

Two Days of British Silent Films

2nd May 2014

British Silent Film Festival Symposium

At King's College, London (Strand Campus) WC2R 2LS



The novel is filmed by Stoll's, whereupon the local cinema books the picture, and in due course announces the fact that it is "now showing."

This one-day event draws together scholars and enthusiasts of early British cinema, for the presentation of new research, scholarship and archival work into film culture in Britain and before 1930. Thirteen papers will offer new insight on a range of topics, including British animation, British cinema during the First World War, women film-makers of the 1910s, Scottish film-making, London film-going culture, cinematic adaptation practices, and the films of Alfred Hitchcock.

Included in the registration is an early evening screening of *Patricia Brent, Spinster* (Geoffrey Malins, 1919) and *The Wonderful Story* (Graham Cutts, 1922) with live piano accompaniment from John Sweeney.

Registration is £20 and full details are at

<http://www.kcl.ac.uk/artshums/depts/filmstudies/eventrecords/2014/silentfilm.aspx>

3rd May 2014

British Silent Film Festival Presents

At the Cinema Museum, London, SE11 4TH

Put-upon ladies take on the world in this programme of rarely seen silents from the BFI National Archive.

A double bill from talented Hungarian director Geza von Bolvary, stars Britain's favourite actress Betty Balfour as the stand-in princess in *The Vagabond Queen* (1929) and besotted bottle-washer in *Bright Eyes* (1929). Also yearning to break free, an oppressed wife hangs her hopes on a typewriter in J.M. Barrie's *The Twelve Pound Look* (1920) and a programme of shorts continues the theme.

Day tickets for this event are £25. Tickets for single screenings are available. Further details at <http://www.cinemamuseum.org.uk/2014/british-silent-film-festival-presents/>

2014

British Silent Film Festival Symposium 2014

Programme

Time	Session	Room
9.30-10.00	Registration	SCR
10.00-10.45	Session 1. Chair: LAWRENCE NAPPER	K2.31
10.00-10.10	Introduction and welcome / housekeeping (Lawrence)	
10.10-10.30	1. MALCOLM COOK on Animated Cartoons, intermediality and WW1	
10.30-10.50	2. CHRIS HOLIDAY on <i>Jerry the Troublesome Tyke</i> (1925-27)	
10.50-11.00	Discussion & questions	
11.00-11.30	COFFEE	SCR
11.30-12.45	Session 2. Chair: LARAINÉ PORTER	K2.31
11.30-11.50	3. TONY FLETCHER on Arthur Cheetham: From Showman to Silvograph	
11.50-12.10	4. CAROLINE MERZ on <i>Rob Roy</i> (1911): 'A great and ambitious production'	
12.10-12.30	5. PAMELA HUTCHINSON on '12 things you only know if you're a silent film blogger'	
12.30-12.45	Discussion & questions	
12.45 - 13.45	LUNCH	
14.00 - 15.30	Session 3. Chair: NEIL BRAND	K2.31
14.00 - 14.20	6. MICHAELA MIKA on Henry Edwards in Theatre pre-1915	
14.20 - 14.40	7. AMY SARGEANT on <i>Patricia Brent, Spinster</i> (1919): Romance on the Home Front	
14.40 - 15.00	8. GERRY TURVEY on Ethyle Batley, 1912-1917	
15.00 - 15.20	9. LUCIE DUTTON on Maurice Elvey and patriotic 'Pictured Lives' during WW1	
15.20 - 15.35	Discussion & questions	
15.35 - 16.00	COFFEE	SCR
16.00 - 18.00	Panel 4. Chair BRYONY DIXON	K2.31
16.00 - 16.20	10. CHRIS O'ROURKE on Cinema-going in 1920s London	
16.20 - 16.40	11. JONATHAN CROALL on Theatre into Film	
16.40 - 17.00	12. CHARLES BARR on Famous Players-Lasky British	
17.00 - 17.20	13. BEN DOOLEY on Social Mobility in 20s Hitchcock	
17.20 - 17.35	Discussion & questions	
17.35 - 18.00	14. Symposium round up	
18.00 - 18.30	Break	
18.30 - 20.30	SCREENING	S-2.18

