



SAN FRANCISCO  
**SILENT**  
FILM FESTIVAL

# THE HITCHCOCK 9

RESTORED BY THE BFI NATIONAL ARCHIVE

NINE SILENT FILMS BY ALFRED HITCHCOCK  
JUNE 14-16 | CASTRO THEATRE | [SILENTFILM.ORG](http://SILENTFILM.ORG)

**SAN FRANCISCO SILENT FILM FESTIVAL**  
**THE HITCHCOCK 9**  
**JUNE 14-16, 2013**

**FRIDAY JUNE 14**

**BLACKMAIL**

**8:00pm** Mont Alto Motion Picture Orchestra

**SATURDAY JUNE 15**

**CHAMPAGNE**

**1:00pm** Judith Rosenberg on piano

**DOWNHILL**

**4:00pm** Stephen Horne on piano

**THE RING**

**7:00pm** Mont Alto Motion Picture Orchestra

**THE MANXMAN**

**9:30pm** Stephen Horne on piano, Diana Rowan on harp

**SUNDAY JUNE 16**

**THE FARMER'S WIFE**

**12:00 noon** Stephen Horne on piano

**EASY VIRTUE**

**2:30pm** Judith Rosenberg on piano

**THE PLEASURE GARDEN**

**5:00pm** Stephen Horne on piano

**THE LODGER**

**7:30pm** Mont Alto Motion Picture Orchestra





# BLACKMAIL

1929, Directed by Alfred Hitchcock

**A Rialto Pictures Release  
Restoration by the BFI National Archive  
in association with STUDIOCANAL**

**Principal restoration funding provided by  
The Hollywood Foreign Press Association and The Film Foundation**

**Additional funding provided by Deluxe 142, Pia Getty, Col and Karen  
Needham, and The Dr. Mortimer and Theresa Sackler Foundation**

Hitchcock's silent *Blackmail* is one of the best British films, if not the best, of the late 1920s. Made in 1929, during the transition to the sound era, it was commissioned as both a silent and as a part-talkie with music and some dialogue scenes. With remarkable skill (and an eye to building a solid career in the new medium), Hitchcock managed to produce both a beautifully crafted silent and a groundbreaking sound version. Indeed, he tackled the considerable technical obstacles with such imagination that the latter has tended to obscure the reputation of the silent version, which is in fact superior in a number of ways.

As Hitchcock said, "The silent pictures were the purest form of cinema" and indeed the film contains more shots, more camera movement and the fluidity of the cutting conveys the narrative with greater style. Every scene counts and every shot either enhances the atmosphere

or moves the story along. The opening eight minutes of the film is a *tour de force* of montage in which we see the forces of the law hunt down and "process" a career villain from capture to the police cell. *Blackmail* displays many of the stylistic elements and themes with which Hitchcock would come to be associated: particularly a fascination with male sexual aggression and female vulnerability. Like





the later *Sabotage* (1936) it features a woman who is protected from the law by her policeman lover. It is also one of a number of Hitchcock's films to feature a heroine who enters a daze or "fugue" state in which she acts mechanically and apparently without control of her actions—other examples are *Murder!* (1930), *Sabotage* and, more ambiguously, *Vertigo* (1958) and *Psycho* (1960).

The young Michael Powell (*A Matter of Life and Death*, 1946), then a stills photographer, claimed to have suggested that the script should lose the third act of the original play, in which it is revealed that no murder has been committed, and end instead with a chase over the dome of the British Museum Reading Room. *The Lodger* and *The Ring* both have London locations, but this is undoubtedly the first of Hitchcock's trademark set-piece finales.



## THE RESTORATION

Fortunately the BFI National Archive holds the original negative of the silent version. However the negative had suffered extensively from "curling" as a result of one side of the film stock having shrunk more than the other. This, in combination with very narrow joins between shots, meant careful digital scanning was required to prevent further damage and to make the film lie flat in the scanner's gate. Without this, the sharpness of the images would have been severely compromised. Eventually, despite the curl of the film emulsion and the delicate splices, a sharp scan with excellent tonal range was achieved.

The film is one of the first features to be scanned on the BFI's scanner and it has benefited from the use of a wet-gate for sections of the film. In this technology, the film is immersed in a fluid at the point of scanning in order to greatly reduce or eliminate the many fine scratches on the surface. After scanning, which was carried out at 4K resolution, the negative's remaining damage and several multi-frame tears were removed by digital repair. The inter-titles were present at full-length—rather than the "flash-titles" which often exist in other silent negatives—and have been preserved as part of the new master. The dissolves between shots are a crucial part of the film's narration and, where possible, they have been reconstructed from the two separate shots.

In the end, the restoration has produced an exceptionally clean picture that retains the essence, texture and beauty of the original photography.

## CREDITS

**Production Company**  
British International Pictures

**Director** Alfred Hitchcock

**Screenplay** Alfred Hitchcock from the play by Charles Bennett

**Photography** Jack Cox

**Art Direction** C. W. Arnold

**Assistant Director** Frank Mills

**Editor** Emile de Ruelle

## CAST

**Anny Ondra** Alice White

**Sara Allgood** Mrs. White

**Charles Paton** Mr. White

**John Longden** Detective Frank Webber

**Donald Calthrop** Tracy

**Cyril Ritchard** The Artist

**Hanna Jones** The Landlady

**UK 1929 75 minutes**

## MUSICAL ACCOMPANIMENT

### Mont Alto Motion Picture Orchestra

The Mont Alto Motion Picture Orchestra is a quintet based in Colorado that revives the sound of the silent film orchestra. Using an extensive library of "photoplay music" that once belonged to movie theater orchestra leaders, Mont Alto compiles film scores by carefully selecting music to suit each scene in the film. The ensemble—cellist David Short, clarinetist Brian Collins, trumpeter Dawn Kramer, pianist Rodney Sauer, and violinist Emily Lewis—is versatile enough to play music ranging from Tchaikovsky to the Charleston.







