ATTEMPTING TO CONFUSE PROGRAM NOTES ON "GREEN" TO A SINGLE SHEET OF PAPER IS, TO SAY THE LEAST, AN UNREASONABLE TASK. SO MUCH HAS BEEN WRITTEN ABOUT THIS EARLY CLASSIC, BY VON STORHEIM, WRITERS, CRITICS AND HISTORIANS ALL OVER THE WORLD, AND ALL OF IT SO INTENSELY INTERESTING, THAT ONE ALMOST FEELS ONE IS "CHEATING" IF A SINGLE REFERENCE IS OMITTED.

HOWEVER, WE ARE FORTUNATE IN HAVING HERMAN G. WEINBERG TO INTRODUCE THE FILM FOR US. RECOGNIZED AS THE FOREMOST AUTHORITY ON THE FILMS OF VON STORHEIM, HERMAN CAN UNDOUBTEDLY DESCRIBE THE ORIGINAL THIRTY-REEL VERSION FRAME-BY-FRAME, AND TIME CAN BE SAVED UPON TO OUTLINE THE FACTS THAT WE, THROUGH THE PRESSURE OF SPACE, ARE FORCED TO CUT. TO THOSE OF US WHO WOULD LIKE TO KNOW AS MUCH AS POSSIBLE REGARDING THIS FILM, WE RECOMMEND READING PETER NOLBE'S "HOLLYWOOD SCRAPBOOK," A BIOGRAPHY OF VON STORHEIM WHICH HAS MANY PAGES OF INVALUABLE INFORMATION ON "GREEN," AND THE PUBLISHED FILM NOTES OF THE MUSEUM OF MODERN ART.

For all of Von Stroheim's complaints of "butchering", the existing version of "Green" is still a masterpiece, and certainly quite superior to any of his other works. "Blind Husbands," though an extremely interesting work, was basically a blueprint for what was to follow; "The Devil's Shackle" has not been seen for years, and that a current evaluation is extremely difficult. "Foolish Wives," "The Wedding March" and "Queen Kelly" were all cut or distorted in varying degrees. "Merry-go-Round" (shown by this society last year) was taken over and completed by another director, and "Walking Down Broadway" was withdrawn before release and completely remade. His one film to achieve release in some semblance of the state in which it was made - "The Merry Widow" - was perhaps his least interesting effort, and today certainly is quite a weak winter compared to the magnificence of "Green".

A dozen villains of twenty-five reels in no way damaged the entities, who were members in their own right of the film. Ralph Murcell remarked in 1926 that in its eleven-final version it was so nearly a perfect film that he couldn't regard the deletions as a calamity. In 1932 Andrew Sarchuk commented that "... the genius of Von Stroheim for telling his story clearly and relentlessly, without once introducing an unnecessary incident, resulted in a production which gripped audiences..." while Cavall Dinkerton simply remarked ""Green" is the greatest of all modern films.

Our own Herman G. Weinberg summed it up thus: "A cheery film, reviving the lust for money and presenting a more adult social reality than had ever been achieved before on the American screen, "Green" swept through the U.S.A. with the brutality of a tornado, and later scored a remarkable artistic success in Europe."

Quite incidentally, Murcell's novel had been filmed once before - in 1925 as "Life's Workday Pool", with Jack Hulbert and Edwina Ellis. Insignificant and now forgotten, the film had little in common with Stroheim's work. He secured the use of studio background, took over whole blocks of streets for shooting, spent a fortune on location shooting in Death Valley, and made a point of including in his film every incident and character from the original book. He used tinting throughout for all gold objects - money, a.cursor, teeth etc., and incorporated into his original version every deliberate attempt to make a drawn masterpiece. When he was finished, Von found himself with 45 reels of film. Hoping to have it released in two parts, he cut it down to twenty four. As a favor to Von, Max Inger, a close friend, cut it down to 38, and refused to shorten it further. Thalberg and Mayer stepped in however, and cut a further seven reels out of it, whereupon Von discovered it completely and the film was cut out into release to become the most catastrophic financial flop in movie history, despite the praise heaped on it from critical sources. (Von's comments on Metro's "button-hole men" and the cutting "on whose mind was nothing but a hat" made fascinating reading in Peter Noble's volume).

Prior to "GREEED", we will be screening "GAILER REMARK" - not, we are happy to point out, the Martin-Lewis act, but one of the best of the Laurel & Hardy comedies from the late twenties.}

NOTICE: In order that we may abide by the regulations governing bona-fide film societies, it is important that any of our "attendees" who are not yet members, rectify this matter as soon as possible. Please contact Mr. Bill Kenly, who will provide a membership card (on receipt of subscription) which must be presented for admission to all screenings. Thank you.

Inquiries to Mr. Kenly at 28 East 13th Street, New York 3 - 1818-3897.