

True art transcends time.



THE SAN FRANCISCO
SILENT
FILM FESTIVAL
PRESENTS

February 14, 2009
Castro Theatre

**COMEDIC, ROMANTIC,
& DRAMATIC**
reviews of local Bay Area
hotspots starring real people.



yelp
Real People. Real Reviews.™
www.yelp.com

SPECIAL RATES
BEGINNING FEBRUARY 11, 2009

GOOD HOTEL
starting at \$75

BEST WESTERN
AMERICANIA HOTEL
starting at \$95

BEST WESTERN
CARRIAGE INN
starting at \$110

jole de vivre®
HOTELS • RESTAURANTS • SPAS
jdrhotels.com
Free Parking - Promo Code: Silent

KQED

A Service of Northern California Public Broadcasting

Showing more independent films than any
other public television station in the country.

Truly CA Independent Lens POV ImageMakers

www.kqed.org



SCHEDULE OF EVENTS

PROGRAM ONE 12 NOON

THE DETECTIVE AND HIS DOG
OUR HOSPITALITY

LIVE PIANO ACCOMPANIMENT BY PHILIP CARLI

PROGRAM TWO 2:40 PM

MATRIMONY'S SPEED LIMIT
A KISS FROM MARY PICKFORD

Special Guest HUGH MUNRO NEELY THE MARY PICKFORD INSTITUTE
LIVE PIANO ACCOMPANIMENT BY PHILIP CARLI

PROGRAM THREE 6:30 PM

FALLING LEAVES
SUNRISE

LIVE ACCOMPANIMENT ON THE MIGHTY WURLITZER BY DENNIS JAMES

AUTHOR SIGNING 8:30 PM

RICHARD J. MEYER

RUAN LING-YU: THE GODDESS OF SHANGHAI - BOOK AND DVD

DAVID THOMSON

TRY TO TELL THE STORY: A MEMOIR

"HAVE YOU SEEN...?": A PERSONAL INTRODUCTION TO 1,000 FILMS

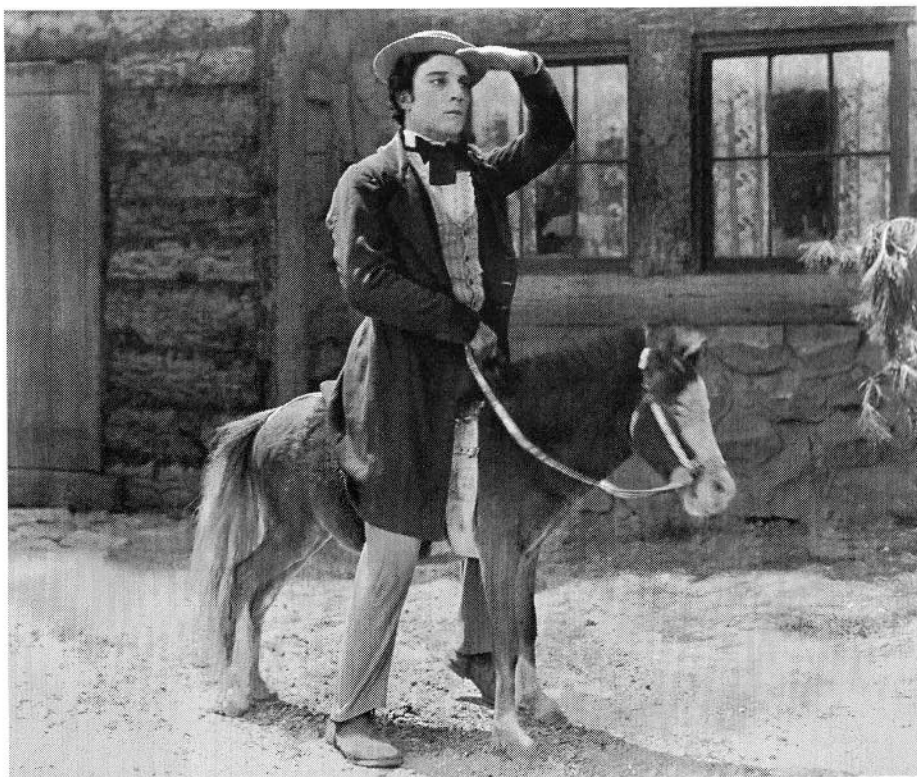
PROGRAM FOUR 9:30 PM

THE PIT AND THE PENDULUM

THE CAT AND THE CANARY

LIVE ACCOMPANIMENT ON THE MIGHTY WURLITZER BY DENNIS JAMES
LIVE SOUND EFFECTS BY MARK GOLDSTEIN





OUR HOSPITALITY

LIVE PIANO ACCOMPANIMENT BY PHILIP CARLI

CAST: Buster Keaton (William McKay), Natalie Talmadge (Virginia Canfield), Joe Roberts (Joseph Canfield), Ralph Bushman (Clayton Canfield), Craig Ward (Lee Canfield), Monte Collins (Reverend Benjamin Dorsey), Joe Keaton (Lem Doolittle), Kitty Bradbury (Aunt Mary), Natalie Talmadge (Virginia Canfield), Buster Keaton, Jr. (William McKay as a 1-year-old) 1923 Buster Keaton Productions, Inc. DIRECTORS: Buster Keaton, John G. Blystone PRODUCER: Joseph M. Schenck SCENARIO: Jean Havez, Clyde Bruckman, Joseph Mitchell LIGHTING: Denver Harmon CINEMATOGRAPHERS: Elgin Lessley, Gordon Jennings COSTUME DESIGN: Walter Israel ART DIRECTION: Fred Gabourie PRINT SOURCE: Douris Corporation

In a 1949 *Life* magazine article, James Agee described Buster Keaton's characteristic deadpan to an audience about to rediscover his talent. "[His expression was] an awe-inspiring sort of patience and power to endure, proper to granite but uncanny in flesh and blood.... He was by his whole style and nature so much the most deeply 'silent' of the silent comedians that even a smile was as deafeningly out of key as a yell." Keaton's stoic face remains one of the most iconic images from the era of silent

cinema. Yet at the time of Agee's tribute, Keaton was toiling in obscurity as a gag consultant for MGM, the studio where his career had effectively ended two decades earlier. Agee's article was part of a renewed interest in Keaton's work, sparked by movie enthusiasts who saved silent films from extinction. Part of his resurgence was thanks to actor James Mason, who bought Keaton's Hollywood mansion in 1949, and seven years later discovered a trove of Keaton films previously thought lost. One

of those, according to Mason biographer Kevin Sweeney and Keaton biographer Rudi Blesh, was a pristine copy of Buster Keaton's first feature-length masterpiece, 1923's *Our Hospitality* (although Blesh also recalled seeing it at the Museum of Modern Art during the early 1950s). The film earned the sort of lofty praise that the humble Keaton would have thought ridiculous. In a 1925 *Life* magazine article, Robert Benchley claimed that "if the movies can capture humor as it was captured in that picture, and, with no evident effort, express it as it was there expressed, then we old writing-boys had better pack up our leaden words and wooden phrases and learn a new trade." Keaton himself claimed a less grandiose goal than the death of the written word. In an interview at the time of *Our Hospitality's* release, he was quoted as saying, "I've heard mothers complain from



Keaton's stoic face remains one of the most iconic images from the era of silent cinema.

time to time that their children were getting nothing but buffoonery in comedies. Consequently, I've tried to do something that would be educational, without losing anything in the matter of laughs."

