THE NEW SCHOOL  FIlM SERIES 48: Program #8  March 27, 1954

(Note: A jazz concert preceding tonight’s session may mean a slight delay in
beginning the program. However, it coincides with my enforced absence this
week, so there will be no interruption and program should still end at the calcu\ned time. Hold questions for discussion session next week. )

TILL WE MEET AGAIN (Paramount, 1936) Directed by Robert Florey; Produced by Albert
Lewis; Screenplay by Edwin Justus Mayer, Brian Marlow and Morton Barteaux from a
play by Alfred Davis. Camera: Victor Milner; 72 mins.

With Herbert Marshall (Alan Barclay); Gertrude Michael (Elsa); Lionel Atwill
(Judwig); Rod la Rocque (Carl); Gwy Bates Post (Captain Minton); Spencer Charters
(Hoffer); Frank Reicher (Von Diegel); Sig Grobel (Schultz); Torben Meyer (Kraus)
Vallejo Guttierrez (Vogel) and Temple Figgott, Frank Baker, Hooper Atchley, Howard
McKenzie, F. Trost, Ursula Addidge, James Marcus, Harry Semels, Walter Elliott, Colin Tapley,
Creighton Hale, Oscar Apfel, John Darrow, John R. Roquemore, Bernard Byron,
Bernard Siegel, Christian Hub, Max Barwyn, Dennis O’Keefe, Hans Schum. (Filmed as “Reunion”)

Our regular reviews of the Robert Florey “B”s and programmers of the 30’s
continue with this polished in-between, which doesn’t have quite the zip of
his genuine “B”s, but is a lot more stylish than his few “A”s. The plot isn’t
really that important – it’s traditional World War One spy/romance intrigue – and
serves mainly to let Florey out loose with fancy angles and camerawork, and
snazzy editing (note how he builds the firing of the giant gun into a major
editing exercise) and also gives useful employment to a huge cast of veteran
actors. Herbert Marshall, between his parts in his career, shows no sign that he
may be slumping in a lesser film, Lionel Atwill delivers as always and the
screen is constantly filled with interesting faces – and occasionally with
elaborate clips from such earlier films as “The Battle of Paris” and “Vings”.

It’s hardly an important film, but its craftsmanship and its cast certainly make
for a fast-moving and enjoyable seven reels.

--- Ten Minute Intermission ---

CASTLE ON THE HUDSON (Warner Brothers, 1940) Directed by Anatole Litvak;
Produced by Sam Bischoff; Dialogue director, Irving Rapper; Screenplay by
Seton I. Miller, Brown Holmes and Courtenay Ferrett from the book “Twenty
Thousand Years in Sing Sing” by Warden Lewis Lawes; Camera, Arthur Edson;
Special effects, Byron Haskin and Edwin DuFarr; Music, Carl King. Produced under the title
“Years Without Days”, which remained the English release title; 77 mins.

With: John Garfield (Tommy Gorden); Ann Sheridan (Kay Manners); Pat O’Brien
(Warell Long); Burgess Meredith (Steve Rockford); Jerome Cowan (Ed Crowley);
Henry O’Neill (District Attorney); Ginn Williams (Mike Quirk); John Litel
(Chaplain); Edward Pawley (Black Jack); Grant Mitchell (Dr. Ames); Margot
Stevenson (Ann Rockford); Willard Robertson (Ragan); Robert Homans (Clyde Burton);
Nedda Harrigan (Mrs. Long); Wade Boteler (Head guard); Barbara Pepper (Goldie);
Robert Strange (Joe Morris) and Billy Wayne, Joe Dowling, Ermie Adams, Jack Kower,
Frank Mayo, Pat O’Malley, Walter Miller, Eddie Kane, Howard Hickman, Stuart
Holmes, Ralph Dun, Thomas Jackson, Emmet Vogan, John Ridgely, Eddie Aouff, Cliff
Clark, Frank Flylen, Dutch Hendrich, Frank Sully, Adrian Morris, Dick Wessell,
Nat Carr, William Hopper, Ernest Whitman, Frank Fuglia, Ed Gargan, James Flavin,
Ward Bond, Len Phelps. (Note: Produced in late 1939, released Feb, 1940)

The original “20,000 Years in Sing Sing” was one of the best of the early prison
melodramas, though surrounded on all sides by films like “The Big House”, “The
Criminal Code” and “The Last Mile” it didn’t stand out as much as it should. This
remake, in the revamped crime/gangster cycle, likewise tended to be overshadowed
by the likes of "Angels With Dirty Faces", "Each Dawn I Die" and "Johnny Apollo",
and didn’t even get a New York first-run. Undoubtedly it was an economically-
made production. Garfield was rushed through no less than six films in 1939, and
Anatole Litvak, preparing for two 1940 biggies – “City for Conquest” and “All This
And Heaven Too” – clearly regarded this as a routine assignment. Prestige director
or not, Garfield had no impact whatever by studying the
original, and copying it almost line for line and shot by shot even including a
few stock shots from the original, and shaving its running time by about four
minutes – though it seems like a much faster, shorter film by virtue of the high-
powered Warner musical score that keeps it hurrying along.

It’s a creditable if economical remake (with cutting back projection eliminating the need for some
sets) and perfectly type-cast by 40’s standards. Garfield however, is inferior to Tracy. Tracy made the character as brush and obnoxious as he should, but somehow one always felt for him. Garfield’s virtuoso skill– produced under the title
--- Program Ends approx. 10:24. Discussion and question periods will follow the three remaining screenings in this series. ---