

Document Citation

Title	The films of Fritz Lang
Author(s)	
Source	<i>Pacific Film Archive</i>
Date	
Type	program note
Language	English
Pagination	
No. of Pages	3
Subjects	Lang, Fritz (1890-1976), Vienna, Austria
Film Subjects	Liliom, Lang, Fritz, 1934 Scarlet Street, Lang, Fritz, 1945 The woman in the window, Lang, Fritz, 1945 Die tausend augen des Dr. Mabuse (The thousand eyes of Dr. Mabuse), Lang, Fritz, 1960 M, Lang, Fritz, 1931 Metropolis, Lang, Fritz, 1926 The blue gardenia, Lang, Fritz, 1953 Le mépris (Contempt), Godard, Jean Luc, 1963 You only live once, Lang, Fritz, 1937 Dr. Mabuse, der spieler (Dr. Mabuse, the gambler), Lang, Fritz, 1922

Human desire, Lang, Fritz, 1954

Man hunt, Lang, Fritz, 1941

Das testament des Dr. Mabuse (The testament of Dr. Mabuse), Lang, Fritz, 1933

Spione (Spies), Lang, Fritz, 1928

Hangmen also die, Lang, Fritz, 1943

Ministry of fear, Lang, Fritz, 1944

Rancho Notorious, Lang, Fritz, 1952

Western Union, Lang, Fritz, 1941

Beyond a reasonable doubt, Lang, Fritz, 1956

The Films of Fritz Lang

Monday, November 10th:

"M" is the mark chalked hastily on the back of a mentally disturbed child murder (Peter Lorre). His crimes disrupt the status quo, so both police and underworld unite to hunt him down. The methods used by the police and by the criminals are shown in parallel. "M", uncontestedly a masterpiece, is frequently placed by critics among the greatest works of the screen. (1932)

Tuesday, November 11th:

Metropolis (1926): Disturbed by forces which make men into parts of the industrial machine, Lang filmed metropolis as a warning. One-third of a century later, the warning has even more force. One of the most imaginative and dramatically exciting fantasies ever conceived for the screen, METROPOLIS brought expressionism to its most successful filmic form. The original version was shortened by distributors, but we have succeeded in obtaining the most complete form known to exist.

Monday, Nov. 17th:

RANCHO NOTORIOUS (1951) gave Marlene Dietrich one of the most interesting parts of her career, that of a retired dance hall queen whose ranch is really a hide-out for outlaws. The film is a fresh and original Western and, like the innocent front of Miss Dietrich's ranch, it hides a number of ideas which the patron of conventional westerns is usually not required to face.

BEYOND A REASONABLE DOUBT (1956), Lang's last American film, dramatizes the ambivalent nature of guilt and innocence through a story that keeps switching the labels: "appearance and reality." Dana Andrews and Joan Fontaine star.

Tuesday, Nov. 18th:

WOMAN IN THE WINDOW (1944) offers Edward G. Robinson in one of his finest and most sympathetic performances. Lang takes a simple story and, through careful use of sounds, images and actions, shows what the film medium can do to draw a spectator into the position of his protagonist.

HUMAN DESIRE (1954) derives from Zola's story about a railroad boss (Broderick Crawford) who murders a man whom his wife (Gloria Grahame) has had an affair with. The wife then attempts to kill her husband using another lover (Glenn Ford).

Monday, Nov. 24th:

LILIOM (1934): A brilliant "lost" film, rarely seen since its release 35 years ago, Lang's version of the Molnar fantasy is a richly inventive work and remains his only tragic comedy. Charles Boyer, as the self-centered "Carrousel" operator, turns in a solid, winning performance. The scenes in Heaven are all intact and provide a visually imaginative conclusion.

MANHUNT (1941) finds Walter Pidgeon playing the part of a big-game hunter while stalking Hitler at Berchtesgaden. A mood of menace hangs over this early WWII film drawing the spectator into an ominous, Nazi infested world.

Tuesday, Nov. 25th:

THE TESTAMENT OF DOCTOR MABUSE (1933), like Rancho Notorious, presents a facade which masks dangerous criminal activity. Dr. Baum, director of an insane asylum, is really under the hypnotic spell of Dr. Mabuse and is eventually to be more insane than any of his patients. But a much deeper

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opposition of reality and appearance is appreciated when one suddenly realizes that Baum is babbling Nazi slogans! In the Germany of 1933, the lunatics had taken over the asylum!

