



Fritz Lang

NATIONAL FILM THEATRE JANUARY—FEBRUARY 1962

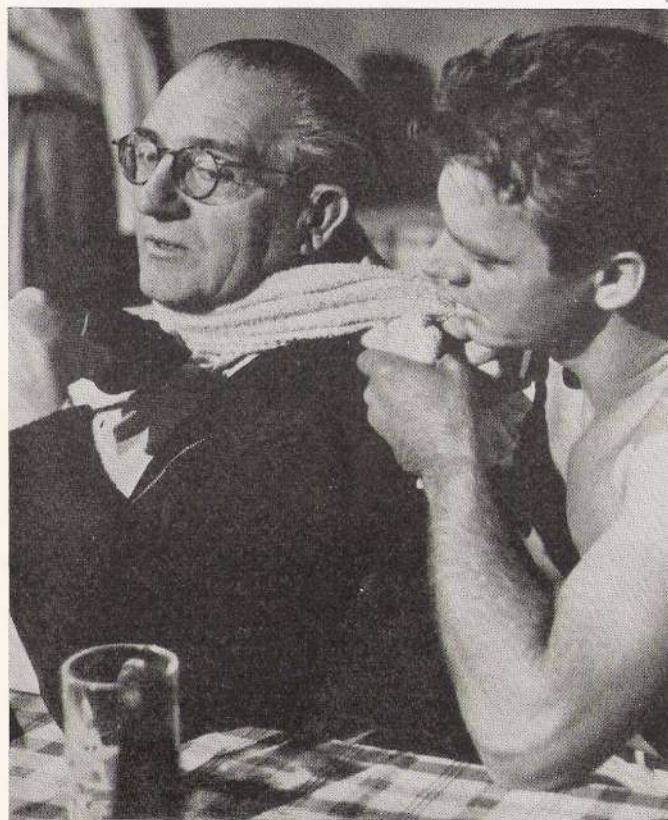


# Fritz Lang

The current season devoted to the films of Fritz Lang is long overdue. One of the most prolific of the great directors, his work will gain, one feels sure, in being seen *en bloc*. He is one of those directors who never has a film in the ten-best polls, for his masterpiece is the whole *oeuvre* itself. He has made films in Germany, France and America, but, as Lotte Eisner pointed out, "Lang's films maintain a certain style even where new national influences or the pattern of another epoch can be detected". The season falls into two parts: the European films and the American ones. We shall not be able to show all of Lang's films. As usual, some of them are no longer available. Some are all too available, but not in the form Lang intended. (I am thinking of the *Tiger of Eschnapur*: originally made in two parts and lasting 195 minutes, it is being shown in America and this country in a 90-minute version—which, needless to say, Lang neither approved nor authorised.) Some of these films have already been shown at the National Film Theatre: *The Niebelungen*, *Metropolis*, *Dr. Mabuse*, *Destiny*, etc. Others will be new to our members.

The expressionist cinema (*Caligari*, *Warning Shadows*, etc.) is not the only German contribution to the art of the film—as last year's Pabst season proved. And the discredit (justified, I think) into which the expressionist school has fallen of late should not deter members from making a fuller acquaintance with the films of Fritz Lang. For although Lang made use of expres-

sionist techniques from time to time, he was never dominated by them. First and last, Lang is an artist who thinks in terms of light and dark, of architecture, of space and dynamics; regardless of the value of his raw materials (script, actors), he has never made a film which was not interesting as film.—Richard Roud.



FRITZ LANG ON THE SET OF CLASH BY NIGHT

## The Spiders (Die Spinnen)

The first statement of one of Lang's favourite themes: the anarchistic master-criminal who seeks world power. Planned as a four-part cycle, the two parts that were completed (The Golden Lake or Eldorado, and The Slave Ship) deal with an organisation of super-criminals bent on world domination through the fabulous buried wealth of the Incas. Seen today, the film strikes one by its unsuspected (and unsuspecting?) surrealist touches, its evocation of an insane universe, the world of the "absurd".

1919. Germany. Decla-Bioscope.

Directed and written by Fritz Lang.

