A Program of Silent Melodrama, with Stuart Oderman at the piano.

I must apologize for these quite inadequate notes, though fortunately this is not a program of major academic status requiring detailed notes. I have been out of town virtually non-stop for the past few weeks, getting back just for my classes, and having to cram all other chores (such as these notes) into very little time.

Tonight's program is a typical Huff program of the old school, and none of the films are likely to get any showcasing outside of the Huff. Thus, you are warned - or titillated - according to your tastes. In any event, it makes a very appropriate final program for this year. I will be in Europe most of the Fall, so the Huff will enjoy another hiatus. However, the New School series will be maintained, very much on a Huffian level, and I'll be commuting back a couple of times so hope to see many of you there. This also gives the School of Visual Arts an opportunity to overhaul its badly deteriorated sound system, the results of which were only too apparent at our last two sound shows. It should be in good shape for our return to the fold next Spring. Those you feel they may need to supply an envelope or two to remain on the mailing list have the remainder of the year to do so.

We're kicking off tonight with a curiosity indeed - a later Pathé cutdown of what was already in 1917 a Universal one-reel excerpt from one of the earlier Francis Ford-Gracie Cunard serials, directed by Ford. It doesn't make a great deal of sense, and is all story and no action, but it's good to see Ford and Cunard from this period, and to observe once again Ford's penchant for decorative compositions and the way he gives added depth to interior scenes by the use of drapes.

THE STAMPEDE (Victor Kremmer Features, 1921) Directed by Francis Ford; story by Eugenie Kremmer, adapted by Kingsley Benedict; 5 reels
With Texas Guinan, Francis Ford, Fred Kohler, Frederick Moore, Jean Carpenter, Vale Rio, Cecil McLean, Kingsley Benedict.

This early independent western is economical in the extreme, but does have a lively -- a climax, some good photography and, again, Ford's nicely arranged compositions -- although the mystery remains why his post-Ince films are so much less dynamic. It's hardly memorable as a western, but Texas Guinan's features and Francis Ford features are both quite rare, so this is an interesting and painless way of filling in some gaps.

THE UNTAMEABLE (Universal, 1923) Directed by Herbert Blache; Scenario, Hugh Hoffman; Camera, Howard Oswald, Ben Kline. Original story, "The White Cat" by Geletta Burgess; 5 reels

This is the second Universal film directed by Herbert Blache that we've run in the past few years, and it tends to confirm that despite his interesting background as a former cameraman, he was a less interesting director than his wife Alice. One of the three starring films that Gladys Walton made for him, it's a curiously bland melodrama; despite a wildly melodramatic plot involving hypnotism and split personality that seems made for Tod Browning, it's quite flat and doesn't make anywhere near the most of its potential. But it's a nice print of an unknown oddity, and one of only two or three surviving Gladys Walton subjects. (She herself survives however, and is living in the San Francisco area). Also known at one time as "The Two Souled Woman", a far more catchy title.

Running last, an item dropped from a previous program - a two-reel cutdown of a 1919 Selznick feature HAPPINESS A LA MOD', directed by Walter Edwards, and starring Constance Talmadge and Harrison Ford. Whether this is an "official" cutdown, or all that could be salvaged from an obviously fast decomposing neg or print I'm not sure, but it does make reasonable sense. — Wm.K.Eversen