

ithankyou

➡➡ WEDNESDAY, 26 OCTOBER 2022

**Marie Prevost is... Up in Mabel's Room (1926),  
Günter A. Buchwald & Zerorchestra, Le Giornate  
del Cinema Muto Streaming, Postscript...**



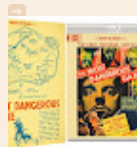
*Gary dearest, I thought you were so naughty but I've found you are so nice...*

*Sounds just like a movie.*

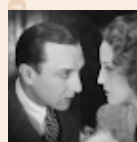
Oh, this was so much fun and with accompaniment recorded right at the start of this year's festival at the screening in Teatro Zancanaro, Sacile, it had that live energy some of the streaming films don't always get, although, to be fair this was an ensemble, with the local group Zerorchestra improvising alongside Günter A. Buchwald's piano and violin. I had planned to be there for the festival but a last-minute Covid infection put paid to all that leaving me to relish the Giornate's online offering and imagine everything I was missing... the films, the gelato, the relaxed late night's discussing the films and much more. This film was the perfect finale for the streaming version though, setting us up for a physical return in 1923, sorry, 2023!

Directed by E. Mason Hopper, this perfectly executed farce was based on the play by Wilson Collison and Otto Harbach from 1919, and like every successful comedy of this type it relies on perfectly executed performances and timing, whether from the performers and director or in the editing suite. There's also some exceptionally pithy title cards courtesy of F. McGrew Willis' script and Walter Graham's text... and if a picture paints a thousand words, the expressions on Marie Prevost's face are a British Library's worth of innuendo!

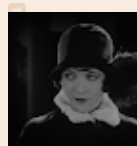
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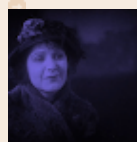
**Normal men... The Most Dangerous Game (1932), Eureka Masters of Cinema Blu-ray, Out Now.**



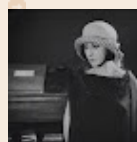
**Fire and ice... Manolescu (1929), with John Sweeney.**  
**Le Giornate del Cinema Muto**  
**Streaming, Day Seven**



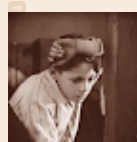
Marie Prevost is... Up in Mabel's Room (1926), Günter A. Buchwald & Zerorchestra, Le Giornate del Cinema Muto Streaming, Postscript...



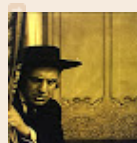
Down and out in London and Marseille... The Lady (1925), Daan Van Der Hurk, Le Giornate del Cinema Muto, Streaming Day 8



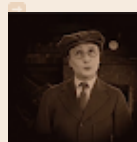
A bird in the hand?  
Profanazione (1924-6), with  
Mauro Colombis, Le  
Giornate del Cinema Muto,  
Day Three



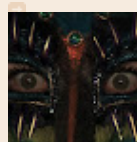
Life, live from Lambeth...  
Faces of Children (1925),  
with Meg Morley, Kennington  
Bioscope



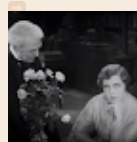
**Il trono di spade ... On the Steps of the Throne (1912), with Günter A. Buchwald, Le Giornate del Cinema Muto, Streaming Day One**



**Classical comedy... Phil-for-Short (1919), with John Sweeney, BFI**



All for Ava... Tam-Lin (1970), BFI Flipside 45, Blu-ray out now



Priscilla, Queen of the Deserters... The Runaway Princess (1929) with Phil Carli. Le Giornate del



Harrison Ford and Marie Prevost

Marie plays Mabel Ainsworth returning from Europe on a cruise-liner, who has just divorced her husband, architect Garry (The Original Harrison Ford) after finding him in a lingerie department buying what she presumed was a present for another woman. Big mistake Mabs, as young Garry was buying you a silky see-through with both your names on it... too late she decides that he's a keeper not a creeper and she knows she must do right by him, whether he likes it or not. Remember that embroidered nightware though, it will be important later. Also important will be her meeting on board with man-about-town Carl Gerard (Arthur Walkers) and his rather less outgoing spinster sister, Henrietta (Maud Truax).

