Both of tonight's films are comparatively unimportant in the overall sense. They're programmers, pure and simple, of more academic and historical than artistic interest. We've found from past experience that this kind of fare is not "boxoffice" even for a film society, and we anticipate a rather small turnout. But, also from past experience, we've found that those of you who are attracted by this type of programs are usually those most zealously interested in the "unimportant" and "typical" little films that just aren't considered worthy of revival elsewhere. And we think you'll agree that, regardless of their unspectacular merit, these films are worthy of an occasional dusting off and re-viewing.

**Happiness.** (Triangle-Eay Bee, 1917) Supervised by Thomas H. Ince; directed by Reginald Barker; photographed by Robert Newland; Art Director, Robert Brunton. Five Reels. Starring EMIL BENTZ, with Charles Gunn, Thelma Sarter, John Gilbert, Andrew Arbuckle, Gertrude Claire, Adele Belgarde, Leo Willis.

Not to be confused with King Vidor's later and quite lovely film of the same title, this "Happiness" must surely be one of the most uneventful films ever made. Almost nothing happens in it, and there is no one sequence that is built up to make even a minor highlight. Yet, withal, it's a diverting little period piece; Emil Bennett, whom we saw last Friday in "Skippy", is rather charming as the heroine, C. Gardner Sullivan's writing is as florid as ever, and Robert Newland's photography is a positive hymn of praise to the iris! It's an amusing little trifle, as entertaining for its nostalgic reflection of the morals and fashions of the time perhaps even more than for its limited dramatic and comic content. John Gilbert, still calling himself Jack, with a Syd Chaplin moustache and a nose that hadn't yet been "adjusted", plays the (for him) unfamiliar role of a comic cad. For a while it begins to look as though bare, at last, is an Ince film without Leo Willis. But no, the ubiquitous Mr. Willis makes his customary appearance just a few feet from the end!

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**Intermission**


One of the many "miracle" films to follow in the wake of "The Miracle Man", "A Woman's Faith" is an exceedingly handsome production, nicely photographed (and the photographic quality comes through well in this beautiful toned print), well cast, and played against some excellent sets. But it tends to become rather over-awed with its own reverence and by the cooperation extended by the Catholic church, this including the making available of certain shrines in Canada. As a result, the cutting reel descends into pure quasi-religious bathos, and all the really interesting dramatic and dramatic material that has been building up carefully is promptly submerged. Presumably this was to secure church collaboration after production as well, and to avoid elements that might be considered out of taste by the devout, but dramatically and emotionally the religious stuff doesn't carry much punch, since the outcome is too patently obvious, and the "miracles" are too conveniently and causally accomplished for them to be as convincing as the almost miraculous in "The Miracle Man" and "The Little Church Around The Corner". But, before we close our eyes in the Cathedral, there's some good dramatic material, some enjoyable allogerping and graveling from (respectively) Jean Hersholt and Cesare Gravina, and a whale of a fight scene. The best performances come from the supporting players, including Zasu Pitts in a straight, early-clash type role. Alma Rubens is touching in the lead, but never really suggests an all-consuming faith, and Percy Marmont, in a William S. Hart role if there ever was one (and using a few Hart mannerisms too!) isn't too convincingly in abet. The bitterness, still, one sees so little of Marmont these days that one can forgive much in that department. Incidentally, I wonder how the Catholic Church reacted to the frequently used art title of a provocative nude to symbolise purity and sundry other spiritual qualities?

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William K. Everson

**NEXT PROGRAM** - Adeply, JUNE 19th, 7:30, room 10-D. TWO WILD GOOSELINGS GOIN' TO TOWN (1933) with Mae West; Preston Sturges' PALM BEACH STORY (1942)