CHARLES BARR

Famous Players-Lasky British

The Hollywood company Famous Players-Lasky – run by Adolph Zukor, and soon to be better known as Paramount – established an outpost in London in 1919, converting a power station at Islington into a state-of-the-art studio, and bringing over from Hollywood a team of male directors and female writers. The aim was to take advantage of the easier access to British and continental locations, and to produce films that would appeal to British and American audiences alike. Results were disappointing, and after 11 Anglo-American productions the project was aborted. The studios were sold to Michael Balcon in 1923, and became the initial base for his Gainsborough company.

History remembers this episode for one main reason: the employment by Famous Players-Lasky British of the young Alfred Hitchcock, as title-designer and general assistant, after which he stayed on to work for Gainsborough. This paper duly considers what Hitchcock did, and learned, at FPLB, but also considers the wider context of the company's ambitions, and ultimate failure.

[The one (so far) surviving film out of the 11, *The Man from Home* (1922), directed by George Fitzmaurice, will be shown in whole or part.]



MALCOLM COOK

"All British": Animated cartoons, intermediality, and the First World War

The declaration of war in the summer of 1914 stimulated the immediate growth in the production of animated cartoons in Britain. The dramatic increase seen was primarily achieved through the introduction of personnel and techniques from other fields. Figures such as Lancelot Speed, Dudley Buxton, and Harry Furniss moved from print cartooning and illustration to filmmaking. While a few films presented newspaper cartoons directly, making no allowances for the moving images that gave film its distinguishing feature, most appropriated the lightning cartoon act from music hall as a way to combine the draughtsman skills of these artists with a more dynamic presentation demanded by an audience for moving pictures.

At an institutional level these artists were apt in a number of ways: they had an established star appeal, they were familiar with producing topical material, and they were skilled at adapting their work for reproduction and to fit into a broader programme of entertainment. Importantly the entertainments they came from and the aesthetic mode they adopted were understood as distinctively British and thus contributed to the patriotic and propaganda messages presented in the films. This paper will discuss the role of these intermedial links in the development of animation in Britain and present analysis of a number of films made during the war.

JONATHAN CROALL

Theatre into Film

Drawing on the research I undertook for my recent book *Forgotten Stars: My Father and the British Silent Film World* (2013), this paper will discuss the use of stage plays as a major source for British feature films during the 1920s. Plays were often adapted with little regard for the essential difference between stage and screen. Some were little more than celluloid records of popular West End shows. Meanwhile, in their search for good original stories, producers were under pressure to find 'authors with brains and imagination who can write a good scenario'. Many leading playwrights were courted, but remained wary of the medium, seeing film as a potential threat to their work.

My paper will look at how producers drew on the plays of Shakespeare and other classic writers; of established pieces by Wilde, Pinero and Bulwer-Lytton; and of current or recent West End hits by Ivor Novello, AA Milne and Noël Coward. It will describe in particular the attitude of George Bernard Shaw, an early enthusiast for silent films, who nevertheless refused to allow his plays to be given a screen treatment, turning down many offers to become what he called 'a dumb dramatist'.

BEN DOOLEY

Social Mobility in 20s Hitchcock

This paper will focus on social mobility in Alfred Hitchcock's British films in the silent era, emphasizing the ways in which this is expressed through various different types of cinematic movement, as well as through imagery of travel and tourism. It is argued that Hitchcock's cinema throughout his career asserts the value of individualism within a modern, mobile world, with the individual seen as an outsider who can challenge the dominance of mass culture. The individual's capacity for social mobility is depicted ambivalently, however, with his or her mobile crossing of class boundaries ultimately only seen to provide a socio-cultural alternative through his interaction with outsider collective groups, such as the working class.

This paper will be based on part of a chapter on Alfred Hitchcock's cinema from my successful PhD thesis, completed at the University of Essex in 2013. My PhD draws attention to the various different ways in which the directors Alfred Hitchcock, Fritz Lang and René Clair engage in their films with a mobile reflexive dimension, which, it is argued, can be considered central to modern life.