Starring Lil Dagover, Carl de Vogt, Ressel Orla, Paul Morgan.



DR. MABUSE, THE GAMBLER

## Dr. Mabuse, The Gambler (Dr. Mabuse, Der Spieler)

Norbert Jacques' novel of a sinister criminal skilled in the use of hypnosis and disguise who sets out to found a personal empire which would undermine the economic structure of the world provided exciting material for Fritz Lang. Although the film is in the form of a thriller, it goes far beyond this, for it becomes in Lang's hands a penetrating study of perverse psychology, an analysis of the social rottenness of the time. The fast moving nature of the story and the brilliant treatment which Lang brings to it maintain a constant tension, while Klein-Rogge gives a performance which was to make Mabuse a prototype of the screen.

*N.B. The great length of the film necessitates its presentation in two parts, as on the occasion of its first showing.*

1922. Germany. Decla-Bioscope.

Directed by Fritz Lang.

Starring Rudolf Klein-Rogge, Alfred Abel, Aud Egede Nissen, Gertrud Welcher and Bernhardt Goetzke.



DESTINY

## Destiny (Der Müde Tod)

Both *Destiny* and *Siegfried* were supreme examples of the German art film. *Destiny*, also, was finely created using every contemporary resource of trick photography and illusionary setting. Unlike *Siegfried*, which was a straightforward narration of facts, *Destiny* was an interplated theme of three stories, "the three lights", each connected symbolically to the main modern theme of the two lovers. The film was magnificently conceived and realised; played with unforgettable power by Bernhard Goetzke as Death, Lil Dagover as the Girl and Walther Janssen as the Boy.—Paul Rotha.

1921. Germany. Decla-Bioscope.

Directed by Fritz Lang.

Starring Lil Dagover, Walther Janssen, Bernhardt Goetzke.

DESTINY





### The Last Will of Dr. Mabuse (Das Testament des Dr. Mabuse)

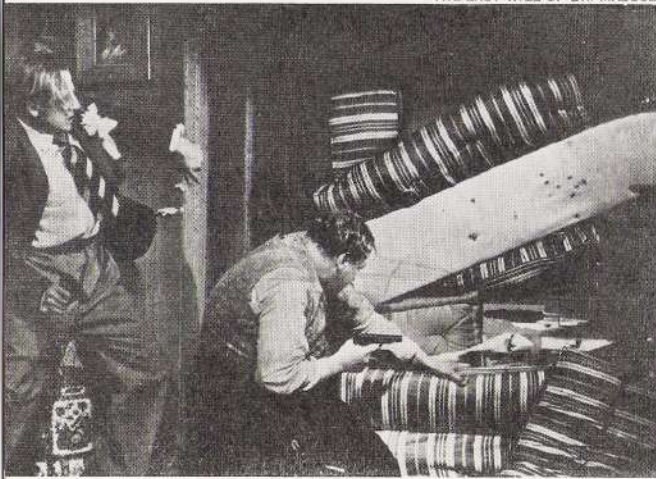
In the guise of a sequel to *Dr. Mabuse, the Gambler*, Lang made the first anti-Nazi film. Mabuse is now a patient in an insane asylum, who hypnotises the director of the asylum into directing his gang on the outside until the asylum's director believes he has become Mabuse reincarnated. Into the mouth of the madman Lang placed the Nazi philosophy. Employing uncanny uses of sound effects and music, with dramatic stretches of silence and unprecedented photographic effects, Lang succeeded in evoking a state of suppressed terror from beginning to end.—Herman J. Weinberg, *Sight and Sound*. Index to Lang's work.

1932-33. Germany. Nero-Films.

Directed by Fritz Lang.

Starring Otto Wernicke, Rudolf Klein-Rogge, Gustav Diesel, Camilla Spira.

