



Cecil B. De Mille's  
**THE GODLESS GIRL**

1928

## CAST

<i>Judy:</i>	Lina Basquette
<i>Mame:</i>	Marie Prevost
<i>Bob:</i>	George Duryea
<i>The Head Guard:</i>	Noah Beery
<i>The "Goat":</i>	Eddie Quillan
<i>The Victim:</i>	Mary Jane Irving
<i>Matrons:</i>	Hedwig Reicher Kate Price



## CREW

<i>Production:</i>	Cecil B. De Mille
<i>Titles:</i>	Beulah Marie Dix Jeanie Macpherson Peverell Marley
<i>Cinematography:</i>	Anne Bauchens
<i>Film Editing:</i>	Mitchell Leisen
<i>Art Direction:</i>	Adrian
<i>Costume Design:</i>	Curt Rehfeld
<i>Assistant Directors:</i>	Frank Urson Roy Burns
<i>Art Department:</i>	Franklin McBride Fred Westerberg



Black and white print with tinted sequence.

Restored from De Mille's personal nitrate print by  
George Eastman House.

Duration: 118 minutes plus interval

Projection Speed: 24fps

Aperture: Full

Music: (32 Players) Carl Davis



**LIVE CINEMA**

# THE GODLESS GIRL

Few filmmakers have been better known to the public than Cecil B De Mille. One of the founders of Hollywood, he remained a leader of the industry for more than forty years. It was his name, even more than those of his stars, which guaranteed the public would flock to each new offering and made him the most successful director in Hollywood history.

De Mille's name conjures images of Moses parting the Red Sea or Samson toppling a temple. Yet there was much more to De Mille than these familiar biblical epics. Of the 70 films he directed, the majority were made before the coming of sound and they reveal a vastly different filmmaker. Confidently developing alongside his young art, he is willing to tackle social problems, examine sexual relations with a modern eye and never scared to reveal the darker aspects of human nature. All of these strengths are displayed with a masterly grasp of his medium in his final silent picture, *THE GODLESS GIRL*.

The story, written by his long standing collaborator (and mistress) Jeanie Macpherson, allows De Mille to attack two separate subjects: the spread of atheism amongst the young, the intolerance of religious zealots and the barbaric conditions operating in many state reformatories.

Two high school students, Bob and Judy, are on either side of a religious divide. When Bob, an unwavering believer, uses force to break up a meeting of Judy's atheist society, a riot ensues in which a student falls to her death. Bob and Judy are held responsible and committed to the reformatory. Both sexes are housed in prison conditions separated by an electrified barbed wire fence. The inhuman treatment they are subjected to causes Bob and Judy each to question their beliefs. They escape briefly, but are hunted down and brought back to solitary confinement. When a massive fire breaks out they both find new faith and tolerance in the face of this peril and are given the chance to redeem their debt to society.

*THE GODLESS GIRL* is an astonishing cinematic tour de force. Staged on a massive scale, the fluid direction and outstanding photography convey with full force the brutality of the prison system, which De Mille's own research had exposed. And the climactic fire ranks as one of the most impressive action sequences that had ever come out of Hollywood.

Despite all the care De Mille lavished on it, *THE GODLESS GIRL* was a victim of its time. Released as sound was transforming the industry, audiences ignored it in the mad rush for the new technology. Yet today, in this sparkling new print made from De Mille's personal copy and with the addition of Carl Davis's powerful score, it can be seen for what it was: one of the finest and most compelling films to be made in the US in the entire silent era.