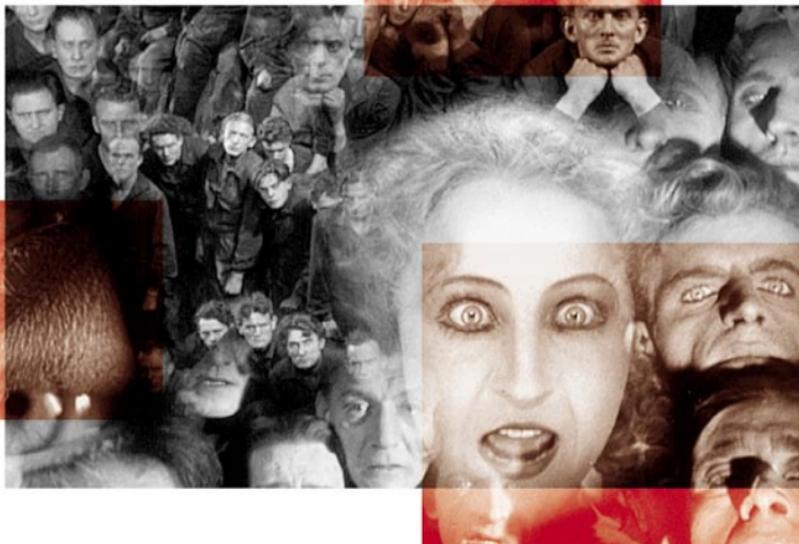




Universität der Künste Berlin

# Metropolis

DVD Study Edition



Film institute

| DVD as a medium for critical film editions

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## Table of Contents

<b>Preface</b>   Heinz Emigholz	3
<b>Preface</b>   Hortensia Völckers	4
<b>Preface</b>   Friedemann Beyer	5
<b>DVD: Old films, new readings</b>   Enno Patalas	6
<b>Edition of a torso</b>   Anna Bohn	8
<b>Le tableau disparu</b>   Björn Speidel	12
<b>Navigare necesse est</b>   Gunter Krüger	15
<b>Navigation-Model</b>	18
<b>New Tower Metropolis</b>   Enno Patalas	20
<b>Making the invisible “visible”</b>   Franziska Latell & Antje Michna	23
<b>Metropolis, 1927</b>   Gottfried Huppertz	26
<b>Metropolis, 2005</b>   Mark Pogolski & Aljoscha Zimmermann	27
<b>Metropolis – Synopsis</b>	28
<b>Film Specifications</b>	29
<b>Contributors</b>	30
<b>Imprint</b>	33
<b>Thanks</b>	35

## Preface

Many versions and editions exist of the film *Metropolis*, dating back to its very first screening in 1927. Commercial distribution practice at the time of the premiere cut films after their initial screening and recompiled them according to real or imaginary demands. Even the technical requirements for production of different language versions of the film raise the question just which "original" is to be protected or reconstructed. In other fields of the arts the stature and authority that even a scratched original exudes is not given in the "history of film". There may be many of the kind, and generations of copies make only for a cluster of "originals".

Reconstruction work is therefore essentially also the perception of a complex and viable happening only to be understood in terms of a timeline – linear and simultaneous at one and the same time. The consumer's wish for a re-constructible film history following regular channels and self-contained units cannot, by its very nature, be satisfied; it is, quite simply, not logically possible. Its flow brings the most varied facts to the surface, facts that may be interpreted in many ways. Its driving forces, volume and sediment often remain invisible or disintegrate before its rediscovery. This DVD Study Edition of *Metropolis*, compiled by Prof. Enno Patalas in collaboration with staff at the Film Institute and students of the University of the Arts in Berlin, combines the results of complex, internationally cross-linked research with historically new possibilities for the media presentation of critical film editions. We are proud of the result and would like to take this opportunity to thank all who participated in and supported this very ambitious project at the interface between art and science. We believe that the Study Edition of *Metropolis* thus forthcoming has set a commendably high standard in academic and design expertise.

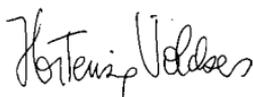


Prof. Heinz Emigholz  
Filminstitut, Universität der Künste Berlin  
Film Institute, University of the Arts Berlin