*Among new friends Gary Ainsworth was posing as a bachelor. He figured his secret marriage in Paris was like a vaccination... it hadn't taken.*

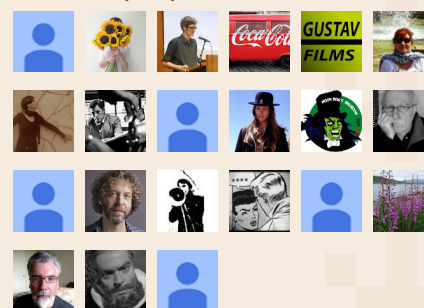
To Garry's office where we meet his neighbours, Insurance Broker Jimmy Larchmont (Harry Myers) and his fearsome wife, "his top-go signal", Alicia (Sylvia Breamer) who announce a party to celebrate their six-month anniversary, as so many don't make it to their first, cue wince from Garry. Next to them is Leonard Mason (Paul Nicholson), a gay bachelor who is in love with vivacious Sylvia Wells (Phyllis Haver) who rather takes a shine to Garry, even as the latter advises his pal Paul on how best to broach the subject of asking her on a date.



Harrison and Phyllis Haver

## Cinema Muto Streaming, Day Six

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    - [Normal men... The Most Dangerous Game \(1932\), Eure...](#)
    - [Sanctuary much... The Hunchback of Notre Dame \(1923\)...](#)
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    - [Down and out in London and Marseille... The Lady \(...\)](#)
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    - [A cut above... His Majesty the Barber \(1928\) with Do...](#)
    - [A bird in the hand? Profanazione \(1924-6\), with Ma...](#)
    - [Social insecurity... Just Around the Corner \(1921\)...](#)
    - [Everywoman ... Yes or No \(1920\), with José María Ser...](#)
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These characters all have elements of a classic farce set-up, which is completed when Mabel arrives just in time to hear that Garry has clearly told them all he's a bachelor... Information is power and we all know the young draughtsman hasn't a chance, but at this point the poor sap doesn't though and rebuffs his ex-wife's advances when she pops into his office on the grounds that they're no longer wed and kissing would just not be proper. All the same she catches him unaware winking at his office assistant Simpson (Arthur Hoyt) causing Garry to worry that he'll gain a reputation as "a swivel-chair sheik..."

*The El Rey Night club was one of those places where twenty dollars wouldn't buy enough food to widen a worm's waistline.*

One celebration leads to another after Garry is shocked to see his secret ex arrive at the Larchmont's party at the El Rey club with the Gerards. Mabel has so successfully rubbished the good name of her previous husband that the men promise to exact revenge if they see the swine. Garry panics and proposes to Sylvia, using the engagement ring which his lovelorn pal his pal Leonard had given to him for safekeeping. As usual, Mabel is the quicker thinker and extracts the maximum torture from the "bachelor boy" as she talks of her unknown previous husband and the special gift he had given her; perhaps Sylvia would like it as a wedding gift?



Arthur Walkers, Maud Truax, Sylvia Breamer, Phyllis, Paul Nicholson and Harry Myers

From this comes an invite to the Mason's for a weekend away, to celebrate the new couple's engagement and which will involve combinations of most couples in ways that I'd need a spreadsheet to fully transcribe. The misunderstandings fly thick and fast as Garry, aided by his valet, Hawkins (William Orlamond) set out to recover the incriminating lingerie – the "doo-dad" – from Mabel's room before she uses it to blow his cover and his fresh and instantly regrettable, engagement.

*You've been hanging on her door all day, you're a regular doorknob!*

Cue grown men hiding under beds, dancing as if wearing ladies' lingerie (I know) and being assaulted by three women in search of imagined burglars... it's a richly comedic closing segment that would have been hilarious to watch with an audience instead if on a laptop with my family checking I was OK after every few minutes of snorting. Sooner or later, everyone ends up in Mabel's room...

