

## Document Citation

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Foreign correspondent, Hitchcock, Alfred, 1940

Stage fright, Hitchcock, Alfred, 1950

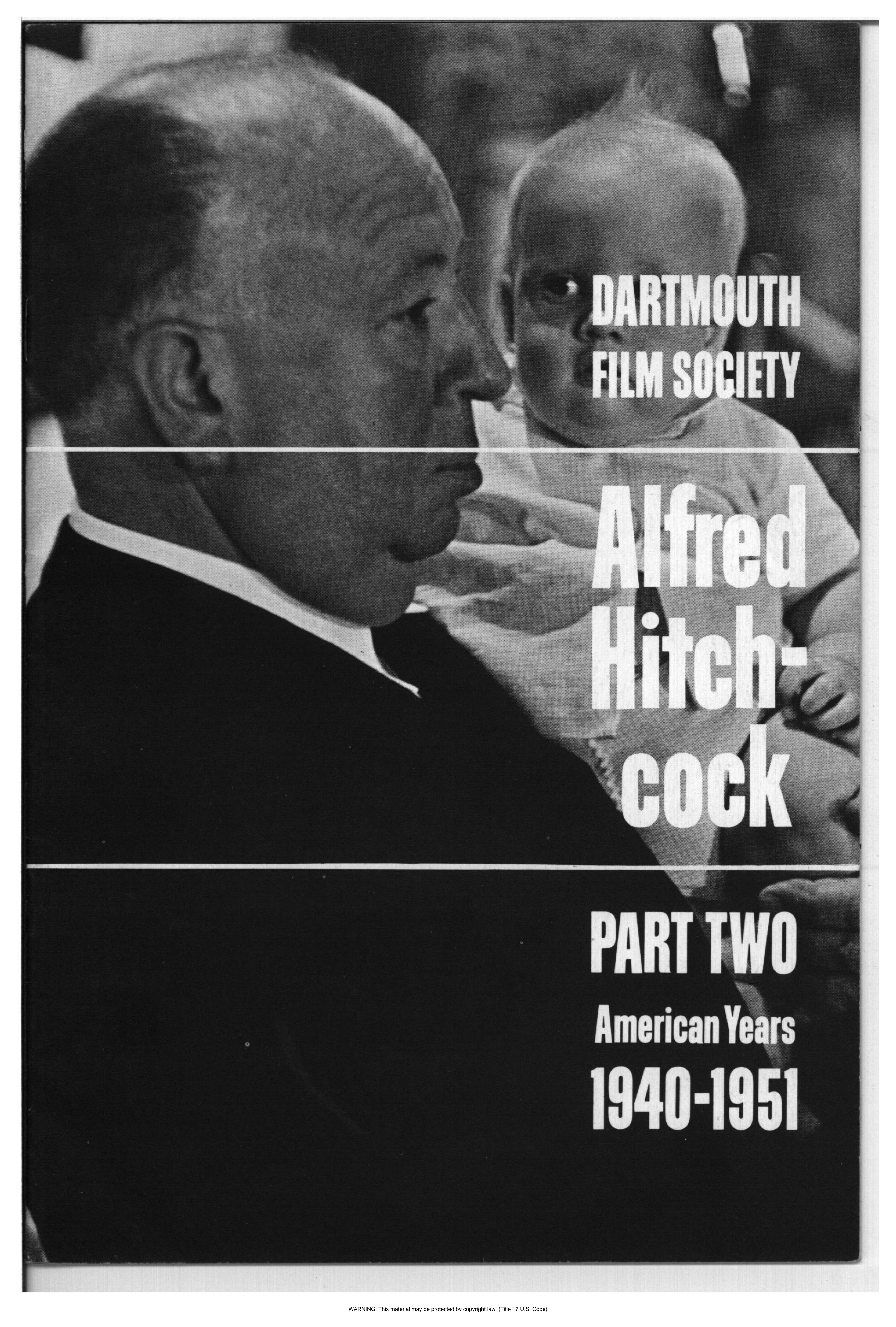
The Paradine case, Hitchcock, Alfred, 1947

International house, Sutherland, A. Edward, 1933

Le mépris (Contempt), Godard, Jean Luc, 1963

Strangers on a train, Hitchcock, Alfred, 1951



A black and white photograph of Alfred Hitchcock in profile, looking towards a baby. The baby is looking back at him. The image is grainy and has a high-contrast, vintage feel.

