

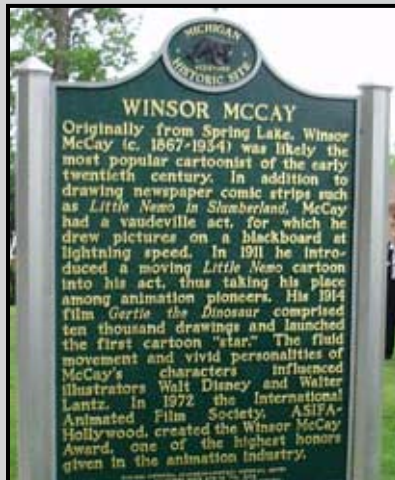
# THE SILENT TREATMENT

ALL THE NEWS FIT TO HEAR • VOLUME 03 • NUMBER 04 • JULY/AUG 2009

## HISTORICAL MARKER DEDICATED TO ANIMATOR WINSOR MCCAY

By Marie Havenga (excerpted article)

MICHIGAN. The annual Spring Lake Heritage Festival honored the famed cartoonist and animator Winsor McCay (born here in 1867) with a formal state historical marker dedication on Tuesday, June 16th, 2009. It is the first of five historical markers to be erected along the old West Michigan Pike (U.S. 31) by the state office.



"Winsor McCay is one of the many little-known Michiganians who have had a lasting impact on our state and our nation," said Michigan Historical Center Director Sandra Clark. "His pioneering work in animation is part of our state's historic and modern leadership in the field of design."

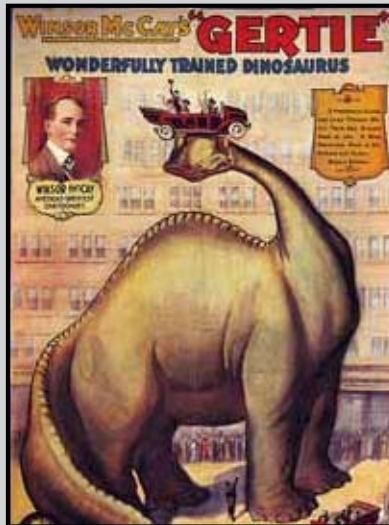
The effort began three years ago when the State Historic Preservation Office researched the development of the resort industry in southwest Michigan and conducted a survey of existing tourism-related historic

sites along the West Michigan Pike, which ran from New Buffalo north to Mackinaw City.

McCay's young talent was first recognized when he drew a picture of a Spring Lake fire that destroyed his family home. He etched the scene in the frost of a window pane at a neighbor's house.

After the steamer *Alpena* sank in Lake Michigan, McCay fashioned a likeness on a Union School chalkboard. A photographer reportedly took photos of McCay's early drawings and sold them as prints.

Walt Disney said he borrowed techniques from McCay, who died in 1934 and is buried in Brooklyn, N.Y. Winsor is best known for his fictional characters "Gertie the Dinosaur" and "Nemo," a little boy with a wild imagination.



([www.grandhaventribune.com/paid/294692506282372.bsp](http://www.grandhaventribune.com/paid/294692506282372.bsp))



## 3RD ANNUAL INTERNATIONAL SILENT FILM FESTIVAL Metro Manila, Philippines

MANDALUYONG CITY. The festival that brings together Philippine music with classic international silent films returns, running Thursday nights from **July 30th to August 27th**. This year's festival will feature films from France, Germany, Italy, Japan, and Spain.

The festival opens with a screening of the Japanese 1931 film *Jiro-kichi the Rat*, based on the life of Nezumi Kozo (The Rat), a notorious burglar active during the early 1800's who won great fame for his daring adventures stealing from the homes of wealthy people late at night.

On August 6th screens the 1921 ultra-rare film *The Mechanical Man*, directed by André Deed. In this story, a city is gripped in terror as a colossal robot runs rampant in an unstoppable crime spree.

The 1930 German film *People on Sunday*, directed by Robert Siodmak, will be screened on August 13th. With unpretentious humor, this astonishing picture deals with how

the working class spends its precious leisure time.

