

Document Citation

Title	Foreign correspondent
Author(s)	
Source	<i>Publisher name not available</i>
Date	
Type	program note
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Foreign correspondent, Hitchcock, Alfred, 1940

"Come Clean" (MGM-Rouch, 1931) Dir: James Horne; with Laurel & Hardy, Iva Busch, Charlie Hall.

Although a far from good print, this is a Laurel and Hardy we haven't run yet - and it's a good one.

Program two, Tuesday July 26th., room 9-B

THE GERMAN FILM: FANTASY AND HORROR.

"THE GOLEM" (1920)

"NOSFERATU" ("Dracula") (1922)

It has been many years since these two wonderful German fantasies were afforded a NY showing. Wegener's "THE GOLEM" is still one of the best and most stylish of all the German films of this period, and quite apparently influenced James Whale's "Frankenstein" no little. Murnau's "Dracula", while a cruder and less ambitious production, nevertheless contains some of the screen's supreme moments of terror. Browning's version with Lugosi had more style - but this certainly produces a far greater atmosphere of chilly and pestilential menace. We'll have far more to say about both of these films in our notes. (The print of "Nosferatu" appears to be a trifle shorter than the Museum version, but it is mainly establishing material from the opening reel that appears to have been deleted; none of the key material, and none of the horror scenes, have been tampered with).

Program Three: Tuesday August 2nd., room 10-C

STILLS - A NOSTALGIC LOOK BACK.

Since espionage has now become entirely too political, with hydrogen bomb, U-2 planes, and the fate of nations hanging in the balance, it has stopped being the gentlemanly, civilised game it used to be. With this show we're going to take a fond look back at earlier days when, even 20 years ago, espionage was quite a lark.

"Indenoielle Docteur" (excerpt)

This 1937 British remake of a Pabst film gives us some fine glimpses of Erich von Stroheim as a master spy in World War One. (He's on the Germans' side).

("FOREIGN CORRESPONDENT") (MGM-UA, 1940)

Since we've recently had the opportunity to see again Hitchcock's earlier British spy thrillers, "Sabotage" and "The Man Who Knew Too Much" -- and are probably giving him up as a lost cause after "Psycho" - now may be an appropriate time to look again at this Hitchcock of 20 years ago. It hasn't been shown in theatres for many years; on tv it's familiar enough, but usually in a sadly hacked form. This print is not only absolutely complete, but is a new and spotless print into the bargain, well worthy of revival we feel.

"Foreign Correspondent" in a sense is the last of the vintage Hitchcocks, and at the same time ushers him into the era of "big-time" production. His second American film, it was his first spy story since "The Lady Vanishes". Pleasantly it takes us back to the era of Balkan intrigues, master spy rings, and all important clauses in secret treaties. It contains some of his best sequences -- the assassination in the rain, the hide-and-seek in the windmill, the attempted murder in the high tower. And there's a wonderful parade of characters - Edmund Gwenn's mousy little killer, for example, plus old friends like Albert Basserman, Eduardo Ciannelli, Alexander Granach, Robert Benchley and others. But it is also Hitchcock moving into the "super" production -- it is all-star (McCrea, Herbert Marshall, George Sanders, Laraine Day etc.), it is too long,

and a little too big; -- the beginning of the spiral that wound up in the remake of "The Man Who Knew Too Much" and the lively but top-heavy "North by Northwest". But, with its faults, it's still vintage Hitchcock, mixing good humor with its thrills, never taking itself too seriously (its fadeout excepted, perhaps) and providing a valloping good thrill climax with the well-timed crash of an airliner into the sea. With William Cameron Menzies and Rudolph Mate lending a hand, it's also a most professional job too.