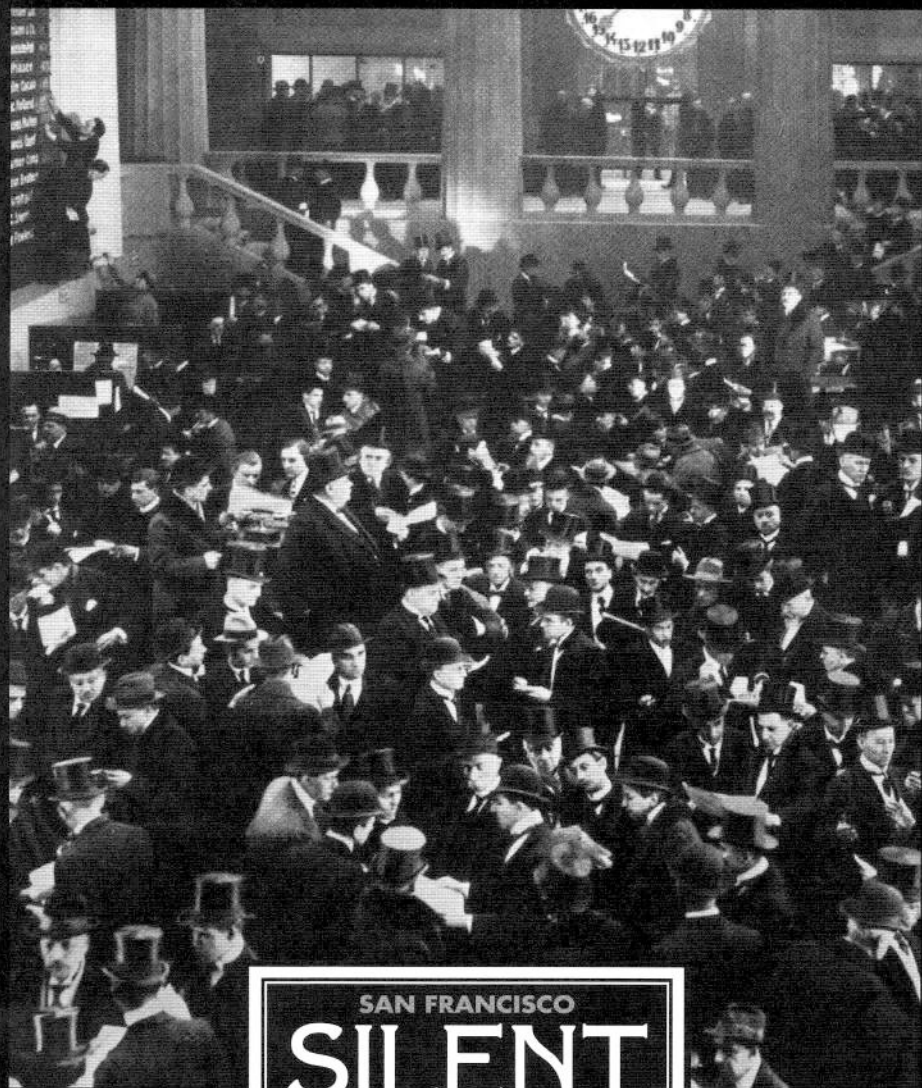


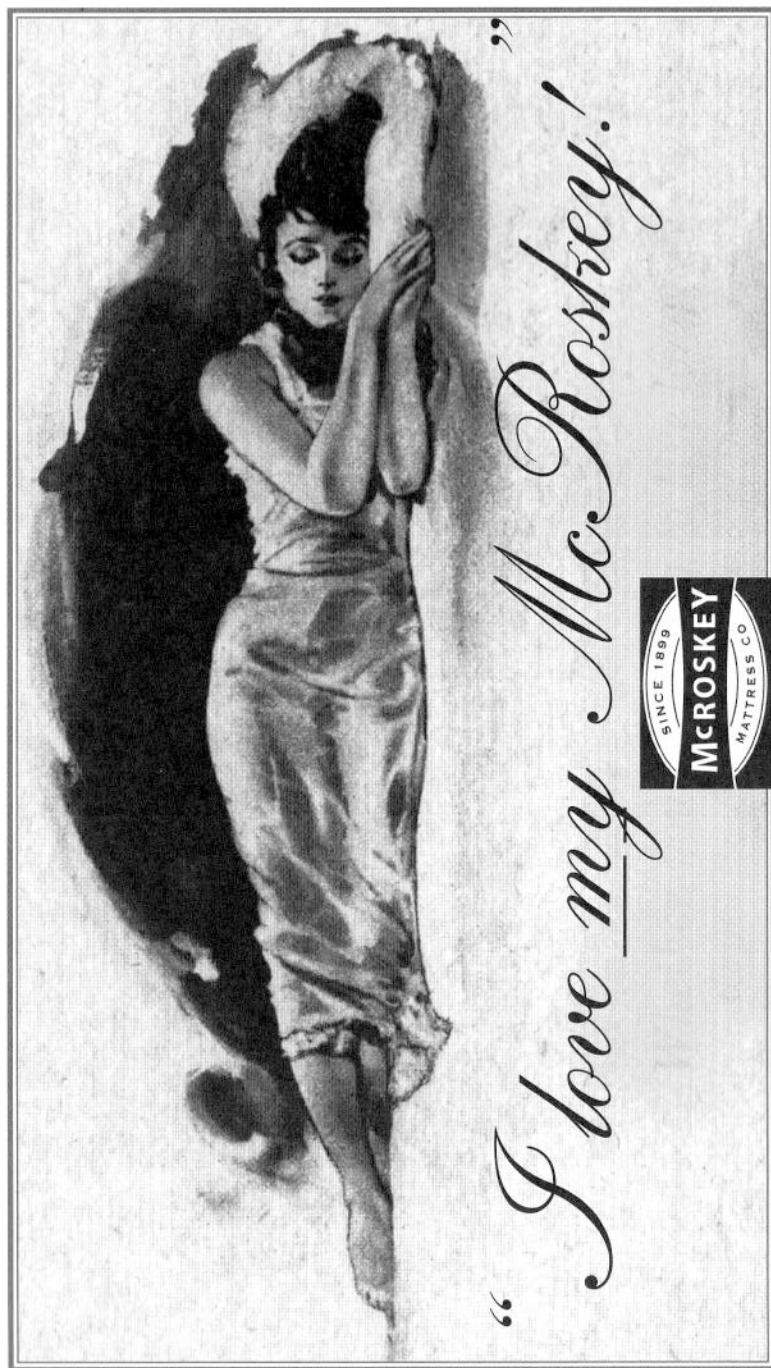
True art transcends time.



