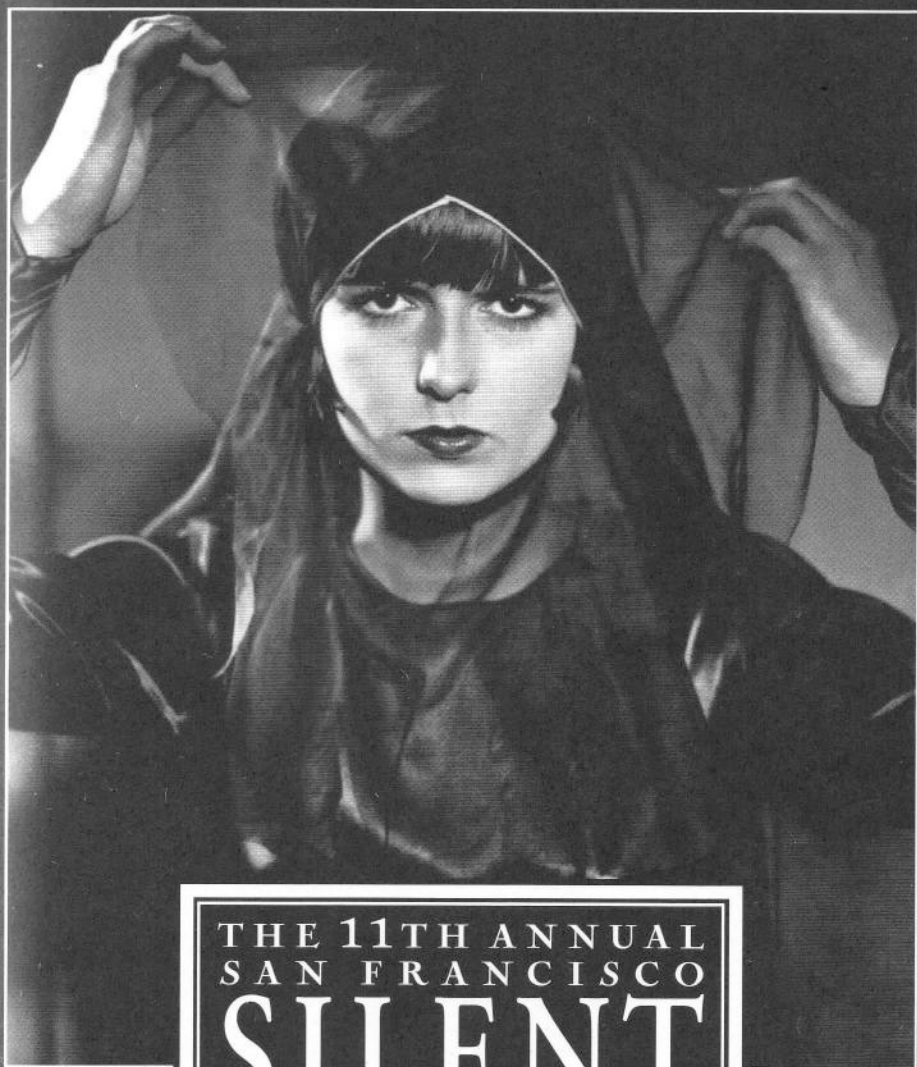


True art transcends time.



THE 11TH ANNUAL
SAN FRANCISCO
SILENT
FILM FESTIVAL

July 14-16, 2006

Castro Theatre

CLASSICAL
102.1 KDFC



Makers of Classic Mattresses & Box Springs

KQED

SCHEDULE OF EVENTS

FRIDAY JULY 14

PROGRAM ONE 8PM

A TRIP DOWN MARKET STREET, APRIL 14, 1906

Narrated Live by Special Guest RICK LAUBSCHER PRESIDENT, MARKET STREET RAILWAY
PIANO ACCOMPANIMENT BY MICHAEL MORTILLA

SEVENTH HEAVEN

Special Guest ROBIN ADRIAN JANET GAYNOR'S SON
ACCOMPANIMENT ON THE MIGHTY WURLITZER BY CLARK WILSON

SATURDAY JULY 15

PROGRAM TWO 11AM

SAN FRANCISCO EARTHQUAKE AND FIRE, APRIL 18, 1906 BUCKING BROADWAY

Special Guests HARRY CAREY, JR.
JOSEPH McBRIDE AUTHOR, *SEARCHING FOR JOHN FORD: A LIFE*
PIANO ACCOMPANIMENT BY MICHAEL MORTILLA

AUTHOR SIGNINGS 12:15PM
HARRY CAREY, JR. *COMPANY OF HEROES: MY LIFE AS AN ACTOR IN THE JOHN FORD STOCK COMPANY*
JOSEPH McBRIDE *SEARCHING FOR JOHN FORD: A LIFE*

PROGRAM THREE 1:40PM

AU BONHEUR DES DAMES

Special Guest CHRISTOPHE MUSITELLI CONSULATE GENERAL OF FRANCE IN SAN FRANCISCO
ENSEMBLE ACCOMPANIMENT BY THE HOT CLUB OF SAN FRANCISCO

AUTHOR SIGNINGS 3:40PM
JACK TILLMANY *THEATERS OF SAN FRANCISCO*
JIM VAN BUSKIRK *CELLULOID SAN FRANCISCO: A MOVIE LOVER'S GUIDE TO BAY AREA LOCATIONS*

PROGRAM FOUR 4:20PM

2006 HAGHEFILM AWARD PRESENTATION TO THE LIBRARY OF CONGRESS

Special Guests PETER LIMBURG HAGHEFILM CONSERVATION
MIKE MASHON THE LIBRARY OF CONGRESS
CHRISTEL SCHMIDT THE LIBRARY OF CONGRESS

SPARROWS TRAILER AND OUTTAKES SPARROWS

PIANO ACCOMPANIMENT BY MICHAEL MORTILLA
AUTHOR SIGNINGS 6:10PM
CARI BEAUCHAMP *ADVENTURES OF A HOLLYWOOD SECRETARY*
WENDY L. MARSHALL *WILLIAM BEAUDINE: FROM SILENTS TO TELEVISION*

PROGRAM FIVE 8:20PM

THE AMERICAN VENUS - TWO TRAILERS PANDORA'S BOX

Special Guests THOMAS GLADYSZ THE LOUISE BROOKS SOCIETY
BRUCE CONNER ARTIST/FILMMAKER
ACCOMPANIMENT ON THE MIGHTY WURLITZER BY CLARK WILSON

AUTHOR SIGNING 10:30PM
BRUCE CONNER *2000 BC THE BRUCE CONNER STORY*

SCHEDULE OF EVENTS

SUNDAY JULY 16

PROGRAM SIX 11AM

AMAZING TALES FROM THE ARCHIVES

Special Guests PATRICK LOUGHNEY GEORGE EASTMAN HOUSE
MIKE MASHON THE LIBRARY OF CONGRESS
MONA NAGAI PACIFIC FILM ARCHIVE
PETER LIMBURG HAGHEFILM CONSERVATION
PIANO ACCOMPANIMENT BY MICHAEL MORTILLA

THERE WILL BE AN ABBREVIATED INTERMISSION BETWEEN PROGRAMS SIX AND SEVEN

PROGRAM SEVEN 12:30PM

SCENES IN SAN FRANCISCO, MAY 9, 1906 LAUREL AND HARDY THE FINISHING TOUCH LIBERTY WRONG AGAIN PLUS A SPECIAL SURPRISE

Special Guest TERRY ZWIGOFF DIRECTOR, *BAD SANTA*, *ART SCHOOL CONFIDENTIAL*
PIANO ACCOMPANIMENT BY MICHAEL MORTILLA
AUTHOR SIGNINGS 2PM
BILL CASSARA *EDGAR KENNEDY: MASTER OF THE SLOW BURN*
SCOTT O'BRIEN *KAY FRANCIS: I CAN'T WAIT TO BE FORGOTTEN*

PROGRAM EIGHT 2:40PM

THE GIRL WITH THE HATBOX

Special Guest ALEXANDER HOLODILOFF CONCERTMASTER, BALKA ENSEMBLE
BALALAIKA ACCOMPANIMENT BY BALKA ENSEMBLE

AUTHOR SIGNING 4:20PM
CATHLEEN ROUNTREE *THE MOVIE LOVERS' CLUB*

PROGRAM NINE 5PM

MABEL AND FATTY VIEWING THE WORLD'S FAIR AT SAN FRANCISCO, 1915 THE UNHOLY THREE

Special Guest PATRICK LOUGHNEY GEORGE EASTMAN HOUSE
PIANO ACCOMPANIMENT BY JON MIRSA LIS

PROGRAM TEN 8PM

TRIUMPH OVER DISASTER, 1906-2006

PIANO ACCOMPANIMENT BY PROFESSOR GEORGE C. HALL
SHOW PEOPLE
ACCOMPANIMENT ON THE MIGHTY WURLITZER BY DENNIS JAMES

SPECIAL AUTHOR SIGNING

RICHARD J. MEYER *RUAN LING-YU: THE GODDESS OF SHANGHAI*
AT THE MERCHANDISE TABLE BETWEEN FILMS ALL THROUGHOUT THE WEEKEND



Courtesy of David Kiehn

THE BROTHERS WHO FILMED THE EARTHQUAKE

A TRIP DOWN MARKET STREET (filmed April 14, 1906)

PRODUCER: Miles Brothers CINEMATOGRAPHER: Harry J. Miles PRINT SOURCE: The Library of Congress

SAN FRANCISCO EARTHQUAKE AND FIRE, APRIL 18, 1906

PRODUCER: Unknown CINEMATOGRAPHER: Unknown Lubin Film Company Cameraman

PRINT SOURCE: The Library of Congress

SCENES IN SAN FRANCISCO [NO. 1] (filmed May 9, 1906)

PRODUCER: American Mutoscope & Biograph Company CINEMATOGRAPHER: Otis M. Gove

PRINT SOURCE: The Library of Congress

MABEL AND FATTY VIEWING THE WORLD'S FAIR AT SAN FRANCISCO (1915)

CAST: Roscoe "Fatty" Arbuckle, Mabel Normand, Mayor James Rolph Jr., Mme. Ernestine Schumann-Heick

DIRECTOR: Roscoe Arbuckle PRODUCER: Keystone Film Company PRINT SOURCE: The Library of Congress

TRIUMPH OVER DISASTER (filmed with a 1922 hand-cranked Bell & Howell 2709 35mm movie camera at the 1906 Earthquake Centennial Commemoration at Lotta's Fountain on April 18, 2006)

PRODUCER: George C. Hall CINEMATOGRAPHER: L. Sprague Anderson EDITOR: David Kiehn

PRINT SOURCE: Niles Essanay Film Company

The April 18, 1906 earthquake changed the fortunes of many businesses, including the movie industry. Many nickelodeon theaters in the city were destroyed, temporarily slowing the growth of this new kind of entertainment. The first movie studio on the West Coast, built and operated by the Miles brothers, was also destroyed, debilitating

San Francisco as a film production center and forever changing the industry.

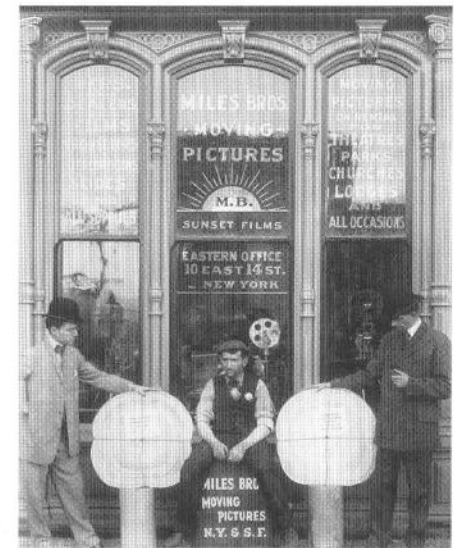
The Miles Brothers facility was simply the latest link in San Francisco's connection to the film business. Eadweard Muybridge had presented his "Illustrated Photographs in Motion" at the San Francisco Art Association's exhibition hall

on May 4, 1880, to an audience that paid to see projected moving images for the first time. The demonstration inspired Thomas Edison to consult Muybridge before taking the next step in the evolution of motion pictures by recording photographic images on a strip of celluloid, rather than glass plates as Muybridge had done. The Edison laboratory in New Jersey produced a viewing device called the Kinetoscope for showing their films to the public, and on June 1, 1894 the first Edison machines west of Chicago were installed at Peter Bacigalupi's San Francisco establishment in the Chronicle Building at Market and Kearny. After film projection was invented, William Furst opened the Cineograph movie theater at 747 Market Street in 1897.

In those early days, films were sold outright to theaters, but it wasn't until exhibitors could rent films that theaters became a profitable business. One of the first companies to establish a film rental exchange office was Miles Brothers. Harry, Herbert, Earle and Joe Miles set up shop in the spring of 1903, importing films from Europe and buying from the five film producers then in the United States. The Miles Brothers soon established a national reputation, expanding to New York later that year and becoming the first film exchange company to operate from coast to coast.

When Miles Brothers opened an office in the American Mutoscope and Biograph Company building in New York, they produced a few films in San Francisco, copyrighted by Biograph. In 1905, the Miles Brothers moved their New York office across the street from Biograph, distancing themselves from that organization, to produce films on their own. That year they shot exclusive footage of the Nelson-Britt championship prize fight in Colma.

