



	SATURDAY 20TH APRIL		SUNDAY 21ST APRIL
10.00	NOT FOR SALE	10.00	OWD BOB
11.40	JAMES SEARLE DAWLEY	11.30	RESTORATIONS & DISCOVERIES
13.00	<i>Lunch break</i>	13.00	<i>Lunch break</i>
14.20	THE LAST DAYS OF POMPEII	14.20	JUST PALS
15.20	RESTORED LAUGHTER	15.15	COMEDIES OF 1924
17.30	EAST LYNNE	17.00	TARAS BULBA
19.00	<i>Dinner break</i>	19.00	<i>Dinner break</i>
20.00	HE WHO GETS SLAPPED	20.00	PATHESCOPE PRESENTS

Musicians: John Sweeney, Neil Brand, Colin Sell, Costas Fotopolous, Meg Morley, Timothy Rumsey, Cyrus Gabrysch, Ashley Valentine, Sam Geoghegan.

Programmes curated by Tony Fletcher, Glenn Mitchell, Chris Bird, Dave Glass, Matthew Ross, Dave Peabody, Joshua Cattermole, Kelly Robinson, Bob Geoghegan. Programme Notes edited by Glenn Mitchell, designed by Matthew Ross.

With thanks to the Kennington Bioscope Team and to our many contributors: Michelle Facey, Glenn Mitchell, John Sweeney, Amran Vance, Dave Glass, Matthew Ross, Chris Bird, Bob Geoghegan and John Oliver, also Bryony Dixon, Tony Saffrey, Rob Stone, Serge Bromberg, Ivo Blom. Thanks also to David Lavelli, and of course to our projectionist Phil Clark and the Cinema Museum's team of volunteers.

NOT FOR SALE (1924)

Piano accompaniment by Neil Brand.

UK. (35mm, 86mins)

Directed by Will Kellino. Scenario by Lydia Hayward. Author of the Original Work: Monica Ewer. Photography: Percy Strong. Editor: Challis N. Sanderson. Art Director: Walter Murton.

Production Company: Stoll Film Company.

Cast: Mary Odette (Annie Armstrong), Ian Hunter (Lord Dering), Gladys Hamer (Florrie), Jack Trevor [Desmond North], Phyllis Lytton (Virginia Strangeways), Lionelle Howard (Bertie Strangeways), Mary Brough (Mrs Keane), Maud Gill (Miss Carter), Edward O'Neill (Earl of Rathbury), Moore Marriott [The Solicitor], Mickey Brantford (John Armstrong), George Bellamy (A boarder).



In this modest but beautifully constructed film, Martin (Ian Hunter), a young aristocrat, is cut off with a tiny stipend by his exasperated father after he foolishly hands over his allowance to a feckless sponger. He is reduced to working for a living and residing in a Bloomsbury boarding house, run by the impoverished Annie (Mary Odette) who is struggling to keep her head above water, helped and hindered by a kind of extended dysfunctional family. Particularly enjoyable performances come from Gladys Hamer's 'slavey' who is trying to reform her boyfriend of his thieving ways; and Mickey Brantford's as Annie's brother John, a sprightly twelve-year-old with a flair for impersonation whose take on Lon Chaney's 'Hunchback of Notre Dame' has to be seen to be believed. More fun is supplied by the snooty boarders, such as Maud Gill, who was so memorable in Hitchcock's *The Farmer's Wife*, and the ubiquitous Moore Marriott. The leads (of course) fall in love somewhere among the plot twists before an obstacle is thrown in their path when the overly honourable Martin takes the rap for a co-worker's petty theft. Class division begins to rear its ugly head to keep the lovers from each other.

Not for Sale was based on the novel of the same name by Monica Ewer, film and drama critic for the Labour-leaning *Daily Herald*. She wrote dozens of novels, at least two of which were adapted for film and a couple such as *Film of Fortune* and *Insecurity* were set in the world of filmmaking itself. As a committed left winger, she wrote with a heightened awareness of the nuances of the English class system which in *Not for Sale* shows us the full range of class divisions of the 1920s, from the indigent poor and petty criminal of the maid's boyfriend, through the respectable working-class layers, to middle class Annie and the upper class of Martin's family. The comic potential of the interactions between the class levels is neatly exploited in the film but is also balanced with a subtle message about how class prejudice can have a very serious impact on the lives of individuals.

Scriptwriter Lydia Hayward was one of the great discoveries of the British Silent Film Festival and Professor Christine Gledhill went on to research her film work for the recently upgraded Women Film Pioneers Database as part of a wider programme to seek out the hidden work of women in British silent cinema. Hayward was an actress turned screenwriter with a talent for turning slight but charming stories into elegant and workable screenplays, so reliably that the *Bioscope* in 1927 dubbed her 'the finest scenario writer we have'. Her work in partnership with director Manning Haynes, on their adaptations of W. W. Jacobs' stories, were particularly delightful. In *Not for Sale*, working under a different director, W.P. Kellino, we once again find that Hayward was able to extract beautifully rounded characters from her source material and insert them into an effortlessly elegant structure.

The strong ensemble cast is well directed by comedy king, W.P. Kellino who made this, the last of a trilogy of comedies for the Stoll Company. Kellino was related to the famous family of acrobats and had long experience of comedy filmmaking with his own company, Ec-Ko, featuring comics like Fred Evans, Lupino Lane and Billy Merson.

Bryony Dixon



FORGOTTEN FILM PIONEER: JAMES SEARLE DAWLEY

Unjustly neglected by most film histories, James Searle Dawley (1887–1949) was one of the true pioneers at the dawn of the American film industry. He was an American film director, producer, screenwriter, stage actor, and playwright. Between 1907 and the mid-1920s, while working for Edison, Rex Motion Picture Company, Famous Players, Fox, and other studios, he directed more than 300 short films and 56 features, which include many of the early releases of stars such as Mary Pickford and Marguerite Clark, also some of Pearl White's later work at Fox and was responsible for the first film appearances of John Barrymore, Douglas Fairbanks and Harold Lloyd. He also wrote scenarios for many of his productions, including one for his 1910 horror film *Frankenstein*, the earliest known screen adaptation of Mary Shelley's 1818 novel, which was shown at Kennington Bioscope January this year and will be screened again before tonight's Saturday night feature presentation *He Who Gets Slapped*.

While film direction and screenwriting comprised the bulk of Dawley's career, he also had earlier working experience in theatre, performing on stage for more than a decade and managing every aspect of stagecraft. Dawley wrote at least 18 plays as well for repertory companies and for several Broadway productions. His entry into the film business arose via a chance encounter with Edison Studio manager/cinematographer/director/producer Edwin S. Porter, while Dawley was collecting films that were to be exhibited at the theatre where he was then currently working. Soon after, the two met for lunch and Porter offered Dawley the chance to direct films for the Edison Company, a job that Dawley accepted, thus making Dawley the first person to be hired as a film director on a professional basis in the USA. Dawley signed his contract on 13th May 1907 and would remain with Edison for the next 6 years.

Dawley travelled from New York to California in 1910 to supervise the building of a West Coast studio for the Edison Company (at Long Beach). He took a film crew with him, stopping off at various points of the journey to photograph both actualities and background locations. Despite travelling back and forth to California for his own work there between 1910 and 1912, Dawley still staged and directed most of his remaining films for Edison at its Bronx studio in New York. By 1911, Dawley was one of four full-time directors under contract with Edison. The New York-based trade journal *The Nickelodeon* in its February 11 issue that year introduces the four men to its readers and highlights Dawley's speciality among his fellow directors:

'... the stage directors who superintend and are responsible for the action of the picture as well as the development of the plot used, are four in number—Messrs. J. Searle Dawley, Ashley Miller, C. Jay Williams and Oscar C. Apfel. A producer naturally, like any other man, develops a particular aptitude for some certain line of work. Mr. Dawley, for example, has put on some of the biggest and most sumptuous productions the Edison Company has ever produced. As specimens of his work may be mentioned "The Stars and Stripes," "Through the Clouds," "The Red Cross Seal," "Eldora, the Fruit Girl," "An Eventful Evening," "The Black Bordered Letter," "The Doctor" and "The Price of Victory."

On 8th June 1913 Dawley signed a contract with Adolph Zukor's new Famous Players Film Company (later to evolve into Paramount Pictures), probably due to Edwin S. Porter was now acting as the 'technical director' of Famous Players. Dawley's first assignment was to direct the great stage actress Minnie Maddern Fiske in one of her most famous roles, that of *Tess of the D'Urbervilles* (1913). The first eleven Famous Players feature films were directed (or co-directed) by Dawley winning him the title 'the man who made Famous Players famous'. Mary Pickford's *In The Bishop's Carriage* (1913), her first full length feature to be released, and John Barrymore's earliest confirmed film appearance, *An American Citizen* (1914), were both directed by Dawley. Following his initial stint with Famous Players, in May 1914 Dawley left to form his own company, Dyreda (a name formed from the surnames of co-founders Frank L. Dyer and J. Parker Read), that would later merge with Metro Pictures, a forerunner of Metro-Goldwyn-Mayer.

In a full-page interview in *The Moving Picture World* (January 31st 1914) Dawley discussed the art of the making of motion pictures: *'Unless one appreciates the beautiful things of life, he cannot be a successful director. The director must feel the atmosphere of a story just as much as a player, Do I plot out the business of the characters in advance? Oh, no; I may not two seconds beforehand be aware what I am going to tell a player to do.'* (Source: *Aspects of American Film History Prior to 1920* by Anthony Slide -1978.)

Dawley returned in 1916 to Famous Players. During this period, he directed over a dozen films including the 1918 *Uncle Tom's Cabin*, a 5-reel film produced by Adolph Zukor and Jesse L. Lasky. Then, for several years, Dawley freelanced as a director before joining Fox Films in 1921. The last feature film he directed was the 1923 drama *Broadway Broke*. In its December 30, 1923 review of *Broadway Broke*, the trade paper *The Film Daily* judged Dawley's direction as being 'particularly good', adding that he 'certainly made fine use of [the] material and provided [A-I] entertainment'. Dawley made his final directorial works in collaboration with the inventor of the first practical electronic amplifier Lee DeForest. Subsequently, Dawley worked through the late 1920s and 1930s in radio broadcasting, journalism, and sound-film technologies.

Importantly, Dawley was one of the founders of The Motion Picture Directors Association (MPDA) the American non-profit fraternal organization formed by 26 film directors on June 18, 1915, in Los Angeles, California. The organization lasted until 1936 when MPDA members helped create the Screen Directors Guild. Apart from Dawley, among other early film directors listed were William C. DeMille, Allan Dwan, John Ford, William Desmond Taylor, Maurice Tourneur, and Lois Weber (the only woman granted membership). In January 1917 an East Coast branch was granted association, with Allan Dwan elected as its first head. Dawley

served as the second president of the New York chapter and remained an active and influential member of the association as the chairman of its board of trustees. During the First World War, Dawley was chairman of the Advisory Board of the Motion Pictures branch of Public Information for the U.S. Government.

On June 14, 1918, in Denver, Colorado, Dawley married Grace Owens Givens, a native of Illinois. The couple remained together over 30 years, until Dawley's death (on March 29 1949, at age 71). Dawley died of undisclosed causes at the Motion Picture Country Home in Woodland Hills in Los Angeles, California. A memorial service was held for him three days later in Los Angeles. Fellow directors Marshall Neilan and Sidney Olcott were in attendance, Mary Pickford read the eulogy, and Walter Lang, who early in his career was an assistant to Dawley, paid tribute. Later in 1949, Grace Dawley donated a selection of her husband's personal papers, scrapbooks, and several of his Edison production scripts to the Margaret Herrick Library at the Academy of Motion Picture Arts and Sciences in Beverly Hills, California.

Although James Searle Dawley remains relatively obscure in modern times, he was certainly well respected in his day for his creative endeavours in bringing multifarious stories to the screen. In her book *The First One Hundred Noted Men and Women of the Screen*, published in 1920, Carolyn Rowley writes an appreciative biography concluding 'J. Searle Dawley found vent for his natural artistic aspirations when he entered moving pictures. His devotion to the artistry of "the make-believe" has never wavered.' Much of Dawley's huge output of film work has been lost or destroyed making a just overall appraisal of his work difficult. From the films that do survive the following have been selected to be screened:

RESCUED FROM AN EAGLE'S NEST (Edison - 1908) (Digital)

(Filmed: 2nd – 11th January 1908 / Release date: 6th January 1908)

(Locations: New York City / Palisades, Fort Lee, New Jersey)

Director: J. Searle Dawley / Photography: Edwin S. Porter / Special Effects: Richard Murphy

Cast: D.W. Griffith (Father), Miss Earle (Mother), Jinnie Frazer (Baby), Henry B. Walthall (Woodsmen).