Our Hospitality was Keaton's second feature-length film but the first in which he was able to choose the cast, the subject matter, and the setting. He recognized early on that the move into feature-length films demanded more compelling characters and plots. "Once we started into features," Keaton wrote in his autobiography, "we had to stop doing impossible things... we had to make an audience believe our story." This transition was not always easy for veterans of two-reelers like Keaton, who were used to improvising around a loose series of gags and skits. A member of Keaton's crew came up with the idea to satirize the Hatfield-

McCoy feud, a bloody struggle between two families that raged for 13 years along the border of West Virginia and Kentucky in the late 19th century. For a railroad sequence at the beginning of the film, Keaton, a railroad enthusiast, jumped at the chance to build a recreation of the narrow-gauge railway in use at that time. The railroad sequence in *Our Hospitality* anticipates Keaton's most acclaimed film, 1927's *The General*. Deviating slightly from historical authenticity, Keaton chose Englishman George Stephenson's "Rocket" instead of Dewitt Clinton's earliest

American locomotive, because he thought the "Rocket" looked funnier. The historical reconstructions in *Our Hospitality* were so accurate that the Smithsonian Institution asked Keaton to donate the "dandy horse" bicycle, which he built specially for the film.

Shooting began in the summer of 1923 near Lake Tahoe, and Keaton brought along the whole family. In addition to his infant son James (credited in the film as "Buster Keaton Jr.") and his pregnant wife Natalie, all the members of what film historian Rudi Blesh refers to as Keaton's "tripartitepaternal figure...the Three Joes"—Keaton's father Joe Keaton, his long-time friend Joe Roberts, and his producer and brother-in-law Joe Schenck—were involved in the film. These three made substantial contributions to Keaton's successes as a performer and filmmaker, and to his failures as a businessman. Perhaps the biggest influence on Keaton, both for good and ill, was his father Joe.

In 1895 Joe Keaton eloped with Myra Cutler and the couple joined the traveling medicine show circuit. Joe was a dancer and comic, and Myra played saxophone. Part

of Joe's repertoire was acrobatic comedy, including a famous high kick on display in *Our Hospitality*. At the time of Joseph Jr.'s birth in 1895, Joe and Myra had formed a traveling show with escape artist Harry Houdini, who is credited with giving Joseph Jr. the nickname "Buster" after the infant tumbled down a flight of stairs without apparent injury. By the age of three, Buster had joined the family onstage as part of the "Three Keatons." The act consisted of Joe hurling Buster around the stage under the pretense of disciplining a rowdy child. Buster quickly learned to land in such a way as to avoid injury, although the violence of the act earned Joe accusations of abuse. As the show grew more successful, Joe became an increasingly violent alcoholic. Eventually, Joe's erratic behavior forced Buster and Myra to abandon the show in 1917. Buster remained in touch with his father and later gave him roles in many of his films, most notably *Our Hospitality* and *The General*.



"Once we started into features, we had to make an audience believe our story."

Keaton his own shorts series, along with a film crew and the use of Charlie Chaplin's former studio. Soon after, Arbuckle's career was destroyed by a scandal involving the death of a young actress. Despite his full acquittal, Arbuckle was blacklisted. Keaton remained one of his few loyal friends.

In 1921, Keaton married Natalie Talmadge, whose sister, actress Norma Talmadge, was married to Joe Schenck. Schenck, an affable and generous man who believed in Keaton's talent, made Keaton's remarkable productivity in the 1920s possible by providing the financial backing to do what he wished. Without this support, the expensive *Our Hospitality*, with its lavish production values, would never have been made. However, Schenck's ultimate allegiance was to the Talmadge family, and he did not support Keaton during the breakup of his marriage and the introduction of talkies. Unconcerned

with financial matters, Keaton had been coerced by Natalie into signing over his paychecks to her and transferring ownership of his films to the Talmadge's production company. Following their divorce in 1931, Keaton was left almost penniless, separated from his children—whose last name Natalie changed to Talmadge—and dependent on the rigid studio system for work. Like his father, Keaton fell into alcoholism and out of work.

By the time of his death in 1966, Keaton was considered one of the geniuses of silent film. Today, *Our Hospitality* is recognized as Keaton's first great film and represents a leap away from the two-reel format and the herald of a short but remarkable string of feature-length cinematic masterpieces.

— BENJAMIN SCHROM



Courtesy of The Mary Pickford Institute

A KISS FROM MARY PICKFORD

LIVE PIANO ACCOMPANIMENT BY PHILIP CARLI

CAST: Igor Illinsky (Goga Palkin), Anel Sudakevich (Dusia Galkina), Mary Pickford (herself), Douglas Fairbanks (himself), Vera Malinovskaya, Nikolai Rogozhin, M. Rosenstein, Abram Room, M. Rosenberg, N Sisova, Y. Lenz, A. Glinsky 1927 Mezhrpom-Rus DIRECTOR: Sergei Komarov SCENARIO: Sergei Komarov, Vadim Shershenevich CINEMATOGRAPHER: Y. Alexeiev ART DIRECTION: S. Kozlovsky, D. Kolupaev PRINT SOURCE: The Mary Pickford Institute

When Mary Pickford and Douglas Fairbanks visited Moscow on a vacation trip in 1926, they were the most famous couple in the world. Among the first Hollywood celebrities, they were idolized everywhere, even in the Soviet Union, where audiences preferred American and German films to groundbreaking homemade fare like *Battleship Potemkin*, *Mother*, and *Man With a Movie Camera*. The couple's visit to a Russian film studio provided Sergei Komarov, a member of the avant-garde movement, the chance to pay homage to the American

comedies so beloved by Soviet audiences.

A Kiss from Mary Pickford was the first of only two pictures Komarov would direct. A student of Lev Kuleshov, the father of Soviet montage, Komarov was a popular actor, appearing in 31 features, starting with the agit-prop *Serp i molot* (Sickle and Hammer, 1921) and ending with the science-fiction spy thriller *Tayna dyukh okeanov* (The Secret of the Two Oceans, 1955). In *A Kiss from Mary Pickford*, Komarov spoofs the unprecedented fame reached by American stars like Pickford and Fairbanks, the fickle

nature of fandom, and the state of the Soviet film industry.

