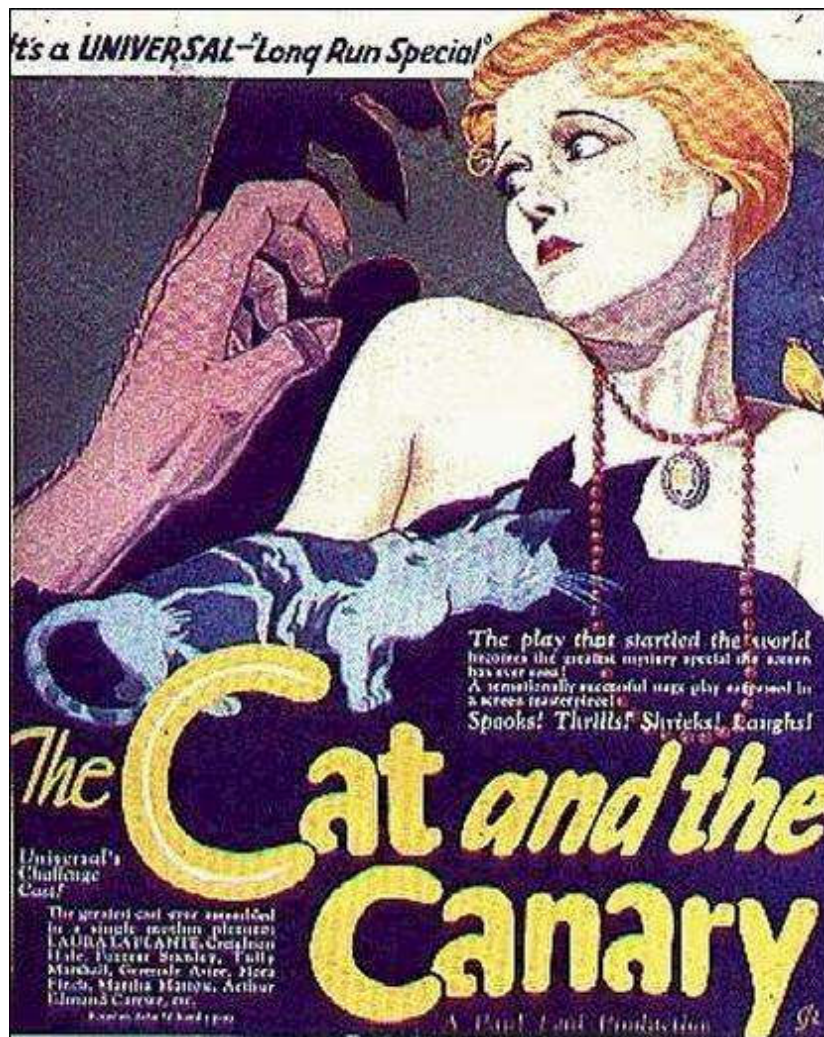
The Cat and the Canary (1927 - USA)

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

Film: digital presentation of restored film

Duration: 85 minutes

Live music: accompanist David Bailey on the 1910 Hill & Son organ



On a wild and stormy night in a spooky old mansion full of secret panels and passageways, strange and unexplained things keep happening to a small group of people – even murder. This ever-popular genre of gothic horror and black comedy doesn't come any better than the classic silent version of *The Cat and the Canary*, thanks to an outstanding cast and the skilled direction of one of German Expressionism's leading directors, Paul Leni.

Already a very popular form of entertainment in the early 1920s, this particularly clever, witty and entertaining story was originally a stage play before it was expertly made into a movie by the fledgling Universal Pictures in Hollywood. Its success on the silver screen led to five remakes down through the decades, but it is this 1927 version that stands the test of time even though it is a silent film.

The setting of an eerie old house in which strange and scary things happen perfectly fits the German Expressionist style that influenced cinema on a worldwide scale in the 1920s. Intended to convey feelings and moods through effective use of lighting and shadows, German directors, including Paul Leni, became very skilful in blending this artistic style with motion pictures. Two famous examples of this style are *The Cabinet of Dr Caligari*, and *Waxworks*, the latter also directed by Paul Leni. Not only is the camera used in unusual, innovative and even revolutionary ways to capture faces and rooms, but even the intertitles are given artistic emotional expression by moving or written in very large letters for emphasis to fit the mood (through movement and sizing to emphasize mood, and ideas being conveyed) or idea that is being conveyed. Superimposed images were also used effectively in German Expressionism of the 1920s, as were painted backdrops in surreal styles, examples of which feature prominently in *The Cat and the Canary*.

