WNCC

WOKING'S NEW CINEMA CLUB

in association with

PHOTOPLAY PRODUCTIONS LTD.

SPECIAL EVENT

The Student Prince in Old Heidelberg

Ramon Novarro and Norma Shearer

CREDITS

Production company	Metro-Goldwyn-Mayer (1927)
Director	Ernst Lubitsch
Producer	Ernst Lubitsch
Executive producer	Irving Thalberg
Scenario	Hans Kraly
Cameraman	John Mescall
Assistant director	George Hippard
Designer	Cedric Gibbons, Richard Day
Costumes	Ali Hubert, Eric Locke
Editor	Andrew Marton
Titles	Marian Ainslee, Ruth Cummings
The Thames Silents Presentation (1984)	
Music	*Carl Davis*
Played by	*The English Chamber Orchestra, conducted by the composer*
Recording Engineer	*Richard Bradford*
Produced by	*David Gill & Kevin Brownlow*

We are showing a brand new print produced from preservation material held by Turner Entertainment and incorporating two sequences tinted following the original continuity

Presented at Woking's New Cinema Club by Patrick Stanbury on behalf of Photoplay Productions and by arrangement with Turner Entertainment Co

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CAST

Ramon Novarro	Karl Heinrich
Norma Shearer	Kathi
Jean Hersholt	Dr. Juttner
Gustav von Seyffertitz	King Karl VII
Philippe de Lacy	the young Karl
Edgar Norton	Lutz
Bobby Mack	Kellerman
Edward Connelly	Marshall of the Court
Otis Harlan	Old Ruder
John S. Peters, George K. Arthur	students

In 1899 Wilhelm Meyer-Forster published his novel, 'Karl Heinrich', about the impossible love between a crown prince and an innkeeper's daughter. He made this into a play called 'Alt-Heidelberg' in 1901. Two years later, 'Old Heidelberg', in a translation by Rudolf Bleichmann, opened in New York. A film adaptation directed by John Emerson and starring Wallace Reid and Dorothy Gish came out in 1915. A German film version was made in 1923 by Hans Behrendt, with Paul Hartmann and Eva May. An operetta version, THE STUDENT PRINCE by Dorothy Donnelly and Sigmund Romberg, opened in New York in 1924. This broke all box-office records in New York and it ran for several years. In 1926 MGM decided to make a film of the play with Ernst Lubitsch directing.

Lubitsch was the object of conflict between three major Hollywood companies. Still under a four year contract with Warner Brothers, he was already negotiating with Paramount for a new contract and MGM wanted to borrow him. In an attempt to keep him, Warners proposed the renewal of his contract raising his director's salary to $150,000 per film, but Lubitsch signed with Paramount. To avoid completing his contract with Warners, a compromise was reached: Paramount and MGM would pay damages to Warners for Lubitsch who would first make OLD HEIDELBERG for MGM before starting work for Paramount.

Having secured Lubitsch, and Hans Kraly, Lubitsch's regular scenarist, MGM chose two of their biggest stars for the principal roles. The romantic Ramon Novarro, who had just played the lead in BEN-HUR, was ideally cast as the Crown Prince. But the casting of Norma Shearer, wife of MGM's 'boy wonder' Irving Thalberg, proved troublesome -- the usually genial Lubitsch protested saying she was too grandly mannered for the part. An extract from Sam Marx's book 'Mayer and Thalberg' describes what happened when Thalberg and Shearer returned from honeymoon and Shearer began work on the set:

'Mein Gott', Lubitsch shouted. 'I can get a waitress from the commissary who will do better than you!' The tearful star asked that Thalberg be called to the set. Lubitsch sat down calmly in his camp chair, pulling on his unlit cigar, while everyone within earshot waited to see what would happen when the new husband arrived on the scene. What happened is he listened to his distraught bride, then kissed her lightly and said 'Darling, I'm sure we can all learn a lot from Mr. Lubitsch.'

'The vast lands of Culver City resemble a corner of romantic Germany' wrote a German journalist visiting Lubitsch on the set of OLD HEIDELBERG. To achieve this authenticity 32 trunks full of uniforms and accessories - including four hundred beer tankards - had been brought from Germany by Lubitsch's long-time costumiere , Ali Hubert. Andrew Marton, the film editor, explains how the sets were made : *'We used the biggest MGM stage and Heidelberg Castle was put at the end of the stage in a perspective set. The castle and the trees were all models - and then came the studio floor, which you couldn't see because of the storm parapet that let us into the beer garden'.* The archway to the beer garden and a cemetery were constructed at Laurel

Canyon as the native oak trees growing there were reminiscent of Old Heidelberg. After finishing the first cut in March 1927, Lubitsch was not convinced by the atmosphere of the film. During a trip to Europe he filmed exteriors of the castle in Heidelberg but none of this material was used in the final cut.