In 1906, Miles Brothers built a studio at 1139 Market Street in San Francisco to produce narrative films. That spring, they finished two nonfiction movies for the popular Hale's Tours theaters: "Climbing Mt. Tamalpais" (copyrighted April 21 as "A Trip Down Mt. Tamalpais") and "A Trip Through Market Street," (known today as "A Trip Down Market Street"). The Market Street film, shot on April 14, was filmed on a cable car traveling from Eighth Street toward the Ferry Building. It provided a remarkable record of a moment in time – San Francisco four days before the disaster. Harry and Joe Miles left the city with their film footage on April 17 but heard of the tragedy en route by train to New York, and turned back with their equipment, sending the Market Street footage on to New York. Although the Miles Brothers studio survived the



One of the first companies to establish a film rental exchange office in San Francisco was Miles Brothers.

quake, it burned in the fire. The company set up a temporary office in Earle's home at 790 Turk Street and during the next few weeks shot film of ruins, refugees and the beginnings of reconstruction. They vowed to rebuild their studio, but never did, and San Francisco's early role in the film industry faded from memory.

Miles Brothers continued to operate, but the business changed in December 1908 when Edison formed the Motion Picture Patents Company with film producers Biograph, Selig, Lubin, Essanay, Kalem, Vitagraph, Pathé and Méliès. The Patents Company tried to force independent film producers and film exchanges out of business, so it could control both production and distribution. They succeeded at first, and the Miles Brothers New York office was forced to close. Herbert Miles became a fierce opponent of the Patents Company, partnering with such like-minded businessmen as Carl Laemmle and William Fox (later the founders of Universal and Fox Film, respectively) to establish independent production companies and distributors. Joe Miles eventually founded a film storage company. Earle Miles ran the San Francisco office as an industrial film producer and non-theatrical distributor. Harry Miles, the oldest brother, did not live to carry on the fight. Suffering from insomnia and a series of epileptic fits that forced him to withdraw from the business, he killed himself in January, 1908 by jumping from the seventh floor of his apartment building.

– DAVID KIEHN



Courtesy of Photofest

SEVENTH HEAVEN (1927)

Accompaniment on the Mighty Wurlitzer by Clark Wilson

CAST: Janet Gaynor (Diane), Charles Farrell (Chico), Ben Bard (Colonel Brissac), David Butler (Gobin), Marie Mosquini (Madame Gobin), Albert Gran (Boul), Gladys Brockwell (Nana), Emile Chautard (Pere Chevillon) DIRECTOR: Frank Borzage PRODUCER: William Fox SCREENPLAY: Benjamin Glazer, based on the play by Austin Strong CINEMATOGRAPHERS: Ernest Palmer, Joseph A. Valentine EDITORS: H.H. Caldwell, Katherine Hilliker ART DIRECTOR: Harry Oliver SONG: Diane (I'm In Heaven When I See You Smile) by Erno Rapee and Lew Pollack PRINT SOURCE: Twentieth-Century Fox Film Corporation

Janet Gaynor and Charles Farrell were one of the great romantic teams in movie history. Their first film together, *Seventh Heaven*, is the transcendent film romance of the silent era, and is also the first of three films starring Gaynor and Farrell directed by Frank Borzage. It established him as a director whose films focused on love as a spiritual force tested by hardship, and the transformative power of faith – what critic Andrew Sarris called “a genuine concern with the wondrous inner life of lovers in the midst of adversity.” Gaynor and Farrell would make a dozen films together between 1927 and

1934, but none of them matched the emotional impact of *Seventh Heaven*.

In the mid-1920s, William Fox was trying to upgrade the artistic quality of his studio's product, hiring, for example, German émigré director F.W. Murnau to make “prestige” films. Fox also bought the film rights to *Seventh Heaven*, a 1922 Broadway play by Austin Strong that ran for 704 performances, and assigned it to Borzage, who had started in films as an actor and begun directing in 1915. Among the stars reportedly considered for the leading roles were John Gilbert, Joel McCrea, Mary Pickford, and

Joan Crawford. Instead, Borzage and Fox production executive Winfield Sheehan choose two relative newcomers who were being groomed for stardom and had recently made impressions in important films.

Janet Gaynor (born Laura Gainer in 1906) had a peripatetic childhood that took her family to San Francisco in the early 1920s, where she graduated from Polytechnic High School and worked at the recently built Castro Theatre. The family moved to Los Angeles in 1924, and Laura worked as an extra and got small roles at various studios. She auditioned for the second lead in *The Johnstown Flood* (1926) and got the part. “Janet Gaynor, a newcomer and a corker, wins the lion's share of everything,” raved *Variety*. Winfield Sheehan agreed, and signed Gaynor to a contract. After four films in quick succession, it was a measure of Sheehan's faith in her that Gaynor was next cast as the wife in Murnau's *Sunrise* (1927), and while that film was still in production, as Diane in *Seventh Heaven*.

Gaynor's co-star, Charles Farrell, had recently had his breakthrough role as a young sailor in James Cruze's seagoing epic, *Old Ironsides* (1926). A Massachusetts native, Farrell was born in 1900 to working-class parents who ran a lunch counter and a movie theater where he worked as a boy. After dropping out of Boston University, the tall, handsome and athletic Farrell made his way to Hollywood, where he found work as an extra at Paramount. Before long, Farrell's good looks got him noticed, and he was cast in a series of supporting roles at various studios, finally signing with Fox.

Like others at Fox, Borzage had observed Murnau directing *Sunrise*, and film scholars have noted that both *Seventh Heaven* and Borzage's



“Janet Gaynor, a newcomer and a corker, wins the lion's share of everything.”

next film, *Street Angel* (1928) share a similar Expressionist visual style with Murnau's film. Borzage not only created a stylized visual environment for the lovers' world, he also created a palpable emotional intimacy during filming. He murmured continuously to the actors while the cameras rolled. “I like to



Gaynor accepts her Best Actress Award from Academy President Douglas Fairbanks.

penetrate the hearts and souls of my actors and let them live their characters,” he said. Co-workers claimed that Borzage would weep while directing a sad scene, and in a 1933 interview he talked about directing the actors to draw the audience into their emotions: “Make the audience sentimental instead of the player. Make the audience act.”

Audiences did react to *Seventh Heaven*, and so did critics. The *New York Herald Tribune* praised Gaynor's ability “to combine ingénue sweetness with a certain suggestion of wideawake vivacity; to mix facial lyricism with a credible trace of earthiness.” Mordaunt Hall wrote in the *New York Times*, “Frank Borzage [sic] has given to it all that he could put through the medium of the camera.” A few months later, *Sunrise* was released, earning Gaynor more



“I like to penetrate the hearts and souls of my actors and let them live their characters.” - Frank Borzage

accolades. *Seventh Heaven* was a huge hit, and Fox renegotiated Gaynor's and Farrell's contracts, quickly pairing them in two more films, *Street Angel* (1928) and *Lucky Star* (1929), under Borzage's direction. *Seventh Heaven* also garnered Oscars for its leading lady, director, and for screenwriter Benjamin Glazer at the first-ever Academy Awards in 1929.

Gaynor and Farrell continued to make films together and apart, but by the mid-1930s the public was tiring of their sweet romances, and in 1934 they made their final film together, *Change of Heart*. Gaynor continued at Fox, but her popularity was waning. After a studio merger in 1936, Gaynor left Fox to freelance, and was quickly signed by

David O. Selznick for the lead in *A Star is Born* (1937). The searing look at Hollywood put Gaynor back on top, and earned her another Academy Award nomination. While making a film at MGM, she worked with the studio's costume designer, Adrian, whom she married in 1939, abandoning her career to devote herself to her family. She made one more film, playing Pat Boone's mother in *Bernardine* (1957), appeared occasionally on television, and starred in a stage musical adaptation of *Harold and Maude* (1980). In 1982, while in San Francisco to appear on the television program *Over Easy*, hosted by her friend Mary Martin, Gaynor was severely injured in a car accident. She never fully recovered, and died in 1984.

Even before Farrell made his last film with Gaynor, his career was stalled, and he left Fox to go freelance. But the move did nothing to resuscitate his career, which dwindled to B-pictures for poverty-row studios. He made his final film in 1941, opting instead to run the Palm Springs Racquet Club, which he'd built with fellow actor Ralph Bellamy. Farrell served in the navy in World War II and became mayor of Palm Springs in 1948. In 1952, he made a comeback in a television series, *My Little Margie*, which ran for four seasons. He died in 1990.

Throughout the 1930s, Borzage was one of

Hollywood's busiest directors. He won a second Oscar for *Bad Girl* (1932), directed Mary Pickford's final film, *Secrets* (1933), continuing to focus on romantic and spiritual themes in films such as *A Farewell to Arms* (1932), *Man's Castle* (1933), and *Green Light* (1937). He also made a trio of poignant and memorable films about the rise of fascism in Europe, starring Margaret Sullavan: *Little Man, What Now* (1934), *Three Comrades* (1938), and *The Mortal Storm* (1940). His output dwindled after World War II, when films abandoned romanticism for realism, and Borzage's style was dismissed as old-fashioned. After his death in 1962, Borzage's work was neglected for decades. Recent years have brought a renewed appreciation of his films.

Fox tried to recapture the magic of *Seventh Heaven* with a 1938 remake starring James Stewart and Simone Simon. Charles Farrell appeared in a 1939 stage version of the film, and there was also a 1950s Broadway musical. None were successful. In his 1959 book, *Classics of the Silent Screen*, Joe Franklin wrote, "the original *Seventh Heaven* is still the yardstick for all movie love stories." Today, nearly 80 years after it was made, *Seventh Heaven* remains as luminous and powerful as ever.

— MARGARITA LANDAZURI



Courtesy of Archives Françaises du Film du Centre National de la Cinématographie

BUCKING BROADWAY⁽¹⁹¹⁷⁾

Piano accompaniment by Michael Mortilla

CAST: Harry Carey (Cheyenne Harry), Molly Malone (Helen Clayton), L.M. Wells (Ben Clayton, Helen's father), Vester Pegg (Eugene Thornton), William Steele (Foreman Buck Hoover) DIRECTOR: John Ford PRODUCER: Harry Carey STORY: George Hively CINEMATOGRAPHY: John W. Brown, Ben F. Reynolds PRINT SOURCE: Archives Françaises du Film du Centre National de la Cinématographie

John Ford's name is inextricable from the myth of the American West. The caustic grand old man with an eye patch made such classic westerns as *My Darling Clementine* (1946) and *The Searchers* (1956), shooting in the iconic Monument Valley and helping create the larger-than-life personas of actors such as James Stewart and John Wayne. Yet Ford also had a silent film career, first working with John Wayne in *Hangman's House* (1928), Ford's last feature of the silent era. By the time they met, Ford had been in the film business for 14 years, with seven silent shorts and 48 silent feature films to his credit. In these years, Ford developed his filmmaking skills, his famous rough, tough personality, and his

passion for stories depicting the men and women of the American west.

Since the 1850s, the western had been a popular genre in literature, music, theater, photography, and art. Some of the earliest films were actualities of Buffalo Bill's Wild West Show shot by Thomas Edison's company in 1894, and fiction films such as Edison's *Poker at Dawson City* (1898) and Edwin S. Porter's groundbreaking *The Great Train Robbery* (1903). Westerns were promoted by the film industry as purely American, the first genre indigenous to the U.S.

John Ford would seem to be an unlikely chronicler of the American west. His parents emigrated from



Video Transfer Center

395 South Van Ness Ave. San Francisco, CA 94103
Monday - Friday 9am - 6pm & Saturdays 10am - 4pm

Pass along your past!

- ⊗ Digital Film Transfer from 8mm, 9.5mm, and 16mm Formats
- ⊗ Transfer from Digital Betacam, Betacam, DVCam, MiniDV, etc.
- ⊗ DVD Recording + Custom DVD Authoring
- ⊗ DVD-R and CDR Duplication
- ⊗ Video Tape Duplication

395 South Van Ness Ave. between 14th & 15th • Phone: 415.558.8815 • Web: www.vtc-sf.com

Sponsored by **WELLS FARGO**



Carey created a unique western figure, often playing a regular joe instead of a dashing cowboy hero.

of the famous carmaker. John's version was that his brother adopted the name while working as a stand-in for actor Frank Ford. John was known in high school as "Bull" Feeney for his football exploits running with head lowered through defensive lines. He didn't display much interest in classes with the exception of history. He also wrote stories, which he tried to sell, unsuccessfully, to magazines. Francis began to work in movies in 1907, and after graduating from high school in 1914, John followed his brother to Hollywood. Already a well-established Western director, Francis gave John the opportunity to learn all aspects of filmmaking. John's first film job was as a handyman, stuntman, prop man and production assistant. John later worked for Francis as an assistant director and actor. Working on a Francis Ford picture meant lots of action: on-location shooting, horseback riding, performing stunt work, and handling explosives. One accident put John in the hospital for several weeks. Three years later, John got his first directing job, *The Tornado* (1917), for Universal.

That same year, Ford met his next major influence, mentor, and first leading man - Harry Carey. After directing three films, Ford was recommended to the actor, who was looking for someone to direct his next picture. Carey convinced Universal's founder Carl Laemmle to assign Ford to the job. Like Ford, Carey was an unlikely westerner. Born

in 1878, he grew up in a wealthy East Coast family, but abandoned his ambition to be a lawyer when he wrote a play, *Montana* around 1906 and toured with it for the next few years. The play featured a live horse onstage. Carey had read that any play



Ford's distinctive style is evident in the adept composition of vast landscapes.