An unnamed starlet at Biograph studios, Pickford helped to create the modern star system, as audiences clamored to learn about "the girl with the curls." A comedian and swashbuckler, Fairbanks was the reigning male sex symbol of the late 'teens and '20s. Both were married to others when their relationship began in 1916. The hint of scandal surrounding them did nothing to diminish their popularity, and may even have enhanced it after they were finally free to marry each other in 1920. "America's Sweetheart" and "Everybody's Hero" were met in their travels by receptions usually reserved for royals. During their London honeymoon, the pair was mobbed by thousands of fans who pulled Pickford from a car. Both stars suffered bruises and scrapes as they fought to escape the frenzied crowd. Similar receptions met them wherever they traveled, including their visit to Moscow, where they stopped at the Mezhrapom-Rus film studios. While newsreel cameras rolled, Pickford embraced Russian actor Igor Ilyinsky in a typical photo-op. Komarov built an entire feature around this single shot, employing the montage techniques he had learned from Kuleshov. By the time Komarov made *A Kiss From Mary Pickford*, the Soviet film industry had reached its apex.

An economic crisis that started before the turn of the century—and which sparked the Communist revolution of 1917—made the production of movies extremely difficult. Revolutionary leader Vladimir Lenin saw motion pictures as a way of extending Marxism to the nation's mostly illiterate population, and invested in its growth. Lenin's New Economic Policy (NEP) of 1921 relaxed state control of some industries, creating a mini-capitalist structure within the Communist economy. Privately run movie theaters blossomed. Urban audiences, flush with cash after years of hardship,

sought entertainment and found it in movies imported from the West—American and German films were the most popular, with the adventures of Harry Piel, considered the German Douglas Fairbanks, especially favored.

Kuleshov formed a cinema workshop in 1920. An admirer of the films of D.W. Griffith and Charlie Chaplin, Kuleshov wrote, "We must seek the organization of cinematography not in the limitations of the exposed shot, but in the alternation of these shots." The editing approach Kuleshov described as "American montage" was later called "Soviet montage" by critics and historians. Noticing that audiences preferred foreign movies to Soviet product, Kuleshov, in 1922, defined this phenomenon as "Americanitis":

"Deep-thinking officials get... frightened by 'Americanitis'...in the cinema and explain the success of the particular films by the extraordinary decadence and poor 'tastes' of the youth and the public of the third balcony."

The earliest Soviet cinema was not so different in technique from the movies of the pre-revolutionary Russian Empire, which were dominated by exaggerated acting, melodramatic plots, costume dramas, and long, uninterrupted shots—much like early American films. Adapting the tools of Griffith and other American and European directors to the service of the Soviet revolution—instead of commerce—Soviet filmmakers incorporated American-style parallel editing in a deliberate effort to transcend theatrical style.

Unfortunately, the homegrown films remained unpopular. In March of 1925, 79 percent of movies on Soviet screens were made outside the country. The magazine *Kino-Front* published a letter in 1927: "I want to forget myself. I want romance. For that reason I love Harry (Piel), Doug (Fairbanks) and Conrad (Veidt)."

A Kiss from Mary Pickford attacks "Americanitis" with a nod and a wink. Acknowledging the appeal of American stars, Komarov's film critiques the hysteria that accompanies popular phenomena, whether it's the appearance of a celebrity, a rumor, or a revolution.

After Josef Stalin assumed dictatorial control of the Soviet Union, he suspended the NEP in 1929. Film production declined rapidly, from 148 feature films in 1928 to 35 in 1933. Imported films were also curtailed, and the film industry was purged of "counter-revolutionaries." Among the targeted filmmakers were Kuleshov, Eisenstein, and Dziga Vertov. The new direction of Soviet cinema thus became the "struggle for the high-quality-art-mass film which satisfies the basic



"America's Sweetheart" and "Everybody's Hero" were met in their travels by receptions usually reserved for royals.

demands of the proletarian collective farm mass viewer," according to a 1932 bulletin of the newly formed studio collective Soiuzkino.

The films and writings of Kuleshov, Eisenstein, Vertov and V.I. Pudovkin had made their way to America and Europe, where they were circulated among academic and avant-garde communities. Eisenstein himself came to Hollywood in 1930 at the invitation of Paramount Pictures, where he adapted Theodore Dreiser's novel *An American Tragedy* for the screen. The film was scuttled by David O. Selznick, who wrote that Eisenstein's screenplay made him "so depressed I wanted to reach for the bourbon bottle."

The popular films of the Soviet silent era were rarely, if ever exported, as there wasn't

enough positive print stock available to justify the expense. During the Cold War, Eisenstein, Pudovkin and Vertov were all the West knew of the legacy of Soviet cinema, because prints of these directors' films remained in the collections of film clubs and cinémathèques. Their artistic innovation, combined with their vision of a pre-totalitarian Soviet idealism, made these films shining examples for a left-leaning academic elite in the West, which considered these films as typical of the Soviet silent era. Film

historian Jay Leyda reintroduced the legacy of Soviet and Tsarist cinema to the West in 1960 when he published *Kino*, a comprehensive history of Russian film. Textbooks and histories continue to promote the idea that Soviet silent cinema was dominated by the avant-garde rather

than fare like *A Kiss from Mary Pickford*.

Ironically, Fairbanks may have contributed to this misapprehension. A German Communist newspaper reported that he had said that Eisenstein's *Battleship Potemkin* was "the most intense and profoundest experience of my life," after seeing the film during the same trip that resulted in *A Kiss from Mary Pickford*.

This 35mm print of *A Kiss From Mary Pickford* comes from The Mary Pickford Institute. It was struck from a dupe negative given to the Mary Pickford Company in the early 1970s by a Moscow film archive. Fairbanks died without ever knowing of the film's existence. Pickford reportedly learned of the film in the late 1940s, but her reaction is unknown.

— RICHARD HILDRETH



Courtesy of The Academy of Motion Picture Arts and Sciences

SUNRISE: A SONG OF TWO HUMANS

LIVE ACCOMPANIMENT ON THE MIGHTY WURLITZER BY DENNIS JAMES

CAST: George O'Brien (The Man), Janet Gaynor (The Wife), Margaret Livingston (The Woman from the City), Bodil Rosing (The Maid), J. Farrell MacDonald (The Photographer), Ralph Sipperly (The Barber), Jane Winton (The Manicure Girl), Arthur Housman (The Obtrusive Gentleman), Gibson Gowland (Angry Driver, uncredited) 1927 Fox Film Corporation PRODUCER: William Fox DIRECTOR: Friedrich Wilhelm Murnau SCENARIO: Carl Mayer, from the short story *Die Reise nach Tilsit* by Hermann Sudermann CINEMATOGRAPHERS: Charles Rosher, Karl Struss TITLES: Katherine Hilliker, H. H. Caldwell ART DIRECTION: Rochus Gliese, assisted by Edgar G. Ulmer, Alfred Metscher PRINT SOURCE: 20th Century Fox

Sunrise sits at the rare intersection of great art and great commerce. Perhaps the film could only have been made through an unlikely alliance between two opposing personalities: Friedrich Wilhelm Murnau, an educated auteur who brought his European sensibility to Hollywood, and William Fox, a self-made businessman determined to obtain for his company a level of prestige it had never before approached.

