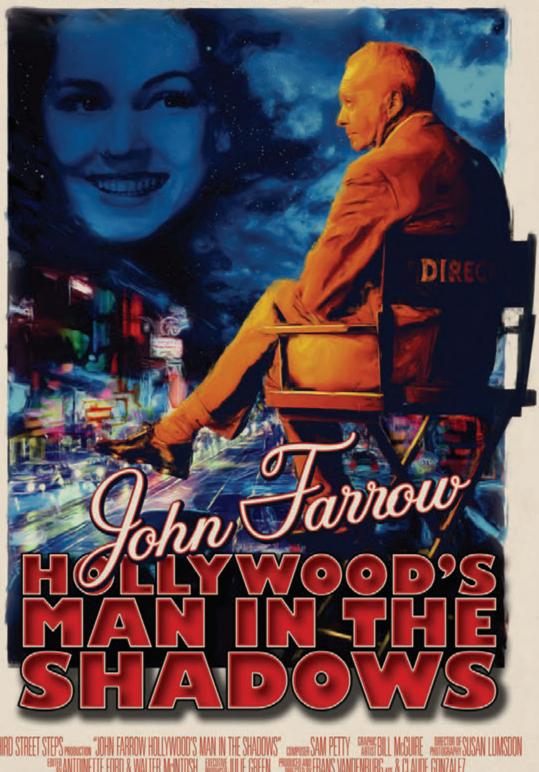
## THE STORIES HE TOLD ARE REMARKABLE.



# John Farrow: Hollywood's Man in the Shadows Produced and Directed by Frans Vandenburg (ASE) & Claude Gonzalez

Australia, 96 min, 2021 info@thirdstreetsteps.com.au http://www.thirdstreetsteps.com.au/





John Farrow: Hollywood's Man in the Shadows

## **SYNOPSIS**

John Farrow: Hollywood's Man in the Shadows is the first documentary ever made about one of Hollywood's most prolific yet forgotten filmmakers, John Villiers Farrow (1904 -1963).

Part mystery, part biography, part film noir – the documentary follows the stranger than fiction story of this Australian born, Oscar-winning filmmaker. As one of Hollywood's most enigmatic figures, Farrow was the director of some 50 films; a sailor, a poet, a war hero, best-selling author, a religious scholar, a family man and a philanderer – a man who lived many lives - yet who left behind no memoirs, no interviews and no archival footage – and who today is only a shadow in the pages of film history.



## DIRECTORS' STATEMENT by FRANS VANDENBURG (ASE) & CLAUDE GONZALEZ

As film makers and friends, we had long loved the classic Hollywood period dating from the late 1930s through to the late 1950s, especially the genre of Film Noir. And one great film of the period was John Farrow's *The Big Clock*.

Way back in 2005, when we tried to find out a little more about the film's director, we found that there was almost no information about him. Looking at any film guide or list of film directors, Farrow's name was rarely mentioned. Well known critics like Sarris and Kael never even considered him in their lists or pantheons, and his films were rarely featured in the articles or histories about Hollywood's Studio System. There were no interviews with him, no biographies and no archival footage. Unlike other directors from the Hollywood System, he had somehow fallen through the cracks of time and never had the reassessment or had his work rediscovered by the film generation of the late 60s and 70s. In so many ways, Farrow appeared as a shadow only.

What we eventually found out was that he was born in Australia, and this intrigued us even more as his name did not appear in any Australian film history or tales of expatriates making their way to Hollywood, like others such as Orry-Kelly, Dame Judith Anderson and Errol Flynn.

So, for more than well over a decade, we began painstakingly to unearth anything related to Farrow that could tell us about this mysterious figure – at first it was finding copies of his films, then we began gathering any information found in old newspapers and magazines of the time, and finally it was a letter writing campaign – and later email – to actors or family that worked with or knew of him. And little by little, we began to join all of these pieces together to create a picture of this very talented man. In essence, the film grew organically until it became a passion for us that we had to see through to the end. We tried at first to interest Government agencies to help us make the film, but it was difficult to gain assistance, so in the end we decided to fund the film ourselves, and later we created a crowdfunding campaign to help us complete the film.

Our ambition was always to make others aware of this unfairly overlooked director and his masterful work. To bring attention to his stylistic use of the camera and his compelling storytelling skill – Farrow could make the ordinary look great – and the great look extraordinary.

Our research revealed that Farrow was an acclaimed author, scholar, athlete but infamous carouser. Adventurer, poet, decorated naval officer and sailor, devout Catholic convert, as well as prodigious philanderer and parent. He was described variously as being charming and wonderful but possessing a bad temper and being a martinet. His politics were conservative, but he was equally acknowledged for standing up for the rights of man. In the end Farrow was — an enigma.

Director/Producer: Frans Vandenburg (ASE) has extensive post-production and editing credits over some decades. Ranging from crafting performances by Jack Thompson, Nicole Kidman, Russell Crowe, Cate Blanchett, Hugo Weaving, Judy Davis, Heath Ledger and Raul Julia in iconic Australian and American films including Newsfront, My Brilliant Career, Blackrock, Romero to The Sum of Us; for which he was nominated for the AFI award for Best Editing; to documentary and television credits including Bangkok Hilton, Nick Cave and the Bad Seeds: Murder Ballads and Sydney at War. He also has extensive experience in the restoration of classic movies and archival film research.

