

The Complete METROPOLIS
January 21 – April 25, 2010

A special exhibition of the Deutsche Kinemathek –
Museum für Film und Fernsehen

in collaboration with the Friedrich-Wilhelm-Murnau-Stiftung



Photo: Cinémathèque française – Iconothèque

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FACTS | General Information

Title	The Complete METROPOLIS
Duration	January 21 – April 25, 2010
Exhibition location	Deutsche Kinemathek – Museum für Film und Fernsehen Filmhaus, Potsdamer Platz Potsdamer Straße 2, 10785 Berlin–Tiergarten, Germany 4th upper floor
Public transportation Information	S-/U-Bahn Potsdamer Platz, Bus M41, M48, M85, 200, 347 Tel +49(0)30/300903-0, Fax +49(0)30/300903-13 www.deutsche-kinemathek.de
Opening hours	Tuesday – Sunday, 10 – 6, Thursday, 10 – 8
Free admission	During the 2010 Berlinale: “Open Monday” and free admission on Feb. 15, 2010
Tickets	Special exhibition: 4 € adults 3 € reduced rates 2 € school children Special exhibitions and the permanent collection: 6 € adults 4.50 € reduced rates 4.50 € groups of 10 or more 2 € school children 12 € Family ticket (2 adults + children) 6 € Small family ticket (1 adult + children)
Tours	Reservations with »FührungsNetz«: Tel. +49(0)30/24749-888 ***
Exhibits including	196 excerpts of the film script, the musical score (condensed score), trick paintings, architectural and costume designs, props and cinematographic equipment
predominantly	from the archives of the Deutsche Kinemathek (Huppertz, Kettelhut, Lang, Pommer, Rasp, Rittau, Schulze–Mittendorff and Willkomm Collections)
also including	200 working photos as a large-scale slide projection (from the collections of the Cinémathèque française and the Deutsche Kinemathek)
Media	Nearly 30 mins. of film material from METROPOLIS, divided by film setting locations. Five media stations describing several of the film’s special effects: The Stadium of the Sons: Schüfftan process The Videophone in Joh Fredersen’s Office: A synchronized rear projection The Robot’s Transformation: Lighting effects and multiple projections The Machine Rooms: Schüfftan process, composite shot recordings The Vision of Babel: Multiple exposures
Films	DIE REISE NACH METROPOLIS, Germany 2010, Artem Demenok, 52 mins., SWR/ARTE (in German) METROPOLIS REFOUND, Argentina, 2010, Evangelina Loguerico, Diego Panich, Laura Tusi, Sebastian Yablon, 46 mins.; shown in the exhibition beginning in February (in Spanish with English subtitles)
Exhibition space	250 sq. m.

Publication

“Fritz Lang’s Metropolis”

Edited by the Stiftung Deutsche Kinemathek
400 pp., ca. 600 illustrations, 250 x 290 mm
Bookstore price: € 49.80

Published in January by the belleville Verlag, Munich
belleville@t-online.de

ISBN 978-3-923646-21-0 (only in German)
ARTE EDITION

Special Events for METROPOLIS

Feb. 12, 2010, METROPOLIS (1927/2010), World Premiere
of the Murnau-Stiftung version during the 2010 Berlinale, at the Berlin
Friedrichstadtpalast and at the Alte Oper Frankfurt, Frankfurt am Main and
in a live broadcast at the Brandenburg Gate, Berlin
Further information: www.metropolis2710.de

Feb. 13, 2010, Podium discussion with METROPOLIS specialists (in English)
Deutsche Kinemathek, Filmhaus, Special Events room, 4th floor
The Complete METROPOLIS - from its sensational discovery in Buenos Aires
in 2008 to the rescreening of the complete film at the 2010 Berlinale.
How has the film come down in history and what technical and philological
challenges resulted from its restoration?