William Fox's family moved from Hungary to the tenements of Manhattan's Lower East

Side when he was an infant. He went to work at age eight, quit school at eleven, and by twenty-five had enough capital to purchase a nickelodeon. From these humble beginnings his business grew into the powerful Fox Film Corporation. Fox defied the Edison Trust by innovating the vertically-integrated studio model in which motion picture exhibition, distribution, and production were accomplished within a single company. Once rivals Paramount and MGM began following this model in the

1920s, however, Fox fell behind in the race to dominate theater screens.

Most of the studio's income came from its melodramas and westerns, which were rented to small-town and neighborhood theaters. Fox had occasionally attempted to make large-scale pictures, but he preferred low budgets and reliable profit margins. In 1924, *The Iron Horse* premiered at a posh Times Square theater, a Fox first. The popular epic western made a name for its director John Ford and garnered the critical acclaim Fox films rarely achieved. As Fox began purchasing and constructing opulent venues in choice theater districts across the country, he was also preparing ambitious films that could justify higher ticket prices and greater publicity for his downtown movie palaces.

That December, William Fox was among the first to see the latest masterpiece from the German film industry, *Der Letzte Mann* (The Last Laugh) starring Emil Jannings as a doorman with a fragile dignity. The film used only a single explanatory intertitle, and its "unchained" camera and Expressionistic lighting and set design was a world

away from the routine product churned out by Fox. In March 1925, newspapers announced that *The Last Laugh's* director F. W. Murnau would direct for Fox the following year.

Before leaving Germany for Hollywood in July 1926, Murnau completed adaptations of *Tartuffe* and *Faust*, both starring Jannings. Fox promoted its new artiste as "the German

Genius" and ballyhooed the unprecedented degree of freedom Murnau would be granted. He would be allowed to handpick many of his collaborators, including Carl Meyer, scriptwriter of *The Last Laugh*, who wrote the *Sunrise* scenario in free verse.

Charles Rosher, one of the top cinematographers in Hollywood, had spent time with Murnau in Berlin serving as an unofficial consultant on *Faust*, the director's most effects-laden film to date. Rosher worked alongside Murnau as a student as much as an adviser, learning about the innovative German camera methods that amazed American critics and filmmakers.

Rosher proceeded to recruit *Ben-Hur* cinematographer Karl Struss to help him shoot *Sunrise* on Rochus Gliese's elaborate sets. Gliese built a vast indoor city set designed to appear even larger through



Murnau once said, "To me the camera represents the eye of a person, through whose mind one is watching the events onscreen."

the use of forced perspective. It cost \$200,000 – nearly the entire budget of a typical program picture of the day. He also created a studio-bound marsh with an uneven floor, which could not accommodate a dolly set-up. Instead, tracks were attached to the ceiling and

Struss filmed upside-down, a maneuver Rosher had observed on the *Faust* set. It was only one of many inventive techniques used in *Sunrise*. Nearly every shot in the film involves a striking effect, whether from an unusual light source, a superimposition, or a complex camera movement. Yet each is motivated by allegiance to the story and its emotions. Murnau once said, "I do not

take trick scenes from unusual positions just to get startling effects. To me the camera represents the eye of a person, through whose mind one is watching the events on screen."

To play the husband and wife in *Sunrise*, Murnau chose two ascending Fox stars. San Francisco native George O'Brien had been working as a muscular Hollywood stuntman until John Ford chose him for *The Iron Horse*. Leading lady Janet Gaynor also had San Francisco ties. Though born in Philadelphia, her family moved to the city by the bay when she was a teenager, and she graduated from O'Brien's alma mater, Polytechnic High. Upon relocating to Los Angeles, she landed roles at Hal Roach's studio, then at Fox.

Sunrise premiered on September 23, 1927, just two weeks before *The Jazz Singer*. William Fox had anticipated the coming of sound, investing in the Movietone sound-on-film system to rival Warner's technology. Although silent prints of *Sunrise* were made for Europe and other locations not yet wired for sound, the film was presented with a recorded musical soundtrack in audio-equipped venues.

In the face of the enormous expenditures that the Fox Film Corporation had made, *Sunrise* was a box-office disappointment. While some reviewers criticized the idea of a big-budget spectacle touting artistic pretensions, others immediately recognized the film as a singular achievement. *Life* magazine's Robert Sherwood called it "the most important picture in the history of the movies." Many independent theater owners remained unconvinced.

Sunrise may not have recouped its own staggering cost, but it became an artistic template for many of its studio's biggest hits. Fox directors Frank Borzage, Howard Hawks, Raoul Walsh and John Ford all entered a Murnau-esque phase after *Sunrise*, producing films that stretched

their aesthetic repertoire and still turned a profit. After seeing rushes of the film, Ford declared it "the greatest picture that has been produced." His 1928 film *Four Sons* was tremendously influenced by *Sunrise* and was even filmed on some of Gliese's sets, as were parts of Borzage's *Seventh Heaven*. Both films were great commercial successes.

Just as he was about to complete Fox's transformation into a major studio, William Fox's days as a Hollywood mogul came to an ignominious end. His attempt at a hostile takeover of MGM took place as the stock market crashed. Outraged by Fox's maneuvering, MGM head Louis B. Mayer sought revenge by fomenting an antitrust suit against the Fox Film Corporation. Fox, recovering from a severe car accident and drowning in debt, was forced out of his own company. In 1936, he declared bankruptcy. When it was discovered that Fox had bribed the judge on the case, he was sentenced to a year and a day in prison. Upon his release, the dethroned magnate was shunned by Hollywood. He died in 1952. Fox Film Corporation would live on, having merged with 20th Century Film in 1935.

Director Murnau's career after *Sunrise* was also brief. He made two more silents for Fox, *4 Devils* (1928) and *City Girl* (1930), but both were severely altered when the studio inserted sound sequences shot by other directors. Once free of his Fox contract, Murnau teamed up with ethnographic documentary filmmaker Roberty Flaherty to shoot *Tabu: A Story of the South Seas* (1931) on location in Tahiti. It turned out to be his last film. He died in a car accident shortly after its completion. By then, the silent era was over, and *Tabu*, with a musical score but no dialogue, was already an anachronism. It became a modest hit for Paramount, perhaps signaling that audiences will always exist for films made by a master of visual expression such as Murnau.