SAN FRANCISCO
SILENT
FILM FESTIVAL
WINTER EVENT

Castro Theatre, San Francisco

February 12, 2011



Mattresses and box springs lovingly handcrafted in San Francisco since 1899
Visit our showrooms in San Francisco and Palo Alto. www.McRoskey.com

Schedule & Table of Contents Saturday, February 12, 2011

1:00 pm

IT'S MUTUAL: Charlie Chaplin Shorts
The Pawn Shop, The Rink, and The Adventurer
Piano Accompaniment by Donald Sosin
Introduction by Stephen Salmons

Book Signing on the Mezzanine

Authors Karie Bible, Julie Lindow, and Thomas Gladysz will sign their books upstairs.

3:30 pm

L'ARGENT

Accompanied by Mont Alto Motion Picture Orchestra
Introduction by Consulate General Romain Serman

6:30 pm Festival Party

Following *L'Argent*, join us for drinks, appetizers, and fabulous company on the Castro mezzanine! Michael Saga will serenade with songs of old Paris to fête this romantic holiday event.

8:00 pm

LA BOHÈME

Accompanied by Dennis James on the Mighty Wurlitzer

- 2 Chaplin at Mutual: An Artist Emerges
- 5 L'Argent
- 8 La Bohème
- 11 About the Organization
- 12 Membership Information
- 13 Acknowledgements
- 14 Donors Page



MUSICIANS *in residence*



Donald Sosin

An acclaimed silent film accompanist for more than 40 years, Sosin regularly performs at major film festivals in America and Europe. He is the resident pianist for the Film Society of Lincoln Center, BAM and the Museum of Moving Image, and frequently accompanies silents at other repertory houses and archives. Sosin has also premiered his orchestral scores on TCM and recorded numerous scores for DVD releases.



Mont Alto Motion Picture Orchestra

The Mont Alto Motion Picture Orchestra, a quintet based in Louisville Colorado, has created scores for 75 silent films since 1994. Reviving not only the sound but also the scoring techniques of the original

silent movie theater orchestras, Mont Alto selects music for each scene from their large library of "photoplay music." Each piece you hear in their scores comes from surviving collections of this now-forgotten musical genre. Clarinet: Brian Collins. Violin: Britt Swenson. Piano: Rodney Sauer. Trumpet: Dawn Kramer. Cello: David Short.

Dennis James

For over 40 years Dennis James has toured under the auspices of the Silent Film Concerts production company performing for silent films with solo organ, piano, and chamber ensemble accompaniments in addition to presentations with major symphony orchestras throughout the U.S., Canada, Mexico, Australia, New Zealand and Europe providing historically authentic revival presentations.



The Castro's Mighty Wurlitzer is owned by the Taylor Family and maintained by Ray Taylor, Dick Taylor, and Edward Millington Stout III.

Yamaha grand piano supplied by Absolutely Music



Chaplin at Mutual: An Artist Emerges

Live Piano Accompaniment by DONALD SOSIN

THE ADVENTURER CAST: Charles Chaplin (The Convict), Edna Purviance (The Girl), Eric Campbell (The Suitor), Henry Bergman (The Father), Albert Austin (The Butler) PRODUCTION: Lone Star Corporation October 23, 1917 DIRECTOR: Charles Chaplin STORY: Charles Chaplin PHOTOGRAPHY: Roland Totheroh **THE PAWN SHOP** CAST: Charles Chaplin (Pawnshop Assistant), Henry Bergman (Pawnbroker), Edna Purviance (Pawnbroker's Daughter), John Rand (Pawnshop Assistant), Albert Austin (Client with clock), Wesley Ruggles (Client with ring), Eric Campbell (Burglar) PRODUCTION: Lone Star Corporation October 2, 1916 DIRECTOR: Charles Chaplin STORY: Charles Chaplin PHOTOGRAPHY: Roland Totheroh **THE RINK** CAST: Charles Chaplin (Waiter), Edna Purviance (The Girl), James T. Kelley (The Father), Eric Campbell (Mr. Stout), Henry Bergman (Mrs. Stout and Angry Diner), Lloyd Bacon (Guest), Albert Austin (The Cook and Skater) PRODUCTION: Lone Star Corporation December 4, 1916 DIRECTOR: Charles Chaplin STORY: Charles Chaplin PHOTOGRAPHY: Roland Totheroh PRINTS SOURCE: Film Preservation Associates

It was a classic rags-to-riches tale that became Hollywood mythology. A young British music hall performer leaves the stage to try his hand at making movies. Two short years later, he is the highest paid entertainer in the world and destined to become history's most recognizable figure.

Charles Spencer Chaplin began his film career at Mack Sennett's Keystone Film Company, debuting in *Making a Living* (1914), for which he donned a high hat and droopy moustache to play a comic villain. Just five days later for *Kid Auto Races* at Venice (1914), Chaplin adopted

baggy pants, oversized shoes, and a toothbrush moustache, creating the screen persona he would maintain for the next 22 years. Living up to their modern stereotype, early Keystone films were knockabout comedies with thin plotlines usually ending in a chase. As unsophisticated as they were, they provided fertile training ground for the novice who quickly became an audience favorite. After 35 Keystone productions, Chaplin defected to the Essanay Film Company, enticed by a tenfold salary increase.

For his first Essanay project, Chaplin directed *His New Job* (1915), using cameraman Rollie Totheroh, beginning a long association between the two. While Chaplin directed approximately half his own Keystone output, he took the helm at Essanay from the outset and never again submitted to another's direction. *A Night Out* (1915), Chaplin's first comedy shot in the Bay Area, was filmed at Essanay's studio in Niles, California and on location in downtown Oakland. It also marked the screen debut of 19-year-old Edna Purviance, who was never directed by anyone but Chaplin throughout her career. Chaplin produced

a total of 15 films for Essanay, introducing elements of pathos into what had been strictly slapstick routines. One of the most memorable, *The Tramp* (1915), starts with typical knockabout business but concludes with an iris-out of Charlie, his back to the camera, walking down a road alone. It became an iconic Chaplin image.