# CHAMPAGNE

1928, Directed by Alfred Hitchcock

**A Rialto Pictures Release  
Restoration by the BFI National Archive  
in association with STUDIOCANAL**

**Principal restoration funding provided by  
The Eric Anker-Petersen Charity**

**Additional funding provided by Deluxe 142**

*Champagne* is a romantic comedy about a millionaire's decision to teach his frivolous "flapper" daughter (played by the effervescent comedy actress Betty Balfour) a lesson by feigning bankruptcy.

Hitchcock saw it as a rags-to-riches story about a poor girl working in a Reims champagne factory and seeing the bottles go off to Paris for rich *bons viveurs*. Finding her way to the big city, she would mix with the champagne drinkers as a paid nightclub hostess, but her virtue would be put at risk. Eventually, she would return home, older and wiser, and renounce her champagne lifestyle forever. In the end, though, Walter Mycroft rewrote the script, reversing the direction of travel, making Balfour's character an irresponsible young 'modern' who infuriates her rich Daddy with her frivolous, champagne lifestyle (she arrives flying her own aeroplane in true roaring twenties style) and her relationship with a young man who her father believes is a

gold-digger. In fact the young man has a very sound moral compass, but can't help preaching to her—which only pushes her into ever more reckless behavior—when in fact, she, like "Thoroughly Modern Millie," is actually a nice old-fashioned girl at heart.

Whatever Hitchcock thought about the story, he did introduce the usual pleasing experimental touches, including a glorious opening shot filmed through a raised champagne glass and some entertaining effects to convey sea sickness on the part of the girl's fiancé (played by



French matinée idol Jean Bradin). Most recognizably Hitchcockian are the scenes between Betty and "the man", a sinister 'cosmopolitan' man of the world, who crops up with disturbing regularity and whose motives she suspects. She even imagines herself sexually assaulted by him in the cabaret where, in the search for employment, she is fast discovering the sordid flipside of her former clubbing lifestyle. Surprisingly, the scene made it past the censor, perhaps precisely because it was revealed as fantasy, but throughout his filmmaking career Hitchcock would continue to pursue his interest in male sexual violence and to push at the boundaries of what was acceptable to show on screen.



## THE RESTORATION

The restoration team was able to work from an original negative on the restoration of *Champagne*, which meant they were able to get very good image quality. But this, it turned out, was something of a mixed blessing. From the beginning of the restoration process it was apparent that, for a Hitchcock film, there were some clumsily juxtaposed shots and framing errors, while a few shots showed substandard acting. Closer examination revealed an instruction scratched into a leader saying "2nd neg". From this we deduced that this negative was assembled from second-best shots, retained as a back-up in case of damage to the original or for making additional prints for export. As this negative is the only original element in existence, it now looks as if we will never know exactly what the film looked like as it was originally released.

A great deal of work went into the preparation of the film before it could be scanned: the negative had been stored in sections joined loosely with tape. Some minor continuity errors were dealt with and some dissolves, which had been left 'unmade' in the negative, were tidied up before the film underwent grading and digital restoration processes. As with most of the other Hitchcock restorations, the titles were completely remade, recreating exactly the original fonts and illustrations. The edit may be slightly compromised due to the source material that has come down to us but the result is a truly beautiful looking print doing full justice to Betty Balfour's sparkling frocks.

## CREDITS

**Production Company**  
British International Pictures

**Director** Alfred Hitchcock

**Producer** John Maxwell

**Adapted for the screen by**  
Alfred Hitchcock and Eliot Stannard

**Based on a novel by** Walter C. Maycroft

**Photography** John J. Cox

**Art Direction** C. Wilfred Arnold

## CAST

**Betty Balfour** The Girl

**Jean Bardin** The Boy

**Ferdinand von Alten** The Man

**Gordon Harker** The Father

**UK 1928 105 minutes**

## MUSICAL ACCOMPANIMENT

### Judith Rosenberg

Pianist Judith Rosenberg began to compose and perform her scores for silent film in 2001. She is the principal pianist for silent film at the Pacific Film Archive in Berkeley, California and appears regularly at the Niles Silent Film Museum in Fremont. She served as Artist/Lecturer and Director of Music in the Dance Department at Mills College, Oakland, California, from 1973 to 2010. Ms. Rosenberg, considered one of the finest dance accompanists in the nation, has played for the classes of many of the country's most celebrated dance artists, including Betty Jones, Daniel Nagrin, Pearl Lang, Molissa Fenley, Mary Cochran, and Mark Morris.







# DOWNHILL

1927, Directed by Alfred Hitchcock

**A BFI / Park Circus Release**

**Restoration by the BFI National Archive in association with ITV Studios Global Entertainment and Park Circus Films**

**Principal restoration funding provided by Simon W. Hessel**

**Additional funding provided by Deluxe 142 and The Headley Trust**

After the critical and commercial success of *The Lodger* (1926), Gainsborough Pictures were keen to reunite director Alfred Hitchcock and star Ivor Novello. A convenient vehicle suggested itself in the stage play *Down Hill*, written by Novello with Constance Collier, under the combined alias David L'Estrange. *Downhill* is one of the darkest of Hitchcock's early films and follows the fall from grace of promising public school head boy Roddy Berwick. It features a succession of predatory and manipulative female characters who torment Novello's hapless young hero: the shop girl who falsely accuses Roddy of fathering her child; the selfish and mercenary actress who marries him for his inheritance, then abandons him when the money runs out; the venal nightclub 'Madame' who exploits his penury by hiring him out to dance with her lonely, aging clients.