## Preface

Hortensia Völckers

The project “DVD as a medium for critical film editions” marks a milestone in the transition of the DVD from a commercial entertainment format to a cognitive tool for the academic disciplines concerned with film and culture. Should it surprise us that this medium proves its innovative capability precisely in the role of an archive? It should not, if one considers the object of analysis: Fritz Lang’s *Metropolis* – the fantastic modernity captures the imagination of the public to the very day. And it should not, if one knows the history of the film: the complicated chain of censorship measures, studio intervention and other losses incurred to the original material along the way, shown by this edition project in quite new ways. An auratic original *Metropolis* is not magically produced from the conjurer’s hat. The DVD rather sharpens the eye to the historical cuts in the work process – for example, in the combination of moving pictures with grey frames which mark missing footage where nothing can be shown. Of course one can also view this DVD of *Metropolis* in its linear form. However, the real intellectual adventure is to engage with the DVD’s digital framework of knowledge, play along with the puzzle made up from the genesis of the work and the way in which it has been handed down, and to recognise how an excellent classic of German film has been transformed by time and history. *Metropolis*, Fritz Lang, our cultural heritage in cinematography – none of this should be taken for granted. We need institutions like the University of the Arts in Berlin to take on the responsibility for advanced, interdisciplinary research projects. We need archivists and academics like Enno Patalas and Anna Bohn, discriminating experts on the history of film, who, together with young artists such as Gunter Krüger and Björn Speidel, are pioneers of innovative forms of mediation. And we ourselves need perseverance and intellectual curiosity in order to assimilate this cultural heritage and to experience afresh a film such as *Metropolis*, time and again. This DVD shows us how.



Hortensia Völckers

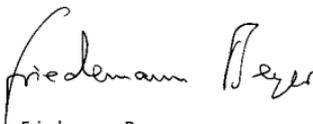
Künstlerische Direktorin der Kulturstiftung des Bundes  
Artistic Director Federal Cultural Foundation

## Preface

Friedemann Beyer

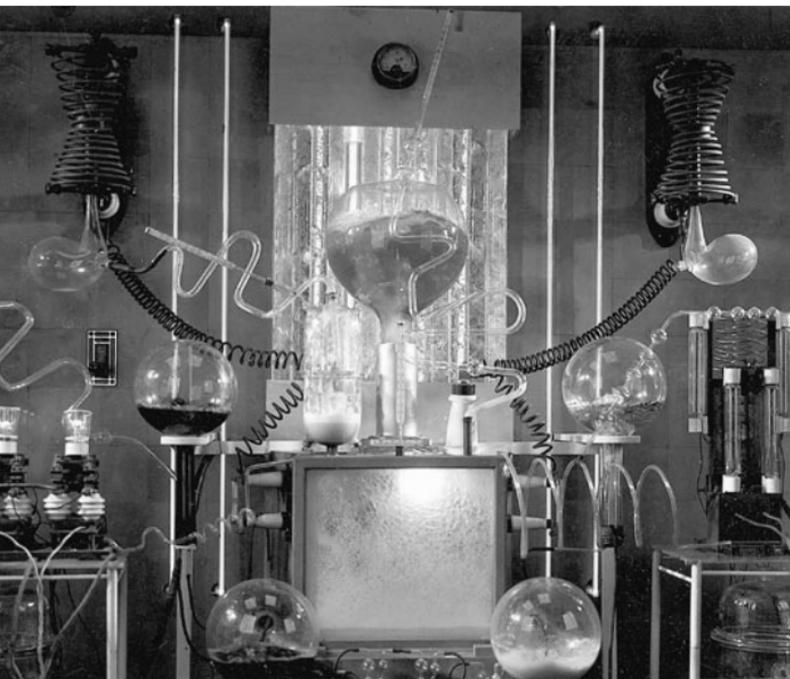
Historical-critical editions, where the creation, re-working and edition history of a work is mediated by means of philological methods, are now considered a given academic standard, yet they have to date been mostly limited to written material. Thanks to modern forms of edition and printing techniques, seminal ground has been broken in this field in recent years – take the ‘Frankfurt Edition’ of Hölderlin’s texts provided by Dietrich Sattler, where the author’s work method, the dynamics of the process of creation, rejection and re-working is revealed in a vivid and tangible manner. A comparable method for film has, until now, only existed in the form of written (and graphic) reports of reconstruction or restoration.

In the Study Edition of Fritz Lang’s *Metropolis* offered here, the editorial principle of historical-critical book editions is transposed for the first time to a visual dimension appropriate to the work. By using all the technical possibilities offered by DVD as a medium, Fritz Lang’s famous torso reveals itself in its originally intended form and full length by means of film, photos, sketches and manuscripts as well as the original music. Those who imagine, given this description, that this will appeal to only a small circle of interested specialists, is in for a surprise when encountering this Study Edition of *Metropolis*: surprised by the optical and acoustic diversity of its complex (multi-) medial structure that equally satisfies academic, cinematic and hands-on needs. The user becomes an accomplice in an investigative, creative process, where academia becomes a pleasurable experience. And *Metropolis*, reveals, quite by the by, its true character as never before – that of a complete work of art. We would like to thank Enno Patalas, Anna Bohn, Gunter Krüger and the students of the UdK for this exemplary project. May it enjoy the success it deserves.



Friedemann Beyer  
Friedrich-Wilhelm-Murnau-Stiftung  
Friedrich-Wilhelm-Murnau-Foundation

## DVD: Old films, new readings



Rotwang's  
Laboratory.