In April 1916, the month of his 27th birthday, Chaplin changed studios again, signing with the Mutual Film Company. Calling for a dozen two-reel comedies over the course of a year, Chaplin's

new contract stipulated a \$670,000 salary, more than ten times the amount he had received at Essanay. The agreement also created Lone Star Studio whose sole purpose was the production of Chaplin's comedies. The deal cost Mutual a total of \$1,530,000, including Chaplin's pay. An early historian of film Terry Ramsaye correctly called Lone Star, "the biggest operation centered about a single star in the history of the motion picture industry."

While at Mutual, Chaplin assembled a dedicated company, the core of which stuck with him their entire careers. Edna Purviance appeared as

his leading lady in all 34 films that he made between 1915 and 1923. Screen newcomers Albert Austin and Eric Campbell, whom Chaplin knew from his vaudeville days, also never worked for any other moviemaker. Henry Bergman, the only one of Chaplin's players who joined Mutual with extensive film experience, appeared in every Chaplin film for the next 20 years. Cameraman Rollie Totheroh photographed Chaplin's films through 1947's *Monsieur Verdoux*.

The generous production budgets enabled

Chaplin to work unlike any other previous silent comedian. "I used to make things up as we went along," he wrote in *My Autobiography* (1964). Unencumbered by studio overseers, he improvised, tinkered, revised, and refined, fleshing out his comedy routines by trial and error. "We never had a continuity," recalled cameraman Rollie Totheroh in a 1972 interview. "He had a sort of synopsis laid out in his mind but nothing on paper." Chaplin's method was not only time consuming, it was also expensive—everything happened with all



Charles Chaplin was 27 years old when he started producing short films for the Mutual Film Company.

players in costume and the camera rolling.

While Chaplin's onscreen persona is primarily remembered today as "The Tramp," each of his Mutual comedies feature Chaplin as a different character in different settings. He intended this variety from the outset, telling interviewer Kitty Kelly on March 10, 1916, "I'll keep the moustache, but won't stick to the clothes. It'll depend on what the circumstances demand." Chaplin plays a vagrant only in *The Vagabond* (1916), otherwise casting himself in roles as diverse as policeman, convict, fireman, and socialite.

In *The Pawn Shop* (1916), Chaplin inspects an alarm clock brought in by a customer (Albert Austin) as collateral for a loan. In what he modestly described as "an inventive business with an alarm clock," Chaplin exhibits a surgeon's dexterity and precision while dissecting and ultimately destroying the timepiece. *The Pawn*

Shop also marks the first appearance of Henry Bergman in a Chaplin film, beginning a streak that continued until Bergman's death in 1946.

The Rink (1916) was the eighth of the Mutual comedies and highlighted Chaplin's virtuosity on roller skates, a skill he had previously demonstrated in the vaudeville skit "Skating." As he often did with successful bits, he reprised his skate work in *Modern Times* (1936), wearing roller skates on night patrol in a department store. *The Rink* also features Henry Bergman playing dual male and female roles for the first time, appearing as an angry moustachioed diner and as Eric Campbell's portly spouse.

Chaplin's contract at Mutual ended with *The Adventurer* (1917). It took him four months to complete the film, which included hundreds of takes shot on Santa Monica's beaches. *The Adventurer* also marked the end of Eric Campbell's

brief screen career. The six-foot five, 300-pound Scottish actor, who had joined Mutual to play the "heavy" in Chaplin's comedies, was killed in an automobile accident shortly after the film's release.

Today, Chaplin's Mutual series is recognized as one of the most inspired creative bursts in film history. Produced during his third year of filmmaking, the 12 Mutual comedies mark not the culmination of a career but merely the closing of a single chapter. Over the 18 months it took to complete the series, his characterizations and scenarios significantly matured. His first



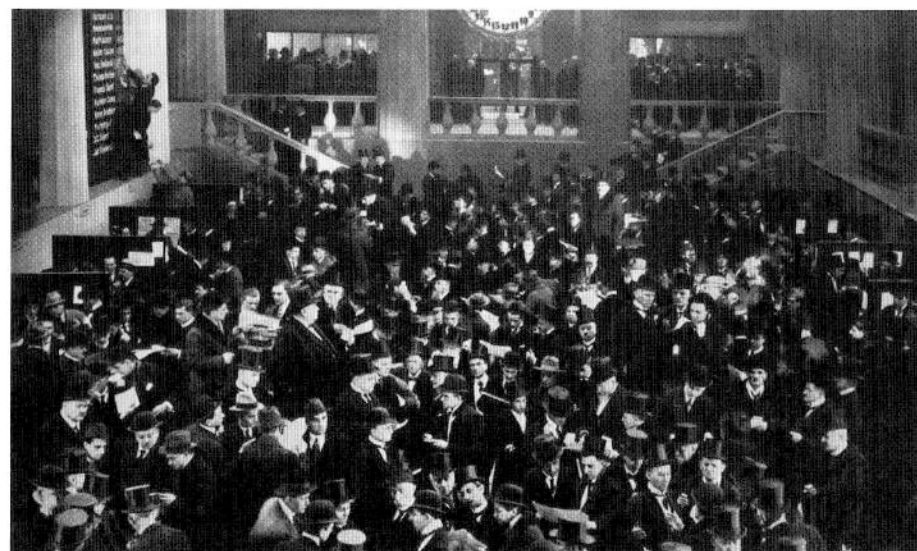
At Mutual, Charlie Chaplin played his "Tramp" character only once. "I'll keep the moustache," he said, "but won't stick to the clothes."

Mutual releases, such as *The Floorwalker* (1916) and *The Fireman* (1916), consisted primarily of funny business in various settings. Midway through, he was releasing films like *The Immigrant* (1917), in which he and Edna ride steerage to America, herded like cattle in view of the Statue of Liberty, foreshadowing the mix of pathos and humor of his

future feature films.