The 1930 Florián Rey drama *The Cursed Village* will be screened on August 20th. The film presents a story about poverty, honor and forgiveness in a small Castilian village, during a time when women had no rights at all to live their own life without the protection of men.

Closing out the festival on August 27th will be the 1913 French classic *Fantomas: Under the Shadow of the Guillotine* directed by Louis Feuillade. The film presents the character of Fantomas through a series of dramatic episodes: the robbery of the Royal Palace Hotel, the successive transformations of Fantomas, and the substitution of the actor Valgrand.

The 3rd International Silent Film Festival is co-organized by the Goethe-Institut, Instituto Cervantes, the Japan Foundation, and the embassies of France and Italy.

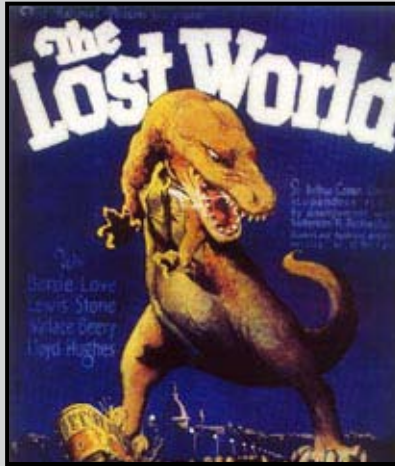
(for venue ticket info: [www.goethe.de](http://www.goethe.de))

## THE CHAUTAUQUA SUMMER FILM SERIES

BOULDER, CO. *The Boulder Chautauqua Silent Film Series* is held annually at the Chautauqua Concert Hall, which was built in 1898 as part of the nation-wide Chautauqua movement. The Concert Hall was one of the first places to screen films in Colorado, circa 1900, and has been used for summer movies throughout its history, in addition to concerts, lectures, and other performances.

*The Silent Film Series* was started in the summer of 1992, and has grown to a summer schedule of around a dozen films.

Live, local music is a firm tradition at the Hall, with the Mont Alto Motion Picture Orchestra playing for two or three films during the summer.



Upcoming films and live performances include the William S. Hart production of *Tumbleweeds* (1925) on **July 29th**, the prehistoric adventure film *The Lost World* (1925) on **August 26th**, and the D.W. Griffith directed masterpiece *Orphans of The Storm* (1921) starring Lillian and Dorothy Gish on **September 9th**, with all films beginning at 7:30 PM.

All cultural events at the Concert Hall are free to those staying in the Chautauqua cabins while general admission is \$8 and \$4 for members of the CCA. For more information and the complete film schedule please visit [www.chautauqua.com](http://www.chautauqua.com)

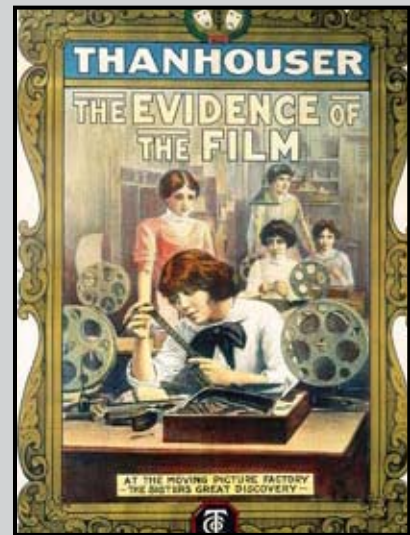
## NEVERSINK VALLEY SALUTES THANHOUSER FILM CO.

**July 31st, 2009**

NEW YORK. The **Neversink Valley Museum**, a private, non-profit organization, occupies historic canal-era buildings in the D&H Canal Park right on the Neversink River in New

York. Cuddebackville, in Orange County, was a favorite and fondly remembered spot for location filming in early days of motion picture production. Various east coast based film companies utilized the beautiful unspoiled natural surroundings for breathtaking location shots for Indian and western films, historical dramas and even comedies.