**Director/Producer: Claude Gonzalez** is an award-winning director and producer who has worked in film and TV for many years – directing and producing documentaries, series and commercials. Recent highlights include director of the series Meet the Mavericks, for which he was nominated for an AACTA Award for Best Direction, and Series Producer of Australia's iconic film review series At the Movies. Claude is the director of the documentary *Sydney at War*, nominated for an IF award for Best Direction, and the Producer of the AACTA-winning documentary *Global Haywire*.



## John Farrow – a short biography by Vandenburg & Gonzalez (2021).

John Villiers Farrow was born in 1904 in Australia, in the Sydney suburb of Marrickville. His father survived the First World War and his mother passed away when Farrow was three years old, in a local insane asylum under mysterious circumstances. Raised by an Aunt, the boy grew restless and dreamed of worlds beyond his suburban horizon. At the age of 15 he boarded a merchant ship; never to return to Australia.



As a young sailor he travelled all over the South Pacific as a roving adventurer and began to write. In Tahiti he penned the first Tahitian-French-English dictionary as well as his first novel. He claimed to have fought in revolts in Nicaragua and Mexico.

In Hawaii, he researched and later wrote the critically acclaimed and commercially successful true story of the famous Leper Priest of Molokai, Father Damien, who was recently proclaimed as a Catholic Saint.

At the age of 18 he illegally jumped ship in San Francisco, and after a series of odd jobs including acting and portrait painting, Farrow made his way to Hollywood by 1927 and began to write title cards for the popular silent films of the day.

With the advent of sound the enormous movie making machine that was 'the Golden Age of the American Studio System' became a place of great prosperity and opportunity, and it needed writers such as Farrow, who could supply it with exciting and entertaining stories to help feed the appetite of its movie going audiences.

Farrow soon found that he could sell his tales of the sea and adventures to the studios, which employed him to contribute his naval experience and expertise, first as a script consultant and then as a technical adviser on countless movies; he eventually contributed to some 25 filmed screenplays. During this time Farrow travelled to Europe where he wrote the screenplay for Basil Deans' The Impassive Footman (1932) and worked on dialogue on G.W. Pabst's Adventures of Don Quixote (1933).

By the early 1930s his script doctoring skills were regularly called upon, and it was on the set of one of these films, MGM's Tarzan Escapes (1936), that he met and fell in love with its leading lady, one of Hollywood's most beautiful and popular actresses, the MGM star Maureen O'Sullivan. Initially her high born and religious family resisted the union. Farrow was already a divorcee with an ex-wife and a daughter in San Francisco. This difficult situation was made more problematic as Farrow's good looks, fitness and education had given him a reputation in Hollywood as a 'ladies' man, who was constantly featured in newspapers and gossip magazines as one of its most 'eligible bachelors'.

Sophisticated and worldly, Farrow, like his compatriot Errol Flynn, used his roguish upbringing in 'The Colonies' and his storytelling charm, to concoct a tale of heraldic links to English royalty. This and a promise to convert to Roman Catholicism, finally gained Farrow the approval of the O'Sullivan family and swiftly he and Maureen became one of Hollywood most glamorous and popular couples.

Farrow and O'Sullivan also defied convention and lived together for some years before their marriage. No doubt Maureen and her many patrons came to the fore when their union was challenged; first when Farrow was caught up in an illegal aliens charge (untangled with the help from the movie producer and co-founder of MGM, Louis B. Mayer), and then with a rare Papal dispensation for the divorcee Farrow to finally marry O'Sullivan in 1936.

Farrow's confidence was further enhanced by his rise to the role of film director, and the emergence of a large family with O'Sullivan; he fathered seven children with her, Michael, Patrick, Mia, John Charles, Prudence, Stephanie and Tisa. He continued to lead a charmed life and become an American citizen in 1947, despite his illegal aliens status – due to his jumping ship in San Francisco and presenting false papers declaring him to be a Romanian Consular official.

In time, John Farrow would become one of the studio system's most prolific directors, who was able to turn his hand to every genre, from drama, comedy, westerns, musicals, film noir and action pictures. He worked with such stars as John Wayne, Robert Mitchum, Alan Ladd, Ray Milland, William Holden, and actresses such as Jane Russell, Ava Gardner, Barbara Stanwyck, Bette Davis and Lana Turner. From the years 1934 to 1962 Farrow made almost 50 films.

At the outbreak of World War 2 he saw active service in the Royal Canadian Navy, first as a Lieutenant in anti-submarine patrols, and then stationed to Trinidad and Curacao, where he contracted typhus and was discharged with the rank of Commander. There is also conjecture he may have participated in espionage for the allies during this period. He was awarded an Honorary Commander of the Order of the British Empire (CBE).

On Farrow's return from active service he became one of Hollywood's top directors, enabling him to pick and choose projects and stars. His military experience and expertise helped him craft such films as the realistic and action packed 1942 film Wake Island; for which he won the prestigious New York Film Critics Circle Award of that year and was nominated for the Academy Award for Best Direction. Some of Farrow's most renowned and critically acclaimed films are Five Came Back (1939), Wake Island (1942), The Hitler Gang (1944), Two Years Before the Mast (1946), The Big Clock (1948), Night Has a Thousand Eyes (1948), Alias Nick Beal (1949), Where Danger Lives (1950), His Kind of Woman (1951) and Hondo (1953).