LUCIE DUTTON

Maurice Elvey and Patriotic "Pictured Lives" during World War One

This paper will explore the "pictured lives" Elvey made during World War One with a focus on *Florence Nightingale* (1915) and *Nelson* (1918) – which were the forerunners of the better-known *Life Story of David Lloyd George*.

Elvey had been interested in the biographical film since seeing Carl Froelich's *The Life and Works of Richard Wagner* in 1913. This film had a great influence on him, which, combined with an interest in authenticity on screen, led him to make his three most ambitious films of the War years.

Elvey, and his screenwriter, Eliot Stannard, used the still-popular figures Florence Nightingale and Nelson as exemplars of patriotic duty and sacrifice at a time when national events called for such qualities. Nightingale's death in 1910 was met with an outpouring of national grief; her birthday was still celebrated as "Lamp Day"; and her statue paid for by public subscription was erected in 1915. Nelson, who died in 1805, was still being invoked as an example by Naval commanders; and his famous signal at the Battle of Trafalgar, "England expects that every man will do his duty," acted as a popular rallying cry. Biographical films of these figures could only add to their legendary status.

As we know from events surrounding the Lloyd George film, biographies could be controversial. This paper will also consider the near-suppression of *Nelson* in 1918. Elvey was given official backing and encouragement for *Nelson* – including access to HMS *Victory* for filming – but political

fears about the film's production by a "foreign" company and its subject matter being offensive to the French caused panic in the summer of 1918. The producers, International Exclusives, managed to calm fears and went on to sell *Nelson* for distribution for a record sum.

Elvey's three "pictured lives" provide useful insights into film as a vehicle for patriotic inspiration and national pride in Britain during World War One. Looking at them as a group also increases understanding of the enduring British "Movie Mystery" *The Life Story of David Lloyd George*.

TONY FLETCHER

From Showman to Silvograph: Arthur Cheetham

I have been working for a number of years with Philip Lloyd who discovered most of the extant Arthur Cheetham films and who is in the process of writing a biography of Cheetham's life and career around Rhyl.

Most of the films were photographed by Cheetham himself between 1898 - 1903, and incorporated into his travelling lantern and film shows which he ran with his wife and children until 1906 when he stopped touring during the winter months and opened a permanent cinema – "The Silvograph" at Rhyl.

The films mainly documented local events and were filmed in the summer when he was based at Rhyl seafront. I will present most (if not all) of his extant films from the pre-Silvograph period and for this I must thank John Reed of the Welsh Film Archive, Philip Lloyd and Dave Berry who wrote the definitive history of cinema in Wales and who encouraged my initial in Cheetham

CHRISTOPHER HOLLIDAY

Inside the animation archive: early British cartoons and the case of *Jerry the Troublesome Tyke* (1925-1927)

Created by Cardiff-based animator and former projectionist Sid Griffiths, and exhibited as part of Pathé Pictorial's magazine productions, *Jerry the Troublesome Tyke* was a British animated series produced in the early period of theatrical animated shorts. Yet it is only now that Griffith's cartoon creation is experiencing something of a resurgence. In 2002, the Jerry films were rediscovered locked in the vaults of British Pathé by the National Screen and Sound Archive in Wales; in June 2003, three cartoons were screened at The Museum of Modern Art in New York; and in 2010, several of the animated shorts premiered in London at the British Film Institute. This paper positions Griffith's Jerry films at the intersection of two competing cartoon contexts. The first is what Donald Crafton defines as early animation's tendency towards "self-figuration," in which the "hand of the artist" (named after British animator Walter R. Booth's 1907 cartoon) would audaciously intrude into the animated

image and playfully engage with its creation. This paper next elaborates Jerry's wider standing within practices of film archiving and discourses of preservation. Caroline Fricker has identified the recent return and increased visibility of the Jerry shorts as showing how "national film histories and canons" can be refigured and revised. By outlining the formal richness of this newly-recovered cartoon series, I argue that *Jerry the Troublesome Tyke* makes a significant contribution not only to traditions of early animation, but of British silent cinema more broadly.