The Biograph Company filmed here between 1909-1911, as did The Victor Film Company in 1912. The Pathe Freres Company then set up shop with silent serial star Pearl White during May and June of the same year, and finally The Thanhouser Motion Picture Company rounded out the roster of visitors in 1912 when they filmed *The Forest Rose*.



The Neversink Museum celebrates the centennial of the Thanhouser Film Company on **Friday, July 31st, 2009 at 7:30 PM**. Among the shorts selected for the evenings entertainment are *Shep's Race with Death* (1914), *The Evidence of The Film*, and *When the Studio Burned*, both from 1913. There will also be



a bonus presentation of a Biograph produced short *The Mended Lute* (1909), marking the first film ever shot on location in Cuddebackville. ([www.neversinkmuseum.org](http://www.neversinkmuseum.org))

**MOVIES! MOGULS!  
MONKEYS! & MURDER!**

**Sunday, August 23rd, at 7:00 p.m.  
Linwood Dunn Theater**

LOS ANGELES. This second screening of early motion pictures shot in Los Angeles from 1909–1914 will highlight the Selig studio and its pioneer filmmakers that quickly made filmmaking in Los Angeles such a boom industry.

After shooting some location footage at a Los Angeles-area beach to insert into an otherwise stagebound version of *Monte Cristo* (1908), producer William Selig and director Francis Boggs realized the potential of filming in Los Angeles and opened the first permanent film studio in the Los Angeles suburb of Edendale (now Silver Lake) in 1909.



This Selig film journey will begin with a “western” shot in Chicago, *The Cowboy Millionaire* (1909); and continues with *A Frontier Girl's Courage* (1911) starring Hobart Bosworth, one of the earliest Broadway stars to cross over to film; the only surviving chapter of what is commonly credited as the first serial, *The Adventures of Kathlyn* (1913); and *Thor, Lord of the Jungle* (1913), an

early three-reeler.

Join the Academy for this unique evening of archival prints from the Nederlands Filmmuseum featuring the earliest surviving glimpses of Los Angeles as a film location, and take a last opportunity to visit *The Los Angeles Motion Picture Studio Centennial Exhibition*, which closes August 30th. ([www.oscars.org](http://www.oscars.org))



**SILENT SPOTLIGHT**

**THEODORE KOSLOFF**

*By Debra Levine (excerpted article 4/5/09)*

On May 19, 1909, Serge Diaghilev's *Ballets Russes* debuted in France and redefined dance for the 20th century. Among the ballet superstars (including Vaslav Nijinsky and Anna Pavlova), one was destined to achieve his fame in Los Angeles, where today he is all but unknown. Within a decade of his *Ballets Russes* debut, Theodore Kosloff abandoned the constrained and hierarchical world of Russian ballet for the clean slate of Southern California, and became a ballet pioneer in 1916.

Kosloff is known in the ballet world for one striking credential: He was Agnes de Mille's first coach. Cecil B. DeMille's dance-besotted 13-year-old niece had begged her family to let her study ballet after being

thunderstruck at age 8 by the sight of Pavlova.

Jeanie Macpherson, DeMille's longtime collaborator and screenwriter, had studied ballet with Kosloff in New York around 1911. Five years later, teacher and pupil had a backstage reunion at L.A.'s Orpheum-circuit vaudeville theater.

Introduced to the Russian by Macpherson, DeMille recognized in Kosloff's brooding mien, bohemian thatch of hair and catlike way of moving the perfect Aztec dancer for his film *The Woman God Forgot* (1917). A star may not have been born, but a versatile character actor was. Throughout the 1920s, Kosloff appeared in a string of 26 Famous Players-Lasky/Paramount features.

Kosloff's longest exposure as a dancer in movies is a three-minute interlude in DeMille's bizarre early talkie *Madam Satan*. He starred as “Electricity” in a ballet mécanique performed aboard a zeppelin. But after this 1930 film, Kosloff's movie career was effectively over. With the coming of sound, audiences couldn't understand his heavy Russian accent or his mangled English syntax.