"Fulfilling the Mutual contract, I suppose, was the happiest period of my career," Chaplin later recalled. "I was light and unencumbered, twenty-seven years old, with fabulous prospects and a friendly, glamorous world before me. Within a short time I would be a millionaire—it all seemed slightly mad." Mutual sought to retain the comedian by offering him a million dollars for eight additional films, but Chaplin was ready for independence. On November 1917, he gathered up his loyal team and broke ground near a citrus grove at the corner of Le Brea and De Longpre for Charlie Chaplin Studios. He went on to create his masterpieces *The Kid* (1921), *The Gold Rush* (1925), *City Lights* (1931), and *Modern Times* (1936), all produced on his own terms.

—ROBERT BYRNE



L'Argent

Restored Print of the Director's Cut

Live Accompaniment by MONT ALTO MOTION PICTURE ORCHESTRA

CAST: Pierre Alcover (Nicolas Saccard), Mary Glory (Line Hamelin), Henry Victor (Jacques Hamelin), Alfred Abel (Alphonse Gunderman), Brigitte Helm (Baroness Sandorf), Yvette Guilbert (Le Méchain), Pierre Juvenet (Baron DeFrance), Antonin Artaud (Mazaud) PRODUCTION: Cinemondial 1928 PRODUCERS: Marcel L'Herbier, Jean Sapène DIRECTOR: Marcel L'Herbier SCENARIO: Arthur Bernède ADAPTATION: Marcel L'Herbier, based on the novel by Émile Zola PHOTOGRAPHY: Jules Kruger, Louis Berte, Jean Letort ART DIRECTION: André Barsacq, Lazare Meerson COSTUMES: Jacques Manuel PRINT SOURCE: CNC-Archives Françaises du Film

The sky was the limit during the 1920s as aviators conquered the airways. The first practical airliner, the 12-passenger Ford Trimotor, debuted in 1925. The world's stock markets also reached for the stratosphere, with the value of common stock rising an average of 22 percent each year from 1925 through 1928, the growth rate touted as the dawn of a new era of perpetual prosperity. Fortune appeared to favor the bold.

In April 1928, French filmmaker Marcel L'Herbier began production on *L'Argent*, a spectacular and controversial adaptation of an 1891 novel by Émile Zola. Set in the 1860s, the novel is based on the 1882 failure of Union Générale. The French bank's stock value had risen by 600

percent over three years without the capital resources to match even a third of that value. After its collapse, the stock market subsequently crashed, plunging France into a decade-long recession.

L'Herbier recognized the 1920s with its global fascination with the stock markets as a perfect setting for Zola's tale, updating it into a modern parable of avarice. L'Herbier replaced Zola's African railway development speculation with a South American air route set up to discover untapped oil reserves. Many criticized L'Herbier's tampering with the words of Zola, who was a major figure of the literary and theatrical naturalist movements. André Antoine, founder of Paris's Théâtre Libre, argued that

placing any of Zola's fictions in a time period other than the Second Empire (1850–1872) was a travesty. L'Herbier, convinced that Zola's story would survive the transformation, paid little heed.

L'Herbier discovered the possibilities of cinema when he was transferred to the army's Paris-based film corps in 1917 during World War I. He later recalled seeing his first motion picture, Cecil B. DeMille's *The Cheat* (1915), before being called up a year and a half into the war. Born in 1888 into a privileged Paris family, L'Herbier had artistic aspirations, and he took advantage of his fortunate military posting by writing screenplays, eventually gaining a commission for a propaganda film produced by French cinema pioneer Léon Gaumont. After the war, he produced six films for Gaumont before starting his own company, Cinégraphic, in 1922.

A suggestion by opera diva Georgette Leblanc led L'Herbier to produce *L'Inhumaine* (1924), a melodramatic fantasy about a heartless woman. Many French avant-garde artists were involved in the production, including composer Darius Milhaud, painter Fernand Léger, and architect Robert Mallet-Stevens. *L'Inhumaine* represented the blend of commercial and artistic sensibilities that marked the work of the French impressionist filmmakers that flourished in the silent era. Unfortunately, *L'Inhumaine* was a failure both critically and financially.

L'Argent was produced on an epic scale, rivaling films like *Napoléon* (1927) and *Metropolis*

(1927). L'Herbier's Cinégraphic set the film's budget at three million francs, partnering with another French film company, Société des Cinéromans, to help raise the funds. To complete the financing and secure an international release, L'Herbier arranged for Germany's Ufa to distribute the film.

Lazare Meerson and André Barsacq designed monumental sets to represent Parisian banks, restaurants, mansions, and penthouse apartments, which were constructed at the

Pathé Frères studios in suburban Joinville, outside Paris. Cameraman Jules Kruger, who was director of photography on Abel Gance's *Napoléon*, built an elaborate infrastructure of tracks and cranes for sweeping and disorienting camera movements.

L'Herbier took his cast and crew, including as many as 2,000 extras, on location to Le Bourget airport, the Place de l'Opéra, and the Bourse, Paris's stock exchange. Kruger used large carbon-arc lights at

the Place de l'Opéra. Inside the Bourse, which L'Herbier rented for his exclusive use over the three-day Pentecost holiday, Kruger constructed special camera rigs for tracking shots.

As part of the distribution deal with Ufa, L'Herbier cast two German performers in major roles, both fresh from Fritz Lang's *Metropolis*. Born in 1879 in Leipzig, Alfred Abel was a forester and draftsman prior to becoming an accomplished stage performer. His first film, 1913's *Eine Venezianische Nacht* (literally, "One Venetian Night"), was directed by well-known

theater director Max Reinhardt. During his 24-year film career, Abel appeared in 140 films, including Lang's *Dr. Mabuse the Gambler* (1922) and Alfred Hitchcock's *Mary* (the 1930 German-language version of *Murder!*). He died at the age of 58 in 1937.

The appearance of the 17-year-old Brigitte Helm a year earlier in *Metropolis* had established her as a star of German cinema. She also worked with high-profile director G.W. Pabst in *The Love of Jeanne Ney* (1927) and went on to star in 38 films between 1927 and her retirement in 1935. However, her enduring legacy is as a fantasy cinema icon, enhanced by roles such as the queen of the lost continent Atlantis in *L'Atlantide* (1932). In 1935, Helm left both the cinema and Germany, settling in Switzerland, after which she never spoke publicly about her acting career. She died at the age of 88 in 1996.

