

COPY

Feb 23, 1928.

Our impression is that a thousand feet can be cut out of the picture before Gaynor and Farrell return to Naples and prior to the scene in which Farrell shows Gaynor the wedding ring and they are married.

We do not like the opening immediately showing the police -- the menace. There is a second or third shot, atmospheric and of Naples character, which probably should open the picture. I believe it is a panorama shot.

We see no sufficient reason for keeping the sausage gag and the draggy introduction of the circus. We feel that if we introduce the panorama character atmospheric shot of Naples and then insert what is now the opening shot of the police coming into the picture, then to the argument between the sausage vender and the circus proprietor, it will permit the necessary picture of the circus man falling against the drum and smashing into the side of the drum. Introducing the circus characters is in our opinion very draggy and unnecessary.

Please do not eliminate anything of Gaynor except when absolutely necessary.

We think that showing the first shots of Gaynor on stilts over the bowling pins is unnecessary. Everybody knows that she is a circus performer and does her stunt. The only shot of Gaynor on the high stilts should be the one on which she falls to the ground in the accident scene.

There is a lot of drag where Gaynor joins the circus, the monkey throwing the stones at the strong man and other duplicated material between the time of the opening of the circus sequence and the time that Farrell finishes the portrait.

Almost unanimous was the concensus of opinion over the confusion as to whether or not they are married when they reach Naples. Some title explanation will have to lead the audience clearly into the mental state that they are living in two different apartments. The people here ask the question why did they delay in getting married. If you explain why they were delayed in getting married, it would build up to their joy and happiness to follow which then would be more heartrending to the audience when the police come into Gaynor's life again.

With regard to title changes, I offer the following suggestions:

When the circus master tells Gaynor that the artist is "getting the crowd", it would be stronger and positive if the text language read "stealing the crowd."

When Farrell takes Gaynor in the boat to Naples, his double purpose should be that in Naples he can get commissions to paint which will give them money to start their married life which immediately explains perhaps the delay in the marriage.

When the art dealer says "It was discovered" seems not complete enough. I think the title should read "An old master - discovered, etc."

When Natalie Kingston speaks the line "You remember Angela", it seems to me that she would be more catty, envious and sarcastic in her remarks. "You remember Angela" seems too placid and ladylike.

I also felt that something in titles should be said of the romantic Bay of Naples early in the story. This would explain perhaps something of the fog and haze and also the ship's rigging.

The Bay of Naples is rich in romance and old in song and story and seems to be part of your story.

Please have Hilliker and Caldwell make the changes that you have in mind, getting the first five reels of the picture down to smooth, interesting story narrative and characterization; and the balance of the film is in good shape. Also have them make title changes.

Please hold the print until my return March 4th and I will review it with you.

We consider the job of recutting the early part of THE STREET ANGEL of vital importance, and caution against rush or hurry.

Almost unanimous was the ~~xxxx~~ consensus of expression that the shoes and socks business of Gaynor and Farrell should be shortened in the picture. I refer to the scenes where Gaynor is shown taking off his shoes and toys with straightening out the socks. One shot of this is enough and sufficiently carries the impression of Gaynor's motherly domestic interest for Farrell's comfort.

Katherine & H. H. Caldwell
wrote feedback
on Street Angel (1928)
Jogikaw