No doubt it is this artistic style of Expressionism blended with a popular stage play, seasoned with black humour, that has made *The Cat and the Canary* such an unforgettable classic, winning even more praise and admirers as the years pass by. Drama, humour and action are carefully choreographed and fine-tuned, giving the movie a smooth style, yet with considerable suspense and various elements of fun and surprise to entertain a wide range of audiences.

Apart from skillful direction, photography and clever scriptwriting, an integral part of any successful movie is the cast, namely talented character actors as well as popular names to draw a crowd. Laura La Plante is the perfect choice for the lead role in *The Cat and the Canary*. Already a very successful and popular actress by 1927, she had nearly seventy significant roles during the 1920s, many for Universal Pictures.

Another great name of the silent era was the Irish-born Creighton Hale, whose many silent film roles apart from *The Cat and the Canary* include Ernst Lubitsch's *The Marriage Circle* and several films directed by the legendary D.W. Griffith, as well as about two hundred small roles in sound films during three decades.

The eclectic cast of this stage play-come-movie includes an eccentric millionaire whose relatives gathered around him 'like cats around a canary', driving him insane; a sinister-looking caretaker called 'Mammy Pleasant' who greets his relatives as they gather for the reading of his will 20 years after his death; and an alleged escaped lunatic called 'the cat'.

The millionaire's sole beneficiary is his most distant relative, a young and pretty niece - charmingly played by Laura La Plante. The only condition is that she is deemed mentally sane at the time, or else the inheritance passes onto another relative.

That very night, frightening and inexplicable things begin to happen, making everyone begin to doubt her sanity, but perhaps these strange events are caused by her uncle's ghost or the escaped lunatic called 'the cat' at large somewhere in the labyrinth of secret passages in the eerie old house?

The Cat and the Canary represents the elegant and sophisticated style of silent films made in the mid to late 1920s, especially as it blends German Expressionism with popular American culture and comedy stage plays. Intertitles with beautiful designs add even more artistic quality to the film, while appropriate musical accompaniment completes this work of entertaining artistic expression.

The Uniting Church in Pitt Street is an ideal acoustical setting for the 1910 Hill & Son organ which will be expertly played by David Bailey to accompany this classic silent film, thereby recreating the theatre experience of the 1920s when music was played live to enhance viewing pleasure.

Three organs had already existed in the church since the building opened in 1846, and today's beautifully restored organ is one of the few larger organs from the first two decades of the 20th century to survive in Australia with tubular-pneumatic action intact.

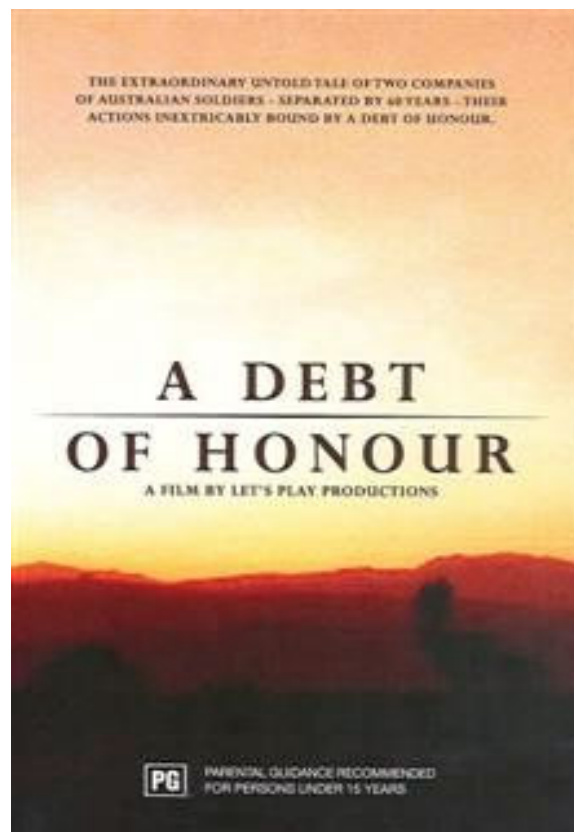


A Debt of Honour (2005 – Australia)