In a rare interview, Farrow commented at the time 'I deliberately set out to become the damnedest commercial director in the business... the only way to get anywhere in Hollywood is to make money pictures. Then you can get some measure of respect and authority from the studio bosses, and little by little you get to do more of the things you want to do" (The New York Times, 1946).

Farrow was a paradoxical figure that would remain conflicted by the power and status that his film career would give him. His climb to the top came with a reputation as one of Hollywood's toughest and most driven directors, who bent actors to suit his needs, and who had affairs with many of the female stars and starlets that appeared in his films. Artistically he yearned to return to his writing but knew that Hollywood was where his standing and prominence was founded.

Despite his avowed conservatism, Farrow was also a man of principle, and had little fear of Senator Joe McCarthy's witch hunts of the American film industry in the 50s. Farrow notably risked his reputation and livelihood when he helped mobilise resistance against a purge of the Directors Guild of America (DGA) by a faction formed by arch-conservative Cecil B. DeMille in Oct. 1950.

In 1956 Farrow won the Oscar for co-writing the adapted screenplay for Around the World in 80 Days, yet even after reaching these heights Farrow was uneasy with his fame as a film director, and further looked towards his writing to give him some solace. Farrow wrote eight books, including two novels, a play, poetry and 3 biographies: The previously mentioned book about Father Damien the Leper combined with a history of the Papacy, written while he was on active service in the North Atlantic, entitled Pageant of the Popes and the highly acclaimed, The Story of Thomas More. All of these biographies contributed enormously to his standing with the Catholic Church and would lead to him receiving the Order of St John of Jerusalem, and a Knighthood of the Grand Cross of the Equestrian Order of the Holy Sepulchre of Jerusalem from Pope Pius XII.

In 1959 while filming the sea epic John Paul Jones in Spain, his eldest son Michael died in a tragic midair plane collision over Los Angeles. The boy was 19 years old and his death sent the entire family into a downward spiral. Farrow suffered a series of strokes and was unable to return to steady work.

The Farrow marriage was troubled despite its longevity, and after a long sabbatical of many years, Maureen O'Sullivan returned to the stage on Broadway; and she and her daughter Mia based themselves in New York. Farrow never wanted any of his children to venture into acting, but already Mia was making inroads in the field, which would in time make her one of Hollywood's most successful movie actors. Eventually all of the Farrow children would try their hand at acting.

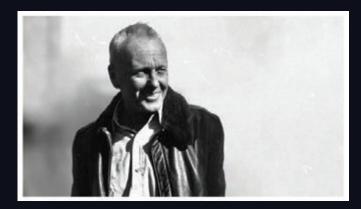
Farrow continued to grapple with his health and demons, and ultimately directed three episodes of the successful television series *Empire* in the early 1960s. He continued to write stories and screenplays, and had various projects in development, including a movie that was finally made as *King of Kings* (1961) directed by Nicholas Ray, based on Farrow's story *The Son of Man* about the life of Christ.

On January 27th 1963, John Farrow died at home in Beverly Hills California of a heart attack aged 58.

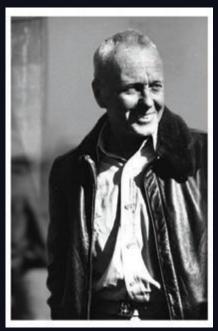
John Farrow's life was the stuff of legend - but for many today his name and films are long forgotten. In his lifetime he rarely gave interviews, or court journalists and biographers. He obscured his past from his family, who knew very little of where he had come from, and who often felt left behind in the wake of his uncompromising lifestyle. A prolific, stylistic film director who carved out an international film career before the Australian film industry was born. Farrow was a driven man who never stopped working or searching. For all he created - his films, his books and his family - he was in the end an enigmatic and mysterious figure to all.