PAMELA HUTCHINSON

12 things you only know if you're a silent film blogger

Unfortunately, this paper misses the category of "cinema-going in Britain and its Empire before 1930" by a good 80 years, but it is definitely "cinema in the context of wider theatrical, literary and popular culture". I have been running a silent cinema blog, Silent London, since November 2010. This makes me a silent film blogger, which, as it blends new media with (very) old media is a strangely anachronistic job title. The website has two functions: full listings for silent film events in London, plus a blog filled with reviews, features and podcasts. This paper will share what I have learned from my experience of running Silent London: about the silent film "scene" in the UK, how to engage new fans of silent cinema online and how to use the web to promote silent cinema events. It will be lighthearted and easily digestible but also informative, comprising a short introduction to the site and a list of "lessons" learned. The paper will be illustrated with slides and will be humorous as well as useful – providing talking points for further discussion among the symposium audience. I'll be talking about hashtags, Hitchcock and how to make money.

<http://silentlondon.co.uk/>

<http://pamhutch.wordpress.com/>

CAROLINE MERZ

Rob Roy: 'A great and ambitious production'

United Films, Ltd, was formed in Glasgow in 1911 in to create Scottish narrative films at a time when few had dared to embark on the perilous journey of feature-length production. Its first (and only) production was a film version of a theatrical adaptation of Walter Scott's *Rob Roy*. Featuring the well-known Scottish actor John Clyde in the title role, this film is usually mentioned only as an interesting footnote to the history of British cinema as 'the first three-reel film to be made in Britain.' Why and how an all-Scottish production should have come to occupy this place has not been considered.

This paper reveals how a feature-length production that apparently came from nowhere and then sank without trace was far from incidental, representing a deliberate and carefully calculated attempt to create an entertainment with the widest possible popular appeal. Discovery of the existence of some frames from the film and accompanying documentation has proved revelatory about the company and its ambitions. The film is lost, but by tracing its genesis and its antecedents – particularly a popular musical theatre/pantomime version of Scott's *Rob Roy* – it is possible to get some idea of how it might have played, and why it is so central to the chequered story of film production in Scotland.

MICHAELA MIKALAUSKI

Theatre work of Henry Ethelbert Edwards prior to his endeavours film in 1915

Actor, director, and producer, H.E. is best known for his film work with Florence Turner in 1916's *East is East*, and his Hepworth film series during the 1920s, as well as his success with Maurice Elvey's *The Flag Lieutenant* in 1927. Before finding popularity in films, Edwards had a substantial career on stage, and returned there throughout life (later mostly with his wife Chrissie White).

He made his first appearance on the stage in 1900, in the provinces in a small repertory company; during the following twelve years in the provinces, he played in drama, musical comedy (where he was often reviewed for his good voice and witty play), and with Ben Greet's Company in Shakespearean repertory. His most successful part was Robin Hood, which he played over 600 times. His West End debut came on 26 December 1911, and he also went to New York to play opposite Ethel Barrymore in Charles Frohman's production of *Tante* at the Empire Theatre in October 1913. Throughout the 1920s and 1930s he toured Britain and appeared again in the West End, as well as New York in 1938/9, though this time with Maurice Evans in Shakespeare's *Hamlet* (first time unabridged) and *Henry IV*. My talk will shed light on his lesser known theatre work during that time, will mention his personal thoughts on WWI, and will present some visual examples of his stage work (including photos, playbills and articles).

CHRIS O'ROURKE

Nights Out 'Up West': Cinema-going in 1920s London

Histories of interwar Britain agree that the 1920s and 1930s were the decades in which cinema consolidated its place as an integral part of people's everyday lives. But to what extent did the spread of cinema in this period, and the social experience of cinema-going, vary from place to place? And how did cinemas intersect with other local leisure spaces and pursuits? I want to address these questions by examining the way cinema functioned as a part of the entertainment scene of London's West End in the 1920s. The area around London's two patent theatres (at Drury Lane and Covent Garden) had been strongly associated with entertainment since the mid-1800s. By the end of the century, the West End was synonymous with cultural tourism, resembling what theatre historian Jacky Bratton calls 'a palimpsest of playhouses and pleasure houses of many kinds'. Moving pictures were introduced to this mix in the 1890s, and made their presence felt increasingly in the years after the First World War. This paper will attempt to position cinema in relation to some of the other West End entertainments on offer in the interwar period, exploring how cinema-going formed a part of days and nights out 'up West'.

