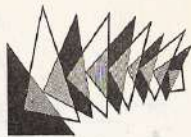


NATIONAL FILM THEATRE

SOUTH BANK - WATERLOO

BOX OFFICE: WAT 3232/33

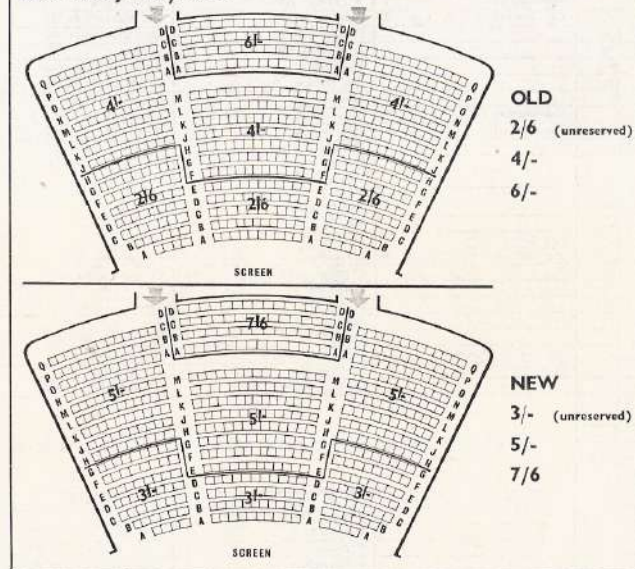


PRICES OF ADMISSION. Membership Cards must be shown when purchasing tickets. Postal applications for seat reservations (5/- and 7/6 only) must be made to the National Film Theatre, South Bank, Waterloo, S.E.1. No applications can be dealt with unless accompanied by a stamped addressed envelope. Membership Card and Postal-Money Order or Cheque. Seats cannot be guaranteed unless booked beforehand. There is a limited number of unreserved seats available at 3/- for every programme.

BOX OFFICE. Telephone Waterloo 3232/33. Hours 11.30 a.m. — 7.30 p.m. Closed on Sundays. Box Office for the programmes in this booklet will not open before Tuesday, 9th January. Members may bring three guests. Associates only one. In unavoidable circumstances the Management reserves the right to change its advertised programme without prior notice to its Members, although special announcements will be made at the Theatre and in the Amusement Guide of the "Evening News", and the "Evening Standard".

TELEPHONE BOOKINGS. In future all Telephone Bookings must be claimed 48 hours before the performance otherwise they will be sold. In the case of Bookings made on the same day of the show, the old rule of Tickets held up to half-an-hour before the performance will continue to apply.

INCREASE IN SEAT PRICES from 16th January 1962



ACKNOWLEDGMENTS

Our grateful thanks are due to:
Fritz Lang, UFA, Nero-Film, CCC Filmkunst, René Bonef (Omnia Film), Eugene Gutowski (CCC-Films London), National Film Archive, Czech Film Archive, East German Film Archive, Danish Film Archive, Museum of Modern Art New York, Paramount Pictures, Mondial Films, Contemporary Films, MGM, De Sica Produzioni, Warner Brothers, Golden Era Films, C. & C. Films Incorporated, James Nicholson (American Releasing Corporation), British Film Academy, Society of Film and Television Arts, K.R.S., C.E.A., Anthony Balch, Alan Edwards, Miracle Films, Rank, Regal, Anglo-Amalgamated, New Realm Film Distributors.

LANG SEASON ADDITIONS

The Spy (Spione)

Paul Rotha calls *The Spy* an improved version of *Dr. Mabuse*: Lang repeated his success two-fold in *The Spy*, a story, not unlike *Dr. Mabuse*, of an international crook, with secret papers, a railway smash, complex disguises, and another final street battle. It was all superb entertainment, superbly done: quick-moving, thrilling, dynamic. The plot: from a wheelchair, the crippled Haighi employs a vast network of spies who commit outrageous crimes against society. He is attended constantly by a dotting nurse who watches over him. But in one of the most startling denouements ever filmed, we discover that the nurse is not what she seems to be. *The Sight and Sound Index* to Lang's work called *The Spy* "one of the most beautiful melodramas ever made".

Germany, 1927-28. Fritz-Lang-Film, GMBG/UFA. Directed by Fritz Lang. Starring Gerda Maurus, Willy Fritsch, Rudolf Klein-Rogge, Lupu Pick, Lien Dyers, Fritz Rasp.