**DARTMOUTH  
FILM SOCIETY**

**Alfred  
Hitch-  
cock**

**PART TWO**

**American Years**

**1940-1951**







# Intro- duction

The winter 1966 Dartmouth Film Society program continues our three-part retrospective of the works of Alfred Hitchcock, this term concentrating on his work from 1940 to 1951. This was Hitchcock's first period in America, in which he began to develop the style of his later films while still carrying over certain obvious techniques from his British films of the 'thirties.

The films shown constitute his complete work except for *Rope* (1948) and *Under Capricorn* (1949), two major color films which are absolutely unavailable at the present time. Should they be re-released during the term, they will be scheduled as bonus programs. Members will also note that the films have been programmed in chronological order with the exception of *Spellbound* (1945) and *Notorious* (1946) which have been reversed due to a booking problem.

The remainder of the season is devoted to films directed by Jean-Luc Godard, Fritz Lang, and Leni Riefenstahl's superlative sports-documentary of the 1936 Olympic Games, *Olympia*, shown in the full, uncut version over a four-day period.

There are also two comedy "tribute" programs, the first to Buster Keaton, the second to the Marx Brothers and W. C. Fields.

The spring term will conclude the Hitchcock retrospective with films made from 1953 (*I Confess*) through 1965 (*Marnie*). Also to be offered are a number of films programmed in connection with the spring term English 84 motion picture course, again to be taught by visiting lecturer Arthur Mayer. An unusually comprehensive selection of recent short subjects, many of them international prize winners, has been programmed for the winter term.

Please note carefully the days and times for the screenings listed in the brochure, as they vary slightly from week to week. All films are projected in Spaulding Auditorium of the Hopkins Center. Additional films of interest sponsored by other departments and organizations will be announced during the term. All programs are subject to change but prior notice will be given of any substitutions or changes of date. Suggestions from our members are always welcome.

It is planned that the special film study group will resume its screenings in the winter term in the Fairbanks Hall Theatre. Details will be announced shortly after the start of the winter term.

—David Stewart Hull

(left) Alfred Hitchcock and Walter Wanger '15, during production of *Foreign Correspondent* (1940).







# Le Mephisto (CONTEMPT)

**Tuesday Jan. 4th**

**4:00 and 8:30**

Jean-Luc Godard is certainly the most controversial director of what is left of the new-wave school of film making. *Contempt*, based on the Alberto Moravia novel *A Ghost at Noon*, is an excellent example of his iconoclastic talents. The film is by turns fascinating and infuriating, but always original. Ostensibly a vehicle for the talents of Brigitte Bardot (with more of the lady's anatomy on view than ever before) it is actually more a study of the problems of making a film. The multilingual cast includes, in addition to Mlle. Bardot, the Italian Michel Piccoli, the American heavy Jack Palance, and the great German director Fritz Lang playing himself.

1963. (French-Italian) Produced by Philippe Dussart and Carlo Lastricati for Rome-Paris Films. Directed by Jean-Luc Godard. With Brigitte Bardot, Jack Palance, Fritz Lang and Michel Piccoli. Eastmancolor, FranScope.

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# Rebecca

**Friday Jan. 7th**

**4:00 p. m.**

**Saturday Jan. 8th**

**10:30 p. m.**

*Rebecca* was Alfred Hitchcock's first American film, and earned him an Oscar when it was judged the best film of the year 1940. It is based on a novel by Daphne du Maurier, with a script penned by Robert Sherwood. To make Hitchcock feel at home, producer David Selznick assembled an almost entirely British cast, including Laurence Olivier for the leading male role. The sets are Victorian, the mood Gothic, and the "Hitchcock touch" is everywhere apparent. *Rebecca* is probably the most British in feeling of all of the director's American films.

1940. Produced by David Selznick. Directed by Alfred Hitchcock. With Laurence Oliver, Joan Fontaine, George Sanders, Judith Anderson and Reginald Denny.

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# Foreign Corre- spondent

**Sat. Jan. 15th 10:30**

**Sun. Jan. 16th 4:00**

Producer Walter Wanger '15 secured the talents of Hitchcock for his second American film, *Foreign Correspondent*. It is a tale of espionage and violence very much in the British mold, set in America, England, Holland, and the middle of the Atlantic Ocean. The involved script was the work of Charles Bennett, Hitchcock's favorite British writer, plus the talents of James Hilton and Robert Benchley. The cast is excellent, with a special nod to Albert Basserman as the victim of the complex plot. We have secured a complete print which is very different from the mutilated version usually seen on television.