Podium:

Paula Félix-Didier, Museo del Cine Pablo C. Ducrós Hicken, Buenos Aires,
Anke Wilkening, Friedrich-Wilhelm-Murnau-Stiftung, Wiesbaden
Frank Strobel, Europäische Filmphilharmonie, Berlin
Thomas Bakels, Alpha-Omega Digital GmbH, Munich
Martin Koerber, Deutsche Kinemathek, Berlin
This event is brought to you by: FILM-DIENST

Free admission

**Feb. 15, 2010, Film fans who wish to deepen their knowledge about
METROPOLIS following its world premiere at the 2010 Berlinale, or those
who were not able to obtain tickets, are cordially invited to “Open Monday”
(during the Berlinale) with free admission to the exhibition “The Complete
METROPOLIS.”**

Symposium

Apr. 24, 2010, “Mann - Frau - Maschine” (Man - Woman - Machine)
In cooperation with the Einstein Forum, Potsdam
More information about this event will be provided on the Deutsche
Kinemathek’s website as the date approaches.

Team

Curators:	Kristina Jaspers, Peter Mänz
Curatorial assistance:	Beatrice Behn, Franziska Latell, Melanie Martin, Vera Thomas
Exhibition coordination:	Vera Thomas
Audiovisual media program:	Nils Warnecke
Editing:	Karin Herbst-Messlinger
English translations of the wall texts:	Wendy Wallis, transART, Berlin
English translations on the film's restoration:	Rhodes Barrett, Berlin
Conservational supervision of film technology:	Karsten Seyfert
Conservational supervision of works on paper and photography:	Sabina Fernández, Berlin
Film editing:	Stanislaw Milkowski
Film editing studio:	Concept AV, Berlin
Scans and image retouching:	Wolfgang Theis, Subuddha Kellner
Audio guide:	Linon Medien, Berlin
Multimedia concept:	Beatrice Behn
Multimedia design and programming:	Jan Drehmel, befreite module
Advertising Graphics design:	Pentagram Design Berlin
Exhibition graphics design:	FELDER KÖLNBERLIN
Exhibition design:	m.o.l.i.t.o.r, Berlin
Financing:	Uwe Meder-Seidel
Technical services:	Frank Köppke, Roberti Siefert, Stephan Werner
Press and public relations:	Sandra Hollmann, Katrin Kahlefeld, Heidi Berit Zapke
Museum education:	Jurek Sehrt

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All of our colleagues at the Deutsche Kinemathek –
Museum für Film und Fernsehen

Sectional texts for the “The Complete METROPOLIS”



Construction of a model of the city, Deutsche Kinemathek

PROLOGUE

Tremendous canyons of skyscrapers with airplanes and elevated railways, monotonous columns of workers in bleak clothes marching stoically in step, a robot encircled by radiating light rings – a cyborg – these images from METROPOLIS have engraved themselves into our collective memory.

The film comes to life as a result of its strong visual images and locations, which captivate us precisely because of their dichotomous nature: The paradisiacal City of the Sons and the dreary Workers' City with its enormous Machine Rooms; the futuristic Upper City with its vertiginous skyscrapers and the inventor Rotwang's small witch's cottage with its alchemistic laboratory; the archaic necropolis of the Catacombs and the majestic Gothic Cathedral. It is here that myth and the modern age clash.

Visually, METROPOLIS is certainly one of the most influential films in film history. This is owed to Fritz Lang's artistic vision, as well as to the abilities and inventiveness of his film team. The exhibition »The Complete METROPOLIS« unites all of the preserved original documents for the first time: the film script, the musical score, architecture and costume designs, trick paintings, props and cinematographic equipment. Hundreds of working photos, which were taken during filming, demonstrate not only their strenuous efforts, but also the creativity of those who participated in the film.

However, the exhibition title »The Complete METROPOLIS« also makes reference to the film itself. Vigorously shortened soon after its premiere in 1927, a nearly complete version of the film was first rediscovered in Buenos Aires in 2008 and is now premiering for the first time in a restored version. The extensively compiled documents and the newly restored film images make its production process come alive, allowing a deeper understanding of this film that has already been proclaimed as part of the »world's cultural heritage.«

Film synopsis of METROPOLIS (Ger. 1927, directed by: Fritz Lang)

