

**November 4, 11, 18 and 25**

**Silents and Remembrance Day Tribute in the library.....**

November 4 Sunday 2 pm

*Little Orphant Annie?*

(1918) 60 mins.



With live music: John Batts

*\$25/ \$20 Friend and concession*

**“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

### **A Film Restoration BY ERIC GRAYSON**

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

*13 mins*

*With live music.*

*Featuring the genius of Ladislav Starewicz.*

“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

### **November 11 Sunday 2 pm**

#### ***Tell England***

(1931) 88 mins.

With soundtrack.

\$20/ \$15 Friend and concession



***Tell England (The Battle of Gallipoli)*** 1931. Great Britain. Directed by Anthony Asquith, Geoffrey Barkas. 88 min.

“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 WW1 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/mediatheques](http://www.bfi.org.uk/whatson/bfi_around_the_uk/mediatheques)”

### **November 18 Sunday 2 pm**

#### **Shiraz**

(1928) 105 mins.

With soundtrack.

*\$20/ \$15 Friend and concession*

“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.”

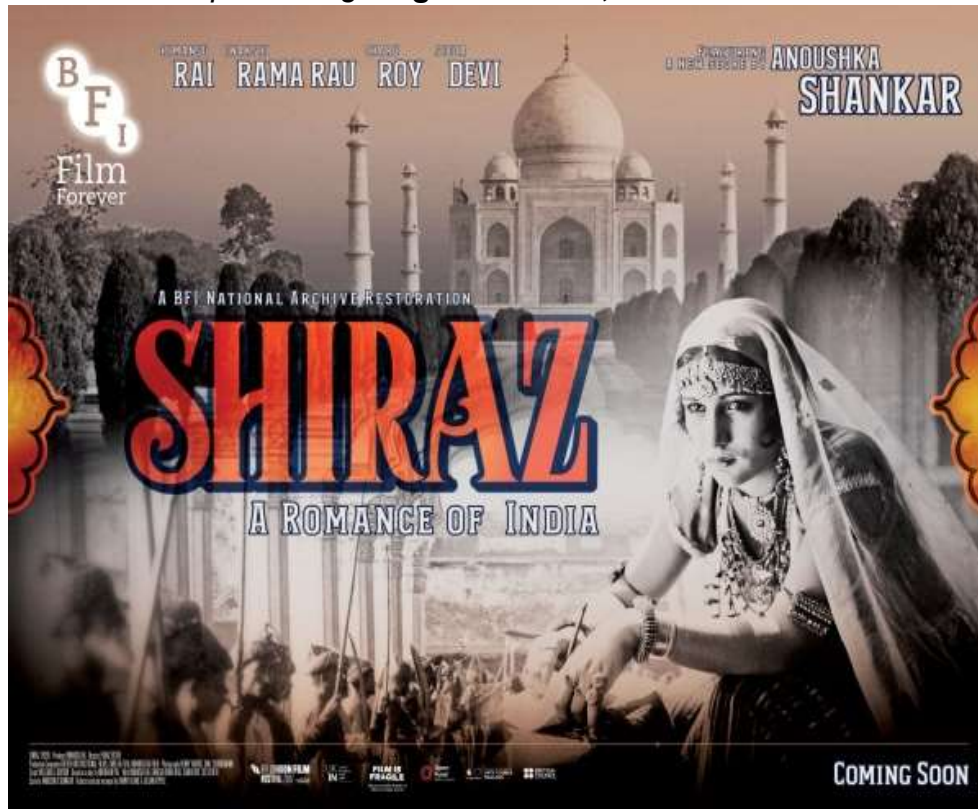


British Film Institute

**PRESS**

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

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



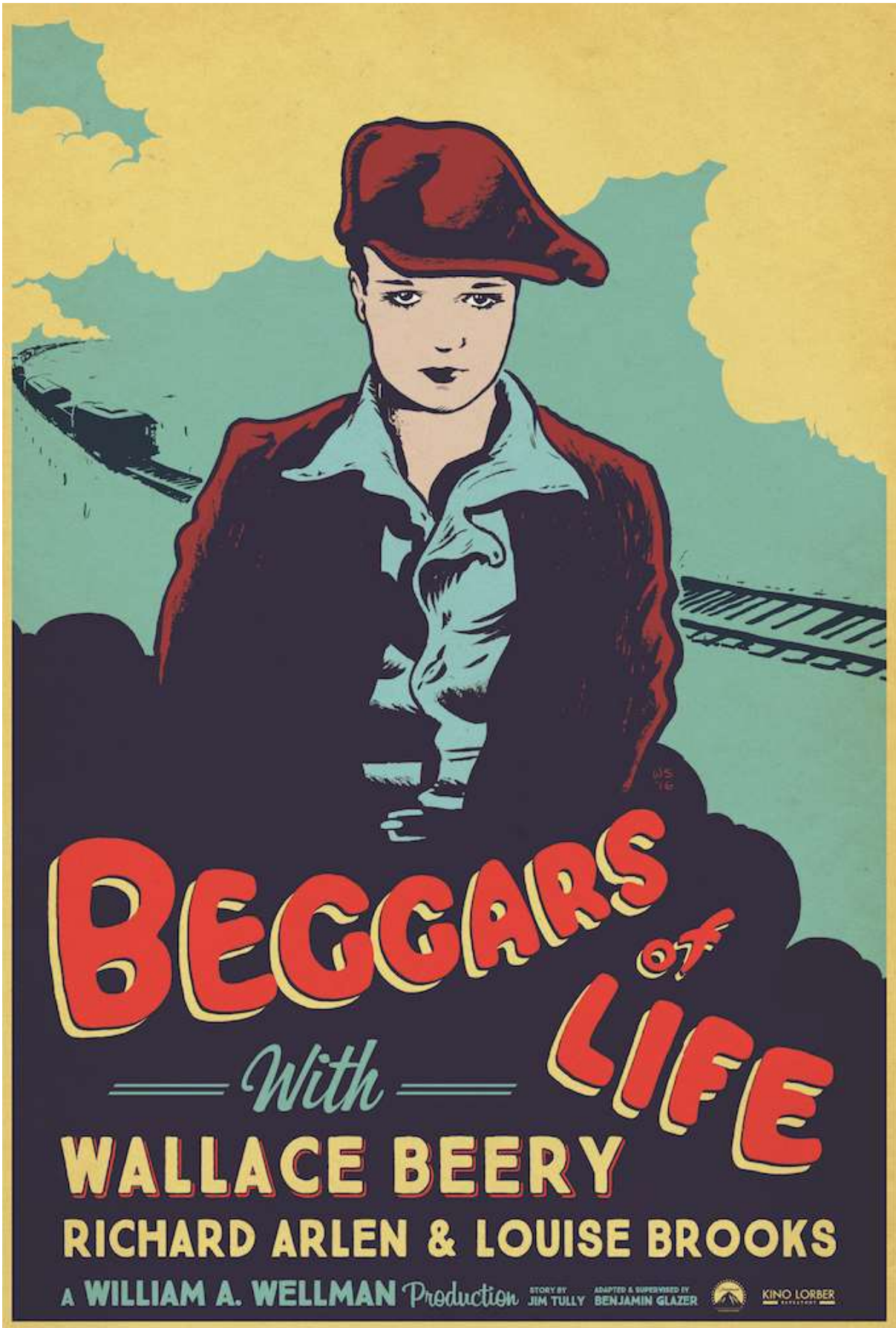
**November 25 Sunday 2 pm**

***Beggars of Life***

(1928) 82 mins.

With live music

\$25/ \$20 *Friend and concession*



“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