THE SPY



You and Me

Because of the problems of print supply, we are obliged to show *You and Me* out of chronological order in our Lang season. *You and Me* uses a theme somewhat similar to that of *You Only Live Once* and the same leading lady, Sylvia Sidney. It is particularly noteworthy for its exploration of the psychological uses of sound. The music, by the way, is by Kurt Weill. The story is about the experiment of a public-spirited employer who, believing in a fair deal for the discharged convict, mans his department store with ex-criminals. One assistant demonstrates tin-openers with the ease born of long experience with safes; another sells rackets (I've tried all the rackets there are, lady, and this one is the best); a third terrorises a little girl into taking a toy she doesn't want!

U.S.A., 1938. Paramount. Directed by Fritz Lang. Starring George Raft, Sylvia Sidney.

Square Pegs II

Square pegs in round holes—often there are films we would like to show at the National Film Theatre which do not fit conveniently into our usual pattern of two or three weeks seasons. SQUARE PEGS takes care of this problem. SQUARE PEGS II contains an attractive group of titles—3 Lubitsch films, 2 Dietrich ones, and some rare period pieces—The Scoundrel and Three Cornered Moon, as well as two more recent films.

ONE HOUR WITH YOU—Maurice Chevalier and Jeannette MacDonald, in one of Lubitsch's most delightful comedies, 1932.

TROUBLE IN PARADISE—Another Lubitsch comedy, a witty, stylish treatment of the complicated love lives of two international crooks. Starring Miriam Hopkins, Herbert Marshall and Kay Francis, 1932.

THE MAN I KILLED—One of Lubitsch's few serious films, this is the story of a man who seeks out the family of an enemy soldier he killed during the war. A powerful pacifist film. Starring Lionel Barrymore, Nancy Carroll, Zasu Pitts, 1932.

THE SCOUNDREL—A mid-thirties period piece almost as enticing for its faults as its virtues... an unmistakable whiff from a gossip column world which tries hard to split the difference between an epigram and a wisecrack. (William Whitebait.) Written, directed, and produced by Ben Hecht and Charles MacArthur, Starring Noel Coward, 1935.

MOROCCO—Gary Cooper and Marlene Dietrich—the foreign legion and Joseph von Sternberg. The one in which Dietrich sings "Who'll Buy My Apple" and walks off into the desert at the end, 1931.

A FOREIGN AFFAIR—Marlene Dietrich, Jean Arthur and John Lund in Billy Wilder's slightly immoral comedy about life in post-war Berlin, 1946.

THE HEIRESS—Olivia de Havilland, Montgomery Clift and (especially) Sir Ralph Richardson in William Wyler's version of Henry James's *Washington Square*, 1940.

DOWN WENT MCGINTY—Preston Sturges's first film, a satire on American politics, has lost nothing of its brilliance and wit, as summer screenings at the N.F.T. proved. With Brian Donlevy and Akim Tamiroff, 1940.

THREE CORNERED MOON—The "sleeper" of 1933, *Three Cornered Moon* was hailed as one of the best films of the year. A delightful comedy directed by Elliott Nugent, it stars Claudette Colbert and Mary Boland as a totally vague and irresponsible widow with three grown-up sons and daughters who gets involved in the Depression and is completely unable to understand why she is becoming penniless, 1933.

PROGRAMME SUMMARY (continued)

DATE	AT 3 P.M.	AT 6.15 P.M.	AT 8.30 P.M.
1 Th.		Kriemhild's Revenge p. 7	Citizen Kane p. 10
2 F.		1,000 Eyes Dr. M. p. 4	Ugetsu EST p. 10
3 S.	Bicycle Thieves p. 10	1,000 Eyes Dr. M. p. 4	Règle du Jeu EST p. 10
4 Su.	1,000 Eyes Dr. M. p. 4	1,000 Eyes Dr. M. p. 4	Greed p. 10
5 M.		The General p. 17	The General p. 17
6 Tu.		Bicycle Thieves p. 10	Potemkin p. 10
7 W.		Siegfried p. 6	Kriemhild's Revenge p. 7
8 Th.		Last Will Dr. M. EST p. 4	Greed p. 10
9 F.		Citizen Kane p. 10	Metropolis (at 8.45) p. 8
10 S.	Citizen Kane p. 10	Last Will Dr. M. EST p. 4	1,000 Eyes Dr. M. p. 4
11 Su.	Bicycle Thieves p. 10	Potemkin p. 10	Citizen Kane p. 10

* Details published in November/December Programme
 † See overleaf
 EST Denotes English sub-titled film
 EC Denotes earphone commentary