AMY SARGEANT

Patricia Brent, Spinster: Romance on the Home Front

The proposed, amply illustrated paper, will focus on the Air Raid film (an adaptation of Herbert Jenkins' 1918 novel), produced by the short-lived company, Garrick, directed (as advertised) by Geoffrey Malins, OBE (better known for *The Battle of the Somme*, but previously employed by Clarendon and Gaumont British).

The paper will refer to coverage of the war and momentous experience of bombing in London, conveyed in contemporary newspapers, journals and diaries and in retrospective accounts. A comparison will be made with everyday life and entertainments in London during the war and, as a romance, with such post-war films as *Comradeship*, *Kitty*, *The Unwanted* and *Blighty*.

Furthermore, it will be suggested that T.P. O'Connor's endorsement of Jenkins' 'caricaturing' cockney Bindle novels (1916, 1918) can have done no harm to the unique prospects of *Patricia Brent* - whatever the fate of Garrick.

GERRY TURVEY

Adopting a Female Perspective: An Account of the Films of Ethyle Batley, 1912-17

Ethyle Batley was Britain's first woman film director, making some sixty-four films between 1912 and her death in 1917. Whilst operating in an industry domain conventionally reserved for men, her film-making practice seems to have been inflected by her experience as a woman in Edwardian and Georgian Britain. Consequently, she developed topics and a subject matter that drew on an identifiably 'female perspective'. Working in a range of genres, she used several of them to address the issues and concerns that define her distinctive approach. Certain themes recur across her films and contrasts drawn with those made by her closest co-worker, her husband Ernest, offer insights into the originality of Ethyle's output. Her films can be allocated to seven categories, some of which seem to have interested her more than others: comic films, the crime film, films dealing with the First World War, child-centred films, films presenting working-class worlds and films about gender relations. Through these she was able to investigate those issues that preoccupied her and to articulate a 'female perspective' that differentiated her work from that of her male rivals. The proposed paper will examine these film categories with a view to elucidating Ethyle's thematic concerns.

British Silent Film Festival Symposium 2014
Evening screening double bill: Friday 2nd May, 6.30 pm
The Arthur and Paula Lucas Lecture Theatre (S-2.18)

Patricia Brent, Spinster (1919)

Director:	Geoffrey H Malins
Script:	Eliot Stannard
Original Novel by:	Herbert Jenkins
Prod. Co.	Garrick Pictures

CAST

Patricia Brent:	Ena Beaumont
Lord Peter Brown:	Laurence Leyton
The MP:	Victor Robson
Miss Wangle:	Nessie Blackford
Bolton:	Bruce Winston
Lodger:	Polly Emery

Piano accompaniment: John Sweeney

NB: This print is missing the first reel.

From *The Kinematograph and Lantern Weekly*, 31st July 1919, p. 91.

"Strong contrasts of character provided by the flotsam and jetsam of humanity that comes to rest in London boarding houses has afforded comic material for many a writer, from Dickens to the anonymous author of *Patricia Brent*. In adapting the novel for the screen, Eliot Stannard has shaped the story to give prominence to the boarding-house scenes, and the production has availed itself of the opportunity thus afforded to fill the screen with exaggerated types more reminiscent of Victorian farce than actually representative of Bayswater 'gentility.'