THE THOUSAND EYES OF DR. MABUSE (1960), fittingly being a "Mabuse" film, is Fritz Lang's final film, with the exception of his appearance as himself in Jean-Luc Godard's Le Mepris. Mysterious characters, poison-needle deaths, secret agents, and clairvoyants lead one police official to note the similarities between these killings and several ones committed years earlier by Dr. Mabuse.

Monday, Dec. 1:

YOU ONLY LIVE ONCE (1937) argues for the rehabilitation of ex-criminals, but does not allow social protest to slow down the headlong rush of meaningful action. Lang directed a young Henry Fonda (a three-time loser) to show the necessity for fighting against the strictures imposed by society and one's own background.

HANGMEN ALSO DIE! (1942) was conceived by Lang and Bertolt Brecht in 1942 when the news media reported the death of "Hangman" Heydrich, a Nazi official, who had been assassinated in Prague. A fictional story was constructed around this event. The subsequent film is something of a landmark among resistance documents.

Tuesday, Dec. 2:

WESTERN UNION (1941): Lang's second Western told about certain colorful hazards encountered in stringing the first telegraph wires from Omaha to Salt Lake City. A film set in the 1860's, Western Union used authentic locations, pleasantly decorated by Randolph Scott, Robert Young, Virginia Gilmore, John Carradine, and Slim Summerville.

THE MINISTERS OF FEAR (1944) was adapted from Graham Greene's novel, telling of a man (Ray Milland) who becomes involved with Nazi saboteurs in wartime London. This film is a powerful anti-Nazi thriller; it underscores the ominous character of the Third Reich.

Monday, Dec. 8:

SPIES (1927) tells of a super-criminal who maintains a world-wide network of espionage agents bent on disrupting society. Filmed with rare bravura and in the style of classic melodrama, Spies is rich in detail and consistently fascinating to watch.

LE MEPRIS (1963): Contempt was written and directed by Jean-Luc Godard and is one of his most thoughtful and carefully made films. Brigitte Bardot, Michelle Piccoli, Jack Palance and Fritz Lang are filming The Odyssey, and Lang, who plays himself, is having difficulties with the producer as is so often has been the case in his career.

Tuesday, Dec. 9th:

SCARLET STREET casts Edward G. Robinson as the unhappy but talented painter who falls in love with the "bitch", marvellously portrayed by Joan Bennett. (1945)

THE BLUE GARDENIA (1953) finds Norah Larkin (Anne Baxter) learning that her boyfriend in Korea plans to marry someone else. Consequently, she accepts a date with ladies' man Harry Prebble (Raymond Burr), gets drunk, and is brought to his apartment. Avoiding his advances, she hits him with a poker, then faints; when she wakes up he is lying next to her—dead. The plot thickens.....

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Monday, December 15th:

Dr. MABUSE DER SPIELER (Dr. Mabuse the Gambler) is king of all the thrillers. Set in the underworld with crooks, spies, trickery, secret identity, and other nefarious doings, Dr. Mabuse is the film prototype of all the evil genuises who have haunted the screen during the past half-century. Like most films of the period, Dr. Mabuse is deliberate in pace, but ~~virtually~~ hypnotic in its effect.

Tentatively scheduled: THE RETURN OF FRANK JAMES stars Henry Fonda as Frank, the brother of Jesse, trying to live as a farmer and avoid the shadow which fell across his family name.

NOTE: OWING TO DELAYS OFTEN ENCOUNTERED IN THE SHIPMENT OF FILMS FROM FOREIGN COUNTRIES, SOME SUBSTITUTIONS IN THE ABOVE PROGRAM MAY BE NECESSARY. IN THIS EVENT, OTHER LANG FILMS WILL BE CHOSEN!

LOCATION: All showings will be in 155 Dwinelle Hall on the University of California campus.

TICKETS: \$1.50 per show (Art Council Members-\$1.25)
special reduced rates for "Metropolis"
\$1.00-students & Art Council, \$1.50-gen.

TALK WITH THE DIRECTOR!

Monday night, November 10th, between showings of his masterpiece "M", Fritz Lang will speak with the audience in 155 Dwinelle.