

## Document Citation

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Saboteur, Hitchcock, Alfred, 1942  
The lady vanishes, Hitchcock, Alfred, 1938  
The thirty-nine steps, Hitchcock, Alfred, 1935  
Torn curtain, Hitchcock, Alfred, 1966  
North by northwest, Hitchcock, Alfred, 1959  
Stage fright, Hitchcock, Alfred, 1950  
Strangers on a train, Hitchcock, Alfred, 1951  
Psycho, Hitchcock, Alfred, 1960  
I confess, Hitchcock, Alfred, 1953  
Marnie, Hitchcock, Alfred, 1964  
The girl was young, Hitchcock, Alfred, 1937  
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# BIOGRAPH presents the films of ALFRED HITCHCOCK

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FRIDAY-SUNDAY,  
AUGUST 24-26

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...GOOD MONDAY THRU THURSDAY, ALL MATINEE & MIDNIGHT SHOWS... THEY NEVER EXPIRE!

## TO CATCH A THIEF

CARY GRANT GRACE KELLY  
JESSIE ROYCE LANDIS

Grant plays John Robie, a reformed party accused of wrongdoing he is suspected of a new rash of gem thefts from posh French Riviera hotels. When he meets spoiled heiress Kelly, he sees a chance to clear himself and expose the real thief by setting a trap with Kelly's mother's jewelry as bait. Romance, suspense and more than a touch of larceny are blended together to provide one of the most entertaining Hitchcock films ever. (1955)



## Lifeboat

TALLULAH BANKHEAD WALTER SLEZAK

John Steinbeck wrote the script for this tense tale of survival and desperation, the story of a handful of survivors of a shipwreck. This film is notable for confining itself to the smallest acting space of any film ever made; a lifeboat on the open sea, in which the manias and fears of the passengers are played out against the backdrop of endless ocean. (1943)