Galway and Kalona, Ireland to America in search of opportunity. Ford was born John Martin Feeney in 1894 and grew up in Cape Elizabeth and Portland, Maine. It was his older brother Francis, who became an actor, producer and director, who provided the new surname of Ford. Francis claimed that the name came from the surname

with a horse in it would be a sure-fire hit, and it was. In 1909, he was hired as an actor by D.W. Griffith and the Biograph Company. He took a short break from Biograph in 1914 to write and direct two films, *The Master Cracksman* and *McVeagh of the South Seas*. Then in 1915, he joined Universal and soon settled into mostly Western roles, rapidly gaining wide popularity.

Carey created a unique western figure, often playing a regular joe instead of a dashing cowboy hero. He and Ford had their own unique way of working together. Carey's wife, actress Olive Carey, recalled, "They would talk, talk, talk, late into the night and Jack [Ford] would take notes...and the next day they'd go out and shoot it." Ford tested the waters with Carey on only two short films before jumping into directing feature films, returning only a handful of times to shorts. Ford and Carey pitched an idea for a feature film to Universal, which rejected it



Ford built a stock company of actors who appeared in many of his films, such as early regulars Molly Malone and Vester Pegg in *Bucking Broadway*.

and told them to continue making two-reelers. Soon after, they told the studio that all their film stock had fallen into a river. Universal gave them another 4,000 feet of film and with it Ford made his first feature *Straight Shooting* (1917).

Bucking Broadway (1917) was Ford's fourth feature, and his sixth film with Carey. A rare example of Ford's very early work; it is one of only a handful of his silent films to survive. Yet already his distinctive style is evident in the adept composition of vast landscapes, and the humor in scenes such as cowboys on horseback racing down New York City's Broadway (actually shot in Los Angeles). For years considered a lost film, a print of *Bucking Broadway* was discovered in France and restored in 2003 by the Centre Nationale de la Cinematographie (CNC).

After nearly four productive years, tensions over salaries and Ford's desire to move on finally broke up the Ford-Carey team, and Ford moved on from Universal to Fox in late 1920. Four years later, Ford created his first western epic, *The Iron Horse* (1924),



Ford's 1948 *Three Godfathers* carried this dedication: "To Harry Carey - Bright Star of the Early Western Sky."

a film about the strength, endurance, and heroism of those who built the railroad. The *New York Journal* praised the film, "I stood up - I admit it - and cheered." Ford followed this success with a number of smaller films. Highlights include the star-studded *Three Bad Men* (1926) with Tom Mix, Buck Jones, and George O'Brien, and *Mother Machree* (1927).

Both Ford and Carey easily made the transition

to talkies. Carey, who was already in his 50s, also transitioned into character roles. One of his most memorable portrayals, as the Vice President in *Mr. Smith Goes to Washington* (1939), earned him a best supporting actor Oscar nomination. He and Ford remained friends, but worked together only one more time, in *The Prisoner of Shark Island* (1936). Carey died in 1947. The following year, Ford remade one of Carey's starring vehicles, *Three Godfathers* (1916), which Ford himself had remade, with Carey as star, as *Marked Men* (1919). Ford's 1948 *Three Godfathers* carried this dedication: "To Harry Carey - Bright Star of the Early Western Sky."

Ford's later films are notable for their simple, unadorned yet majestic cinematography. This simplicity developed out of necessity during the silent era, when he made films quickly and with small budgets. It is often said of Ford that his brusque personality, and his insistence that he was only a craftsman were ruses to protect his artistic aspirations. Ford denied such aspirations, saying that makers of artistic films don't find steady work. "The secret is to turn out films that please the public, but that also reveal the personality of the director... On their success hangs my freedom of action."

- AIMEE PAVY



WELLS FARGO

The Next Stage[®]

We're In The Business Of Pleasing Crowds

Our commitment to pleasing our many customers doesn't stop at the lobby door. We're also out in the community, funding arts and cultural events that enrich the experience of working and living here.

wellsfargo.com

© 2006 Wells Fargo Bank, N.A. All rights reserved. Member FDIC.



Courtesy of Cinémathèque Française

AU BONHEUR DES DAMES (1930)

Accompaniment by The Hot Club of San Francisco

CAST: Dita Parlo (Denise Baudu), Armand Bour (Baudu), Pierre de Guingand (Octave Mouret), Germain Rouer (Mme. Desforges), Nadia Sibirskaïa (Geneviève Baudu), Fabien Haziza (Columban), Ginette Madie (Clara), Adolphe Candé (Baron Hartmann), Albert Bras (Bourdoncle), Andrée Brabant (Pauline), René Donnio (Deloche), Fernand Mailly (Jouve), Mme. Barsac (Madame Aurélie) DIRECTOR: Julien Duvivier PRODUCERS: Charles Delac, Marcel Vandal WRITER: Adaptation by Noël Renard from the novel by Emile Zola CINEMATOGRAPHY: René Guychard, Armand Thirard, Emile Pierre, André Dantan ART DIRECTORS: Christian-Jaque, Fernand Delattre PRINT SOURCE: Cinémathèque Française

Soaring camerawork, luminous décor, and stylish montage sequences make *Au Bonheur des Dames* (Ladies' Paradise) appear strikingly modern, yet it can be seen as an elegy to silent filmmaking. Directed by Julien Duvivier, the film was shot in the autumn of 1929, just as the first French sound films were being released. Adapted from an Emile Zola novel, the film describes the fate of a family tailor shop that is driven out of business when a gigantic department store opens across the street. Dita Parlo, a German actress who later appeared in Jean Vigo's *L'Atalante* (1934) and Jean Renoir's *La Grande Illusion* (1937), plays a wide-eyed innocent from the country who is lured away from her uncle's small shop by the richness of the department store.

One of the last silent films shot in France, the film shows influences from silent cinema throughout the world – hand-held shots of street scenes from the Germans, crowd scenes from the Americans, a climactic montage sequence from the Soviets, and elaborate tracking shots and long takes from the French. Duvivier depicts the demolition of businesses, buildings, and families in the face of capitalist Progress; yet his cinematography lovingly portrays the splendid architecture of the department store, a “temple” dedicated to women's pleasure. The exquisite interiors of the department store were shot at the Galeries Lafayette, a famed Parisian department store that still exists today. Duvivier constructed an elaborate set of the tailor

shop, street, and department store façade, so that a cameraman could follow characters fluidly from one room to another. The set also allowed for sophisticated composition of scenes that juxtapose the implacable blinking lights of the department store with the musty interior of the dying tailor shop. Yet even while this film epitomized the height of French studio achievements during the silent era, it also foreshadowed the difficulties that the industry would soon face in the era of sound. The scene in the film showing the demolition of the family store in the film was in fact footage of the demolition of the studio where the film was shot, Film d'Arts de Neuilly, to make way for expanding commercial areas.

The director of *Au Bonheur des Dames*, Julien Duvivier was born in Lille in 1896, the son of a salesman and a pianist. Duvivier had a strict Jesuit upbringing and had to sneak out of the house to indulge his early passion for theater, a pastime his family condemned as “immoral.” When Germany declared war on France in August 1914 and the Germans soon after invaded Lille, Duvivier, deferred from the army due to a “weak constitution,” escaped with his father to Paris. Duvivier found a small acting job at the Théâtre Odeon, but discovered that he could not memorize dialogue. It was here that Duvivier met André Antoine, a renowned theater director who pioneered a “naturalistic” performance style in theater before turning his talents to the burgeoning French film industry. Antoine joined the legions of French filmmakers inspired by Emile Zola's topical stories about labor unrest, prostitution, and the rise of consumer society. They felt that film was a natural medium to tell Zola's tales, since



they could shoot in factories, coal mines, and the countryside, giving their films “authenticity” and “realism.” Duvivier collaborated with Antoine on films throughout the war, often replacing actors in mid-production as they were mobilized.

The economic and social hardships of the First World War ended France's primacy in the international film market forever. Though French productions dominated screens around the globe before the war (one French historian claims that “90 percent of the films exhibited throughout the world were French films”), by 1919 only ten to fifteen percent of films shown in Paris were French. However, the industry's fragmentation and decentralization gave French filmmakers unparalleled opportunities to experiment and take risks. Artists and filmmakers produced countless innovative, creative experiments in film, including Germaine Dulac's *La Souriante Madame Beudet* (1922), Fernand Léger and Man Ray's *Le Ballet mécanique* (1924), René Clair's dance and Dada classic *Entr'acte* (1924) and apocalyptic sci-fi *Paris qui dort* (1925), and Jacques Feyder's *Les Visages d'Enfants* (1925)

At the same time, Zola continued to inspire filmmakers. Feyder released an adaptation of Zola's *Thérèse Raquin* (1928), and Jean Renoir invested much of the fortune earned by his father's paintings into his first solo directing project, an adaptation of Zola's *Nana* (1926). Though the film is now considered a classic, Renoir lost his entire one-million-franc investment.

From 1927 through 1929, the runaway success of American and German films featuring degrees of sound synchronization convinced French filmmakers and studios that “talkies” were the way of the future. Yet in spite of this threat, 1928 was



an apogee of French silent filmmaking, with the release of Jean Epstein's *La Chute de la Maison Usher*, Marcel L'Herbier's *L'Argent*, and Carl Dreyer's *La Passion de Jeanne d'Arc*. Though filmmakers had experimented with sound since the invention of the medium – the French company Gaumont, for example, explored various techniques from 1900 to 1913 without finding a viable solution – widely marketable techniques did not arrive until 1928, which instigated expensive patent rivalries between a handful of American, German, and Dutch companies. French studios that lacked the resources to install the expensive new technology went bankrupt and the French film industry was pared down to six companies by the end of 1929.

Au Bonheur des Dames, Duvivier's twenty-first film, was a victim of bad timing. The film was shot, without sound, during the autumn of 1929. Instead of releasing the film along with the glut of silent movies released during the summer of 1930 to clear the way for a fall season of synchronized sound, Duvivier's producers moved *Au Bonheur's* release date back several months and hastily added post-synchronized sound to a few scenes. Though the silent version previewed to the press had won praise for the "symphony of light inspired by the vertigo of constructions and demolitions," the sound version

released to the public in October 1930 was roundly criticized for the poor quality of the sound. The film quickly came and went in theaters. Duvivier's his next film, *David Golder* (1930), incorporated fully-synchronized sound and met with critical and popular success. Duvivier became most well known for his polished post-war films *La Belle Equipe* (1936), *Pépé le Moko* (1936), and *Un Carnet de Bal* (1937). He worked for several years in Hollywood during World War II, but spent most of his life in his native France. Duvivier continued making films until 1967, when he was killed in a car accident at age seventy-one, soon after finishing his seventieth film, *Diaboliquement Vôtre*.

Though Julien Duvivier was considered a commercial director, he built a body of tightly crafted, stylistically sophisticated work. In 1934, Duvivier wrote: "Too many people imagine that the cinema is the art of amateurs, that vocation and faith are sufficient to give birth to masterpieces....Genius is only a word; the cinema is a profession, a difficult profession that one learns. Personally, the more I work, the more I realize that ... I know practically nothing in proportion to the infinite possibilities of cinema."

– LAURA HORAK



Courtesy of Photofest

SPARROWS (1926)

Piano accompaniment by Michael Mortilla

CAST: Mary Pickford (Molly), Gustav von Seyffertitz (Mr. Grimes), Charlotte Mineau (Mrs. Grimes), Spec O'Donnell (Ambrose Grimes), Roy Stewart (Dennis Wayne), Mary Louise Miller (Doris Wayne), Lloyd Whitlock (Bailey), Monty O'Grady (Splutters)
 DIRECTOR: William Beaudine PRODUCER: Mary Pickford SCREENPLAY: C. Gardner Sullivan, based on a story by Winifred Dunn CINEMATOGRAPHERS: Charles Rosher, Hal Mohr, Karl Struss EDITOR: Harold McLernon ART DIRECTOR: Harry Oliver
 PRINT SOURCE: The Library of Congress

Sparrows is equal parts Gothic thriller and sentimental melodrama. Set in a swamp in the Deep South, it's the story of a "baby farm" whose evil head keeps the children in squalor; spunky Mary protects and ultimately saves the children from his evil clutches. The set for the farm was built on four acres of Pickford's studio. Art Director Harry Oliver transplanted hundreds of large trees and draped them with two boxcars' worth of Spanish moss. Oliver personally aged every bit of wood used to build the decrepit farm and barns. Some of the scenes, such as a moonlight chase on the lake, were achieved with a combination of a constructed three-foot deep lake, and miniatures. Cameraman

Hal Mohr recalled that for the miniature lake, Oliver used flax seed on which he sprinkled aluminum powder. He then carved a model boat which he pulled through the "lake" with a concealed string, leaving a lovely wake.

Filming the scene in which Mary carries the children to safety through the alligator-infested swamp was a story which Pickford told, with many embellishments, throughout her life. She claimed that they rehearsed the scene repeatedly, with real alligators, and Mary carrying a bag of flour instead of a baby. But she knew she would have to carry a real baby, and she told husband Douglas Fairbanks that she worried about putting the child in danger,



Liberté • Égalité • Fraternité

RÉPUBLIQUE FRANÇAISE

CULTURAL SERVICES
 CONSULATE GENERAL OF FRANCE
 IN SAN FRANCISCO

The San Francisco Silent Film Festival expresses its profound gratitude to the Consulate General of France in San Francisco for its invaluable assistance with this presentation of *AU BONHEUR DES DAMES*.

LE VIDEO  
VOTED BEST VIDEO STORE 1990-2005
Where legends live on...