—BRIAN DARR



Courtesy of The Academy of Motion Picture Arts and Sciences

THE CAT AND THE CANARY

LIVE ACCOMPANIMENT ON THE MIGHTY WURLITZER BY DENNIS JAMES

CAST: Laura La Plante (Annabelle West), Creighton Hale (Paul Jones), Flora Finch (Aunt Susan Sillsby), Tully Marshall (Roger Crosby), Forrest Stanley (Charles Wilder), Arthur Edmund Carewe (Harry Blythe), Gertrude Astor (Cecily Young), Martha Mattox (Mammy Pleasant) 1927 Universal Pictures Corporation PRODUCER: Paul Kohner DIRECTOR: Paul Leni SCENARIO: Alfred A. Cohn and Robert F. Hill, based on the play by John Willard TITLES: Walter Anthony CINEMATOGRAPHER: Gilbert Warrenton EDITOR: Martin G. Cohn ART DIRECTION: Charles D. Hall PRINT SOURCE: Film Preservation Associates

In the 1920s, European directors streamed into Hollywood, infusing American films with their artistic sensibilities. They often created masterpieces that were beloved by those who saw film as an art form, but were frequently ignored by audiences. Few of these directors were successful in America, perhaps because they failed to understand the audiences, or because they were unable to combine art and entertainment successfully. One who succeeded was Paul Leni, with his first American film, *The Cat and the Canary* (1927), an inspired blend

of German Expressionism and American razzmatazz. Had Leni not died suddenly just two years later, he might have achieved the stateside success of Ernst Lubitsch, William Wyler and Billy Wilder.

Born in Stuttgart in 1885, Leni began as an avant-garde painter at age 15 and later took up stage design, working on several Max Reinhardt productions before moving into film in 1914. Through the mid-1920s, Leni worked as a set designer and scriptwriter on films directed by Joe May and E.A. Dupont, as well as on two of Michael

CO-PRESENTED BY MIDNITES FOR MANIACS

Curtiz's Austrian films. Leni began directing in 1916, but the six films he directed before 1921 are lost. One that does survive is *Hintertreppe* (Backstairs, 1921), directed by Leopold Jessner, on which Leni is credited with "visual conception." (Most modern sources credit Leni as co-director as well.) His strikingly stylized sets and dramatic lighting exemplified German Expressionist cinema, and gave distinction to a film otherwise marred by overwrought acting. Leni's only surviving German film as director is *Das Wachsfigurenkabinett* (Waxworks, 1924), a three-part anthology for which he also served as production designer. Both the film's German title and visual style evoked, perhaps intentionally, the seminal Expressionist film, *Das Kabinett des Doktor Caligari* (The Cabinet of Dr. Caligari, 1920).

Waxworks brought Leni to the attention of Carl Laemmle, the head of Universal

Studios. Born in Germany, Laemmle returned frequently to look for talent. By the mid-1920s, with Germany's economy collapsing in the aftermath of World War I, Laemmle was able to cherry-pick the best talent. Certainly Leni's thrift in creating the effects in *Waxworks* must have appealed to Laemmle, whose studio was known for its low-budget films. As MOMA film curator Iris Barry later noted, the set design of the Jack the Ripper segment in *Waxworks* "was a triumph of craft and economy, since its unforgettably macabre effect was contrived entirely with some sheets of painted paper, ingenious lighting, and camerawork." That segment may also have attracted Laemmle,

whose studio had already secured a niche in that genre based on the unique talents of Lon Chaney, who had recently left Universal for MGM. Laemmle offered Leni a contract, and Leni arrived in Hollywood in 1926, joining other German directors such as Dupont, Ernst Lubitsch and F.W. Murnau. In an article for a German film magazine in 1926, Leni was enthusiastic about his move. "Don't believe what they say about America's attitude towards German cinema, because I have never heard more flattering words about our films than here, even if they are not yet making money."

Dupont, whose sole American effort, the



The Cat and the Canary became the cornerstone of Universal's school of horror.

Viennese-kitschy *Love Me and the World is Mine* (1926) had been shelved by Universal, soon decamped for England. But Leni's initial assignment was certain to find appeal with an American audience: an adaptation of the popular 1922 play by San Francisco native John Willard, *The Cat*

and the Canary. The play was one of several very successful stage productions, including *The Bat* (1920), that took place in a spooky mansion and featured a combination of horror and comedy. The film version of *The Bat* was released in 1926, but it was *The Cat and the Canary* that would establish the template for the "Old Dark House" genre. According to film historian Carlos Clarens, "Leni filled his haunted house not only with the standard cobwebs and sliding doors but with a genuine sense of mystery...*The Cat and the Canary* became the cornerstone of Universal's school of horror."

The conventions of the "Old Dark House" genre have long since become clichés, but

Leni essentially invented them, drawing from his Expressionist background and talent for art direction. The opening of the film sets the tone, with the dramatically lit exterior of the mansion of eccentric millionaire Cyrus West, all turrets and angles against a gloomy background. That shot dissolves into a chiaroscuro portrait of West's medicine bottles, behind which a cat peers down on West. *The Cat and the Canary* is full of elaborately choreographed camera moves, extreme angles, and set designs that recall *Caligari*. Yet all of it serves the story, and the gloom is leavened with broad humor that would have appealed to a 1920s American audience.

The Cat and the Canary pleased critics as well. Mordaunt Hall in the New York Times called it "one of the finest examples of motion picture art....Mr. Leni has not lost a single chance in this new film to show what can be done with a camera." Highbrow cineastes were less enthusiastic. As film historian Bernard F. Dick writes in his study of Universal Pictures, "Exponents of Calligarisme, Expressionism in the extreme...naturally thought Leni had vulgarized the conventions...yet all he did was lighten them so they could enter American cinema without the baggage of a movement that had spiraled out of control."

Unlike other German directors who could not adapt to Hollywood filmmaking, Leni thrived, and Universal was a good place for him. Laemmle fostered a sense of family at Universal. He staffed the studio with many emigrés whom he found on his frequent trips to Germany, among them William Wyler (Laemmle's nephew), *The Cat and the Canary* producer Paul Kohner, and Conrad

Veidt, who had appeared in *Waxworks* and would star in Leni's third American film, *The Man Who Laughs* (1928). The costume drama based on a Victor Hugo novel was a failed attempt to duplicate the success of *The Hunchback of Notre Dame* (1923).

For his next film, *The Last Warning* (1929), Leni returned to the thriller genre. It was shot in mid-1928, during the transition to sound, and was released with sound effects. For more than a year, various projects were announced, discussed and rejected. One reportedly considered for Leni's first sound film was *Dracula*, starring Conrad Veidt. *The Last Warning*, however, would prove to be Leni's last film. He died on September 2nd, 1929, of blood poisoning caused by a neglected tooth infection. He was 44 years old.

Over the years, *The Cat and the Canary* endured as a regular moneymaker. It was first remade as the talkie *The Cat Creeps* (1930) by Universal, which simultaneously made a Spanish-language version. A 1939 remake starring Bob Hope emphasized the comedy, and a 1979 British version made the lawyer a female, played by Wendy Hiller.