For *Rescued from An Eagle's Nest*, Dawley cast future director D.W. Griffith as his action hero, a woodsman who valiantly fights off the large bird that has snatched his baby daughter, and rescues her, literally, from the Eagle's Nest. Dawley uses both outdoor locations and a studio setting (with effective painted backdrops) to good effect in this coherent little drama. D.W. Griffith has been quoted for crediting Dawley with giving him '...his start in the picture business'. Henry B. Walthall, later to star in Griffith's *Birth of a Nation* (1915), makes his debut film appearance as an extra in *Eagle's Nest* playing one of Griffith's fellow woodsmen.

CUPID'S PRANKS (Edison – 1908) (Digital)

(Release date: 19th February 1908)

Director: J. Searle Dawley / Photography: Edwin S. Porter

Cast: Violette Hill (Cupid), Marie Murray, Laura Sawyer, D.W. Griffith (extra at Ball).

Delightful and inventive, *Cupid's Pranks* demonstrates the creative partnership between J. Searle Dawley and Edwin S. Porter. Porter, famous for his 1903 film *The Great Train Robbery*, gradually became less interested in story and direction, preferring to concentrate on photography and film mechanics. *Cupid's Pranks* contains sequences involving double exposures combining two images, one shot in the studio with another image shot on location.

LAUGHING GAS (Edison – 1907) (Digital)

(Filmed: 13th -19th November 1907 / Release date: 14th December 1907)

Directors: Edwin S. Porter, J. Searle Dawley

Cast: Bertha Regustus, Edward Boulden, Mr. La Montte, Mr. Sullivan.

A comedy that is still genuinely funny in the present day. The main character is portrayed by the resplendent Bertha Regustus, who sustains her bout of continuous laughing, induced by her inhalation of the dentist's 'laughing gas', with commendable energy and invention. Each set-up dovetails neatly into the next, making the whole film an inventive delight. That a black woman is placed within white society without a hint of colour prejudice is quite remarkable, and also that she is not portrayed as a black stereotype. As a film title *Laughing Gas* proved very popular. Edison's film was predated by a Vitagraph short using the same name and Charlie Chaplin made his *Laughing Gas* in 1914. Laurel and Hardy would use the situation of a visit to the dentist and intake of laughing gas in their 1928 two-reeler *Leave 'em Laughing*.



THE SONG THAT REACHED HIS HEART (Edison – 1910) (Digital)

(Release date: 11th October 1910)

Director: J. Searle Dawley / Photography: unknown

An early example of blatant product placement that utilises an Edison Phonograph Machine as a central plot device. Our main hero character (played by Edwin August) is (like Griffith in *Eagle's Nest*) a woodsman/lumberjack. He purchases an Edison Machine and a disc of the song *Annie Laurie* which brings memories of the sweetheart that he left behind. Fate will play a hand in the destinies of both parties.

COPPER MINES IN BINGHAM, UTAH (Edison – 1912) (Digital)

Director: J. Searle Dawley. Photography: unknown.

Originally lasting six minutes, a one-minute fragment still manages to convey Dawley's skill in placing his camera in a position to

capture the best viewpoint in photographing a scene of reality. *Copper Mines* is just one of the many actuality films that Dawley made for Edison. Released titles included *Yellowstone National Park* (1912), *Salt Lake City, and its surroundings* (1912), and *Yosemite National Park and Big Trees of California* (1913). While on location in Bermuda, making story films, he also filmed *Personally Conducted: A Trip to Bermuda* and *Glimpses of Bermuda*, both released in 1912.

THE RELIEF OF LUCKNOW (Edison - 1912) (35mm print)

(Release date: November 1912) (Locations: Bermuda)

Director: J. Searle Dawley / Photography: unknown

Cast: James Gordon (*General Havelock*), William R. Randall (*Major Banks*), Ben F. Wilson (*Reginald – the British Officer*), Richard Neill (*The Messenger*), Charles Sutton (*The Minister*), Laura Sawyer (*Helen*).

A side speciality of Dawley's was the recreation of famous historical battles. Starting with *The Battle of Bunker Hill* in 1911, Dawley went on to film *The Battle of Trafalgar* (1911), *The Relief of Lucknow* (1912), and *The Charge of the Light Brigade* (1912). *Lucknow* stands apart from the others as it was filmed on location outside the USA. In late 1911, Dawley took a film crew and company of actors to Bermuda which resulted in several films including *For Valour* (1912) and the earliest film version of Robert Louis Stevenson's *Treasure Island* (1912). The film makers were greatly aided by the Bermuda Garrison of the British Army, with the 2nd Battalion of The Queen's (Royal West Surrey) Regiment providing extras. The Imperial fortress colony of Bermuda and its garrison was used as the location for both *Lucknow* and *For Valour*. These films about British topics were made specifically by the Edison Company to increase sales in the British market.

SNOW WHITE (Famous Players Film Company – 1916) (Digital)

(Exterior Locations: Georgia, USA)

Director: J. Searle Dawley / Photography: H. Lyman Broening / Assistant Camera: George Folsey

Cast: Marguerite Clark (*Snow White*), Creighton Hale (*Prince Florimond*), Lionel Braham (*Berthold – the Huntsman*), Alice Washburn (*Witch Hex*), Richard Barthelmess (*Pie Man*).



The move to Famous Players allowed Dawley to make longer films with bigger budgets as can be seen in *Snow White* with its elaborate sets and costumes. This was the first feature-length film version of *Snow White* and was an adaption of the 1912 New York Theatre production that Marguerite Clark starred in as *Snow White* which ran successfully into 1913. Her popularity rivalled that of Mary Pickford, who also specialised in portraying much younger characters. In 1916 when she starred in Dawley's *Snow White*, Clark was actually aged 33. She would work with Dawley in a number of films, notably when she played the characters of both Little Eva St. Clair and Topsy in Dawley's 1918 feature *Uncle Tom's Cabin*. Dawley's *Snow White* was considered a lost film destroyed in a vault fire. A substantially complete print with Dutch subtitles, albeit missing a few scenes, was located in Amsterdam, the Netherlands, in 1992. It was subsequently restored through the work of the George Eastman House.

IMPROVISATION ON SWANEE RIVER (DeForest Phonofilm – 1923) (Digital)

Director: J. Searle Dawley / Photography: unknown

Cast: Eubie Blake

In 1922 Dawley started directing for inventor Lee DeForest, the man who pioneered optical sound on film. Filmed in 1922, *Improvisation on Swanee River* is one of De Forest's earliest experimental sound films. Dawley also made the one-reel, two-song film *Eubie Blake and Noble Sissle Sing Snappy Songs* which premiered at the Rivoli Theatre, New York City on 15 April 1923 with other films produced in the DeForest 'Phonofilm' sound-on-film process. At the time, Sissle & Blake were riding the crest of a wave being the first black artistes to have a hit show on Broadway with their ground-breaking *Shuffle Along* for which they wrote both words and music and also appeared as performers. The show ran 504 performances between 1921 and 1922 then continued to tour nationwide until 1924 earning \$9 million. Dawley continued directing for DeForest for the next few years making such items as *Adolph Zukor introduces Phonofilm* (1923), two films about Abraham Lincoln, and *Love's Old Sweet Song* (1924), with Una Merkel and Louis Wolheim, which was possibly the first sound-on film story film. Made in 1926, his film featuring the vaudeville ukulele and dance duo *Brook Johns and Goodee Montgomery*, is Dawley's last catalogued screen credit as director.

Dave Peabody

JONE O GLI ULTIMI GIORNI DI POMPEI/ THE LAST DAYS OF POMPEII (1913)

Piano accompaniment by John Sweeney.



Italy. (35mm, 65mins).

Directed by Giovanni Enrico Vidali, Ubaldo Maria del Colle. Based on the novel *The Last Days of Pompeii* (1835) by Edward G. Bulwer-Lytton. Cinematography by Raimondo Scotti. Scenography by Domenico Gaido. Costumes by Caramba. Production: Pasquali & Co., Turin, commissioned by Vay & Hubert, Milan. Distributed in Italy by Monopolio Lombardo, Naples. Italian censorship: 1013 of 1.12.1913. First screening: 26.8.1913. Original length 2500 m. Released in the UK in September 1913.

Cast: Suzanne De Labroy (Nydia), Cristina Ruspoli (Jone), Luigi Mele (Glaucus), Ines Melidoni (Julia), Giovanni Enrico Vidali (Arbaces), Giuseppe Majeroni Diaz (innkeeper Burbo), Michele Ciusa (Calenus), Giovanni Ciusa.

“This production is without question the most sensational and spectacular artistic film ever conceived, costing hundreds of thousands of dollars. [...] The conflagration was staged during one of the most violent eruptions of m. Vesuvius, and the burning of the City of Pompeii in connection with the flaming volcano presents awe-inspiring spectacle. And this is merely an incident in the film, in which are shown 100 lions and tigers, 300 people, 50 gladiators. The leading parts are acted by the foremost artists of Europe; expert swordsmen are seen in thrilling encounters, and daring men risk their lives in the dens of the raging beasts and in death-defying chariot races.”

Thus, the Pasquali production *Jone o Gli ultimi giorni di Pompei* (1913) was launched in Britain, trying to surpass the previous worldwide success of Enrico Guazzoni's Roman Antiquity-set spectacle *Quo vadis?* (1913), produced by the Roman company Cines. Of course, we may take the boasting words above with a pinch of salt. Still, in the early 1910s, the Italian film industry was on a high, not only with its comedies but especially with its increasingly large feature films, with ever greater, three-dimensional sets, with ever greater numbers of extras, and based on thorough historical and archaeological research – even if liberties were taken. Especially with its films dealing with Roman antiquity, Turin's film industry competed fiercely with Rome's Cines, but the Turinese firms also competed with each other. Probably the most striking example here is the case of the two almost simultaneously released adaptations of Edward G. Bulwer-Lytton's book *The Last Days of Pompeii* (1835), which had already led to a first film adaptation by the Ambrosio company in 1908. In 1913 Ambrosio realised an ambitious, spectacular remake, which was also released with huge publicity and huge investments. So, when Ambrosio heard that the rival company Pasquali, their city rival, was going to release an equally ambitious, impressive film on the same subject and launched at the same time, they were seething. Yet, not even appeals to the court could stop the release of Pasquali's version, which had its premiere in Rome four days after the Ambrosio version. Internationally, the competition was just as fierce; in the Netherlands both versions were even launched on the very same day by two competing distributors.

For Pasquali, *Jone* remained such a tour de force, that later productions such as *Spartaco* (1913), starring strongman Mario Guaita aka Ausonia, reused parts of the enormous sets. The production itself was started by director Giovanni Enrico Vidali, who also played the evil Isis priest Arbaces. Shooting took place over 28 days, but towards the end of production veteran director Ubaldo Maria Del Colle took over direction. Sets were by Domenico Gaido, who afterward would become the prolific director of period dramas like *Salambò* (1914) with Ausonia and *Il ponte dei sospiri* (1921) with Luciano Albertini. Costumes were by Luigi Sapelli aka Caramba, who already had an international reputation as costume designer for opera houses all over the Western world.

Ivo Blom

RESTORED LAUGHTER

Piano accompaniment by Neil Brand and Sam Geoghegan.



This programme of recovered and/or restored comedies concentrates on the output of Lubin Films. It is the intention of presenters Dave Glass and Glenn Mitchell to make this an ongoing feature of KB weekend events, each spotlighting a specific studio. There is even a chance they may stick to it.