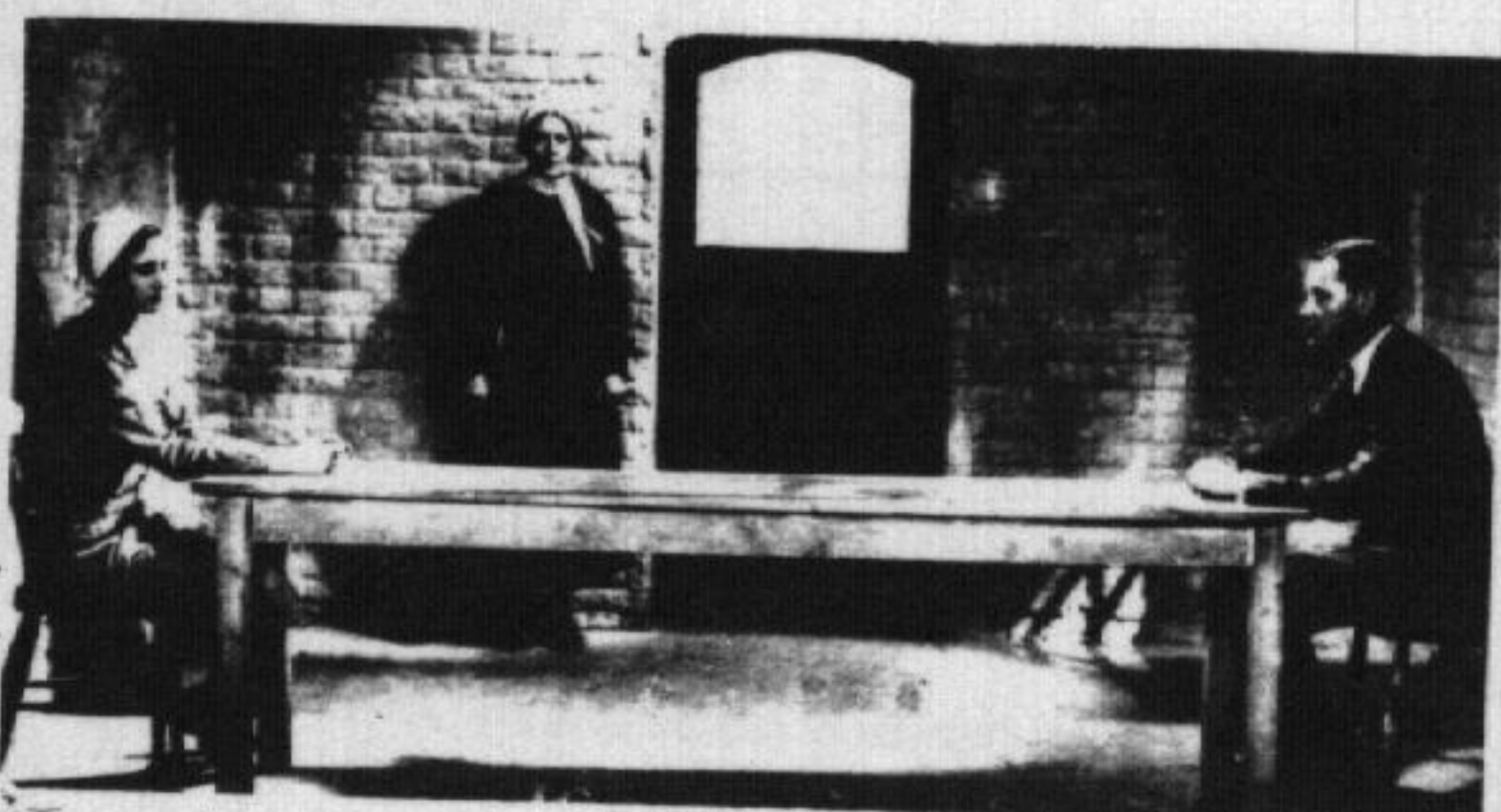
## Murder

(1930)

HERBERT MARSHALL

One of Hitchcock's rare excursions into the realm of the whodunit features an actor (Marshall) as detective. He is convinced of the innocence of a beautiful young girl accused of murder, and sets out to uncover the real culprit--a transvestite trapeze artist. One of the first films to use a stream of consciousness monologue, it was also daring for its implications of homosexuality, and its elaborate sound--a 29 piece orchestra had to be present on the sound stage for a sequence in which a radio is turned on.

MONDAY-TUESDAY, AUGUST 27-28



## Secret Agent

ROBERT YOUNG  
MADELEINE CARROLL  
JOHN GIELGUD PETER LORRE

Viewed today, SECRET AGENT seems one of Hitchcock's most successful films, but it received a bad press when released 42 years ago. The film is based on Campbell Dixon's play which is based on Somerset Maugham's ASHENDEN, a collection of short stories concerning the adventures of a secret agent in Switzerland during World War I. The film Hitchcock directed between THE THIRTY-NINE STEPS and SABOTAGE, combines the moods of both these films. The former is a light thriller, the latter a dark and complex meditation on a chaotic universe. SECRET AGENT takes a satiric stance toward romance and sex, and yet pursues its deeper theme--which might be called 'the evolution of moralities'--with relentless energy... To have accomplished the statement of this theme without propaganda and without arch moralism is rare and admirable. To have accomplished it with such wit and style is a sign of genius. (1936)



WEDNESDAY-THURSDAY, AUGUST 29-30

## Young and Innocent

DERRICK DEMARNEY NOVA PILBEAM

A blend of thriller and comedy, this is the story of an innocent young man's flight from the law, his infatuation with a young girl, (the daughter of the local Chief Constable who is hunting him) and their combined efforts to keep him hidden from the police and find the real criminal. They run riot over the countryside searching for proof of his innocence, thus providing the opportunity for a number of magnificently funny sequences--best of all the children's party by the girl's Margaret Dumont-ish aunt. The closest thing in British cinema to the surrealist antics of the Marx Brothers. (1937)

FRIDAY-MONDAY, AUGUST 31-SEPTEMBER 3

## THE 39 STEPS

ROBERT DONAT MADELEINE CARROLL

THE 39 STEPS is one of the most popular, imaginative and entertaining movies ever made, and one of Alfred Hitchcock's best known works. It tells the story of a young man innocently involved in a spy plot, and his flight from the law and foreign agents. Many of the classic Hitchcock touches used again in his later films have their roots in this early thriller. (1936)



## THE LADY VANISHES

MICHAEL REDGRAVE MARGARET LOCKWOOD  
PAUL LUKAS

While traveling aboard a train, a young playgirl befriends an elderly lady. When the old woman mysteriously disappears, a bizarre search is sparked, during which it becomes apparent that the seemingly mild-mannered senior citizen is actually involved with a ring of spies. The familiar Hitchcock theme of the innocent bystander drawn against her will into all manner of plots and intrigue is the basis for one of the truly great train pictures, and the master of suspense is in top form here. (1938)