THE LAST WILL OF DR. MABUSE



### The Thousand Eyes of Dr. Mabuse

Lang's most recent film is the latest episode in the Mabuse story, *Die 1000 Augen des Dr. Mabuse*. This time the action takes place after the war in an hotel where every room is fitted with a hidden close-circuit television camera, the control room in the basement. Someone has come upon the notorious Will of Dr. Mabuse embodying his plans for an anarchistic world of crime and has carried the idea one stage farther—the destruction of the world and a return to primeval chaos by means of the ultimate atomic explosion . . . Lang's technical mastery has not slackened and the set pieces come off to perfection.—*The Times*.

1960. W. Germany/Italy/France. C.C.C., Cei Incom, Criterion.

Directed by Fritz Lang.

Starring Dawn Addams, Peter Van Eyck, Gert Froebe.

THE THOUSAND EYES OF DR. MABUSE →



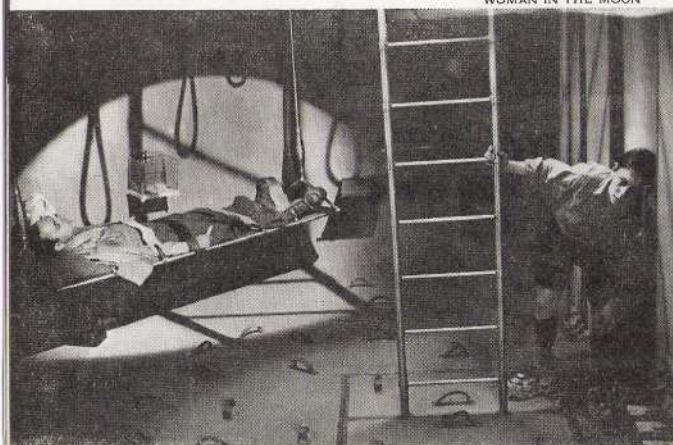


SIEGFRIED

**The Nibelungs, Part I—Siegfried.**

For sheer pictorial beauty of structural architecture, *Siegfried* has never been equalled . . . Who can ever forget the tall, dark forests; the birch glade, bespattered with flowers where Siegfried was slain; the procession of Gunther's court, seen distantly through the mail-clad legs of the sentinels; the calm, silent atmosphere of the castle rooms, with their simple heraldic decoration; and above all, the dream of the hawks?—Paul Rotha.

1923-24. Germany. Decla-Bioscope-Ufa.  
 Directed by Fritz Lang.  
 Starring Paul Richter, Margarete Schön, Hanna Ralph.



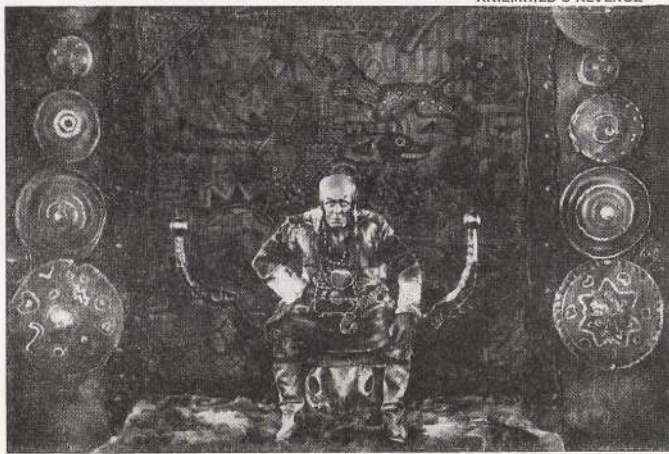
WOMAN IN THE MOON

**The Nibelungs, Part II—Kriemhild's Revenge.**

Not nearly so well known as its predecessor, *Kriemhild's Revenge* is today generally considered to be filmically far superior. Hence it is all the more to be regretted that it has been less widely shown than *Siegfried*. It takes up the story after the death of Siegfried. Kriemhild, his widow, marries Attila, king of the Huns, and incites the Huns to attack the wicked Gunther and his clan. A terrible mass slaughter ensues, and the end of the film is an orgy of destruction which it would be difficult to equal for speed, excitement, and obsessive hysteria.

1923-24. Germany. Decla-Bioscope-Ufa.  
 Directed by Fritz Lang.  
 Starring Rudolf Klein-Rogge, Margarete Schön, Theodor Loos.