1940. Produced by Walter Wanger '15, released through United Artists. Directed by Alfred Hitchcock. With Joel McCrea, Laraine Day, Herbert Marshall, George Sanders, Robert Benchley and Albert Basserman.







# Mr. and Mrs. Smith

Tuesday Jan. 18th

4:00 and 8:30

This screwball comedy has almost nothing in common with Hitchcock's usual films. As the director commented, "This picture I made as a gesture to Carole Lombard. She asked me to do it. The script was already written, and I just came in and did it. She had heard my remark, 'Actors are like cattle,' so when I arrived on the set, I found a little corral with some cattle in it. She had arranged that." Hitchcock can be very funny when he wants to be; *Mr. and Mrs. Smith* gave him a rare opportunity to provide laughs without the usual chills.

1941. Produced by Harry Edington for R.K.O. Radio Pictures. Directed by Alfred Hitchcock. With Carole Lombard, Robert Montgomery, Gene Raymond and Jack Carson.

# Suspicion

Sat. Jan. 22nd 10:30

Mon. Jan. 24th 4:00

*Suspicion* had many script problems before it was finished, but outside of a disappointing ending necessitated by the star-system (Cary Grant could *never* be a villain!) it was an excellent piece of work and perhaps Hitchcock's first truly American-style film. Joan Fontaine, playing a shy English girl married to a charming but sinister gentleman, won an Academy Award for her performance, and Cary Grant is most convincing as her spouse.

1941. Produced and directed by Alfred Hitchcock for R.K.O. Radio Pictures. With Cary Grant, Joan Fontaine, Sir Cedric Hardwicke and Dame May Whitty.

# Saboteur

Wednesday Jan. 26th

4:00 and 8:30

At this point in his career, Hitchcock moved to Universal for an extremely elaborate drama of espionage in his old-fashioned style. *Saboteur*, because of its somewhat confused construction, has never been particularly highly regarded by the critics; Hitchcock himself says that the casting was extremely unfortunate. But, like most Hitchcock films, it is better in its parts than in the whole. There is a great sequence at a fancy-dress party with the hero and heroine in danger of being murdered at any second, and a bang-up finale on the Statue of Liberty. *Saboteur* has many points in common with *North by Northwest* which appeared seventeen years later.

1942. Produced by Frank Lloyd and Jack H. Skirball for Universal Pictures. Directed by Alfred Hitchcock. With Robert Cummings, Priscilla Lane and Otto Kruger.







# Shadow of a Doubt

**Sat. Jan. 29th 11:00**

**Sun. Jan. 30th 4:00**

Although the controversy rages on the relative values of Hitchcock's British films versus his American works, there seems to be general agreement that *Shadow of a Doubt* represents the master at the top of his form. Boasting a screenplay by no less than Thornton Wilder, and photographed in the Bogeda Bay area which was later to be used in *The Birds*, Hitchcock here directs a cat and mouse game between a young girl who begins to suspect that her visiting uncle might be the "Merry Widow Murderer." Hitchcock feels this is one of his best films, and most critics agree.

1943. Produced by Jack H. Skirball for Universal Pictures. Directed by Alfred Hitchcock. With Joseph Cotton, Teresa Wright, MacDonald Carey and Hume Cronyn.

# Die Nebel- ungen

**Tuesday Feb. 1st**

**4:00 and 8:30**

The most spectacular of all German silent films is *Die Niebelungen*, Fritz Lang's national epic made in two sections entitled *Siegfried's Death* and *Kriemhild's Revenge*. The stories come from German and Icelandic mythology; the first film follows some of the themes of Wagner's *Ring* operas, and the second covers the revenge of Siegfried's widow on those responsible for the death of her husband. Completely photographed in the studio, these two films represent the highest level of German film technique of the silent period.

1923. *Siegfrieds Tod*. Produced and directed by Fritz Lang for Decla-Bioscope, released through Ufa. With Paul Richter, Hanna Ralph and Margarete Schon.

1924. *Kriemhilds Rache*. Produced and directed by Fritz Lang for Decla-Bioscope, released through Ufa. With

Margarete Schon, Theodor Loos and Hans Adalbert von Schlettow.

