

# THE SILENT TREATMENT

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## HIPPODROME CINEMA TO HOST SILENT FILM FESTIVAL

March 18th through 20th, 2011

*Excerpted (01/17/11)*

SCOTLAND. The Hippodrome cinema in Bo'ness, Scotland, will host what operators at Falkirk Council say will be a new annual event, the **Hippodrome Festival of Silent Film**, a three day festival spotlighting silent film masterpieces of stars such as Charlie Chaplin, Buster Keaton, Laurel and Hardy, Harold Lloyd, and the original "It Girl," Clara Bow.

The Hippodrome was designed by Scottish architect Matthew Steele and first opened its doors March 11, 1912. Not only is it Scotland's oldest purpose-built picture house, it is also a rare example of pre-art deco cinema architecture. The A-listed building fell into disrepair before re-opening in 2009 following a £2m renovation project. Around 20 silent pictures are expected to screen during the festival, with the full program to be unveiled in the coming weeks, and will include one of the greatest movies of this golden era, *The Kid* (1921), starring Charlie Chaplin and Jackie Coogan, plus rarely screened gems from

the Scottish Screen Archives.

Live music to accompany the films of Laurel and Hardy, Buster Keaton, and Harold Lloyd will be provided by Neil Brand, who is acknowledged as a leading expert in silent film accompaniment and recently toured with the silent film fan & comedian Paul Merton. Shona Thomson, producer of the festival, hopes that each film showing will be an event in itself. (*Festival program & ticket info at [www.falkirk.gov.uk/silentcinemafest](http://www.falkirk.gov.uk/silentcinemafest)*)



*Eve's Leaves*

tival programming, all varieties of film that the archive actively collects will be surveyed during this exhibition of preserved works from the last two years. Early cinema fans will be particularly interested in the three programs dedicated to silent films, many of which have not been shown on the silver screen in decades.

Those highlights include a double feature on Friday, **March 4th** with Clarence Brown's *The Goose Woman* (1925), a tale of a former singer who imperils her only son with an obsessive quest to regain her lost celebrity; and *Eve's Leaves* (1926), with Leatrice Joy starring as the daughter of a sea captain who forces her to masquerade as a boy in an ill-conceived attempt to protect her from the outside world (*continued*)

### RARE SILENTS TO MAKE PRESERVATION DEBUT

*By the TST staff*

LOS ANGELES. The UCLA Film & Television Archive will present the **2011 UCLA Festival of Preservation** running **March 3rd** through **March 27th** at the Billy Wilder Theater in Westwood, California. While classic Hollywood cinema forms the majority of the fes-



*The Flower of Doom*

TST

On Sunday, **March 6th**, Rex Ingram fans will revel in a double bill of two of his early works, *The Flower of Doom* (1917) and *The Chalice of Sorrow* (1916); the first film is a gritty, sinister tale in which a single piece of jewelry acts as a catalyst for a series of underworld kidnappings while the second film is loosely based on Victorien Sardou's tragic dramatic play *La Tosca*.



Finally, in one of the festival's matinee programs (**March 19th, 2pm**), the archive is hosting a special event devoted to the diminutive dynamo **Baby Peggy**, whose remarkable acting skills and iconic bob haircut captured the nation's fancy in the early 1920s. While a number of her films do survive as complete prints, many are lost and others exist only in fragments, such as the feature films *The Darling of New York* (1923) and *The Law Forbids* (1924) which will screen along with the shorts *Brownie's Little Venus* (1921), *Get Rich Quick Peggy* (fragment, 1921), *Little Red Riding Hood* (fragment, 1922), and *Sweetie* (1923). Baby Peggy herself will be in attendance at the screening and will share recollections of her career with the audience. (Further info at [www.cinema.ucla.edu](http://www.cinema.ucla.edu))

## MIAMI BEACH CINEMATHEQUE ON THE MOVE

FLORIDA. After spending eight years at a restored Gothic Revival space on Española Way, the **Miami Beach Cinematheque** partnered with world class Architect Scott Weinkle and Interior Designer Jeffrey Barone to renovate the **Historic City Hall** into a multi-purpose facility. The nine story Mediterranean-revival landmark designed by Martin Luther Hampton in 1927 not only serves as the new home to the Miami Beach Film Society, but will also contain a fine arts venue with thousands of rotating exhibits and artifacts from the MBC's Archive, and celebrate Miami's vibrant history of local filmmaking with its "Made-In-Miami-Movie Tour." The Historic City Hall was an ideal location for the MBC's headquarters as it offered both accessible parking and easy central access and makes this cultural anchor the only arts venue in South Beach that is dedicated to motion picture and photographic arts exhibition.