Paul Leni's untimely death cut short an intriguing career. In a 1924 article he wrote for a German magazine, Leni demonstrated a strong, clear vision of cinema that might have produced masterpieces: "It is not extreme reality that the camera perceives, but the reality of the inner event, which is more profound, effective and moving than what we see through everyday eyes, and I equally believe that the cinema can reproduce this truth, heightened effectively."

— MARGARITA LANDAZURI

THE 14TH ANNUAL SAN FRANCISCO SILENT FILM FESTIVAL
JULY 10-12, 2009

Join The San Francisco Silent Film Festival mailing list and be first to hear about it!
Sign up at our table on the mezzanine or at www.silentfilm.org.



Courtesy of The Academy of Motion Picture Arts and Sciences

ALICE GUY BLACHE

THE DETECTIVE AND HIS DOG (1912)

MATRIMONY'S SPEED LIMIT (1913)

FALLING LEAVES (1912)

THE PIT AND THE PENDULUM (1913)

In 1894, a young secretary entered the Comptoir General de Photographie in Paris with a glowing reference for her skills in shorthand and the latest clerical gadget, the typewriter. Hired on the spot, Alice Guy would later witness both Georges Demeny and Louis Lumière demonstrate the first moving picture cameras in these same offices of the city's leading photographic supplier. At her own suggestion, Guy soon began producing films to demonstrate the cameras' potential to customers. Boss Léon Gaumont's only condition was that she not

forsake her secretarial responsibilities, which had quickly expanded into the role of office manager. In contrast to most contemporary filmmakers who were shooting actualités or documentary scenes, Guy wrote short fictional scenarios and filmed them with friends. *Le Fée aux choux* (The Cabbage Fairy), an elaborate fable complete with hand-colored frames, played at the 1896 International Exhibition in Paris. While keeping up her administrative duties, Guy went on to produce actualités, fiction films, and 150 phonoscènes (sound films) using

the Gaumont-patented chronophone. She wrote the stories and directed most of them, as well as supervising the studio facility Gaumont had built in Belleville. By the end of 1906, the film division of Gaumont represented nearly 90 percent of the firm's total profits. Louis Feuillaud and Victorin Jasset were Guy's assistants. She mingled with the likes of Gustave Eiffel, Louis Renault, and Albert Santos Dumont, the Brazilian aviator. At 33 years old, Guy was fully in charge of production, answering to the board of directors.

But France would not be her home for much longer. On the job, Guy had met the Gaumont representative from England, Herbert Blaché, nine years her junior. The two fell in love and soon Guy was on her way to America, where her new husband would promote the Gaumont chronophone out of Cleveland, Ohio. Leaving behind an exciting and successful career, Guy described the gloomy arrival in New York: "The view of Liberty lighting the world, the sight of the skyscrapers in the fog could not chase my sadness. I saw all that through tears which I tried in vain to stop. All around me I heard exclamations of enthusiasm in a language of which I understood not one word."

After three years as a housewife and new mother, Guy remade herself into an American director. First using the Gaumont facility in Flushing, New York, Guy later started a new studio with her own money in Fort Lee, New Jersey – at the time the center of film production in the U.S. Through Solax, which operated from October 1910 to June 1914, she oversaw the production of 325 films, directing an estimated 35 to 50 of them herself. She built a \$100,000 state-of-the-art studio replete with carpentry shops, prop rooms, dressing rooms, five stage sets, labs, dark rooms, and projection rooms. The studio's grounds were sculpted to accommodate an abundance of landscapes, which Guy

patrolled on horseback. The studio's output ranged widely, from westerns to social issue dramas. While Guy edited all scripts herself, she primarily directed comedies, love stories and costume dramas adapted from fairy tales and literature.

By 1912 the film industry was undergoing a makeover of its own. Technology was changing fast and required fresh capital investment to keep up to date. Higher production values and films at least five reels in length were in demand to fill the new movie palaces catering to the middle classes. The center of movie production itself shifted to California for the year-round good weather and to escape the Edison Trust monopoly on distribution. The outbreak of World War I in 1914 also took its toll, and coal shortages hindered production on the frostbitten East Coast. French-run companies like Gaumont retreated from the U.S.

Once the center of creative output at Solax, Guy now found herself as a director-for-hire, receiving pre-determined scripts, casts, crews and budgets. She directed *The Lure* (1914), a white slavery morality tale of the type popular at the time, for the Schubert Film Company. The original agreement was to split the profits evenly, but her husband renegotiated for a flat fee of \$10,000. The feature went on to make \$300,000. It was one of many blows to come. Her last film was *Tarnished Reputations* (1920) for Perret Pictures, run by a former Gaumont stock player.

In 1922, when silent film was achieving its apex, Guy returned to France, unable to sustain herself in the revamped industry. She had suffered through the loss of Solax Studios to creditors and an unpleasant divorce after her husband ran off to California with an actress. She had also raised two children, faced the kidnapping of one of them on a trip to Chicago, fled to Canada during a polio epidemic and to

North Carolina during the war. She survived a severe bout of the 1918 Spanish flu, which had killed four of her Solax employees.

Still fighting for her place in the film industry, Guy traveled back to the U.S. in 1927 in a futile search of her Solax films, prints of which she had deposited with the Copyright Office. She returned to France empty handed and almost slipped

into history unnoticed. Through her own efforts—lecturing at universities and politely correcting historians' mistakes—along with the efforts of diligent archivists, she has been rescued from unwarranted obscurity. Ninety-nine years after the opening of Solax, Alice Guy remains the only woman to have ever owned a movie studio.

—SHARI KIZIRIAN

OFFICIAL SAN FRANCISCO SILENT FILM FESTIVAL MERCHANDISE



FESTIVAL POSTERS
FROM 1996 TO 2008
\$7 EACH



**RUAN LING-YU:
THE GODDESS
OF SHANGHAI**
DVD / BOOK
BY RICHARD J. MEYER
\$30 EACH
ALSO ON DVD:
THE PEACH GIRL
\$30 EACH



**PIANO THEMES
FROM THE
SILENT SCREEN**
COMPOSED AND PERFORMED
BY KEVIN PURRONE
\$15 EACH



COFFEE MUG
BLACK CERAMIC MUG
WITH WHITE LOGO
\$7 EACH



**PIANO
PORTRAITS OF
THE GODDESS**
THE COMPLETE ORIGINAL
SCORE BY KEVIN PURRONE
\$15 EACH



T-SHIRT
GARBO & GILBERT
\$18 EACH
2005 & 2006 T-SHIRTS
BLACK IN THREE STYLES
\$15 EACH

AVAILABLE AT OUR TABLE ON THE MEZZANINE
OR AT WWW.SILENTFILM.ORG

SPONSORS AND GRANTORS

GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN



KQED



joie de vivre[®]
HOTELS



Kathryn Kennedy
Winery

GRANTS for the ARTS



BECOME A MEMBER TODAY!