Author, work, original: these basic concepts in conventional thinking about art have been badly shaken by media based on technical reproduction. The closer we approach them, the more nebulous they become. Experiences of diversity, contradiction, reversibility, of the fragmentary and temporary undermine traditional ideas about the unison in origin and appearance. Just what do we mean when we talk about *The Birth of a Nation*, *Battleship Potemkin*, *La Règle du Jeu*? Films that have been with us our whole lives, films we have seen in various forms, often initially in disfigured derivations, later possibly in a more authentic state, an older version or a newer one seeking to capture the older, like a reel of film running backwards on the editing table. We are dealing here less with individual works than with series; versions, copies, screenings re-worked not only by the director, with colleagues and editors credited as co-authors, marked by constantly changing methods of reproduction.



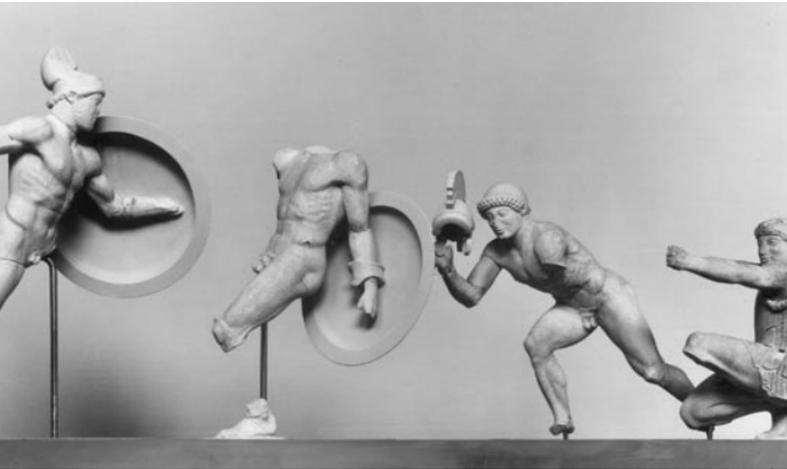
Intertitle in original graphic version.

Yet film literature holds fast to ideas forged by literary and art history, and archivists and restorers alike endorse them and are gratified to read that they have presented an “authentic version”, restored “not only the original sequence and original wording of the intertitles in layout and script”, but also “reconstructed the original score, long believed lost”, “by means of a rediscovered excerpt for piano”. (These excerpts on the 1986 “Munich version” of *Battleship Potemkin* are taken from the *International Film Lexicon*, Volume O-R.)

The digital video disc marks a further breach, the most radical in the reception history of film of the cinema in general. The viewer is no longer subject to two hours of collective experience of sitting in a darkened room with moving images projected above his head from a hidden cabin; he has become a reader, an individual with the possibility of flicking forward, or back, omitting or repeating. Even if the repeated viewing of a film, formerly an exception, has not exactly become the rule, it is at least a familiar possibility. Conventional DVDs hardly do justice to the possibilities this new medium has to offer. By clinging to the rendition of a predetermined film variation the medium waives its ability to criticise this predetermination. Restoration often conceals the traces left by time and history. The DVD could counter this with a range of fragments, variations and additional information and different possibilities resulting from their combination. Alongside the “horizontal” reading of a film, from beginning to end, it could offer a “vertical” reading, which, starting from segments of one version, presents other documented stages in the creation and rearrangement of the film, reflects the history of the work, makes it accessible as a historic document, the process of the portrayal as well as the portrayed.

## Edition of a torso

Aesthetic experience in upheaval: Film edition and edition philology



Detail of group of figures from the East Arch of the Aphaia Temple in Agina, circa 490 BCE.

The film *Metropolis*, the object of efforts in film restoration for many decades, is a perfect case study for restoration. According to the original license, the version premiered in Berlin on 10th January 1927 had a length of 4,189 metres, which translates to a projection time of 153 minutes at a projection speed of 24 frames a second. The film distributor Paramount decided to rework the film for its release in the United States and shorten it to a “normal film length”. Ufa also changed the film – *Metropolis* exists today only in its shortened version. In spite of all efforts to reconstruct the original form of the premiere copy, around 30 minutes of film material must be considered irretrievably lost.

