IMPORTANT NOTICE

In order to avoid conflict with the special AFT screenings next Monday, the 22nd, we are postponing the Animation program originally announced for that date. The new schedule will be mailed later this week, and a fresh date allotted for that program. We will be screening next Monday, but just a single feature (though a rather special one) and it will not be run until 9:00 p.m. — giving everybody ample time to get here from the Lincoln Centre Library screenings.

Our movie for next Monday night is a complete, Technicolor print of "THE KING OF JAZZ" (1930) with Paul Whiteman, Bing Crosby, Laura La Plante and John Boles, by far the biggest, best and most enjoyable of all the big musical revues of the period. In order not to be confronted with an uncomfortably large crowd, may we ask that you don't spread the word about this program, or invite any non-members as guests. This kind of film that usually brings out the kind of camp-followers that we try to avoid. Thankyou.

September 14, 1969

The Theodore Huff Memorial Film Society

As we hope most of you know, from our announcements over the past two programs, "The Buckaroo Kid" has been cancelled from tonight's program. The print was coming from England, and when we pre-screened it there last month it proved to be both a weak print and a disappointing picture. Had the print been in this country, we'd have played it anyway — but as it stood, it just wasn't worth the expense of bringing it in, shipping it back, and facing possible customs duties as well. None of the other Westerns I screened in England — "Straight Shooting" with Jeff Donnell, "Bound Feats of Vengeance" with Jack Perrin, several chapters of "Riding With Buffalo Bill" with Wallace MacDonald — seemed particularly worth importing either, so we've fallen back on an enjoyable Ken Maynard that we've never run before, and hope that this will please the disappointed Hoot Gibson devotees.

"THE GREY VULTURE" (Davis Distributing Corp., 1925) Directed by Forrest Sheldon
Story by George Hively; Camera: Walter Griffin; editor, Rene Horsley; 5 reels
With Ken Maynard, Hazel Deane, Sallor Sharkey, Joe Whitehorse, Boris Bullock.

One of the earliest of Ken Maynard's starring Westerns, "The Grey Vulture" already has plenty of those bizarre plot-twists and way-out comedy elements that were to distinguish the later Maynard Westerns made under his own production control, and often from his own original stories. It has none of the scope or superb production values of his subsequent series for First National, but it's an enjoyable and light-hearted little romp, where even the titles suggest that the villainy shouldn't be taken too seriously. Its whole opening prologue — with Ken as a knight in armor — is clearly stolen from Jack Hoxie's "Ban Quicksilvers of the Big East" of the previous year, but it gets the film off to a lively start, and the pace never slackens. Apart from some comedy byplay with bathing girls in the middle portions of the film, it's action all the way, with a lot of the vigorous horseback chases done on those wonderful hairpin turn roads of the Hollywood hills that served "B" producers so well in the 20's and early 30's, but which have now been paved, civilised, and turned over to Los Angeles' motor-cycle gangs.

"JAZZ MAD" (Universal, 1927) Directed by F. Harmon Wright; original story by Sven Gade, scenario by Charles Kenyon; 7 reels

Despite its flimsy-20's title, "Jazz Mad" is actually a film far more in the tradition of "Humoresque". It starts out beautifully, with some nice glass shots on maximum use of Universal's European-village set. Thereafter the pace slackens a bit, and it seems rather like an Emil Jannings vehicle, if Jannings had ever been reduced to programmers. Slightly Germanic in technique, it's a rather ponderous film, but a handsome one. Despite having been made as a total silent, the Hollywood Bowl location and orchestra was pressed into service for the final sequence, and Leaume also seems to have managed to coerce the entire audience into staying behind too — perhaps by providing some free entertainment in exchange for getting thousands of extra for nothing.

Ma. A. E. Everson — Coming up on September 29th — a unique Horror Evening. The long-lost Karloff film "The Ghoul" (1933) — a surprisingly elaborate and effective chiller, with Ralph Richardson, Ernest Thesiger, Cedric Hardwicke; Walt Disney's grim and sadistic spoof of horror films, "The Mad Doctor" (1932), long withdrawn and suppressed; Wolper's 3-reel tv documentary on horror films, and some fascinating test footage from an unrealised Willis O'Brien monster project.