Having, in our three other shows this month, waded through a pleasant assortment of John Barrymore, King Vidor, Pabst, Laurel & Hardy and Harold Lloyd, we bring June to a close on a "bread-and-butter" program. Neither of tonight's films were world-beaters at the boxoffice, or of any great importance artistically. Because of this they are the sort of films hardly ever revived, and that we do revive them is perhaps more as a sort of sentimental service to the films themselves than for any other consideration. Within their confines, they're good little films, and providing you don't expect too much from them, we think you'll find them interesting.

"CONCEIT" (Selznick, 1921) Dir: Burton George; story by Michael J. Phillips, scenario by Edward J. Montagne; titles by Randolph Bartlett; photographed by A. Gonoloffi; edited by Cyril Gardner; with William B. Davidson, Hedda Hopper, Charles Gerrard, Warren Cook, Pat Hardigan, Louis Wolheim, Betty Hulburn, Maurice Costello. 5 reels.

The old Selznick features were all solidly made productions - nicely mounted, tastefully produced, and always well photographed. Few were actually outstanding, but most of them were well above average program features. "Conceit", though far from being one of the top-bracket Selznick films, is a good example of the neat films turned out under his banner. The reviews in 1921 were most enthusiastic, commenting particularly on the fine photography of the Rocky Mountain locations. (This photography must have been quite stunning on 35mm., and with all the appropriate tones). The reviews also commented on the presence of "old-timer Maurice Costello" in a supporting role, pointing out that his name might be an added selling angle if the women patrons still remembered him. Strange that he should be considered such a complete has-been only a few years after his peak of popularity.

Dramatically, it admittedly has a few weaknesses - most prominently in the character of the hero, who is pushed around a la Charles Bay without any of Bay's endearing qualities. Initially he is slapped and insulted by a man much smaller than himself. And when he finally gains his manhood, he promptly displays his bravery by proceeding to beat up this loathsome little character. Either way, the script is against him! However, there's a rousing scrap with a couple of husky villains in the last reel as compensation.

William B. Davidson, well-known (with moustache) as a character actor in the thirties and forties (the perennial prison warden or police chief at Warners and Universal), plays the lead, and Hedda Hopper, his wife. Billed only as Mrs De Wolf Hopper, she was then De Wolf's 5th wife.

One of the chief joys of "Conceit", by the way, is in the subtitles - full, dramatic and vigorous, in the best Griffith tradition.

There is a section of footage missing in the middle of the print, wherein Davidson, out alone in the wilds, somehow loses himself. There doesn't appear to be too much missing here however, especially since none of the subsidiary characters are introduced in those scenes.

It's been so long since we saw a typical college film, with its last reel football game, and the hero's team "doggedly hanging on" and the hero dashing in with only two minutes to play, that "The Drop Kick" is enjoyable almost for its nostalgia alone. As in most such films, the students seem rather curiously middle-aged, and there are no outward signs of activities other than football and proms. But "The Drop Kick" departs from formula a little with its more-serious-than-usual sub-plot of a suicide and a scheming campus widow. Without bringing forth too many surprises, it is nicely done, and is inhabited by people who can do this sort of thing blind-folded - Barthelmess in his element as the misunderstood college hero, Barbara Kent a lovely sweetheart, Hedda Hopper - "not only a mother, but a pal" - reminding us what a pleasant and likeable personality she used to be before she became the McCarthy of the gossip columnists, Brooks Benedict and all the others - right down to western star Bill Elliott, here playing an early bit as the fellow who dances with Barbara Kent at the prom.

Strangely, "The Drop Kick" appears never to have been copyrighted, and is often erroneously credited to Alfred Santell, who directed other (and better) Barthelmess films. Actually the director was Millard Webb ("The Sea Beast"), never a very good director, but here making a film that was somewhat above his usual average.

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Extra

For no very good reason, except that tonight's show is fairly short, and also because it makes a timely trailer for July 4th., we've added a one reel (sound) short to the end of tonight's program. It's "Yankee Doodle Goes to Town", a good MGM Passing Parade of 1939, directed by Jacques Tourneur. In retrospect, its propagandist approach is most interesting, and you'll have fun (a) enjoying Tourneur's style, particularly in the Civil War tableau, and (b) spotting the stock footage from "Stand Up and Fight" and other films.

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Program Notes & Enquiries: Wm. K. Everson, Hotel Bradford, 210 W. 70th St. NYC Committee: Edward S. Gorey, Sandra Everson, Charles Shibuk, Dorothy Lovell

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Next program: July (date to be announced.)

D.W. Griffith's "THE IDOL DANGER"
with Richard Barthelmess
Clarine Seymour
Creighton Hale