This DVD Study Edition reconstructs for the first time the linear sequence of the missing material with the help of a critical com-

mit die Dore. — Auf den Scheiterhaufen mit ihr!!! 14. Auf  
 jeterhaufen mit ihr —!! 15. Maria — —!!! 16. Maria —  
 Gel —! Meine Gel —! 18. Eure Kinder. . . gerettet —  
 Hirn und Hände wollen zusammenkommen, aber es fehlt ihnen  
 dazu . . . . . Mittler Du, zeige ihnen den Weg zueinander . .  
 Mittler zwischen Hirn und Händen muß das Herz sein. 21. C

<b>Länge:</b>	Rolle I:	538 m
	II:	515 m
	III:	540 m
	IV:	293 m
	V:	363 m
	VI:	450 m
	VII:	417 m
	VIII:	485 m
	IX:	588 m
<hr/>		
	<b>Gesamtlänge:</b>	4189 m

**Bemerk:**  
 Der Bildstreifen kann auch in 14 Rollen, je Rolle 300 m,  
 abgetrennt werden.

Detail from the license for *Metropolis*.

parison of the remaining film material with the original music composed for the film by Gottfried Huppertz (represented by the conductor part for piano). The film is presented, therefore, for the first time as a torso – as a work that has not survived in its entirety. On account of the interruptions in the representative context of the film, the Study Edition intentionally confronts the user with the missing material, which can be termed lacunae.

The terms torso and lacuna indicate the inspiration taken from neighbouring disciplines for the realisation of this Study Edition – in particular from the fine art theory of restoration, from text criticism and from the disciplines of edition philology and musical edition. When considering the manner in which to treat the film fragment, we came across an interesting parallel in fine art restoration: up until the 19th century it was standard practice to “complete” truncated statues from antiquity. Famous examples are the Greek statues from the Aphaia Temple on Aegina completed by Thorvaldsen (State Collection of Antiquities, Munich) and the Laokoon Group (Vatican Museums, Rome). Nowadays the usual practice in modern fine art restoration is the conservation of the torso as a fragment without imaginative additions, not “amendments” or “completion”.

To show the fragmentary character of an old film is, however, by no means standard practice when it comes to film restoration. In the digital treatment smaller gaps are completed by means of interpolation (i.e. the calculation of individual frames) and the lack of complete sequences is hidden by careful editing. Explanatory intertitles describing the action of missing sequences serve to bridge gaps which cannot be concealed, in as far as they are deemed necessary by the restorer for comprehension of the plot. Popular DVD film editions commercially distributed aim for an uninterrupted aesthetic experience. They do not confront the viewer with the lacunae and do not contradict prevailing ways of viewing. This Study Edition breaks new ground regarding the form of presentation and edition: by not eliminating or concealing the lacunae, the fragmentary character of the work is laid bare.

From an edition-philological point of view, the *Metropolis* DVD as a Study Edition lies between a historical-critical edition and a reader's copy. Starting from the consideration that to eliminate or complete missing parts in

an academic edition would be paramount to historic falsification, breaks in the original material are rendered in the Study Edition within the film and made tangible in their duration. The estimated thirty minutes missing from the torso of the film are presented during the film as grey surfaces. The material structure of the missing footage is not to push the remaining fragments into the background.

The torso of the film in the Study Edition is based on the film material of the digitally restored version made available by the Friedrich-Wilhelm-Murnau-Foundation. The film was adjusted from 24 to 25 frames a second for the digital edition. It is not the aim of the Study Edition to retrace the steps undertaken during the digital restoration and return elements of the film to their original state. This would have to be the aim of a historical-critical edition of the film to be supplemented by a critical report in the form of a detailed restoration and editing protocol of the reconstructed version.

The Study Edition approaches this desired historical-critical edition by presenting the missing parts and in the form of commentary: Information about the missing footage may be switched on in the form of source material, in order to make the form of the original film accessible. The edition aims for a reduced presentation of the contents based as objectively as possible on source information, whereby no interpretation attempt is made. The user can switch additional



Breakdown of the heart machine.

source information on or off and leave the linear film in order to refer to additional information offered in appendices. Source material on offer in the so-called archive or galleries serve as an academic tool, presenting, amongst other elements, the preliminary stages of the work in the form of a screenplay, costume sketches, etc. and giving information about the genesis of the work and the process of production.

The DVD Study Edition of the film *Metropolis* is the prototype for a critical edition. Desideratum of a future historical-critical edition of *Metropolis* is the recording of the orchestra score to the film handed down in handwritten form in its full length and the inclusion of variants of the film, such as the reconstruction of the first US distribution copy that is central to the history of the film. As the forms of presentation of critical film editions are largely defined by the film material available, critical editions of further films will be needed in order to draw up well-founded standards to ensure the young discipline of film editions the necessary academic affiliation to established edition science.

Production photo:  
The wrong  
Maria on the  
funeral pyre.  
In the foreground:  
Fritz Lang,  
Günther Rittau  
on the Mitchell  
camera.



