Announces two programs for July in the Marina Room, 6th floor, Capitol Hotel, 8th Avenue & 51st Street, at 7.30 p.m.

(During the warm weather, we are shortening our programs to an average length of 2 hrs and 10 minutes)

PROGRAM ONE: Tuesday, July 10th

"HUN O'WAR" (MGM, 1929) Produced by Hal Roach; directed by Lewis Foster; story by Leo McCarey; dialogue by H.W. Walker

One of the least-known (and admittedly, one of the lesser) Laurel and Hardy comedies, "Hun O'War" is especially interesting in that it is one of their very first ventures into sound. Sadly, one notes how the intrusion of dialogue affects their pacing, and how inferior the film is to their silent classics which immediately preceded it - "Big Business", "Two Tars", "Double Whoopee", "The Second Hundred Years" and all the others. Hardy of course learned to use dialogue to heighten the comic possibilities of his character, but on the whole, and with one or two obvious exceptions (i.e., "The Music Box") their talkies were several rungs below the silents, even the better ones ("Fit for Tat" for example) being semi-remakes of earlier silents. Not that Laurel and Hardy ever made a really dull two-reeler, and "Hun O'War" is still full of first-rate comedy situations.

"THE TRUEPHONIC GIRL AND THE LADY" (Biograph, 1913) Starring MAR MARSH, with Alfred Paget, Harry Carey, Claire McDowell, Kate Bruce, Dorothy Farley and Gertrude Bambrick.

Although "supervised" by D.W. Griffith, this Biograph talkie was actually directed by Tony O'Sullivan while D.W. was away on the coast. Thus, while it lacks the finesse and tight construction that D.W. would have injected into it, it does reflect the general influence that Griffith had on his sub-directors - particularly in the exciting cross-cutting of the climaxes. The film quite successfully combines simple human drama and fast action, and Mar Marsh is as delightful as always, the heroic young telephone girl.

"THE GREENS HAD A WORD FOR THEM" (Produced by Sam Goldwyn - Feature Productions Inc., Ltd - for UA release)

Produced in 1931, released 1932; directed by Lowell Sherman; photographed by George Barnes; adapted by Sydney Howard from the play by Zoe Atkinson; music by Alfred Newman; edited by Stuart Heisler; art direction by Richard Day; with TNA CLAIRE, MIDGE EVANS, JOAN BLONDELL, Lowell Sherman, David Manners, Sidney Bracey, Creighton Hale, Ward Bond.

With the Samuel Goldwyn cycle reaching its conclusion at the Museum of Modern Art, we felt it would be a good idea to bring back this delightful early Goldwyn talkie, not included in the Museum's program.

A fast-paced comedy of three girls on the prowl (it was one of several sources from which "How to Marry a Millionaire" derived), "The Greens Had a Word For Them" literally oozes the spirit of the early thirties in its brittle and zippy comments on manners and morals, its reconstructions of snappy speeches, and in its very much in-period dialogue. ("Let's all have a little drinky!" is one of the most oft-repeated phrases).

The film doesn't make too conspicuous an attempt to conceal its stage origin, but frequent changes of scene, fast editing, and some sweeping crane shots from cameraman George Barnes, keep the whole thing nicely on the move. A very much cut and censored version has been shown - somewhat infrequently - on television under the title "Three Broadway Girls"; our version, we're happy to say, is not only complete and uncut, but a fine, brand new print into the bargain.

Lowell Sherman reminds us once again what a polished performer he was and after our rhapsodic comments on Midge Evans in our notes for "Hallelujah I'm a Pimp!" we'll just add that she's even more delectable in this one! Joan Blondell too, is at her snappy, early-30's best.
Incidentally, if you listen to the background music carefully, you'll recognize snatches from the scores of "Whoopie" and "Reaching for the Moon"—and some of the decor in Sherman's apartment turned up later in Wedge Evans' apartment in "Hallelujah I'm a Bum!" (Richard Day was the art director on both pictures).

**PROGRAM TWO: Tuesday July 17th.**

**"THE MOTHERING HEART"** (Biograph, 1914) Directed by D.W. Griffith, starring LILLIAN GISH and WALTER MILLER, with Donald Crisp as an extra.

This is one of two known existing prints on a remarkable early Griffith, the other print being at Eastman House. The film is a quite astonishingly mature little drama of an aging husband, a patient wife, and the seductive vamp. A staple enough plot, certainly mild, for those early days, but rarely done with such sensitivity and insight as here. A good deal of the action takes place in a large night-club, where Griffith has an opportunity to display, again, his mastery over crowd scenes. Lillian Gish and Walter Miller—the young lovers in another Griffith great, "Musketeers of Pig Alley", are fine in the leads—but in this case a lot of their limelight is effortlessly stolen away by the vamp. A gorgeous creature (rather like a more substantial Mary Astor) and a capable actress, she stands out so much that one wonders why she didn't become a star overnight. So far her identity has baffled even such experts as James Card, Seymour Stern and Gerald McDonald; if any of our members know who she is, PLEASE let us know!

**"THE MARRIAGE CLAUSE"** (Universal, 1926) Script and direction by Lois Weber; based on the novel "Technic" by Dana Burnett. Film produced under the title "The Star-Maker". Starring FRANCIS X. BUSHMAN, BILLIE DOVE, WARNER OLAND and Edward Parle.