The history of Lubin was punctuated by regular studio fires, each of them destroying much of their earlier output; for this reason, the discovery of Lubin comedies tends to arouse considerable interest among aficionados. (One of the studio's dramas, *The Stolen Symphony*, is also being shown this weekend.) Siegmund - not Sigmund - Lubin, known affectionately as 'Pop', was a German émigré who settled in Philadelphia, whose Liberty Bell symbol became his trademark. After attempting various professions he established himself as an optician and his fascination with optical instruments drew him in turn to the infant motion pictures. As early as 1896 Lubin was making his own films, some of them more original than others; his *Bold Bank Robbery* of 1904 was a direct imitation of Edison's *Great Train Robbery* from the previous year and there were also incidents involving piracy, as when he tried to sell a bootlegged print of the Georges Méliès film *A Trip To The Moon* to a visiting producer who turned out to be Méliès himself. Despite a brief return to Germany after legal threats, Lubin managed to devise or acquire sufficient Patent rights to warrant membership of the Motion Picture Patents Company, which attempted to monopolize the industry but at the time brought Lubin respectability. It was the ultimate failure of the Patents Company during 1916 that saw Lubin's business absorbed into Vitagraph.

Lubin's early productions, including his comedies, were at studios based variously in the parent facility in Philadelphia, also New York, Atlantic City, Phoenix, California and, perhaps most memorably, at Jacksonville in Florida. These secondary units began to appear in 1909, with location work under the supervision of New York-born Arthur D. Hotaling, who had been in Lubin's employ since around the time he had started production more than a decade earlier. Among Hotaling's productions were the 'Gay Time' comedies (such as *A Gay Time in Quebec*, *A Gay Time in Atlantic City*, *A Gay Time in Washington*) starring his wife, Mae Hotely, and by the end of 1913 he had established a permanent Lubin studio in Jacksonville. It was with this unit, producing mostly split-reel comedies (i.e. occupying half of a single thousand-foot reel), that Oliver Hardy made his screen debut in *Outwitting Dad*, released in the spring of 1914. One of the regular leading ladies was Mabel Paige, whose husband, Charles W. Ritchie, also acted in Lubin comedies. Another Lubin director was Edward McKim, assisted by Fred Douglass; several personnel doubled up as actor-directors, such as Jerold T. Hevener, Frank C. Griffin, who was also a writer, as were John A. Murphy and Will Louis. Albert G. Price wrote and directed; among the other writers were Lorena Weekes, Edwin Ray Coffin, Fred H. Hayn, Epes W. Sargent and C. Doty Hobart. Several combined acting and screenwriting, such as Vincent De Pascale and Charles Barney. Among the other players were Bert Tracey, Carrie Reynolds, Billy Bowers, Garry Hotaling, Julia Calhoun, Clara Tombert ('the Lubin Mother'), the sisters Frances and Marguerite Ne Moyer, David L. Don, Ben Walker, Eva Bell, Ed Lawrence, Eloisa Willard, Harry Loraine, Cora Walker and James Levering. Regular actors Raymond McKee (known later for Sennett's 'Smith Family' series), Walter Stull, Bobby Burns and Oliver Hardy continued with Lubin's successor in Jacksonville, Vim.

About twelve months after Hardy's debut, Lubin underwent reorganization, with the unit relocating to Atlantic City (they returned to Jacksonville shortly after). It was during this period that many studios, aware of Chaplin's success, wanted their own equivalent and to this end Lubin hired another Karno comedian, Suffolk-born Billie (or Billy) Reeves, for a series of one-reelers directed by Hotaling with scripts by E.P. Sargent. Reeves had originated what became Chaplin's famous 'Drunk' rôle in Karno's sketch *Mumming Birds* and further anticipated Chaplin by impressing American theatre audiences, on the strength of which he appeared in several editions of the Ziegfeld Follies. It is said that Reeves resisted attempts to put him into a costume based on Chaplin's tramp outfit but similarities remained, both in terms of clothing and, as noted later, some of the situations. He was a friend of Chaplin's - his brother, Alf, left his job as Karno's business manager for a similar post at Chaplin's studio - and as his senior in the troupe (he was already over fifty) would not have wanted to be seen as an imitator. Back in Britain, trade journal *Bioscope* certainly did not take that view, offering a critique on 22 July 1915: 'Like all real artists,' it said, 'Billy Reeves' style is quite individual', describing him as a 'low' comedian but possessed of gags which 'bespeak the comedian of wit and imagination', going on to make comparisons with stage comedians Dan Leno and Edmund Payne. *Bioscope*, incidentally, also compared Chaplin to Leno that same year. In less than twelve months, Hotaling was replaced by former Edison director Earl K. Metcalfe. Reeves became dissatisfied and returned to the British stage, where he continued to work into the 1920s.

SHE WOULD BE AN ACTRESS

Released 5th August, 1909. Director unknown (possibly Arthur D. Hotaling). CAST: Will Louis, Walter Kendig. One of the earliest Lubin comedies made after the company began to establish units outside of Philadelphia, *She Would Be An Actress* has as male lead actor/director Will Louis, who remained with Lubin until its demise, continued with Vim as the director of the 'Plump and Runt' series with Oliver Hardy and Billy Ruge and subsequently directed the short-lived 'Cuckoo Comedies', produced by former Vim manager Mark Dintenfass. (One of the 'Plump and Runt' comedies, *Life Savers*, is in this weekend's Restorations and Discoveries programme.) The actress playing his stage-struck wife is sadly unknown. Today's copy is by courtesy of Rob Stone and the Library of Congress.

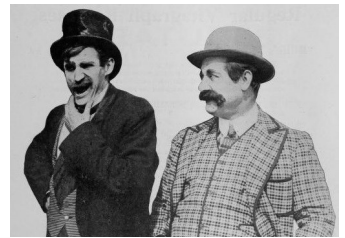


A VISIT TO LIVELY TOWN

Released 24th July, 1912. Directed by Arthur D. Hotaling. CAST: Walter Stull, Bobby Burns.

In cinema, the idea of rustic types being out of their depth when visiting the big city goes back as far as Edison's films depicting 'Uncle Josh' but here gains from Hotaling's skills with camera trickery, impressive for the period, as two hicks take a trip to Atlantic City. Burns and Stull became known for the characters 'Pokes and Jabbs' in a series made briefly for a company called Wizard before con-

tinuing the series at (once more) Vim and elsewhere after Vim's closure. Bobby Burns was to reunite years later with former Lubin colleague Oliver Hardy in several of his films with Stan Laurel. Today's copy is by courtesy of Rob Stone and the Library of Congress.



GLUED

Released 27th September, 1912. Director unknown.

CAST: Alan Hale, Walter Kendig, Raymond McKee.

The oft-used motif of a character leaving chaos in his wake on this occasion takes a macabre twist as a man decides to end it all by swallowing glue (!), then coughs it up everywhere, gumming up others as he goes. Alan Hale was a prominent name in features from the silent era up until his early death in 1950; he was a memorable Little John for the Fairbanks *Robin Hood* in 1922 and that with Errol Flynn in 1938, reprising the role in his final film, *Rogues of Sherwood Forest*. (To continue the Lubin connection, he was in Laurel & Hardy's 1936 feature *Our Relations*.) Walter Kendig, seen earlier in *She Would Be An Actress*, was paired with ex-Karno comedian Jimmy Aubrey in Mittenenthal's '*Starlight*' comedies as 'Heinie and Louie' until his death in a motorcycle accident in October 1915. He was replaced as 'Louie' by Elmer E. Redmond. Today's copy is by courtesy of Rob Stone and the Library of Congress.

SHE MUST BE UGLY

Released 8th May, 1913. Directed by Arthur D. Hotaling. Written by E.W. Sargent.

CAST: Mae Hotely, Bobby Burns, Frances Ne Moyer, Marguerite Ne Moyer, Walter Stull.

One of several comedies of the period based around a secretary not being what she or he seems, either in terms of looks - as in this example - or even gender, as in *Mabel's Stratagem* (1912) with Mabel Normand and the similar *Under New Management* (1915) with Gertrude Selby and Alice Howell; there is also the familiar motif of someone adopting a disguise and being unrecognised as the same person. Mae Hotely, wife of director Hotaling, was Lubin's biggest star until the arrival of British comedian Billie Reeves. Today's copy is by courtesy of Rob Stone and the Library of Congress.

- BILLIE - REEVES,

The Original Drunk,
Fred Karno's 'Mumming Birds'



REVUE:
"Folies Bergeres Paris"
Principal Comedian, Xmas Run.

All Coms.—Reeves & Lampert,
18, Charing Cross Rd., W.C.2

THE NEW VALET

Released 10th July 1915. Written and directed by Arthur D. Hotaling.

CAST: Billie Reeves, Mae Hotely, Charles Griffiths, Patsy De Forest, Bill Potter.

One of the Billie Reeves comedies that was evidently shot at Atlantic City, *The New Valet* is not to be confused with a Reeves/Lubin film from earlier the same year called *The New Butler*. Despite Reeves having been keen to avoid being seen as imitating Charlie Chaplin, the action is reminiscent of a Chaplin Keystone from the previous year, *His New Profession*. Today's copy was scanned by Phil Clark from a 35mm nitrate original in the collection of the Cinema Museum.

By courtesy of Chris Bird we will also be screening a surviving fragment from *Billie Joins the Navy*, again directed by Arthur D. Hotaling and released 28th August 1915. Intriguingly, the plot is driven by the very fact that Reeves is working in the movies. He objects to performing increasingly dangerous stunts and quits, joining the Navy instead!

THEY LOOKED ALIKE (EXTRACT)

Released 5th January 1915. Directed by Frank Griffin. Written by E.W. Sargent. Released on a split reel with *The New Editor*.

CAST: C.W. Ritchie, Raymond McKee, Harry Lorraine, Oliver Hardy.

A short film used to circulate on 8mm under the title *Keystone Cops*, complete with a supposedly authentic Keystone main title. Collectors were baffled by the momentary appearance of a man who looked like Oliver Hardy, who was never at Keystone (which was also not known to have released a film of that title). Eventually the film was identified as a Lubin subject called *They Looked Alike*, in which Hardy did a brief walk-on. Whoever decided to pass off the film as a Keystone - and bother to make up the fake title card - remains unconfirmed!

MOTHER'S BABY BOY

Released 24th November 1914. Produced by Arthur D. Hotaling; director unknown. Written by E.W. Sargent. Released on a split reel with *He Wanted Chicken*.

CAST: Oliver Hardy, Eva Bell, Nellie Farran, Don Ferrando, Burt Bucher, Roy Byron.

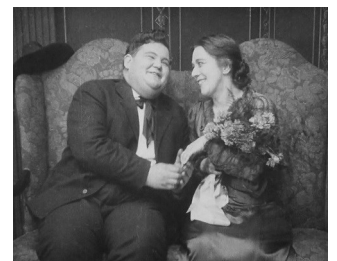
Oliver Hardy acquired the lifelong nickname 'Babe' - which he sometimes also used professionally in his early career - during his time in Jacksonville. A local barber, an Italian of flamboyant temperament, would shave his chubby countenance then pat in powder, saying 'Nice-a baby, nice-a baby'. Hardy's Lubin colleagues, hearing this, teased him by calling him 'baby', which was soon abbreviated. This is one of a number of early Hardy films where his overgrown baby look is taken to a logical extreme. Today's copy is by courtesy of Lobster Films and their Bluray/DVD set *Laurel Or Hardy*.

A LUCKY STRIKE

Released 18th May 1915. Written, produced and directed by Arthur D. Hotaling.

CAST: Oliver Hardy, Mae Hotely, Cora Walker, Frances Ne Moyer, Jerold T. Hevener, Ed Lawrence, Raymond McKee, Ben Walker.

For years, one of the few Hardy Lubins to circulate was *The Servant Girl's Legacy* (1914), its central situation being conveyed in its title. The more recently discovered *A Lucky Strike* offers a reversal of the tale, where a housemaid is passed off as a society girl when a wealthy but unwelcome potential suitor arrives. Today's copy is by courtesy of Lobster Films and their Bluray/DVD set *Laurel Or Hardy*.



Glenn Mitchell

EAST LYNNE (1913) Restoration Premiere

Piano accompaniment by Colin Sell.

UK. (35mm, nitrate scan 85mins)

Directed by Bert Haldane, Produced by William Barker.
Photography: Oscar Bovill. Production Company: Barker
Motion Photography, Distributed by Walturdaw.

Starring: Blanche Forsythe, Fred Paul, Fred Morgan and Rachel de Solla.