NATIONAL FILM THEATRE

PROGRAMME SUMMARY

DATE	AT 3 P.M.	AT 6.15 P.M.	AT 8.30 P.M.
JANUARY			
2 Tu.		The Thing *	BLACK SUNDAY p. 12
3 W.		Beast 5 Fingers *	THEM I † p. 13
4 Th.		Brides of Dracula *	Invasion Body Snatchers *
5 F.		Yeux Sans Visage EST *	BLACK SUNDAY p. 12
6 S.	THEM I † p. 13	I Walked with Zombie *	Hounds of Zaroff †
7 Su.	BLACK SUNDAY p. 12	Beast 5 Fingers *	THEM I † p. 13
8 M.		Chaplin—Series VII *	Chaplin—Series VII *
9 Tu.		BLACK SUNDAY p. 12	Hounds of Zaroff †
10 W.		Invasion Body Snatchers *	I Walked with Zombie †
11 Th.		Beast 5 Fingers *	The Thing *
12 F.		Brides of Dracula *	Yeux Sans Visage EST *
13 S.	I Walked with Zombie *	BLACK SUNDAY p. 12	Hounds of Zaroff †
14 Su.	Yeux Sans Visage EST *	The Thing *	Invasion Body Snatchers *
15 M.		Chaplin—Series VIII *	Chaplin—Series VIII *
16 Tu.		The Man I Killed †	The Spiders p. 2
17 W.		The Spiders p. 2	Frankenstein p. 13
18 Th.		Destiny p. 3	A Foreign Affair †
19 F.		Dr. Mabuse, Pt. I p. 2	Dr. Mabuse, Pt. II p. 2
20 S.	Frankenstein p. 13	A Foreign Affair †	L'Avventura EST p. 10
21 Su.	Dr. Mabuse, Pt. I p. 2	Frankenstein p. 13	Dr. Mabuse, Pt. II p. 2
22 M.		Chaplin—Series IX p. 15	Chaplin—Series IX p. 15
23 Tu.		A Foreign Affair †	Destiny p. 3
24 W.		Siegfried p. 6	Kriemhild's Revenge p. 7
25 Th.		Dr. Mabuse, Pt. I p. 2	Dr. Mabuse, Pt. II p. 2
26 F.		Destiny p. 3	Bicycle Thieves EST p. 10
27 S.	L'Avventura EST p. 10	L'Avventura EST p. 10	L'Atlante (at 8.45) EST p. 10
28 Su.	The Spiders p. 2	Metropolis p. 8	Down Went McGinty †
29 M.		Chaplin—Series X p. 15	Chaplin—Series X p. 15
30 Tu.		Bicycle Thieves EST p. 10	One Hour With You †
31 W.		You and Me †	Bicycle Thieves EST p. 10
FEBRUARY			
1 Th.		The Scoundrel †	The Spy †
2 F.		The Spy †	You and Me †
3 S.	The Spy †	M (1931) EC p. 9	Morocco †
4 Su.	Ivan—Pt. I EST p. 10	Ivan—Part. II EST p. 10	Woman in Moon p. 7
5 M.		Chaplin—Series XI p. 15	Chaplin—Series XI p. 15
6 Tu.		L'Atlante EST p. 10	M (1931) EC p. 9
7 W.		M (1931) EC p. 9	Trouble in Paradise †
8 Th.		Woman in Moon p. 7	The Scoundrel †
9 F.		M (1931) EC p. 9	Woman in Moon p. 7
10 S.	J-Cornered Moon †	Woman in Moon p. 7	M (1931) EC p. 9
11 Su.	Last Will Dr. M. EST p. 4	M (1931) EC p. 9	The Heiress †
12 M.		Chaplin—Series XII p. 16	Chaplin—Series XII p. 16
13 Tu.			
14 W.			
15 Th.			
16 F.			
17 S.			
18 Su.			
19 M.		Never Weaken p. 16	Never Weaken p. 16
20 Tu.		Bicycle Thieves EST p. 10	Greed p. 10
21 W.		Ivan—Pt. I EST p. 10	Ivan—Pt. II EST p. 10
22 Th.		Potemkin p. 10	Terra Trema EST p. 10
23 F.		Metropolis p. 8	Règle du Jeu EST p. 10
24 S.	Citizen Kane p. 10	Règle du Jeu EST p. 10	Ugetsu EST p. 10
25 Su.	Last Will Dr. M. EST p. 4	Kriemhild's Revenge p. 7	Bicycle Thieves EST p. 10
26 M.		Safety Last p. 16	Safety Last p. 16
27 Tu.		Potemkin p. 10	Last Will Dr. M. EST p. 4
28 W.		Last Will Dr. M. EST p. 4	Greed p. 10

BRITISH FILM ACADEMY WEEK — See page 14 for details

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