Our print is a two-reel version of an eight-reel feature; condensed, not too carefully, but as least in sequence. It contains every cliche in the book and at 2 reels may have been rather a bore (although "Photoplay" gave it a rave review) but at two reels it is fast, interesting, and a most enjoyable drama of backstairs romance. Obviously, it was an extremely lavish production, with fine sets and photography. The tints, amber and blue, are a joy to behold. Billie Dove has never looked lovelier, but Bushman is surprisingly hammy in many of his gestures (particularly in his closing scenes) he seems to be deliberately imitating John Barrymore, and none too successfully at that. All in all, this version of "The Marriage Clause" makes for two really interesting reels.


The Cast: Mathias (ELIZA BARRYMORE); Annette (Lois Todd); The Miserlorn (BORIS KARLOFF); Jerome Prants (GUSTAV VON SEYFFERTZT); Catherine (Caroline Frances Cooke); Hans (Lorimer Johnson); Christian (Edward Phillips); the Fortune-Teller (Laura LaVernie); Baruch Kowalski and Jethro Kowalski (Allyn Warren).

One of the most surprising aspects of looking at old film is how often the film with the great reputation disappoints; i.e., "Blood and Sand" seen today seems not only poor, but an incredibly cheap production. Equally surprising—and more pleasantly so—is the number of really interesting films that were made by independent producers. Such a film is "THE BELLS", now forgotten and lost in obscurity, largely because it was just an "indie" picture. Yet it has more style and polish than many a major-company picture—certainly it is on a much bigger scale than "Blood and Sand" and is a vastly superior film. (The two films have, of course, nothing in common; we merely use the Valentino film as a particularly applicable example of the basically worthless film which has been remembered, in contrast to the superior "The Bells" which has been forgotten).

"The Bells" is far from being a classic, but it is an extraordinarily well-made film—well acted, well directed, well designed. The sets are solid and substantial. There is no stinting in the crowd scenes. The camerawork is really superb. What a pleasure it is to see really clean, crystal-clear photography again in this fuzzy Cinemascope age. The print is taken from the original negative, and is one of the finest we have ever run across.
As for plot, "The Bellas" is an interesting period melodrama of a murder — and the subsequent torments of conscience. As a play, it was one of Sir Henry Irving's most successful vehicles, and it also served Harry Baur in a French film version. Lionel Barrymore of course, has a field day with it — particularly in the well-handled scenes where he plays cards with the ghost of his victim.

We haven't read the play, but at least two sequences seem to be borrowed from "Marie Antoinette". However, these may be additions by adaptor-director James Young for certainly the inclusion of the character of the Mephisto was his own idea. In make-up (and in other ways too, such as certain shots in the fairground) the Mephisto is quite obviously based on Dr. Caligari. Karloff does extremely well in this role, and it is very much of a puzzle why it took another five years for producers to again cast him in horror roles.

One of Iris Barry's typically insane fo rewords remarked that "The Cabinet of Dr. Caligari" influenced nobody. Some time if the Museum is in a playfully perverse mood, it might be rather fun to splice that foreword on to scenes from "The Cat and the Canary", "The Bellas", and all of "Murders in the Rue Morgue". Certainly the Caligari influence is very much in evidence in this one!

Gustav Von Seyffertitz (who apparently appeared in anything and everything in the twenties, regardless of the size of the role) is disappointingly wasted, but has some good scenes in the nightmare sequence towards the climax. James Young, who directed, was the former husband of Clara Kimball Young and one of the most prolific early Vitagraph directors. He was another claimant to the "first feature" title, even though his contention was based on "My Official Wife", a 1914 5-reeler released after "The Squawman", another false pretender to the title.

"The Bellas" is a really interesting re-dis covery.

OFFICER 444 — it's also de to of our Ben Wilson-Neva Gerber serial brings this program to a close.

Program Notes & Enquiries: Wm. K. Everson, Manhattan Towers Hotel, 2166 Bly., N.Y. Secretary: Dorothy Lovell, 10 W. 84th Street, N.Y.C.

Our Next Program — August 21 — THE CHAPELNS
Sydney in "TH' MAN ON TH' BOX", Charlie and Syd in "A DOG'S LIFE", Charlie in "SHOULD'RA ARM'S".

We are very happy to report that our marathon session on the 23rd was well attended (surprisingly well for such a pleasant summer day) and that, having broken even on that show, we are encouraged to present other such programs in future. That particular program was a real test in that most of the films were "borderline" ones that had been retired to our backlog because they weren't considered quite important enough for a regular showing. Subsequent programs should be more appealing. All in all, our society is now in quite a healthy state; since this time last year we have acquired enough additional and really interested members to get us over the hurdles. Our overheads are still as high as ever, but our attendances are such that most shows do break even, with the occasional loss (i.e., the Walthall evening) being made up by the occasional profit ("Marry Go Round" — our all-time top grosser!)

We are listing below a number of films that we have played in the past, but which may be new to many of our members. These prints are all available to us and if there is sufficient interest (i.e., thirty requests or more per title) we will arrange special screenings of the films in question. Just drop me a postcard if there are any films on this list of interest to you:

- THE HUNCHBACK OF NOTRE DAME (Complete print) Lon Chaney, Patsy Ruth Miller
- THE KISS — Carbo — Lew Ayres — Crawford Napier; dir: Jacques Feyder
- TUFFLIEWEEDS AND THE RETURN OF DRAW JOAN — Hart
- THE FIGHTING EAGLE — Rod la Rocque, Phyllis Haver, Sam de Grasse
- THE THREE MUSKETEERS — Fairbanks
- THE SCARLET LETTER — Gish, Hanson, Walthall — dir: Victor Seastrom
- WAY DOWN EAST — Griffith — Gish, Barchelmess
- BEAU BRUMMEL — John Barrymore, May Belfer