With the expansion of the MBC comes an expanded film schedule, and audiences can look forward to a great combination of art films, documentaries, foreign features, classic cinema, and cutting edge programming. In addition to the new art gallery and 75-seat theater with HD digital presentation and state-of-the-art surround sound, you'll find an on-site café with freshly baked goods and a bookstore/library. The Cinematheque intends to open the doors to its new home in early February with a roster of the most critically acclaimed and provocative films, a beautiful fine art exhibition put together in collaboration with the Rudolf Budja Gallery, plus host an upcoming theatrical retrospective dedicated to the one and only comic tramp, Charles Chaplin. ([www.mbcinema.com](http://www.mbcinema.com))

### FORK N' FILM NIGHT Thursdays at The Majestic

AUSTRALIA. **The Majestic Theatre** in Pomona, Queensland, has gained world-wide recognition as an authentic silent picture house, entertaining audiences with film presentations since the theater first opened its doors in 1921. During its entire stretch of operation, the theater has served as a multi-purpose hall catering not only to motion picture exhibition, but also to concerts, dances, stage plays, and other community functions. When the theater underwent a change in community ownership in 2006, it was granted a major refurbishment and continues to screen silent films on a regular basis.

Thursday night screenings at The Majestic have been dubbed the **Fork N' Film Night**, where attendees can arrive early to the theater and enjoy

dinner from a weekly rotating menu offered in their café and wonder over to the Old Pamona Railway Station Gallery to see works from local artists and crafts people.



**Majestic Theatre**

Upcoming silent films on the Fork N'Film schedule include Douglas Fairbanks in *The Thief of Baghdad* (1924) on February 10th, Harold Lloyd in *The Kid Brother* (1927) on February 17th, and Fritz Lang's *Spies* (1928) on February 24th. All silent film presentations include live musical accompaniment on the rebuilt Compton pipe organ. ([www.themajestictheatre.com.au](http://www.themajestictheatre.com.au))

## SILENT SPOTLIGHT

### NITA NALDI

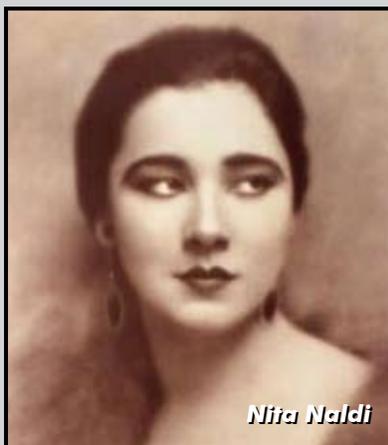
By Joan Myers

The silent screen's last great vamp, Nita Naldi, had a name and persona every bit as manufactured as that of her storied predecessor, Theda Bara. This supposedly exotic Italian aristocrat was born not in a Tuscan villa, but in a Manhattan tenement on November 13, 1894. Her Irish Catholic parents named her Mary Nonna Dooley. Nita attended Catholic boarding school in her youth and began her show business career as a model.

The black-haired, green-eyed beauty was a natural for the stage, and it was not long before she trad-

ed modeling for the bright lights of Broadway. She served the usual apprenticeship in the chorus, but by 1918 she was appearing as a featured showgirl in such prestigious productions as *The Century Midnight Whirl* and *Shubert's Passing Show of 1918*.

In December 1919, director J.S. Robertson hired Nita for her first film, a screen adaptation of Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*, starring John Barrymore. She began getting film work in east coast productions, working in film by day and on stage by night.



**Nita Naldi**

In early 1922, she was signed by Famous Players-Lasky and paired with Rudolph Valentino for the film version of *Blood and Sand*. Nita gave a take-no-prisoners performance as über-vamp Doña Sol; it is her signature role, and the role for which she is best remembered today.

The vamp archetype into which Nita was quickly straightjacketed was already passé by the time she entered films, and she never got a chance to try something different. Over the next two years she was assigned feature roles in programmers such as *Anna Ascends*, *Lawful Larceny*, and *Don't Call It Love*, and one special, Cecil B. DeMille's *The Ten*

*Commandments*, always cast as a vamp. When Rudolph Valentino left Paramount in late 1924, the studio, fresh out of supporting-vamp roles, dropped Nita's option. She made one final film with Valentino, *Cobra*, and was then hired by Natacha Rambova to star in *What Price Beauty*, her last American release.

