Monday next, November 10th: Animation Program: While we may add repeats of one or two old favorites at the last minute, most of the material will be new to the Huff, and will include two very early talkie Disneys - "The Whoopee Party" and "The Barnyard Broadcast"; a couple of silent Mutt & Jeffs; a bizarre Japanese cartoon going under the French title "Au Fou"; "Kiss He Cat" and two other MB cartoons, a particularly good Tom and Jerry; the history of Aviation sequence from Disney's "Victory Through Air Power"; the 3-reel condensation of the bulk of Disney's "The Reluctant Dragon", and other goodies.

The Theodore Huff Memorial Film Society
November 3, 1969

Department of Utter Confusion

As we warned our last week's audience, there is a chance that "Moulin Rouge" may not be on hand for our show - and as these notes are written, the night before the show, we still can't be sure of the outcome. The print was loaned to a normally very reliable European archive, who slipped up for once in not returning it by the specified time. This last week has resembled the last reel of "Intolerance" in the tension (and expense) of sundry telephone calls and cables, all of which resulted in the print being sent out by air last Friday. It is now in New York, but also in a consulat's diplomatic pouch. We'll either have the print by mid-day Monday -- or a day or so later. As of now, we just don't know, but we're keeping our fingers crossed. If it does come through in time, it'll be too late for us to do anything other than check the print out and put it on reels. Fortunately it does have a sound-track. Although I have seen it once, I'd want to see it again before doing any program notes - so if we are able to show it on the 3rd, it'll be without notes - which will be issued a week later.

In the event that the film doesn't come through in time, we'll add it to the November 24th program with Chaney's "The Unknown". The shorts planned to support The Unknown will thus be switched and added to the supporting program for "The Beloved Rogue" on the 17th.

"Pampered Youth" will be shown as scheduled; we have a couple of emergency items lined up in case "Moulin Rouge" fails to appear, but because of the uncertainty and lack of time, notes for these will have to be issued later too, although we'll put up some kind of notice giving basic credits etc.

We apologize for any inconvenience and disappointment, and especially for not being able to circulate word of the problems except through word-of-mouth; time for Huffman activities has to be very strictly regulated, and there just hasn't been time to get out a mailing. In any case, we may still come through on schedule. Nor would it serve any purpose to bring forward something like "Beloved Rogue", as that would inconvenience just as many people in its own way. For the record, I will be repeating "Moulin Rouge" (at the New School on March 6th next) so if it doesn't show in time this week, you can rely on both that date and November 24th at the Huff.

"PAMPERED YOUTH" (Vitagraph-Brother Warner Brothers, 1924; released, 1925)
Directed by David Smith
Camera, Steve Smith; scenario by Marion Constance from the novel by Booth Tarkington; length of this condensation: 23 reels
Original length: 65 reels

A film that probably no longer exists in its full form, this is a 16mm blow-up from a badly battered 9.5mm print that Kevin Brownlow rescued from a market-place in France. The pictorial quality is quite good, and the images have blown-up well; so, alas, have the many scratches! Still, it is good to see at least some of it. It appears to have been a very handsome and carefully-made production, with a lot of attention paid to décor, sets, costuming etc. In fact, it seems to have been an unusually elaborate production for what couldn't have seemed a very commercial proposition at the time. The reviews were generally good, though there was universal criticism of its "old-fashioned meller climax" as "The Film Daily" put it; an extremely well-staged fire sequence which brings the film to a traditional happy ending via the route of thrill and spectacle, somewhat at odds with both the novel and Orson Welles' remake. Obviously this version doesn't have the subtlety of Welles' work and doesn't aim for it. Comparisons are in any case unfair, but, that climax apart, this earlier version is a most interesting and unusual production, and one would dearly love to see the two-thirds of it. Quoted by the British 9.5mm versions, it also suffers as most of them did - from rather over-simple subtitling, designed to make the film easy to follow for the home and school markets.

William K. Everson