## Le tableau disparu

On the presentation of the lacunae

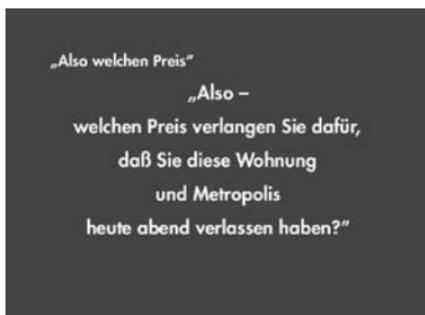
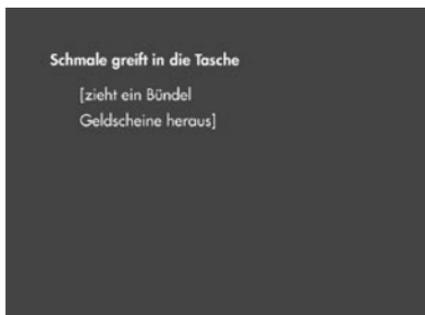


Still from the sequence [M]:  
Maria in the  
catacombs.

The torso of *Metropolis* faces its missing parts – the lacunae. Just as the reconstruction of a sculpture or a painting reveals blank spaces, this applies in a film reconstruction to time. This is as banal as it is complicated, as the film continues to run and at the same time is not there: the screen space is still there – even if it is black. Let us take for example the pursuit of Maria in the catacombs (chapter 27) – only parts of the image are illuminated, visible. All else lies in the dark. This makes it clear that even a black screen still contains elements of an “ensemble” in the sense of Deleuze. Can a “non-image” become part of the visible screen? Deleuze asserts that an *On-Screen* always indicates an *Off*. This was good enough for us: thus an ensemble which is solely intended to reference an *Off*. Both together constitute the “whole”, every eventuality – especially those of the missing footage.



Lacuna.

Lacuna, cue and titles  
reconstructed according to the original text.

Lacuna, cue and text information.

A dark grey, the homogeneity of which stands in contrast to the background sound of the running film, represents the lacunae. The temptation to fill the gaps in an incomplete painting with hypotheses is great. The argument amongst experts on this subject is well-known. This DVD offers the hypothetical content in a discursive manner. The viewer should be given the opportunity to form his/her own idea of the missing image from individual elements. The information may, differentiated according to its quality, be switched on in the lacunae.

Two very different forms of source information are available for the reconstruction of content in the missing parts. On the one hand, written sources: cues from the score, the censors report, screenplay etc.; on the other hand, image sources: stills and production photos, models and draft sketches. The typography shows the different qualities of text information. Cues – the written notes for entering on the score – form the basis of the information on offer. They can be found, in bold type, in the upper left corner – as a sort of index for all other elements. They define primarily the position of the titles in the film. Here the cues correspond to the beginnings of the titles as recorded on the censors report. From the remaining titles one can assume that the film license may be used as a master for the wording and the screenplay and for the composition. Titles are also in bold face type and follow the original titles in significance. Dialogue titles are in

the centre, text titles left-aligned. Further content can be deduced from the screenplay and other factors. This information is offered reluctantly as the screenplay, amongst other factors, reveals a stark difference to the surviving film. The lighter typeface and square brackets indicate their hypothetical nature. On this basis, a selection of sequences from the film and stills are offered in the lacunae that are believed to be very similar to the original. These are, in order to differentiate them from the available torso, not presented full screen and are differentiated from the lacunae grey by a black edging.

Both sources of information, text / image are further differentiated in the way in which they refer to the absent / virtual image. The words (the spoken) form connotative stages in the missing information, whilst the images (the visible / apparent) offer intuitive variations. In this way the text information offers a mode in which to approach the absent, referential image and the image information offers modulations of the same.

Still a far cry from a (re-)construction of a Deleuzian moving image, privileged momentary pictures are gathered that nevertheless wrest from the "whole" a containment of the "possible". Often more information is available that cannot be embedded in the horizontal continuity. At these points an icon indicates the possibility of leaving the film and changing to an appendix.



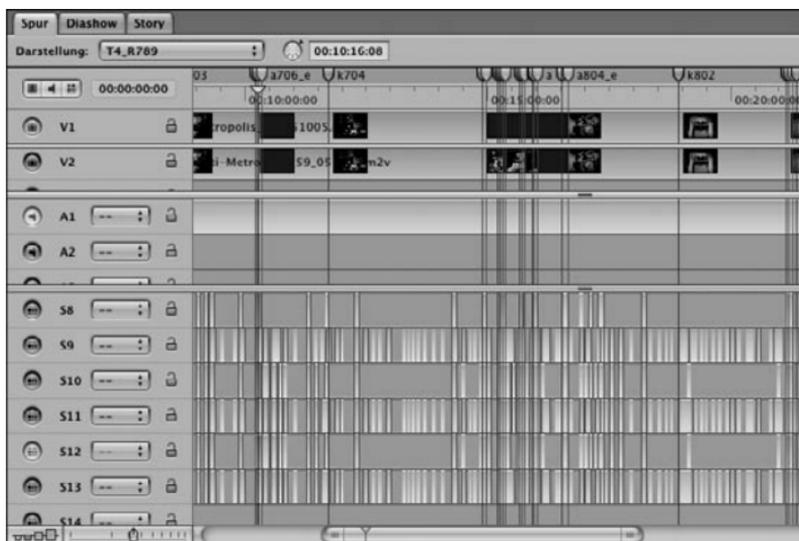
Lacuna, picture information (Still).



