

THE SILENT TREATMENT

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SILENT SHAKESPEARE AT THE GLOBE



The Mayor of London has confirmed plans for a weekend of free activities to help Londoners celebrate St George's Day, which falls on 23 April. The day after, on St George's Day – and the Bard's birthday – 'Silent Shakespeare', featuring a number of silent film shorts will be projected onto the exterior walls of the Globe, with live musical accompaniment, which people will be able to see as they walk along Bankside, or cross the Millennium Bridge. The evening screenings are organised in conjunction with the Globe and the British Film Institute and will be accompanied by the composer Laura Rossi plus the Fourth Dimension String Quartet.

(Read entire article online at http://www.london.gov.uk/view_press_release.jsp?releaseid=11350)

AUSTRALIAN SILENT FESTIVAL PREMIERS

***"It's like writing history
with lightning!"***

*(President Woodrow Wilson upon seeing
his first film in 1915)*

The inaugural Australian Silent Film Festival took place in Sydney over three days, March 30 to April 1 of this year. The Festival featured recognized and rare masterpieces, lovingly restored, from Australia and around the world. These outstanding films were presented as they were originally intended to be shown: lovingly restored with musical soundtrack accompaniment, often live. David Stratton has been involved in the programming and took part in the Festival. Other internationally recognized authorities generously assisted and were in attendance. (<http://www.oz.silentfilm-festival.com.au/>)

RESTORED HAMLET TO PREMIERE IN BERLIN

A rediscovered and now restored color version of "Hamlet" (1920-21) featuring silent film diva Asta Nielsen as a cross-dressing prince of Denmark will have its



world premiere at the Berlin International Film Festival this year. Several black-and-white copies of the film exist, but the full-color version hasn't been shown since the movie's initial release. The film features a new score from composer Michael Riessler.

(Hollywood Reporter, January 18, 2007)

GEH LOUISE BROOKS EXHIBIT TRAVELS TO NYC

*Running from January 19 through
April 29, 2007*

The American silent-film actress Louise Brooks (1906-1985) is one of the great female icons in the history of the cinema. Although she starred in over thirty films, Brooks is best known for the role of Lulu in the classic German film



Pandora's Box (1929), directed by G.W. Pabst. As played by Brooks, Lulu was a jazz-age beauty wearing high-fashion clothes and a severe black bob. She embodied the ideal of the Weimar-era "New Woman," a social role that connoted political equality, free-spiritedness, and gender ambiguity. Drawing on the vast Louise Brooks archive at the George Eastman House, this exhibition will celebrate the hundredth anniversary of her birth, and is a project of the ICP/GEH Alliance.

*(for further information, please
go to http://www.icp.org/site/c.dnJGKJNsFqG/b.2106419/k.9C60/Louise_Brooks.htm)*

TRIBECA FILM FESTIVAL TO FEATURE SILENTS

2007 Film Fest Runs from April 25 through May 6th

In the second of three feature film program announcements, the 2007 Tribeca Film Festival, presented by American Express, today released the line-up for its Encounters, Restored/Rediscovered and Midnight sections and two special events offering innovative combinations of images and sound.

Paolo Cherchi Usai's work as a film archivist and historian has given him unequalled access to extraordinary images created during the tumultuous century since moving images first appeared. Now he has set them to Arvo Pärt's breathtakingly beautiful *Passio Domini Nostri Jesu Christi Secundum Johanem* (The Passion of Our Lord Jesus Christ According to John) – hailed as one of the last masterpieces of 20th Century music.



The artist known as DJ Spooky returns to NY with a new re-mix of his boundary-defying work "Rebirth of a Nation," in which he deconstructs and re-mixes D.W. Griffith's enormously influential and still controversial 1915 silent, "The Birth of A Nation". Paul Miller, AKA DJ Spooky explains, "The film inhabits a space between art and artifact, and the working model for the whole project is Director as DJ. It's all about the remix. And hey, I live in Tribeca, so I'm especially happy to be doing this show in my home town."

ASIAN SILENT FILM REVIVAL

The San Francisco Silent Film Festival and the San Francisco International Asian American Film Festival are teaming up this year to screen two little-seen classics of both genres.



On March 18, the Castro Theatre will show "Pavement Butterfly," a 1929 German silent film directed by Richard Eichberg and starring Anna May Wong as an exotic Parisian fan dancer whose "death leap through a circle of naked swords" act goes tragically wrong.

Then, on March 24, the Oakland Museum will present "The Curse of Quon Gwon," possibly the earliest Chinese American film ever made. Written and directed by Oakland filmmaker Marion Wong in 1916, "Curse" featured Wong and many of her family members in a love story as individuals put under the curse of a Chinese god because of their westernization.

The film was never distributed and was actually lost until 2004 when filmmaker Arthur Dong stumbled upon it in some dusty archive while researching his documentary "Hollywood Chinese."

-- Tamara Straus

SF Chronicle Arts & Culture

A TRUE MILLION DOLLAR DEVELOPMENT Renovations to Begin on LA Historic Broadway Theater

by Evan George

When Sid Grauman's movie palace at Third Street and Broadway opened in 1918, the price tag for which it's named was considered exorbitant. This month, the Million Dollar Theatre will undergo relatively meager renovations - a dash of gold paint here, a new red carpet there - that "will cost \$1 million, easy," joked Robert Voskanian, one of the managers.