Metropolis is ruled by the powerful industrialist Joh Fredersen. He looks out from his office in the Tower of Babel at a modern, highly technicized world. Together with the children of the workers, a young woman named Maria reaches the Eternal Gardens where the sons of the city's elite amuse themselves and where she meets Freder, Joh Fredersen's son. When the young man later goes on a search for the girl, he witnesses an explosion in a machine hall, where numerous workers lose their lives. He then realizes that the luxury of the upper class is based on the exploitation of the proletariat. In the Catacombs under the Workers' City Freder finally finds Maria, who gives the workers hope with her prophecies for a better future. His father also knows about Maria's influence on the proletariat and fears for his power. In the house of the inventor Rotwang, Joh Fredersen learns about his experiments to create a cyborg based on the likeness of Hel, their mutual love and Freder's mother. Fredersen orders Rotwang to give Maria's face to the robot in order to send it to the underground city to deceive and stir up its inhabitants.

After the robot Maria has succeeded, a catastrophe ensues. The riotous workers destroy the Heart Machine and as a result the Workers' City, where only the children have remained, is tremendously flooded. The real Maria brings the children to safety along with Freder.

When they learn about the disaster, the rebelling masses stop. Their rage is now aimed at the robot Maria, who is captured and burned at the stake. At the same time Rotwang, driven by madness, pursues the genuine Maria across the Cathedral's rooftop, where he ultimately falls to his death. Freder and Maria find each other again. The son devotes himself to his father, mediating between him and the workers. As a consequence, Maria's prophecy of reconciliation between the ruler and those who are mastered (head and hands) triumphs – through the help of the mediating heart.

Setting: The City of Sons

Although the "City of the Sons," also called the „Club of the Sons," is only seen briefly in METROPOLIS, it is of special importance for the film's concept of social structure. This place of abundance, unconcern and idleness, where the sons of the rich and powerful enjoy themselves, forms the strongest contrast to the Workers' City.

The sports stadium is designed in the Neue Sachlichkeit style. Its perimeter walls, on which enormous statues are enthroned, appear monumental. We encounter Freder, the youthful hero, for the first time during a race in the stadium, where he is the first runner to radiantly cross the finish line.

Young female servants spoil the sons of the city in the Eternal Gardens. Their highly imaginative costumes make them seem like exotic creatures. Through a large double door, Maria and the workers' children enter this lushly planted pleasure ground complete with a fountain and strutting peacocks.

The sports stadium was realized in the so-called Schüfftan process. Only the lower section was actually built on the studio grounds; its high walls and statues were small models reflected by mirrors and scaled to size. A panoramic pan shot in the Eternal Gardens was made possible through the help of a small model.

Setting: The Upper City

Elevated railways and overpasses traverse Metropolis. They are borne aloft by mighty metal pylons, which dominate all the streets of the city. Below the New Tower of Babel, the flow of traffic culminates in a large commercial street.

Fredersen, the ruler over Metropolis, maintains his center of power on the uppermost floor of the imposing New Tower of Babel. The spacious office offers a fascinating view over the city. The interiors of the Upper City, such as Fredersen's office or Josaphat's apartment, are intricately designed, quoting the styles of Art Deco and Neue Sachlichkeit.

The center of nightlife in Metropolis is the decadent Yoshiwara night club, where upper class men amuse themselves. With its portal in the Japanese style and its flights of stairs, it forms an architectural counterpart to the Cathedral, before whose doors the workers and Fredersen will reconcile at the end of the film.

The futuristic city views were created with stop-motion photography using models and painted special effects that involved Sisyphean tasks often carried on for weeks. Street backdrops were constructed on a studio lot in Potsdam-Babelsberg for a crowd scene of the film – an encounter between the workers and the pleasure-seeking upper classes at an intersection near the Cathedral.

Setting: The Machine Rooms and the Workers' City

Steam sirens proclaim the change of shifts in Metropolis every ten hours. The workers who have their shifts behind them march in step with lowered heads toward the elevators that will take them down to their dark dwellings, while other crews of workers move in the opposite direction toward the engine rooms.

The Workers' City lies underground and is illuminated by artificial light. The dreary blocks of buildings are offset with diagonal effects of light and shadow. Instead of name plates, numbers indicate their residents.

