Perhaps it should be stressed at the start that while both of tonight's films are rare and fascinating, they are primarily of academic interest. Both films are from 1927, and both are early works by directors whose work is now being enjoyed - and studied - more than ever before. Invariably, Hitchcock and Hawks devotees are from the same camp (no pun intended) and indeed critic Robin Hood has done books on both Hitchcock and Hawks. Thus this seemed a rather unique opportunity to pair two films that normally would each have been slotted with another film of more universal interest. This preface is by way of an explanation, not an apology for the films, which in the context of their times - and intent - stand up rather well.

Floino Scores for both films arranged and played by Stuart Oderman.

**EASY VIRTUE** (Gainborough, 1927) Directed by Alfred Hitchcock; produced by Michael Balcon; screenplay by Elliot Stannard from the play by Noel Coward; Genres, Claude Rains; 6 reels
The Cast: Isabel Jeans (Laurita Filton); Robin Irvine (John Whittaker); Franklyn Dyall (Mrs. Filton); Elnid Stamp Taylor (Sarah); Violet Farebrother (Mrs Whittaker); Frank Elliot (Col. Whittaker); Ian Hunter (Counsel); Dorothy Boyd (Hilda Whittaker); Dacia Deane (Kerion Whittaker); Eric Bensby Williams (Co-resident); Penita Rume (Telephone receptionist).

Although not a thriller and rather bland by today's dramatic standards, this closest equivalent sound Hitchcock film might be "Under Capricorn" - "Easy Virtue" is not representative well at all of the early British film-making for the late 20's. After years of caution and Hollywood-imitation, the British film in the late 20's, through directors like Hitchcock and Anthony Asquith, and through the work of British writers like Noel Coward, was finally establishing a genuinely national cinema. Now basically good a film "Easy Virtue" really is can readily be seen by a comparison with a second Noel Coward adaptation done later that year - "The Vortex", same studio, same screenwriter, but a much inferior director. While "The Vortex" has much more dramatic red meat on its bones, it is a dull, far-too-literal transcription of the stage play, drawing most of its excitement from the lifting of Coward's witty one-liners. "Easy Virtue", while using a few Coward lines, is transposed - and at least largely by Hitchcock's very pronounced stress on visuals - into a wholly filmic entity. The entire first half of the film is an expanded visualisation of a few lines of expository dialogue from the play, while the play's talkie finale is jettisoned in favor of a visual climax. While it isn't a tricky film, Hitchcock constantly uses visual touches - and jokes - to get away from the stage; the cutaway to the two horses "looking" in an otherwise ordinary love scene, using two shots of luggage at a railway station - a French pole on one set, cutting to an English build in the next - to indicate a change of locale; and most effective of all, the conveyance of information about a vital telephone call purely through the delighted reactions of an eavesdropping telephonist, sparkingly played by star-to-be Penita Rume. A less popular and famous Hitchcock milestone than "The Lodger" certainly - but also a more accomplished one.

**TEN MINUTE INTERMISSION**

**FAID TO LOVE** (Fox, 1927) Directed by Howard Hawks; Screenplay by William Conselman, Seton I. Miller and Benjamin Glazer from a story by Harry Carr; Genres, William O'Connell; Asst. Director, James Tumlin; 7 reels
The Cast: George O'Brien (Prince Michael) Virginia Valli (Gaby); J. Farrell MacDonald (Peter Roberts); Thomas Jefferson (The King); William Howell (Erie) Berta Sterling (Faid); Hank Ann (servant) Francis O'Donald (Apache dancer) Gino Corrado (French guide).

Hawks has gone on record as not liking this film, and thus it has been quite unofficially suppressed, never shown (though available for) at Hawks retrospectives. However, it is quite one of the better films among his surviving silents, infinitely superior to "A Girl in Every Port" (admittedly a more important film because of its more typically hawkian ingredients) and much funnier than the rather arch "Fig Leaves". True, in the realm of romantic comedy, Hawks is rather abrupt, and really needs the pace and speed of talkies. The comedic elements here are played broadly, and the romantic/sexual ingredients directed for poignancy rather than mawkishness. George O'Brien's marvelless sense of humor is largely unexploited, and Howell's assured villainy draws much more interest and attention than was probably intended. It's uneven, true - but it's also lush, handsome and generally unpredictable, in addition to the merit of brevity. If Hawks could be persuaded to see it again, he might well change his mind about it!