It's not hard to imagine that the play reflects the experiences of Novello himself, a gay matinée idol oppressed

by unwanted female attention. One might even include him in the lineage of Hitchcock blondes—imperiled and vulnerable and prey to the camera's fetishistic gaze. We are used to seeing Hitchcock's heroines in their underwear, but here we see Novello shirtless in an early scene. Later, in a gloriously Hitchcockian scene, we see him in a series of personas as the camera pulls back to reveal him first as a tuxedo-clad gentleman, then a waiter, then a petty thief, before we realize he is actually an extra in a West End musical, bobbing up and down with the rest of the cast in as humiliating a position as any chorus girl might have found herself. This is clearly the sensation that Hitchcock is trying to deliver: we are significantly more shocked at the maltreatment of a boy by scheming women than we are to a girl being similarly maltreated by men.

Hitchcock was characteristically disparaging about the film in later interviews, but *Downhill* is a deceptively

rich and often elegant work. Although he later found the descending escalator a clumsy symbol for Roddy's downward trajectory, it works well in the context of the late silent movie of the 1920s and is echoed later in the film with his descent in a lift—the camera focusing on the 'down' button. Roddy hits rock bottom in a Marseilles dance hall being rented out to desperate middle-aged matrons for five francs a dance. At the end of the night, in which he appears at last to have found a sympathetic ear, the curtains are suddenly ripped open in a kind of reversal of the gloom of German expressionism, the 'searching relentless sunlight' exposing the sordid inhabitants. It is impressively unpleasant. Most striking is the nightmare scene in which the delirious Roddy, on a boat bound for home, sees hallucinations of his stentorian father as a policeman and his past tormentors gloating over the money they have made from him as if in some Dantean circle of hell. Inspired by his memory of stage lighting, Hitchcock had the sequence tinted a sickly green to express the character's nausea and mental turmoil. Many years later, he would employ a similar device in *Vertigo* (1958).

## THE RESTORATION

The original negative of *Downhill* does not survive so the restoration was based on two vintage nitrate prints—one from the BFI's own collections and one on loan from the EYE Film Institute in the Netherlands. There was some compensation in working from original prints as they had their original tinting and toning so that we have been able to restore the color that Hitchcock used so expressively in his silent films.

Reproduction of the tones and tints found in three films, *The Pleasure Garden*, *Downhill* and *The Lodger*, has also constituted a major aspect of the restoration project. In the absence of scripts or other primary documentation, it appears that these are the only Hitchcock films that were released domestically in tinted and toned prints. Considerable pains were taken to determine the color schemes of British release prints, and these have been followed in the restored print. As in the other Hitchcock restorations, a great deal of grading and digital clean up as well as the remaking of the intertitles, has had impressive results. New negatives of the restored film have been made for long-term preservation.



## CREDITS

### Production Company

Gainsborough Pictures

### Director

Alfred Hitchcock

### Producer

Michael Balcon

### Photography

Claude McDonnell

### Screenplay

Eliot Stannard from the play

*Down Hill* by David L'Estrange

## CAST

**Ivor Novello** Roddy Berwick

**Isabel Jeans** Julia

**Ian Hunter** Archie

**Annette Benson** Mabel

**Robert Irvine** Tim Wakely

**Norman McKinnell** Sir Thomas Berwick

**Violet Farebrother** The Poet

**Barbara Gott** Madame Michet

**UK 1927 105 minutes**

## MUSICAL ACCOMPANIMENT

### Stephen Horne

Stephen Horne has long been considered one of the leading silent film accompanists. He is based at London's BFI Southbank, but plays at all the major UK venues and numerous international festivals in Europe and North America. Although principally a pianist, he often incorporates flute, accordion and keyboards into his performances, sometimes simultaneously. As an adjunct to his work in silent film, he occasionally collaborates with a small group that recreates magic lantern shows.







# EASY VIRTUE

1927, Directed by Alfred Hitchcock

**A BFI / Park Circus Release**

**Restoration by the BFI National Archive in association with ITV Studios Global Entertainment and Park Circus Films**

**Restoration funding provided by The American Friends of the BFI, The John S. Cohen Foundation, Deluxe 142, The Idlewild Trust and numerous film societies across the U.K. that donated to the Hitchcock 9 campaign**

In *Picturegoer* of July 1927 a photomontage advertises the coming attraction of Alfred Hitchcock's adaptation of the recent stage play *Easy Virtue* with the caption; "Screening a Noel Coward play sounds rather difficult—Mr. Hitchcock has just done it!" In fact all of the trade reviews focused on the clever adaptation by Eliot Stannard, Hitchcock's scriptwriter/mentor for all of his early films.

It was a challenge. In Coward's play the blackening of the heroine's name has already happened before the action starts, with the explanation of how and why coming later. This structure, natural in dialogue-driven theatre, was cumbersome in silent cinema. Stannard came up with a solution he had used many times before—most famously for *Lady Audley's Secret* (1920) in which he daringly began the film with the surprise ending of the novel. *Easy Virtue*, the film, is rearranged chronologically and so begins with the dramatic court case that ends Coward's play. This reveals the back story to the proceedings, in which Larita Filton is being sued for divorce by her husband on grounds of

adultery. It shows the attitude of the judiciary, which is shallow and unsympathetic, and of the press, which is reductive and slanderous. We see the judge yawning, the barristers grandstanding and a lady reporter who reduces the facts of the case—the suicide of the portrait artist in love with his subject, Larita, and the sum of money he left her—to journalistic platitudes that convince both the court and the press that she must be guilty.