**Many Titles Found
 Nowhere Else!**

Over **22,000** DVDs

All the great Classics
 & Silents - **4,000+** titles

(415) 566-3606

www.levideo.com

1231 9th Ave. SF

Daily 10am - 11pm



The set for the farm was built on four acres of Pickford's studio.

Toronto, Canada. After her father was killed in an accident, Gladys at age 7 became the family's main breadwinner by performing in the theater. In fact, the stage became a family venture, as her younger siblings Lottie and Jack – and even her mother – took up the trade. But the drive and determination to be a star belonged solely to Gladys. In 1907, her ambition would lead her to the Broadway stage and famed producer/director David Belasco, who had her change her name to Mary Pickford and gave her a part in *The Warrens of Virginia*.

In 1909, when Pickford was between stage engagements, she approached director D.W. Griffith at the Biograph Company in New York and asked for work in moving pictures. She had no intention of working permanently in the new medium, but hoped the income would tide her over before she went back to Belasco and the stage. Pickford was intrigued with film acting, and before long she began to enjoy "posing" for motion pictures. She stayed with the Biograph Company working as both an actress and writer from 1909 to 1911, leaving for a brief stint with The Independent Motion Picture Company, and later with Majestic. She returned to Griffith at Biograph in early 1912, finishing out the year with him. In 1913, after a run on Broadway in *A Good Little Devil*, Pickford made a



Gustav von Seyffertitz (Mr. Grimes) opposite Mary Pickford's Molly

whereupon Fairbanks marched down to the set and bawled out the director, William Beaudine. But plucky Mary went ahead and did the scene with real gators and real baby anyway. That's also the way contemporary accounts told the story, but a close viewing of the film shows that the baby seems to be a dummy. As for alligators, it's possible, but not probable, that Pickford rehearsed with the real beasts, but after Doug's tantrum, it was done optically. Hal Mohr discounted that as well: "There wasn't an alligator within ten miles of Miss Pickford," he scoffed. He then explained in detail how painstakingly the effect was accomplished. Fake or real, the scene is frighteningly effective.

After *Sparrows*, Mary Pickford starred in one more silent film, *My Best Girl* (1927), in which she played a shopgirl who falls for the boss's son. Her roles in her few talking films were all adults, but she soon realized she could never achieve the heights she'd reached as Little Mary in silent films. She retired to her home, Pickfair, where she lived in semi-seclusion until her death in 1979.

Mary Pickford was without argument the most famous and powerful woman in the film business during the silent era. She was an industry pioneer who became Hollywood's first movie star with a cult-like popularity that made her a national icon and an international celebrity. Pickford also had a business savvy that gave her nearly total control of her creative output, with her own production company and a partnership in a major film distribution company, all before she was 30 years old. She blazed a trail in an industry that was in its infancy, a trail few actors even today can walk.

Pickford was born Gladys Smith in 1892 in



Mary Pickford was without argument the most famous and powerful woman in the film business during the silent era.

definitive break from the stage by signing a film contract with Adolph Zukor and the Famous Players movie company. 1913 marked the dawn of the feature film, and it was Mary Pickford who was about to become its biggest star.

In fact, she came to features with a well-established legacy. "Moving Picture Mary" was the first movie star to adorn the cover

of *The New York Dramatic Mirror* in December 1911, an honor previously bestowed only on theatrical stars. And because moviegoers had already singled Pickford out as a favorite, her success in features was guaranteed. In 1914, Pickford's *Tess of the Storm Country*, the story of a fiery young woman fighting for the underclass, caused a sensation. The extraordinary reaction made Pickford an international star and created fan worship that had never before been witnessed.

In turn, this success gave Mary Pickford incredible bargaining power. In 1916 Mary Pickford negotiated a contract that gave her a \$10,000 a week salary, 50% of her film profits, and her own production company. Pickford would sign off on every aspect of her productions, from the script to the director. She was even known to have a hand in editing. During these years she worked with directors Maurice Tourner and Marshall Neilan, the writer Francis Marion, and made some of the best features of her career, including *Stella Maris*, *Poor Little Rich Girl*, and *The Hoodlum*. In 1919, Pickford co-founded United Artists, the first independent film distribution company, with Charlie Chaplin, D.W. Griffith and her future husband Douglas



Fairbanks. She was only 27 years old.

In 1920, Mary Pickford and Doug Fairbanks were wed in a private ceremony, but shared their married life with the world. At first the couple had

feared a negative reaction (both were already married when they met), but their union only fed into the romantic fantasies many fans had about Hollywood. The couple was mobbed at every port of their whirlwind honeymoon. Back in California, they relished their place as the King and Queen of Hollywood, holding court at their home, known as Pickfair. Pickford decided to make only one film a year after 1921, focusing on the quality of her productions. Many believe that she was at her creative peak during the teens, but her films of the 1920's were the most successful. Favorite titles from this decade include a remake of *Tess of the Storm Country*, *Rosita* and *Sparrows*. Her last silent film *My Best Girl* (1927), would be one of the greatest of the era.

The decade's last year brought about major changes in the industry and for Mary Pickford. By 1929, the talkies had all but obliterated silent film. Pickford knew she could not resist the change; she cut her old-fashioned curls and made two talkies

before the decade ended. *Coquette* won her an Oscar for best actress and *Taming of the Shrew* featured the much anticipated pairing of Pickford and her husband Fairbanks. But even with good reviews and promotion, these films were not as successful as Mary Pickford's silent pictures.

Pickford attempted two more sound features, then retired in 1933 after 23 years of making movies. And though she kept producing films after her retirement, she never found the experience to be as satisfying as running her own career. Pickford, whose professional decline had begun in the same year as the death of her beloved mother in 1928, saw her brother and sister die in the '30s. In 1936, her fairytale marriage to Douglas Fairbanks ended



In 1919, Pickford co-founded United Artists, the first independent distribution company, with Charlie Chaplin, D.W. Griffith and her future husband Douglas Fairbanks.

in divorce. Fairbanks died of heart failure only three years later. In 1937, Pickford married actor Charles "Buddy" Rogers, her co-star in *My Best Girl*. The marriage lasted until Mary Pickford's death in 1979.

It has been nearly 100 years since Pickford walked in front of a motion picture camera for the first time, but that elusive something which audiences found so alluring in those first movies of the twentieth century can still be found in those movies today. Her tough but kind, sweet but strong characters, who stand up for the underdog and pull themselves through the most harrowing of situations, are as enjoyable to watch now as they were on their first release.

—CHRISTEL SCHMIDT
—MARGARITA LANDAZURI



Courtesy of Photofest

PANDORA'S BOX (1929)

Accompaniment on the Mighty Wurlitzer by Clark Wilson

CAST: Louise Brooks (Lulu), Fritz Kortner (Dr. Peter Schoen), Franz Lederer (Alwa Schoen), Carl Goetz (Schigolch), Alice Roberts (Countess Geschwitz), Krafft Raschig (Rodrigo the Acrobat), Gustav Diessl (Jack the Ripper) DIRECTOR: G.W. Pabst PRODUCTION: Nero-Film, Berlin SCRIPT: Ladislav Vajda, adapted from the plays *Erd-geist* and *Die Buhse der Pandora* by Frank Wedekind CINEMATOGRAPHY: Günther Krampf EDITING: Joseph R. Fliesler ART DIRECTION: Andrei Andreiev COSTUMES: Gottlieb Hesch PRINT SOURCE: Kino International in association with George Eastman House

By mid-October 1928, when production began on *Pandora's Box* in Berlin, the art of silent cinema was at its zenith. That year alone, U.S. audiences had already been treated to Buster Keaton in *Steamboat Bill Jr.*, Frank Borzage's *Street Angel*, Erich von Stroheim's *The Wedding March*, and Walther Ruttmann's *Berlin: Symphony of a City*. Yet Al Jolson's voice had filled movie houses with the sound of the future just one year before, and the Jazz Age was a year away from a fatal crash. In Germany, however, the cultural and social freedoms offered by the

fragile Weimar Republic remained in full swing.

A recent arrival to Berlin later recalled the scene: "...the café bar was lined with the higher-priced trollops. The economy girls walked the street outside. On the corner stood the girls in boots, advertising flagellation. Actor's agents pimped for the ladies in luxury apartments in the Bavarian Quarter. Race-track touts at the Hoppegarten arranged orgies for groups of sportsmen. The nightclub Eldorado displayed an enticing line of homosexuals dressed as women. At the Maly, there was a choice of feminine

or collar-and-tie lesbians. Collective lust roared unashamed at the theatre. In the revue *Chocolate Kiddies*, when Josephine Baker appeared naked except for a girdle of bananas, it was precisely as Lulu's stage entrance was described by playwright Frank Wedekind: "They rage there as in a menagerie when the meat appears at the cage."

Wedekind authored *Der-Erdgeist* (*Earth-spirit*, 1895) and *Die Buhse der Pandora* (*Pandora's Box*, 1904), both of which had already been combined four times for the movie screen. The Berlin newcomer who so vividly evoked the life during Weimar was about to take the lead in the fifth version, playing Lulu, the young sexpot who precipitated the ruination of men, fortunes, and, finally, herself. When director G. W. Pabst saw Louise Brooks in Howard Hawks's *A Girl in Every Port* (1928), another silly flapper film that a myopic Hollywood could only seem to imagine for Brooks, he ended his two-year search for the perfect actress. By casting her above all the other German talent of the day, Pabst unwittingly launched Brooks into a three-film European career that would ensure her cult status with silent film fans today.

German cinema in the late '20s was moving away



Pandora's Box premiered at the Gloria-Palast in Berlin on February 9, 1929, to a tepid reception.

from the Expressionism of films like *The Cabinet of Dr. Caligari* (1919), which were heavy on fantasy and chiaroscuro lighting, toward realistic portrayals of ordinary urban life: Strassefilm, or street films. Georg Wilhelm Pabst was one of this movement's leading filmmakers. Born in the Austro-Hungarian Empire, Pabst made his directorial debut at the age of 37 with *The Treasure* (*Der Schatz*, 1923). By the time he made his third film, *The Joyless Street* (*Die Freudlosse Gasse*, 1925), a gritty portrait of postwar Vienna



Frank Wedekind on Lulu's stage entrance: "They rage there as in a menagerie when the meat appears at the cage."

featuring Greta Garbo and Asta Nielsen, he was considered among Germany's best directors.

For the Kansas native Louise Brooks, who began as a dancer with the Denishawn company and later Ziegfeld's *Follies*, the offer from Pabst gave her something to do after walking out on her Hollywood career. Cutting corners by cutting stars loose with the conversion to sound looming, Paramount production executive B.P. Shulberg offered to honor Brooks's contract but without giving her the raise it stipulated. Stunning the powerful mogul, she quit without hesitation, and boarded a ship for Europe.

Pandora's Box premiered at the Gloria-Palast in Berlin on February 9, 1929, to a tepid reception. German audiences were miffed to see an American play their Lulu, and she received only scant praise from critics. The film also suffered severe cuts at the hands of censor boards, who objected to Pabst's portrayal of the seductive lead character. Later in December when *Pandora's Box* opened in New York, U.S. audiences were subjected to a happy ending, one in which Lulu avoids death, instead joining the Salvation Army. But the freshly painted finale did nothing to mitigate the film's lambasting by the critics, one of whom wrote bluntly, "Louise Brooks cannot act. She does not suffer. She does nothing."

Pabst felt differently, and, impressed by Brooks's natural acting style, coaxed her into take the starring role in *Prix de Beauté* (1930), a film about a typist who wins a beauty pageant, which he was writing with French director René Clair. Set to shoot in Paris, production was delayed when Clair opted instead to make *Sous les toits de Paris* (1930). (*Prix de Beauté* was eventually directed by Augusto Genina.) In the meantime, Pabst cast Brooks as the lead in *Diary of*

a *Lost Girl*, another Strassefilm in which she plays an outcast who eventually finds refuge in a Weimar-era bordello. Also brutally cut by censors, the ending was changed for showings in Europe, and *Diary* itself became lost in the tumult of talking pictures, *Black Tuesday*, and the impending worldwide depression.

Excited by the "aesthetic potential of sound," Pabst had already moved on. He had co-written *Prix de Beauté* to include sound sequences, and was eager to adapt Bertolt Brecht and Kurt Weill's *The Threepenny Opera* for the screen. Later, he spent a short stint in the U.S., directing only one picture, *A Modern Hero* (1934), for Warner Bros. He returned to Germany in 1939, just before the outbreak of World War II, where he stayed, making films under the Josef Goebbels-controlled Ufa. While none of his films can be called Nazi propaganda, Pabst remained productive throughout the war, and won a gold medal for best director for *Komödianten* at the Venice Film Festival in 1941. After the war, he immediately began to rehabilitate his reputation, making *The Trial* (1947) about anti-Semitism, and later in 1955, two films about Hitler, *The Last Ten Days* and *Jackboot Mutiny*. He made his last film in 1956, *Through the Forests, Through the Fields*, about composer Carl Maria von Weber. Never completely

forgiven for tolerating the Nazis, his place in film history would improve only after the rediscovery of Louise Brooks in the mid-fifties.

Brooks had less success in movies than her beloved Pabst. She played a few roles in sound films, starring alongside John Wayne in her last, *Overland Stage Riders* (1938). Thereafter, she toured as a dancer, taught ballroom dancing, and eventually settled in New York City, where, fallen on very hard times, she worked briefly as a press agent for Walter Winchell and on the sales floor at Saks Fifth Avenue. Her reputation as an actress began its rehabilitation with the efforts of James Card, film curator at Eastman House, and Henri Langlois of the French Cinematheque, who united to restore *Pandora's Box* to Pabst's original uncensored version. Soon after its revival, Brooks began her final career, writing about film and her experiences in it. Her first article, published in 1956, was entitled "Mr. Pabst," and in describing the making of *Pandora's Box* she heaps praise on the director whom she calls a "revelation" and evokes those heady Weimar days "when Berlin rejected its reality ... and sex was the business of the town." Pabst died in Austria in 1967. Brooks, whose centennial happens this year in November, died in August 1985 at 79.