Back in Hollywood, Lubitsch finished the editing of his film. To avoid a court case with Meyer-Foster, the author of the play Old Heidelberg, MGM changed the title to THE STUDENT PRINCE IN OLD HEIDELBERG. Its lavish sets and large crowd scenes made the film the one of most expensive of the day - it cost $1.2 million. The premiere of the film took place on September 21, 1927 at the Capitol Theatre in New York. A trade paper of the time described the picture which *'will become one of America's greatest peacetime diplomats, soothing the cruel hurts inflicted by the World War'.*

As well as the witty sophisticated romantic style associated with him, Lubitsch brings to THE STUDENT PRINCE IN OLD HEIDELBERG a darker tone. In his hands, the love story of a Prince and a peasant girl becomes something more universal than simply the sacrifice of love in the face of duty; it reminds us that past rapture can rarely be recaptured. The critic Tom Hutchinson said of the film;
Because it is all treated so unsentimentally it becomes filled with sentiment. What a master-tactician of the emotions was Ernst Lubitsch! But this bleaker emotion of ruthless social comment was rarely so blatant after this.
(The Times 1979)

Notes © Photoplay Productions Ltd 1996

NEWS AND VIEWS

Creator of the Daleks dies

The man who sent legions of Daleks into battle against Dr Who, has died, aged 66, at his home in Los Angeles. Terry Nation, the television scriptwriter who created the metal menace that thrilled and terrified younger viewers of the BBC series, had been suffering from emphysema for several years. The former comedian wrote six episodes for the *Dr Who* series, which was aimed at children but became a hit with adults as well. The name for the Daleks came from the spine of an encyclopaedia volume listing topics alphabetically from "DAL - EK". **Matthew Brace**

From 'The Independent' (12.03.97)

THE FIRST... 3-D FILM

Cinema-goers first had the spooky experience of the action leaping out of the screen and landing in their laps with the release of Power Of Love, a torrid-sounding epic premiered in New York in 1922. The first feature-length 3-D production was Robinson Crusoe, which had Soviet audiences dodging waves and warming their hands on campfires in 1947. The goriest were probably the Andy Warhol-produced double-bill of Flesh For Frankenstein and Blood For Dracula, which terrorised punters in the early Seventies.

The ITN Book Of Firsts by Melvin Harris, published in paperback by Michael O'Mara Books at £9.95. © Melvin Harris 1994.

From 'The Daily Mail'

REACTIONS

WNCC 17th Season - Members' Reactions

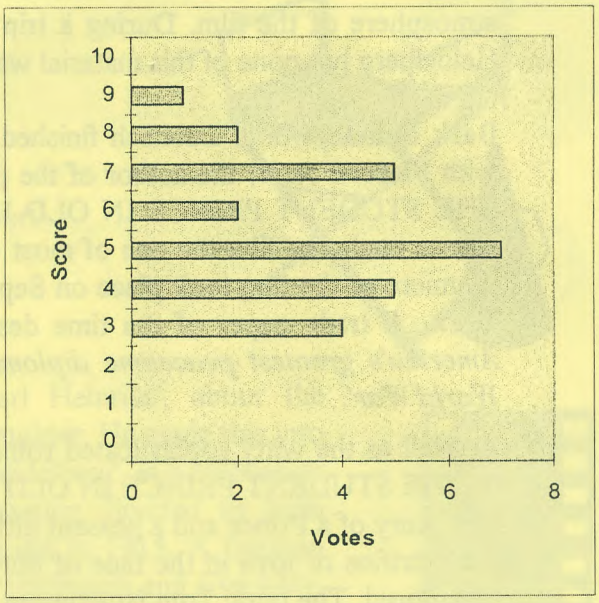
Pos	Title	(No of Reactions)	Av Score
2	Remains Of The Day	(53)	8.4
9	The Usual Suspects	(46)	6.8
10=	Once Were Warriors	(43)	6.6
8	Anchors Aweigh	(22)	7.2
14	The Round-Up	(18)	5.7
1	Shawshank Redemption	(48)	8.5
7	It Happened One Night	(35)	7.4
3	Il Postino	(53)	8.1
6	Room At The Top	(35)	7.5
4=	Funny Bones	(37)	7.7
10=	Shorts Programme	(38)	6.6
4=	The Big Sleep	(33)	7.7
13	Deliverance	(24)	5.8
12	Shanghai Triad	(30)	6.4
15	Barcelona	(26)	5.3

Following on from last issue's article about 'Crash', please let us have any reactions to the film - good or bad- now that it's on general release.

Barcelona (8/5/97)

REACTIONS

26 reactions giving an average score of **5.3**



Some of your comments:

I'll now spend the next fortnight experimenting with different ways of shaving - look out for the sticking plaster!

Better sound quality would have helped.

Witty and sharp.

In a film where the dialogue means so much it was a pity about the sound.

Shots of Barcelona lovely.

A viable alternative to watching paint dry as a cure for insomnia.

Cool music, baffling dialogue, just better than Metropolitan but not by much!

Helen Sayers

COMING NEXT

5 June 1997

ED WOOD

Tim Burton/USA 1994

Few directors could take the story of a cross-dressing film-maker, famous for directing some of the worst movies of all time (*Plan 9 from Outer Space, Bride of the Atom*) and fashion from it a moving, sympathetic and optimistic biopic. Against the odds, Tim Burton pulls it off, aided by a marvellous script, a score of sympathetic performances, Oscar-winning make-up and eye-catching design and cinematography. Martin Landau picked up an Academy Award for his entrancing rendition of the ageing, drug-addled Bela Lugosi; but plaudits are also due to Johnny Depp, as Ed Wood, who reveals that beneath his dashing good looks lurks the understated talent of an accomplished actor.

Johnny Depp as Ed Wood

Martin Landau, Johnny Depp

Performance Ends 10.40pm (approx.)

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REPROGRAPHIC SERVICES & DESIGN OFFICE SUPPLIES

15 Poole Road, Woking, Surrey. GU21 1DY
Tel: Woking (01483) 740483
Fax: 01483 740761