The trade reviews exhorted the cinema owner to publicize Isabel Jeans—"Talk the star," the *Kine Weekly* instructed. Jeans was an established lead of the Gainsborough studio—most closely associated with glamorous vamp roles from the three *The Rat* films. She had also starred in Hitchcock's previous film, *Downhill*, as the mercenary wife of Novello's naïve protagonist (she would play one more role for Hitchcock, in 1941's *Suspicion*). Charles Barr points out that in many ways the characters of Novello's Roddy in *Downhill* and Jeans' Larita in *Easy Virtue* are on similar downward trajectories: pursued by scandal from

London high society to the south of France. Again "society"—represented in this film by the narrow-minded family of Larita's new husband, the Whittakers, in their remote moated house—is unforgiving and hostile to the outsider. The love interest, Robin Irvine, also appeared in *Downhill*, as the friend for whom Roddy takes the rap.

Hitchcock's own contribution didn't go unnoticed—he excels himself in *Easy Virtue*. As he had in *The Pleasure Garden* and *Champagne*, he opens the film with an innovative trick shot. A giant mock-up with mirrors was used for the shot of the judge looking through his monocle, reflecting the actor standing behind the camera leading into a perfectly matched close-up of the prosecuting counsel. Impressive too is the scene where John proposes to Larita, in which—in another Hitchcock favorite device—the crucial action is shown only in the facial expressions of the telephone operator as she listens in to their conversation. Finally, he creates a memorable climax, with the defiant Larita making a grand entrance at the top of the staircase, provocatively dressed in a slinky gown and ostrich feather fan—just like the woman of "easy virtue" her critics always thought her. This delicious movie moment apparently elicited a spontaneous round of applause at the premiere.

## THE RESTORATION

Of all of Hitchcock's surviving silent films, *Easy Virtue* has proved the most challenging for the BFI's restoration team. It survives only in a number of more or less identical 16mm projection prints, all in very poor quality and considerably abridged. The original running time of the film at 7390 feet—amounted to approximately 94 minutes depending on running speed. What survives is equivalent to 5434 feet a mere 69 minutes. We don't know if a major section is missing or if (more likely) there were dozens, perhaps hundreds, of little trims. We hoped at the beginning of the project that more or better material would turn up, but this has proved elusive. We will of course continue to search. The international search for this *Easy Virtue* has brought in prints from the U.S., Australia and the Netherlands as well as the UK. Unfortunately, all the existing copies are 16mm prints that have been much projected, resulting in surface wear and tear. All the copies derive from the same source and contain the same printed-in damage. The biggest problem is the underlying picture quality which, thanks to much duplication, is lacking in resolution. Working from such limited material, the best that we can do is to minimize scratches and damage and remake the intertitles. We have chosen the best source and replaced several shots from a second print where they helped to improve quality. All the main titles and intertitles were reconstructed using the original fonts, as in the other Hitchcock restorations.



## CREDITS

**Production Company**  
Gainsborough Pictures

**Director** Alfred Hitchcock

**Adapted by** Eliot Stannard from the play  
by Noel Coward

## CAST

**Isabel Jeans** Larita Filton

**Robin Irvine** John Whittaker

**Franklin Dyll** Aubrey Filton

**Ian Hunter** Plaintiff's counsel

**Violet Farebrother** John's mother

**Frank Elliott** Colonel Whittaker

**Dorothy Boyd** Sarah

**Benita Hume** Telephonist

**UK 1927 82 minutes**

## MUSICAL ACCOMPANIMENT

### Judith Rosenberg

Pianist Judith Rosenberg began to compose and perform her scores for silent film in 2001. She is the principal pianist for silent film at the Pacific Film Archive in Berkeley, California and appears regularly at the Niles Silent Film Museum in Fremont. She served as Artist/Lecturer and Director of Music in the Dance Department at Mills College, Oakland, California, from 1973 to 2010. Ms. Rosenberg, considered one of the finest dance accompanists in the nation, has played for the classes of many of the country's most celebrated dance artists, including Betty Jones, Daniel Nagrin, Pearl Lang, Molissa Fenley, Mary Cochran, and Mark Morris.







# THE FARMER'S WIFE

1928, Directed by Alfred Hitchcock

A Rialto Pictures Release

Restoration by the BFI National Archive  
in association with STUDIOCANAL

Restoration funding provided by Matt Spick

Additional funding provided by Deluxe 142

A widowed landowner decides to marry again. With the aid of his faithful housekeeper he draws up a list of all the eligible women in the neighborhood, and goes wooing each in turn, with disastrous results.

A romantic comedy in a rural setting is about as far as you can get from a typical Hitchcock film, although he did make a couple of other forays into the romantic comedy genre over the course of his career, with *Champagne* later in the same year, a gentle screwball *Mr. and Mrs. Smith* (1941) and *The Trouble with Harry* (1955). Hitchcock had got into the habit of dismissing his early works, particularly the adaptations, by the time of the famous, much-quoted interviews with Truffaut and Bogdanovich, which helps to explain why it isn't well known, but *The Farmer's Wife* is a deceptively subtle film and one of Hitchcock's most enjoyable early works, with good performances, superior settings, lovely locations and the kind of gentle comedy, coupled with farce, beloved of British audiences.

The story, adapted from Eden Phillpott's hit play set in the West Country, concerns Farmer Sweetland (Jameson Thomas), a widowed farmer, and his search for a new wife. In essence, it is a finely judged battle-of-the-sexes comedy and the story of the humbling of an arrogant man, given some depth by the poignancy of the opening scene where Sweetland contemplates a lonely future amid the bustle of his daughter's wedding feast. In pursuit of the perfect spouse, the irascible Farmer, with the help of his quietly competent housekeeper Araminta (Lilian Hall-Davis), makes a list of suitable candidates of his rank and proceeds to woo them, disastrously, in turn. There are moments of farce, courtesy of Gordon Harker hamming it up as the work-shy farmhand, Churdles Ash, and a toe-curling party scene in which talented comedienne Maud Gill reprises her successful comic turn as Thirza Tapper from the original West End run. The run of humiliating rejections Sweetland endures finally strips him of his self-defeating

pride and allows him to see what we have long since understood: that his ideal bride has been in front of his nose all along.

