Program for Tuesday October 18th., in the Marine Room, 5th floor, Hotel Capitol, Eighth Avenue & 51st Street, at 7:30 p.m.

A PROGRAM OF FILMS FROM THE TWENTIES

Commercial motion picture theatres usually consider that they are taking a risk when they play "art" pictures or really old revivals. Conversely, film societies are taking a bit of a risk when they play "commercial" pictures. We are taking a bit of a risk tonight. None of these films are great, or even terribly important. They are typical, and highly enjoyable, examples of the "bread and butter" pictures of 1922-1929, and have a definite place in the history of the film, even if not in the history of the film art.

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"THE DEPUTY'S DOUBLE CROSS" Universal, 1922. Produced and Directed by Robert Hill; original story and scenario by George Plympton; photography by Francis Corby. 2 reels - 30 minutes. Starring LAURA LA PLANTE and Lee Shumway

This pocket-western starts off with a chase, and in the following two reels creeps in as much riding, stunning and fistic battling as many a full-length feature. And even with this stress on action, there's time for a neat little plot that brings in many of the time-honored situations. Lee Shumway, the film's hero, declined into one of the stock villains in "H" westerns in the sound period. Laura La Plante, as a hard-riding heroine of the old school, is as lovely and delightful as ever, though perhaps trying a little too hard, in her manners and make-up, to emulate the Mes Marsh of several Griffith films. Producer-director Robert Hill was one of the best boys in the business at handling fast action, and made many fine serials. Writer George Plympton is still going strong, though considering retirement when he writes his 100th serial. So far he has exactly 99 to his credit! The print is complete, and a toned original.

THE WERSTIGER with HEDDA NOVA, FRANK GLEDON, Jules Coules, George Carrossella 2 reels - thirty minutes

Frankly we're at a bit of a loss with this one, and hope that some of the historians in our midst can identify it! It was loaned to us with the remark that it was a Selig jungle film, but it seems much too late for that. Judging from the speed of photography (even at 24 frames per second, it isn't objectionably fast) and the apparent age of some of the players, we'd place it as being 1926 or 1927. The presence of Benson Fong as an extra, young, but not too young, also indicates that that might be the date. None of the reference books list any film called "The Were Tiger", nor do any titles under the stars' biographies seem to tie-in. We're not even sure if it is a short - or a condensation. It starts off with rather a jerk, which could be due to either clumsy cutting, or bad writing. Once the film starts there is no evidence of further cutting, but after all this could be the last two reels of the picture. One faint clue presented itself through a study of the Library of Congress Copyright Catalogue. Checking under titles starting with "Tiger....." (hoping to find a "Tiger Woman" or something similar) we came across a reference to a novel, "Tiger Valley", which had been translated to the screen as "The Girl from Mandalay". Since both titles would fit "The Werstiger", we hurriedly checked on "The Girl from Mandalay", only to find that it was a 1936 talkie from Republic. A further check - on the review in "Film Daily" - didn't help much, as the film story bears only a casual resemblance to that of "The Werstiger". However, bearing in mind that a melodramatic novel might well be toned down for a talkie remake, it is still possible that both films really derive from the same original novel. With Republic doing the remake, one can safely assume that the original would have been done by Mascot, their forerunner. Therefore, this may be a Mascot subject of the late twenties.

Needless to say, this is pure theory, and we may be completely off-base. If any of our members have any ideas, we'll be interested to hear them, as this is the first film we have played on which we really have been stumped for authentic background data.
The film is a rousing piece of adventure hokum in the jungle, with all the trimmings - hostile natives, renegade white men, a tiger that befriends the heroine, fights, and last-minute rescues. The print is in perfect condition, and is toned in amber and blue throughout.

Like Lee Shumway, hero of tonight's western, Frank Glendon too turned from upright heroes to downright villainy when sound came in.

"ROPE" 1922 Triart Productions Inc. Produced by Tilford Cinema Studios, for release through the W.W. Hodkinson Corporation. Story by Marguerite Robinson, suggested by George Frederick Watts' painting; continuity by Coolidge Streater; series originated by Vera Royer; directed by Lejarren à Hiller.

The Cast: JOAN (MARY ASTOR); W.J. Gross
Joan (MARY ASTOR); the Lighthouse Keeper (W.J. Gross); Pierre (Ralph Paulkner); Andre (Fred Gamble); Michel (Regan Stewart)

2 reels - 30 minutes.

One of the most elaborate series of 2-reelers ever made (perhaps not in terms of cost, but certainly in terms of care and production values) was the group of pictures put out by Triart in the early twenties, of which "Hone" is a good example. Each film starred Mary Astor, and each purported to tell the story that inspired a classic painting. The films would start out with the artist discussing the work with a model (a model usually beast by personal woes!) and as an object lesson, he would recite the story behind his painting. Mary Astor was always the central figure in this story-within-a-story, with Reginald Denny and like playews as her leading men.