The Machine Rooms above the Workers' City are massive in scale. Working conditions are characterized by noise and sweltering heat. The men who must operate the levers on the control panels seem to change into machines themselves. Human life means very little here. The machines also supply energy to the city. When the Heart Machine is stormed by the workers, the lights go out in Metropolis.

Both the Machine Rooms and the Workers' City were filmed in composite shots. Consequently, the lower section of the Workers' City with a mighty gong at its center was constructed on an open-air lot in Babelsberg. The upper section of the buildings was created using a small model reflected by mirrors and scaled to size.

Setting: ROTWANG'S HOUSE

Rotwang lives in a small, archaic building with a pointed gable roof stretching toward the ground. The eerie cottage seems utterly out of place before its backdrop of skyscrapers and it accommodates more rooms than appear logical from its windowless façade. The front door enters onto a corridor with stairs at the end leading to a library. The attic garret is Maria's prison, where a skylight expressionistically casts distorted light onto the wall. On the ground floor is a round room with many doors, which will become a trap for Freder. A spiral staircase connects this room to the Catacombs.

Rotwang's high-tech laboratory is filled with glass beakers in which liquids bubble and mysterious equipment releases tremendous electrical currents. A glass vacuum tube in which Maria will be captured is on a laboratory table. Behind a curtain is a stone throne for the robot.

In the house is also a room devoted to Hel, the deceased lover of both Rotwang and Fredersen. A gigantic sculpture of her head, chiseled in light-colored stone, commemorates her. The robot will be presented for the first time as a seductive vamp to the gentlemen of Metropolis in the adjacent Hall of Dance.

The exterior view of the house was built on the Babelsberg open-air studio lot. The special effects for the cyborg creation scene were produced through a clever system of multiple exposures.

Setting: The Catacombs

The Catacombs lie deep beneath the Workers' City. This gravesite forms the real foundation of Metropolis. An extensive net of tunnels leads to a spacious sanctuary, a type of crypt with large wooden crosses in which numerous candles are illuminated. It is here that the workers gather together after their shifts to listen to Maria's prophecies.

A spiral staircase from Rotwang's house leads down to the necropolis. This is how Fredersen and Rotwang manage to eavesdrop on the workers' meetings. In the sanctuary, Maria tells the parable of building the Tower of Babel. Freder encounters Maria here for the second time and recognizes himself as the »mediator between head and hands« about whom she prophesizes.

Later, Rotwang will hunt Maria through the underground passageways lit only by her candle and his flashlight. Thus, a place of horror emerges from what had just been adorned in Christian scenery.

Fritz Lang employed numerous Christian, mythological and traditional symbols and allusions in his film. Several special effects techniques were used for the realization of the »Vision of Babel«. 1,000 extras had their skulls shaved and pulled a block-shaped mock-up through the Berlin Volkspark Rehberge. The tower itself was built as a model.

Setting: The Cathedral



During filming: Lang, George, Helm. Deutsche Kinemathek

In *Metropolis*, the Cathedral forms a contrast to Yoshiwara, an entertainment complex. It represents traditional values and in the dystopian futuristic city. Sacred architecture of the Middle Ages and of the early modern era is alluded to in the nave with a main column at its center, in the large portal with its open stairs maintained in the Gothic style and flanked by figures of saints, in the roof with its gallery and in the bell tower.

The Cathedral is seen for the first time at the beginning of the interlude. Freder goes to the church to meet Maria, but instead of his new love he encounters figures of Death and the Seven Deadly Sins in a side niche.

The Cathedral frames the scenery for the showdown and the reconciliation at the end of the film. The workers have set up a stake in front of the church on which they burn Maria as a witch, who then turns out to be the robot. On the roof, it comes down to a fight between Freder and Rotwang, ending with the latter's death. Afterward, Maria and Freder are finally united and Freder becomes the mediator between „head and hands.”

The details of the Cathedral were built in original size as a backdrop. The masks of the life-size figures of Death and the Seven Deadly Sins were designed by the sculptor Walter Schulze-Mittendorff out of the same material used for the robot.