The gentle and dignified Lilian Hall-Davis, who had just recently appeared to such acclaim in *The Ring* was a good choice to star opposite Jameson Thomas. Hitchcock also brought in Gordon Harker once again to spice up the comic element. The gorgeous locations were filmed on the edge of Exmoor near Minehead, standing in for Widecombe, on Dartmoor, which was Phillpott's original setting and the farmhouse was recreated in painstaking detail in the studio with four walls so that Hitchcock and cameraman Jack Cox could do longer tracking shots for greater realistic effect. Hitchcock waxed lyrical to the *Daily Herald* about the painstaking detail of the sets, "Mr. Hitchcock was pardonably proud of the spit in the kitchen—a true Devonshire kitchen." Contemporary reviewers were enthusiastic: the *Sunday Graphic* wrote "If its only use were to show Devonshire scenery to the world, the screening of *The Farmer's Wife* would be worthwhile; but Alfred Hitchcock has made a delightful picture of Philpott's comedy. This is surely the kind of film that is typically English and yet can hold some appeal for the world. You must see it."

## THE RESTORATION

*The Farmer's Wife* is one of several of the Hitchcock silent films for which the original negative does not survive. Working from later duplications of that negative made in the 1960s, the restoration team's principal challenge was to ensure that the film looked as much as possible like the original. Work on *The Farmer's Wife* accordingly focused on meticulous grading and on a precise calibration to record the image data back to a new film negative. This has ensured that the new prints have the correct contrast and texture. As well as minimizing scratches and damage printed in from the original, some work was done to restore Hitchcock's trademark dissolves, such as when the camera moves seamlessly from a long shot of a house through the window to the inside. This elegant dissolve had been stored in the negative 'unmade' i.e. the constituent parts had not been combined in the printing process so that the shot didn't cross fade and flow as intended. As with most of the other silent Hitchcock restorations the intertitles have been reconstructed using alphabets constructed from the original lettering and exact layout.



## CREDITS

**Production Company**  
British International Pictures

**Director** Alfred Hitchcock

**Producer** John Maxwell

**Adapted by** Eliot Stannard based on the play by Eden Phillpotts

**Photography** John J. Cox

**Art Direction** C. Wilfred Arnold

## CAST

**Jameson Thomas**  
Farmer Samuel Sweetland

**Lilian Hall-Davis**  
Araminta Dench, Samuel's housekeeper

**Gordon Harker**  
Churdles Ash, Samuel's handyman

**Maud Gill**  
Thirza Tapper

**Antonia Brough**  
Susan, Thirza's maid

**UK 1928 107 minutes**

## MUSICAL ACCOMPANIMENT

**Stephen Horne**

Stephen Horne has long been considered one of the leading silent film accompanists. He is based at London's BFI Southbank, but plays at all the major UK venues and numerous international festivals in Europe and North America. Although principally a pianist, he often incorporates flute, accordion and keyboards into his performances, sometimes simultaneously. As an adjunct to his work in silent film, he occasionally collaborates with a small group that recreates magic lantern shows.







# THE LODGER

1926, Directed by Alfred Hitchcock

A BFI / Park Circus Release

Restoration by the BFI National Archive in association with ITV Studios Global Entertainment, Network Releasing, and Park Circus Films

Principal restoration funding provided by The Hollywood Foreign Press Association and The Film Foundation, and Simon W. Hessel

Additional funding provided by British Board of Film Classification, Deluxe 142, Shivendra Singh Dungarpur, and Ian and Beth Mill

*"The Lodger was the first true 'Hitchcock' movie."* —Alfred Hitchcock

*The Lodger: A Story of the London Fog* was Hitchcock's first thriller, and his first critical and commercial success. Made shortly after Hitchcock's return from Germany, the film betrays the influence of the German expressionist tradition established in such films as *The Cabinet of Dr. Caligari* (1919) and *Nosferatu* (1922). These films, which used stylized, angular sets and high contrast light and shadow to convey disturbed psychological states, were a major influence on the developing director.

*The Lodger* was a best-selling novel by Marie Belloc Lowndes, first published in 1913, loosely based on the Jack the Ripper murders. Hitchcock knew the book—and was a lifelong fan of crime fiction—and it gave him the opportunity to feature what was to become a favorite theme—the hunted man. The

casting of the matinée idol Ivor Novello as the mysterious lodger who falls under suspicion also heralded another favorite device: casting against type to play off audience expectations. June Tripp, the young actress who starred as the landlady's daughter, Daisy, was the second of a long series of actresses who were either blonde or became blonde for Hitchcock—the first was Virginia Valli, star of *The Pleasure Garden* (1925).



Joe, Daisy's policeman fiancé, jokes, "I'm keen on golden hair myself, same as the Avenger is." It soon became clear that Hitchcock had similar tastes. The film is also distinctive for its bold use of visual devices, such as the glass floor through which we can see the lodger anxiously pacing. Allegedly because of a shortage of extras, Hitchcock made his first cameo appearance and can be glimpsed both in the newsroom and as a bystander in a crowd scene.