KRIEMHILD'S REVENGE



**The Woman in the Moon (Frau im Mond)**

A super Jules Verne affair dealing with a flight to the moon by a gigantic manned rocket. Especially noteworthy, remarked Paul Rotha, were the remarkable realistic studio-made sets, and such scenes as the rocket's departure, the scenes inside the rocket in flight, and the wonderful luminosity of the lunar landscape. One of the last of the great German silent films. Lang's technical advisers on the film were Professors Orbeth and Willy Ley. Orbeth became a Nazi, but Ley fled to become a rocket expert in the U.S. The Gestapo later confiscated models of the space ship (actually a highly advanced model of a rocket) which were built by the film and also attempted to confiscate all foreign prints of the film!

1928. Germany. Fritz Lang Film-GMBG/UFA.  
 Directed by Fritz Lang.  
 Starring Gerda Maurus, Willi Fritsch, Fritz Rasp.

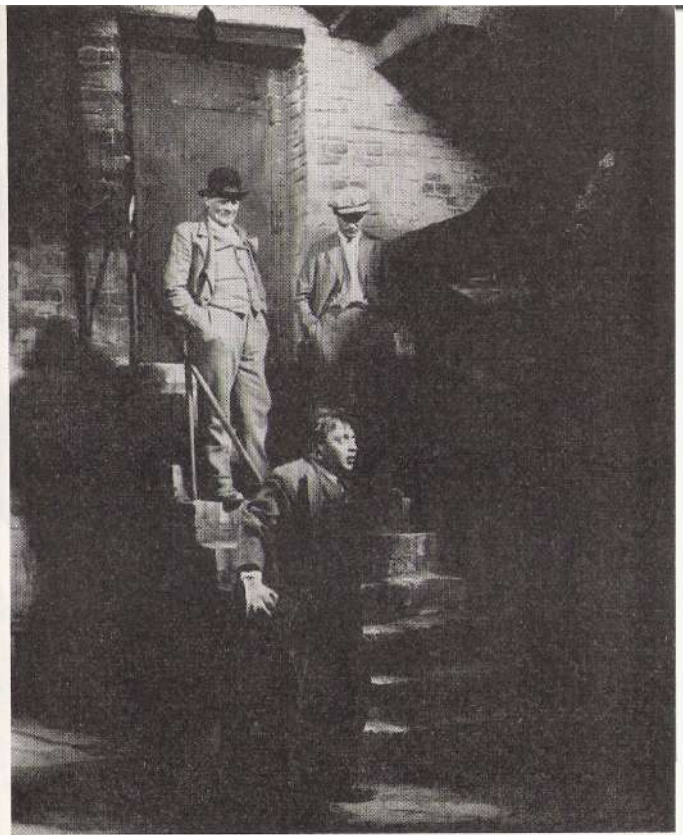




## Metropolis

In *Metropolis*, Fritz Lang let loose his twin passions for sinister, abnormal melodrama and settings of imaginative grandeur and ingenuity. *Metropolis* itself, that nightmare city where workers toil underground, moving with bowed heads and shuffling steps, is like some geometrical design grown monstrous and active in evil . . . The story gets more lurid and extravagant as it goes on, but there is no denying the strength of Lang's imagination, an imagination expressing itself in the terms of the cinema and the cinema alone.—*The Times*, 1953.

1926. Germany. Ufa. Directed by Fritz Lang.  
Starring Brigitte Helm, Rudolf Klein-Rogge, Alfred Abel, Gustav Froelich.



## M (1932)

*M* can be classed the greatest crime story of the screen; not before or since has such an imaginative study of a mass-murderer been made. Here Fritz Lang has embarked with enthusiastic abandon on a loose version of the Dusseldorf murders, but has also squeezed out an unforgettable portrait of the sexual maniac alternating between dark ecstasy and trembling terror.—Richard Winnington.