RESTORATION

2008: A Spectacular Find in Buenos Aires

In January 1927, the Argentinian film distributor Adolfo Z. Wilson saw METROPOLIS in Berlin and decided to screen the film in Buenos Aires. At that time the city already boasted some 200 cinemas with an enthusiastic audience. After commercial exploitation, the copy of the film was acquired by the private collector Manuel Peña Rodríguez. It was shown in film clubs until well into the 1960s, but no one noticed that this version was particularly long and differed from copies circulating in Europe and the USA. In the 1970s, the collector presented his films to the National Film Fund and in 1992 the material passed to the Museo del Cine Pablo C. Ducrós Hicken in Buenos Aires.

When the version of METROPOLIS backed with pop music by Giorgio Moroder was screened worldwide in the mid-1980s, the Argentinian film historian Fernando Martín Peña was the first to suspect that the film could be longer than the generally known version. Peña had heard that a colleague and projectionist always spoke about having to keep the film pressed down with a finger in the projector for over two hours, when screening METROPOLIS, to ensure the poor copy ran smoothly. It turned out that the museum no longer had the 35 mm copy imported from Germany in the 1920s. The film had in the mean time been copied onto safety stock, but, probably for cost reasons, on 16 mm dupe negative. This process had reproduced all defects and scratches and had truncated the picture. It was not until 2008, after the film archive had repeatedly moved premises, that it became possible to investigate the matter and view the reels no one had used since copying.

The „Original“ and its Versions

On 10 January 1927, METROPOLIS was premiered at the Berlin Ufa Palast am Zoo. It was 4,189 metres in length with a running time of 153 minutes. However, the premiere version was screened for only a very brief period. In December 1926, the American distributor Paramount had decided even before the German premiere to cut the monumental film to normal cinema length. The theatre author Channing Pollock made radical changes, gave the protagonists American names, rewrote the insert titles and re-edited some scenes to keep the action comprehensible after the cuts.

In Germany, the board of Ufa also decided three months after the premiere to cut the film on the American model. From then on, only these shortened versions were distributed and it is only thanks to the Argentinian distributor Adolfo Z. Wilson seeing the film in the long premiere version and acquiring it before the cuts had been made that some 25 minutes of film missing in all other extant versions have been rediscovered. Especially since the 1970s, many film historians and archivists had been searching for the lost scenes and thinking about how to reconstruct the film in its original state. More and more information about the production history of the film, on how Fritz Lang worked, and on his directing methods kept memories of the film alive and bore witness to the conflict between the creative and economic intentions of authors, producers, and distributors. New secondary sources (such as the censor card) became available, permitting a more exact reconstruction of scene and shot sequencing.

Material Conservation and Archive Versions

A wide range of materials are stored under the heading METROPOLIS in film archives around the globe. Some reels of 35 mm original negative exist on inflammable nitrate material, as well as nitrate dupe negatives and contemporary positives, not to mention numerous prints on safety film – all in varying technical condition and quality that has suffered from repeated projection or duplication.

However, the heritage material differs not only in the degree to which it derives from the Ufa original and the level of wear and tear. At the time when METROPOLIS was made there were no good duplicating materials. So several original negatives were made to allow a large number of prints for distribution and export to be produced. These negatives originated from several cameras placed side by side during shooting or were assembled from various takes of the same shot, which were at best equivalent in acting quality but naturally never completely identical. The work of the film archives

therefore consisted not only in conserving the heritage materials under optimum climatic conditions and doing their to prevent decay but also in comparing the different versions to decide which could be the »right« one.

The Reconstruction of METROPOLIS

Many film archives have set out to reconstruct METROPOLIS in the original premiere cut. After first efforts in Moscow, an important step towards producing a more complete version of the film was made between 1969 and 1972 by the State Film Archive in the German Democratic Republic. The so-called FIAF version was assembled from various materials made available by international archives. But many of the puzzles they posed could not be solved. From a photographic point of view, too, this version was unsatisfactory, for sources other than the available good Paramount negative for the American market had been used. A letter by the director Fritz Lang himself was probably responsible: in 1971 he described the American Paramount version as »mindlessly and dictatorially cut,« but apparently also failed to recall that his film had originally been about half an hour longer.