Duration: 5 minutes

Narrated by John Stanton, this is a trailer for an extraordinary untold tale of two companies of Australian soldiers serving in East Timor, separated by 60 years, their actions inextricably bound by a debt of honour. During the Second World War a tiny group of Australian soldiers faced overwhelming odds against a huge Japanese force. These men of the 2nd Independent Company with the support and friendship of the native Timorese people held back enemy troops from Australia's doorstep. Many years later, the United Nations together with Australian Peacekeepers returned to East Timor to restore peace and security.

Written and directed by Rachel Landers; Produced by Monica O'Brien; Edited by Emma Hay, Cinematography by Roman Baska.



May 25

The Mascot (1933 – France)

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

Film: digital presentation of restored film

Duration: 26 minutes



This very special 26-minute film is one of the most famous works by Polish animator, Ladislav Starewicz, who ranks among the world's greatest pioneers in motion picture animation, commencing his work at the dawn of cinema in 1909 in Lithuania.

Interestingly, it was his childhood passion for entomology that led to his work in stop-motion photography and his first films using dead insects, culminating in fabulously creative animation with puppets, dolls and toys two decades later. *The Mascot* is an outstanding example of this work, made during the latter half of his life and career in France.



Entitled *Fétiche Mascotte* in French, and also known as *Puppet Love* and *The Devil's Ball*, *The Mascot* has been ranked as one of the ten best animated films of all time, and after viewing the second half of the film in particular, the viewer is left in no doubt why this is so. Not only did Starewicz's imagination seem to go above and

beyond all usual limits, but the smooth movements and action of the dolls, toys and puppets are frighteningly life-like and realistic.



The Mascot is about the adventure of a soft toy dog devoted to his owner, a bedridden sick girl who yearns to eat a juicy orange. Too poor to buy any, her toys are sold and given new homes, but the dog escapes his new owner and begins his long journey home. He finds an orange for the girl, but must first evade other toys and dolls, some devilish and sinister, before he can go home and give it to her.

Impressive camera angles and sophisticated editing of street scenes and traffic combine with the grotesqueness and strangeness of the animated characters to make a mesmerizing, unpredictable and certainly unforgettable film experience.