Patricia Brent, secretary to a member of Parliament, lives in a Bayswater boarding house amidst an unrivalled collection of human freaks whose manners are as strange as their garments and personalities. Overhearing a remark concerning herself to the effect that she is unattractive to men, Patricia invents a lover upon whom she confers the name and title of 'Major Brown', and announces that she intends dining with him at a certain hotel on the following evening. **[NB this is the point at which the current print begins]** Curiosity prompts a detachment of the boarding house busybodies to visit the hotel to witness the meeting and report on the appearance of the lover. Patricia, arriving unaccompanied, fully intending to eat a solitary meal, perceives the amiable intention of the spies, and lest her falsehood be found out, sits down at the first table where there is a man in khaki and a vacant seat, and throws herself on the stranger's mercy by taking him into her confidence. The luck that attends heroines in works of fiction is hers. The stranger enters into the spirit of the affair; his name is Bowen, which is near enough to 'Brown', he is a lieutenant-colonel – and she is able later to explain that he has been recently promoted – and, further, he is unmarried. These fortuitous circumstances save Patricia's face in the boarding house in one direction and open up danger in another. Colonel Bowen proceeds to bombard her with telegrams requesting another meeting. With questionable taste he calls upon her when she ignores his telegrams and accepts and invitation, surreptitiously given by the proprietress, to surprise her by appearing at dinner one evening in the following week. In the meantime the inmates of the boarding house discover that he is a peer, and Patricia's aunt appearing on the scene and learning of her supposed engagement, causes an announcement with regard to the marriage to be made in the daily Press.

Patricia, however, refuses to accept either the situation or the lover, and the latter, acting upon his sister's advice, determines to leave her until time and the proverbial uncertainty of feminine resolutions shall have operated in his favour. During the temporary lull on both fronts an air raid takes place. Bowen immediately hastens to the boarding house to assure himself of Patricia's safety, and is met by the lady in an amenable mood. All therefore ends happily and the engagement becomes a reality.

It is conceivable that the introduction of a few 'straight' parts would have enhanced the effect of the comic types. With the exception of the heroine and a minor character or two, the general note is one of exaggeration, somewhat comparable to the effect produced by a fantasia played *fortissimo* all through. This, however, may prove one of the assets of the film, and, judging from the laughter evoked at the Trade show, *Patricia Brent, Spinster* should be a very popular person in the kinemas of the kingdom.

Ena Beaumont, a very trim and business-like secretary to the fatuous politician of Victor Robson, gives a well-defined study of the perplexed heroine. Laurence Leyton plays Lord Peter Bowen, and Bruce Winston, Polly Emory, and Nessie Blackford invest the characters of the boarding-house inmates with comic traits and make of each an exquisitely ludicrous portrait.

The settings throughout are splendid and afford great variety and richness of tone in the pictures, many of which are examples of brilliant photography. The production evinces the great pains that have been taken to deal handsomely with the more spectacular side of the subject, as well as extract all the humour possible from its comic elements."

John Sweeney has played for silent film since 1990, starting at Riverside Studios in London and subsequently playing at many venues in Britain, including the National Film Theatre, The Imperial War Museum, and Bristol Watershed. He has played for the British Silent Cinema Festival since its inception, and has since 2000 been a regular pianist at the Giornate del Cinema Muto in Pordenone, Italy. He is a regular performer at the Slapstick Festival of silent comedy in Bristol, and has also played at other festivals in Austria, Germany, Italy and Slovenia. He has recorded DVDs for the British film Institute (*Wonderful London*, parts of *Pioneers and Primitives*) and also Cineteca Bologna (*Albert Capellani*) and Edition Filmmuseum (*Crazy Cinematographe*), as well as recording a soundtrack for Hitchcock's *Downhill* for broadcast on Sky TV. He has recently played the Hitchcock silent at the Shanghai International Film Festival, and in Istanbul and Hong Kong. He is one of the founders of the Kennington Bioscope (<http://kenbioscope.moonfruit.com>), doing regular screenings of neglected silent films at the Cinema Museum with live music.