## PRESS PHOTOS







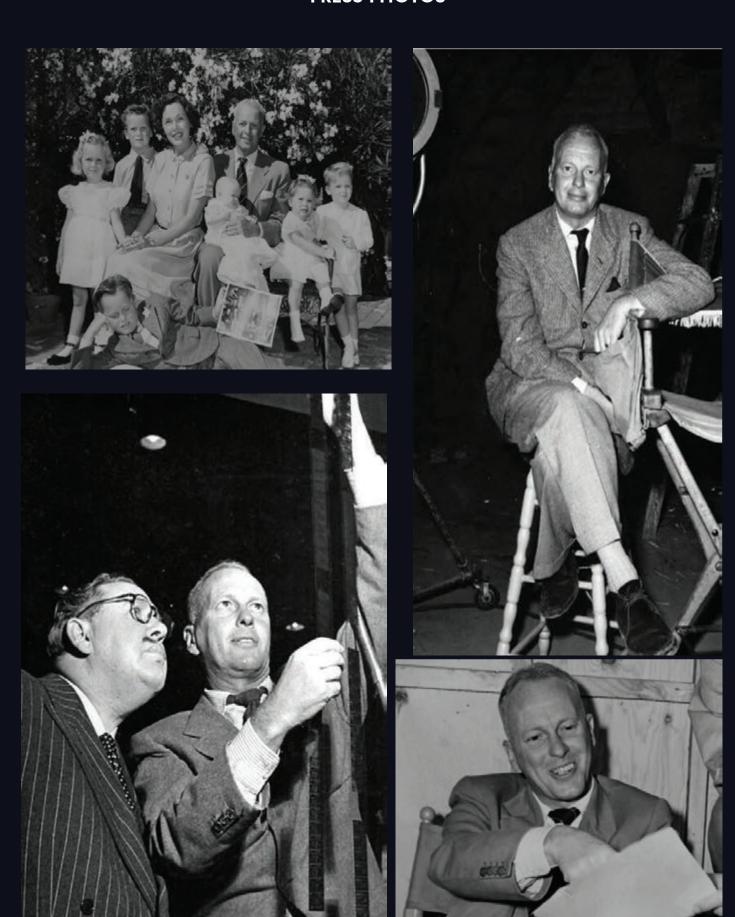






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## PRESS PHOTOS



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## The Sydney Morning Herald

## Mia Farrow's big-noting Oscar-winning dad came from ... Marrickville By Garry Maddox October 29, 2021



Hollywood director John Farrow carries his daughter Mia, aged 9, out of hospital after a 1954 polio scare.

Even in film circles, John Farrow is pretty much unknown in Australia. But almost 60 years after his death, the product of Marrickville in Sydney's inner west remains easily the country's most prolific filmmaker in Hollywood.

He directed almost 50 movies, produced six and wrote more than 25 screenplays – winning an Oscar – before dying from a heart attack in 1963.

Dynamic, driven and prone to telling spectacularly tall stories about his life, Farrow is part of a famous Hollywood family.

When he married actress Maureen O'Sullivan, who played Jane to Johnny Weissmuller's Tarzan, they had seven children including actress Mia Farrow and author Prudence Bruns, who inspired John Lennon to write Dear Prudence. Their grandson is famed investigative journalist Ronan Farrow.

Outside movies, Farrow wrote eight books, including a collection of poetry and a history of the Popes. He became a Commander in the Canadian Navy during World War II. He won an OBE and a Papal knighthood. And, despite being a staunch Catholic, he was a Hollywood playboy whose romancing of a series of Hollywood actresses apparently continued through two marriages.

When Australia won its first Oscar for Ken G. Hall's documentary Kokoda Front Line in 1943, Farrow collected it.

The fact that someone so accomplished is so little known in this country fascinated film-makers Claude Gonzalez and Frans Vandenburg when they discovered a shared affection for Farrow's critically acclaimed film noir The Big Clock (1948).



Driven, dynamic and enigmatic: Hollywood director John Farrow who grew up in Marrickville

Now, after more than a decade of detective work and interviews, they reveal his brilliantly colourful life in the documentary John Farrow – Hollywood's Man In The Shadows that is screening at the Sydney Film Festival.

"We'd always loved '40s cinema," Gonzalez says. "We loved The Big Clock and got into a discussion about how good and vibrant a work it was, then we found that there was really nothing written about Farrow."

Vandenburg adds that they were fascinated to discover he was Australian and that he had made so many Hollywood movies. As well as directing movies starring Boris Karloff, Lucille Ball, Robert Mitchum, Lana Turner, Bette Davis and John Wayne, Farrow won an Oscar for co-writing the comedy Around The World In 80 Days (1956) after an earlier nomination for directing the war drama Wake Island (1942).

His best-known movies also include Five Came Back (1939), Two Years Before The Mast (1946), Night Has A Thousand Eyes (1948), Alias Nick Beal (1949), Where Danger Lives (1950), Hondo (1953), The Sea Chase (1955) and John Paul Jones (1959). Gonzalez describes him as a stylish director who told engaging stories with a constantly moving camera.

"He's always creating a wonderful pace and energy to his filmmaking," he says. "You can also see a humanism that is very much part of his style. He always cares about not just the hero but the secondary and the third person in the story ... the unheard voice of a female protagonist or the underdog."



John Farrow, Maureen O'Sullivan and their children.

The documentary shows that Farrow's father worked for a tailor and his mother was a dressmaker until her death aged just 26, when he was three, in what was then called Callan Park Hospital for the Insane. While not diagnosed at that time, it is now thought she had post-natal depression.

While Farrow later claimed to have studied at Newington College, near his home, he really went to the more humble Newtown Boys.

According to a relative living in Engadine in the southern suburbs, 88-year-old Jim Farrow, the family talk was that John was "a rascal and a scallywag" as a child.

"He used to walk around with a white coat on and a stethoscope pretending he was a doctor," he says. "We knew he used to exaggerate stories and that carried on after he left Australia."

While the retired hospital courier never met his first cousin twice removed, his family research was invaluable for the documentary.

Aged 15, Farrow borrowed money from his aunt and left Sydney as a crew member on the RMS Makura in 1919. The destination was Vancouver via Fiji and Hawaii.