# Lifeboat

**Sat. Feb. 5th 11:00**

**Sun. Feb. 6th 4:00**

"In this film I wanted to prove that most pictures are shot in close-ups. It was really a film without scenery. I made it for the challenge, and it was topical. There were screams because I appeared to make the Nazi stronger than anyone else. I had two reasons for that: a) the Nazi was a submarine commander and knew something about navigation, more than the others did; b) in the analogy of war, he *was* the victor at the time. The others, representing the democracies, hadn't gotten together yet, hadn't summoned their strength."—Alfred Hitchcock.

1944. Produced by Kenneth Macgowan for Twentieth Century-Fox. Directed by Alfred Hitchcock. With Tallulah Bankhead, William Bendix, Walter Slezak and John Hodiak.







# Noto- rious

**Wednesday Feb. 9th**

**4:00 and 8:30**

*Notorious* is remembered as one of Hitchcock's loveliest films from a visual standpoint, with elegant and complicated camera-work setting off an unusual spy story. It has a beautiful performance by Ingrid Bergman, playing a refugee girl, who is sent to Brazil with a fellow spy (Cary Grant) to trap a master-spy (Claude Rains) who is working for the Germans. The original story by Hitchcock contained more romantic elements than are usually present in his films, but Ben Hecht's dialogue is caustic and witty as usual.

1946. Produced and directed by Alfred Hitchcock for R.K.O. Radio Pictures. With Ingrid Bergman, Cary Grant, Claude Rains and Louis Calhern.

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## A TRIBUTE TO

# Buster

# Keaton

**Sun. Feb. 13th 4:00**

**Mon. Feb. 14th 4:00**

Past comedy tributes have been devoted to Charlie Chaplin and Harry Langdon, but it has been several years since we have programmed any of the work of the third great "sad clown," Buster Keaton. Langdon is now dead, Chaplin has confined himself to direction, but Buster is still busy acting. Our program will consist of some of the comic's best-loved works.

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# Spell- bound

**Tuesday Feb. 15th**

**4:00 and 8:30**

*Spellbound* is remembered as the film in which Dali hit Hollywood, for Hitchcock hired the artist to design a dream sequence which is still quite remarkable. Outside of this, the film is a roaring good drama which Hitchcock claims "was the first attempt at psychiatry in films," which isn't quite true. Ingrid Bergman and Gregory Peck are the leading actors in Ben Hecht's intriguing screenplay. For psychological reasons Hitchcock included several frames of color film when a gun is fired; our print includes this episode as originally shown.

1945. Produced by David Selznik, released through United Artists. Directed by Alfred Hitchcock. With Ingrid Bergman, Gregory Peck, Michael Chekhov and Rhonda Fleming.







# Olympia

*The Festival of the People*

**Fri. Feb. 18th 4:00**

**Sat. Feb. 19th 10:30**

*The Festival of Beauty*

**Sun. Feb. 20th 8:30**

**Mon. Feb. 21st 4:00**

Although there have been two subsequent filmings of the Olympic Games, Leni Riefenstahl's documentary of the 1936 Berlin spectacle has never been remotely equalled. Using a large number of cameramen, and taking full advantage of the lavish facilities offered her, she produced a film glorifying the beauty of sport, a work which is one of the masterpieces of modern cinema. The first part is concerned mainly with track and field events, centering on Jesse Owens, the American Negro athlete who swept the field. The second part covers many other sports. Because of the great length of the film, it is not possible to run both parts on the same program. Please make note of the dates and times listed at the left.

1938. (Germany) Produced, directed and edited by Leni Riefenstahl, released through Tobis-Filmkunst. Music by Herbert Windt, Werner Egk and Richard Strauss.

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# The Paradine Case

**Sat. Feb. 26th 11:00**

**Sun. Feb. 27th 4:00**

This is no doubt one of Hitchcock's most controversial films. It received lethal reviews when first released; in recent years the critics have been more than kind to it. *The Paradine Case* is a complicated court-room drama of a woman who is charged with killing her husband and the young lawyer who falls in love with her. Hitchcock claims the casting ruined the film, although he had an all-star cast to work with. If *The Paradine Case* is a failure, it is an interesting one, and worthy of attention by those interested in Hitchcock's development.

1947. Produced by David Selznick, for Selznick Productions. Directed by Alfred Hitchcock. With Alida Valli, Charles Laughton, Gregory Peck, Ann Todd, Charles Coburn, Ethel Barrymore and Louis Jourdan.

