

June Meeting:

Waverley Film Society will meet at Wadham House, 52 Wadham Parade, Mount Waverley (MEL 61 E2), on **Wednesday, 10th of June**. Apologies can be left with Brett on 9807 3426.

The film to be screened is *The Little Princess* (1939).

A little girl is left in a girls' school but is forced to become a servant when her father is reported missing during the war.



Last Meeting

- Twenty two members attended and there were two apologies;
- *Philomena* scored 4.5 stars;
- Ann brought along some DVDs from her collection to sell on behalf of the society.

Next Meeting

The next meeting will be held on Wednesday, July 8th.

The film to be screened is *The Maltese Falcon* (1941).

A private detective becomes involved with three eccentric criminals and their quest for a priceless statuette.



Posters are available for posting in community spaces to advertise the society and the next screening.

The society's website is www.waverleyfilm.org

Our email address is contact@waverleyfilm.org

THE LITTLE PRINCESS (1939) *(Reference: www.imdb.com)*

Directors: Walter Lang, William A Seiter

Writers: Ethel Hill, Walter Ferris, Frances Hodgson Burnett (novel)

Cinematography: Arthur C Miller, William V Skall

Music: Charles Maxwell, Cyril J Mockridge

Editing: Louis R Loeffler

Cast includes:

Sara Crewe	Shirley Temple
Geoffrey Hamilton	Richard Greene
Rose	Anita Louise
Capt. Crewe	Ian Hunter
Miss Minchin	Mary Nash
Ram Dass	Cesar Romero

Trivia

- In the scene where a parrot flies into Sara's room off of Ram Dass' (Cesar Romero) shoulder, originally a small monkey was to be used. However, the monkey did not seem to like Shirley Temple and kept trying to bite her, so it was replaced by a parrot.
- The failure of the original copyright holder to renew the film's copyright resulted in it falling into public domain, meaning that virtually anyone could duplicate and sell a VHS/DVD copy of the film.
- As part of the preparation for the film, great pains were taken to make sure every aspect of it was true to 1899 and England, the time period and setting of the story. Production was held up after it was discovered that one of the costumes Temple wore used snap fasteners that were not invented until 1908.

Review: Pretend it into happening *(Steffi_P 2012)*

There were a lot of "franchise" stars in the 1930s – Astaire and Rogers, The Marx Brothers, Mae West – players who had a very specific appeal and would appear as almost identical character in a series of almost identical movies. Shirley Temple was a little different because, as a child star, with each successive movie her roles had to reflect her changing age. *The Little Princess* was made when Temple was ten, and as such it's a comparatively dark and dramatic story, at least in contrast to her previous appearances.

And so, rather than just play the cutesy little girl with amusingly childlike emoting, we now see her reacting to things like loss and death in a story that occasionally borders upon real life, even if it's cutely saccharine in its resolution. The trouble is, now that she's started specifically trying to act, she lost a lot of the naturalism she had as a tot. ... They put her alongside actors suited to the prestige and popularity of the movies, but not likely to set the world on fire with great performances. Ian Hunter is good for his small yet crucial role, pitching his performance to the twee simplicity of the story. Richard Greene appears wooden at first glance, but here and there something a little more genuine shines through the varnish. Arthur Treacher is good fun as usual, and actually demonstrates in one scene that he could probably have been a good straight actor, had he had the inclination.

Director Walter Lang was renowned for his kindness and patience with actors, which no doubt helped generate a convivial atmosphere upon the set. He also has a great eye for shot composition, having been a keen painter in his youth. He keeps his camera low down, at a child's eye-level, which sounds obvious but not all directors remember this for kids' films. Also impressive is his use of multiple angles which really gives dimension to the sets, or can be used to highlight a sudden change in mood without resorting to cheap trickery. In the climactic scene between Temple and Hunter a couple of well-timed angle changes and otherwise long, static takes bring out deep poignancy in what is a rather predictable moment.

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The Little Princess is not a bad little movie. The finale is touching in spite of cliché, and it's all delightfully watchable along the way. It is however, probably Shirley Temple's last great moment.