We invite you to join us in celebrating the remarkable films of the silent era by making a donation and becoming a member of The San Francisco Silent Film Festival. Ticket sales recoup just 25% of the expenses we incur in order to produce our programs – more than 50% comes from generous members like you!

MANY WAYS TO GIVE

You can make your tax-deductible donation online at www.silentfilm.org, by phone, or in-person at our table on the mezzanine. We also accept contributions of stock and matching gifts from your employer. With our Scheduled Giving Program, your donation is billed in monthly installments to your VISA or MasterCard. Contact Development Director Jeremy O'Neal at 415-777-4908 ext. 1# or by email at development@silentfilm.org for complete details. We urge you to show your support today – we can't show silent films without you!



DENNIS JAMES

Dennis James toured extensively in the 1980s with Lillian Gish and Charles "Buddy" Rogers for revival screenings of their films. He directs and performs with chamber ensembles and symphony orchestras around the world. As House Organist, he presents Silent Movie Mondays at Seattle's Paramount Theatre, and the Silents, Please! series at the Everett Theatre in Washington. He will accompany King Vidor's *The Crowd* at the Stanford Theatre in Palo Alto on March 27.



PHILIP CARLI

Philip Carli has performed on keyboard and with orchestra at such venues as Lincoln Center and the Museum of Modern Art in New York, the National Gallery in Washington, DC, the Cinémathèque Québécoise in Montreal and the National Film Theatre in London. He is the Staff Accompanist for George Eastman House in Rochester, New York, and performs annually at Le Giornate del Cinema Muto in Italy. He will play at the Mid-Winter Comedy Festival in Niles on February 20-22.

DONORS

VISIONARIES

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

BENEFACTORS

Rob & Chris Byrne, Tim & Jennifer Doke, Tracey & James Doyle, Bill & Sandy Bond

GRAND PATRONS

Robin McRoskey Azevedo, Tim & Jennifer Doke, John & Barbara Ellis, Doris Harmon,
Dean Lewis, Betsy & Jack Rix, Adam Rubinson

PATRONS

Lawrence Cronander, Robert Davis, Anne Fisher, David & Vicki Fleishhacker,
Bruce Fodiman, Randy & Julia Forgaard, Matthew & Cheri Hahn, Montine Hansl,
David & Jennifer Harding, Stephen Leggett, Jonathan Marlow, Ed Martin, Robert McClesky,
Jim Newman & Jane Ivory, Susan K. Prather, Mark Pruet, Barbara & Robert Scavullo,
Bruce Smith, David & Susan Smith,

SUPPORTERS

Pete & Teeka Baldwin, Sandra Gore & Ronald Sires, Virginia King,
Randall Laroche & David Loudon, Hollis Lenderking, Marcia & Walter Levy,
Pat & Susie McBaine, Paul & Phyllis Miller, Bay Properties Inc. & Don Nasser,
Tuesday Ray, Jeanne Newman, Jennifer Ormson, Jeanne & Sanford Robertson,
Chris Safford, Chuck & Missy Sheldon, Robert & Betsy Stafford, Francoise Stone

ASSOCIATES

Christopher Abbott, Ann Boyce & Kevin O'Neill, Michael F. Colombo,
Ann & Bernie Conley, Jerry & Carol Cotton, Michael Dautermann, Daniel Dickinson,
Robert Friese, Peter Fowler & Katsuya Nishimori, Jennie Gerard & Steven Steinhour,
William & Janet Goodson, Jerry & Lyn Grinstein, Michele & Dale Hadely, Kit Higginson,
Bruce Hoard, Jennifer Jenkins & Homer Pettey, Jean Marx, Robert & Kirsten McGlynn,
Muffie Meier, Cathy & Gary Meyer, Gary Mutz & Deborah Black, Guy & Maria Muzio,
Philip Pangrac, Richard D. Reutlinger, The Helen M. Salmons Trust, Allen Frances Santos,
James & Casey Sater, Frank & Paula Schultz, Bruce & Jacqueline Simon, Barb Singleton,
Craig & Maureen Sullivan, Helen Walker, Lynn & Jeanne White, Gerald & Nancy Wisnia,
Stacey Wisnia & Micah Brenner, Catherine Wyler

FRIENDS

Dennis Abbe, Helen Mae Almas, Damon Anderson, Melanie Archer & Michael Knowles,
Paul Bancroft, Gwendolynne Barr, Bill & Pat Barton, David Becker, Frank & Ruth Beering,
Constance Burnikel, Elliot Beckelman, Candance Bowers, Dorothy G. Bradley, William Brown,
Lynn Caffrey, William & Gretchen Callahan, Michael Cartmell, Jack & Mary Ann Chittick,
Al & Kathy Ciabattoni, Sarah Clark, Alex J. Clemenzi, Jeff Collignon, Bernard Corace,
Peter James Cummings, Justin DeFreitas & Chris Douglas, Harry Demas, Gennaro DeVito,
Daniel Dickinson, George & Cynthia Doubleday, Joan Fantazia, Marion & Edward Elliot,

DONORS

Netta & Michael Fedor, Philip Fukuda, Barbara Fumea, Ronald & Barbara George,
Paul & Suzanne Gleichauf, Theodore R. Gooding, Dan Greenblatt & Jill Vanoncini,
Annette & Martin Greiner, Pauline Grenbeaux, Hilary Hart & Martine Habib, Michelle Hadley,
Donna Hill, Charlie Hite, Michael Hunter, Jill Hupp, Liz Keim, Michael Krasik, Bradley Lane,
Emily Leider, Connie Lewsadder, Chip Lim, Susan Lull, Jeffery Masino, Sayre Maxfield,
Chris Maybach, Jeffrey Mendelowitz & Mark Lindberg, Richard & Barbara Mendelsohn,
Natasha Miley, Anita Monga & Peter Moore, Angie Montalvo, Eric & Becky Mueller,
Michael Nava, Charles Negley, Suzanne & Wulfrin Oberlin, Daniel O'Connell, Thomas Outt,
Mr. & Mrs. Melville Owen, Frances Petrocelli, Henry Phong, Jon Rankin, Jessica Rogers,
Elise Rosenbaum, Laura & Arnold Rotbert, Tim Savinar & Patricia Unterman, Mark Schaeffer,
David Shepard, Andrew Schultz, William L. Smith, Bob Spjut & Sue Valentine, Jone Stebbins,
Dan Stoffe, Mia & Neil Straghalis, Judy Strebel, Martin Taras, Jean Sweeney, Dana Utz,
Kenny Vandenberg, Thomas Ward, William Wellman, Tim & Sally White, Leonard Whitney,
Gwendolyn Whittle, Art & Janet Wong, Charlotte Wong, Elaine Mae Woo, Joana Woo,
Kathleen Woo, Bonnie Woodworth, John Woodworth, Selwyn Woodworth,
Marian Yee, Sheila Zack