Apart from their high production values, these films weren't particularly impressive cinematically. They were static, stately, and didn't display much familiarity with the techniques of cutting, camera movement, and so on. But they were charming little films that told pleasingly romantic stories, and photographically they were superb. The attempt to imbue each shot with the flavor and composition of a painting itself resulted in pretty slow-moving cinema — but some lovely pictures. This film, set on the Breton coast, is no exception, and features some beautifully lit interiors, and fine sweeping land and seascapes. Mary Astor, in her teens and strikingly beautiful, gives a most appealing performance. Except for a fragment of a scene in the middle, the print is quite complete, and like our other two shorts, is a fine, rich old toned original.

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INTERMISSION

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"THE SOPHOMORE" Pathe, 1929. Directed by Leo McCarey.
Based on the "College Humor" story by Corey Ford and T.E. Wenning.
Scenario & dialogue by Earl Baldwin and Walter DeLeon;
adaptation by Joseph Franklin Poland; supervised by William S. Conselman; photographed by Joseph Mascall; Art Direction by Edward Jewell; edited by Fred Maguire.

70 mins.

The Cast: Joe Collins (Eddie Quillan); Margy Callahan (Sally O'Neill); Tom Week (Stanley Smith); Dutch Gehring (Russell Gleason); Barbara Lange (Jeanette Loff); Dan Willis (Brooks Benedict); Ma Collins (Sarah Padden); Willie (Spec O'Donnell); Radio Announcer (Walter O'Keefe);

In uncredited bit parts: Lew Ayres, Stuart Erwin, Grady Sutton

As extras: Kane Richmond, Charles Quigley

"The Sophomore" is a pleasant hunk of nostalgia in which the parts are more interesting than the whole. Unseen for many years, the film is well worthy of revival, and if it isn't quite as lively as the period and the genre would lead one to expect, one must remember that the film was released in both sound and silent versions, and a good deal of the pep no doubt came from a boisterous, musical sound-track. The silent version is quite complete, but naturally lacks the necessary zing that music and college chatter must have given it.
It's comedy content is a little disappointing too when one notes the name of Leo McCarey as the director. Before he made this, and for a year or so after, McCarey was one of the leading creators of top-two-reel comedies for Hal Roach. As writer, director or supervisor, he turned out some of the most hilarious Laurel and Hardy comedies (among others) ever made, all of them rich in comic invention. This invention is rarely on display in "The Sophomore", which is content with the gentle chuckle rather than the all-out belly-laff.

Nevertheless, even if not a remarkable film, "The Sophomore" is a most enjoyable one, and breezes along at a fast clip. Sally O'Neill is pert and delightful as the heroine. In "Sally Irene & Mary" she stole the show with ease from Joan Crawford and Connie Bennett; here, where the competition is less keen, the "steal" is even more spectacular! Brooks Benedict, fresh from "The Strong Man" and "The Freshman", is on his usual top form although in this case his unpleasantries seem perfectly justified, and he gets somewhat less than a square deal in his relations with the hero and heroine.

Low Ayres, Grady Sutton and Stuart Erwin appear, recognisably and in close-up, in minor bits, and if you look closely you'll spot Charles Quigley and Kane Richmond among the collegiate extras.

As with all self-respecting college pictures, the film features a varsity dance and the all-important last-reel football game. Incidentally, writer Joseph P. Poland is another old serial maestro, and a collaborator with George Plympton ("The Deputy's Double Cross") on many a cliff-hanger.

**OUR NEXT PROGRAM: Tuesday November 15 at 7.30:**

Maurice Tourneau's "LORNA DOONE" (1923) - a Thomas H. Ince production, with John Bowers, Mudge Bellamy

Plus -

"ELLA CINDERS" (1926) - Colleen Moore, Lloyd Hughes, Harry Langdon

**Coming: In January - THE GREAT OUTDOORS**

W.S. Van Dyke's "WHITE SHADOWS IN THE SOUTH SEAS" and two remarkable documentaries of the twenties - "ALASKAN ADVENTURE" and "ME AND MY PAI"

An Abel Gance Festival: LA ROUE (Silent)

JEROME PERRAU (Talkie)

NAPOLEON (one reel extract)

**News items ...**

Walthall's "The Flyleaf of Fate", announced for tonight, suddenly became unavailable but will definitely be shown later ... on an all-Walthall program.

Last members think that our artist Dorothy Lovell has gone on strike for higher pay, we hasten to correct the record herewith. Of late Miss Lovell's talents have been employed elsewhere in the industry, and our tighter deadlines, brought on by the extra showing of "Cain and Aratam", have given us less time for artistic indulgence on our notes anyway. But we hope to have Dorothy back on the next front cover!

We're happy to report that we were successful in our attempts to purchase the point of "A SHIP COMES IN", and thus another rare old film remains in circulation for film societies.

Finally (free plug for Warners!) a reminder to our members that "Fate Kelly's Hires" may be just their cup of tea. If you can overlook moronic and egocentric direction by Jack Webb, there are some considerable compensations to be found in really fine camerawork and art-direction which catch beautifully the spirit of the twenties. Too, there's Snub Pollard in several close-up scenes as a waiter.

Committee of the Film Society: Dorothy Lovell, Ed Connor, Dick Kraft, Ms. K. Everson

Program Notes & Enquiries: Ms. K. Everson, Manhattan Towers Hotel, 2166 Eby., NYC