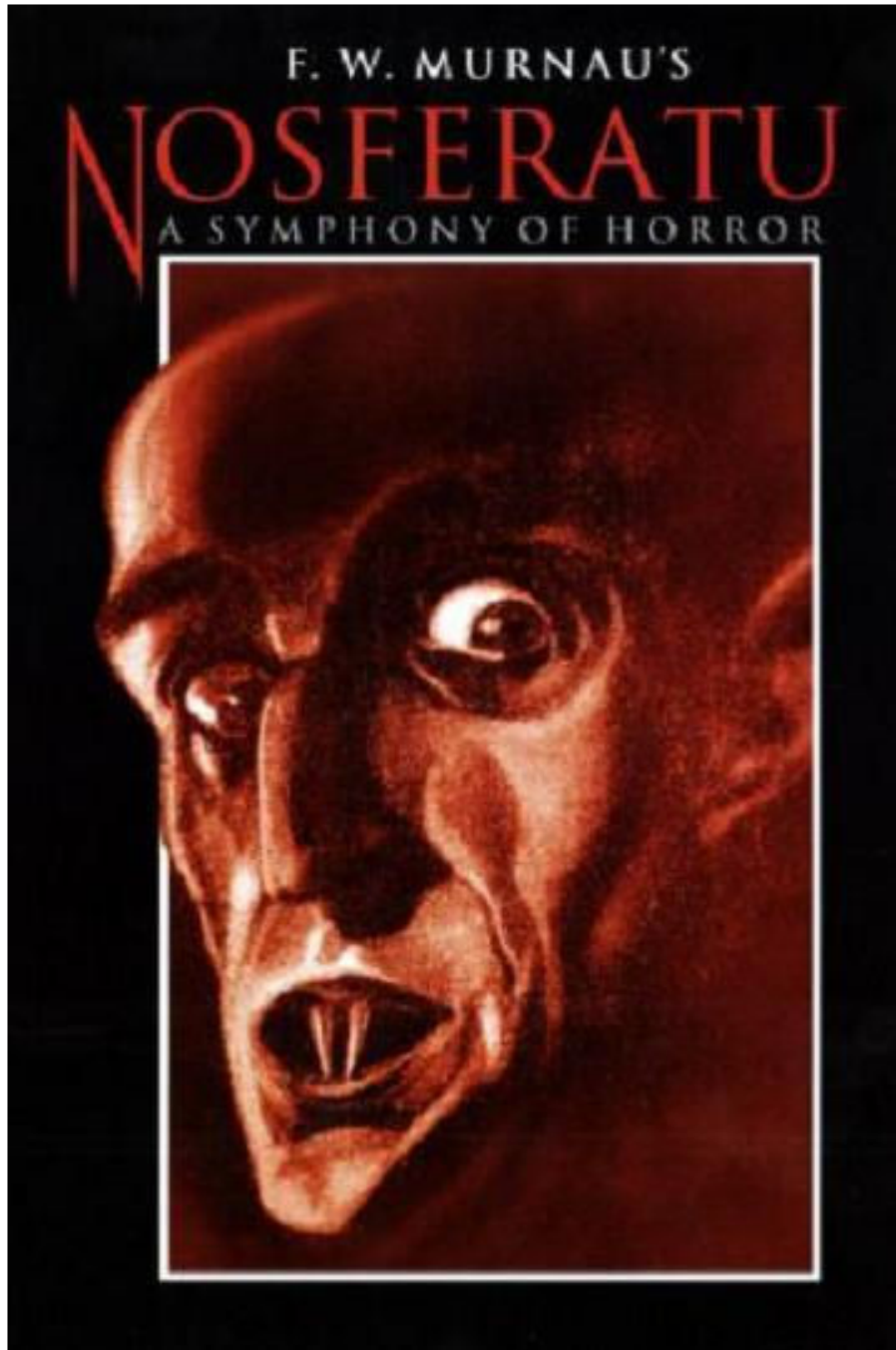
Nosferatu (1922 – Germany)

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

Film: digital presentation of restored film

Duration: 81 minutes

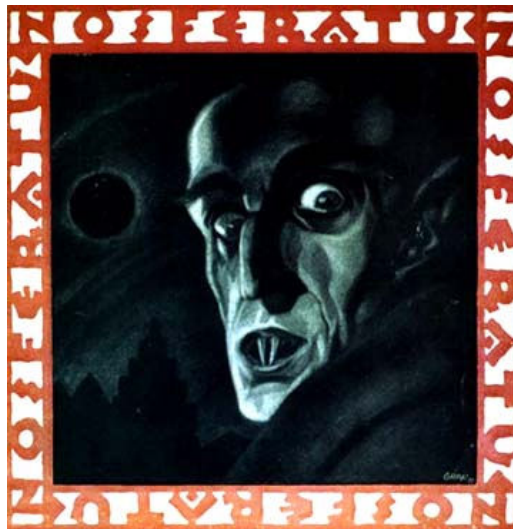
Live music: accompanist Mauro Colombis on concert piano



Regarded as one of the great cinema classics, *Nosferatu* is the quintessential vampire horror movie, and the first to be based on Bram Stoker's famous book, *Dracula*. In the skilled hands of legendary German director, F.W. Murnau, the vampire legend became permanently impressed on cinema audiences, and nearly ninety years later, the film is still impressively eerie and disturbing.

Although not the very first vampire film ever made, *Nosferatu* clearly set the standard for all vampire horror movies to follow, as it contains all the elements of the classic horror genre, together with a certain style and intelligence that are often lacking in modern horror movies. Without acquiring the rights to Bram Stoker's *Dracula*, the names of characters in *Nosferatu* had to be changed and the location moved to Germany and set in the 1830s, but the essence of the story - a sinister Count who resides in an eerie Transylvanian castle bites the neck of his victims to feed on their blood - remains the same.