1932. Germany. Nero-Films. Directed by Fritz Lang.  
Starring Peter Lorre, Gustav Gründgens, Otto Wernicke.

In the January 1st number of **Sight and Sound** results are given of a poll of film critics from all over the world who were asked what they considered the ten best films of all time. **Sight and Sound** does not claim that "anyone's individual list, or the consensus of opinion reached by totting up the various choices, involves any definitive judgement. How can such a judgement be definitive?" In any case, this referendum is a fascinating indication of how opinion has moved since 1952. At that time, when **Sight and Sound** organised its first referendum, the top ten (actually there were twelve, because three films were tied for the number ten spot) were the following:

|   |                                  |    |   |
|---|----------------------------------|----|---|
| 1 | Bicycle Thieves                  |    |   |
| 2 | { City Lights<br>The Gold Rush   | 7  | { Greed<br>Le Jour Se Lève<br>The Passion of<br>Joan of Arc |
| 4 | Potemkin                         |    |   |
| 5 | { Louisiana Story<br>Intolerance | 10 | { Brief Encounter<br>Le Million<br>La Règle du Jeu          |

The list on the facing page contains only four from the 1952 list, and their relative positions among the top ten have been drastically altered.

We thought it would be interesting to present all of the top ten films (1962 list) at the **National Film Theatre**. At the time of going to press we think they will all be available, but it would be wise to check the summary/stop press page for any cancellations or substitutions.

Citizen Kane

L'Avventura

La Règle du Jeu

Greed

Ugetsu Monogatari

Battleship Potemkin

Bicycle Thieves

Ivan the Terrible

La Terra Trema

L'Atalante



## MIDWINTER BLOOD

### Additions and Revisions

The copyright situation on horror films is more than usually complicated, and two of the films previously announced for our horror season have now come unstuck. We are replacing *Freaks* with *Black Sunday*, and *Dr. Jekyll and Mr. Hyde* with *Them!* Any inconvenience is regretted, and notes on the two replacement films will be found below. The one addition to the season is the original *Frankenstein*, perhaps the most famous (and rightly so) of horror films.



BLACK SUNDAY

### Black Sunday

Adapted from a vampire story by Gogol, *Black Sunday* has already received high praise both in France and America. "Great suspense and excitement is stirred up by photography and art work. The lens keeps zooming, swooping, and snooping in and out of the dark forbidding corners of the old Russian castle and surrounding forest, to hold the spectators' nerves at attention."—*Variety*.

"*Black Sunday* proves at last that fear need not exclude beauty. The long awaited renewal of the horror film has been brought—without trumpets or fanfares—by Mario Bava."—*Cahiers du Cinéma*.

Italy. 1960. Galatea/Jolly Films.

Original title: "La Maschera del Demonio". Directed by Mario Bava. Starring Barbara Steele, John Richardson, Ivo Garrani, Andrea Checchi.

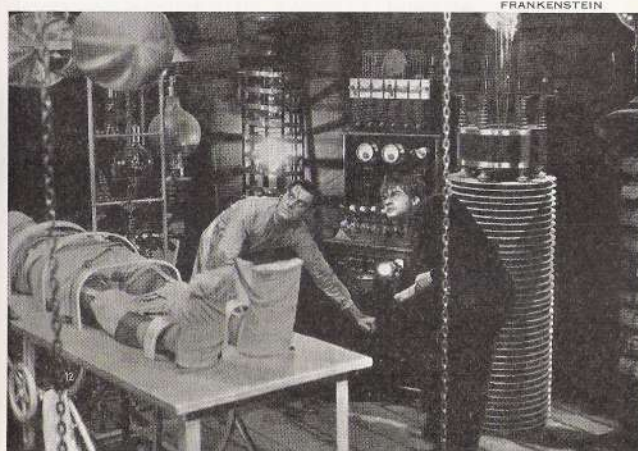
## Frankenstein

*Frankenstein* or *A Modern Prometheus* is the title Mary Shelley gave to her famous moral fantasy, and it is this theme which pervades the most interesting films about ghouls . . . The inventor of the monster has stolen fire from the deity, the penalty he pays is to see his creature break loose from his power, usually to proceed on a wild orgy of destruction, and the lesson he learns is that certain kinds of knowledge are forbidden. The monsters themselves—though of extreme physical ugliness, clumsy in movement, brutish and murderous—are by no means just repellent freaks; Karloff's creation in *Frankenstein*, with its loneliness, its hysterical fear of fire, is not without a peculiar pathos.

