

## Hollywood on the Hudson

31 May – 20 September 2009 (except 2 & 9 August)  
Sunday 11.00am / Cinema A

### FREE ADMISSION

Silent films in the program are accompanied by the Wurlitzer Organ

Hollywood on the Hudson features classic films from the 1920s and 1930s which encapsulate a rich, vibrant and culturally aware New York City at a time of great economic and social change. The program points to the beginnings of New York's film studios which blossomed into havens for rebellious and unconventional filmmakers who rejected the homogenized Hollywood movie system. Making use of extraordinary New York locations these films highlight the importance of the East Coast studio productions in American cinema history. Unlike many of their Californian counterparts, film makers on the East Coast drew specific inspiration from the broader cultural roots of the city, while also experimenting with new technologies and pushing the boundaries of censorship. The depth of their contribution remained largely unacknowledged by cinema historians until the recent landmark publication of *Hollywood on the Hudson: Film and Television in New York from Griffith to Sarnoff* by preeminent film historian Richard Koszarski. Meticulously researched, this definitive history of New York filmmaking in the first half of the Twentieth Century has provided the inspiration for the film program at the Australian Cinémathèque, which is presented with the generous assistance of Richard Koszarski, The Library of Congress, The Museum of Modern Art, Le Giornate del Cinema Muto and the UCLA Film and Television Archive.



#### **While New York Sleeps** 1920 **Ages 15+**

35MM, BLACK AND WHITE, SILENT (LIVE MUSICAL ACCOMPANIMENT),  
65 MINUTES, USA ENGLISH INTERTITLES / DIRECTOR/CO-SCRIPT:  
CHARLES BRABIN

'Shot at the new Fox studio on West Fifty-Fifth Street (and with extraordinary use of New York locations), this pre-noir dramatic anthology features the same group of actors in three separate stories which reveal the duplicity and corruption behind the public face of the world's greatest city.' Richard Koszarski

**Sunday 31 May and 7 June 11.00am / Cinema A**

Live organ accompaniment by David Bailey



#### **Manhandled** 1924 **All ages**

35MM, BLACK AND WHITE, SILENT (LIVE MUSICAL ACCOMPANIMENT),  
75 MINUTES, USA, ENGLISH / DIRECTOR: ALLAN DWAN

'The best remembered of Gloria Swanson's New York films. A clever Cinderella story about a department store sales clerk who is swept up in New York high society.' Richard Koszarski

**Sunday 14 June 11.00am / Cinema A**

Live organ accompaniment by Ron West



#### **Love 'em and Leave 'em** 1926 **All ages**

35MM, BLACK AND WHITE, SILENT (LIVE MUSICAL ACCOMPANIMENT),  
80 MINUTES, USA, ENGLISH / DIRECTOR: FRANK TUTTLE

'A striking vision of life in the modern city, skilfully handled by one of the Paramount Astoria Studio's hottest young directors. Evelyn Brent stars as an industrious Manhattan shop girl, but Louise Brooks steals the show as her guileless, amoral sister.' Richard Koszarski

**Sunday 21 June 11.00am / Cinema A**

Live organ accompaniment by David Bailey



**Speedy 1928 G**

**35MM, BLACK AND WHITE, MONO, 86 MINUTES, USA, ENGLISH / DIRECTOR: TED WILDE**

'In *Speedy*, [Harold] Lloyd plays a baseball obsessed New Yorker so preoccupied with the game that he is unable to hold down a permanent job. Because he drives a taxi for much of the film, Lloyd was able to incorporate far more location footage than can be found in most other silent-era New York productions. The company shot on Wall St, beneath the 59<sup>th</sup> Street Bridge, at Coney Island, and in front of the Plaza Hotel and Yankee Stadium.' Richard Koszarski

**Sunday 28 June 11.00am / Cinema A**



**The Cameraman 1928 G**

**35MM, BLACK AND WHITE, SILENT (LIVE MUSICAL ACCOMPANIMENT), 75 MINUTES, USA, ENGLISH / DIRECTOR: EDWARD SEDGWICK**

'[Buster] Keaton's penultimate feature film as co-director (uncredited) and lead actor has him playing a tintype street photographer who is determined to become a cameraman so that he can win the affections of the girl in the newsreel company's office. He fails and when all seems lost a resourceful monkey comes to his aid. If *Sherlock Junior* is Keaton's reflection on the nature of cinematic illusion focused on the projected image, *The Cameraman* is his reflection on the relationship between artifice and realism which focuses on the process of filming.' National Film and Video Lending Service

'Unlike Harold Lloyd, Keaton was able to film only a few scenes in New York, faking all the rest back in Hollywood' Richard Koszarski

**Sunday 5 July 11.00am / Cinema A**

Live organ accompaniment by David Bailey



**Enchantment 1921 All ages**

**35MM, BLACK AND WHITE, SILENT (LIVE MUSICAL ACCOMPANIMENT), 75 MINUTES, USA, ENGLISH / DIRECTOR: ROBERT VIGNOLA**

'Although [Marion] Davies is better known today for her costume epics, this updated edition of *The Taming of the Shrew* is far more typical of the films she made in New York. Joseph Urban's stylish production design may be the first appearance of European modernism in an American feature.' Richard Koszarski

