Although Tay Garnett's best single film was almost certainly the tragic romances "One Way Passage," he was best known as a director in the Raoul Walsh category, his real forte being rough melodrama, often maritime, with a strong leaning of sex and hard-boiled sentiment. "Clash by Night," "Philadelphia Story," "Two Women," and "Baby Face" are particularly interesting, since at a time when films (especially from those companies) were talkative and static, his films really moved and had a strong visual sense. The flavorsome main titles for "Her Man" are typical, as is the incredibly intricate opening of "Prestige" with its combination of miniatures and optical trickery. Although "Her Man" is a loose reworking of the Franklin and Johnnie theme, it is very much Garnett's own he wrote the story, and his later (1940) "Seven Sinners" with Distrik and Wayne is a much-laudered by the Production Code but still gusy unofficial remake, with many characters and individual incidents common to both. This includes the outside climactic and stunts-filled saloon brawl - better and more elaborately choreographed in the remake, but done here with amazing gusto for a 1930 movie. Helen Twelvetrees is an acquired taste and taken from the context of her time and the genre she specialised in sometimes seems a little old-fashioned, but she suffered even more nobly than Sylvia Sidney and here has a veritable field-day. Garnett wisely concentrates on melodrama and aborts some of the potential sub-plots: the suggestion that Marjorie Rambeau might in fact be Twelvetrees' mother is left at that, a mild suggestion. All in all, "Her Man" holds up well as rowdy, exciting and sometimes quite moving melodramatic entertainment.

10 Minute Intermission

SHE COULDN'T TAKE IT (Columbia, 1935) Directed by Tay Garnett; produced by B.P. Schulberg; Screenplay by Oliver E.P. Garrett and Tay Garnett from an original story by Gene Towne and Graham Baker; Camera, Leon Shamroy; 69 mins; NY premieres, Century Theatre, Mar. 16. With: Robert Ryan (Insurance Agent); James Cagney (Detective); Billie Burke (Mrs Van Dyke); Lloyd Nolan (Carl); Wallace Ford (Pig finger); James Cagney (Toney); Alan Mowbray (Ham); William Tellen (Cesar); Donald Meek (Uncle Wynderham); Frank Conroy (Henry); Irving Bacon (goal-guard man); Stanley Andrews (Lawyer); Frank LaRue (warden); Franklyn Pangborn (clerk); Olaf Hytten (butler); Thomas Jackson (Barker); Eames Vogan (reporter); Frank Rice, Vic Potel, Jack Duffy (Carmara); Len Poff (judge); Haimie Congin (waiter); Al Hill (gangster); Gene Morgan, Harry Myers, Alan Bridges (cops); Edgar Dearing (cop); and Thurston Hall, Tom Kennedy, Harry Gribbon, Charles Wilson, Ivan Lebedeff (newspaper people).

By 1935, with Hollywood frowning on the traditional gangster film because of Production Code strictures, and screwball comedy on the way in, one useful solution was to combine the two genres. Columbia had a particularly successful brase of such ventures in John Ford's "The Whole Town's Talking" and tonight's film, which continued to mine the basic plot-line of the previous year's "It Happened One Night" - a story-line that they and other studios would continue to pilferage right through until the mid-40's. "She Couldn't Take It" is well made, an unpredictable switch from comedy to erotic melodrama in seconds, usually through the useful persona of Lloyd Nolan. Derivative then, it seems even unoriginal today, thanks to years of repetition, but its pace and its cast of seasoned favorites keep it fast, funny and exciting. The entire semi-slapstick cop chase climax was used again for one of Buster Keaton's 2-reelers in the 40's. Curiously, in England the film was retitled "Woman Tamer," an apt title but more melodramatic than its original, an unusual occurrence in Britain where there was a tendency to lighten titles when a change was thought to be necessary.

Program ends approx. 10.35 (depending on possible late start due to Jazz Concert). Discussion session follows.

LAND OF LIBERTY: As per promise last week, herewith a quick listing of the major sequences (excluding lesser-known shorts and documentaries) used in this compilation film. DRUMS ALONG THE MORAINE: SCARLET LETTER; NORTHEAST PASSAGE; THE TEA LEAF; WIND AT WILL; CAVALCADE; ADVENTURES OF MARCO POLO; COAST TO COAST IN 48 HOURS; DEAD END; MY FAIR LADY; CRIME SCHOOL; PUBLIC ENEMY'S WIFE; THE RIVER; FLIGHT THAT BROKE THE PLAINS; OUR DAILY BREAD; MEN MUST FIGHT; DAVID COPPERFIELD; ALEXANDER HAMILTON

THE NEW SCHOOL FILM SERIES 64: Program 4 R February 9, 1990 Two free-wheeling TAY GARNETT melodramas HER MAN (Pathô, 1930) Directed by Tay Garnett; Screenplay by Tom Buckingham from a story by Tay Garnett and Howard Higgin; Camera, Edward Snyder; 75 mins; NY premieres, Globe Th. With: Harold Holbrook (Mr. Embry); Helen Twelvetrees (Mrs. Van Dyke); Lloyd Nolan (Mr. Van Dyke); Ethel Shearer (Mrs Van Dyke); Lloyd Nolan (Val); Wallace Ford (Pig finger); James Cagney (Toney); Alan Mowbray (Ham); William Tellen (Cesar); Donald Meek (Uncle Wynderham); Frank Conroy (Henry); Irving Bacon (goal-guard man); Stanley Andrews (Lawyer); Frank LaRue (warden); Franklyn Pangborn (clerk); Olaf Hytten (butler); Thomas Jackson (Barker); Eames Vogan (reporter); Frank Rice, Vic Potel, Jack Duffy (Carmara); Len Poff (judge); Haimie Congin (waiter); Al Hill (gangster); Gene Morgan, Harry Myers, Alan Bridges (cops); Edgar Dearing (cop); and Thurston Hall, Tom Kennedy, Harry Gribbon, Charles Wilson, Ivan Lebedeff (newspaper people).