*The Lodger* was a great success, and quickly established Hitchcock as a name director. But the film was almost not released at all. After a private industry screening, distributor C. M. Woolf, somewhat jealous of Hitchcock and distrustful of 'art,' told the director, "Your picture is so dreadful, that we're just going to put it on the shelf and forget about it." In the end the film was released, thanks to the championing of Gainsborough boss Michael Balcon and Ivor Montagu. A few rough sequences were re-shot but, more importantly, Montagu reduced the number of title cards by three-quarters, and added designs by artist E. McKnight Kauffer. This was the version that was shown to the press in September 1926, to be described in glowing terms by trade journal *Bioscope*: "It is possible that this film is the finest British production ever made."

## THE RESTORATION

As the negative no longer exists, the source material for the restoration was a number of nitrate prints, held at the BFI National Archive since the 1940s, and other material that had been made from them in the various restorations over the years. An international search proved that our material was unique and, importantly, the access to Ivor Montagu's hand-corrected list of edited intertitles showed that the film's continuity had survived extremely well.

After identifying and scanning the best material, several hundred hours were spent on the removal and repair of dirt and damage, resulting in a far cleaner image. *The Lodger* was tinted and toned on its original release, the differing colors used to dramatic effect. Earlier photochemical restorations had reproduced these effects, but digital imaging systems allow incredible scope for adjusting the contrast and depth of the colors to ensure a balance with the underlying black and white cinematography. Particular attention was paid to the nighttime sequences set in thick fog that are toned blue and tinted amber.



## CREDITS

### Production Company

Gainsborough Pictures

### Director

Alfred Hitchcock

### Assistant Director

Alma Reville

**Screenplay** Eliot Stannard and Alfred Hitchcock from the novel *The Lodger* by Mrs. Belloc Lowndes

### Photography

Baron Ventimiglia

### Art Direction

C. Wilfred Arnold

### Editing and Titling

Ivor Montagu

### Title Design

E. McKnight Kauffer

## CAST

**Ivor Novello** The lodger

**Malcolm Keen** Joe Betts, detective

**June Tripp** Daisy Bunting

**Marie Ault** Mrs. Bunting, landlady

**Arthur Chesney** Mr. Bunting, landlord

**UK 1926 90 minutes**

## MUSICAL ACCOMPANIMENT

### Mont Alto Motion Picture Orchestra

The Mont Alto Motion Picture Orchestra is a quintet based in Colorado that revives the sound of the silent film orchestra. Using an extensive library of "photoplay music" that once belonged to movie theater orchestra leaders, Mont Alto compiles film scores by carefully selecting music to suit each scene in the film. The ensemble—cellist David Short, clarinetist Brian Collins, trumpeter Dawn Kramer, pianist Rodney Sauer, and violinist Emily Lewis—is versatile enough to play music ranging from Tchaikovsky to the Charleston.







# THE MANXMAN

1929, Directed by Alfred Hitchcock

**A Rialto Pictures Release  
Restoration by the BFI National Archive  
in association with STUDIOCANAL**

**Restoration funding provided by Daniel and Joanna Friel and  
Ronald T. Shedlo**

**Additional funding provided by Deluxe 142**

Set in a remote Isle of Man fishing community (but shot in Cornwall), *The Manxman* is Alfred Hitchcock's penultimate silent film and one of the best and most mature works of his early career. The film was adapted from the bestselling novel by Sir Hall Caine, published in 1894, which had sold half a million copies. Hall Caine was a well connected author, part of the late 19th century literary scene, and a onetime secretary to Dante Gabriel Rossetti. He came to specialize in stories set on the Isle of Man, where he later lived.

The story follows two boyhood friends who take markedly different paths in adulthood: Pete becomes a fisherman, Philip a lawyer. Both fall in love with the same woman, the daughter of a puritanical Methodist, bringing them into conflict not only with their own moral code but also that of the strict Manx society. This tragic love triangle might not seem like obvious territory for the director,

although *The Ring* (1927) had proved his ability with this kind of drama. Like that earlier film, *The Manxman* is bursting with bold, Hitchcockian bravado. The portrayal of the wild 'Manx' coastline is among the most evocative in any of his work and trapped within it is the wonderful Anny Ondra. It's a complex, sensual performance—part vulnerable waif, part flirtatious *femme fatale*—and clearly the reason why Hitch cast her in his suspense masterpiece, *Blackmail*, later that year.

*The Manxman* was well received by the trade press and described in *The Bioscope* as a film of "remarkable power and gripping interest", but in common with most films that year it suffered from a lack of exposure due to the conversion to sound film that was underway. In interviews with Peter Bogdanovich and François Truffaut, Hitchcock later claimed *The Manxman* was just an "assignment" and "an old fashioned story... full of coincidences." In fact nothing could be further

from the truth. It is evident that Hitchcock took pains over the film to invest it with considerable emotional power.

Hitchcock established strong visual motifs, beginning with the 'triskele' (the three-legged emblem of the Isle of Man) and continued with turning millstones, whose unstoppable momentum symbolized 'the mills of God' as they grind slowly, a powerful metaphor for the unforgiving puritanical society confronted by the characters. Chabrol and Rohmer were enthusiastic about the story, observing that it doesn't rely on coincidence, improbably evil figures or the vagaries of fate but instead stresses the moral dilemmas of each of the three principal characters faced with conflicting loyalties.

The adaptation skillfully extracts the key strands from the very long novel, omitting the back story which explains the bond between the childhood friends Phil and Pete, as well as Phil's reasons for giving up the woman he loves. The strictures of Manx society so evident in the book are necessarily underplayed in the film that updates the story from the 1890s to the 1920s. The consequences for each of the characters in defying those strictures may well have been better understood by its contemporary audience, who knew that attempted suicide was punishable by a prison sentence and a woman who left her husband was treated as an outcast.