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# Stage Fright

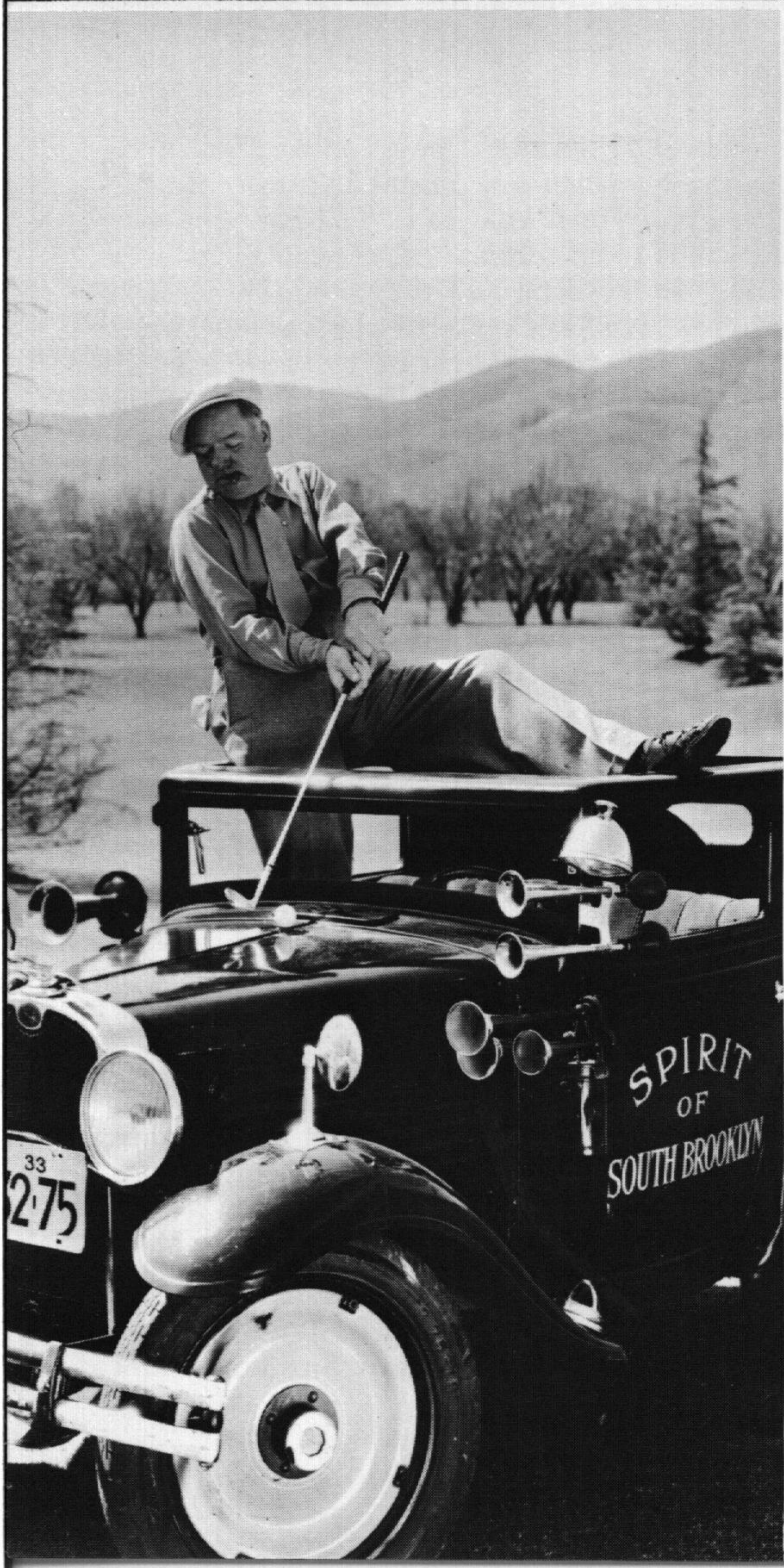
**Sun. Mar. 6th 4:00**

**Mon. Mar. 7th 4:00**

Hitchcock returned to England in 1949 to make *Stage Fright*, his first full-length feature made there since *Jamaica Inn* ten years before. It was a sentimental occasion for all concerned, but the new film was not one of his best. Viewers were irritated because the opening flashback turned out to be a lie, and the suspense was not as tight as is usual in Hitchcock films. However, Marlene Dietrich gave a wonderful performance, and the numerous eccentric characters provide many laughs. All in all, *Stage Fright* shows Hitchcock in a pleasantly relaxed mood back on his home ground.