He later claimed to have fought in revolutions in Nicaragua and Mexico before arriving in the US in 1923, though the documentary-makers believe that was a colourful fabrication. Just like his claims to be related to England's kings, to have written an English-French-Tahitian dictionary and to have studied at Winchester College in England and the US Naval Academy.

"He just ran away to sea, had these adventures, began writing and jumped ship in San Francisco," Vandenburg says. "That's how he arrived in America: as an illegal alien."

Around a year after landing, Farrow married the daughter of a mining magnate, Felice Lewin, and they had a daughter. There is a tall story behind that marriage as well.

In 1927, The Oakland Tribune carried a story headlined "Divorce looms for Cinderella Boy" that reported "Jack" Farrow had been living a lie when he won over Lewin.

Working as a Coast Guard seaman swabbing the decks during the day, he had been wearing a monocle and spats, claiming to be a British Lord known as the Honorable John Neville Burg-Apton Villiers Farrow, to mix with "appreciative debs and dowagers" at night. She wanted a divorce on the grounds of cruelty.



A report with the headline "Divorce looms for Cinderella Boy" about two different sides of John Farrow in The Oakland Tribune in 1927.

Arriving in Los Angeles that same year, Farrow started to gain recognition as a poet and short story writer. He worked as a script consultant and caption writer on silent seafaring movies then graduated to writing dialogue when "talkies" began.

"He met the right people," Vandenburg says "He was advised to go down to Hollywood, which he did. It was perfect timing during the transition from silent to sound." Farrow made another colourful newspaper story in 1933.

The Daily News reported that he had been threatened with deportation for "moral turpitude" after being arrested while dancing with Argentinian actress Mona Maris at the Cocoanut Grove nightclub.

The paper added that Farrow, who had previously been engaged to actress Lila Lee, had been "advised to quit" the US two years earlier over his questionable residency permit. He left for Tahiti and England then returned with papers declaring he was "an assistant consular attaché to one of the Balkan countries".

Described in court as a screenwriter and actor, Farrow was given five years probation instead of being deported. He eventually became an American citizen in 1947.

These lively interludes did nothing to stop Farrow's rise as a filmmaker. After all, he was not alone in reinventing his past among the immigrants in Hollywood.

"A lot of figures including Errol Flynn and Merle Oberon would recreate or reshape their lives," Gonzalez says.

"When we checked, a lot of these things were proven false, but he was a great fabulist. He not only wrote good stories, he wrote good copy for his own life."

Author and critic Scott Murray says Tarzan Escapes (1936) was a pivotal movie for Farrow – it was his first movie as co-writer and he met then married O'Sullivan after converting to Catholicism.



John Farrow on the set of his last film



## John Farrow: the star Australian director who Hollywood forgot

A new documentary examines Mia Farrow's father, a prolific film-maker from Marrickville with a backstory stranger than fiction

#### Luke Buckmaster Mon 8 Nov 2021

History has largely ignored John Farrow. Despite the Marrickville-born film-maker carving out a staggering body of work – directing about 50 features for major US studios and working with stars including John Wayne and Bette Davis – it's as though he barely even existed, beyond his name appearing in credits.



John Farrow is the subject of the documentary Hollywood's Man in the Shadows. 'He had come and gone, and somehow made all these films without leaving much of a cinematic historical trace,' director Claude Gonzalez says

The story of cinema is punctuated by those who rise to fame while countless others are relegated to the ash heap of history. John Farrow: Hollywood's Man in the Shadows is a new documentary that shines a light on the Australian artist who was once a mover and shaker in Tinseltown, but whose legacy went the way of the dodo – similar to Gillian Armstrong's 2015 film Women He's Undressed, which examines the life of Australian-born costume designer Orry-Kelly.

Many of Farrow's films were well reviewed and he received two Oscar nominations: for best director (1942's Wake Island) and best adapted screenplay (1956's Around the World in 80 Days). The director belongs to a famous lineage, being the father of the actor Mia Farrow and the grandfather of Ronan and Dylan Farrow.



John Farrow, John Wayne and Lana Turner on the set of The Sea Chase in 1955

Yet the co-directors of the film about his life, Frans Vandenburg and Claude Gonzalez, found almost nothing documenting his prolific career.

"We were completely floored," Vandenburg says. "Like, how did this happen? Where did this guy come from? You could find anything you wanted to about Mia but there was nothing about John."

Gonzalez add: "We went through the work of some of the best critics in the world – from Pauline Kael to Andrew Sarris – and found none of them mentioned Farrow. We looked into archives – no archive. We looked into biographies – no biography. We looked into interviews – no interviews. He had come and gone, and somehow made all these films without leaving much of a cinematic historical trace."



Frans Vandenburg and Claude Gonzalez, the co-directors of Hollywood's Man in the Shadows

Hollywood's Man in the Shadows, which premieres this weekend at Sydney film festival, is a work of excavation and investigation, digging up and studying a neglected artist's oeuvre. It marks what is almost certainly the first rigorous analysis of a director who, according to Gonzalez, was "a pioneer" and "could match [Otto] Preminger, [Billy] Wilder and even [Alfred] Hitchcock, in his chutzpah, in his sense of drive, in his idea of the beauty of what a visual language cinema could be".