East Lynne (1913) is regarded as the first British feature film. It is the first filmed version of Ellen Wood's phenomenally successful 1861 novel, which became a regular theatrical staple, guaranteed to bring in a crowd. The play was so popular that stock companies, after an unsuccessful show, would announce 'Next week: *East Lynne*!' to persuade the audience to return. This line itself ended up becoming a cliché; Spencer Tracy says it to Jean Harlow in *Libeled Lady* (1936), when she's rehearsing a scene badly.



Despite the immense popularity of the novel, the play, and 'Next week: *East Lynne*!', the work is now totally forgotten. *Way Down East* suffers a similar fate, now remembered only due to the D.W. Griffith film version.

Historian Rachel Low thought highly of the film: '*Adapted as it was from a popular Victorian novel, its story is banal. The film technique employed, however, is polished and in respect to everything but theme it is immeasurably superior to the Shakespearean production of four years earlier [ie F R Benson's Richard III] For East Lynne was no stage production amateurishly filmed, but a major work of an experienced and enterprising firm unaffected by theatrical tradition. The results are representative of the best work before 1914, and show a certain amount of tentative experiment as well as smooth and efficient handling of the standard techniques of the time.*'

East Lynne was never a lost film - the BFI have an almost complete black and white print in their collection, but this is at least two generations down from an original print, of decent but not outstanding quality. Last year, we were offered a beautiful tinted and toned nitrate original, preserved by a private collector. It was not complete, with the footage being only about 75% of the original length, but the picture quality was superb, and there was almost no decomposition, despite the 111 year age of the print. The fragile copy was painstakingly cleaned by hand, and then coaxed through a 4k scanner.

But we were missing all of reel I, and two other significant later parts of the film. Bryony Dixon of the BFI generously gave us access to their viewing copy, and is arranging for their dupe negative to be scanned to supply the sections missing from our print. In return, we are offering the BFI scans of some sections found in our print, but missing from theirs. So this is a very happy collaboration between private collectors and the BFI, allowing us to present this historic film in better quality than it has been shown for over a century, as well as the opportunity for the national archive to complete their preservation materials.

It is also a reminder of the treasures that have been preserved over the decades by intrepid private collectors, who have sought out and paid to save films and original prints that would otherwise have been lost.

The nitrate print of *East Lynne* had title cards announcing the start of each reel, as the concept of two projectors and changeovers for continuous presentation was just coming in. The print had very crude changeover cues, as 'cigarette burns' weren't yet in use. These took the form of large triangular punch marks, right in the middle of the frame. As many cinemas in 1913 would have used just a single projector, we have opted to paint out these marks, and retain the 'Start of Reel X' cards.

The title cards themselves have an interesting code system, with a number of dots indicating the reel number, presumably as an aid to projectionists not yet used to multi-reel features. These dots were also helpful in the restoration process, as the reels were in mis-numbered cans, and due to sections missing from the print, it was initially hard to determine the correct running order.

We showed the restoration-in-progress to historian Fritz Kramer, who commented: 'It's pretty impressive for 1913. I am a big advocate for appreciating melodramas the way their original audience did: loving the hokum, not taking it too seriously, booing the villains and cheering the heroes. I really think that is the key and I have had so much fun since I started taking this approach. This *East Lynne* stands pretty proudly alongside other 1913 releases on a technical level, which was a very pleasant discovery. 1913 is such a wild year for film, with *Suspense* on one side and essentially filmed stage plays with almost no editing on the other, plus the stampede to features.'

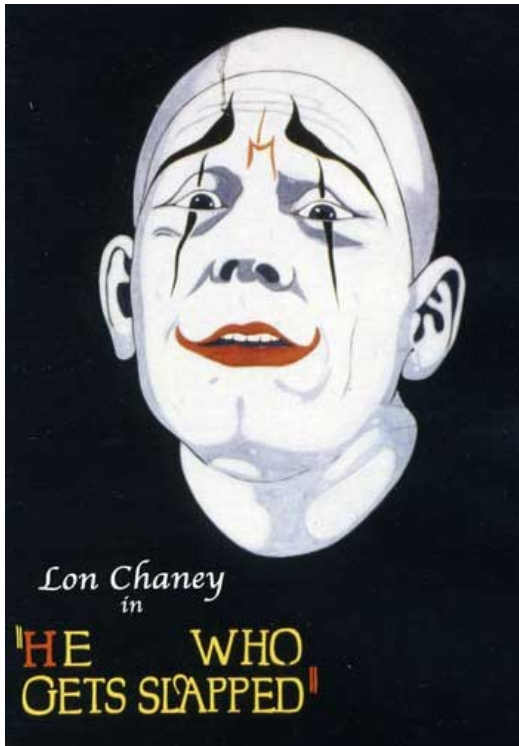
Print source and restoration: Christopher Bird and Bob Geoghegan, 2024.

With thanks to The Archive Film Agency, Bryony Dixon, the BFI, Tony Fletcher, Fritz Kramer, Dr Nicholas Hiley and Dave Peabody - and the private collector who saved the film, but who has asked not to be named.

Christopher Bird and Bob Geoghegan

HE WHO GETS SLAPPED (1924)

Piano accompaniment by Costas Fotopolous.



USA. (digital 73mins)

Directed by Victor Seastrom (Victor Sjöström). Produced and distributed by Metro-Goldwyn Pictures Corporation. Scenario by Victor Sjöström and Carey Wilson, from the adaptation by Carey Wilson of the play adaptation *He Who Gets Slapped* by Gregory Zilboorg of the play *Tot, Kto Poluchaet Poshcheciny* (He, the One Who Gets Slapped) by Leonid Andreyev. Production design by Cedric Gibbons. Costume design by Sophie Wachner. Cinematography by Milton Moore. Film editor: Hugh Wynn.

Cast: Lon Chaney (He), Norma Shearer (Consuelo), John Gilbert (Bezamo), Tully Marshall (Count Mancini), Ford Sterling (Tricand), Marc McDermott (Baron Regnard), Harvey Clarke (Briquet), Paulette Duval (Zinida), Ruth King (He's wife), Clyde Cook (clown), Brandon Hurst (clown), George Davis (clown).

"Well, I saw Lon Chaney walking with the Queen
Doin' the werewolves of London
I saw Lon Chaney Jr. walking with the Queen, uh
Doin' the werewolves of London
I saw a werewolf drinkin' a piña colada at Trader Vic's
His hair was perfect
Ah-hoo, werewolves of London
Hey draw blood
Ah-hoo, werewolves of London"

'Werewolves of London', Lyrics Warren Zevon

The names Lon Chaney and Lon Chaney Jr. are synonymous with the horror genre. Chaney Sr's reputation is inextricably bound to several infamous silent films of the twisted and macabre type including *Phantom of the Opera* (1925) and *The Unknown* (1927), before the term 'horror' existed as a codified genre. Using his infamous make up box Chaney transformed himself into clowns, old men, the crippled and deformed. The reputation for 'human monsters', however, overshadows the variety of performances he gave in over a hundred and fifty films between 1913 and 1930. Like his son, a more apt description might be that, rather than a horror actor, he was actually a great character actor.

Lon Chaney was born in Colorado Springs in 1883 to deaf mute parents. This upbringing affected him profoundly. He didn't speak for the first few years of his life, and became adept at sign language for communication. When his mother developed inflammatory rheumatism after giving birth to his brother, the 9 year old Chaney dropped out of school to look after her whilst his dad and older brother worked. Chaney developed his skill for pantomime by entertaining his mother and relating the day's events to her without words; a master of communication through physical expression.

When his brother got a job as a stage hand, Chaney followed him, eventually undertaking several tasks at the theatre including choreography, stage managing and acting and writing. He moved into film in 1912 at Universal Studios. He started in small uncredited roles but quickly gained a reputation as a solid actor with the added bonus that he was adept at doing his own make up. He made several comedies including *Almost an Actress* with Louise Fazenda in 1913. Director and writing couple Joseph DeGrasse and Ida May Park worked with Chaney on 64 films between 1914 and 1918. May Park wrote over 41 films for Chaney helping to cement his popularity. He went freelance playing opposite William S. Hart in *Riddle Gawne* (1918) and playing a contortionist who poses as a cripple in George Loane Tucker's *The Miracle Man* (1919) both of which helped propel Chaney on the road to stardom.

By the time he made *He Who Gets Slapped*, Chaney had played Fagin in *Oliver Twist* (1922) and Quasimodo in *The Hunchback of Notre Dame* (1923) and had established his name as 'The Man With a Thousand Faces'; a master of disguise who suffered to realise his creations for the screen. It was a star persona that set him apart from other contemporary male stars. He certainly didn't have the sex appeal of Valentino or the physical prowess and radiant energy that Fairbanks exuded. Chaney's USP was often his ability to imbue even the most physically repulsive characters with an inner life, to give them a complexity.

He Who Gets Slapped was the first to be made for the MGM studio (after the amalgamation of the Goldwyn Pictures Corporation, for whom Chaney had previously worked, with the Metro and Mayer companies in 1924) and one of several films Chaney made at the studio. There's a marvellous studio tour of MGM in 1925 (on YouTube) where you can see the employees of the studio including the screenwriters (relatively equal ratio men to women), directors (all men including acclaimed Swedish director Victor Sjöström - director of *He Who Gets Slapped* - and Austrian-born Josef Von Sternberg who stares defiantly at the camera) and actors. The camera tracks along the lined-up stars including Ramon Novarro, Eleanor Boardman, Mae Murray and Norma

Shearer but when it gets near to the end of the line an animated figure keeps their back to the camera – Lon Chaney. The man who was quoted as saying ‘between pictures there is no Lon Chaney’ wanted to remain hidden even in this little promotional film.

Sjöström was perhaps not as famous as Ernst Lubitsch or F.W. Murnau but he was nevertheless esteemed for making films with artistic qualities, like *The Phantom Carriage* (1921) (which is screening at Kennington Bioscope in May). Screenwriter and editor June Mathis apparently proposed that the director should come and work at the Goldwyn Company and he arrived in America in 1923. Unusually, he had the right to choose his own scripts but wasn’t too enamoured with the American ones he was being offered. However MGM had bought the rights to a Russian play by Leonid Andreyev, *He Who Gets Slapped*, that had appeared on Broadway. Sjöström was familiar with the playwright, having performed the lead role in a Stockholm production of his play *Professor Storitzyn* in 1920. Sjöström had been interested in the world of the circus before he got into theatre and set about adapting the play for screen.

Despite Thalberg supervising the production, Sjöström said: ‘It was like making a picture back home in Sweden. I wrote the script without any interference, and the actual shooting went quickly and without complications. The picture was finished in a month’s time.’ Louis B. Mayer and Nicholas Schenck were impressed with the results given its relatively low budget.

Although not Chaney or Sjöström’s best film there is a lot to admire. Cedric Gibbons’ circus settings and Sophie Wachner’s costumes are detailed and evocative. The camerawork and lighting by Milton Moore (DOP on one of Kevin Brownlow’s favourite silents, *The Goose Woman*, from 1925) is often atmospheric. There’s a famous shot of Chaney’s white face spotlighted in the cavernous dark of the tent, illustrating his loneliness and isolation, that is as effective and as beautiful as the ending of Anthony Asquith’s *Shooting Stars* (1927) filmed a few years later. It has haunting images that resonate, including the grotesque faces of the scientists and the audience at the circus and the superimpositions of the spinning globe with the dancing clowns. It has themes of an existential nature that are explored in some of the best silent films of the 1920s: the nature of the individual in society (*The Crowd*), alienation (*Prix de Beauté*) and humiliation (*The Last Laugh*).

It was a star-making turn for a delightful Norma Shearer (who would marry Thalberg) and John Gilbert, who reluctantly took the role on but is light and charming. For those slapstick film fans Ford Sterling, one of the original Keystone Cops, plays Tricaud, a fellow clown (in 1925, Mack Sennett parodied the title in a two-reel comedy called *He Who Gets Smacked*, directed by Lloyd Bacon).

The cost of the production was \$172, 000 and the profit was \$349,000. The critical response was overwhelmingly favourable:

‘*He Who gets Slapped* is a superb thing – and it lifts Seastrom [the anglicised name the director used in America] to the very front rank of directors ... It is told clearly and directly in pantomime, as is the right function of the photoplay. True, there are subtitles, but in the main they are philosophic (and well written) comments upon the action ... Lon Chaney does the best work of his career. Here his performance has breadth, force and imagination’

- *Photoplay*

‘Lon Chaney puts into this part of the clown his talent for impersonation. He plays it with all the pathos it calls for.’