In 1923 Nita was publicly linked with the very wealthy, very married Long Island aristocrat J. Searle Barclay, Jr., and the two eventually married in Paris by early 1930. Nita made the last three films of her career in Europe (most notably in Alfred Hitchcock's *The Mountain Eagle*) but typecasting, and her age and fluctuating weight were against her. Her last film, *Die Pratermizzi*, was shot in Vienna in 1926, and she returned to New York in 1931. (*visit the Nita Naldi Homepage at <http://nitannaldi.com>*)

## ON THE WEB

[www.feetofmud.com](http://www.feetofmud.com)

After spending well over a score in Vaudeville, Harry Langdon turned the comedy world on its ear when he joined motion pictures in 1923. This website was created to introduce the baby-faced genius and his special brand of physical comedy to those who are unfamiliar with his work, as well as to persuade doubters into re-evaluating his life and career.

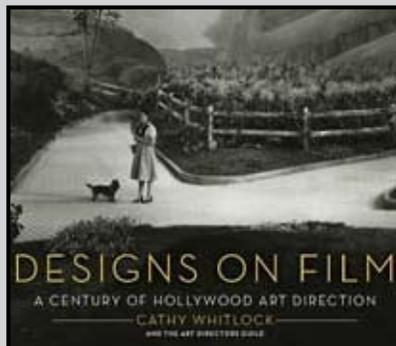


Not only is *Feet of Mud* the title of one of Langdon's 1924 shorts, it is also a fitting description of the comedian. The website is packed full of information and photos; not only can you read a detailed biography and other essays generously contributed by several authors, there's a full filmography, bibliography, reviews of his films, news, links, and more. ([www.feetofmud.com](http://www.feetofmud.com))

### BOOK CORNER

## DESIGNS ON FILM: A Century of Hollywood Art Direction

With hundreds of rare photographs, set sketches, and original renderings showcasing films of every era and genre—many shown here for the very first time—author Cathy Whitlock offers movie fans a backstage pass to 100 years of Hollywood's most memorable film sets.



In the vein of Deborah Landis's *Dressed: A Century of Hollywood Costume Design*, Whitlock's *Designs on Film* delivers a fascinating tour through Hollywood's back lots, including the stories of how numerous movies came to their final on-screen looks—whether by collaboration, conflict, or divine chance. ([www.harpercollins.com](http://www.harpercollins.com))



### ON DVD

## EL CINE DE LA FANTASIA The Films of Segundo de Chomón

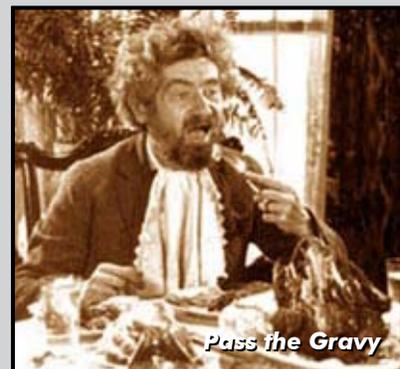
*Segundo de Chomón* is a fundamental figure in the early years of film history. He began his career in Barcelona in 1902 coloring films and in 1905 he went to Paris and soon became one of the most important technicians at Pathé Frères. He specialized in trick photography and optical illusions, creating wonderful worlds of a wild imagination, which is why he is often identified as the Spanish version of Georges Méliès.

Produced by the FilmoTeca de Catalunya, and with films taken from the collections of the BFI, CNC Archives du Film, EYE, La Cineteca del Friuli and others, *El Cine de la Fantasia* is a multi-region DVD containing 31 titles of Chomón's work, with original music scores by Joan Pineda and a booklet, *Segundo de Chomón: Más allá del cine de las atracciones 1902-1912*, written by Joan M. Minguet. ([www.cameo.es/tabid/78/Id/984/Default.aspx](http://www.cameo.es/tabid/78/Id/984/Default.aspx))

## MAX DAVIDSON COMEDIES

Max Davidson is one of several forgotten Hollywood supporting actors who acted in innumerable movies during the silent and sound era. He was at the peak of his career in the late 1920s when he was engaged at the Hal Roach Studios for a series of 17 Jewish comedies which belong among the best and funniest shorts the studio ever produced.

This 2-disc DVD set presents all the existing Roach comedies as well as Davidson's first sound film (*The Itching Hour*, 1931) and documentation about the lost comic shorts. All films, such as *Why Girls Say No* (1927), *Call of the Cuckoo* (1927), *Flaming Fathers* (1927), and *Pass the Gravy* (1928) are centered around Davidson as a henpecked Jewish father who struggles with his good-for-nothing sons and a daughter who falls in love with a non-jewish boy. ([www.edition-filmmuseum.com](http://www.edition-filmmuseum.com)).



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