The Broadway gem, which preceded Grauman's Chinese and other prominent Southern California theaters, is expected to reopen as a 2,200-seat space within three months, said Voskanian. The building's renovation marks one of LA's most anticipated entertainment revivals after decades of less glitzy uses, including as the headquarters for two different church congregations.

Although major renovations are not needed, Voskanian said he plans to dramatically refurbish the venue with vintage red velvet curtains, new carpeting and an extensive paint job, including adding gold veneer to the low-hanging chandeliers that dot the theater. The intricate 80-foot high ceiling will require touch-ups, as will the stage, and a lighting system is scheduled to be installed.

Designed by movie house luminary William L. Woollett and one of Downtown's early influential architects, Albert C. Martin, the building was a red carpet hot spot for nearly a decade. But when Grauman completed Hollywood theaters like the Egyptian and the Chinese, they stole the limelight from Broadway theaters.

(Read the complete article at <http://www.ladowntownnews.com/articles/2007/02/19/news/news03.txt>)

SOUNDS OF SILENT FILM ON INTERNET RADIO LULU

(<http://www.live365.com/stations/298896>).

For more than five years this silent film inspired, Louise Brooks-themed internet radio station has featured music of the Teens, Twenties, Thirties and today. It includes music from Brooks' films, songs by the actress' contemporaries, vintage jazz, rare European recordings, as well as contemporary pop songs about Louise Brooks and other silent film stars. As of today, there are 177 tracks - and more than nine and a half hours of programming.

SILENT BOOKS:

ARBUCKLE AND KEATON: TOGETHER AGAIN



From 1917 to 1919, Joseph Schenck produced a series of Comique comedies starring master comedian Roscoe "Fatty" Arbuckle and Joesph "Buster" Keaton. Author James L. Neibaur's new book *Arbuckle And Keaton: Their 14 Film Collaborations* analyzes the 14 short films featuring both comedic geniuses. After biographical introductions, the book discusses their collaborative efforts and reveals how the films evolved from Arbuckle's wild slapstick to the subtle artistry of Keaton, and comments significantly on their subsequent careers.

SILENT SPOTLIGHT:

BETTY BRONSON



Elizabeth "Betty" Ada Bronson was born in Trenton, NJ on Nov. 17, 1906, and made her movie debut in a bit part in the 1922 silent film "Anna Ascends." The following year she spent paying her dues playing minor uncredited roles. But 1924 would turn out to be Bronson's year when she was introduced by famed Hollywood director Victor Fleming (*Gone With The Wind*, *The Wizard of Oz*) to "Peter Pan" director Herbert Brenon. After her screen test, author James M. Barrie handpicked her for the title role in "Peter Pan." The movie was a huge hit and Paramount Studios tried to parley her success by marketing her as the heir-apparent to Mary Pickford as "America's Sweetheart."

She followed up her success in "Peter Pan" with a starring role opposite Florence Vidor and Adolphe Menjou in the 1925 silent film "Are Parents People?" and she was chosen to star in yet another Barrie adapted film, "A Kiss for Cinderella" Bronson also took on the role of the Virgin Mother Mary in the 1925 epic "Ben-Hur: A Tale of Christ" the first film of the Lew Wallace classic filmed in early Technicolor.

The following year, Hollywood started to change with the advent of talkies and Bronson's star began to fizzle. In 1928, she tried to resurrect her career as she starred opposite Al Jolson in "The Singing Fool," but the waifish, innocent-look-

ing actress just wasn't convincing as a flapper or bad girl. She married in 1933, and turned to acting on the stage, but never regained the stardom she had achieved in "Peter Pan." She died in 1971.

Filmmakers Seek Future in Past

By John Brownlee (*Wired Magazine*)

Silent film was never meant to be silent. It was meant to be heard. Orchestras swelled in the pits of the cinemas, crescendoing their strings when Chaplin's Tramp gave his girl a daisy, or smashing their cymbals when Buster Keaton fell down a flight of stairs. So, when the modern silent *Passio* premieres Friday at the Adelaide Film Festival in Australia, it will be accompanied not by the spooling whirl of film feeding through the projector of an otherwise quiet theater but by a symphony orchestra and dozens of singers.

The work is one of the most recent and ambitious in a revival of silent film -- a medium killed nearly 80 years ago by advances in sound recording. Over the past two decades, artists have explored the legacy of silent cinema, not as a dusty anachronism but as a rich medium from which lessons about music, performance and art can be drawn.

Prolific modern-day directors like Guy Maddin work largely in the medium of silent film to convey post-modern tales. Silent film festivals are held annually around the world: from San Francisco to Kansas, from Italy to Australia. The Chilean subways are plastered with thousands of still images, coming to life as contiguous strips of film as the trains rumble by. And numerous groups throughout the United States have been inspired to compose and perform live original scores to silent film.

(Read the complete article at: <http://www.wired.com/news/culture/0,72766-0.html?tw=rss.index>)