*Listen baby, I can explain everything so that even you can understand it!*

- **2017** (76)
- **2016** (80)
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**ithankyou**

It's pronounced "Ithank-yew!" as one word, Big Hearted Arthur Askey's catch phrase. Why? Because I needed a blog name for a friend and it stuck. My real name is Paul Joyce.

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-  **Louise Brooks Society**  
 Newly published Louise Brooks-inspired supernatural thriller, **Pandora's Box**, by Scott R. Howe  
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 The Secret Ways (1961)  
 1 day ago
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-  **Silent London**  
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-  **Strictly Vintage Hollywood**  
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-  **Dusty Video Box**  
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-  **Motion Picture Gems**  
 Candy (1968)  
 4 weeks ago



It's a classic farce and fascinating to see the Anglo-American tradition expressed so well in silent film. Hopper directs with precision and great timing which, as we all know, is the essence of good humour. He has a cast of great reactors; shock, stunned, outraged, surprised and even frightened all freely expressed and played as perfectly as the instruments in Günter and the Zerorchestra accompaniment.

Talking of which, the boys in the band were perfect and spirited and the fact they were improvising in front of an audience adds extra frisson and humour. The music is perfect in tone for this delightful comedy and also great for dancing... who wouldn't want to cut a rug with Marie and Harrison.



A band not unlike Günter A. Buchwald & Zerorchestra

Prevost is, as every time I watch her, pitch perfect, full of sass and perky emotion, she's not only the best winker in Hollywood but one of the most endearing comedians of her age. She's the queen of emoting on cue, that perfect timing again, but also thoroughly likeable and believable. She should have gone on to be huge in the wise-cracking pre-codes and throughout the thirties but it wasn't to be.

Still, with films as strong as this to display her wit, beauty and talent she won't be forgotten and when she's recalled it will be in the knowledge that, despite her early passing aged 40, she was capable of creating so much cinematic happiness.

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1 month ago

**Ann Harding's Treasures**  
"Saul Bass - Autopsie du design cinématographique" de Jan-Christopher Horak  
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The Movie Love Questionnaire  
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**Welcome to Silent Movies**  
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 Evelyn Brent in **LAUGHTER AND TEARS (1921)**  
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 We're moving  
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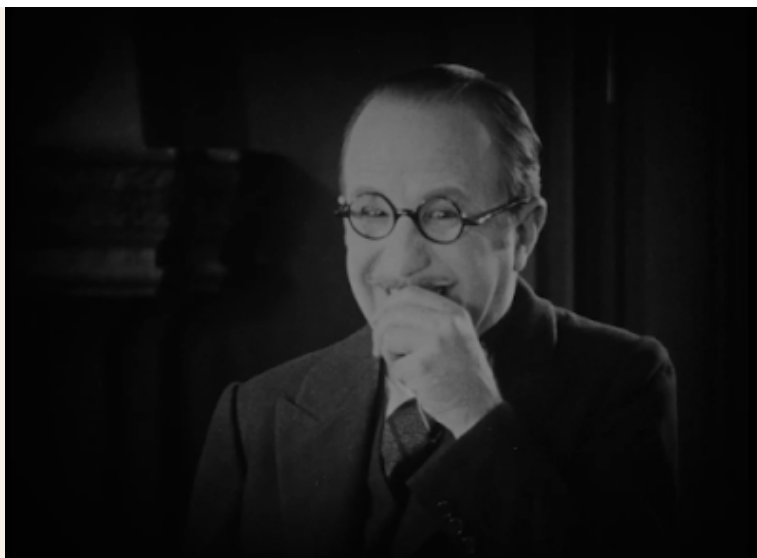
**Of all sad words of tongue or pen, the saddest are these: "it might have been!"**  
 Brilliant Ineptitude  
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 71. Parisian Love (1925)  
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Posted by [ithankyou](#) at **08:03**

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