L'Argent was the final production of L'Herbier's Cinégraphic company. Not as bold as *L'Inhumaine*, *L'Argent* still blended high art and commercial filmmaking, leaving both the avant-garde and average viewers confused by what the film was supposed to be: melodrama or surrealism. The film's condemnation of the speculative stock market may also have turned off audiences enjoying the monetary fruits of the "irrational exuberance" of the 1920s. Curiously, the film found its largest contemporary audience in Germany, still suffering the privations brought on by war reparations the country was forced to pay in the wake of WWI.

By the time it was finished, *L'Argent* had cost L'Herbier and his partners five million francs, or 66 percent more than the original three million francs budgeted. L'Herbier's original edit ran two hours and 40 minutes. Before its release, it was shortened significantly by co-producer Jean Sapène, the head of Société des Cinéromans. During production, the relationship between the two producers had collapsed, and L'Herbier was convinced that Sapène's actions were intended to scuttle the film's chance of success. After a lawsuit, L'Herbier was able to

restore some, but not all, of the missing footage. After a 1979 restoration, a close approximation of L'Herbier's final cut was seen by the public for the first time.

L'Argent was the first feature film to have a documentary made about its production. The 40-minute *Autour de L'Argent*, following the director and crew as they worked, is a groundbreaking depiction of the filmmaking process. Shot and edited by the then-22-year-old journalist Jean Dréville, the documentary was re-released in 1971 with new narration read by Dréville himself.

L'Herbier continued making films in the sound era and accepted as inevitable the Vichy regime installed by the Nazis in 1940. In the 1950s, he embraced the new medium of television, producing more than 200 documentaries, which broadcast between 1952 and 1969. He also founded France's first national film school in 1943. Institut des hautes études cinématographiques counts Louis Malle, Alain Resnais, and Costa Gavras among its graduates. In 1985, the school was renamed La Fémis. L'Herbier died in 1979 in Paris, at the age of 91.

—RICHARD HILDRETH

Pierre Alcover and Brigitte Helm play the most avaricious characters in *L'Argent*, among a host of other greedy types.





La Bohème

Live Accompaniment by DENNIS JAMES on the Mighty Wurlitzer

CAST: Lillian Gish (Mimi), John Gilbert (Rodolphe), Renée Adorée (Musette), George Hassell (Schaunard), Roy D'Arcy (Vicomte Paul), Edward Everett Horton (Colline), Karl Dane (Benoit) PRODUCTION: Metro-Goldwyn-Mayer 1926 DIRECTOR: King Vidor SCENARIO: Fred de Gresac [Frédérique Rosine de Grésac], suggested by Life in the Latin Quarter by Henri Murger CONTINUITY: Ray Doyle and Harry Behn TITLES: William M. Conselman, Ruth Cummings PHOTOGRAPHY: Hendrik Sartov EDITOR: Hugh Wynn PRINT SOURCE: UCLA Film and Television Archive

In 1926, when Lillian Gish went in search of a new contract, a bidding war ensued between MGM and United Artists. She was not a major money-maker but having trained on the sets of D.W. Griffith's Biograph, she had a reputation as a great actress. A veteran of Griffith's stock company since 1912, Gish had embodied his wistful, innocent heroines but chafed under the pioneering director's total control. Artistic differences during their last film together, *Orphans of the*

Storm (1921), led to the end of their collaboration. Underneath her onscreen fragility was steel, and Gish was determined to take control of her own career. For the independent studio Inspiration Pictures, she made two films, *The White Sister* (1923) and *Romola* (1924), for which she was involved in all aspects of production, from casting and editing to approving the purchase of equipment.

MGM beat out UA's offer with a two-year contract for six pictures at a salary of \$800,000,

making Gish the studio's highest-paid star. The contract also stipulated for her input into stories, directors, and cast, although the studio kept the final decision. She was freed from any promotional obligations, including personal appearances; and there was no morals clause in her contract. The only thing she requested but did not get was a percentage of the profits.

For her first project, she chose *Romeo and Juliet* but, as she recalled in an unpublished 1937 memoir, a poll of exhibitors found that "over half of them refused to buy anything with Mr. Shakespeare's name on it. *Joan of Arc*, my second choice, was too expensive. We compromised on *La Bohème*." Gish brought her friend, French playwright Madame Frédérique de Grésac to Hollywood, where they worked on the screenplay together. Italian composer Giacomo Puccini had based his 1896 opera of the same name on Henri Murger's 1851 collection of stories, *Scènes de la vie de bohème*, about

starving artists living in Paris's Latin Quarter. Puccini's opera was still under copyright, so Grésac's screenplay was credited to the original source, although the story and characters are based on the opera.

Because she had spent most of the previous two years in Europe and New York, Gish was unfamiliar with many of the current Hollywood actors and directors. MGM executive Irving Thalberg showed her some of studio's recent films, including two reels of the as-yet unreleased *The Big Parade* (1925), directed by King Vidor and starring the studio's biggest male star, John Gilbert. Suitably impressed, Gish asked for Vidor as director and Gilbert to play Rodolphe to her Mimi. *The*

Big Parade actors Renée Adorée, Roy D'Arcy, and Karl Dane also joined the *La Bohème* cast.

Gish asked for and got her *Orphans of the Storm* cinematographer Hendrik Sartov, who had invented a soft-focus lens that he called the "Lillian Gish." She suggested to Irving Thalberg that the studio use the new, highly sensitive panchromatic film that had been used on her Inspiration Pictures films to ravishing effect. Thalberg said MGM's laboratories could not process the film stock, but she insisted, proposing that he hire

the same technician who had processed film for Inspiration. Thalberg grudgingly agreed. According to Gish, the studio was so pleased with the results that they converted their labs to use only panchromatic film.

Gish then turned her attention to wardrobe and sets. She clashed with the studio's choice of Paris fashion designer Erté, known for his lavish theatrical costumes for the Ziegfeld Follies. She disliked the stiff dresses he designed for her *La*



Lillian Gish felt that Mimi's clothes should be old and worn, but made of good silk.

Bohème wardrobe, saying that Mimi was very poor and wouldn't have new clothes, even if made from the cheap calico Erté had chosen. She felt that Mimi's clothes should be old and worn, but made of good silk. "Imagine!" the outraged designer complained to *Motion Picture* magazine, "Miss Gish will not wear the dress of the poor *La Bohème* unless the rags are all silk-lined!" Gish tried unsuccessfully to enlist Renée Adorée in her Erté boycott, and Adorée should have listened. Her stiff, vulgar-looking dresses may have been appropriate for the character, but they overwhelm her petite figure and make her look dumpy. Gish also protested that the sets were too grand for the hovels

of starving artists, and production executives agreed to let Mimi live in an attic—but a very large one.