However, some of the changes and additions made for *Nosferatu* have become vampire standards, such as the Count sleeping in his coffin during daylight hours because the light of the sun would kill him, as well as some other supernatural elements. Unlike the Bram Stoker novel, *Nosferatu*'s victims eventually die instead of becoming vampires themselves, and due to the prevalence of pandemics (the Spanish Flu being fresh in people's minds at the time of making *Nosferatu*) the vampire story is intertwined with death from a plague caused by rats; the rats being transported in the unholy soil in which *Nosferatu*, the Undead, had been buried, and therefore has repulsive rat-like features.



Using the artistic Expressionist techniques developed in the early 1920s by Germany's leading directors, Murnau managed to capture the supernatural eeriness of both the Count and his castle on a relatively small budget. German Expressionist cinema featured the dynamic use of light and shadow, unusual camera angles or tricks, and a focus on moods and feelings, all of which are sparingly but very skillfully applied in *Nosferatu*.

For example, aided only by some grotesque make-up and long fake fingernails, actor Max Schreck successfully creates the dreadful horror of the supernatural vampire with his stance and slow, determined movements and gestures. Every scene with Schreck is gripping and quite unforgettable, and it is easy to see why *Nosferatu* has gone down in history as a classic silent film and masterpiece of the genre.

Murnau has also been credited with other cinematic masterpieces, namely the multi-award winning *Sunrise*, the Goethe classic, *Faust*, and the visual masterpiece without any intertitles, *The Last Laugh*. Growing up in a rural environment and an ardent interest in art combined to give exceptional scenic and visual beauty to Murnau's films which often had scenes that were compared to Rembrandt paintings.

Considered one of the three great German actors alongside Fritz Lang and G.W. Pabst, Friedrich Wilhelm Murnau directed only twenty-one silent films in his brilliant career, before his tragic and premature death in a car accident at the age of forty-two.

Nosferatu enjoyed a grand and ceremonious release in Berlin in March 1922, but before long, Bram Stoker's widow had successfully sued for copyright infringement, causing the production company, Prana Film, to go bankrupt after its one and only production; *Nosferatu*. The court also ordered all existing prints of *Nosferatu* destroyed, but fortunately, copies had already been distributed around the world. This is especially fortuitous because due to cost reasons, there was only one camera used to film *Nosferatu* and therefore only one original negative. Copies and restorations have meanwhile been made of the existing films that had been distributed before the court order, allowing a modern generation to enjoy this original great cinema classic.

June 22

Voice of the Nightingale (1923 – France)

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

Film: digital presentation of restored film

Duration: 13 minutes



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, skillfully 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.



The Bells (1926 – USA)

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

Film: digital presentation of restored film

Duration: 68 minutes

Live music: accompanist David Bailey on the 1910 Hill & Son organ

See **David's interview** on ABC STATELINE Program May 2010

Silent era relived in Brisbane

<http://www.abc.net.au/news/video/2010/05/28/2912612.htm>



Inspired by a poem by Edgar Allan Poe, *The Bells* has many of the fine qualities associated with early 19th century literature, particularly Poe's horror genre in which murder and insanity feature prominently. This silent film rendition of the story that had already been a popular stage play for half a century, blends and balances these gloomy elements with a beautiful setting and some happy family scenes. The charming and exquisitely detailed setting of a picturesque town in Alsatia of a few centuries ago contrasts poignantly with the gruesome events that gradually begin to unfold.

There is also a somewhat disturbing ring of truth to the story about a man who is confronted with debt, blackmail and the irresistible opportunity to become Burgomaster of his town. There seems to be no solution to his dilemma until he sees the opportunity to acquire a large amount of money – by murder and stealing from a Jewish travelling merchant.

His problems solved, and Burgomaster of his town, he is above suspicion for the shocking death, until a travelling showman, a mesmerist, comes to town and demonstrates his uncanny skills of mind-reading and hypnotism. Not only is his sense of security challenged by this unwelcome, otherworldly visitor, but he begins to experience haunting visions of his victim.



The legendary and skilled Lionel Barrymore is perfect in the role of the innkeeper-come-burgomaster, using emotive expressions to superbly convey through the silent film medium all the thoughts, emotions and subsequent anguish of his character's predicament and decline into tormenting anguish over his sin. The bells of the murdered travelling merchant's horse and carriage begin to ring, louder and louder, to remind him of his horrendous crime.