- *Liberty Magazine*

‘Occasionally an exceptional picture comes along which makes no attempt to pander to the box office. *He Who Gets Slapped* is one of this sort, an artistic masterpiece.’

- *Movie Weekly*

‘Mr Chaney is not an actor of solitary, grotesque parts. Both as the scientist, and later as the circus clown, he is shown to be abundantly equipped with those essential gifts which make for compelling characterization before the camera...’

- *New York World*

It was chosen as one of the top ten films of the year by several publications. For such an often brutal and ultimately pessimistic film this seems extraordinary but this was very much what people came to expect from a Lon Chaney picture. Thalberg had pitched *Hunchback* to Carl Laemmle as a love story and although there’s evidence that Chaney’s fan audience were often male (reviewers warned women and children off, although maybe this had the opposite effect!) many of these films were ultimately love stories. As well as a classic ‘reveal’ in the tradition of the freak show, there was also often a scene of emotional setback for Chaney’s characters that would function as a display in itself. Chaney certainly was a beautiful purveyor of lovesick anguish and was not afraid to cry.

Sjöström enjoyed working with Chaney and described him as ‘one of the most marvellous actors in the history of screen or stage either in America or Europe.’ Joan Crawford, who would star opposite him in *The Unknown*, always credited Chaney with teaching her the art of film acting: ‘Lon Chaney was my introduction to acting ... the concentration, the complete absorption he gave to his characterization ... watching him gave me the desire to be a real actress.’ Burt Lancaster was impressed by Chaney’s performance opposite Crawford in *The Unknown*, calling the climax ‘the most emotionally compelling scene I’ve ever seen an actor



do.' Perhaps it is Chaney that Lancaster was channelling when he delivers the beautiful agonised wail in the classic noir *The Killers*: 'She's gone!'

Chaney had a genuine desire to represent humanely the people he portrayed: 'I wanted to remind people that the dwarfed, misshapen beggar of the streets may have the noblest ideals,' he explained. 'I have come in actual contact with such people, the underdogs, the very dregs of humanity.' Having known what it was like to be an outsider as a child, and to have experienced hardship, meant he could identify with the less fortunate: 'When you see a deformed, wretched creature, you instinctively shrink from him. Your children are afraid of him. Older boys may mock and taunt him. But what do you know of him, really? If I have given one person a feeling of brotherly love, of sympathy and understanding for the downtrodden creatures of the earth, I feel well repaid for all that I went through.'

Chaney was a versatile actor; a career highlight is his performance in *Tell it to the Marines* (1926) where he appears as himself, i.e. without make up and so on as embellishment. It's such a modern performance and his interpretation of a Sergeant role set the precedent for many other characterisations that followed. In 1928, along with Clara Bow, he was voted the most popular actor. He died only two years later, in 1930, at 47 years old.

He appeared in 157 films, of which only 44 survive in full or partial form. Who knows which of these performances we would call the greatest if we could see them all? Based on the films that are readily available a line that embodies several great Chaney moments is from the film *Laugh Clown Laugh* (Herbert Brenon, 1928) where Simon tells Chaney's character Tito: 'Laugh clown laugh even though your heart is breaking.'

Kelly Robinson

Also showing as part of this screening:

FRANKENSTEIN (1910) USA. (digital 13mins)



**Charles Ogle as
Frankenstein's Monster**

Director: J. Searle Dawley. Production company: Edison. Photography: James White.

Cast: Augustus Phillips (Dr. Frankenstein), Charles Ogle (Frankenstein's Monster), Mary Fuller (the doctor's fiancée).

J. Searle Dawley, working in his 3rd year for Edison Studios, shot the film in 3 days at the company's Bronx facilities in New York City on January 13, 15 and 17, 1910. Publications of the time, such as New York newspapers *The Film Index* and *The Moving Picture World*, highlighted the monster creation scene as 'the most remarkable ever committed to a film'. The creation of the monster scene involved the burning of a dummy while manipulating its arms and head, and then reversing the footage to show the creature taking shape from nothingness. For many years this film was believed lost. In the early 1950s, a print of this film was purchased by a Wisconsin film collector, Alois F. Dettlaff, from his mother-in-law, who also collected films. He did not realize its rarity until many years later. Although somewhat deteriorated, the film was in viewable condition, complete with titles and tints as seen in 1910. Dettlaff had a 35 mm preservation copy made in the late 1970s. In 2014 the Library of Congress purchased the Dettlaff collection. On November 15, 2018, in recognition of Mary Shelley's bicentennial, the Library announced that it had completed a full restoration of the film.

Dave Peabody

1924 ADS PLUS CHANEY TRAILERS UK/USA. (digital, 3mins)

THE LION, THE LAMB AND THE MAN (1914) (35mm digital scan. 13mins – second reel of 2 reels) USA. Directed by Joe De Grasse. Production company: Rex Film Company. Scenario by Tom Forman.

Cast: Pauline Bush (Agnes Duane - *The Woman*), Lon Chaney (Fred Brown - *The Lion*), Millard K. Wilson (Bert Brown - *The Fox*), William C. Dowlan (the Reverend Hughe Baxton - *The Man*), Gus Inglis (the Reverend Percival Higginbotham - *The Lamb*).

Restored from an Archive Film Agency 35mm nitrate print by Museum of Modern Art in 2007 with its first public screening at Cinecon in September 2017. Though the film was originally released as 2 reels, the print that survives appears to be only 1 reel. Most of the opening footage is missing, so the film begins with Agnes already living in the Kentucky mountains.

Lost footage: Agnes Duane returns from college to her New England home and is surprised to find that her parents have chosen an effeminate minister named Percival Higginbotham to be her husband. She laughs at their poor choice, and to cure her of her intransigence, she is sent to live with her uncle in the mountains of Kentucky. There she meets the two Brown brothers who both fall in love with her. The younger brother tries to force himself on her, but he is stopped by the older brother. In a flashback fantasy sequence, the brothers are shown as two savage cave men in the prehistoric past who fight over the primitive woman they love.

'Produced in a telling manner by Joseph De Grasse. Pauline Bush, Lon Chaney and Millard K. Wilson are well cast. The director has fitted the remote past with the present in a fine way, and the two reels are always entertaining.' - *Motion Picture News*

OWD BOB (1924)

Piano accompaniment by Meg Morley.

UK. (35mm, 76mins app.)

Directed by Henry Edwards. Script by Hugh Maclean, from the novel by Alfred Ollivant. Produced by Atlantic Union. Distributed by Novell-Atlas. Released November 1924.

Cast: J. Fisher White (Adam McAdam), Ralph Forbes (David McAdam), James Carew (James Moore), Grace Lane (Elizabeth Moore), Yvonne Thomas (Maggie), Frank Stanmore (Farmhand), E.C. Matthews (Farmhand), John M. East (Long Kirby), Judd Green (Secretary), Robert English (The Squire).



Somewhere between *Rover* and *Rin Tin Tin* there was *Owd Bob*, Henry Edwards' 1924 British silent film featuring Buttons, an Old English sheepdog. This was Buttons' only screen performance as the titular *Owd Bob* – a sheepdog whose herding skills come under fire when he is suspected of being a rogue sheep-killer, threatening the lambs of the Cumbrian countryside. *Owd Bob* was directed by Henry Edwards, a hugely popular British lead actor, whose career began in 1916 and continued into the sound era but who also directed, produced, and wrote films from the teens till the mid-1920s when a crisis in the British film industry put him out of business. Some of these had artistic pretensions, such as the (sadly lost) *City of Beautiful Nonsense* (1919) which told its story entirely without the use of intertitles. *Owd Bob* is a more populist picture based on Alfred Ollivant's classic children's novel written in the Cumbrian dialect, and published in 1898.

Matthew Sweet, in his book *'Shepperton Babylon'*, recounts the history of *Owd Bob*'s apparently quite troubled production, using the diaries of Henry Edwards (available for perusal courtesy of the British Film Institute's Special Collections). Edwards's diaries are extremely thorough, revealing that the two dogs of the story, *Owd Bob* and *Red Wull*, were much more difficult to cast than the human characters. He describes long rides to audition sheepdogs that turn out to be too small, too bad-tempered, too uncooperative, or, in one case, dead. We know that he found his *Owd Bob* on 13 May 1924, in the person of Buttons who belonged to the young daughter of a Surrey farmer, who was persuaded to part with the animal only by being promised two weeks on location in the Lake District. The diary also reveals that Edwards had a difference of opinion with Alfred Ollivant, the author of the original novel, about the breed of dog used in the film and that Hugh Maclean, the co-author of the screenplay, insisted on taking a sole writing credit on the picture. Possibly this kind of tetchiness is par for the course on any film production, but Edwards seems to have corralled his team effectively enough to produce an entertaining film in beautiful locations.

Bryony Dixon

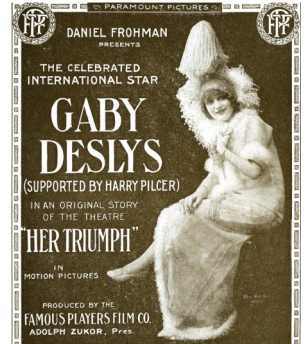
RESTORATIONS AND DISCOVERIES (part one)

Presented by Joshua Cattermole - Piano accompaniment by Timothy Rumsey.
(35mm, nitrate scans)

A group of films of varying subjects and contexts, discovered and restored over the past six years. Ranging in date from 1897-1916, these short films and fragments represent scenes of day-to-day life, sporting and engineering achievement, as well as pictures from films of the time. Included are topics of importance from the turns of the last century, featuring famous actors and actresses, both past and present. The following silent films aim to entertain, as well as showcase what is still out there to be discovered, and how the corpus of lost silent films can still be added to despite the passage of a century. The films presented by film discoverer Joshua Cattermole.

HER TRIUMPH, U.S.A. 1915: 2 Minutes.

A rare glimpse into the career of one-time international superstar Gaby Deslys. Though her name is largely unknown today, in the early 20th century the French actress was incredibly popular, making \$4,000 dollars a week (around £100,000 in today's money). Famous on the stage, she had a foray into the film industry, starring in five films released between 1914-1921. None have survived, aside from a few fragments. The fragment presented here is one such, and is the only footage from the 1915 film *Her Triumph*, which was a dramatic retelling of Deslys' stage career, featuring alongside her dancing partner and boyfriend Harry Pilcer. This fragment features a dancing scene showing Deslys, with a delightful hand-coloured multicoloured effect which appears to be one of only two surviving examples of its kind.



LYING LIPS, Italy. 1913: 4 minutes 50 seconds.

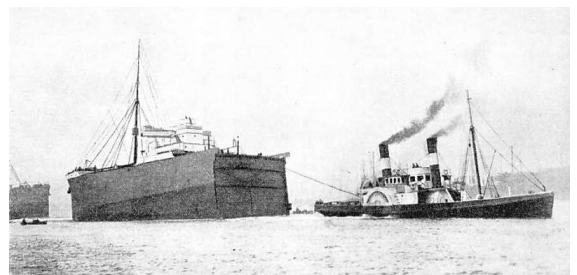
People tend to associate the silent era with Hollywood and the American studios. However, little heed is paid to the European film industry that was sadly affected quite considerably by the effects of the Great War. One such nation was Italy, which had a thriving film culture at the time. This film fragment is one such example. *Lying Lips* (known as *L'ultimo atout* to Italian viewers) was released in 1913, made by Celio Film of Rome. This film, which shows a few minutes of the introduction, features fantastic sets, as well as an interesting outdoor scene of traffic in Rome. A pair of very well known players of the day, Francesca Bertini and Emilio Ghione, are shown prominently here. This particular print was found in Yorkshire, and actually features stamps on the nitrate from the film distributors after it had arrived from Italy and edited for English viewers. A true testament to the global nature of Italian silent film of the period.

LIFE SAVERS, U.S.A. 1916: 1 minute 40 seconds.