King Vidor was one of the most successful and creative directors in Hollywood, but Gish was proving to be the true auteur of *La Bohème*. With Griffith, she had always rehearsed films from beginning to end, and she insisted on a rehearsal period for *La Bohème*. Vidor watched bemused while Gish mimed opening doors, picking up objects, and brushing her hair, ignoring the props he had set up for her. He went along with her demands, but she wrote in her memoirs that the other actors were uncomfortable with her rehearsal methods and she gave up. Another Griffith habit Gish tried to impose on *La Bohème* was chaste love scenes. She argued that the romantic tension between the lovers would be dissipated if they kissed. Both Vidor and Gilbert were skeptical but, once again, Gish convinced them to do it her way. However, the first preview audience for the film wasn't buying it. They liked

the movie, but they wanted love scenes, as did Mayer and Thalberg. On her way to the studio for reshoots, she told her chauffeur, "Oh dear, I've got to go through another day of kissing John Gilbert."

To prepare for her deathbed scene, Gish visited a local hospital to observe patients in the terminal stages of tuberculosis. According to Vidor, who embellished the tale every time he told it, Gish ate little and drank nothing for several days before the scene was shot. When Mimi drew her last breath, Gish actually seemed to stop breathing, frightening Vidor. After Gilbert

softly whispered her name, she opened her eyes and drew a breath. In a 1984 interview, Gish dismissed Vidor's story as "nonsense."

La Bohème received excellent reviews from the New York critics. The *Telegram* said of Gish, "there is the light of clear purpose at last in the eyes of this star, so often hitherto a passive Madonna of the studios." Mordaunt Hall of the *New York Times* called it "a production that is virtually flawless." The film was one of MGM's top box office hits of the year. But an odd backlash was building against Gish. The Hollywood fan magazines seemed to resent her dedication, her power, her artistic aspirations, and lack of the

common touch. *Photoplay's* Adela Rogers St. Johns called her "the most over-rated actress on the screen."

Gish's subsequent MGM films included two artistic successes that were box office failures, *The Scarlet Letter* (1926) and *The Wind* (1928), as well as two now-forgotten failures from 1927, *Annie Laurie* and *The Enemy*. At the height of the flap-

per era, Gish's innocent heroines seemed passé to audiences. To boost her audience appeal, Thalberg even offered to arrange a scandal for her. Gish was horrified, and when her two-year contract came to an end, she left MGM. She returned to the stage, making only occasional screen appearances for the remainder of her career. When Lillian Gish died in 1993 at the age of 99, her longtime manager James Frasher noted, "She was the same age as film. They both came into the world in 1893."

—MARGARITA LANDAZURI



Another arduous day of kissing John Gilbert!

About the San Francisco Silent Film Festival

The San Francisco Silent Film Festival is a nonprofit organization dedicated to promoting the artistic, cultural, and historic value of silent film. Each year the Festival hosts events that feature silent masterpieces with live musical accompaniment.

Silent-era filmmakers produced masterpieces and crowd-thrilling entertainments. Remarkable for their artistry and their inestimable value as historical documents, silent films show us how our ancestors thought, spoke, dressed, and lived. It is through these films that the world first came to love movies and learned how to appreciate them as art. They have influenced every generation of filmmakers and continue to inspire audiences nearly a century after they were made.

We believe the best way to truly appreciate the power and beauty of a silent film is by seeing it as it was meant to be seen: on the big screen with live musical accompaniment. For sixteen years, we've hand-selected the finest 35mm prints, engaged leading musicians to compose and perform live musical scores, and invited filmmakers, authors, stars, archivists, and scholars to provide context and commentary for each film.

In 2006, we began our annual Amazing Tales from the Archives program to raise our audience's awareness of the importance of film preservation and to provide insight into the remarkable work done by film archives.

The Silent Film Preservation Fellowship was inaugurated in 2008 as an outgrowth of our commitment to film preservation. Each year the Silent Film Festival makes a financial contribution to a preservation project that is screened at the festival upon completion.

Your donation, in addition to supporting all of the festival's presentations and activities, also supports the Silent Film Preservation Fellowship Fund.

BOARD OF DIRECTORS: Board Chair Judy Wyler Sheldon **President** Robert Byrne **Treasurer** Dean Lewis **Secretary** Cyndi Mortensen **Directors** Frank Buxton, Michael Frew, Tracey Goessel, Ed Martin, Robin McRoskey Azevedo, Adam Robinson **ADVISORY COMMITTEE:** Kevin Brownlow, Melissa Chittick, Mario P. Diaz, Peter N. Fowler, Bruce Goldstein, Sydney Goldstein, Stephen Gong, Jere Guldin, Randy Haberkamp, Dennis James, Edith Kramer, Joe Lindner, Guy Maddin, Leonard Maltin, Mike Mashon, Russell Merritt, Gary Meyer, Richard J. Meyer, Stephen Salmons, David Shepard, Scott Simmon, David Smith, Paolo Cherchi Usai, Todd Wiener, Charles Wolfe, Terry Zwigoff **STAFF:** **Executive Director** Stacey Wisnia **Artistic Director** Anita Monga **Director of Development & Strategy** Jeremy O'Neal **Operations Director** Lucia Pier **FOUNDERS:** Melissa Chittick and Stephen Salmons

Become a Member Today!

Please join us in bringing the classic films of the silent era to contemporary audiences by supporting the San Francisco Silent Film Festival. Your donation is tax deductible and gifts of every kind are welcome, including stock contributions, matching gifts from your employer, and donations billed in monthly installments to your Visa or MasterCard. For more details, please contact us at 415-777-4908 or by email at development@silentfilm.org. Thank you!