As the eldest of the famous three Barrymore actors, Lionel began his illustrious acting career on stage in the mid 1890s, entering films in their infancy around 1911, and starring in dozens of films until shortly before his death in 1954. He was also active in radio and behind the scenes as a director, but best remembered as a versatile character actor throughout most of his career. In 1931, he won an Academy Award for his portrayal of an alcoholic lawyer in *A Free Soul*, and appeared in movies like *Grand Hotel* and *Key Largo*. His most outstanding success in the silent era was opposite Gloria Swanson in *Sadie Thompson*, filmed a couple of years after *The Bells*.

Boris Karloff makes a memorable appearance as the Mesmerist in *The Bells*, and foreshadows his popular roles of future decades in many well-known horror movies. In this role, Karloff's character is deliberately portrayed as being strikingly reminiscent of Dr Caligari of the famous German Expressionist film, *The Cabinet of Dr Caligari*, made several years earlier. Although still an unknown name in 1926, Karloff had already appeared in thirty films since 1919, including a minor role in *The Last of the Mohicans* in 1920.

Together, both screen legends add suspense, tension, excitement and a tingling of horror to *The Bells*, supported by an excellent cast led by another solid character actor, Gustav von Seiffertitz. Bavarian-born von Seiffertitz contributed to many silent and early sound films with his convincing character roles, and as the blackmailer in *The Bells*, the film and its characters are perfectly balanced and complemented.

July 27

Men of Timor (1942 – Australia)

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

Duration: 8 minutes

This short but important documentary propaganda film about the guerrilla warfare activities of the Australian forces on Timor during World War II is the work of Damien Parer, Australia's most famous official war photographer. Praised for the Academy Award-winning newsreel ***Kokoda Front Line***, Parer's success lay in his deep desire to draw to public attention the conditions under which Australians were fighting.

Parer's work showed the human experience of conflict, making a deep impression on Australian audiences. Technically brilliant, "his films were narratives about the human situation". Working right on the front line, he often took great personal risks, and, unfortunately, in September 1944, keen to get shots of the faces of advancing soldiers, Parer was walking backwards behind a tank when he was killed by a burst of Japanese machine gun fire.

This fine example of his work, undertaken in 1942 with his war correspondent, Bill Marien, depicts the plight of Australian soldiers who remained in Timor behind enemy lines, waging their own guerilla war against the Japanese. The film was enthusiastically received, and is a valuable record of Australian wartime history.

The Talion Punishment (1906 - France)

Film: digital presentation of restored film

Duration: 4 minutes, 13 seconds

This delightful and surprising example of the creativity of early filmmakers was made in France in 1906 by Gaston Velle, a specialist in fantasy films. When moving picture technology first emerged on the world stage in 1896, it was successfully utilized and developed by people skilled in all kinds of performing arts, including fantasy and magic.

As a result, the themes and subjects of early short films were quite varied, and reflected the popular forms of entertainment of the day, such as stage and variety performances. ***The Talion Punishment*** is an example of this, with women dressed as butterflies, fluttering around a stage as they avoid capture, then retaliate against the butterfly-catcher.

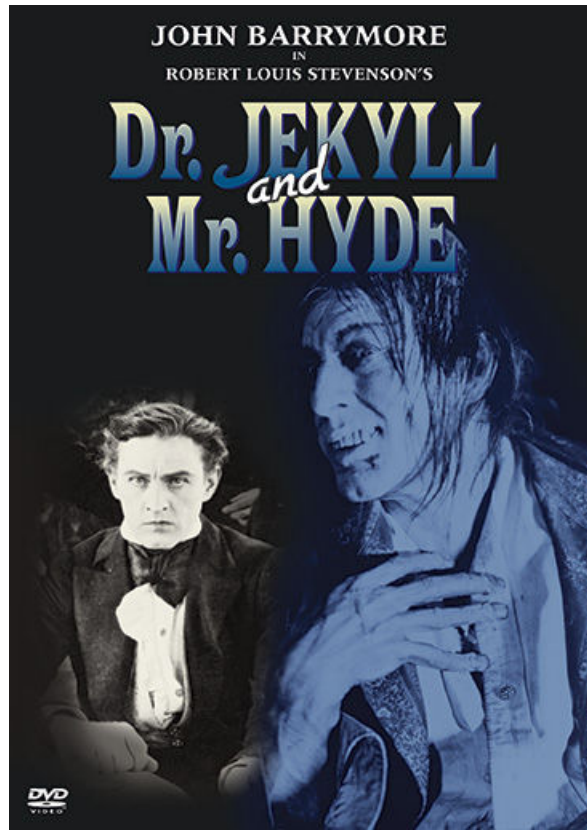
The new film technology also inspired many new ideas, such as how to create a film in colour, and as early as 1904 the French producers Pathé Frères introduced stencil colour. First, stencils were hand-cut for every frame and each colour. Black and white prints of the film were laid out on long tables and then the colours were applied one at a time by a process similar to screen screening. The result is a charming short film with somewhat unnatural colours which perfectly suit the surreal theme of the film.