Lacuna, cue and picture information (Still).

## Navigare necesse est

On the authoring of the DVD



DVD Studio Pro:  
Timeline with  
video, audio and  
subtitle tracks.

Making use of the DVD model known from the entertainment industry, the *Metropolis* Study Edition cultivates an innovative method of academic analysis of historic film material.

Thanks to the possibilities offered by the medium DVD to freely combine image, sound and text information whilst adhering to a temporal continuity and to cross-link various tables of contents via menus, interactive switches, scripts, slide shows or DVD-ROM data, a visually and acoustically tangible academic analysis results.

The challenge in the edition form lies in the combination of science and art. Form and design are by no means subordinate to the content but enjoy equal ranking. The aim is to find an adequate artistic form as well as structures for the presentation of the academic material. At the same time the form maintains the impulse for accessibility and cross-linking of content and thus makes a new academic approach possible.

The DVD medium with its hybrid structures enables multiple readings and free navigation. In the DVD Study Edition *Metropolis* various elements – text, image and sound information – are structured vertically and can be combined at will. The user can define the combination his/herself by

means of two different image tracks, two sound tracks and twelve subtitle tracks. (The first sound track contains the music, the second digital silence.)

Given the complexity of the text information track, which is constructed differently for the torso and for the torso + image information, switching on, off and over between individual elements is via the return to the film settings menu.

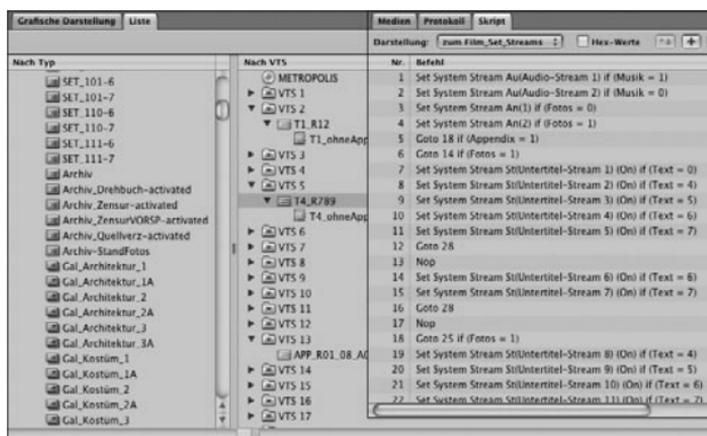
The film can be started via the main menu of the DVD with pre-installed adjustments that include the torso with music; the reconstructed intertitles are offered within the context of the moving image. Via the film settings menu the user can select from further offers for a horizontal reading of the film. In addition to the torso, the intertitles, the cues (i.e. the cues from the music score), the text and image information within the lacunae can be switched on. By means of integrated scripts steering these processes in the background, the current setting is immediately available.

Alongside the "horizontal reception" of the film that can be combined freely, this menu also offers the possibility via the activation of appendices to show interactive switches within the main film that enable the user to leave the temporal continuity at certain points of the film. The appendices consist of a compilation of source material that constitute short stories and thus complete the lacunae in different ways. The appendices offer elements such as excerpts from the screenplay of footage that has not survived, stills and production photos, architectural sketches, costume design sketches, photos of sculptures made for the film and eye-witness accounts. A total of 70 appendices lasting from 30 to 180 seconds are on the DVD. The recipient can switch back to the film at any point. Material sources in the form of slide shows with commentary can be found in the archive. In the appendices and in the galleries further information is available for the user – once again made visible by the appendix icon in the right of the screen view that can be switched to by the press of a button and offers the possibility to select text information and explanations. It is possible to call on assistance and explanatory texts on the content and navigation possibilities in the individual menus at almost every point on the DVD.

In addition to the video data, the screenplay, the original censorship visa and the censorship visa of the film trailer can be found in the DVD-ROM

area as pdf files, which, if the DVD is being played on a computer, can be activated via the archive menu. Embedded links allow for the calling up of current project information via the internet.

On account of the technical possibilities offered by the hybrid DVD, an intelligent cross-linking of various material can be made accessible in an appropriate manner via multi media. If one leaves the path of a strictly historical analysis and the linear structure hereby required, it would be possible to create a much more complex network of content by means of linking individual information or their nodal points. In this way the strictly academic presentation of a film could be further opened and enriched by an experimental approach. The user has the possibility of a hands-on reception of the historical collection of material.

