Program for TUESDAY evening, October 13th at 2 East 23rd Street, Room 313, at 7:30 sharp.

On this occasion we are happy to present one of the most unusual and important programmes in our history— a collection of valuable and for many years unseen motion pictures on 9.5 mm. Four are great UFA films from the silent period (abridged versions running for some five reels) and a 55-minute condensation of a late silent British film by a brilliant German director. Due to the extreme length of the show, please note our earlier starting time. This is something of a marathon occasion of course, and it is essential that we start on time. Five-feature programmes are not to be a regular part of our make-up from now on, but we know that all of our members will be extremely anxious to see these fine and very rare films, and they will only be available to us on this one day. In passing, we would like to acknowledge the generosity of Mr. George Mitchell in making this presentation possible. Mr. Mitchell is not one of our members, and the trouble that he has gone to for us is thus even more to be appreciated. A member of the U.S. Armed Forces, he secured the prints in Europe.

The prize of the collection is from the cameras of the German master of suspense and fantasy, Fritz Lang. It was once termed by Graham Greene "Lang's simplest, purest thriller", SPEED (1927-28)

Produced and directed by Fritz Lang for Fritz Lang Film GmbH. Released by UFA. Story by Lang and Thea Von Harbou. Settings and design by Otto Hunte and Karl Vollbrecht (responsible for "Die Rabenmensch" and "Metropolis"); photography by Fritz Arno Wagner (the shot Lang's "Desert", "Metropolis: The Testament of Dr. Mabuse" as well as Robinson's "Warming Shadows" and Pabst's "Jammers Hey"). Shooting time: 2½ months. With Gerta Maurus, Willy Fritsch, Rudolph Klein-Rogge ("Dr. Mabuse" of both versions, "Rotwang" of "Metropolis"), Ljub Misk (director of several German films of the period), Lien Beyen, Fritz Kasp, Horst von Walther, Gräffl Hatty, Paul Rebisburger, Greta Berger.

"An improved version of the earlier "Dr. Mabuse, der Spieler", SPIEGEL told of an international crook who rose to power after the weakening and confusion of a world war. The exiled Heigl (Klein-Rogge) employs a network of spies who commit outrageous crimes against society. From his wheel chair he directs them, attended constantly by a devoted nurse, who watches over him. Eventually government agents and one of Heigl's own girl spies (who succumbs to one of the government agents) ferret him out. Notable scenes were a stunning railway smash-up, the realization by the Jep that he has been duped, leading to his committing harus-kiri, and the startling denouement... One of the most beautiful melodramas ever made.

The above quoted material is culled from the "Index to the Creative Work of Fritz Lang", compiled by Norman G. Weinstein for the British Film Institute. This index, which contains useful biographical data about Lang himself as well as his films, has been reprinted in this country and is available from "Friendly Service", Box 76, Radio City Post Office, New York 19.

Lang's newest release, "THE BIG HEAT", a Columbia melodrama of the ultra-tough school starring Gloria Grahame and Glenn Ford, has had some of the best trade-press reviews for a Lang film since "The Woman in the Window". Currently he is preparing his remake of Remarque's "Le Dernier Homme", designed as a vehicle for Rita Hayworth.

In "The Tatler" of September 28, 1926, James Agate wrote: "... (Spy) ... moves at an enormous speed and is immensely exciting. It demands and gets from us what the severer art has called "the willing suspension of belief"... with the reservation that the simple may have difficulty in grasping the whole of it, but its an admirable entertainment.

THE WONDERFUL Lie - DIE WUNDERBAHRE LIEGE DER INFAUSTINA (1929)


Produced by Pauer after his unhappy American sojourn, this fills is similar to Hollywood's silent version of "Anna Karenina" and recalls "Riders and The Devil" to many who see it. It was one of the last German silent films, and was given a lavish production by Pauer.

One of its most interesting features is the brilliant camerawork by Carl Hoffman, of whom it was said by Karl Freud that he was "the world's greatest cinematographer". His amplified lighting certainly is a delight to watch. The story, Mina, mistress of a Russian colonel, deserts him in favor of a comet (a sort of officer candidate similar to the German film industry and the French aspirant), and finally commits suicide to save her honor from certain ruin at the hands of the colonel. Schrever later did "The Magician's Prophecy" under Pauer, and his last work as a director was in England on one of the Imperial films. "The Wonderful Life" was the film which gave Feuerstein (the Frau) his first big boost as an international favorite. In his book "From Caligari to Hitler", 


Kraemer particularly comments on the subtle comparison of the opening and closing balcony scenes, and remarked that "the film involved a range of deep emotions genuinely motivated".

**HEIRENDE (HOMECOMING - THE PRISONER'S SONG) 1928**

**UPA**

**Director:** Joe May  
**Supervisors:** Erich Pommer  
**From the Leonard Frank novel "Karl and Anna".**  
**Photography:** Gustav Rittner (who worked on "Metropolis"). Released in the USA by Paramount.  
**Opened in New York in 1929 at the Film Guild theatre on West 8th St. A Broadway production of "Karl and Anna" with Otto Kruger and Alice Brady was also presented in 1929.**  
**Cast:** Gustav Frolich as Karl, Dita Parlo as Anna; Larna Hanson as Anna's husband, Richard.

