Monday next, Dec. 7th: Herbert Wilcox, *Anna Neagle*, and two British thrones; *NELL OWEN* (1934) with Sir Cedric Hardwicke; *SIXTY GLORIOUS YEARS* (1938), an elongated (but black-and-white) print with highlight sequences added from its predecessor, *Victoria the Great*; with Anton Walbrook, Sir C. Aubrey Smith.

November 30 1970
The Theodore Huff Memorial Film Society

"CARDINAL RICHELIEU" (20th Century-United Artists, 1935) Dir: Rowland V. Lee
Produced by William Goetz and Raymond Griffith; Screenplay by Maude Howell, Cameron Rogers and W.P. Lipscombe, from the play by Edward Bulwer-Lytton; Camera: Reverend Marshall; Musical Director: Alfred Newman; 9 reels


One of Arliss' Last Hollywood films, it is also one of the few not tailored specifically to him, although it provides an ideal vehicle for him. Yet unlike "Disraeli", "Alexander Hamilton" and so many of the others, it has such a good solid story on its own that it's entertaining on several levels - as dramatised history, as low-key romantic swashbuckling, and of course as an example of the typical lush, handsome production atmosphere of the day. Arliss handles his role with a deftness that makes it seem almost incidental, because he is so effective a performer as to make his contribution almost invisible in the overall theatrical enterprise - actually double entrance - and makes the most of all of his bravura lines and speeches, even if - by the sheer force of personality and sly humor - he rather re-moulds a somewhat tyrannical character into the standard "lovable" Arliss image. If Richelieu really operated on this level - suggesting a collaboration between Dr. Nabeue and the Kremlin - he must have been much more of a wheeler-dealer than the sainty performances by Nigel de Brulier through the years have tended to suggest. It does seem a little unlikely though that his manipulations would be extended to financing the Scotch rebellion against the British king, even if the Scotch never seemed to mind the financing or the excuse for such enterprises. It's a delight to watch the parade of grand old trouper, in large parts and small, and to enjoy the charm of Maureen O'Sullivan once more. Only Edward Arnold seems a little out of depth, flinging out such lines as "He'll have me ex-communicted before he's through" as though he were still playing a shifty New York lawyer facing disbarment. Glossy and handsome though it is, the film does lack both a distinctive directorial style (a common complaint with Lee) and any kind of pictorial style; *Dawn's* The Iron Mask of 1929 and Whale's 1939 remake were pictorially much more interesting. But then they didn't have George Arliss to dominate the screen either!

"MARY BURNS, FUGITIVE" (Paramount, 1935) Directed by William K. Howard
Produced by Walter Wanger; Screenplay by Gene Towne, Graham Baker and Louis Stevens; Camera: Leon Shainro; 9 reels


Coming towards the end of Howard's peak period (1929-35) of really two-flight thrillers, another of which, "Sherlock Holmes", we'll be showing in a few weeks, "Mary Burns, Fugitive" is in many ways one of his best. It's a fairly routine kind of story, but the intensity of its limited action sequences, and the variety of its camerawork, with its predominantly German angles and lighting, plus the many comic and macabre characterisations, make it all seem far more important than it really is. Certainly it moves well, and is constructed so efficiently that it arrives at a relatively static climax that could have seemed anti-climactic after such a powerful build-up. As often with Howard (and Lang) it is the villains that are the most colorful and interesting characters, most specifically Alan Baxter, who was rarely used so effectively again - except perhaps by Hitchcock in "Saboteur", Sylvia Sidney, as in *Strangers on a Train*, "You Only Live Once", "You and Mrs. Devereaux" is suitably haunted and hunted - but this was the least successfully early in her career and the role had not yet become a cliche with her. Melvyn Douglas, arriving half-way through the film and remaining a blind-folded invalid for most of the film, has surely the least taxing role of his career!

- Wm. K. Everson

Note: in order to allow members who are at the Museum's show of "Night of Love" to get here, we are not starting the program proper until approx. 7:30. We'll kill time first with three shorts - two of Paramount's 1932 "Hollywood on Parade" shorts, with Cecil B. DeMille, W.C. Fields, Buster Crabbe and others, and a Sylvester and Tweety color cartoon, "I Taw a Putty Tat". The show should break at approx. 10:50.