MEMBER \$50-\$99 (\$45 students)

Members-only ticket discounts
eNews subscription
Recognition in Program Book

FRIEND \$100-\$249

Member benefits plus:
2 Festival tickets

ASSOCIATE \$250-\$499

Member benefits plus:
4 Festival tickets
2 Winter Event tickets

SUPPORTER \$500-\$999

Member benefits plus:
2 Opening Night Film tickets plus
4 Additional Festival tickets
2 Spotlight Lounge passes
2 Winter Event tickets

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

Member benefits plus:
2 Festival Gold Passes, which include:

- Priority entrance to all programs
- Opening Night Film & Party
- Spotlight Lounge

Additional benefits:
2 Invitations to Festival Welcome Reception
2 Winter Event tickets

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

Member benefits plus:
4 Festival Platinum Passes, which include:

- Priority entrance and reserved seating
- Opening Night Film & Party
- Spotlight Lounge

Additional benefits:
2 Invitations to Festival Welcome Reception
2 Winter Event tickets
2 Winter Event Party tickets

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

Member benefits plus:
4 Festival Platinum Passes, which include:

- Priority entrance and reserved seating
- Opening Night Film & Party
- Spotlight Lounge

Additional benefits:
2 Invitations to Festival Welcome Reception
2 Winter Event tickets
2 Winter Event Party tickets

VISIONARY \$10,000 +

Member benefits plus:
6 Festival Platinum Passes, which include:

- Priority entrance and reserved seating
- Opening Night Film & Party
- Spotlight Lounge

Additional benefits:
2 Invitations to Festival Welcome Reception
6 Winter Event tickets
4 Winter Event Party tickets

Acknowledgements

Our sincere gratitude to everyone who generously gave so much of their time and talent!

Bookkeeper: Pam Garcia
Program Book Editors: Shari Kizirian, Margarita Landazuri
Educational Slide Show Editor: Richard Hildreth
Film Writers Group: Richard Hildreth (Chair) Robert Byrne, Shari Kizirian, Margarita Landazuri
Operations Intern: Scott Longo
Website: David Harding

Festival Event Staff

Box Office Manager: Ben Armington
House Manager: Jenn Kolmel
Intertitle Translation Presentation: Jeremy Stevermer
Slideshow/Keynote Projection: Thad Austin
Sound Engineer: Gary Hobish
Sound Interns: Ross Hopeman, Julia Napier
Spotlight: Michelle King
Theater Operations Manager: Richard Hildreth
Stage Assistant: Victoria Jaschob
Videography: William King
Volunteer Captain: Maureen Russell

Special Thanks

Castro Theatre and Projection Staff
Castro Wurlitzer: Ray Taylor, Dick Taylor, Edward Millington Stout III
Co-Presenters: Alliance Française, Niles Essanay Silent Film Museum, San Francisco Opera
Winter Event Promotional Partner: S.F. Jazz
Festival Authors: Karie Bible (*Location Filming in Los Angeles*), Julie Lindow (*Left in the Dark: Portraits of San Francisco Movie Theatres*), Thomas Gladysz (*Diary of a Lost Girl*)
Festival Musicians: Brian Collins, Dennis James, Dawn Kramer, Rodney Sauer, David Short, Donald Sosin, Britt Swenson, Kate Polera
Celebration Party Musician: Michel Saga
Introduction Sign Language Interpretation: Bay Area Communication Access
Sponsors: Books, Inc., Consulate General of France, Epic Wines, McRoskey Mattress Company, Poesia Osteria Italiana, Queen Anne Hotel, SF Jazz, SF Bay Guardian, Video Transfer Center
Prints: CNC-Archives Françaises du Film, Film Preservation Associates, UCLA Film and Television Archive

Special, Special Thanks

Denis Bisson, Buck Bito, Dorothy Bradley, Desiree Buford, Melissa Chittick, Brian Collette, Jen Cox, Larry Cronander, Francesco d'Ippolito, Jean-Baptiste Garnero, Nigel Gilchrist, Thomas Gladysz, Carter Gunn, Richard Hildreth, Steven Hill, Pascal Ledermann, Marie-Ange L'Herbier, Gary Meyer, Peter Moore, Cyndi Mortensen, Don Nasser, Ann Olszewski, David Packard, Christy Pascoe, Michael Ruffing, Stephen Salmons, Rodney Sauer, David Shepard, Brian Springer, Jeremy Stevermer, Michael Wade, Bob Wanberg, Todd Wiener

Donors

Visionaries

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

Benefactors

Bill and Sandy Bond, Tracey Goessel

Grand Patrons

Robin McRoskey Azevedo, Rob and Chris Byrne, Lawrence Cronander, John Ellis,
Dean Lewis, Ed and Diane Martin, Lorin and Deborah Vogel

Patrons

Helen Berggruen, Michael Dautermann, Daniel Dickinson, Diane Disney Miller and Ron Miller, David and
Vicki Fleishhacker, Bruce Fodiman, Randall Laroche and David Loudon, Walter and Marcia Levy,
Mr. and Mrs. David Lynn, Robert McClesky, Daniel Murphy and Ronald Hayden, Gary Mutz and Deborah
Black, Jim Newman and Jane Ivory, Jennifer Ormson, Susan Prather, Mark and Elaine Pruett, Jack and
Betsy Rix, Katherine Roberts, Barbara and Robert Scavullo, Bruce Smith, David and Susan Smith

Supporters

Pete and Teeka Baldwin, Candace Bowers, Dorothy Bradley, Sandra Gore and Ronald Sires, David and
Jennifer Harding, Kit Higginson, Bruce Hoard, Heather Kilpack, Virginia King, Bradley Lane, Hollis Lenderking,
Pat and Susie McBaine, Paul and Phyllis Miller, Peter Moore, Cyndi Mortensen, Don and Gale Nasser,
Alec Pauluck, Tuesday Ray, Chuck and Missy Sheldon, Francoise Stone,
William Wellman Jr., Micah Brenner and Stacey Wisnia

Associates

Dick and Julie Appel, Paul and Monica Bancroft, Gwendolynne Barr, Ann Boyce and Kevin O'Neill,
Michael Colombo, Gennaro DeVito, Netta and Michael Fedor, Peter Fowler and Katsuya Nishimori,
Jennie Gerard and Steven Steinhour, Janet and William Goodson, Michele and Dale Hadley, Jennifer
Jenkins and Homer Pettey, Dan Jensen, Michael Krasik, Nancy Leavens, Robert and Frances Low,
Joe Mader, Leonard and Alice Maltin, Sean McKenna, Gary and Cathy Meyer, David Morse and
Jane Kenner, Allen Francis Santos (in honor of FRIXX MOVIX), James and Casey Sater, Mark Schaeffer,
Bruce and Jacqueline Simon, Craig and Maureen Sullivan, Sue Valentine and Robert Spjut,
Leonard Whitney, Gerald and Nancy Wisnia, John Woodworth