## Blackmail

WITH

CYRIL RITCHARD and ANNY ONDRA

This was originally shot as a silent film, and later sound was added, and some scenes reshot--the result was Britain's first talking picture. The plot concerns a haunted young woman who kills in self-defense, and is blackmailed for it. The film is notable as the first example of a series of masterful chase sequences which Hitchcock was to make his trademark for years. (1929)



TUESDAY-THURSDAY, SEPTEMBER 4-6

## THE WRONG MAN

HENRY FONDA  
VERA MILES ANTHONY QUAYLE

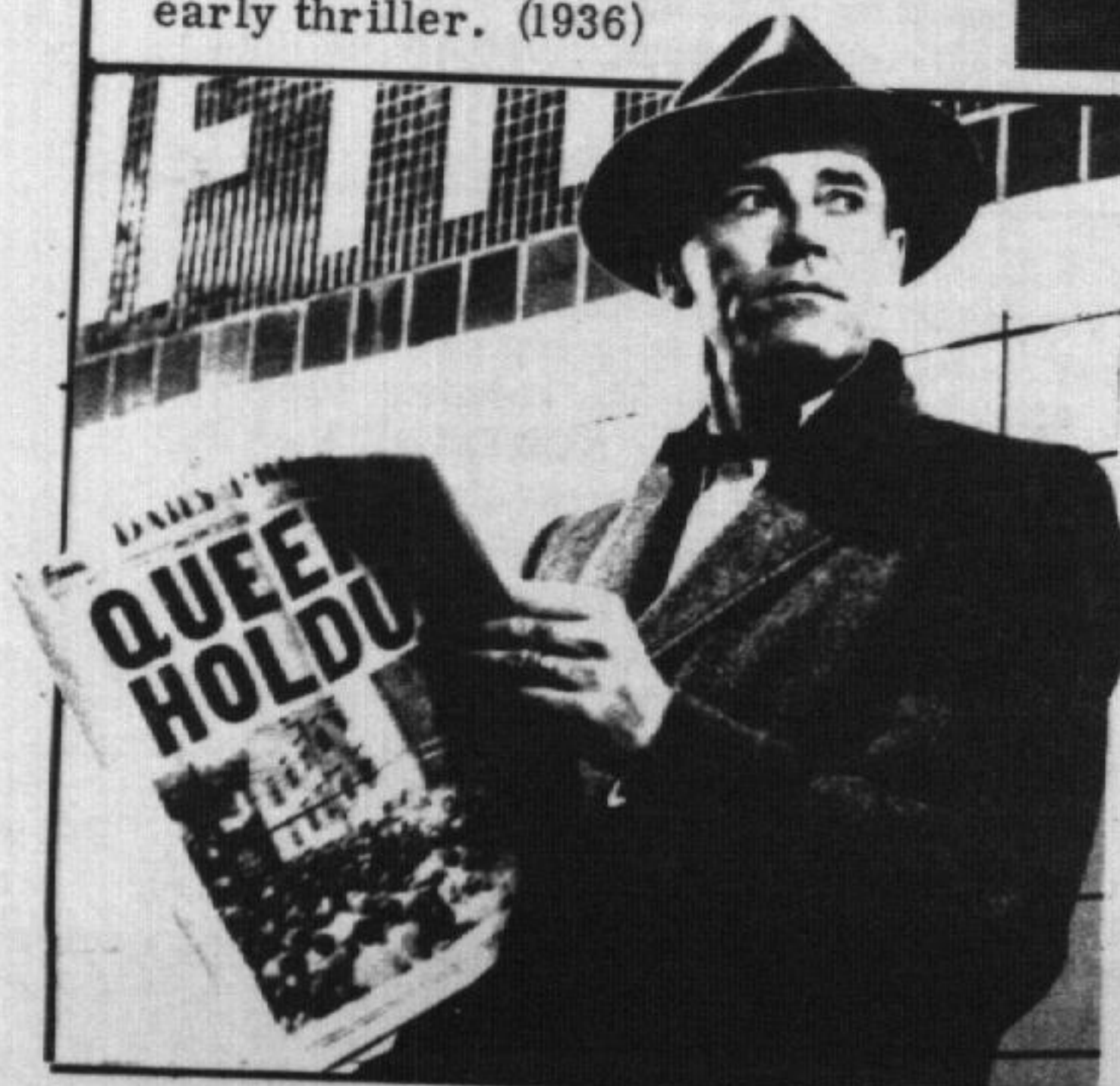
This film marks the first time Hitchcock used real life for his story. It tells the frightening tale of Fonda, who is wrongly accused of being responsible for a series of hold-ups, and the effect of the accusation on him and his wife. Based on an actual criminal case and lent a touch of added malice by the direction of the Master of Suspense. (1957)