A conga line of experts appear throughout the film proclaiming Farrow's virtues. One critic describes his 1942 action-drama Wake Island as "one of the most astonishing war movies ever made" and his fellow director Philippe Mora (Mad Dog Morgan, The Return of Captain Invincible) calls 1944's The Hitler Gang "the first American film to track the rise of Hitler". Farrow was also one of few Australians working in the old school Hollywood studio system. Vandenburg says there were "one or two" Australian cinematographers in Hollywood in that period but "I don't think there's another director who worked in the same period, in the same studios, who was Australian".

For those partial to film noir – as every cineaste should be – good entry points into Farrow's work include 1948's The Big Clock and 1950's Where Danger Lives – two tight, twisty, pacey crime thrillers starring Ray Milland and Robert Mitchum respectively. One unfortunate consequence of his low profile, however, is that many of his films are difficult to find.

## Farrow's many faces

Farrow's life outside cinema was stranger than fiction, encompassing adventures that sound like flourishes from Errol Flynn's famously tall tale-filled autobiography My Wicked, Wicked Ways. And yet he really did (according to Man in the Shadows) masquerade as a doctor, which horrified his family; he really did take to the high seas and become a sailor; he really wrote the Tahitian-English-French dictionary; he really did fight in various revolutions, and on and on we go. Man in the Shadows was made with assistance from Farrow's family, and includes interviews with his son John Charles Farrow and cousin Jim Farrow.

So, why did history forget about John Farrow? The film-makers believe one important factor is that he didn't big-note himself or his work. Vandenburg describes this as one of the director's few "Australianisms".

Directors such as Hitchcock, Wilder and Preminger, Vandenburg says, "obviously knew what they were doing, but they also made a great fuss about what they were doing and how they were doing it".

"Hitchcock notoriously feted publicists and there are many, many interviews with him," Gonzalez says. "There are none with Farrow about his work."

The co-directors also believe Farrow's apparent willingness to direct any movie the studios assigned to him left an impression that he wasn't a serious auteur. "He amassed this workload, basically taking on whatever project they threw at him," Vandenburg says "He wasn't credited as having a particular style – but we discovered, looking at his work, that he does have a particular style, and can be credited as an auteur because of his love for things like lengthy tracking shots."



Farrow on the set of his last film John Paul Jones in 1959

But it's not all high praise - the documentary acknowledges Farrow's reputation for being notoriously difficult to work with.

One interviewee doesn't pull any punches, saying Farrow was known for being "very sadistic, very cruel and overbearing" and "something of a monster". The film explores the familiar tension between the greatness of the artist versus the sins of the person, with even his own son describing the director as "a dictator on set" and reflecting that he "had a couple of meltdowns working with him, as a lot of people did in Hollywood".

On top of that, Gonzalez explains, "he was a philandering husband, a person who had a secret life outside of family, who had a second family, who had illegitimate children".

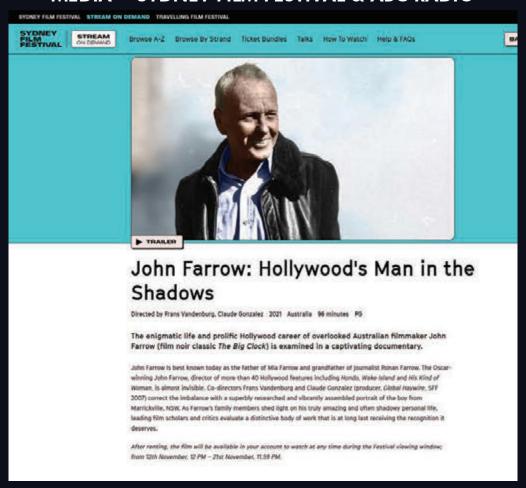
"So he was a very complicated personality ... and in the end he was critical of Hollywood society, seeing it as very money-driven, full of people hungry for power."

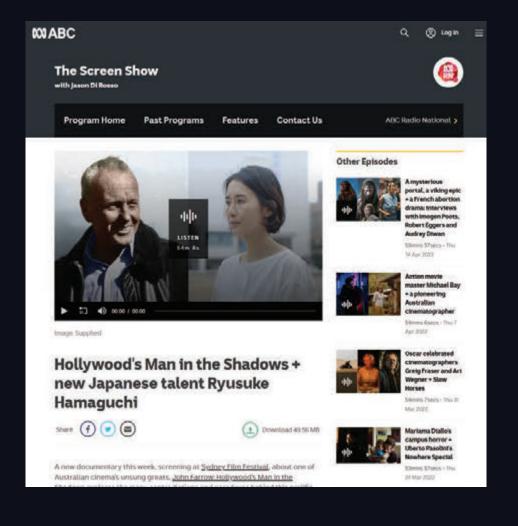
Gonzalez says Farrow became "very much guilt-ridden about what he was involved in – the idea of seeking fame and fortune through this medium". This is another factor helping to potentially explain why he's been overlooked and under- appreciated, suggesting the director's omission from the history books may have been partly of his own volition.

The engraving on Farrow's headstone doesn't mention his film career. "He's described as a sailor and poet, a loved husband and father – and there is no mention of being a film-maker," Vandenburg says. "That sums up a lot."