## THE RESTORATION

The restoration team was fortunate in being able to work largely from an original negative of *The Manxman* held by the BFI National Archive. However parts of the negative had deteriorated so these sections were compared, shot by shot, with a print made in the 1960s and, where necessary, replaced. One longer shot, in the scene where Kate and Phil meet in a sunlit glade, was found in another vintage 1920s print in the Archive's collection, proving the value of keeping all available original materials. This shot also required extra grading work as the copy had been made on a rotary printer that had introduced light fluctuations every few frames. Careful grading ensured that the film's original 'look' was maintained throughout. The titles were completely remade from reconstructed fonts exactly matching the originals and the material went through the usual painstaking digital cleanup process.



## CREDITS

**Production Company**  
British International Pictures

**Director** Alfred Hitchcock

**Photography** Jack Cox

**Producer** John Maxwell

**Screenplay** Eliot Stannard adapted from the novel by Hall Caine

**Studio** Elstree Studios

**Assistant Director** Frank Mills

**Art Director** C. Wilfred Arnold

**Editor** Emile De Ruelle

## CAST

**Carl Brisson** Pete Quilliam

**Malcolm Keen** Philip Christian

**Anny Ondra** Kate Cregeen

**Randle Ayrton** Caesar Cregeen

**Clare Greet** Mrs. Cregeen

**UK 1929 100 minutes**

## MUSICAL ACCOMPANIMENT

### Stephen Horne

Stephen Horne has long been considered one of the leading silent film accompanists. He is based at London's BFI Southbank, but plays at all the major UK venues and numerous international festivals in Europe and North America. Although principally a pianist, he often incorporates flute, accordion and keyboards into his performances, sometimes simultaneously.

### Diana Rowan

Harpist Diana Rowan will join Stephen Horne on the Celtic harp for *The Manxman*. Born in Ireland and based in the Bay Area, Rowan's approach combines classical training and folk traditions.







# THE PLEASURE GARDEN

1926, Directed by Alfred Hitchcock

**A BFI / Park Circus Release**

**Restoration by the BFI National Archive in association with ITV Studios Global Entertainment and Park Circus Films**

**Principal restoration funding provided by The Hollywood Foreign Press Association and The Film Foundation, and Matt Spick**

**Additional funding provided by Deluxe 142**

The 25-year-old Alfred Hitchcock had done nearly every job on the studio floor by the time he was given his first directing job by the Gainsborough studio boss Michael Balcon—he had designed titles, written scripts, art directed and had been assistant director to the studio's most successful director, Graham Cutts. His first assignment was an adaptation of the bestselling 1923 novel by Oliver Sandys, the pseudonym of Marguerite Florence Barclay. The fates of two chorus girls fall into sharp relief—Jill, the schemer, finds success, and Patsy, the good-hearted girl, is betrayed by her unscrupulous husband.

*The Pleasure Garden* is a conventional enough story of the period—as Hitchcock conceded: “Melodramatic. But there were several interesting scenes in it.” He may not have cared much for the subject matter but he certainly gave it an extra dimension—*The Pleasure Garden* is a treatise on voyeurism, sexual politics and the gap between romantic dreams and reality. Hitchcock uses the minor characters to comment on the principals, to contrast the behavior of the ‘good’ and ‘bad’ characters through the use of parallel action. The shot of the casually discarded apple, one bite taken from it,

Hitchcock's confident filmmaking style is evident from the first frame, with a cascade of chorus girls' legs tripping down a spiral staircase, but it is his ability to condense the story and then to weave in extra layers of meaning that is truly impressive.



effectively symbolizes Patsy's husband's disregard for her on their wedding night, and hints at his future conduct. It also fits into a scheme of visual images of 'natural' elements, such as fruit and flowers, that Hitchcock uses to express Patsy's character.

The restoration has enabled us to reintroduce many of these little flourishes and Hitchcock 'touches', revealing how much of his talent was present in his very first film as director.

It was presumably this kind of artiness that C.M. Woolf, one of the partners in the early Gainsborough enterprise, disliked and he postponed the release of the film for over a year. The reaction from other quarters was much more positive. *The Daily Express* in their review of *The Pleasure Garden* saw the cleverness that we see now and dubbed Hitchcock the "Young Man With a Master Mind." His career was launched.

## THE RESTORATION

More than any other of Hitchcock's silent films, *The Pleasure Garden* has been transformed by restoration. An international search for material revealed copies held in France, the Netherlands, and the United States as well as the BFI National Archive. It was thought for many years that *The Pleasure Garden* had circulated in what appeared to be two versions, perhaps representing two different releases, but close comparison at the BFI of the five copies, four of them original nitrate prints, meant that we could trace them all back to the same negative. Major narrative strands and twists have now been reintegrated making it possible to reconstruct, as fully as possible, the original edit and using the best of these sources we have been able to achieve a huge improvement in image quality. This was made possible by the restoration team's delicate scanning, over several months, of 20 reels of fragile nitrate, totaling more than 17,500 feet.

The color scheme of *The Pleasure Garden* is particularly complex. The tints and tones of the nitrate copies differed but the colors of the restoration have been chosen to match the print in the BFI National Archive. Finally, the artwork and text of the intertitles have been completely restored.

## CREDITS

### Production Company

Gainsborough Pictures / Emelka

### Director

Alfred Hitchcock

### Photography

Baron Ventimiglia

### Screenplay

Eliot Stannard adapted from the novel by Oliver Sandys

### Art Director

Ludwig Reiber

## CAST

### Virginia Valli

Patsy Brand

### Carmelita Geraghty

Jill Cheyne

### Miles Mander

Levet

### John Stuart

Hugh Fielding

### George Snell

Oscar Hamilton

**UK 1926 90 minutes**

## MUSICAL ACCOMPANIMENT

### Stephen Horne

Stephen Horne has long been considered one of the leading silent film accompanists. He is based at London's BFI Southbank, but plays at all the major UK venues and numerous international festivals in Europe and North America. Although principally a pianist, he often incorporates flute, accordion and keyboards into his performances, sometimes simultaneously. As an adjunct to his work in silent film, he occasionally collaborates with a small group that recreates magic lantern shows.