In the 1980s, the Munich film historian Enno Patalas undertook what was for long to be the most far-reaching attempt to reconstruct the film. He was able to use newly unearthed sources like the censor card, script, and score from the archives of the Deutsche Kinemathek. Thanks to the rediscovered censor card, the insert titles could now be reconstructed to the letter. The script and score provided valuable indications as to the sequence of scenes and remaining gaps. Where necessary to understand the action, these were supplemented by text. The resulting Munich Filmmuseum cut showed the film for the first time in an approximation to the premiere version, becoming itself a source for all subsequent restoration efforts.

Recut and Confrontation with the Screen Heritage

In 1984 the composer Giorgio Moroder opted for a quite different approach to Metropolis. Instead of adopting another historical or critical perspective, Moroder interpreted Fritz Lang's vision deliberately as an eighty-minute visual and musical experience. He combined stills of the lost scenes with extant scenes so that gaps were covered up as far as possible. He had whole sequences coloured to suit the given atmosphere, backing them with synthesizer music; songs by Bonnie Tyler, Queen, and Jon Anderson heightened the drama of the action.

This form of contemporary approach to historical film material attracted a broad and above all young audience to Fritz Lang's masterpiece for the first time. Considered critically by archivists and historians, the version gave film experts and cultural scientists cause to rethink the historical appropriation of film. Film restoration records not only the given technical state of photochemical or digital restoration techniques but also, in how it deals with gaps in the heritage, the development of an ethic of restoration.

Digital Restoration

In 1998 work began on a new version of METROPOLIS commissioned by the Friedrich Wilhelm Murnau Foundation. In selecting source material, particular weight was placed this time on photographic quality. A comparison of all available material showed that the scenes used for all reconstructions to date were artistically and technically far inferior to the Paramount version. Keeping in mind that Ufa had wanted to open up the American market with Metropolis, it is plausible that only the best scenes with top performances and the best shots were chosen for the export cut. After completion of research and assembly of a working print, it was decided in 2000 to restore the scenes taken from a wide range of source material and thus differing greatly in picture quality by digital means. The aim was to achieve an optimally homogeneous visual impression based on the best possible quality to be obtained from the original negatives available. Digital processing enabled more precise intervention than photochemical methods. Scratches, tears, dirt, and other damage could thus be touched up much more easily and precisely. The digitally restored version was premiered at the 2001 Berlin International Film Festival and was subsequently released world wide on DVD. On the basis of the restoration, a DVD

study version was released in 2005. For the first time, the original soundtrack by Gottfried Huppertz was to be heard in full length. At the points where no moving pictures were available, the study version has black leader where supplementary textual or visual information on the missing scenes can be inserted.

The Complete METROPOLIS?

With the 2008 find in Buenos Aires, the Friedrich Wilhelm Murnau Foundation finally obtained almost all the missing parts of the film, albeit in very poor technical condition. However, it was not sufficient to fill the gaps in the last restoration, since comparisons showed that in some places the Argentinian version was somewhat differently cut.

The important indications about the original sequence of scenes provided by the score and the original script were now supplemented by a filmic source that made it possible and imperative to produce a new version of the 2001 restoration.

The synch points of the Gottfried Huppertz's music provided the restorers with the precise length of single sequences and, in comparison with the Argentinian version, also allowed revision of some decisions on assembly and emergency solutions that the limited sources for previous restorations had made inevitable. The conductor

Frank Strobel participated directly in the restoration process. On the technical side, special software was used in restoring the badly damaged Argentinian material, which repaired the damage digitally frame by frame. However, the differences from the material hitherto known remain visible owing to the unfortunately clearly discernible truncation of the picture. The restored version, too, retains traces of the cuts and mutilations the film has suffered in its history since 1927.