Friends

Helen Mae Almas, Joel Austin, Deborah Benrubi, Barbara Bernstein, John and Kathryn Boyle, Stacy
Bradbury-Stranzl, Sue Busby, William and Gretchen Callahan, Al and Kathy Ciabattani, Judith Cleary, Alex
Clemenzi, Kenneth Coffelt, Steven Condiotti, Robert Conrad, Bernard Corace, James Cummings, Justin De-
Freitas and Chris Douglas, Harry Demas, George and Cynthia Doubleday, Larry England, Joan Fantazia,
Angelo Festa, Paolo Foggin, David Foote, Robert Fox, David Foote, Barbara Fumea, Andrew Gaebe, Kirk
Gardner, Paul and Suzanne Gleichauf, Riley Gordinier, Fred Goldwater, Ryan Gordon, Daniel Greenblatt and
Jill Vanoncini, Pauline Grenbeaux, Martine Habib and Hilary Hart, Stanley Hajduk, Carole Hall, John Halliday,
Mark Halperin, Leslie Hilford, Michael Hunter, Jill Hupp, Gerard Jones, Doug and Elaine Kent, Laura Gayle
Leff, Emily and William Leider, Hollis Lenderking, Connie Lewsadder, Michael Lude, Robert Manette, Jeffery
Masino, Roger Mead and Hsiomei Hung, Richard and Barbara Mendelsohn, Russell Merritt, Charles Miller,

Donors

Friends, continued...

Scott Moore, Eric and Becky Mueller, Bart Nadeau, Wulfrin and Suzanne Oberlin, Daniel Greenblatt and Jill
Vanoncini, Pauline Grenbeaux, Martine Habib and Hilary Hart, Stanley Hajduk, Carole Hall, John Halliday,
Mark Halperin, Leslie Hilford, Bruce Hoard, Michael Hunter, Jill Hupp, Gerard Jones, Doug and Elaine Kent,
Laura Gayle Leff, Emily and William Leider, Hollis Lenderking, Connie Lewsadder, Michael Lude, Robert
Manette, Jeffery Masino, Roger Mead and Hsiomei Hung, Annette Melville and Scott Simmons, Richard and
Barbara Mendelsohn, Russell Merritt, Charles Miller, Scott Moore, Eric and Becky Mueller, Bart Nadeau,
Wulfrin and Suzanne Oberlin, Mel and Gig Owen, Philip Pangrac, James Patterson, Pamela Peniston,
Frances Petrocelli, Bernard Peuto, Henry Phong, Michelle Polzine, Yvette Powell, Jim Ratliff, Jonathan
Richman and Nicole Montalbano, Andrew Rombakis, Elise Rosenbaum, Mark Sandberg, Will Sanderson,
Frank and Carlen Schultz, Karissa Sellman and Cory Morgan, David Shepard, Les Shinozawa,
Shelley Simmons, David and Dianne Simpson, Eric Sleigh, William Smith, Jone Stebbins, Dan Stofie,
Brian Stokle, Neil and Mia Straghalis, Jean Sweeney, Martin Taras, Margaret Timony,
Bruce Thompson, Patricia Unterman and Tim Savinar, Mark Vaz, Rene Viargues, Tim and Sally White,
Linda Williams, Charlotte Wong, Kathleen Woo, Marian Yee

Members

Yanira Acedo, Karen Alters, Nilda Andrews, Dominic Angerame, Jo Anne Appel, Melanie Archer, Roberta
Arguello, James Auchincloss, Jacqueline Belick, Sonyong Beattie, Brian Behlendorf, Jacqueline Belick,
Sandi Berg, Lisa Bohorquez, Tod Booth, Derek Boothroyd, Richard Boswell, Stephen Braitman, Brian
Bringardner, Paula Brown, Eric Bull, Karen Butterfield, Byron Hot Springs, Lynn Caffrey, Roger Campbell,
Curtis Canaday, Eric and Anne Carlson, Stewart Chapman, William Cole, Jeff Conner, Nancy Cope, Jean
Craig-Teerlink, Beth Daniels, Shelley Diekman, Tom Dowse, Diana Dubash, Gregory Elich, Marion and
Edward Elliott, Charles Engan, David Fink, Howard Freedman and Sue Lyon, Philip Fukuda, Robert Furem,
Pamela Garcia, Anita Gay, Diana Gay-Catania, Kelvin Godshall, Michael Gority, Gary Goss, John Grant,
Annette Greiner, John Gulino, Tom and Beth Hamel, Jon Hildreth, Megan Hinchcliffe, Dana Kane, Sharon
Kaplan, Irene Kelley, Andrew Korniej and Chuck Yenson, Mike Maggiore, Nadine May, Barbara McCormick,
Frank McGuire, James McKeown, Maurice Molyneaux, Dorrie Newton, Gretchen Nicholson, Terry Nixon,
Rory O'Connor and Irene Fuerst, David Olstein, Samuel Otter, David Peters, Lucia Pier, Marco Place,
Janis Plotkin, Doreen Provost, Ken Rabin, Jon Rankin, Lauren Reiter, John Rengstorff, Elaine Rossignol,
Steven Russell, Alexander Santos and Earl Titman, Anthony Scopatz, Dave Sikula, Gail Silva, Anne Smatla,
Steven Smith, Karen Snow, Michael Snyder and Patricia Morrison, Dan Sparks, Enric Teller,
Kate Thibodeaux, Rhonda Thomas, Anny Thompson, Jessica Thrasher, William Thurston, Kenneth Turan,
Thomas and Joyce Turowski, Dana Utz, Lisa Velarde and Tom Kauth, Anita Velazquez, Dalton Ward,
Althea Wasow, Judith Williams, Bonnie Wong, Victoria Wooden, Anile Woods, May Yee

Grantors

San Francisco Arts Commission
The Academy of Motion Pictures Arts and Sciences
Grants for the Arts
Meet the Composer
National Endowment for the Arts
The Barbro Osher Pro Suecia Foundation
The Packard Humanities Institute
Lucasfilm Foundation
The Ira Resnick Foundation
Thendara Foundation

It's a date!

**San Francisco
Silent Film Festival**

July 14-17, 2011