This film has been known under several titles, "Homecoming" being the US release title, and "The Prisoner's Song" the British title. The story deals with two German war prisoners, Richard (Lara Hanson, fresh from Hollywood disillusion) and Karl (Gustav Frolich), a young actor who had scored as the hero of "Metropolis", and is still prominent in Germany as an actor/writer/director in Berlin - their escape, and their poignant passion for the same woman, Anna, the wife of one of them. Dita Parlo, as Anna, was also a Hollywood deserter, later to reach acclaim in Vigo's "L' Atalante" and Sammler's "Grand Illusion". May translated Frank's film novel quite freely, but was successful in preserving the spirit of the author's work. Incidentally, the story was the basis, later, for the Great Garam-Scobie Hitchen opus "Desire Me" at Metro. The less said about this tale's version the better; several directors lent their talents in an attempt to docter the film, but the end result was so bad that none of them would accept screen credit. May's film, on the other hand, faced very much better, and was praised unanimously by the New York critics. May later worked in America of course, directing such films as Universal's "The Invisible Man Returns".

**ZUR GESCHICHTE VON KREUSHUREN - THE CHRONICLE OF THE GREY HOUSE.** (1923) **UPA Union Production**

**Director:** Arthur Von Gerlach  
**Scenario:** Thea von Harston, from a novel by Theodor Storm  
**Camera:** Karl Drews, Fritz Arne Wagner and Erich Hitzelmayer.  
**Sets:** Walter Boehringer, Robert Herith and Prof. Foezlig.  
**Stars:** Lil Dagover, Paul Hartmann, Arthur Kraussmack, Rudolph Rittner, Rudolph Feoster, Josef Petermann, Gertrud Mecker, Gertrud Arnold.

It would be hard to find a more Germanic story than this; in almost every respect it contains all of the elements of tragedy so dear to the hearts of German audiences. Unlike other German films of the same period, "Chronicle..." moves into the open air and is unconfined by studio sets. The warm and rich camerawork gives a remarkable picture of the Prussian heath and expansive landscapes. Lil Dagover has never been seen to better advantage, and Hartmann makes a sincere if somewhat "second-rate" hero. The Gothic-like lighting of the interiors, as well as the lovely exterior, are a tribute to the splendid photographic work of the three cameramen. For the benefit of those who may have difficulty with the French subtitles, we print a synopsis hereafter:

On the great Prussian heath is the castle of Greishure, where lives an old Prussian junker and his chaste son Hinzich. The younger son Deblo returns, having married a noblewoman, and finds that the property has been sold to Hinzich. Hinzich has fallen in love with Baranka, a lovely headstrong woman, and refuses to give her up. Before the father can change the will, he dies suddenly. Hinzich marries his beloved in true heavy-handed German fashion at his dead father's behest, and by marrying a headstrong woman forsetts his right to the estate. Deblo and Hinzich fight on the heath, and the former is killed. At the same time, Hinzich's bride gives birth to a son, Enico. Hinzich flees the country, not knowing that his wife has died in childbirth. Years later he returns incognito, and sees his now ten-year-old son who has inherited the estate. During the night, Deblo's widow has little Enico kidnapped in order to have his inheritance taken away. But the chateau of Baranka warms Hinzich. Diding over the heath, the spirit leads Hinzich in pursuit of the kidnappers. Under the cover of darkness, and in a violent storm, Hinzich liberates the boy but in so doing is mortally wounded. He carries the lad to the castle where the boy learns that his rescuer is his lost father. Hinzich dies and joins the spirit of his beloved wife.

**PIRACO III (1928-29)** **British International Productions. Director: E.A. Dupont**

**Camera:** Vernon Braidie  
**Art Director:** Arthur Junge (later credits: "Stairway to Heaven", "At Know Where I'm Going"). Story and screenplay by Arnold Bennett.  
**Asta Director:** Ronald Gosse, M.C.  
**Edited by J.W. McNabough.**

**Cast:** Harold volunteers (GUILDA GRAY); Valentin Witzot (JAMESON THOMAS); Shoobo (ANNA MAY WONG); Jim (Ring Ho-Chung); Victor Saunders (Cyril Ritchard); Beso (Hamza Jones); a guest (Charles Lightfoot).

American premiere: Little Carnegie theatre IX, July 24, 1929.
"Piccadilly" is particularly interesting in that it shows that Dupont could duplicate, successfully, his famed "Variety" technique. EIP imported Dupont (she soon after made the talkie "Atlantic" for the same company), Jumbo and Brandeis in an effort to improve their productions at this period.

Although she was starred in American films prior to "Piccadilly", Gilda Gray was never offered another opportunity to demonstrate her "shiny" wares as well as her thespian abilities. Nor was Anne May Long cast importantly, although she was recognized as a great talent. Incidentally, "Piccadilly" marks Laughton's first appearance in a feature film, although he had appeared (quite prominently) in several short comedies earlier.

E.A. Dupont, for long inactive, has suddenly reappeared — none too promisingly — on the Hollywood scene. After the extremely interesting (if not quite successful) "The Scarf" of two years back, he has settled down to a steady output of cheap quickies — sex exploitation thrillers, science-fiction and adventure epics, and horror yarns of the calibre of "Mysterious Island", currently in UA release.

**IMPORTANT NOTICES**

As of the date of our going to press with these notes, we have not had an opportunity to screen these particular prints. For our members' guidance however, we should state that we anticipate a running time of approximately FOUR HOURS for this programme.

Short introductions and explanations will be made with each film to cover any serious gaps in continuity (if any) which may have resulted from the re-editing.

We also ask our members to note that screenings will take place every other Tuesday until further notice, to avoid conflicting with Cinema 16 programmes. On Wednesday October 14th, Cinema 16 are screening Kirumov's "Eminent" and a collection of latest UPA shorts.

We look forward to seeing a full turnout for this unique screening next Tuesday, and once again offer our thanks to Mr. Mitchell for his cooperation.

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**Enquiries to:**

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