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## Institute of Amateur Cinematographers Award-winners Film Programme (1935-1939)

Thursday 17 March 2022

Online Discussion: Composing for a Movie World Tour (online premiere – Wednesday 2 March 2022)  
(pre-record)

Pre-Screening Q+A: “A Movie World Tour: How 1930s Amateur Filmmaking Conquered the World” with Paul Frith, Keith Johnston and Melanie Selfe

**Performing Live: students at the Reid School of Music (Edinburgh College of Art) and John Sweeney**

### ***Transport (Mr John B. and Mrs Agnes K. Thubron, 1933) - 9mins***

‘The film begins with an unidentified ship before the intertitle ‘South Africa’. A montage of shots follows including: mules pulling a cart [location unknown]; oxen pulling cart laden with sacks across ford [location unknown]; motor vehicle being pushed across a ford and a cable car; a small tug in heavy seas; six people filmed entering wicker basket which is closed and lowered from the ship’s deck onto a waiting vessel, they exit and the basket is returned to the ship; in an unknown urban area in front of a building with the sign ‘The Model Dairy’ an African man pulls a [rickshaw] with a Caucasian male aboard behind him, another [rickshaw] walks into shot with an African male in tribal head-dress and attire with a Caucasian female as passenger, the African male walks to the camera performs a U-turn in the road and runs across screen in front of a building with life assurance signage; the camera pans and follows his progress as he turns into an adjoining road; Africans adjust the pack on an ox.

The intertitle ‘Singapore’ is followed by brief shots of vessels on the river; rickshaws and pedestrians on an unidentified street.

The intertitle ‘Java’ precedes a shot of carts loaded with possibly bamboo; one of these vehicles being pushed by a solitary local; men carrying loads on their shoulders.

The intertitle ‘India’ is followed by a street scene, a man carries a heavy load on his back uphill while other locals look at the camera. Other shots include: pedestrians with a parked car in the background; a woman is carried in a sedan; women with wicker baskets on their backs ascend a hill; men on punts; a street scene with parked cars; camels in a camel train; five small boats with sails; four men walk away from a boat, one carrying the catch; an Imperial Airways bi-plane (G-ARRY) being loaded with airmail, a Caucasian male supervises two

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Indian males, three bi-planes fly overhead and release parachutes; a van with a Red Cross on it heads towards a man, who has landed by parachute.

The intertitle 'Kashmir' precedes two shots of small canoes, one with an awning possibly for tourists.

The intertitle 'Ceylon' is followed by a man walking away from the camera, carrying bananas possibly; a stationary cart with oxen; an elephant at work in a quarry.

The intertitle 'Egypt' precedes a shot of a camel train.

The intertitle 'Malta' is followed by a shot of rowing boats.

The intertitle 'England' is followed by shots of a policeman directing traffic, a steam train; a shire horse pulling a man on cart; a lorry; a car being towed; cars, a bus; a donkey and small cart; a tram with a 'Manns Brown Ale' advertisement on its side. The film concludes with a policeman stopping traffic.

*Certificates appended to end of film include:*

*Class V, "Daily Mail", International Challenge Trophy, World Amateur Cine Championship, open to any individual or club in the world; First Prize*

*Winner of the IAC International Challenge Trophy, Awarded for the Best Film submitted by any member or affiliated club of the Institute*

*Class II, Human Documentary, Solid Silver Bowl presented by the Manufacturers of Sub-Standard Cine Apparatus and Materials, First Prize*

### ***Moods of Nature (Paul Burnford, 1933) - 8mins***

'A study of the effect of the seasons on the countryside. Reflections on inland waters, sea waves - gentle and fierce - wind-blown crops and trees and frequent shots of varying types of cloud formations both calm and threatening.'

'Paul Burnford was 18 when he made the film. Burnford was mentored by John Grierson and Paul Rotha, was appointed by Sir Julian Huxley as Head Photographer at the London Zoo, and in the mid-1930s edited Eisenstein's film QUE VIVA MEXICO.'

### ***Ein Sommer Geht Zu Ende (Last Days of Summer) (Hans Figura, 1933) Austria - 11mins***

'Documentary. The holidays of two young children, Heidi and Erika, in the area of the Danube. Shots of the landscape, bathing, playing with animals, visits to the abbey at Melk and a castle.'