Dr Jekyll and Mr Hyde (1920 - USA)

Film: digital presentation of restored film

Duration: 70 minutes

Live music: accompanist David Bailey on the 1910 Hill & Son organ



The famous classic by Robert Louis Stevenson, first published in 1886, had already been adapted to film several times, dating back to 1908. By the time this 1920 version was produced, the silent film medium had truly come of age. The structure and editing to create suspense and drama are all present in this most famous of the silent versions.

Filmed at least a dozen times since, the term 'Jekyll and Hyde' has become engrained in our vocabulary, coming to mean a split personality, each distinct, and in extreme opposition in regards to moral character. Although this somewhat superficial understanding of a complex problem has become outdated as society and medicine have advanced, the basic concept of good and evil warring inside one person still intrigues audiences today.

Modern society, constantly exposed in our day to the horrors of man, may no longer find Dr. Jekyll's temptation towards evil as shocking, or frightening, but remain enthralled by the period. The gaslights and cobblestone streets of Victorian London are just as irresistible to today's audience, seduced by its atmosphere as the philanthropic Dr. Jekyll is shown the dark side of town.

Realizing that some primeval urges had awakened within him after this outing, Dr Jekyll begins his quest to split his good self from the bad, leaving his immortal soul untouched and safe from damnation, and allowing his bad self to indulge in all his base desires.

Legendary actor John Barrymore seized the opportunity to star as a character very different from his usual light comedy, action-adventure nice-guy roles, and gives an outstanding performance as the evil Mr Hyde. Relying on pantomime techniques rather than only make-up, Barrymore already successfully conveys the depraved and sinister nature of Mr Hyde simply with his posture, movements and gestures.



Although Barrymore's make-up as Mr Hyde was indeed most ugly and grotesque, excessive gore and horror were not used in silent films, and in *Dr Jekyll and Mr Hyde* the depraved nature of Mr. Hyde is therefor only suggested, as in shots of the wreckage brought upon one young woman, a victim of the evil within Hyde.

The object of Mr Hyde's dark desires is represented by the nightclub dancer, Gina, who first appears beautiful and lively, but is later seen as a weak and worn-out wreck. This was the first role by actress Nita Naldi, who was often cast as the exotic dark-haired beauty in other silent films, such as with Rudolph Valentino in *Blood and Sand* and *Cobra*.

This 1920 silent version of *Dr Jekyll and Mr Hyde* is intelligent, philosophical and dramatic, tastefully filmed with Barrymore at the centre bringing this classic horror story vividly to life. It is also said to follow the original story by Stevenson more closely than many other versions and remakes.





The Festival acknowledges the invaluable and generous support from the National Film and Sound Archive and its staff
<http://www.nfsa.gov.au/>

The Festival is grateful for the generous assistance of Cinesound Movietone Productions, Glenn Eley, the renowned David Shepard, Film Preservation Associates and Blackhawk Films, Rev Ian Pearson and Ilona Day of the Pitt Street Parish of the Uniting Church, David Townsend and Annisa Zainal at Twentieth Century Fox.

Please visit and read about your favourite silent film with the superb reviews at Amazon by the Festival's tireless supporter, Barbara Burkowsky-Underwood, whose notes grace these pages.

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