# THE RING

1927, Directed by Alfred Hitchcock

A Rialto Pictures Release  
Restoration by the BFI National Archive  
in association with STUDIOCANAL

Principal restoration funding provided by  
The Hollywood Foreign Press Association and The Film Foundation

Additional funding provided by Deluxe 142 and  
The Mohamed S. Farsi Foundation

*The Ring* was Hitchcock's sixth film as a director and his first at British International Pictures, and, remarkably, his third film within a year. After directing *Downhill* and *Easy Virtue*, two stage adaptations for Gainsborough, Hitchcock was frustrated and jumped at the chance to develop an idea of his own. Surprisingly, *The Ring* (1927) is Hitchcock's one and only original screenplay, although he worked extensively alongside other writers throughout his career. Colleagues at the studio were impressed by the neatness of Hitchcock's script and its writer's grasp of structure. What's more, writing for silent films came naturally to a director who already thought in visual terms. He was much less comfortable with dialogue, which goes some way to explain why he took no sole writing credit in any later films.

The film is a love triangle melodrama set in the world of boxing. Hitchcock was fascinated by the details of boxing,

and had attended championship bouts at the Albert Hall, which appears in the film, constructed through a visual sleight of hand. The title refers not just to the boxing ring, but to the wedding ring which unites up-and-coming contender Jack 'One Round' Sander (Carl Brisson) and his girlfriend Mabel (Lilian Hall-Davis), and to the threat to their relationship symbolized by an arm bracelet given to Mabel by Jack's rival Bob (Ian Hunter).

A full-scale fairground was built on the studio lot, populated by hundreds of extras, giving Hitchcock ample scope to indulge his taste for visual tricks and distortions, as he does too in the party scenes, prompting critic Jonathan Rosenbaum to describe *The Ring* as "the most Germanic in style" of the silent films. Hitchcock's fondness for the fairground milieu later surfaced in *Saboteur* (1942) and *Strangers on a Train* (1951).

The film also features some fine performances, notably from the dashing



Danish lead Carl Brisson and Lilian Hall-Davis, perhaps the most natural of his early heroines—and not one of the 'Hitchcock blondes.' Brisson had in fact been an amateur boxer, and would appear again for Hitchcock in *The Manxman* (1929), before leaving for America where he was under contract to Paramount. Lilian Hall-Davis brought a rare warmth and natural presence to the screen both here and in Hitchcock's *The Farmer's Wife* (1928). However she did not make a successful transition to the sound era and took her own life in 1933. *The Ring* marked Ian Hunter's third appearance for Hitchcock after *Downhill* (1927) and *Easy Virtue* (1927), and he was frequently cast in his later career as a somewhat stolid leading man.

*The Ring* was shot by John J. 'Jack' Cox, who was already an experienced 'effects' cameraman, but was encouraged by Hitchcock to experiment with new techniques. He shot all ten of Hitchcock's features at British International Pictures and reunited with him on *The Lady Vanishes* (1938), a record beaten only by Hitchcock's lengthy collaboration with virtuoso cameraman Robert Burks.

*The Ring* was hailed as a "masterpiece" by the Observer and by Iris Barry in the *Daily Mail* as "the greatest production ever made" in England. Hitchcock himself described it to Truffaut only as a "*succès d'estime*."

## THE RESTORATION

The BFI National Archive received the original nitrate negative of *The Ring* from the Associated British Picture Corporation in 1959. The negative was already severely unstable and a new 'fine grain' positive was made immediately.

The restoration team, working with Deluxe 142, scanned this element at 2K resolution, and careful grading and manual restoration work enabled the removal of many of the defects of definition, contrast and warping inherent in the fine grain (the original negative was no longer extant). The intertitles have been painstakingly reconstructed and an alphabet in the handcrafted font of the original was created by scanning all the titles.



## CREDITS

**Production Company**  
British International Pictures

**Director** Alfred Hitchcock

**Photography** John J. Cox

**Art Director** C.W. Arnold

## CAST

**Carl Brisson** 'One Round' Jack Sander

**Lilian Hall-Davis** The Girl

**Ian Hunter** Bob Corby

**Forrester Harvey** The Promoter

**Harry Terry** The Showman

**Gordon Harker** Jack's Trainer

**UK 1927 108 minutes**

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The San Francisco Silent Film Festival is a nonprofit organization dedicated to educating the public about silent film as an art form and as a culturally valuable historical record. For the last eighteen years the San Francisco Silent Film Festival has been enchanting audiences by combining beautiful images from early cinema with glorious live music. Academy Award winning film historian Kevin Brownlow characterizes what we do as "live cinema"—that is, the presentation of important titles from the silent era, often in restored or preserved prints, with live musical accompaniment by some of the world's finest practitioners of the art of putting music to film.

Silent-era filmmakers produced masterpieces that can seem breathtakingly modern. In a remarkably short time after the birth of movies, filmmakers developed all the techniques that would make cinema its own art form. The only technique that eluded them was the ability to marry sound to the film print, but these films were never meant to be viewed in silence and it is often obvious that music was a part of the production as well as the exhibition. The absence of recording on the set, though, meant that the camera was free to move with a grace and elegance that allowed visual storytelling to flourish and made film more than just an adjunct to the stage.

It is through these films that the world first came to love movies and learned how to appreciate them as art. They have influenced every generation of filmmakers and continue to inspire audiences nearly a century after they were made.

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—Alfred Hitchcock