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'Two schoolgirls look back over their summer holiday on the River Danube. Beginning with an unspoilt village and farmyard scenes, hillside vineyard, the vast abbey at Melk and a castle on a promontory. The girls bury their dog in the sand and are seen with a donkey cart, then paddle in the river shallows. Carrying their knapsacks, they walk through a quaint village. Finally, back at home, the knapsacks are replaced by satchels, they tackle their schoolwork and one girl goes to sleep, dreaming of holiday memories.'

***Sister* (Kichi Takeuchi, 1933) Japan - 18mins**

'Drama. The story of a sister's love of her brother and her relationship with his young friend. Includes scenes at a cemetery, of kite flying, and Ayako's home by a watermill.'

Takeuchi was a very active amateur film maker in Kyoto, and he contributed to regional amateur film magazines in the 1930s.

***To Egypt and Back with Imperial Airways* (Ruth Stuart, 1932) - 18mins**

'Film record of a journey to Egypt and a four-day holiday in Cairo. The film begins at Croydon Airport, recording the activities of the ground crew and the arrival and departure of two Imperial Airways planes, the Heracles and the Hengist. The film records a stopover in Crete on the journey to Cairo where the plane is moored close to a yacht. The final section of the film records street scenes in Cairo and an excursion to the Great Pyramid and Sphinx, returning to the city by Marg and Old Heliopolis.'

'Described in 1939 by Movie Maker as 'the maestra of Manchester', information about her career and filmmaking is limited largely to the period 1932-1940. Ruth appears to have been a Manchester native: she was part of the Manchester Film Society, and by 1939, had become an Associate of the Royal Photographic Society. A young woman with financial resources, Ruth travelled extensively for filmmaking purposes and for pleasure – whether sailing on the Queen Mary to New York, or even flying to India to film 35mm footage of a Hindu fakir.'

***Westminster in Winter* (Matthew L. Nathan, 1932) - 8mins**

'Documentary. The sights of Westminster including the Houses of Parliament, the Shell Building, ICI building, County Hall, Waterloo Bridge, Westminster Bridge, the River Thames and its various boats, St Margaret's Westminster, Westminster School and the uniformed schoolboys, St James's Park, Parliament Square, Horseguards Parade. Brief shot of Prime Minister Ramsay MacDonald and parliamentary colleagues. The film moves to the West End where there are shots of Piccadilly Circus and the neon signs, Piccadilly Circus

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Underground station; the Strand Palace Hotel (brief interior and exterior shots). Concludes with a variety show with dancing girls and variety acts. Shots of lamplighting and a tram going over Waterloo Bridge.

**Memmortigo (Delmir de Caralt, 1933), Spain - 16mins - \*\*Content Warning\*\***

'Avant-garde surreal film investigating pessimism (embodied by a grey man who tries to take his own life) and optimism (represented by a joyful young woman and her two children). Ernest Sant sees only bad things and Rosita Garcia responds with their good counterparts. The film begins with an introspective man, clad entirely in black. He wanders the countryside, having bizarre encounters and often provoking hazardous incidents. A woman and two young children - possibly his family - continually try to counteract his black mood. Ends with a well-staged effect, in which the man's black garb - his 'cloak of pessimism', is literally lifted from his back and he dances away: now, like the woman, dressed in white.'

'Delmiro De Caralt (Barcelona, 1901-1990) was the man who introduced amateur film in Spain in the 1920s. In 1924, he established the Film Library, now named after him. A staunch advocate of independent and experimental films, De Caralt was always thinking of solutions for the technical problems of filmmaking. Also, he was one of the leading figures of the early avant-garde in Spain.'

*We are thrilled to welcome musician/tutor **Chris Letcher** and students of the Reid School of Music to perform premieres for their new compositions for Sister (Japan, 1933) Memmortigo (Spain, 1933). The five remaining films in the programme will be accompanied by **John Sweeney**.*

**\*\*Content warning: the film Memmortigo represents a character with suicidal feelings\*\***

To learn more view our online talk: *Composing for a Movie World Tour*, supported by the East Anglian Film Archive, Filmoteca de Catalunya, the Social Sciences and Humanities Research Council of Canada, and the university of Calgary. This talk can be viewed on the [HippFest Facebook page](#), the [FCT YouTube channel](#) or you can visit the [Q&As and Playlists](#) page on [our website](#).



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