This screening is financially supported by the Film Studies department, King's College, London

The Wonderful Story (1923)

Director: Graham Cutts
Producer: Herbert Wilcox
Script: P. L. Mannoek
From a short story by: I. A. R. Wylie
(First published in *Nash's & Pall Mall Magazine*, January 1921)

CAST

Kate Richards: Lilian Hall-Davis
Robert Martin: Herbert Langley
Jimmy Martin: Olaf Hytten

Piano Accompaniment: John Sweeney

'A British Director' by Iris Barry

"Far and away the best known of our English directors is Mr. Graham Cutts, who, with his two successful pictures, *Woman to Woman* and *The Rat* kept hope alive through the darkest days of our film studios.

Originally a marine and electrical engineer, he long ago visited an acquaintance's kinema out of curiosity. The business of showing motion pictures interested him and before long he had abandoned engineering and was managing a picture house.

A few years later a magazine story struck him as admirable material for a film. He and Mr. Herbert Wilcox, then a member of a film-renting firm, got together a little money and made *The Wonderful Story*, a cottage drama which treated the eternal triangle in a fresh way. This almost amateur production made both their reputations.

The first American stars to act in English films did so under Mr. Cutts. It was he who made Clive Brook famous and finally restored the credit of Ivor Novello as a screen actor, after his comparative failure with D. W. Griffith. The first English post-war film to earn universal acclaim was his *Woman to Woman*; the first English film to use the new photographic methods of the Germans was *The Rat*.

Mr. Cutts is criticized for stressing the sex element in his pictures, and for his insistence on lavish cabaret scenes. Neither was present in *The Wonderful Story*, which he made to please himself. As a former kinema manager he may have felt that sex and spectacle are essential in films made to suit the taste of Wardour Street.

Mr. Cutts expresses no great personal ambition save that he may continue making pictures. He considers it essential at the moment that every director and every producing concern should immediately set about training new recruits – potentially brilliant but now untrained girls and men – to the various requirements of the studio for tomorrow's directors and stars. In this he will have the good wishes of every enthusiast for more and better English pictures." (Daily Mail, 18th August 1926, p. 8)

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This Screening is financially supported by the Film Studies Department, King's College, London

The British Silent Film Festival

The British Silent Film Festival

presents a day of silent films and live music at
The Cinema Museum, London
Saturday 3 May 2014
Registration from 9am



Put-upon ladies take on the world in this programme of rarely-seen silents from the BFI National Archive and friends. A double bill from talented Hungarian director Geza von Bolvary, stars Britain's favourite actress Betty Balfour as the stand-in princess in *The Vagabond Queen* and besotted bottle-washer in *Bright Eyes*. Also yearning to break free, an oppressed wife hangs her hopes on a typewriter in J.M. Barrie's *The Twelve Pound Look* and *Tubby's Typewriter* continues the theme. Guy Newall's comedic take on *The Beauty and the Beast* and a rare screening of A.E. Colby's *The Right to Live*, complete this box of delights.

Timetable

10.00-11.30am

Tubby's Typewriter (1916) 7mins. Dir. Frank Wilson, with Johnny Butt, Violet Hopson and Chrissie White.

The Twelve Pound Look (1920) 75mins. Dir Jack Denton written by J M Barrie with Milton Rosmer and Jessie Winter.

11.30-12.00 Break

12.00-1.30

Betty Balfour visits Palace Theatre Putney (1926) 1min

The Vagabond Queen (1929) 72mins. Dir. Geza von Bolvary, starring Betty Balfour

1.30-2.30 Lunch

2.30-4pm

The Right to Live (1921) 60mins. Dir. A.E. Coleby with Phyllis Shannaw

Beauty and the Beast (1922) 31mins. Dir Guy Newall, with Ivy Duke

4.30-6pm

Champagner/Bright Eyes (1929) 89mins. Dir. Geza von Bolvary, starring Betty Balfour

**Musical accompaniment, supported by the Arts & Humanities
School Research Fund of King's College, London**

Tickets and Booking

£25 for the full day, £15 for a half day, £8 for one session.

Sorry, no concessions.

Advance tickets may be purchased from the Festival page at WeGotTickets , or direct from the Museum by calling 020 7840 2200 in office hours

See: <http://www.cinemamuseum.org.uk/2014/british-silent-film-festival-presents/>