— SHARI KIZIRIAN

COME SEE US IN THE LOBBY

FROM LOUISE BROOKS TO LON CHANEY,
FROM MARY PICKFORD TO STAN AND OLLIE...
THE BOOKSMITH CARRIES AN OUTSTANDING
SELECTION OF BOOKS ON ALL ASPECTS OF
FILM HISTORY, INCLUDING BIOGRAPHIES,
PICTORIALS, CRITICISM, SCREENPLAYS AND
LOTS OF AUTOGRAPHED TITLES!

1644 Haight Street
San Francisco
415.863.8688
www.booksmith.com



THE BOOKSMITH IS A PROUD SUPPORTER OF THE SAN FRANCISCO SILENT FILM FESTIVAL.

AMAZING TALES FROM THE ARCHIVES

PETER LIMBURG HAGHEFILM CONSERVATION
PATRICK LOUGHNEY GEORGE EASTMAN HOUSE
MIKE MASHON THE LIBRARY OF CONGRESS
MONA NAGAI PACIFIC FILM ARCHIVE

Piano accompaniment by Michael Mortilla

The San Francisco Silent Film Festival operates on the principle that it's imperative we engage with our heritage, and that one way to do it is by providing access to the artifacts that define our world. Movies, which document the customs, concerns and dreams of human societies in as realistic a format as has existed in the history of mankind, are the artifacts our festival devotes itself to and strives to save from obliteration and neglect. The materials we use in our society to document our lives are not of comparable durability to those left to us by the Greeks and the Romans - especially film, with which we have so avidly been photographing our reflection, all in pursuit of a desire to become better able to reflect upon ourselves. Films show us who we are. We must continue to see them, so we can continue to see ourselves.

It is in honor of the many dedicated men and women who labor in the dark amongst thousands of cans of unmarked reels and millions of feet of as-of-yet unidentified footage to find these films so we can show them to you, that we present this program.

HAGHEFILM CONSERVATION

Haghefilm Conservation, a division of Cineco Motion Picture Laboratories in the Netherlands, specializes in the conservation and restoration of nitrate and acetate film footage. Employing state-of-the-art digital technology and constructing innovative new techniques, Haghefilm works in collaboration with a variety of prestigious international film institutes and historians to safeguard film heritage.

GEORGE EASTMAN HOUSE

Founded in 1949 by James Card, George Eastman House now holds over 25,000 titles and 2 million feet of nitrate film. Currently involved in the transferring of more than a hundred 28mm titles from 1911-

1918 onto contemporary archival film formats, the work of George Eastman House will enable the public to view films thought to be lost for some 80 years. Providing public access to their holdings, Eastman House facilitates both scholarly research and recreational inquiry. 1996 saw the opening of the L. Jeffrey Selznick School of Film Preservation, the first school of its kind, offering intensive hands-on training in all aspects of film preservation.

THE LIBRARY OF CONGRESS

The nation's oldest federal cultural institution, the Library of Congress is the primary publicly funded facility for the preservation of silent-era films. The Library of Congress became America's first film archive in 1893 when "paper prints" - the only form of copywriting for early motion pictures - were deposited with the Library. The rediscovery of this forgotten collection of paper prints, which contained over three thousand films produced before 1917, initiated the Library's preservation efforts in the 1940s. Without the transfer of these frame-by-frame paper versions to 35mm, many films from the infancy of American cinema would be lost.

PACIFIC FILM ARCHIVE

Conceived as an American counterpart of Cinémathèque Française in Paris, the Pacific Film Archive is committed to exhibiting films under the best possible conditions and educating public awareness about film preservation. Designed as a film library and study center, PFA provides research resources to students and the community. The archive contains a significant collection of silent Soviet films, the largest group of Japanese films outside of Japan, and independent and avant-garde films specializing in works from the West Coast.

— STACEY WISNIA

— STEPHEN SALMONS



THE FINISHING TOUCH (1928)

CAST: Stan Laurel, Oliver Hardy, Edgar Kennedy (Policeman), Dorothy Coburn (Nurse), Sam Lufkin (House Owner)
 DIRECTOR: Clyde Bruckman PRODUCER: Hal Roach TITLES: H. M. Walker CINEMATOGRAPHER: George Stevens
 SUPERVISOR: Leo McCarey EDITOR: Richard Currier PRINT SOURCE: The Library of Congress

LIBERTY (1929)

CAST: Stan Laurel, Oliver Hardy, James Finlayson (Store Owner), Tom Kennedy (Prison Warden), Jean Harlow (Woman Entering Cab), Harry Bernard (Employee at Seafood Distribution Company), Ed Brandenburg (Cab Driver), Sam Lufkin (Getaway Driver), Jack Raymond (Getaway Driver), Jack Hill (Policeman) DIRECTOR: Leo McCarey PRODUCER: Hal Roach
 STORY: Leo McCarey TITLES: H. M. Walker CINEMATOGRAPHER: George Stevens EDITOR: Richard Currier
 16MM PRINT SOURCE: David Shepard, Film Preservation Associates

WRONG AGAIN (1929)

CAST: Stan Laurel, Oliver Hardy, Dell Henderson (Painting Owner), Harry Bernard (Policeman), Charlie Hall (Neighbor), William Gillespie (Horse Owner), Jack Hill (Man in Buckboard), Sam Lufkin (Sullivan), Josephine Crowell (Painting Owner's Mother), Fred Holmes (Stable Boy) DIRECTOR: Leo McCarey PRODUCER: Hal Roach ASSISTANT DIRECTOR: Lewis R. Foster STORY: Lewis R. Foster, Leo McCarey TITLES: H. M. Walker CINEMATOGRAPHERS: George Stevens, Jack Roach EDITOR: Richard Currier PRINT SOURCE: The Library of Congress

Piano accompaniment by Michael Mortilla

Stan Laurel, the skinny guy, and Oliver Hardy, the fat fellow, have perhaps inspired more pure laughter than any film comedians, from one generation that discovered them on television to another that enjoys them today on DVDs. Laurel and Hardy fans are so devoted that they formed an appreciation society, after the 1933 feature *The Sons of the Desert*. At last count, there are 220 chapters – named ‘tents’ – around the world, including the Midnight Patrol tent in San Jose and the Call of the Cuckoos tent in San Francisco.

Unlike most teams, Laurel and Hardy didn't start in films together. They each had long careers before they began co-starring at the Hal Roach Studios in 1927. By that time, Laurel had made around 90 movies, and Hardy more than 250.

Laurel, whose real name was Arthur Stanley Jefferson, was born in Ulverston, England in 1890, the son of a playwright-comedian-theater manager. Young Stanley made his theatrical debut at 16, and at 20 joined the Fred Karno comedy troupe and went to America as understudy to their principal comedian, Charlie Chaplin. After Chaplin left in 1913 for the Keystone Film Company, the Karno company shut down and Stan worked in vaudeville. A turning point came for him in 1917, when he teamed with Mae Dahlberg, and it was she who suggested a new name: Stan Laurel. She also took the Laurel name, although they weren't married, and they performed a stage routine called “Raffles,



Unlike most teams, Laurel and Hardy didn't start in films together.

the Dentist.” That year they were an opening-week act at the new Casino Theater in San Francisco, owned by movie star Gilbert M. “Broncho Billy” Anderson.

The Laurels left vaudeville briefly to make their first movie, *Nuts in May* (1917). In 1921, Laurel went solo, and was hired by Broncho Billy Anderson to star in the first film of a prospective series. That film, *The Lucky Dog*, was another landmark, the first time Laurel and Hardy appeared together on screen, although not as a team. Hardy played a bit part as a crook who tries to rob Laurel. Anderson couldn't sell the series, but was so impressed with Laurel he tried again the next year, and Metro Pictures bought it.

The series was short-lived, but Laurel was hired by the Hal Roach Studios to act in one-reel films, then was promoted to two-reelers. In 1924, Laurel was lured away for a series advertised as Stan Laurel Comedies. The films sharpened his comic personality, but didn't enrich his pocketbook, so he returned to Roach as a writer and director. By mid-1926 Laurel was acting again at the studio, and so was Oliver Hardy.

Hardy began life as Norvell Hardy in Harlem, Georgia, in 1892. Following his father Oliver's death, the boy honored him by changing his own name to Oliver Norvell Hardy. From 1910 to 1913, Hardy operated a movie theater in Milledgeville, Georgia. Convinced he could act in movies, he quit and found work with the Lubin Film Company in Jacksonville, Florida. He also acquired the lifelong nickname Babe, due to his pudgy, youthful looks.

By the time the Lubin studio closed in 1915 Hardy had appeared in more than 65 films. He was hired by the Edison Company to act at their New York studio, then got his own series back in Jacksonville with the Vim company, co-starring with Billy Ruge in the “Plump and Runt” comedies.

In 1917, the producer organized a new company,



Oliver Hardy acquired the lifelong nickname Babe, due to his pudgy, youthful looks.

King Bee, and Hardy played supporting roles to Chaplin imitator Billy West. King Bee moved to Hollywood, but the series ended when West got sick. After working for two years with comedian Jimmy Aubrey at Vitagraph, and with comedy star



"I commented from time to time on the particular suitability of Hardy as Stan's comic foil. They seemed to fit so well together" —Leo McCarey

Larry Semon for five more, Hardy ended up at the Hal Roach studio.

Hal Roach began as an extra in films for Universal Pictures in 1912. Thanks to a small inheritance, he became a producer, hiring Harold Lloyd in 1915. Success brought them both fame and fortune. They parted company in 1923, with Lloyd making features, and Roach building an empire to rival that of Mack Sennett ("the King of Comedy"), but with a less frantic, friendlier approach to filmmaking than Sennett's. As film director Fred Newmeyer said to historian Sam Gill: "I thought the world of Hal Roach. I don't think you could work for a better man, a finer fellow."

Laurel directed or wrote several films with Hardy acting, but it wasn't until *Duck Soup* (1927) – no relation to the Marx Brothers film – that they acted together in a film. Future film director Leo McCarey, who then managed production at the Roach lot, recalled their growing popularity: "I commented from time to time on the particular suitability of Hardy as Stan's comic foil. They seemed to fit so well together... So, I encouraged their getting larger parts in the films. Gradually, their parts grew larger and the parts of the other players grew smaller. This was the evolution of the team of Laurel and Hardy." The teammates became known to their co-workers simply as "the boys."

The studio faced a dilemma after the boys' heads were shaved for their parts as prisoners in *The Second Hundred Years* (1927). Their cameraman, future film director George Stevens, said: "They were so tremendous in the convict picture that

the studio grew impatient waiting for their hair to grow in. Finally it was decided that there was no use waiting. The boys were just too good to be kept inactive, so they were put almost right away into the next picture, brush cut and all."

Laurel and Hardy breezed through the transition to sound. Their voices matched their appearances, but they didn't need to rely on dialogue. Their Academy Award-winning talkie *The Music Box* (1932) has more action than words.

Although they were now a team, their contracts with Roach had been negotiated individually, and renewals came at different times, putting them at a disadvantage during contract discussions. In 1939, Laurel decided not sign again until it coincided with Hardy's contract. After much haggling, the team agreed to a two-feature deal with Roach. When that ended, the duo formed Laurel and Hardy Feature Productions, signing a five-year pact with Twentieth Century-Fox. Unfortunately, the contract had a flaw. According to Laurel: "We had no say in those films, and it sure looked it." After eight films at Fox Laurel and Hardy ended their association with the studio. One last film, a disastrous French-Italian production called *Atoll K*, was an embarrassing end to their film career. As Laurel described it: "Part of the cast was talking French, some were talking Italian, and there were the two of us, the stars, talking English. Nobody



The teammates became known to their co-workers simply as "the boys."

– and that included the director and us – knew what the hell was going on."

Laurel and Hardy, however, did not give up. They toured England performing on stage, and tried to put together more film projects, but ill health ended those hopes. Hardy suffered a stroke and died in 1957. Laurel died in 1965.

– DAVID KIEHN



Courtesy of British Film Institute

Девушка с коробкой (1927) (THE GIRL WITH THE HATBOX)

Accompaniment by Balka Ensemble

CAST: Anna Sten (Natasha), Vladimir Mikhajlov (Grandfather), Vladimir Fogel (Fogelev), Ivan Koval-Samborsky (Ilya), Serafina Birman (Madame Irene), Pavel Pol (Irene's husband), Yeva Milyutina (Marfusha) DIRECTOR: Boris Barnet WRITERS: Vadim Shershenevich, Valentin Turkin CINEMATOGRAPHERS: Boris Filshin, Boris Frantsisson PRODUCTION DESIGNER: Sergei Kozlovsky PRINT SOURCE: The British Film Institute

Today, Russian cinema of the 1920s is best remembered for its epic and revolutionary themes, socialist propaganda, and avant-garde experimentation. Boris Barnet's *The Girl with the Hatbox*, however, is a charming example of the era's popular entertainment. The film is a lighthearted romantic comedy about a naïve country girl (Anna Sten) who marries a student (Ivan Koval-Samborsky), in name only, so they can circumvent Moscow's rigid housing laws and share her room. She also fends off a lovestruck railroad clerk, and the suspicions of her busybody landlords. Films like *The Girl with the Hatbox* may not have advanced the art of Russian cinema, but they made the masses laugh.