1950. Produced and directed by Alfred Hitchcock for Warner Brothers. With Marlene Dietrich, Jane Wyman, Michael Wilding, Richard Todd, Alastair Sim and Dame Sybil Thorndike.







# Strangers on a Train

**Tuesday Mar. 8th**

**4:00 and 8:30**

If there had been a feeling in some quarters that Hitchcock was slipping as a director, *Strangers on a Train* proved without question that his touch was as sure as ever. The unusually good script was written by Raymond Chandler, based on a novel by Patricia Highsmith. It concerns two young men who meet on a train and agree to "swap murders" which they are planning to commit. The famous sequence on a run-away merry-go-round is one of Hitchcock's most brilliant inventions and the rest of the film is almost equally good.

1951. Produced and directed by Alfred Hitchcock for Warner Brothers. With Robert Walker, Farley Granger, Ruth Roman, Leo G. Carroll and Patricia Hitchcock.

A TRIBUTE TO

The Marx

Brothers

and

W.C.

Fields

Paramount Studios in the 1930's was the home of the great comics, the Marx Brothers, W. C. Fields, Mae West and many others. The year 1933 was a vintage one for the studio, which released two wonderfully zany comedies which we have selected for this program. *Duck Soup*, considered by many to be the best of the Marx Brothers' films, was an instant hit featuring Groucho as the dictator of a mythical country, making fun of war and diplomacy on the usual lunatic Marxian manner. *International House* had W. C. Fields as an eccentric radio inventor in China, tangling with the madcap antics of Burns and Allen and Stu Erwin. We think these two films will provide many laughs and also a reminder that in the 'thirties comedy was still golden.

1933. *Duck Soup*. Produced and directed by Leo McCarey for Paramount Pictures. With the Marx Brothers, Raquel Torres, Louis Calhern and Margaret Dumont.

1933. *International House*. Produced and directed by A. Edward Sutherland for Paramount Pictures. With W. C. Fields, Burns and Allen, Stu Erwin and Peggy Hopkins.

**Sat. Mar. 12th 10:30**

**Sun. Mar. 13th 4:00**



# THE DARTMOUTH FILM SOCIETY

16 pp.  
The Dartmouth Film Society operates under the auspices of Dartmouth College Films, the office for audio-visual services on the campus. The Film Society was organized in 1949 "to review the history of the motion picture and to study the social and technical aspects of this new art."

In the past fourteen seasons the Dartmouth Film Society, which is at present the largest group of its kind in the United States, has presented an impressive list of films numbering over 350 full length features and almost as many shorts. An analysis of films by country of origin showed the following results: U.S.A. (182), France (40), Great Britain (39), Germany (24), Japan (19), Italy (17), Russia (9), Sweden (8), Denmark (5), Mexico (4), and one each from Poland, Argentina, India and Albania. Of course, many features from these countries have been used for language clubs, classroom presentations, and special programs, including a major Japanese cycle during 1964-65.

Dartmouth College Films operates from Fairbanks Hall, now located at the rear of Massachusetts Row. Visitors interested in film activities at the College are cordially invited to visit the offices, which include a large library of film materials in many languages.

Program Director

*David Stewart Hull*

Technical Director

*Robert R. Gitt*

Program Design

*John R. Scotford, Jr.*

Student Director

*Fred Pasternack '66*

## ACKNOW- LEDGEMENTS

We wish to express our deep appreciation to the following individuals and organizations for their help in providing prints and stills used in this film series:

Mr. David Shepard; Warner Brothers Pictures, Inc.; Mr. William Gitt; the British Film Institute; and an anonymous friend of the Dartmouth Film Society.

## STUDENT MANAGERS

1949-1950	John A. Gray '51
1950-1952	Francis S. Chisdes '52
1952-1954	George E. Brooks, Jr. '54
1954-1955	Richard L. Gordon '55
1955-1956	Willis E. Brooks '57
1956-1958	David M. Chisdes '58
1958-1959	Malcolm A. Duffy '60
1959-1960	David S. Hull '60
1960-1961	Ronald M. Huse '61
1961-1962	Philip L. Cantelon '62
1962-1963	W. Thomas MacCary '63
1963-1964	Charles Stromeyer III '64
1964-1965	Stanley J. Brown '65
1965-1966	Fred L. Pasternack '66