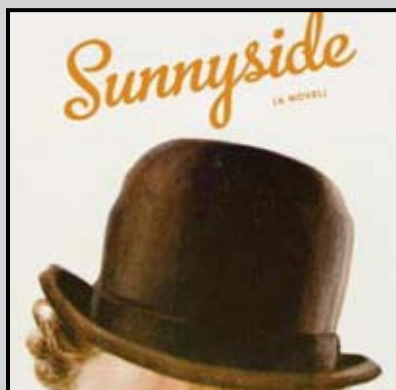
**Kosloff as Electricity**

After talkies betrayed him, Kosloff still had his teaching. He epitomized the old-school ballet master. To keep rhythm, Kosloff pounded the studio floor with his heavy stick. When his volcanic temper erupted, he used the stick to smack students.

Kosloff staged ambitious opera and ballet pageants in the 1930s at the Hollywood Bowl and Shrine Auditorium. Over time, Kosloff appeared increasingly dour, with a puffiness indicating an over-fondness for vodka. He died in 1956, age 74, leaving no heirs to his dream 7-acre dacha deep in the San Fernando Valley, filled with various objets d'art. (Full article: <http://www.latimes.com/entertainment/news/arts/la-ca-kosloff5-2009apr05,0,6136422.story>)

## BOOK CORNER

### SUNNYSIDE



Author Glen David Gold's *Sunnyside* opens on a winter day in 1916 during which Charlie Chaplin is spotted in more than eight hundred places simultaneously, an extraordinary delusion that forever binds the overlapping fortunes of three men: Leland Wheeler, son of the world's last (and worst) Wild West star, as he finds unexpected love on the battlefields of France; Hugo Black, drafted to fight in America's doomed expedition against the Bolsheviks; and Chaplin himself, as he faces a tightening vise of complications—studio moguls, questions about his patriotism, his unchecked heart, and, most menacing of all, his mother.

The narrative is as rich and expansive as the ground it covers, and is cast with a dazzling roster of both real and fictional characters: Mary Pickford, Douglas Fairbanks, Adolph Zukor, a crew of fly-by-the-seat-of-their-pants moviemakers, legions of starstruck fans, and Rin Tin Tin. ([www.randomhouse.com](http://www.randomhouse.com))

## ON DVD

### A JOHN GILBERT DUO: BARDELYS & MONTE CRISTO

Two resurrected cinema classics, *Bardelys the Magnificent* (1926) and *Monte Cristo* (1922) are two top-of-the-line productions starring John Gilbert, one of the most handsome, passionate and popular stars of the 1920s. *Bardelys* is based upon the novel by Rafael Sabatini and directed by King Vidor. Set in France in an age of light loves and lively scandals, the Marquis de Bardelys (Gilbert), casual womanizer and accomplished swashbuckler, is entranced by Roxalanne de Lavedan (Eleanor Boardman); and against a background of knavery and intrigue, he sets out to woo and win her.

The sole surviving print was found in France in 2006; the English titles are restored according to the original script. A gap in the recovered footage is bridged with stills, titles, and footage from the original trailer.

In *Monte Cristo*, adapted from the novel by Alexandre Dumas, and directed by Emmett J. Flynn, Gilbert plays Edmond Dantes, a sailor unjustly imprisoned for twenty years, time he spends acquiring education and finesse. Later the accidental heir to a vast fortune, Dantes reinvents himself as the Count of Monte Cris-

to, and wreaking revenge on those symbols of the decadent monarchy that wronged him. The sole surviving copy of *Monte Cristo* is a worn and choppy print found in the Czech Republic, but nearly complete. English titles have been restored with the help of the original script.



This 2 disc DVD, includes a number of special features; a full-length audio essay on Bardelys and a brand-new thirty-minute documentary, *Rediscovering John Gilbert*. ([www.flickeralley.com](http://www.flickeralley.com))

## MOMENTS IN SILENCE

**August 2, 1920** – WWI pilot and actor Ormer Locklear dies in a plane crash filming a stunt for *The Skywayman*.

**August 16, 1926** – Clara Bow signs five year film contract with Paramount.

**September 8, 1900** – The Galveston, Texas, Hurricane marks first catastrophe newsreel footage.

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