When the film was released in 1927, the Russian film industry was just beginning to recover from World War I, the 1917 Revolution, and the civil

war that had followed. Although cinema had been nationalized in 1919, studios were idle, and theaters were shut down. In 1921, Lenin's New Economic Policy (NEP) attempted to revive the nation's economy by returning to a limited free market. NEP allowed reopening of private movie theaters, which in turn boosted the demand for imported entertainment. The majority of imported foreign films were comedies and melodramas, and were extremely popular. Even though communist officials considered the deluge of foreign films "ideologically dangerous," their distribution generated much-needed cash which could be used to revive Russian domestic film production. In addition, Russian leaders were far more concerned with the problems of a country riddled with famine, civil strife, and economic collapse than they were



The film portrays the realities of Soviet life, satirizing the annoyances of living under the New Economic Policy in the context of a romantic comedy.

with policing cultural and intellectual matters. This lack of regulation permitted a surprising degree of intellectual freedom, and provided a breeding ground for Soviet cinema.

Boris Barnet was one of the artists attracted by this creative freedom. Born in 1902 into an upper-middle class family of British descent, Barnet attended a private school, and after demonstrating a talent for drawing, entered the Moscow Art Academy. As a result of the October 1917 Revolution, his family's business was confiscated, and he had to quit school and go to work. In 1920, Barnet enlisted in the Red Army, in which he served for two years before contracting cholera. After being demobilized, Barnet impulsively entered Main Military School for the Physical Education of Workers, where he became a professional boxer. In 1923, he caught the eye of Lev Kuleshov, who was so impressed with his grace in the ring that he invited the budding athlete to join his groundbreaking acting workshop.

Kuleshov, considered the father of the Soviet fiction film, had been inspired by American movies, particularly fast-paced detective thrillers. In a seminal essay, "Americanitis," Kuleshov pointed out the significance of film editing and the creative possibilities it offered, developing the theory of montage that would become a trademark of Soviet cinema and influence filmmakers around the world. Barnet made his film debut as an actor in Kuleshov's *The Extraordinary Adventures of Mr. West in the Land of Bolsheviks*, playing a cowboy. Through Kuleshov, Barnet also met fellow student Vladimir Fogelov,

who would later co-star in *The Girl with the Hatbox*.

After two frustrating years without work in cinema, Barnet wrote, co-directed (with Fedor Ozep) and acted in a three-part adventure serial *Miss Mend*. While popular with Russian audiences – more than 1.7 million people saw it in the first six months – it was not popular with critics and ideologues. They attacked it for being an example of "petty bourgeois" cinema, and decried it as devoid of any social consciousness. Undaunted, Barnet went on to direct *The Girl with the Hat Box*. The film portrays the realities of Soviet life, satirizing the annoyances of living under the New Economic Policy in the context of a romantic comedy. With this film, Barnet began to develop his personal style, building on what he had learned under Kuleshov.

The female lead, Anna Sten was born Anjuschka Stenski in Kiev in 1908 and began her acting career at Stanislavsky's Moscow Art Theater. After starring in several Russian films, she appeared in a German version of *The Brothers Karamazov*. Hollywood producer Samuel Goldwyn saw an advertisement for the film, and determined to make Sten into a new Greta Garbo or Marlene Dietrich. He signed her to a contract and launched a massive publicity campaign, promoting her as "the passionate peasant." Sten starred in three Goldwyn films, none of them



Samuel Goldwyn signed her to a contract and launched a massive publicity campaign, promoting her as "the passionate peasant."

successful. After becoming known in Hollywood as "Goldwyn's Folly," Sten agreed to cancel her contract, and she and her husband moved to London, where she acted in several minor pictures and disappeared from the public eye.

The careers of Sten's two co-stars in *The Girl*



with the *Hatbox* were tragically cut short. Little is known about the gifted Vladimir Fogel. He appeared in more than a dozen films in just four years before committing suicide in 1929 at the age of 27. Ivan Koval-Samborsky was tried and sent to a gulag in 1938 during

a wave of political repressions. However, he did resume his acting career in the late 1950s.

At the time of *The Girl with the Hat Box*'s release, ideological tensions were beginning to surface in the Soviet film industry, and the film was vehemently attacked in the press as "in coarse taste," and "completely neutral" (meaning that it did not promote revolutionary ideology). Only the critics of two major newspapers, *Pravda* and *Izvestia*, appreciated the cheerful spirit and acting. The film's largely negative reception was indicative of a larger political and cultural trend. Within three years, the Cultural Revolution would radically change the fate of Russian cinema, silencing the intelligentsia and forcing others to comply with new policies.

After the unfavorable reception of *The Girl with the Hatbox*, Barnet made a "revolutionary" film *October* (1927), which had the approved political agenda but failed miserably. During production of his next film, the comedy *The House on Trubnaya Square* (1928), he encountered obstructions and difficulties, and once the film was released, he again came under critical fire. By 1929 the flow of foreign films had essentially ended and domestic comedies were reduced to works that mocked religion, an easy and politically correct target. Communist Party propaganda began to assert that any "class enemies" who remained unreformed were not simply misguided souls, but inveterate evildoers who were not worthy of being portrayed onscreen. Soviet life could no longer be satirized or critiqued.

Barnet continued to make films well into the sound era. Despite many successes, several of his films were banned. In 1940 he directed and acted in one of the earliest Cold War films *The Exploits of a Scout*, which was awarded the Stalin Prize and is popular in Russia to this day. Late in life, Barnet became an alcoholic, and he committed suicide in 1965, while working on a film.

—ANNA AVREKH

CONGRATULATIONS
TO THE
San Francisco
SILENT FILM FESTIVAL

ON 11 YEARS OF PRESERVING
THE TREASURES OF OUR TIME.

THE WORLD'S ONLY
BLACK
VODKA

WWW.BLACKVODKA.COM
PLEASE ENJOY RESPONSIBLY.

WD
& CO

WERTHEIMER DRESS
& CO., CPAs, LLP

595 MARKET STREET
SUITE 1450
SAN FRANCISCO
CALIFORNIA 94105-2830

WWW.WD-CPAS.COM
TEL 415-421-0343
FAX 415-982-1121



Courtesy of Photofest

THE UNHOLY THREE (1925)

Piano accompaniment by Jon Mirsalis

CAST: Lon Chaney (Professor Echo), Mae Busch (Rosie O'Grady), Matt Moore (Hector MacDonald), Victor McLaglen (Hercules the Strongman), Harry Earles (Tweedledee), Matthew Betz (Detective Regan), Edward Connelly (The Judge), William Humphreys (Defense Attorney), A.E. Warren (Prosecuting Attorney) DIRECTOR: Tod Browning PRODUCER: Tod Browning SCREENPLAY: Waldemar Young, from the novel by C.A. "Tod" Robbins CINEMATOGRAPHER: David Kesson EDITOR: Daniel Gray SETTINGS: Cedric Gibbons, Joseph Wright PRINT SOURCE: George Eastman House

The Unholy Three is the third film by Tod Browning starring Lon Chaney, as well as their first together at MGM, and the start of their collaboration as purveyors of the tragic and the bizarre. The two could not have been more different. Chaney was a model of American "bootstraps" discipline—hard work was his path to success—and he learned his craft on the legitimate stage. Browning also worked hard, but learned the tricks of a con artist while a carnival showman. Together, they made ten

features that explored the tension between two American philosophies: Benjamin Franklin's "God helps them that help themselves," and P.T. Barnum's "There's a sucker born every minute."

Browning ran away from his Louisville, Kentucky home in 1898 to join a carnival at the age of 16, although he often told people he was 12 when he hit the road. The traveling carnival is at the core of *The Unholy Three* and many of Browning's other films. For Americans of the late 19th and early

20th centuries, carnivals were major entertainment venues. Agricultural fairs grew to accommodate traveling ropewalkers, jugglers, acrobats and freaks. The vagabond carnivals were both welcomed and met with suspicion by the communities they visited. Games of chance were often rigged. Pickpockets were drawn to crowded carnival midways, and were often employed by carnival operators, who saw nothing wrong with a little larceny to aid their bottom line.

Recalling his carny career, Browning claimed that he worked as a barker promoting a "Wild Man of Borneo"—the 'wild man' being a Mississippi Negro in makeup." Browning was frequently buried alive for as much as 48 hours at a time as "The Hypnotic Corpse," according to a July 25, 1914 issue of *Reel Life*. He also appeared in blackface as part of a minstrel act.



By 1913, Browning had graduated to vaudeville, appearing in a touring show called *The Whirl of Mirth*. During a stopover in Brooklyn, he met filmmaker D.W. Griffith, joined Griffith's crew as

an actor, and followed the director to California that fall. Browning appeared in as many as 50 now-lost comedy shorts between 1913 and 1915. He directed his first short early in 1915.

During this same period, Browning developed a fascination with fast automobiles and a thirst for alcohol, which resulted in tragedy when he crashed into a railroad car on June 16, 1915. The accident killed one man and left Browning hospitalized for months. Afterward, unable to handle the rigors of directing, Browning wrote screenplays for Griffith's Triangle Films, including the bizarre Douglas Fairbanks romp, *The Mystery of the Leaping Fish* (1916). Coincidentally, his first directorial effort after his recovery was called *The Fatal Glass of Beer* (1916). In 1917, Browning married Alice Houghton, an actress he'd met on the vaudeville circuit. In 1918 he worked with Lon Chaney for the first time in *The Wicked Darling* (1919), a well-received melodrama.

Born in 1883 to deaf parents – his maternal grandfather had founded the Colorado School for the Deaf – Chaney learned from an early age how to communicate without sound. At the age of 15, his attraction to the theater led him to a job as a stagehand at the Colorado Springs Opera House, where he also began his acting career. He started

touring with musical comedies in 1904. By 1911 Chaney was living in Los Angeles. He received his first screen credit in 1913 and began building a reputation for portraying believable crooks.



By 1922 Chaney and Browning were both ascendant. Universal announced that Browning would direct Chaney in its big-budget adaptation of Victor Hugo's novel *The Hunchback of Notre Dame*. But a hard-drinking Browning was yanked from the project and replaced by Wallace Worsley after Browning delivered an unreleasable final cut of the crime melodrama *The White Tiger*. Universal dropped Browning when his contract expired in 1923. He restored his reputation with two films at the minor studio FBO Pictures, thereby earning the opportunity to direct *The Unholy Three* at MGM.

Browning convinced MGM executives that the 1917 pulp novel by Clarence Aaron "Tod" Robbins, about a trio of carnival performers who set up an elaborate burglary operation, was tailor-made for Chaney. Starting with *The Unholy Three*, Browning and Chaney created dark, complex characters who often combined venality and virtue. In *The Black Bird* (1926), Chaney plays a master criminal who surprises himself by helping others while disguised as a crippled bishop. In *The Unknown* (1927) and *West of Zanzibar* (1928), Chaney plays men obsessed by love whose desperation leads ultimately to grief when they recognize the pain they've inflicted upon the women they love. Browning exploited Chaney's ability to transform his appearance by



having the actor appear paralyzed in *The Black Bird*, legless in *West of Zanzibar*, and armless in *The Unknown*. Collectors today continue to purchase figurines and posters based on Chaney's vampire makeup for *London*

After Midnight (1927), a film unseen since a 1965 warehouse fire destroyed the last known print. Their last film together, *Where East is East* (1929) is generally considered their most formulaic and least successful collaboration.

The Thirteenth Chair (1929) was Browning's first



foray into synchronized sound and also the first time he worked with Bela Lugosi. Chaney's first talkie was the second version of *The Unholy Three* (1930), directed this time by Jack Conway. The talking version allowed Chaney to demonstrate

vocal abilities that easily matched his physical performances. MGM played on Chaney's trademark, promoting the film with the phrase "The Man of a Thousand Voices." Unfortunately, the remake was also Chaney's final film. Stricken with lung cancer, Chaney died at the end of August, two months after the premiere of his only talking picture.

Browning made two more landmark films. *Dracula* (1931) was the first in a series of profitable horror pictures from Universal that achieved legendary status when they were sold to TV stations in 1957. *Freaks*, (1932), based on a novel by *The Unholy Three* creator Robbins, allowed Browning the chance to luxuriate in the dark secret at the heart of the carnival, the sideshow. *Freaks* caused a commotion that quickly led MGM to withdraw

all prints, remove its logo, and lease distribution rights to exploitation impresario Dwain Esper, who retitled it *Forbidden Love*.

Browning's final film as a director was *Miracles For Sale* (1939). He worked in MGM's story department, where he contributed to *Shadow of the Thin Man* (1941), until he was dismissed in 1942 because the studio felt he wasn't productive enough. Settling in Malibu, he and Alice lived off of the income produced by investments in real estate. Browning died from cancer of the larynx at the age of 80 on October 5, 1962. He was unaware that a receptive audience at the Venice Film Festival had acclaimed *Freaks* that August, and that *Dracula* was being resurrected through constant TV screenings. Legend has it that Browning requested that the only memorial service be an all-night vigil by a house-painter friend who was asked to drink a case of Coors beer in the company of the corpse.