When people think of early film comedians the names Charlie Chaplin, Buster Keaton, Stan Laurel and Oliver Hardy are more often than not the ones that come up. Their influence has survived to the present day, and are still household names. So, it is quite the occasion that a lost work from their careers can be premiered in amazing restored quality. In this instance, it is a fragment of a comedy by Oliver Hardy himself which is to be shown. His solo career from the early days of his acting make a rare treat to viewers more familiar with the later work with his comedy partner Laurel. In 1916 he was working for the Vim Comedy Company, based out of Jacksonville, Florida, and this piece, titled *Life Savers*, features the picturesque beach only a stone's throw from the studio. The 24 year old Hardy is seen in a comedy double act with Billy Ruge, fighting over the attentions of the beautiful Ray Godfrey. Though the fragment is short, it is a tantalising survivor from the solo career of a comedy icon that is guaranteed to make viewers laugh 108 years after it was first released.

TOWING THE BOW OF S.S. SUEVIC Britain. 1907: 7 minutes 40 seconds.

In the peak days of the British Empire the people of our island nation may well have thought that there was no feat which could not be accomplished. Having viewed this remarkable film, they may certainly be forgiven for their hubris. What this film represents is one of the most remarkable engineering feats of the Edwardian era, now on view in full HD quality. In 1907 the S.S. *Suevic* of the White Star Line (of R.M.S. *Titanic* fame) would find herself grounded off Lizard Point, Cornwall, due to a navigational error. Rather than write the ship off as a total loss, White Star decided to use dynamite to blow the front of the ship off, tow the rest into port, and have an entirely new bow made to then graft onto the surviving stern. This was done, and what this film shows is the newly launched bow being towed across the Irish sea from Belfast and into Southampton to be united with the salvaged rear. The camera operators of the Charles Urban Trading Company were invited aboard one of the two tugboats to film this spectacular voyage. This once lost film, discovered only last year, now gives the viewer the opportunity to join the crew in their remarkable journey, allowing us to jump back to 1907 to witness this amazing engineering feat with our own eyes.



A BAYONET CONTEST BETWEEN JAPANESE BLUEJACKETS, Britain. 1902, 1 minute 25 seconds.

God Save The King! In 1901 Edward VII became King of Great Britain, and the Empire was to celebrate. In July 1902 a great naval revue was to be held at Spithead to honour the new King. Present were ships from a variety of nations throughout the world: in-

cluded was the battleship *Asama*, all the way from the Empire of Japan. To showcase these visitors from the Far East the camera operators of the Warwick Trading Company went aboard and filmed the Japanese sailors in a variety of exercises and activities. These included gun drills, wrestling, sword fighting and fencing. It is the final of these which represents the only surviving material from this assemblage. A curious film it is, showing the prowess of the Japanese sailors in their battle. No doubt the viewers of the time would have been most interested, as are we 122 years later. A short film, but certainly one worth seeing.

ICE SKATING *Probably Britain. c. 1900, 30 seconds.*

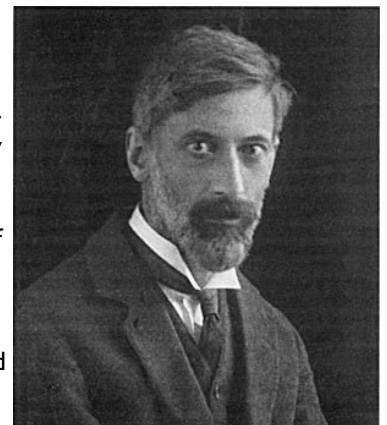
A short yet fascinating film. Here we see an unlikely scene, the fun and merriment of the people of the turn of the last century on ice! Often we think of the Victorian and Edwardian people of Britain as being terribly austere and formal, typically showcased in their unsmiling photographs. So, it is a rare treat to see them at play. A very short fragment, but the joy in this footage is quite real. A scene which we ourselves can relate to, slipping and sliding on the ice, so the viewer will truly understand the people on screen, despite the passage of 120 years.

THE RUSSIAN OUTRAGE IN THE NORTH SEA, OR THE NORTH SEA OUTRAGE, *Britain. 1904, 6 minutes 40 seconds.*

At the dawn of the 20th century the risk of war with the Russian Empire came shockingly close thanks to a single event one night in October 1904. In that year the Empires of Russia and Japan were at war. The great decider of the conflict was generally believed to be at sea, and so the Russian Baltic fleet was ordered to sail out into the North Sea, around Africa and up towards Japan to join with their comrades already there. Upon entering the North Sea, in the region of Dogger Bank, a complete farce ensued when the fleet encountered a small British fishing fleet out of Hull. Mistaking the fishing boats for Japanese torpedo boats, the Russians opened fire, sinking one trawler and killing two British sailors. In the ensuing chaos the Russian ships also fired on each other, killing two of their own number. The British public were naturally outraged, and were on the brink of going to war with Russia. Thankfully the situation was resolved, and reparations were paid by the Russians. This film depicts the aftermath of this incident, with the damaged fishing ships being shown off in Hull, as well as the subsequent funeral procession of the killed sailors. As for the ridiculed Russian fleet, they joined up with their comrades in the Far East, and were soundly defeated at the Battle of Tsushima, losing the war, further compounding the unnecessary naval mess which began at Dogger Bank.

A COLLECTION OF FILMS BY ROBERT W. PAUL. *Britain. 1897-1901, 6 minutes.*

The dawn of motion picture in this country is often hard to credit to a single individual. Many in those early days of moving pictures had something to add; some more than most. One of the latter was Robert W. Paul, who can be credited as one of the very first film directors in Great Britain. What is to be shown here is an incredibly important and rare discovery of some of the films by Paul, dating from 1897-1901. A variety of different subjects are depicted, highlighting the eclectic nature of the films of the time, when in many cases it was the pure novelty of the moving picture itself, rather than the plot, which dazzled the audiences of Victorian Britain. However, that is what makes these films so important, highlighting what audiences would have seen when the film industry was well and truly fresh out of its cradle. These six films include *The Young Rivals*, 1897, showing a pair of boys fighting over a girl, *The Twins' Tea Party*, 1898, featuring a pair of young children taking tea. *The Waif and the Wizard* and *Lilliputians in a London Restaurant*, both 1901, make use of early film trickery to both turn the fortunes of a poor family as well as making a bunch of tiny people appear out of some cheese to the merriment of a man in a restaurant. Also is *The Deonzo Brothers in their Wonderful Barrel Jumping Act*, 1901, where a famous pair of American acrobats show off their jumping skills, as well as an unknown film c. 1900 showing some drunks in a restaurant. Three of the above films were considered lost, with the others not ever having been shown in such high quality. Truly a collection worth seeing: it is certainly not every day that you can view a HD quality film from as early as 127 years ago! With a special credit to Chris Bird for the initial discovery and James Fennell for sending the films over.



Extra film:

LEYTON. BASEBALL IN LONDON. *The Final. Leyton V Crystal Palace. Britain. 1911, Pathé 1 minute.*

While we have much to thank our cousins across the pond for, the topic of sport is perhaps not so high on the list. Indeed, the thought of baseball, arguably the most American sport you can think of, being played in our capital rightly baffles the viewer. However, this did in fact take place, and at the dawn of the 20th century there was an entire league which was devoted to "America's favourite pastime". From 1906-1911 the London Baseball League would pit various London teams against each other. While most football teams would play cricket in the off-season, a small number played baseball instead, and these games often took place at the football grounds where the players would otherwise have played. This remarkable piece of newsreel footage shows one such game: indeed, the very last to be played before the end of the League. Teams Leyton and Crystal Palace battled it out at Leyton's football ground to decide the title, with Leyton managing to come out on top. This footage remains the only surviving example film from the short-lived London Baseball League, and holds the title for the oldest footage to show baseball being played outside of North America. So, if you are a devoted fan of the game or just have a passing curiosity for unusual twists of history, this film is one for you!

Joshua Cattermole

RESTORATIONS & DISCOVERIES (part two)

Presented by Michelle Facey - Piano accompaniment by Timothy Rumsey.

THE LIGHT ON LOOKOUT (1924)

Also known as *The Light on Lookout Mountain*.

USA. 20mins. Two-reel, tinted and toned with some deterioration in reel two (35mm nitrate 4K scan by Bob Geoghegan, Archive Film Agency). Production Company: Nell Shipman Productions Inc. Released by Lewis J. Selznick, re-released by Cranfield & Clark, Incorporated, on 1 July 1926.

Directed by Nell Shipman and Bert Van Tuyle. Cinematography by Bobby Newhard.

Cast: Nell Shipman (Dreena), Dorothy Winslow (lila), Ralph Cochner (Jim), Daddy Duffill, Bert Van Tuyle, Brownie the bear.



The first film in the *Little Dramas of the Big Places* series. A Northwoods drama shot in the Upper Priest Lake area of Idaho. Timber thieves have been reported in the area, so Jim is sent to guard the slopes of Lookout Mountain. Lookout Mountain is a mountain ridge located at the northwest corner of the U.S. state of Georgia, the northeast corner of Alabama, and along the south-eastern Tennessee state line in Chattanooga.

Nell Shipman began acting at age fourteen and wrote her first script in 1912, the year she went to Hollywood with her husband Ernest, who promoted her films. In 1916, when she starred as the robust heroine in *God's Country and the Woman*, she became known as "the girl from God's country." As a contract Vitagraph star, she achieved her greatest success in *Back to God's Country* (1919), screened at the Kennington Bioscope in 2016.

The highlight of Canadian-American Nell Shipman's career in the US was the 1921–1925 period in which she ran a motion picture company from the isolated woods of Idaho. [...] Lewis J. Selznick, who had distributed Shipman's film *The Grub-Stake*, distributed this series of outdoor two-reelers, *Little Dramas of the Big Places*, produced at the Lionhead Lodge "Studio-Camp" at Priest Lake. A dozen *Little Dramas* were announced, and four were completed and released: *The Trail of the North Wind* (1924), *The Light on Lookout Mountain* (1924), *White Water* (1924), and *Wolf's Brush* (1924). A fifth, *The Love Tree*, was in production when Shipman and her company collapsed in 1925. [...] Shipman's *Little Dramas*, like many of her films, are highly autobiographical. Yet their female protagonist, Dreena, is no longer merely the brave, warm-hearted, strong-willed, by-last-reel married-mother of her feature films. She has evolved into a brave, warm-hearted, strong-willed, childless-but-nurturing, unmarried female professional. Dreena and Shipman are both wilderness journalists or writers. They would save animals from hunters and trappers and old growth forests from loggers. Their sympathies are aligned with the less fortunate, such as fatally ill children and Native Americans. Shipman and at least one distributor realized these "little" films were pioneering in at least two ways. Instead of melodrama's villain, the mythical evildoer lashing a hapless damsel to railroad tracks, Shipman makes Nature—the wind—into a villain in *The Trail of the North Wind*. Moreover, these were poetic stories, poetically filmed, as seen in Robert S. Newhard's cinematography for the *Little Dramas*, three of which are extant.

Edited extracts from Women Film Pioneers Project - Nell Shipman by Tom Trusky

THE STOLEN SYMPHONY (1912)

USA. 21mins. (35mm nitrate 4K scan by Phil Clark, The Cinema Museum).

Director: Arthur V. Johnson. Production Company: Lubin. Cast: Arthur (V.) Johnson (Paul Romig – the Young Composer), Lottie Briscoe (Helen Landis), Howard M. Mitchell (Jaretsky – the Pianist), Charles Brandt (Mr Winchester).

A beautiful story of a poor young musician who has composed an exquisite symphony. Adjoining his squalid quarters is a room occupied by a young lady of good family, but impoverished. She can hear the wonderful strains of the symphony played by the young musician and becomes first interested in the music and then in love with the composer. Together they plan to apprise the world of the genius. - *Moving Picture World* synopsis

Lottie Briscoe (1883 – 1950), began in theatre at the age of four and as an adult was among the first to find success after making the transition from the legitimate stage to cinema. Briscoe appeared in over 94 motion pictures; she is perhaps best remembered for her time at Lubin Studios with co-star Arthur Vaughan Johnson (1876 – 1916). In a 1926 interview, D.W. Griffith said Arthur Johnson was the greatest actor he ever directed. Johnson began as a film actor in 1905 with the Edison Studios in The Bronx, New York, appearing in the one-reel drama *The White Caps* directed by Wallace McCutcheon, Sr., and Edwin S. Porter. In 1908, he went to work for Biograph Studios, where he acted in films directed by D.W. Griffith including *Resurrection* (1909) and *In Old California* (1910), the first movie Griffith ever shot in Hollywood. At Biograph, Arthur Johnson performed with stars such as Mary Pickford and Florence Lawrence. Johnson was reputed to be Griffith's favourite actor. In 1911 he accepted an offer from Lubin Studios in Philadelphia that allowed him to direct as well as act. With Lottie Briscoe, his frequent co-star at Lubin, Johnson directed and starred in *The Belovéd Adventurer* (1914), a 15 episode serial by Emmett Campbell Hall. After performing in more than three hundred silent film shorts and directing twenty-six, health problems ended his career in 1915.