2010: The Film's Restoration and World Premiere

Restored version by the Friedrich-Wilhelm-Murnau-Stiftung, Wiesbaden

In collaboration with: Deutsche Kinemathek – Museum für Film und Fernsehen, Berlin

In association with: Museo del Cine Museo del Cine Pablo C. Ducrós Hicken, Buenos Aires

Edition: Martin Koerber, Frank Strobel, Anke Wilkening

Digital restoration: ARRI Film & TV Services GmbH, Munich (scans), ALPHA-OMEGA digital GmbH, Munich (digital retouching & corrections), AlgoSoft Tech (restoration software), ISTO Videofilm, Vienna (2K mastering / computer-to-film recording)

Intertitles & inserts: trickWILK, Berlin; scientific|Media, Berlin

Original music: Gottfried Huppertz

Reconstruction of the film music: Frank Strobel

Instrumentation of the missing segments: Marco Jovic

Musical notation: Jörg Peltzer

New edition of the film music: EUROPEAN FILMPHILHARMONIC – Die Film-Philharmonie GmbH

Orchestra: Rundfunk-Sinfonieorchester Berlin – an ensemble of the Rundfunk-Orchester and Chöre GmbH

Musical direction: Frank Strobel

Music production: Nina Goslar (film editing, ZDF/ARTE)

Stefan Lang (editing, Deutschlandradio Kultur)

Christian Schwalbe (production management, ZDF)

International distribution: Transit Film GmbH, Munich

Additional contributions to the production of this version were made by:

1988 restoration: Filmmuseum München

2001 restoration: Friedrich-Wilhelm-Murnau-Stiftung, Wiesbaden

Bundesarchiv-Filmarchiv, Berlin

2005 study edition: Universität der Künste, Berlin and Enno Patalas
Deutsches Filminstitut – DIF, Frankfurt am Main/Wiesbaden
Filmmuseum der Landeshauptstadt Düsseldorf
British Film Institute National Archive, London
Cinémathèque française, Paris
Fondazione Cineteca Italiana, Milan
George Eastman House, Rochester
Gosfilmofond, Moscow
The Museum of Modern Art, New York
National Film and Sound Archive, Canberra
New Zealand Film Archive, Wellington – Ida and Noel Mabee Collection
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VGF Verwertungsgesellschaft für Nutzungsrechte an Filmwerken, DEFA-Stiftung

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PUBLICATION



FRITZ LANG'S METROPOLIS

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ARTE EDITION

Published in January 2010.

After more than 80 years, the film /Metropolis/ will premiere once again in a nearly complete version (at the Berlinale in February 2010). The Stiftung Deutsche Kinemathek, in collaboration with the Murnau-Stiftung, is using this occasion to dedicate a special exhibition to the film, which is accompanied by the book "Fritz Langs /Metropolis/," published by the belleville Verlag in Munich.

The book "Fritz Langs /Metropolis/" is comprised of a section devoted to text and a section devoted to images. The latter is augmented with commentary.

The text section compiles essays on the history and importance of the film, introduces the complicated and confusing history of its many versions and truncations, explains the significance of the original film music for the new reconstruction and analyzes how the new scenes have changed the narrative structure of the film. Why did the longest version remain unknown for so long that it has only recently resurfaced? What was the reaction to its first screening in Berlin? The book answers these questions and more.

With essays by Bernard Eisenschitz ("Wege und Umwege zu Metropolis" / Paths and Detours to Metropolis), Rainer Rother ("Metropolis entdeckt" / Metropolis Discovered), Martin Koerber ("Erneute Notizen zur Überlieferung des Films Metropolis" / Renewed Notes on How the Film Metropolis has Come Down in History), Anke Wilkening ("Das Ende eines Mythos" / The End of a Myth) and Frank Strobel ("Rekonstruktion und Originalmusik von Metropolis" / Reconstruction and Metropolis' Original Score). With a greeting by Helmut Poßmann.

The editors have selected approximately 1000 of the best, most revealing and occasionally even the most bizarre photographs. Original scenes and costume designs, the original film script, props and accounts by those involved take a look at the entire spectrum of this spectacular production in an opulent design.

Among other sources, the editors were able to take advantage of more than 800 photos from Fritz Lang's personal collection at the Cinémathèque Française.



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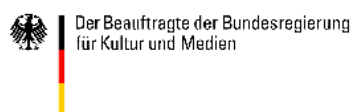
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