U.S.A. 1931. Universal.

Directed by James Whale.

With Boris Karloff, Colin Clive, Mae Clarke.



FRANKENSTEIN

### Them!

H. G. Wells would not have been ashamed of *Them!* Whatever the posters and the X certificate may suggest to you, this is much more a first-class, highly efficient adventure thriller than a mere horror film. Radio-activated by the first atomic explosion in the New Mexico desert, ants have grown to fifteen-foot proportions, killing humans with mammoth injections of formic acid and setting about the total destruction of mankind with all the normal ant intelligence plus. Two queen giant ants fly away to breed in a battleship and in the sewers of Los Angeles, in which echoing tunnels the whole of American defence resources are employed to exterminate the nest by flame-thrower, tommy-gun and cyanide gas.—Jympson Harman.

U.S.A. 1957. Warner Bros.

Directed by Gordon Douglas.

Starring James Whitmore, Edmund Gwenn, Joan Weldon, James Arness.



## British Film Academy Week

For the second time the National Film Theatre in co-operation with the Society of Film and Television Arts is screening a short list of the 1961 British Film Academy Awards committee. Each performance will be attended by members of the Society of Film and Television Arts and the shows are designed to allow them to see all the films nominated for this year's awards.

The programmes are presented in co-operation with the Society of Film and Television Arts (incorporating the British Film Academy), the Kinematograph Renters' Society, the Cinematograph Exhibitors' Association, and the individual companies supplying the prints. For National Film Theatre members it is difficult to think of a better way in which to catch up on the important films of 1961.

The programmes will take place from Tuesday 13th February to Sunday 18th February inclusive. The Academy committee draws up and publishes its short list on the 15th January; full details of the programmes will be posted up at the National Film Theatre from then onwards.

*WE REGRET THAT WE CAN GIVE NO DETAILS OF THESE PERFORMANCES UNTIL THAT DATE SO PLEASE DO NOT ENQUIRE AT THE BOX OFFICE UNTIL THE MORNING OF THE 16th JANUARY AT THE EARLIEST. AN ADVERTISEMENT WILL ALSO APPEAR IN THE "EVENING STANDARD" AND "EVENING NEWS" ON JANUARY 17th GIVING DETAILS OF FILMS TO BE SHOWN.*

## FILMS FROM THE ARCHIVE

Monday Nights 6.15 p.m. and 8.30 p.m.

### The Early Work of Chaplin (Part II)

#### The New Janitor (1914)

22nd January, 1962

With Al St. John

A piece of characteristic Keystone knockabout with Charlie as a blundering office cleaner.

#### Triple Trouble (1916)

A fascinating "patchwork" film based on scenes shot during the making of the Essanay comedies.

#### One A.M. (1916)

A rare example of early Chaplin virtuosity in each Charlie is alone for almost the entire film.

Supported by:—**SWEEDIE LEARNS TO SWIM** (1915)

An example of an early comedy series featuring Wallace Beery.

**THE HOME FRONT** (1917)

A wartime newsreel.

#### Dough and Dynamite (1914)

29th January

A typical Keystone slapstick comedy with Charlie in a bakery.

#### Shanghaied (1915)

A lively Essanay comedy with Charlie as a ship's cook.

#### The Floorwalker (1916)

The first film made by Chaplin for the Mutual Company; it all takes place in a department store.

Supported by:—**THE STAGECOACH DRIVER AND THE GIRL** (1913)

One of the first Western films with Tom Mix.

#### His Musical Career (1914)

6th February

With Mack Swain. Charlie and Mack as piano movers in the true Keystone tradition.

#### Work (1915)

Charlie as a paperhanger's assistant in a real slapstick situation.

#### The Vagabond (1916)

A remarkable departure into a new realm, this film is at times almost a straight drama and is, in fact, the prototype of *The Kid* and *The Circus*.

Supported by:—**PULLMAN BRIDE** (1916)

A Mack Sennett comedy with Gloria Swanson and Mack Swain.

