

Alex Film Society presents
Saturday, October 24, 2009 at 2 & 8 pm

The Haunting

"I liked Shirley Jackson's book (THE

HAUNTING OF HILL HOUSE) very much and was disappointed when United Artists, who had bought it for me, got a little cold on it and put it in turnaround. I was talking about it with my agent, and he reminded me that when I settled my contract with M-G-M in 1957, they made me promise that I would give them another picture down the line. I got the screenplay over to them while I was shooting *Two For The Seesaw* (1962). They liked it and wanted to do it but would only spend a million dollars on it. We had their production department do a breakdown and the best figure they could come up with was \$1.4 million. Then somebody told me about the M-G-M studio in Borehamwood outside of London; maybe they could do it for a better price in England. I met the fellows at the studio and they came back with a schedule that I could live with and a budget that came in at \$1,050,000. That's how it turned out that the picture was entirely made in England. I kept the New England background of the original story because I felt the haunting of the house was fresher in the American scene.

Regrettably, *The Haunting* was my last black-and-white film and I loved the look and style of it. All the interiors were designed by Elliot Scott and built on the Borehamwood lot. The exterior was a several-hundred-years-old manor house out in the country, around ten miles from Stratford-on-Avon. It was a pretty horrifying-looking thing under certain kinds of lights, and I accentuated that by shooting some of the exteriors with infra-red film. I shot the film in Panavision and, at the time there wasn't any wide-angle lens in anamorphic. The widest was maybe a 40mm. I called the president of Panavision, Bob Gottschalk...he said, "We have developed a 30mm, but it's got a lot of distortion in it." That's exactly what I need and...used it effectively in just certain shots.

It's obvious in the story and what we put on the screen that Claire Bloom's character is a lesbian. We originally had a scene at the beginning with Claire in the bedroom of her apartment, and she's angry and yelling out the window at somebody. Then she goes and writes with lipstick on the mirror, "I hate you." I guess we caught a glimpse of the person in the car, showing it was a woman. Anyway, we established that this was a love affair with another woman. We thought that labeled it too heavily and hurt the scene, so we dropped it."

ROBERT WISE On His Films
By Sergio Leeman
Silman James Press-Los Angeles



Black and White - 1963 - 112 Minutes

An Argyle Enterprises Production
Print Courtesy of Warner Bros. Classics

Produced & Directed by..... Robert Wise

Novel The Haunting of Hill House by Shirley Jackson

Screenplay by Nelson Gidding

Produced by..... Robert Wise

Associate Producer Denis Johnson

cast

Julie Harris Eleanor 'Nell' Lance
Claire Bloom Theodora 'Theo'
Richard Johnson..... Dr. John Markway
Russ Tamblyn..... Luke Sanderson
Fay Compton..... Mrs. Sanderson
Rosalie Crutchley..... Mrs. Dudley
Lois Maxwell..... Grace Markway
Valentine Dyall..... Mr. Dudley
Diane Clare..... Carrie Fredericks
Ronald Adam Eldridge Harper

Original Music..... Humphrey Searle
Cinematographer Davis Boulton
Editor..... Ernest Walter
Casting Director..... Irene Howard
Production Designer Elliot Scott
Set Decorator John Jarvis
Sketch Artist Ivor Beddoes
Costume Designer..... Mary Quant
Wardrobe Supervisor..... Maude Churchill
Hair Stylist Joan Johnstone
Makeup Artist Tom Smith
Assistant Director David Tomblin
Sound Recordist Gerry Turner
Dubbing Editor Allan Sones
Dubbing Mixer J.B. Smith
Recording Supervisor A.W. Watkins
Special Effects..... Tom Howard
Camera Operator..... Alan McCabe
Conductor..... Humphrey Searle
Continuity (script supervisor) Hazel Swift

Is The Alex Haunted?



Michael J. Kouri brings a fresh, sincere approach to the world of psychic phenomena. As a Psychic-Medium & Parapsychological Investigator, author and lecturer, he has, over the last thirty years, helped thousands with his amazing ability to predict future events and correspond with those who've crossed into other dimensions.

He's well known for his entertaining, deeply compelling, often astonishing lectures on haunted house investigations and what it's like to be a *real* Psychic-Medium and his down-to-earth approach has earned him an extensive, loyal fan base around the world and his broad appeal has garnered him guest appearances on over 270 international and national television and radio shows including Oprah, The View, The Gene Simmons Show and Coast to Coast.

Born and raised in Burbank, Michael is a third generation California native and encountered his first ghost at the age of 8 in a church near his home. He was later invited to participate in a study of psychic children at UCLA, where he learned his title; Psychic-Medium by parapsychologist Dr. Thelma Moss who later introduced him to Mae West and soon became her personal medium. Through Mae, he read for other show business legends; Cary Grant, Roddy McDowell, Loretta Young, Michael Jackson and more.

The author of 36 books including a special book he wrote for this event, TRUE HAUNTINGS OF GLENDALE & Beyond..., which includes an entire chapter about the Alex Theatre. We are delighted to have Michael J. Kouri appear at the Alex Theatre.

Kouri conducts haunted house walking tours, taking daring patrons to *truly* haunted hot spots in Pasadena, Hollywood, the Queen Mary and other sites throughout the country.

For more information, please contact Michael J. Kouri at www.icghosts.com or icghosts@hotmail.com ■

Coming Attractions

Saturday, November 28, 2009 at 2 pm & 8 pm only

LARRY, MOE AND CURLY (AND SOMETIMES SHEMP!)

THREE STOOGES® BIG SCREEN EVENT WITH 3-D!

AT YOUR SOIVICE: PROFESSIONAL MAYHEM WITH THE STOOGES



Our Blue Ribbon panel of certified Stooegeophiles recently met to pick titles and a theme for the coming Dozenal Three Stooges Big Screen Event. Subject to great 35mm prints being available, our line up is: **False Alarms (1936); Three Sappy People (1939); Calling All Curs (1939); No Census, No Feeling (1940) and Spooks (1953)**

presented in 3-D - 35mm anaglyphic print. We will also have some other ancillary materials that you have never seen anywhere else!

Saturday, February 13, 2010 at 2 pm & 8 pm only

THE MASTER OF SUSPENSE MOVES HIS CAMERAS INTO

THE ICY BLACKNESS OF THE UNEXPLORED!

ALFRED HITCHCOCK'S PSYCHO

Alfred Hitchcock used his television crew, shot in black and white on a tight schedule and produced one of the most terrifying films in Hollywood history. Anthony Perkins defined the loony Norman Bates whose devotion to his dead mother has murderous intent. Janet Leigh and a photo double endured hundreds of camera setups to produce the shower scene that is still taught in editing master classes. The murderous set pieces are so well done that audiences still jump with fright even when they know what is coming. Robert Bloch penned the original novel and Bernard Herrmann's score adds punch at just the right moments. (Univ. 1960)



Saturday, April 10, 2010 at 2 pm & 8 pm only

THE YEAR'S BIG LAUGH, MUSIC AND GIRL SHOW!

MARX BROS: A DAY AT THE RACES

Dr. Hugo Hackenbush, Tony, and Stuffie try and save Judy's farm by winning a big race with her horse. There are a few problems. Hackenbush runs a high priced clinic for the wealthy who don't know he has his degree in Veterinary Medicine. (M-G-M 1937)



ALEX
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For tickets call 818-243-2539
www.alexfilmsociety.org