This two-reeler is one of a batch of silent era films that the Cinema Museum acquired a couple of years ago from an estate sale in Scotland. Another title from the same haul is also showing here this weekend in the Comedy section: *The New Valet* (1915) coincidentally also a Lubin studio production. It's possible that *The Stolen Symphony* is otherwise a "lost film", but in any case, it very likely won't have been shown anywhere in public for decades.

Phil Clark

JUST PALS (1920)

Piano accompaniment by Cyrus Gabrysch.

USA. Five reels (35mm, 60mins)

Directed by John Ford. Production and distributed by Fox Film Corporation. Scenario by Paul Schofield, from a screen story by E. McDermott (John McDermott). Photography by George Schneiderman. Presented by William Fox. © 14 November 1920 by William Fox. Released 14 November 1920. Working title: *Bimbo*.

Cast: Buck Jones (*Bim*), Helen Ferguson (*Mary Bruce*), George Stone (*Bill*), William Buckley (*Harvey Cahill*), Edwin B. Tilton (*Doctor Warren Stone*), Eunice Murdock Moore (*Mrs. Stone*), Johnny Cookie (*the Norwalk constable*), Duke R. Lee (*the sheriff*), Slim Padgett (*outlaw*), Pedro Leone (*outlaw*), Bert Apling (*the brakeman*), Ida Tenbrook (*maid*), Helen Field (?), ZaSu Pitts (?).



Born Charles Frederick Gebhardt in 1891, future Western star Buck Jones grew up on the family ranch outside the town of Vincennes in Indiana. Joining the army at the age of 15 after lying about his age, he saw action on the US/Mexico border, where Pancho Villa's forces were then conducting raids, and in the Philippines where he spent two years fighting against Moro bandits, during which he was seriously wounded in the thigh.

Leaving the army in 1913, his skilled horsemanship led to him finding employment in a number of wild west shows and circuses, including The Miller Brothers 101 Ranch Wild West Show, with whom he made his first appearance on film in 1914 (the title of the film is unknown although IMDb refers to it as *Life on the 101 Ranch*, *Bliss Oklahoma*), and the Ringling Brothers Circus. He also broke horses for the army during the First World War.

When the Ringling Brothers reached California in 1917, he left the circus to find work in the studios that were then flourishing on the West Coast, and over the next three years he was rewarded with extra work and numerous small roles, including in a series of Franklyn Farnum Westerns made by a small company called Canyon, and in some Tom Mix films at the more prestigious Fox Film Corporation.

Mix was then the major Western star at Fox, but he could be troublesome and demanding, especially where money was concerned. William Fox, head of the company, decided that the studio needed a second Western star, someone who would not only act as a rival to Mix but hopefully serve to moderate Mix's over-demanding behaviour. Charles Gebhardt's work in the studio's Westerns had been noted and admired, and he was eventually chosen to be that second star.

His first starring role was in *The Last Straw*, released in February 1920, in which he was billed as Buck Jones for the first time (Gebhardt apparently was deemed to be too German-sounding, and his nickname since childhood had been Buckaroo). With Fox going full steam ahead on building his star profile, he starred in another five Westerns that year, in addition to a radical departure for him at this early stage of his career, the non-Western *Just Pals* (1920), a slice of small-town Americana with a contemporary setting, rather than an outright Western.

The director of this film, John Ford, had arrived on the West Coast from his home state of Maine in 1914 to join his brother Francis, who was then established as both actor and director at Universal. He began working in menial jobs, principally on his brother's films, before progressing to property man, assistant director, stand-in, actor, or anything else that needed doing, before Universal awarded him his own film to direct, a two-reel Western called *The Tornado* (1917) starring none other than the director himself (he was known in this early period of his career as Jack Ford, using the name John Ford for the first time in 1923 with his film *Cameo Kirby*).

It was with his fourth film, *The Soul Herder* (1917), that Ford first directed Harry Carey, and the two would strike up a particularly deep friendship and fruitful working partnership, making 25 films together over the next five years, devising story lines together and largely shooting the films at Carey's ranch at Newhall, far from any studio interference. Among these were Ford's first feature length film, *Straight Shooting* (1917), and his own favourite of the Carey films, *Marked Men* (1919), which he would remake as *Three Godfathers* in 1948, a film he dedicated to the recently deceased Carey.

In the month that the first Buck Jones starring film was released, February 1920, Ford signed a new contract with Universal, but later that year he was loaned out to Fox, where his first assignment was *Just Pals*, making this the first film he was to make away from the studio with which he had been associated since his arrival in California in 1914. Ford was far from aggrieved. Working at Fox held out the prospect of bigger budgets and a bigger paycheck.

As noted earlier, *Just Pals* is more a slice of small-town Americana rather than a Western, although it does use many a Western motif in the development of its story, that of a much ridiculed small town loafer called Bim who befriends a young runaway, and in its action climax where Bim foils a bank robbery it does begin to resemble more closely the Westerns for which Jones was then becoming known.

While Ford was well known as a director of Westerns, he had nevertheless directed some films with more contemporary settings that melded the code of the West with a jaundiced view of modernity and city life, such as *Bucking Broadway* (1917), *Roped* (1919) and *The Last Outlaw* (1919), so *Just Pals* was not exactly new territory for him. But for Buck Jones, in his sixth film as a leading man, this was a radical departure that would test his abilities as an actor.

The film itself was well received. 'It is the human touches, both of comedy and pathos; the well created atmosphere of the small town; the very natural dialogue; and the picturesque character of Bim that will win favour for this picture. It is well directed throughout', said *Motion Picture News*, while for *The Film Daily* 'the offering turns out to be a pleasing bit of entertainment along the type of 'Huckleberry Finn'. But how was Buck Jones received in his new guise? 'Buck Jones has been provided with a pleasing variation from the type of story in which he is best known. He usually appears as a cowboy hero ... He fills this part admirably' declared *The Motion Picture Herald*. *Motion Picture News* expanded on this, 'Buck Jones' last three or four pictures preceding this one has been just one shoot-'em-up Western after another. He has made good in them because he rode, fought and protected the abused lady in the case in fine fashion, and now he should do just as well in a story of widely different type ... Deprived of his guns, his bucking broncho and a villain to pommel, he is called upon to act, and he does it'. This positive reaction to his acting abilities was not limited to the reviews. William Fox was to write to Sol Wurtzel, who ran the company's West Coast studio, to point out that 'Ford has proven that if Jones is properly directed he can play any part'.

Ford and Jones were quickly re-teamed for the Western *The Big Punch* (1921), following which, now back at Universal, Ford directed two Hoot Gibson Westerns and three films with Carey, all in 1921, before he returned to Fox on a more permanent basis that same year on a long-term contract. He was to remain at Fox until 1931, where he was assigned a more diverse range of films on which to work, making only two Westerns, *The Iron Horse* (1924) and *3 Bad Men* (1926), in this ten-year period.

Following *Just Pals* Jones' star was in the ascendant, although, despite William Fox's observation that he 'he can play any part', it was as a Western star that he was to reign supreme, becoming one of the most popular in a packed field of Western stars in the 1920s and 1930s. Considered a better actor than most of his Western rivals, he did appear in a small number of non-Western roles at Fox (a further seven followed *Just Pals*), including Frank Borzage's *Lazybones* (1925), in which Jones, as the title indicates, played a similar character to that in *Just Pals*. Although Ford was himself now at Fox, the two never worked together again following *The Big Punch*, although the original casting choices of Buck Jones, Tom Mix and George O'Brien for *3 Bad Men* offered a tantalizing prospect. But it was not to be.

After starring in over sixty features at Fox, Jones left the studio in 1928 over a salary dispute. Despite brief career dips in the late 1920s, when he left the film industry and attempted to run a Wild West show, and the late 1930s (he appeared in only two films in 1939/1940, and one of them was as the villain!) Jones remained one of the top Western box office draws, even if latterly it was with Monogram, until his death on 30 November 1942 from injuries sustained in a fire at Boston's Coconut Grove Club. He had actually initially escaped unharmed but went back into the burning building to try and rescue other people from the flames. A true hero figure to the end.

John Oliver

Also showing as part of this screening:

GUFF AND GUNPLAY (1917)

USA. (35mm, 13mins titled BANG!)

Directed by Larry Semon. Production company: Vitagraph Company of America. Scenario by C. Graham Baker, Larry (Lawrence) Semon.

Cast: Jimmy (James) Aubrey (Black Ike), Eddie (Ed) Dunn (Sheriff Dawson), Josephine West (The Gal).

This 1917 Greater Vitagraph film survives at the BFI with a re-issue main title "Bang!", released by Educational; the intertitles are, however, original. The cast members of this spoof Western have not been identified apart from the actor who plays the villain, who is believed to be Jimmy Aubrey. Born in Bolton, Lancashire, Aubrey was the son of US-born gymnast Robert Aubrey. Later a member of the Fred Karno variety troupe, he first travelled to New York in 1900, then settled permanently after emigrating from London, on August 29, 1908. An early understudy of Charlie Chaplin, he later achieved leading status during the silent era (Oliver Hardy once providing support). Following his career decline as a starring performer, he was initially given work by Laurel & Hardy, before embarking on a career as a bit-part player in over 300 features.

Tony Fletcher

COMEDIES OF 1924

Presented by Matthew Ross and Glenn Mitchell.

A century after the event, it may be seen that 1924 was both a vintage and a pivotal year for silent screen comedy. Although genteel comedy had always featured in parallel with the more robust knockabout form (and the Christie comedies favoured something of a middle ground), 1924 saw a noticeable shift at the main comedy studios in terms of combining sight gags with situational and often satirical humour. Even grotesque comics like Ben Turpin were introducing elements of satire while the ascent of talents such as Harry Langdon and Charley Chase brought a greater sophistication to mainstream silent comedy. Although this was not long sustained by Mack Sennett and most of his contemporaries, the trend would characterise most of Hal Roach's output well into the sound era of the 1930s.

YUKON JAKE

Mack Sennett/Pathé Exchange. Released 8th June 1924. Directed by Del Lord. Supervised by F. Richard Jones. Photographed by George Spear. Titles by J.A. Waldron.

CAST: Ben Turpin, Bud Ross, Natalie Kingston, Kalla Pasha, John J. (Jack) Richardson.

Ben Turpin (whose famously crossed eyes have been variously explained) was a Burlesque and vaudeville comic who joined Essanay at its inception in 1907, working as both starring comedian and, surprisingly, caretaker (!). He resumed work there after a return to vaudeville, appearing in Wallace Beery's 'Sweedie' comedies and in Chaplin's first few films for the studio. Turpin moved to Vogue in 1916 and the following year joined Mack Sennett, where he became a star in both shorts and features. His best films tended to be those where his actions belied his peculiar appearance, as in those where he adopted an Erich von Stroheim image or, as in *Yukon Jake*, that of a rugged adventure hero. *Yukon Jake* is one of the silent comedies familiar to many from the Robert Youngson compilations, inevitably in incomplete form; it is also among the many Sennetts reissued in the 1950s by a British company, DUK films, which were cut to one reel from the original two. Even the prints released to collectors by Blackhawk Films were missing a section (this was by no means the only example). Today's copy is a reconstruction of the complete film by Dave Glass.



HARRY LANGDON EXTRACTS: SMILE PLEASE and ALL NIGHT LONG

Mack Sennett/Pathé Exchange. Released 2nd March and 9th November 1924. With Alberta Vaughn, Natalie Kingston.