— RICHARD HILDRETH



SHOW PEOPLE (1928)

Accompaniment on the Mighty Wurlitzer by Dennis James

CAST: Marion Davies (Peggy Pepper), William Haines (Billy Boon), Dell Henderson (Colonel Pepper), Paul Ralli (Andre), Harry Gribbon (Casting Director), Sidney Bracey (Dramatic Director), Polly Moran (The Maid), Albert Conti (Producer)
 DIRECTOR: King Vidor PRODUCER: Marion Davies WRITERS: *Treatment* Agnes Christine Johnston, Laurence Stallings
Continuity Wanda Tuchock *Titles* Ralph Spence CINEMATOGRAPHER: John Arnold EDITOR: Hugh Wynn ART DIRECTOR:
 Cedric Gibbons COSTUMES: Henrietta Frazer PRINT SOURCE: George Eastman House

Marion Davies and William Haines were two of the most popular stars of the late 1920's, and *Show People*, directed by King Vidor and loosely based on the life of Gloria Swanson, spotlights both stars at their creative peak. Yet unknown to their fans, both lived "alternative lifestyles" in a time when the term hadn't been invented. Davies had a long-term affair with a powerful married man, and Haines was openly gay to his friends, co-workers, and his boss, if not to the public. And those lifestyles would ultimately contribute to the end of their careers.

Orson Welles' masterpiece, *Citizen Kane* (RKO 1941), was based in part on the life of millionaire

publisher William Randolph Hearst and his relationship with Davies. The film portrays the Davies character as shrill and untalented, but in reality, Davies was the opposite. In private life, she was warm and funny and had a gift for friendship. Onscreen, she had a flair for comedy.

Marion Davies was born Marion Cecilia Douras in Brooklyn, New York on January 3, 1897, the fifth child of Rose and Ben Douras. Rose encouraged all of her daughters to pursue careers in show business, and Marion eventually worked her way up to a spot in the chorus in the *Ziegfeld Follies* in 1914. There, Hearst first saw her and fell in love. Davies genuinely cared for Hearst, and because

The Center for the Art of Translation is a nonprofit organization promoting international literature and translation through the arts, education and community outreach. It publishes TWO LINES, an annual magazine of world literature in translation, and produces Poetry Inside Out, a literary arts program serving bilingual public school students in the Bay Area. It also hosts readings, symposia and lectures on the art of translation.

 Center for the art
of Translation

35 Stillman Street, Suite 201 San Francisco, CA 94107 P: 415.512.8812 F: 415.512.8824
www.catranslation.org

of her feelings and strong loyalty, she allowed him to guide her career. She had already written and starred in her first film, *Runaway Romany* (1917) when she met Hearst, and he persuaded her to move permanently to films, signing her to a contract. Hearst created Cosmopolitan Productions, with Davies as the head of the company, and their 1922 production *When Knighthood Was In Flower* became the first million-dollar movie to turn a profit. Hearst promoted her career in his vast newspaper empire. In 1924, Cosmopolitan became an integral part of the newly formed Metro-Goldwyn-Mayer, and Davies moved onto the MGM lot in a 14-room "dressing room".

Davies excelled at comedy, but Hearst preferred her in period dramas. "It doesn't take any beauty to get a pie in the face," he said. While making *Show People*, the cast and crew conspired to get Hearst away from the set so they could shoot the slapstick scenes. In *The Patsy* (1928) Davies showed off her mimicry skills, performing uncanny impressions of Lillian Gish and Pola Negri. Davies was such a good mimic that Hearst would have her impersonate celebrities during some of their famous parties at his impressive country home, San Simeon. The couple entertained lavishly, with elaborate costume parties for friends such as Irving Thalberg and Norma Shearer, Charlie Chaplin, Gloria Swanson, and William Haines.

Haines was actually a bigger star than Davies when they made *Show People*. Born Charles William



Haines on January 2, 1900 in Staunton, Virginia, Haines ran away from home with a buddy in 1914, ending up in the boomtown of Hopewell, Virginia, where they opened up a dance hall catering to the lawless town's factory workers, con men, and



other marginal characters. After a fire destroyed most of the town in late 1915, Haines moved to New York, where he thrived in the bohemian and gay-friendly culture of Greenwich Village. Among his acquaintances were future star Cary Grant and future costume designer Orry-Kelly, but Haines had no interest in an acting career at the time. He supported himself by posing for photos and illustrations, and became moderately successful as a model. After winning Samuel Goldwyn's "New Faces of 1922" contest, he went to Hollywood.

Haines made uncredited appearances in a few films before finally getting his first important role in King Vidor's *Three Wise Fools* in 1923. Haines' screen persona as the wisecracking, scrappy, but still likeable troublemaker took shape, and the studio built up his publicity. He hit his stride in the 1926 film *Brown Of Harvard*, which made him a star. By the time he made *Show People*, Haines was one of MGM's top stars, and agreed to appear in the film partly to help boost the sagging box office of his pal, Davies.

Haines easily made the transition to sound, starring in MGM's first sound film, *Alias Jimmy Valentine* (1928). But by 1933 the earlier permissive glory days were over, and the Great Depression was choking the country. The off-screen antics of stars were no longer tolerated, and the uninhibited portrayals of some of the films led to the Production Code, which would become the industry's de facto film censor. Gossip columnists, magazines, and newspapers rejected the carefully controlled publicity doled out by the studios. Rumors about stars who were gay began to appear more frequently, with Haines a primary target. Refusing a marriage of convenience, he also rejected the studio publicity department's efforts to link him with popular female stars. He deflected questions about his love life with wisecracks, never hiding that he had been living with his partner Jimmie Shields since 1926. Joan Crawford referred to them as "the happiest

married couple in Hollywood".

By 1933, MGM studio chief Louis B. Mayer was fed up, and was only casting Haines in B-films that had been rejected by the up and coming (and straight) Robert Montgomery. The films made money, but not as much as Haines' earlier films. There were rumors that Haines had been arrested after picking up a sailor. Finally, Mayer gave Haines an ultimatum: choose his career or Shields. Haines chose Shields. In 1930 Haines and Shields had opened a local antique store, and gave decorating advice to their Hollywood friends. When Haines' contract ended in 1934, he began a new career, becoming the most sought-after decorator in Hollywood, with clients that included Davies, Crawford, Lionel Barrymore, Bette Davis, Carole Lombard, and George Cukor. Haines' success eventually led to prestigious commissions, including his designs for California Governor Ronald Reagan, and the London home of the U.S. Ambassador. Haines and Shields remained together until Haines' death from cancer in 1973. A few months later Shields committed suicide.

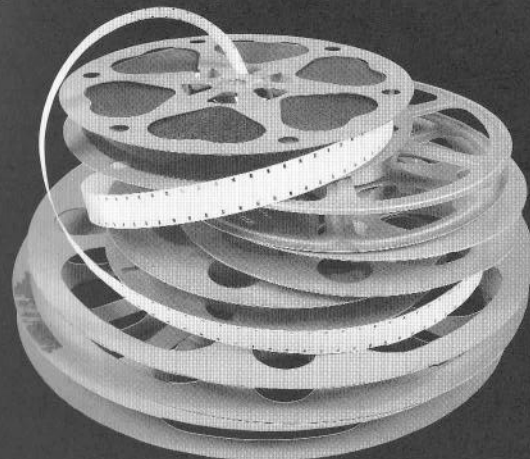
Davies had also made a successful transition to sound, working with top stars such as Clark Gable and Gary Cooper. But Hearst was unhappy that

the prestigious roles at MGM went to production head Irving Thalberg's wife Norma Shearer. So in 1934, he moved Davies, Cosmopolitan Pictures, and her famous 14-room bungalow to Warner Bros. By 1937, Hearst's health was failing and he was having money problems. Davies gave up her film career to take care of him, even writing him a check for one million dollars to help save his business. They stayed together until Hearst's death in 1951. On the night of Hearst's death in her Hollywood mansion, Davies was so distraught that she was given a sedative. When she awoke, his family had removed all traces of Hearst from her home. Davies died of cancer in 1961.

Near the end of her life, Davies reflected on her relationship with Hearst. Her statement could also apply to William Haines' relationship with Jimmy Shields: "What difference does it make if you walk up the altar and I say 'you are now man and wife?' Does that make love any more potent? Love comes from the heart."

— SCOTT BROGAN

It's the shhhh.



GUARDIAN

PROUD SPONSOR OF

The 11th Annual San Francisco Silent Film Festival

MUSICIANS



BALK A ENSEMBLE

Established in 1987 by Francis Kosheleff and Alex Prescop, Balka Ensemble specializes in Russian folk music played on traditional instruments, many hand-made by Kosheleff, a master craftsman. The Ensemble performs in groups of 4 to 12 musicians, many of Russian ancestry. They play prima, alto, bass and contrabass balalaikas, domras, guitars, accordions and a host of percussive and wind instruments.



THE HOT CLUB OF SAN FRANCISCO

Expert practitioners of the gypsy jazz of Django Reinhardt and Stephane Grappelli's pioneering Hot Club de France, the ensemble uses the all-string instrumentation of violin, bass and guitars from the original Hot Club, then adds innovative arrangements of classic tunes and original compositions by the group's superb lead guitarist Paul Mehling. The Hot Club of San Francisco has entranced audiences for over 10 years.



DENNIS JAMES

Widely hailed as one of the greatest silent film theater organists of the modern age, Dennis James toured extensively with such great silent stars as Lillian Gish, Myrna Loy and Charles "Buddy" Rogers for revival tours of their films. He performs internationally as an organ and piano soloist, in addition to accompanying and directing chamber ensembles and symphony orchestras.



JON MIRSALIS

Currently house pianist at Pacific Film Archive in Berkeley, Jon has performed at George Eastman House, The Library of Congress and the Cinecon and Cinefest conventions, as well as composed and recorded scores for Milestone Films and Kino International video releases. An avid film collector, he is a renowned authority on the films of Lon Chaney.



MICHAEL MORTILLA

A frequent performer at such venues as The Getty Center, The Academy of Motion Picture Arts & Sciences and the UCLA Film & Television Archive, Michael is highly regarded for his remarkable improvisational keyboard skills in traditional styles (Baroque, Classical, Romantic, Impressionistic, etc.). He is currently composing a program of silent film scores to premiere with the Chicago Symphony in late 2006.



CLARK WILSON

One of the top organists in the nation, Clark has performed silent film accompaniment at the Chautauqua Institution in New York, and completed several tours in the United Kingdom. Along with a busy concert and recording schedule, Clark heads his own pipe organ business, and has been professionally associated with more than 75 theatre organ installations worldwide.

BECOME A MEMBER TODAY!

We invite you to join us in celebrating the classic films of the silent era by becoming a member with a tax-deductible contribution to The 11th Annual San Francisco Silent Film Festival. Ticket sales cover just 25% of our expenses – more than 50% comes from generous donors like you!

BENEFITS

In return for your donation, you can receive VIP tickets that give you Priority Entrance admission, Festival Gold or Platinum Passes that allow you to come and go as you please (the Festival Platinum Pass even includes reserved seating), and invitations to the Festival Reception on Saturday evening, a high-spirited get-together on the Castro Theatre mezzanine where you'll be wined and dined while mingling with special festival guests!

MANY WAYS TO GIVE

We welcome gifts of every kind, including stock contributions and matching gifts from your employer. You can also take advantage of our Scheduled Giving Program, with donations billed in monthly installments to your VISA, MasterCard or Diners Club card. For details, contact us at 415-777-4908 or development@silentfilm.org.

MEMBER (\$50-99)

Tickets at Members-Only discount
Festival Program Guide Acknowledgement

GRAND PATRON (\$2,500-4,999)

All Member benefits, plus:
2 Festival Platinum Passes
2 VIP festival tickets
2 invitations to the Festival Reception

FRIEND (\$100-249)

All Member benefits, plus:
2 VIP festival tickets

BENEFACTOR (\$5,000-9,999)

All Member benefits plus:
4 Festival Platinum Passes
4 VIP festival tickets
4 invitations to the Festival Reception

ASSOCIATE (\$250-499)

All Member benefits, plus:
4 VIP festival tickets

GRAND BENEFACTOR (\$10,000-14,999)

All Member benefits plus:
6 Festival Platinum Passes
6 VIP festival tickets
6 invitations to the Festival Reception

SUPPORTER (\$500-999)

All Member benefits, plus:
6 VIP festival tickets
2 invitations to the Festival Reception

PATRON (\$1,000-2,499)

All Member benefits, plus:
2 Festival Gold Passes
2 invitations to the Festival Reception

VISIONARY (\$15,000+)

All Member benefits plus:
8 Festival Platinum Passes
8 VIP festival tickets
8 invitations to the Festival Reception
Invitations to private rehearsal screenings

Donations to The San Francisco Silent Film Festival, a California nonprofit 501(c)(3) organization, are tax deductible to the extent allowed by law.