## His Trysting Place (1914)

With Mabel Normand and Mack Swain. A comedy of home life.

12th February

## In the Park (1915)

A typical knockabout comedy in the Keystone "park" style.

## Behind the Screen (1916)

A satire on slapstick films of the Keystone variety, set in a movie studio.

Supported by:—**EXPLOITS OF ELAINE** (1915) An example of the Pearl White serials.

## Great Names in Silent Screen Comedy

Monday Nights at 6.15 p.m. and 8.30 p.m.

The success of our season devoted to the work of Charlie Chaplin has suggested that our audience would like to have the opportunity of examining the careers of other comedians of the period. We are therefore presenting a short survey of the work of the principal artists of the period from 1914 to 1928 whose joint efforts are now often spoken of as the "Golden Age of Screen Comedy".

### Harold Lloyd (Programme I) 19th February

"A man of no tenderness, no philosophy, but the embodiment of American cheek and indefatigable energy." (Gilbert Seldes).

### Never Weaken

**U.S.A. 1921. With Harold Lloyd, Mildred Davies and Roy Brooks.** This is one of many films in which Harold Lloyd experimented with the idea of the "Thrill" picture as basis for comedy.

Also:— **LONESOME LUKE'S MOVIE MUDDLE** (with Bebe Daniels);  
**CAPTAIN KIDD'S KID** (with Bebe Daniels);  
**I DO** (with Mildred Davies)  
and a recorded interview with Harold Lloyd.

### Harold Lloyd (Programme II) 26th February

### Safety Last

**U.S.A. 1923. With Mildred Davies.** One of Harold Lloyd's best-known silent comedies. As in NEVER WEAKEN, the skyscraper climax depended on height for its effect.

Also:— **THE CHEF** (an interesting early Lloyd comedy);  
**SPRING FEVER** (with Bebe Daniels).

### Buster Keaton (Programme I) 5th March

### The General

**U.S.A. 1927.** No part of silent film history has enjoyed a more unexpected and completely successful revival than the work of Buster Keaton. This film is about a hero, a railway engine and the American Civil War.

Also:— **CONEY ISLAND, U.S.A. 1917.** With Buster Keaton and Fatty Arbuckle.

## FILM INSTITUTE NEWS

British Film Institute  
81 Dean Street  
London, W.1  
January 1962

Dear Member,

During 1961 nearly a quarter of a million people went to the National Film Theatre. This was a record and means that on average throughout the year the N.F.T. was more than half-full—57 per cent. to be exact. This compares with a national average of under 30 per cent. One consequence of the relative success of the N.F.T. programmes is that more and more exhibitors are now showing the kind of films that a few years ago only the N.F.T. (and a very few commercial cinemas) would have thought of screening. Miss Dilys Powell brings out this point in a recent article in *The Sunday Times* in which she says "For years . . . we wanted more off-beat cinema, we wanted more variety. And now we have it: roughly a dozen London cinemas showing new foreign language films."

The popularisation of good films from all sources whether old or new is an integral part of the British Film Institute's work and it is encouraging to see the demand growing steadily. But it raises some problems for the N.F.T. which is now liable to find itself in competition with the very cinemas whose public it has done so much to create. These are not insoluble problems but it would be a mistake to underrate the increasing difficulty of finding suitable films and obtaining permission to show them.

Against these handicaps we can set the experience and achievements of nine years successful operation of a pioneer enterprise which has made a name for itself all over the world. With these advantages and an unlimited range of new and interesting ideas for future programmes, and given your continued goodwill and support for the untried and less well-known films as well as for the more familiar, I am confident that the National Film Theatre's Tenth Anniversary year will be worthy of the occasion.

With best wishes for the New Year,

Yours sincerely,

*James Quinn.*

Director  
BRITISH FILM INSTITUTE

Our series of films by Chaplin continues; copies of the booklet "Index of the Early Work of Chaplin" published at 2/- are available to N.F.T. members at 1/- each.



TOP

AND THE  
BRITISH FILM ACADEMY AWARDS WEEK

TEN