We can, unfortunately, only guess at the dates and origins of these two very interesting French primitives, "The Miser" may well not be the title of the second film; it is certainly not Malives: "The Miser." That title was on the can in which the original 35mm print was found, but it may well have been just a convenient reference title for whoever found it, and who noted that there was a reference to a miser in the film's subtitle. However, it seems a rather dull and prosaic title for a film that lends itself to a much more exciting label. The dates are just guesses too; were they Malives or Zecca, we would love to place them much earlier, but they lack the elegance and imagination of those film-makers, and even the chorus-girls don't seem as well trained. For second-echelon talents 1906/7 seems about right — especially as there are moments — the trick crows of the disembodied eyes, the smoothness of some of the jump-cuts — that are just too good to have been executed by lesser talents prior to about 1907. A reasonable guess for the ownership of the films would be Gaumont Vell, whose "The Red Spectre" seems to resemble these films, and has overlapping visual ideas. Both are certainly very interesting, though the prints are a bit ragged and the 35mm originals were clearly not cleaned prior to copying, "The Miser" has some quite wild and savage surreal effects, and its use of color is sometimes startling.

**SUMMER SARS** (Upino Lane Comedies for Educational, 1926) Dir: Henry W. George; 1 reel With Upino Lane, Wallace Upino

This English-titled one-reel version of a 2-reeler is also something of a mystery, though a less complicated one to solve. Its original title is either "Hartle Day" or "Rstitouffs" (both were 1926, both were directed by George). It's probably "Hartle Day," since that was a Summer release, and its plot would tie in with that rather than by any means one of the best Lanes, his bar accosts and one or two really original gag makes it a very amusing Lane, despite dupey print quality and the frustration of truncating footage. Its subject matter is so essentially British — a family variation of the dreary seaside boarding house during a Summer when the rain never stops — that it is probably based on a British music-hall sketch.

**AN INTERVIEW WITH GLORIA SWANSON** (BBC-Telev: ion, England, 1974)

Producer: Henry Brown; Interviewer, Philip Jenkins; 3 reels

There's nothing particularly new in this interview, and the excerpts are the expected ones — deMille, Samson, "Manhandled," "Sunset Boulevard." But it's relaxed and candid, and Gloria does get to talk, albeit somewhat reluctantly, about Erich von Stroheim.

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**EVANGELINE** (Edwin Carewe Productions-United Artists, 1929) Directed by Edwin Carewe Scenarist: Robert Harlee Fox from the (1847) poem by Henry Wadsworth Longfellow; Camera, Robert Harlee Fox; Art Director, Stephen Goosson; Asst. Directors, Wallace Fox, Jack Boland; Original Length? (Sound) 9 reels; (Silent) 8 reels; this print 7 reels.


Perhaps never a very good film, and probably inferior to the 1919 version with Miriam Cooper, this print of a late silent unfortunately had a number of strikes against it. First, it was copied from a decomposing 35mm print, and unusually footage is missing. Secondly, while never a talkie, it did have music and effects, and two songs from Dolores Del Rio (one, used climactically, being roundly criticised for being totally out of place), and none of the sound element of the film has survived, making Miss Del Rio's songs seem particularly protruded. And most importantly of all, the merit the film may have had was undoubtedly wrapped up in its pictorial values. It was obviously an EXTREMELY hand-made production, with elaborate sets, good location work, and very interesting juxtaposition of miniatures, glass shots and the reality of full-scale sets. In the soft-quality dupe print, much of the pictorial splendor has gone, details often lost. All we are left with is a plot in which Longfellow pre-dates and Edna Ferber in a long rambling tale of war and separation, covering a great deal of ground before this is the kind of plot that Edgar Rice Burroughs sustained himself on, and there's no reason to take it seriously merely because Longfellow was on a somewhat lower literary plane. Even Burroughs often had his tongue in his cheek with this kind of fare, as witness the last chapter of one of his Martian epics in which the heroine is last seen fighting off the lecherous advances of a High Priest. They are struggling in the snow which somehow revolves on its axis and only returns to its eexit-position once every seven just sits down and weeps. Burroughs melodrama is not that much more ludicrous than Longfellow's in this particular case. Pictorial gloss would make up for a great deal however, so we mustn't be too hasty.

— Wm. K. Everson
Re-reading the program notes, I think possibly an unintentionally derisive tone may have been created, partially because the program-notes ran long and the stencil was filled up before I had a chance for wrap-up comments. So, to spend a few more minutes on it. While I think that the Forber and Burroughs parallels are justified, this of course applies more to the original poem than to the film itself, which does in many ways do a rather remarkable job of recreating on film the spirit of an epic poem; certainly it's far more successful in that regard than the later Hollywood version of "Himawatha". Perhaps the basic flaw of "Evangeline" is one that it shares with "Ben Hur" and "Show Boat", that of construction. The best single chunk of the film is in the middle: the beautifully staged, photographed and edited sequences of the military advance on the village, its pillaging, and the flight to sea. This is all marvellously cinematic stuff, even in this inadequate print, and the rest of the film never regains that stride. The rapids and storm sequence at the end seems quite tame by comparison, and like an arbitrary attempt to create a traditional climax.

Incidentally, the use of California locations as doubles for quite different locations is very smoothly executed, despite the over-familiarity of those trees on the Malibu cliffs - trees against which Garbo, Crawford, and virtually every major MGM star of the late 20's emoted at one time or another. Edwin Carewe also uses the same beaches for his evacuation scenes that he used for the "invasion" by the new settlers in "The Spoilers" for Paramount a year or so later, and even uses the same camera positions and camera movements.