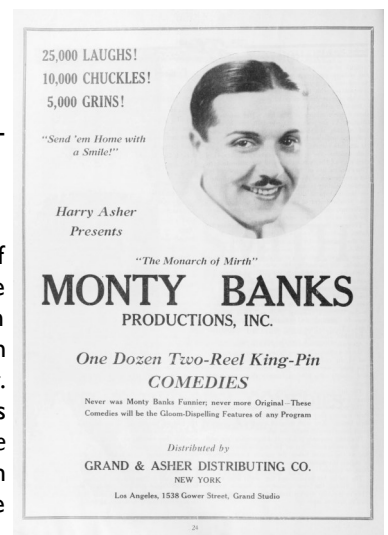
It was during 1924 that one of the silent screen's major comedians, Harry Langdon, came to prominence. Ex-vaudevillian Langdon had already made some unreleased shorts for another concern when Mack Sennett signed him in 1923, simultaneously acquiring the previous films for release under his own banner. In his films from early 1924 the studio seemed unsure about how to use him and the first extract, from *Smile Please* (directed by Roy Del Ruth), has Langdon doing the type of gag that almost any other comedian could have done, to no distinctive effect. As the year progressed, the influence of director Harry Edwards and gagman Frank Capra saw Langdon develop his now-familiar innocent character. The second clip, from *All Night Long*, demonstrates Langdon's shift towards passivity – especially with women!

HOME COOKING

Produced by Samuel V. Grand and Monty Banks. Released 15th July 1924. Distributed by Grand-Asher. Directed by Herman C. Raymaker.

CAST: Monty Banks, Ena Gregory.

Italian-born (as Mario Bianchi) Monty Banks will be familiar to KB audiences for the restorations of his features *Play Safe* and *Flying Luck* at previous weekend events. He later spent a considerable period as a director in the UK and was married to British star Gracie Fields. His first films, from the 'teens onwards, were variously at Triangle, Universal, Bull's Eye and Vitagraph, with stardom following in Warner Brothers' 'Welcome Comedies' under ex-Keystone director Herman Raymaker. After a stint at Fox, Banks went to an independent, Grand-Asher (Harry Grand and Sam Asher), as star, writer and, sometimes, director of his own series of two-reelers, among them *Paging Love*, *The Golf Bug*, *Wedding Bells* and *Pay Or Move*. *Home Cooking* – again directed by Raymaker – is a less often seen example of this series and today's copy has been restored from two 35mm elements by Dave Glass.



CHEER UP

Educational. Released 28th September 1924. Produced by Jack White. Directed by Stephen Roberts. Photographed by J.S. Brown, Jr.
CAST: Cliff Bowes, Virginia Vance.



Colorado-born Cliff Bowes made his film debut in a 1916 Keystone comedy starring Ford Sterling, *His Lying Heart*, and continued in small roles for Mack Sennett until departing for service as a Navy pilot in the First World War. On his return to film acting, Bowes was in Universal's Century Comedies and also appeared in what was to be his only feature-length film, *Up In Mary's Attic* (1920). In 1923 he began his own series as part of Educational's one-reel 'Cameo' comedies, as a light comedian in the role of a young husband prone to mishap. The survival rate of his films is discouraging but available examples include *Fun's Fun* (1925), *Ship Shape* (1926) and today's film from 1924, *Cheer Up*. Bowes might well have flourished in the situational comedies of the talkie era but sadly died of a stroke, aged only 34, in 1929.

BIG MOMENTS FROM LITTLE PICTURES

Hal Roach/Pathé Exchange. Released 30th March 1924. Directed by Roy Clements. Photographed by Robert Doran, Otto Himm. Titles by H.M. Walker.

CAST: Will Rogers, Marie Mosquini, 'Tonnage' Martin/Martin Wolfkiel, Charlie Hall.

American humorist Will Rogers was already famous in print and on stage in *The Ziegfeld Follies* when Samuel Goldwyn put him into feature-length comedies in 1918. These came to an end after four years and, following some independent productions, in 1923 Rogers accepted a contract for short films at Hal Roach, some of them under the direction of Charley Chase. Most of these were plot-driven films that Rogers did not particularly like – among them *Hustlin' Hank*, *A Truthful Liar* and *The Cake Eater* (the last borrowing a plot used five years earlier by Eddie Lyons and Lee Moran) – but the best were those allowing Rogers to use his gift for satire, as with his take on James Cruze's western epic *The Covered Wagon*, called *Two Wagons - Both Covered*. In *Uncensored Movies* Rogers presented supposedly behind-the-scenes views of stars at work, with Rogers impersonating William S. Hart, Tom Mix and Rudolph Valentino. *Big Moments From Little Pictures* is its even better sequel, with Rogers again playing Valentino, as well as Ford Sterling (in a superb nailing of Keystone comedies) and Douglas Fairbanks in *Robin Hood*. Rogers' stage act presented him as a rope-twirling cowboy with a line in satirical patter that belied the rustic image; he appears thus in the linking scenes of *Big Moments From Little Pictures*.

ALL WET

Hal Roach/Pathé Exchange. Released 23rd November 1924. Directed by Leo McCarey. Photographed by Len Powers.

CAST: Charley Chase, William Gillespie, 'Tonnage' Martin/Martin Wolfkiel/Wolfkeil, Jack Gavin.

ALSO: surviving extract from **ACCIDENTAL ACCIDENTS** (Roach/Pathé, rel. 9th November 1924, dir. Leo McCarey)

Charles Parrott adopted the surname 'Chase' on commencing his starring series at Roach in 1924 (he continued to use 'Parrott' for directing credits). To facilitate a return to regular performing, he stood down from his role as Director-General of the studio (in which capacity he had directed many of the best Snub Pollard comedies and commenced the *Our Gang* series), a position he had reached after years working variously at Keystone (where he had appeared with Chaplin), King Bee (with Chaplin imitator Billy West and future Roach colleague Oliver Hardy), Bull's Eye and Educational, where he directed Lloyd Hamilton. Chase modelled his new screen character on Hamilton's behaviour, believing that using someone as physically different as possible as a template would create something new and worthwhile. It did. This one-reel series was promoted to two reels after only a year (and fortunately jettisoned Chase's character name of 'Jimmy Jump' in the process) with Leo McCarey continuing, for a while, as director. *All Wet* is one of the best of what is in any case a very good series. Describing its central gag would be too much of a 'spoiler', so suffice to say it was reworked by Chase into a 1933 talkie, *Fallen Arches*. Some earlier filmographies mistakenly list Oliver Hardy in the cast, but the fat man seen here is Martin Wolfkeil (or Wolfkiel), generally known in the business as 'Tonnage' Martin, who appears also in *Big Moments From Little Pictures*. He worked in a few of Stan Laurel's solo films and later tried to suggest he had been Hardy's forerunner as Laurel's team-mate, a considerable exaggeration. From the same series of Chase one-reelers we will also be screening the only surviving fragment – and a classic one – from *Accidental Accidents*, which owes its existence to Robert Youngson having used it in his 1961 anthology *Days of Thrills and Laughter*. One hates to think that the complete film may at that time have still been available but subsequently allowed to disappear.

- Glenn Mitchell



Two of our programme's comedy stars in one photograph: Will Rogers and Charley Chase at the Hal Roach Studios in 1924

TARAS BULBA (1923)

- Piano accompaniment by Ashley Valentine.



Germany. (35mm, 100mins)

From the story by Nikolai Gogol, Direction: V. Strizhevski.

Supervision and Art Director: V. I. Ermolieff. Photography: Rudolf Schlesinger and F. Biller.

Art Directors: Willy Reiber and Kurt Durnhofer.

Produced for Ermoliev – Film (Munich). Production Co: Orbis Film.

Cast:

Taras Bulba..... Duvan Torzov

His Wife..... Clementine Pleiner

Ostap (the elder son)..... Ossip Runitch

Andrei (the younger son)..... Oscar Marion

The Voivode of Dubna..... N. Novitski

Pannotchka (his daughter)..... Helena Makowska

The Tartar Maid..... Liu Chung Ching

Yankel, a Jewish Trader..... A.S. Polonski

The 35mm print that has survived at the BFI was the one shown by the Film Society on October 16th 1927.

The Film Society had re-edited the film with Ermoliev's agreement to about half of its original length. The film was shown by courtesy of Ermoliev and Nalbandov.

The Film Society notes stated that the film was set in the 16th century in the Cossack communities of Ukrano and depicted the conflict with the Tartars to the south and east, the Turks to the south-west and the Poles to the north-west.

BFI Synopsis (Spoiler Warning)

Set in the 16th century when the Cossack communities of the Ukraine maintained a barberous armed camp, the Setch, south of the Dieper, and who fought battles against the Tartars, Turks and the Poles. The story of Kossack, Taras Bulba and his two sons, Ostap and Andrei – the latter both sent to the city to learn and train. Whilst in Dubno, Andrei encounters Pannotchka, the daughter of the Volvode of Dubno and the two fall in love. The two brothers return to their Kossack community, and while celebrating, news comes that the Poles are attacking the Cossacks. The Cossacks fight back and surround Dubno, laying siege to the city, whose inhabitants soon start to starve, Pannotchka's maid manages to slip out of the city and find Andrei, begging him to get food to her mistress and the city. Swayed, Andrei raids the food stores and heads towards the city. However, he is spotted by Yankel, a Jewish trader previously rescued by Taras, who tells Ostap and Taras what Andrei is doing. He is pursued, but escapes into the city, where he is made a knight. Word comes to Taras that the Tartars have attacked their camp and taken the women and children, and he halves his army to persue them. Seeing the weakening of the Cossack army, the Poles attack, including Andrei.

Andrei is shot by his own father, and Ostap is captured. A grieving Pannotchka goes to the battlefield looking for Andrei's body. Ostap is due to be hung, and in his last moments, calls out for his father, who has entered he city secretly to see his son one last time. He responds to his son's call and is also seized.

Tony Fletcher

PATHESCOPE PRESENTS...

Piano accompaniment by Cyrus Gabrysch.

A celebration of films or unusual versions only to be found on Pathé's pioneering 9.5mm home movie gauge.

David Wyatt and I had hoped to include *Extracts from the Pathescope Catalogue* in the centenary 9.5mm show we planned together, shown in December 2022. But we couldn't fit this film in due to time constraints. It is a promotional reel, issued in 1933, designed to show some of the riches of the Pathescope catalogue at its height, once they had finalised a deal to release many of the greatest of UFA's silent films on 9.5mm. It gives an idea of what films 9.5mm users of 90 years ago could hope to hire or even buy if they could afford to.

Next we have *The Two Fister* (1927). 9.5mm is notorious for the abridgements it issued, which kept costs down and made the prints more affordable (unlike Kodak's 16mm Kodascope prints, Pathe's 9.5mm prints were for sale, so making the prints affordable was key). Unlike most of their releases, *The Two Fister* was issued almost complete. It is from a series of Universal 'Mustang' westerns starring Edmund Cobb, some of which made their way to 9.5mm. A few of these are rather pedestrian, but some, like *Four Square Steve*, featuring a young Fay Wray, stand out (we have shown *Four Square Steve* as part of our KBT series during lockdown). *The Two Fister* is directed by William Wyler.

Our main feature is *Metropolis* (1927). The 9.5mm version is longer than almost any of Pathescope's other releases, at five reels. It is one of their most skilful abridgements, and until the 2000 restoration, contained footage not found elsewhere. It was issued on 9.5mm from 1931, and was one of the first 9.5mm releases to have 'running titles', rather than the unusual 'notched title' system used previously, where single frames were held frozen in the gate of the projector to reduce further the film stock costs. Demand for brighter projector lamps (which would burn a still frame) led to the abandonment of the notched title system.

The print we are running tonight has an additional attraction, as it is multi-tinted. Pathescope issued some prints of *Tales of 1001 Nights* and *Casanova* (both of which we have shown before), but almost all their prints of *Metropolis* were just black and white. One other tinted 9.5mm *Metropolis* sold on ebay.fr a few years ago, but in 29 years of collecting, this is the only tinted copy I have ever come across. We are delighted to be able to present it tonight, as a tribute to the riches once made available by Pathé on their pioneering home movie format.

We will be screening the films on a specially upgraded Specto projector, kindly loaned for the screening by Tony Saffrey, which he has converted to HID lighting. The Specto was made in Windsor by a Czech engineer, J. Danek. All the prints are from the Christopher Bird Collection.

Christopher Bird