## STAGE FRIGHT

MARLENE DIETRICH RICHARD TODD JANE WYMAN

The world of the legitimate theatre provides the background for this thriller about an accused murderer. Marlene Dietrich is the actress/widow of the victim. Jane Wyman is the girl who tries to establish the innocence of the accused, and Richard Todd is the suspected killer. There's definitely no business like show business. (1950)





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FRIDAY-MONDAY, SEPTEMBER 7-10



## REBECCA

LAURENCE OLIVIER • JOAN FONTAINE  
AND  
GEORGE SANDERS IN

Based on the novel by Daphne du Maurier. Hitchcock's first Hollywood film creates an eerie mood of suspense, tracing the steps of a shy, child-like bride living in the shadow and surrounding mystery of her husband's mysteriously dead first wife, while the camera continuously moves about examining the forbidding mansion which is their home. Academy Award winner for Best Picture and Best Black and White Cinematography. (1940)



## SPELLBOUND

GREGORY PECK INGRID BERGMAN LEO G. CARROLL

Peck stars as (what else?) a falsely accused murderer, posing as the man he's supposed to have killed. The difference between this role and other innocent/accused types in Hitchcock's films is that one is not really sure of Peck's innocence until well into the film. Bergman plays the psychiatrist who believes in him, and shields him from the law until she can clear him. Look for a memorable dream sequence designed by Salvadore Dali. (1945)

TUESDAY-THURSDAY, SEPTEMBER 11-13

## MARNIE

TIPPI HEDREN SEAN CONNERY DIANE BAKER

One of Hitchcock's most controversial and exciting psychological mysteries. Connery plays a wealthy industrialist who hires Hedren as his secretary--knowing that she has robbed the safe of her former employer. When he catches her in the act of stealing money from him, he offers her the choice of going to jail or marrying him. Can love conquer kleptomania? Some tense moments before the question is answered. (1964)



## TORN CURTAIN

PAUL NEWMAN JULIE ANDREWS LILA KEDROVA

Hitchcock's 50th film concerns Newman, as a scientist attending a conference in Copenhagen, seemingly about to defect to the Soviets. Julie Andrews (in an innovative piece of casting, as his sexy secretary/finance) is shocked to discover this abrupt change in him, and follows him to East Berlin, where she discovers what the true purpose for his actions is. A taut, political thriller with top-notch performances from the excellent cast. (1966)



FRIDAY-MONDAY, SEPTEMBER 14-17

## The Man Who Knew Too Much

LESLIE BANKS EDNA BEST PETER LORRE

Peter Lorre's first British film is perhaps the most brilliant, spirited and sheerly enjoyable of all Hitchcock's British thrillers. A kidnapping story, it moves with an exhilarating pace from St. Moritz, where a secret agent is assassinated, to London, where a foreign statesman is to be murdered. It has the characteristic Hitchcockian twists in which the sinister is harmless, and the innocent brings danger. (1934)



## North by Northwest

CARY GRANT EVA MARIE SAINT

When a Madison Avenue ad man is mistaken for a CIA agent, he must find refuge from the foreign agents who stalk him. Hitchcock pulls out all the stops as he leads us on a cross-country chase of sweeping proportions, just one step ahead of death. Some of the backdrops against which this tense drama of mistaken identity and intrigue are played include Grand Central Station, the U.N. building, a barren Indiana prairie and Mount Rushmore, where Grant makes his final stand. (1959)



TUESDAY-THURSDAY, SEPTEMBER 18-20

## Jamaica Inn

CHARLES LAUGHTON MAUREEN O'HARA

An uncharacteristic Hitchcock film, this represents one of his few departures from the suspense/intrigue genre. Essentially a costume drama and a period piece, the story concerns the affairs of a group of smugglers and wreckers who ply their trade along the seacoast. The best moments are quite tangential to the plot in Hitchcock's last British film before his move to Hollywood. (1939)