**Sunday 12 July 11.00am / Cinema A**

Live organ accompaniment by David Bailey



**Zaza 1923 Ages 15+**

**35MM, BLACK AND WHITE, SILENT (LIVE MUSICAL ACCOMPANIMENT), 66 MINUTES, USA, ENGLISH / DIRECTOR: ALLAN DWAN**

'Silent screen goddess Gloria Swanson plays the titular Zaza, a brazen French music hall queen and former prostitute, who battles another woman (Mary Thurman) for the affections of a wealthy businessman (H B Warner). The first of eleven silent features Swanson made in New York lavishly produced at the Astoria studio.' Mimi Brody, UCLA Film and Television Archive

**Sunday 19 July 11.00am / Cinema A**

Live organ accompaniment by David Bailey

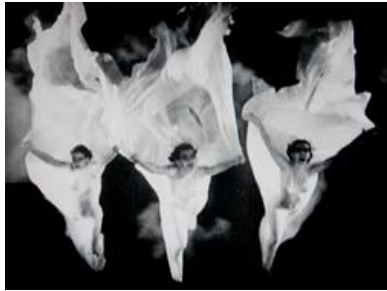


***The Emperor Jones*, 1933 Ages 15+**

**35MM, BLACK AND WHITE, MONO, 80 MINUTES, USA, ENGLISH / DIRECTOR: DUDLEY MURPHY**

'This controversial adaptation of [Eugene] O'Neill's play focuses on Brutus Jones, an enterprising railway porter who becomes the brutal ruler of a Caribbean island. The film was one of the first modern independent features, but suffered heavy cuts from the censors within weeks of its release.' Richard Koszarski, Mimi Brody UCLA Film and Television Archive

**Sunday 26 July 11.00am / Cinema A**



***Crime Without Passion*, 1934 Ages 15+**

**35MM, BLACK AND WHITE, MONO, 72 MINUTES, USA, ENGLISH / DIRECTOR: BEN HECHT, CHARLES MACARTHUR**

A fierce New York defence lawyer (Rains) becomes entangled in his own bizarre romantic machinations after he concocts a scheme to dump his current flame, a Mexican nightclub singer, for a society woman. The first, and best, of Hecht and MacArthur's notorious series of Astoria productions, *Crime Without Passion* features stunning montage sequences by Slavko Vorkapich depicting mythical female "Furies" who attack wrong-doers. Mimi Brody, UCLA Film and Television Archive

**Sunday 16 Aug 11.00am / Cinema A**



***Humoresque* 1920 All ages**

**35MM, BLACK AND WHITE, SILENT (LIVE MUSICAL ACCOMPANIMENT), 70 MINUTES, USA, ENGLISH / DIRECTOR: FRANK BORZAGE**

'In [Frank] Borzage's first great family melodrama, everyone suffers when success on the concert stage catapults an immigrant violinist into the alien world of Park Avenue.' Richard Koszarski

**Sunday 23 Aug 11.00am / Cinema A**

Live organ accompaniment by David Bailey



***His Nibs* 1920—21 All ages**

**35MM, BLACK AND WHITE, SILENT (LIVE MUSICAL ACCOMPANIMENT), 59 MINUTES, USA, ENGLISH / DIRECTOR: GREGORY LA CAVA**

'One of Gregory La Cava's first directorial jobs after moving from animation, *His Nibs* was a major discovery at the 2007 Pordenone Silent Film Festival. Vaudeville star "Chic" Sale plays multiple roles in this film within a film about a movie screening in a small town.' Mimi Brody, UCLA Film and Television Archive

**Sunday 30 Aug 11.00am / Cinema A**

Live organ accompaniment by David Bailey



***Applause* 1929 PG**

**35MM, BLACK AND WHITE, MONO, 80 MINUTES, USA, ENGLISH / DIRECTOR: ROUBEN MAMOULIAN**

'Heralded today as a classic among early talkies, *Applause* is a showcase for the talents of torch singer Helen Morgan, who plays fading burlesque star Kitty Darling. Director Rouben Mamoulian energizes this backstage melodrama with his gritty representation of the bright, noisy realities of burlesque and an innovative use of the nascent sound-recording technology at Paramount's Astoria studio.' Mimi Brody, UCLA Film and Television Archive

**Sunday 6 Sept 11.00am / Cinema A**



***Glorifying the American Girl* 1929 Ages 15+**

**35MM, COLOUR, MONO, 96 MINUTES, USA, ENGLISH / DIRECTORS: MILLARD WEBB, JOHN W HARKRIDER**

'Legendary Broadway impresario Florenz Ziegfeld agreed to lend his name as "supervisor" of this Paramount musical about an ambitious showgirl (Mary Eaton) who sacrifices happiness in pursuit of her dreams of becoming a Follies star. The production numbers, with their scantily clad showgirls ... were shot in two-colour Technicolor.' Mimi Brody, UCLA Film and Television Archive

**Sunday 13 Sept 11.00am / Cinema A**



***The Smiling Lieutenant* 1931 All ages**

**35MM, BLACK AND WHITE, MONO, 88 MINUTES, USA, ENGLISH / DIRECTOR: ERNST LUBITSCH**

'In [Ernst] Lubitsch's third sound film (and third musical in a row), Maurice Chevalier plays the cheerful but bemused hero, an Austrian officer who vies for the affections of two women. An Oscar nominee for Best Picture, this Viennese romantic triangle was the most successful example of Paramount's effort to create a "Hollywood on the Hudson" in Astoria.' Mimi Brody, UCLA Film and Television Archive

**Sunday 20 Sept 11.00am / Cinema A**