DONORS

GRAND BENEFACTORS

Michael Frew & Alison Cant, Susan Harmon & Richard Meyer,
Jon & Lillian Lovelace, Cynthia Sears & Frank Buxton, Judy & Wylie Sheldon

BENEFACTORS

Sandy & Bill Bond, Tracey & James Doyle, Montine B. Hansl

GRAND PATRONS

Alice, Rob & Chris Byrne, Tim & Jennifer Doke,
John & Barbara Ellis, Doris E. Harmon, Lorin & Debbie Vogel

PATRONS

Charles Breyer & Sydney Goldstein, Stewart Chapman, Lawrence C. Cronander,
Randy Forgaard, Jennifer & David Harding, Chip Kaufmann, Dean Lewis,
Ed Martin, Diane Miller, Susan K. Prather, Jack & Betsy Rix, Bruce Smith,
Susan & David Smith, Donald Wilson

SUPPORTERS

Balboa Theatre/Gary & Cathy Meyer, Pete & Teeka Baldwin, Pamela Berelson,
Anne J. Fisher, Bruce A. Fodiman, Lucasfilm Foundation, Peter N. Fowler &
Katsuya Nishimori, Paul Miller, Don & Gale Nasser, Jim Newman &
Jane Ivory, Alec Pauluck, David Robertson, Tom & Shelagh Rohlen,
Chris Safford, Bob & Betsy Stafford

ASSOCIATES

John Ambrose, Mr. & Mrs. Paul Bancroft, Lynn Bibb, The Big Picture / Hal
Rowland, Michael F. Colombo, Geo & Cynthia Doubleday, Jay L. Fisher,
Calvert Francis, Craig Gardner, Janet & William Goodson, Sandra Gore &
Ronald Sires, Lyn & Jerry Grinstein, Kirsten Lambertsen, Ulrich & Joanne
Luscher, Chris Maybach, Guy & Maria Muzio, Michael Nava, Jim &
Mary Beth Nicholson, Mel & Gig Owen, Tuesday Ray, Allen Frances Santos,
James & Casey Sater, Frank & Paula Carien Schultz, Tori L. Scoles & Colton
Dennis, Bruce & Jacqueline Simon, Christopher Stafford, Maureen O'Brien
Sullivan, Paul & Lorilei Tuttle, John Woodworth, Anonymous

GRANTORS



THE PACKARD HUMANITIES INSTITUTE

Harold L. Wyman Foundation, Inc.

GRUBER FAMILY FOUNDATION

GRANTS *for the ARTS*



DONORS

FRIENDS

Helen Mae Almas, Melanie Archer, Susan Becker, Frank & Ruth Beering, Thomas
Berman, Mary Jo Bowling, Melanie Blum, Dorothy Bradley, Daphne & Bob Bransten,
Brian Bringardner, LindaKay Brown & Dan Luscher, Constance Burnikel, Gretchen
& William Callahan, Sam Carrao, Melissa Chittick & Stephen Salmons, Al & Kathy
Ciabattani, Sarah Clark, William Cole, Susannah & Chuck Dalfen, Kyoko Daniel,
Michael Dautermann, Jeffery K Edmonds, Charles Engan, Colin Epstein, Sean Eurich,
Bronya Feldmann, Vicki & David Fleishhacker, Mark Fowler, Nicholas & Elsa Freud,
Evan Frink, Kirk Gardner, Paul Gleichauf, Evelyn Glenn, Daniel Glicksberg, Amy
Grabish, Pauline Grenbeaux, Michele Hadley, Carole Hall, John R. Halliday, Jeanne
Halpern, Hilary Hart & Martine Habib, Marc Hand, Donna Hill, Bruce Hoard,
Scott & Missy Horwitz, Tim & Joanne Hurley, Island in the Sky/Matthew Grinnell,
Barbara Janoff, Jennifer Jenkins & Homer Pettey, Petyr Kane, Sarah Keehan, Virginia
H. King, Philip Kohlenberg, Michael Krasik, Bradley Lane, Emily & William Leider,
Marcia & Walter Levy, Little Hollywood Launderette/David Glass, Robert & Frances
Low, Paula Luna, Mildred Lusardi, Ph.D., Robert G. Manette, R. Lynn Markle,
MD, Jeff Mendelowitz & Mark Lindberg, Richard & Barbara Mendelsohn, Lisa
Montang, Robert A. Morris, Allison Moxley, Daniel O'Connell, Rory O'Connor,
Mairin O'Mahony, James Patterson, Jill Petersen, Frances Petrocelli, Henry Phong,
Matthieu Reeves, Hilary Roberts, Katherine Roberts, Laura & Arnold Rotberg,
Alexandra Sabin, Tim Savinar & Patricia Unterman, Hans Schaefer, Albert & Janet
Schultz, William L. Smith, Michael Snyder & Patricia Morrison, Robert Spjut &
Sue Valentine, Mia & Neil Straghalis, Dana Utz, Thomas P. Ward, Madeleine &
Harry Whittle, Steve & Jennifer Weilbach, Tim & Sally White, Linda Williams,
Art & Janet Wong, Kathleen Woo, Bonnie Woodworth, Sheila Zack

MEMBERS

Yanira A. Acedo, Damon Anderson, Joanne Appel, Roberta E. Arguello, Joel Austin,
Patricia Avery, Sibley Bacon, Gwendolynne Barr, Jane Barrier & Harvey Ingham,
John Beebe & Adam Frey, Maria Bonavoglia, Derek Boothroyd, Dora Bradley, Stephen
Braitman, Anne Brenneis, Anne Brenneis, Tom Burns, Sue Busby & Glen Hildebrand,
Chris J. Buttery, Caffrey Insurance Solutions, Curtis R. Canaday, Rachel Coons,
Jean A. Craig-Teerlink, Ray & Greta de Groat, Nancy DeStefanis, Dede Dewey,
Marion & Ned Elliott, Judy F. Ellman, Jack Fertig, Art France, Diana Gay-Catania,
Ted Gooding, Alan Jay Gould, Brad Graber, Neil Hamilton, Miriam Hansen, Forrest
Hartman, Debra Hitti, Eddie Hosey, Mary Ann Hudak, Paul Kaplan, Liz Keim,
Penni Kimmel, Christy & Brian King, Patrick Kong, Chip Lim, Susan Lull, Barbara
McCormick, Ron Merk, D.A. Miller, Joan Mittendorf, John Momper, David Morse,
Audrey Moy, Mary Louise Myers, Dorrie Newton, Gretchen Nicholson, Terry Nixon,
Sandra Norberg, Bruce Odze, Chris Powell, Grace Eaves Prien, Jon P. Rankin, Mark
Renneker MD, Elaine Rossignol, Carole Rutherford, Will Sanderson, Mark Schaeffer,
Rod Searcey, Jon & Maggie Sherman, Ronald Spayde, Jone Stebbins, Richard Suen,
Ben & Lizanne Suter, Bruce Thompson, Marsha Ann Townsend, Janine Vogel, Gerald
Wagner, Leonard Whitney, Curtis Whiting, Judith L. Williams, Lisa Windsor,
Charlotte Wong, May Yee

IN-KIND DONORS

Johan Dowdy, Robert Greanias, Wendy Heffner, Jack Jensen,
John Medinger, Anita Monga & Peter Moore

ACKNOWLEDGEMENTS

VOLUNTEERS

Our sincere gratitude to everyone who donated so much of their time and talents!

Interns: Maddie Callander, Emily Hoover, Danyka Kosturak, Philip Pangrac

Administrative: Shanna Calmes, John Pabst, Marisa Vela

Community Outreach: Maddie Callander

Computer Consulting: Rob Byrne, Johan Dowdy, Gary Hobish

Distribution: Lynn Cursaro, Richard Hildreth, Brian Malcolm

Educational Slides: *Editor and Graphic Design:* Aimee Pavy

Festival Program Guide: *Editor:* Margarita Landazuri *Graphic Design:* David Harding

Film Research: Anna Avrek, Scott Brogan, Lynn Cursaro, Richard Hildreth, Laura Horak, David Kiehn, Shari Kizirian, Margarita Landazuri, Aimee Pavy

Mailings: David Becker, Arlene Campbell, Gail Caswell, Christine Charbonnier, Julie Connery, Lynn Cursaro, Diana Dubash, Sheri Dunklau, Judy Ellman, Philip Fukuda, Yuri Hospodar, Kathy Kensing, Penni Kimmel, Andrew Korniej, Danyka Kosturak, Jessica Levant, John Pabst, Philip Pangrac, Henry Phong, Tuesday Ray, Mary Scott, Zoe Scott, John Thomas, Marisa Vela, Nick Verne, Marcia Weisbrot

Opening Night Celebration: *Chairs:* Debbie & Lorin Vogel *Committee Members:* Margaret & Bob Caulfield, Suzy & Bob Cronholm, David Fleishhacker, Rita Laven, Jill & Jim Mooney, Barbara Mulcare, Peggy Olsen, Francie & Chuck Osthimer, Ann Marie & Joseph Perrelli, Steve Piuma, Sara & Craig Stephens, Lizanne & Ben Suter, Ruth Raser Timbrell

Saturday Evening Reception: Sharon Dinkin

Transportation: Laura Horak, David Gutierrez, Andrew Korniej

Volunteer Coordinating: Lynn Cursaro, Danyka Kosturak

Web: Micah Brenner

And many thanks to all our wonderful event volunteers!

FESTIVAL EVENT STAFF

House Manager: Dennis Conroy **Information and Merchandise Table:** Maddie Callander **Line Managers:** Lynda Greenberg, Kyle Pollack **Slide Projection and Videography:** Thad Austin **Sound Engineer:** Gary Hobish, Heather Carawan **Spotlight:** Lynn Cursaro **Stage Manager:** Karen Kircher **Box Office & Will Call:** Ben Armington, Keith Arnold, Alex Klimek, Kelly Rausch, Candace Roberts

SPECIAL THANKS

Castro Theatre: Brian Collette, Mark Gantor, Bill Longen, Don Nasser, Gary Olive, Erin Propst, Jeff Root

Castro Wurlitzer: Ray Taylor, Dick Taylor, Edward Millington Stout III

Community Affiliations:

Art Deco Society

Consulate General of Canada San Francisco/Silicon Valley

Consulate General of France in San Francisco

Co-Presenters:

Alliance Française: Grégory Douet-Lasne, Nadège Leflemme **Goethe Institut:** Ingrid Eggers

Festival Authors: Cari Beauchamp, Harry Carey, Jr., Bill Cassara, Bruce Conner, Wendy Marshall, Joseph McBride, Richard J. Meyer, Scott O'Brien, Jack Tillmany, Jim van Buskirk

Festival Guests: Robin Adrian, Harry Carey, Jr., Bruce Conner, Rick Laubscher, Peter Limburg, Patrick Loughney, Mike Mashon, Joseph McBride, Christophe Musitelli, Mona Nagai, Christel Schmidt

Festival Musicians: Balka Ensemble, George C. Hall, Hot Club of San Francisco, Dennis James, Jon Mirsalis, Michael Mortilla, Clark Wilson

Festival Photographer: Rory McNamara

ACKNOWLEDGEMENTS

Grantors:

Grants for the Arts/San Francisco Hotel Tax Fund: Kary Schulman
Gruber Family Foundation: Jon & Linda Gruber
Harold L. Wyman Foundation, Inc.: Paul Korntheuer, Linda Griffith
National Endowment for the Arts: Mary Smith
Packard Humanities Institute: David Packard, Cynthia Mortensen
San Francisco Arts Commission: Jewelle Gomez

Prints:

Archives Françaises du Film du Centre National de la Cinématographie: Jean-Baptiste Garnero, Eric Le Roy
British Film Institute: Fleur Buckley
Cinematheque Francaise: Emile Cauquy
Criterion Pictures: Cary Haber
Film Preservation Associates: David Shepard
George Eastman House: Patrick Loughney, Caroline Yeager, Alexandra Terziev, Tim Wagner
Library of Congress: Mike Mashon, Christel Schmidt
The Metro Theatre Center Foundation: Ron Merk
Niles Essanay Film Company: David Kiehn
RHI Films: Marty De Grazia
Twentieth Century Fox: Schawn Belston, Kevin Barrett, Caitlin Robertson
Warner Brothers: Marilee Womack

Reception Musicians: Frisky Frolics

Sign Language Interpretation: Bay Area Communication Access

Sponsors:

Anchor Brewing Company: John Dannerbeck, Laura Kwiatek, Dan Mitchell
Blavod/Extreme Spirits: Kathleen Luzzi
The Booksmith: Gary Frank, Thomas Gladysz, Christy Pascoe
Classical 102.1 KDFC: Val Robichaud
Consulate General of Canada San Francisco/Silicon Valley: Andrew Thompson
Consulate General of France in San Francisco: Veronique Fayard, Christophe Musitelli
Crystal Geyser Water Company: Shawn Fitzpatrick, Jackie Suzuki
Dinkin Catering: Sharon Dinkin
Epic Wines: Brian Springer
Excess Access
Filmmadar.com: Karie Bible
Frameline
Haghefilm Conservation: Peter Limburg
IXIA: Gilbert Tripp, Gary Weiss
KQED: Jeff Clarke, Yoonhyung Lee
Le Video: Kris Engel
McRoskey Mattress Company, Inc: Robin Azevedo, Larry Cronander
Pacific Film Archive: Miegan Riddle
Pasternak Wine Imports: Alan Crawford
The Queen Anne Hotel: Michael Wade
The San Francisco Bay Guardian: Dulcinea Gonzalez, Riley Manlapaz
Tully's Coffee: Julian Rodriguez
Video Transfer Center: Buck Bito, Jennifer Miko
Wells Fargo: Mario P. Diaz, Griselda Ceja, Candace Chong
Wertheimer Dress & Co.: Norm Dress, Sam Hon

Ticketing: Trilogy Productions: Pam and Joseph Lawrence

Translation: Center for the Art of Translation: Olivia Sears, Anita Sagastegui

SPECIAL, SPECIAL THANKS

Anna Avrek; Thomas Gladysz; Richard Hildreth; David Kiehn; Edith Kramer; Library of Congress; Rosemary Hanes; Tom Luddy; Russell Merritt; Gary Meyer; Palm Springs Historical Society; Sally McManus; Jeri Vogelsang; San Francisco Public Library, S.F History Room; Dorothy Starr (sheet music collection); David Shepard; Turner Classic Movies; Alexa Foreman; UCLA; Mimi Brody, Jere Guldin, David Pendelton, Rob Stone