## Foreign Correspondent

JOEL MCCREA HERBERT MARSHALL EDMUND GWENN LORRAINE DAY

A tense thriller directed by Alfred Hitchcock at the beginning of World War II captures a roving reporter in the web of violence and dirty dealing as he is introduced to a peace crusader and his daughter. He helps them to reconcile the Nazis and the staid British, but soon realizes that an insider is informing. Events include a murder in the rain, a phoney windmill that disguises death and torture, a body shoved off a tower, and a spectacular airplane crash. Satirist Robert Benchley pops up as a gin-swilling buddy of Joel McCrea's with his own acid remarks. (1940)

FRIDAY-SUNDAY, SEPTEMBER 21-23



## THE BIRDS

ROD TAYLOR TIPPI HEDREN

Based loosely on Daphne du Maurier's short story, this chilling film is the story of the revenge of the avian population on Man in general. A small Pacific coastal town is victimized by ferocious attacks by thousands of kill-crazed birds, as Hitchcock builds tension thru some of his most compelling visual images--hundreds of crows gathering in the schoolyard, awaiting the end of classes to attack the children, and Miss Hedren trapped in a phone booth while the frenzied creatures beat themselves senseless against the glass. (1963)

ANTHONY PERKINS JANET LEIGH MARTIN BALSAM

## PSYCHO



You may never take a shower again... This Gothic, tongue-in-cheek thriller was one of the most frightening films of its time, and has given a couple of generations of moviegoers the creeps. The story is a simple one--a young woman runs off with company funds, and meets a bizarre and violent death. A search for her reveals an unusual young man, his unseen mother, and his collection of stuffed animals, at the gloomy Bates Motel. Hitchcock loved this film, and called it his most effective in terms of arousing the audience. (1960)

MONDAY & TUESDAY, SEPTEMBER 24 & 25

MONTGOMERY CLIFT

ANNE BAXTER KARL MALDEN

## I CONFESS

An interesting exercise in the separation of Church and State. Clift plays a priest to whom a murderer confesses his crime; when the killer decides not to turn himself in, and Clift is discovered to have been seen with him, the blame falls on Clift. Will he violate his sacred vows of silence regarding the confessional in order to save himself? Can the court drag the truth out of him? Terrific suspense as the agonizing decisions are made... (1953)



## STRANGERS ON A TRAIN

ROBERT WALKER FARLEY GRANGER RUTH ROMAN

Casual conversation turns deadly serious, as two men who meet aboard a train form a pact to rid each other of their bothersome relatives. Walker proposes to kill Granger's wife if Granger will murder Walker's hated father. Granger agrees, in order to be rid of Walker, whom he sees as an amiable crank. A few days later, (to his horror) his wife is murdered--now he must complete his end of the deal, or risk exposure as an accomplice. (1951)

WEDNESDAY & THURSDAY, SEPTEMBER 26 & 27



## FRENZY

JON FINCH ALEC MCCOWEN ANNA MASSEY

Hitchcock returns to the scene of the crime, as it were, in this, his 52nd picture. The place is London, the events concern a homicidal sex-murderer--but the time is the present, and we know almost from the start who the killer is. Moreover, we are forced to identify with him, and are involved in his crimes, as accomplices. The twist here, as in others of his films, is that there is an innocent young man who is having a very hard time proving that his is blameless. Here is Hitchcock in the dazzling, lucid form that is as much the meaning as the method of his film style. (1972)

## Saboteur

ROBERT CUMMINGS

PRISCILLA LANE



A young mechanic is falsely accused of sabotaging the aircraft plant at which he works; he knows that only one man can clear him: the saboteur himself. Hitchcock's forerunner to the NORTH BY NORTHWEST theme: (falsely accused hero cannot go to police because he needs time to clear himself, and cross-country chase ensues, SABOTEUR has so much going for it--a screenplay by Dorothy Parker, whose wry humor is evident throughout, and some really ingenious situations--the confrontation atop the Statue of Liberty, and the shootout at Radio City Music Hall--that the war-time patriotic propaganda that occasionally creeps into the script can easily be overlooked and forgiven. (1942)