John Farrow: Hollywood's Man in the Shadows is airing in select cinemas as part of Sydney film festival, and is available for streaming on SFF On Demand

## **MEDIA - SYDNEY FILM FESTIVAL & ABC RADIO**





## **FESTIVALS & PRIZES**

- Sight and Sound's International critics poll nominated by Jonathan Rosenbaum as one of the Best Films for 2021
  - Madrid International Film Festival Best Documentary -Exceptional Showcase - Arts Award
    - Kiez Berlin Film Festival Best Soundtrack Award
  - Amsterdam International Film Festival Honorable Mention
    - Swedish International Film Festival Best Editing Award

Cinema Ritrovato - Bologna Italy

Madrid International Film Festival

Sydney Film Festival

Beverly Hills Film Festival

Valencia Film Festival









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Swedish International Film Festival



Kiez Berlin Film Festival



Barcelona International Film Festival



Amsterdam International Film Festival







## **JOHN FARROW Filmography as Director**

## 1930s

The Spectacle Maker (1934) – also writer
Tarzan Escapes (1936) (uncredited director) – also writer
Men in Exile (1937)
She Loved a Fireman (1937)
West of Shanghai (1937)
Comet Over Broadway (1938) (uncredited director)
Broadway Musketeers (1938)
My Bill (1938)

Little Miss Thoroughbred (1938) The Invisible Menace (1938)

Reno (1939)

Full Confession (1939)

Five Came Back (1939)

Sorority House (1939) Women in the Wind (1939)

The Saint Strikes Back (1939)

#### 1940s

A Bill of Divorcement (1940) Married and in Love (1940) Commandos Strike at Dawn (1942) Wake Island (1942) China (1943) The Hitler Gang (1944) You Came Along (1945) Two Years Before the Mast (1946) California (1947) Blaze of Noon (1947) Calcutta (1947) Easy Come, Easy Go (1947) Night Has a Thousand Eyes (1948) Beyond Glory (1948) The Big Clock (1948) – also producer Red, Hot and Blue (1949) – also writer Alias Nick Beal (1949)

#### 1950s

Copper Canyon (1950)
Where Danger Lives (1950)
Red Mountain (1951) - uncredited director
Submarine Command (1951) - also producer
His Kind of Woman (1951)
Hondo (1953)
Plunder of the Sun (1953)
Ride, Vaquero! (1953)
Botany Bay (1953)
A Bullet Is Waiting (1954)
The Sea Chase (1955) - also producer
Back from Eternity (1956) - also producer
The Unholy Wife (1957) - also writer, producer
John Paul Jones (1959) - also writer

#### 1960s

Empire (1962 – 1963) – TV series – 3 episodes

#### **JOHN FARROW as Screenwriter**

White Gold (1927) - titles

The Wreck of the Hesperus (1927) - story

A Sailor's Sweetheart (1927)

Three Weekends (1928)

The Woman from Moscow (1928)

The First Kiss (1928)

Ladies of the Mob (1928)

The Blue Danube (1928) – story

The Showdown (1928) - titles

Three Weekends (1928)

The Bride of the Colorado (1928) – story

The Four Feathers (1929) – titles

The Wheel of Life (1929) – adaptation

A Dangerous Woman (1929)

Wolf Song (1929)

Inside the Lines (1930) - dialogue

Shadow of the Law (1930)

The Bad One (1930) – story

Seven Days' Leave (1930) - continuity and dialogue

The Common Law (1931)

A Woman of Experience (1931) - dialogue & screenplay,

based on his play 'A Registered Woman'

The Impassive Footman (1932)

Adventures of Don Quixote (1933) – writer of English

Mutiny on the Bounty (1935) (uncredited)

Last of the Pagans (1935) - original story

Around the World in 80 Days (1956) with James Poe and

S.J. Perelman

#### **JOHN FARROW as Actor**

Commandos Strike at Dawn (1942) - British Naval Officer (uncredited actor)

King of the Khyber Rifles (1953) - Englishman (uncredited actor)

The Shrike (1955) - Englishman (uncredited actor)

Forbidden Island (1959) - Edward Stuart Godfrey - actor

## **JOHN FARROW Bibliography**

The Bad One (1930) – novel

Laughter Ends (1933) – novel

Damien the Leper (1937) – biography of Father Damien

The Royal Canadian Navy 1908–1940 (1940) – history

Pageant of the Popes (1950) – history of the papacy

Seven Poems in Pattern (1955) – collection of poetry

Story of Sir Thomas More (1956) – biography of Thomas

Play - A Registered Woman (1931)

#### JOHN FARROW: HOLLYWOOD'S MAN IN THE SHADOWS - CREDITS

Producers/Directors Frans Vandenburg ASE Claude Gonzalez

Executive Producer Julie Green

Director of Photography Susan Lumsdon ACS

Editors Walter McIntosh

Composer Sam Petty

Graphic Artist Bill McGuire

Production Manager Fiona Gonzalez

Archive Researcher Naomi Hall

Associate Producer Susan Lumsdon

Sound Design and Mix Sam Petty

Additional Archive John Williams

Family History Research Jim Farrow

Additional Camera and Sound Rod Coats ACS Michel Champouret Mark Toyb Aleksei Vanamois Mike Kliem Rachel Storey Joseph Levine

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The Australian War Memorial
British Pathe'

The Catholic University of America Critical Past

Getty Image Kino Archive My Footage

National Film and Sound Archive of Australia

Periscope Films Prelinger Archive

The Sydney Opera House (Antidote Footage) Steve Hodel Archive

Terry Moore Archive Worldwide Pants Inc.

