THE STING OF STINGS (Hal Roach-MGM, 1927) Directed by James Parrott; with Charley Chase, Edna Marion, Bull Montana; our print under the British title of "A Treat for the Boys"; 20 mins. Believed lost, this is a recently restored Charley Chase comedy that relies more on charm and surprise than on sight gags, though there are certainly one or two in the latter categories that are beauties. (Mickie Bennett is the most prominent of the juveniles involved; his name was inadvertently left out of the list of players above). Hal Roach devotees will certainly recognize the stretch of (presumably not much used) road bordering the juvenile home; Laurel & Hardy used it as the perimeter of a prison in "Hoosiegown" and Chase also used it on other occasions. Incidentally, the British title "A Treat for the Boys" is much more appropriate since Chase was probably intended a number of tasteless puns in Britain in 1927, where deMille's "The King of Kings" had just been banned, and would not get any kind of a release - and then a limited non-theatrical one - until 1944.4.

LINDA (Willis Kent Productions, 1928) Produced and directed by Mrs Wallace Reid; Screenplay by Wilfrid Noy with Maxine Alton and Frank O'Connor from a 1912 story by Margaret Prescott Montague; Camera, Henry Cronjager, assisted by Bert Baldrige, Ernest Lesslo. (Originally released with a musical score on Vitaphone discs, now lost). 74 mins. With: Helen Foster (Linda); Warner Baxter (Dr. Paul Randall); Noah Beery (Decker); Mitchell Lewis (Stillwater); Kate Price (Mal); Allan Connor (Kenneth Whitmore); Bess Flowers (Annette Whitmore).

One could be forgiven for not expecting very much from a film released by Willis Kent (a specialist in exploitation movies and cheap westerns) and produced and directed by his newly formed studio.宣传教育 and drug related exploitation films seemed to be cashing in on her husband's drug-related death rather than crusading against drugs and other social evils. But happily, one can be fooled every so often, as this film shows. It is directed with real sensitivity by Mrs Reid, carefully made despite its obvious economy, and well acted, Helen rooster, usually limited to westerns, action films and dog pictures in the 20's, really rises to the occasion, and Noah Beery, though never exclusively a villain (but handling such roles with such gusto that he was occasionally typed as such), delivers a performance so sympathetic role, this is the kind of film that too often does not get copied through official archives, and one must be grateful to Harold Casselton and Ted Larsen, operating out of Minnesota's Moorhead State University, for arranging and funding this (and other) restorations. The excellent copy was made from an original 35mm nitrate print, a few scenes of which had been lost to deterioration, but not enough to affect the continuity - or the impact - of this quite remarkable independent, almost poverty-row movie. To say more would be to spoil the surprise of discovery. — TEN MINUTE INTERMISSION —

A TALE OF TWO WORLDS (Goldwyn Pictures, 1921) From the "Eminent Authors" series. Directed by Frank Lloyd; Scenario by J.E.Nash from an original story by Convene or Morris; Camera, Norbert Brodine; 65 mins approx.

With Leatrice Joy (Sui Sen); J. Frank Glendon (Newcombe); Wallace Beery (Ling Jo); E.A. Cummey (Ah Wing); Margaret McBride (attendant); Togo Yamamoto (Oye) Jack Abbe (The Nanny); Louis Chapman; Choy Young (Slave Girl); Irene Rich (Mrs Carmichael); Etta Lee (Ah Fah); Ah Wing (servant/spy); Goro Kino (windlass operator); Arthur Soames (Dr. Newcombe); Edythe Chapman (Mrs Newcombe); Dwight Crittenden (Mr. Carmichael).

Starting out in China's Boxer Rebellion, and soon switching to San Francisco's Chinatown, "A Tale of Two Worlds" is a lurid but wonderfully entertaining musing of Madame Butterfly and Fu Manchu. Students of racial stereotypes will have a field day, and Wallace Beery, with a torture chamber in his basement, more than makes up for brother Noe's virtue in the co-feature by presenting one of the most jovially evil, ruthless and lustful villains silent melodrama ever gave us, quite eclipsing the tame heroics of dull Frank Glendon (usually cast as a villain himself) and even Leatrice Joy in her pre-Paramount days, just out of two-reel comedies and programmers, and not yet the accomplished actress she would develop into under DeMille. A superb print (save for some areas of decomposition) "A Tale of Two Worlds" is hardly a major Frank Lloyd - he had already made well over 40 features, including "A Tale of Two Cities" and "Les Misérables"- but it is a wonderful example of uninhibited melodrama, not meant to be taken too seriously.

LIMOUSINE LOVE (MG-M/Hal Roach, 1927) Directed by Fred Guiol; Supervised by Leo McCarey with Charley Chase, Edna Marion, Edgar Kennedy, Viola Richard, Bull Montana, 20 mins. Perhaps the only fully complete print of one of Charley Chase's finest comedies - a classic that is almost surreal and at the same time risqué and close to the spirit of Rene Clair's French farces.

Program ends approx. 10.50.

wmk. everson