MEMBERS

Yanira A. Acedo, Jo Anne Appel, Roberta Arguello, Elliot Beckelman, Lisa Bohorquez,
Michael Bonham, Stephen M. H. Braitman, Eric Bull, Curtis R. Canaday, Mary Caroline,
Stewart Chapman, Steven Condiotti, Ray & Greta de Groat, Megan Denkers, John Drago,
Diana Dubash, Lawrence & Elizabeth England, Elise Everett, David Fink, Holly Foster,
Philip Fukuda, Pamela Garcia, Margaret & James Gault, Diana Gay-Catania, Kelvin Godshall,
Robert & Marian Gex, Riley Gordinier, Gary Goss, John Grant, Jeanne Halpern & Louis Prisco,
Neil Hamilton, Faris & Debra Hitti, Darla Holst, Philip Ituarte, Rebecca Kane, Paul Kaplan,
Liz Keim, Erwin Kelly, Andrew Korniej, Greg Lathrop, Susan Lull, Dennis Mackler,
Robert Manette, Terri Manning, Adrienne Marshall & Dan Snyder, Wendy Marshall,
James McKeown, Annette Melville & Scott Simmon, Ron Merk, David Morse, Dorrie Newton,
Gretchen Nicholson, Terry Nixon, Bruce Odze, James Patterson, Warner Plowden, Carol Porter,
Gregory Robinson, Maxine Rosasco, Theresa Schenk-Webster, Gretchen Schneider,
Rod Searcey, Gail Silva, Steven Smith, Craig & Sara Stephens, Wendy Sullivan, David Tam,
Lee Tsiantis, Kenneth Turan, Allan Vance, Anita Velazquez, Joshua & Erika von Petrin,
Benjamin Watson, William Wellborn, Alan Wernz, May Yee

GRANTORS

An Anonymous Advisor, Grants for the Arts/San Francisco Hotel Tax Fund,
The Lucasfilm Foundation, National Endowment for the Arts, Packard Humanities Institute,
Ira M. Resnick Foundation, Thomas & Shelagh Rohlen Fund, Thendara Foundation,
Harold L. Wyman Foundation

ACKNOWLEDGEMENTS

VOLUNTEERS

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

Computer Guru: Prometheus Hawthorne-Jones

Film Writers Group: Richard Hildreth, Brian Darr, Shari Kizirian, Margarita Landazuri, Benjamin Schrom

Graphic Design: David Harding **Graphic Design Intern:** Miyo Inoue

Office Interns: William Theodore King and his 2000 Chevy Venture, Amanda Howard

And many thanks to all our wonderful event volunteers!

EVENT STAFF

Box Office & Will Call: Ben Armington, Keith Arnold, Daniel Tam

Event Photographer: Rory McNamara

House Manager: Mariana Lopez

PowerPoint Projection: Thad Austin

Sound: Gary Hobish **Sound Assistant:** Julia Napier

Spotlight Operator: Michelle King

Stage Manager: Tod Booth

Videographer: Jonathan Knapp

Volunteer Coordinator: Danyka Kosturak

SPECIAL THANKS

Castro Theatre Staff

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

Authors: Richard J. Meyer, David Thomson

Guest: Hugh Monro Neely

Musicians: Philip Carli, Dennis James

Postcard Distribution: Your Daily Staple, Michelle King

Reader: Steven Jenkins

Reception Musicians: Frisky Frolics

Sign Language Interpretation: Xavier Caylor, Terry Manning of Bay Area Communication Access

Website: David Harding

Prints: Criterion Pictures: Cary Haber; The Library of Congress: Mike Mashon, Rob Stone;

The Mary Pickford Institute: Hugh Monroe Neely; Film Preservation Associates: David Shepard;

Douris Corporation: Tim Lanza; 20th Century Fox: Caitlin Robertson

Co-Presenters: The Film Noir Foundation: Eddie Muller; MIDNITES FOR MANIACS: Jesse Hawthorne

Ficks; The San Francisco Film Society: Anna-Mae Chin, Steven Jenkins

Sponsors: Anchor Brewing Company: Dan Mitchell; Books Inc: Ken Irish; Joie De Vivre and Americania

Hotel: Craig Martell, Jill Plemons, Dino Farjado; Kathryn Kennedy Winery: Eric Fountain, Marty Mathis;

KQED: Meredith Gandy; McRoskey Mattress Company: Robin McRoskey Azevedo, Larry Cronander;

San Francisco Bay Guardian: Dulcinea Gonzalez; Yelp: Nicole Grant, Sam Sheldon

SPECIAL SPECIAL THANKS

Melissa Chittick, Richard Hildreth, Laura Horak, Edith Kramer, Russell Merritt, Cyndi Mortensen, Hugh

Monroe Neely, Darlene Plumtree (California Historical Society), David Shepard, Michael Lumpkin,

Thomas Gladysz, Christy Pascoe

The San Francisco Silent Film Festival is a nonprofit organization dedicated to educating the public about silent film as an art form and as a culturally valuable historical record. **BOARD OF DIRECTORS:**

President Judy Wyler Sheldon *Vice President* Robert Byrne *Treasurer* William B. Bond *Secretary* Robin McRoskey Azevedo, Frank Buxton, Timothy J. Doke, Tracey Goessel Doyle, Michael Frew, Cyndi Mortensen

ADVISORY COMMITTEE: Kevin Brownlow, Mario P. Diaz, Peter N. Fowler, Esq., Sydney Goldstein, Stephen Gong, Randy Haberkamp, Dennis James, Edith Kramer, Leonard Maltin, Lee Mendelson, Russell Merritt, Richard J. Meyer, Anita Monga, David Shepard, Scott Simmon, David Smith, Paolo Cherchi Usai, Charles Wolfe, Terry Zwiggoff **EXECUTIVE DIRECTOR:** Stacey Wisnia **ARTISTIC DIRECTOR:** Stephen Salmons

DEVELOPMENT DIRECTOR: Jeremy O'Neal **OPERATIONS DIRECTOR:** Jesse Hawthorne Ficks



www.anchorbrewing.com

BOOKS INC.

The West's Oldest Independent Bookseller

From Achebe to Zyzzyva,
Mainstream to Masochism,
The Castro's only full-service,
General interest bookseller

- also located in -
The Marina
Laurel Village
Opera Plaza

Books Inc. in the Castro
2275 Market St. @ Noe (415) 864-6777
www.booksinc.net

SEX SF

THE GUARDIAN'S LOCAL SEX-POSITIVE BLOG

Featuring sex news, reviews, events, and
resources - plus plenty of local titillation!
Live Now! sfbg.com/blogs/sexsf



GOOD VIBRATIONS
www.goodvibes.com

GUARDIAN

The L. Jeffrey Selznick School of Film Preservation

An International Program in
Archival Education and Training

A comprehensive program combining
classroom instruction and hands-on
training in the theory and practice of
film preservation and the management
of audiovisual collections.

To learn more, visit
www.selznickschool.eastmanhouse.org