The Farrow Family Archives thanks to Jim Farrow John Charles Farrow Prudence Farrow Rosanna Wilson Farrow

Additional material

Mutiny on the Bounty 1935 Director & Producer Frank Lloyd MGM

Tarzan Escapes 1936 Director Richard Thorpe Associate Producer Sam Zimbalist MGM

Broadway Musketeers 1938 Director John Farrow Producer Bryan Foy Warner Bros

The Wizard of Oz 1939 Director Victor Fleming Producer Mervyn LeRoy MGM

Gone with the Wind 1939 Director Victor Fleming Producer David O. Selznick MGM

Mr Smith Goes to Washington 1939 Director & Producer Frank Capra Columbia

> Five Came Back 1939 Director John Farrow Producer Robert Sisk RKO.

China 1943 Director John Farrow Producer Richard Blumenthal Paramount

Wake Island 1942 Director John Farrow Producer Joseph Sistrom **Paramount** 

The Hitler Gang 1944 Director John Farrow Producer Buddy G. DeSylva **Paramount** 

Alias Nick Beal 1949 Director John Farrow Producer Endre Bohem

Shack Out On 101 1955 Director Edward Dein Producer Mort Millman Allied Artists

The Big Clock 1948 Director John Farrow Producer Richard Maibaum Paramount

Where Danger Lives 1950 Director John Farrow Producer Irving Cummings Jr RKO

The Tall T 1957 Director Budd Boetlicher Producer Harry Joe Brown Columbia

His Kind of Woman 1951 Director John Farrow Producers John Farrow & Robert Sparks RKO

Outrage 1950 Director Ida Lupino Producer Collier Young

Botany Bay 1952 Director John Farrow Producer Joseph Sistrom

Plunder of the Sun 1953 Director John Farrow Producer Robert Fellows Warner Bros

Director John Farrow Producer Robert Fellows Warner Bros

Around the World in 80 Days 1956 Director Michael Anderson Producer Michael Todd United Artists

> John Paul Jones 1959 Director John Farrow Producer Samuel Bronston Warner Bros

Empire 1962 - 1963 Director John Farrow Producer Andy White NBC

Night Has a Thousand Eyes 1948 Director John Farrow Producer Endre Boehm

The Saint Strikes Back 1939 Director John Farrow Producer Robert Sisk RKO

California 1947 Director John Farrow Producers John Farrow Seton I. Miller Paramount

The Sea Chase 1955 Director & Producer John Farrow

The Unholy Wife 1957 Director & Producer John Farrow Universal

Two Years Before the Mast 1946 Director John Farrow Associate Producer Seton I. Miller

Back from Eternity 1956 Director & Producer John Farrow RKO

Musicians Jonathan Zwartz Double Bass Julien Wilson Saxophone Sam Petty Keyboards Recorded at Bigears Studio Destination Moon

Additional music with thanks to:

Clarinet Marmalade Frankie Trumbauer and His Orchestra, featuring Bix Beiderbecke

> Five Little Miles from San Berdoo Sam Coslow, performed by Jane Russell

> > Audio Network (Australia)

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> Legal Verge Whitford & Co. Caroline Verge Sasha Burrows

**Production Accountant** Dennis Kronheim

Sound Post Facility Big Ears Productions

Post Production Facility Spectrum Films

Managing Director Josh Pomeranz Executive Director Dave Hollingsworth Head of Post Production Catherine Armstrong Colourist James Cowie Online Editor James Cowie Assistant Online Editor Affrica Handley
Post Production Co-ordinator Felicity Collette

> Post Transfers Facility FATS Mike Solomons

Camera Equipment by Northern Lights Productions Interviewees thank you to

Bruce Beresford Ken Cameron Jim Farrow John Charles Farrow Rosanna Wilson Farrow
Dorothy 'Chic' Gillespie OAM
Darryl Hickman
Charles Higham James Hill Steve Hodel Fr. Peter Malone Todd McCarthy Philippe Mora Terry Moore Scott Murray Farran Smith Nehme Phillip Noyce Margaret Pomeranz Alan K. Rode Imogen Sara Smith David Stratton Bertrand Tavernier David Thomson

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Andrew Pike Ronin Films Ronin Films

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Alicia Gleeson
Peter Grimison
Alejandro & Katherine Gonzalez
Elena Gonzalez
Isabella Gonzalez
Olegario & Sylvia Gonzalez

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Phillippa Harvey
Jan & Phillip Hercus
Robert Hill
Mike Honey
Danielle Kelly
Paul Kelly
William J. Shepherd
Steven Smolian
Gwendalina Sputore
Mary Jane Stoeffler
Julia Overton
Damien Parer
Andrew Plain
Shane T. MacDonald
Bettina Richter
Adam Thomas
Alexx Van Dyne
and the team at Eddie Brandt's Saturday Matinee
Stewart Young ASE
Tom Zubrycki

In memory of Joyce & Sylvia

THE END

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