My apologies for not being on hand this evening, although this may well mean a sudden upsurge in efficiency. Only the cause of the s-l-e-n-t photoplay could keep me away from a great personal favorite, "Dead of Night" in setting up tonight's show I had quite forgotten a conflicting screening in Connecticut at which Beatrice Joy, Jacqueline Logan, Patsy Ruth Miller and and Lois Wilson will be expecting to see some of their films along with a large proportion of the population of Greenwich. So tonight the Huff Society has a field unit in action too! At the Adelphi Hall, the projection will be in the extremely capable hands of Lou McMahon and the collection of the dollars will be in the equally capable (and I trust equally honest) hands of Charlie Shibuk.

We

Programme:

"Second Fiddle" (Hodkinson, 1922); with Mary Astor, Glen Hunter, William Nally, Helenka Adamowska; directed by Frank Tuttle.

This one-reel condensation of a 5-reeler of the early twenties gives quite a good cross-section of the film as a whole. A product of a little outfit called The Film Guild (an interesting company whose directors included Frank Tuttle and Osgood Perkins) it was both charming and bizarre, with moments of real horror. In all probability we will be showing the complete film in the non-too-distant future.

"Bewitched Bunny" (Warner, 1956) Dir: Charles M. Jones

Although a most untypical Bugs Bunny, and far from being one of his best, this little work is nicely in keeping with the spirit of our show tonight. It starts out beautifully and introduces some wonderful new characters in the persons of a witch and Hansel and Gretel. Then, sadly, it rather falls to pieces. But the good elements make it well worth while.

"The Live Ghost" (Hal Roach-LCM, 1934) 2 reels; dir: Charles Rogers

With Laurel & Hardy, Walter Long. Mae Busch, Arthur Housman. Often badly cut on tv (the Mae Busch scenes particularly), this is a good Laurel and Hardy with nice routines, effectively ferocious sound effects, a fine piece of comic menace from Walter Long, and a few lines of dialogue much funnier than the boys usually got in this period.


Music: Georges Auric

There is perhaps little point in discussing this film in detail here; there seems little dissent in the opinion that it is one of the screen's top essays in horror, the more effective for its understaging and suggestion. To my mind, the mirror episode ranks with Dreyer's "Vampyr" as the eeriest and most terrifying footage ever put on film. When released in the U.S. by Universal, two episodes were cut - the Christmas Party (a gentle yet still macabre episode) and the admittedly expendable comedy sequence. This did have the result of making the film a more concentrated study in sheer horror, but it also played havoc with the nightmare ending. TV played it complete occasionally - and wrecked mood and tension by other cuts and by commercials. So here it is - complete - and minus any advertising copy!