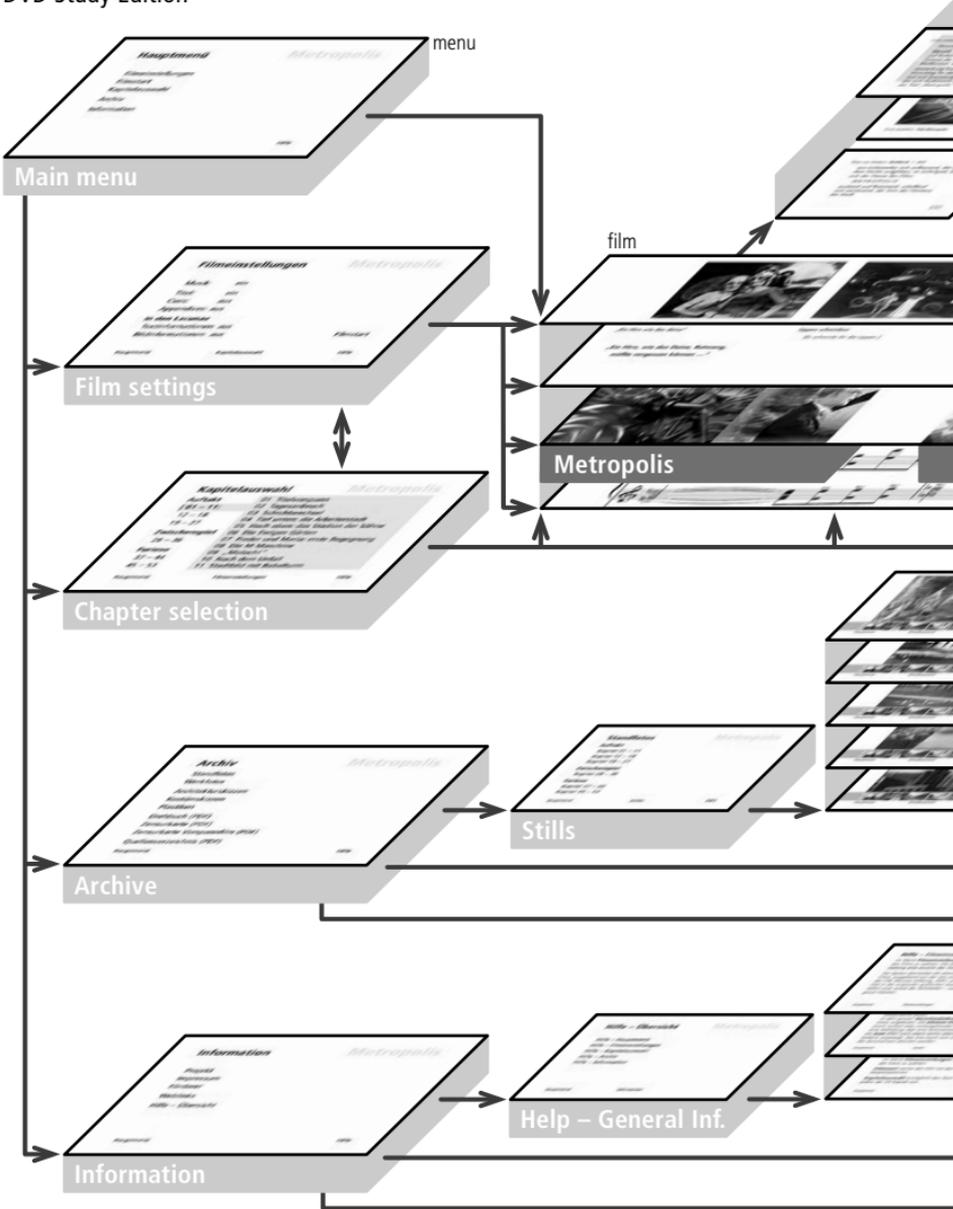


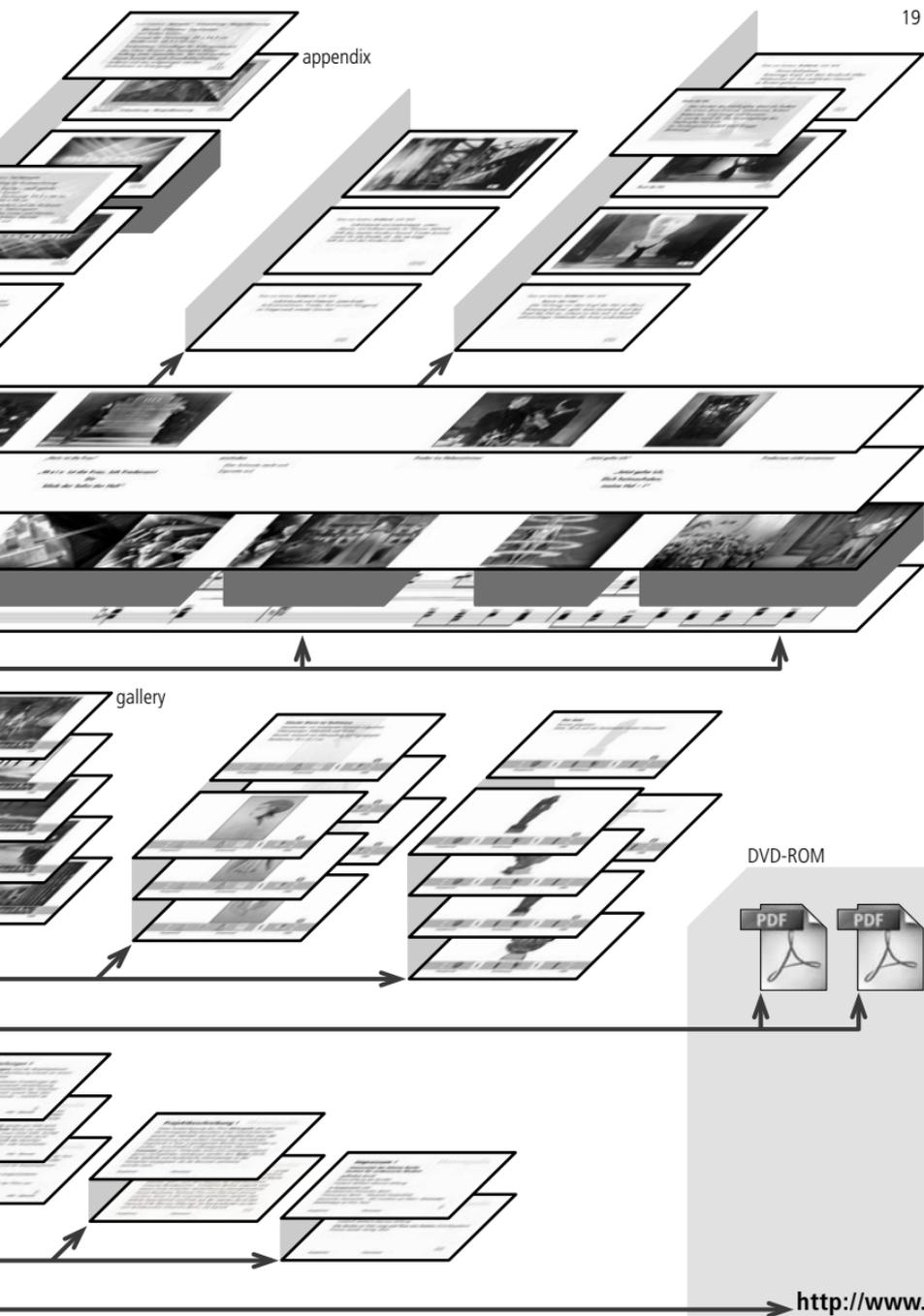
DVD Studio Pro:  
Menus,  
VTS structure,  
script.

# Navigation model

Metropolis

DVD Study Edition





## New Tower Metropolis



Sequence:  
The legend of  
the building of the  
Tower of Babel.

What do we mean, who do we mean, when we talk about *Metropolis*? A celebrated film by Ufa, based on an idea, story, texts by Thea von Harbou, set into motion pictures by Fritz Lang, with individual contributions by Otto Hunte and Karl Vollbrecht (requisites), Erich Kettelhut (requisites and special effects), Karl Freund (camera), Günther Rittau (camera and special effects), Eugen Schüfftan (special effects), Walter Schulze-Mittendorff (sculptures), Änne Willkomm (costumes), Gottfried Huppertz (music). The controversial result of this team work was seen by only fifteen thousand people in Berlin in early 1927. What the Americans got to see, and like them, everybody else – even the Germans – was a totally different story, “not a particularly original one based on the Frankenstein genre”, in the opinion Channing Pollock the stage writer and editor of the film. Shortening, reworking, re-titling, toning, colouring continued for the next eighty years.

Another version of *Metropolis* “Edition Enno Patalas and Martin Koerber” was released to cinemas and on DVD in 2002: the original angles, primarily taken from the American version camera negative in the Federal

Archive, digitally copied, were returned to their original sequence, the missing footage briefly cross-referenced in titles. Huppertz' music was adapted for this torso in a version that could only in part bring image and music together as they were at the premiere. Intertitles were produced according to the graphics of the few surviving originals.

This Study Edition of *Metropolis* made it possible for the first time to experience the surviving fragments – angles and the remaining intertitles in their original graphic design – in their original sequence, placement and duration, without additional material. From this point of view the DVD corresponds to the Parthenon Frieze as it can be seen today, the remaining fragments anchored in their original relation to each other, breaks caused by time and history apparent in their full extent.

To this presentation of the torso, one can switch on various text, image and sound tracks, albeit not in their original graphic form but nevertheless according to the original censors report, the text of the known pre-titles sequence and the intertitles of the premiered version. The script does not simulate the original but the breaks in lines follows the action as can be read from the remaining titles and the screenplay, which each confirm the authenticity of the other.

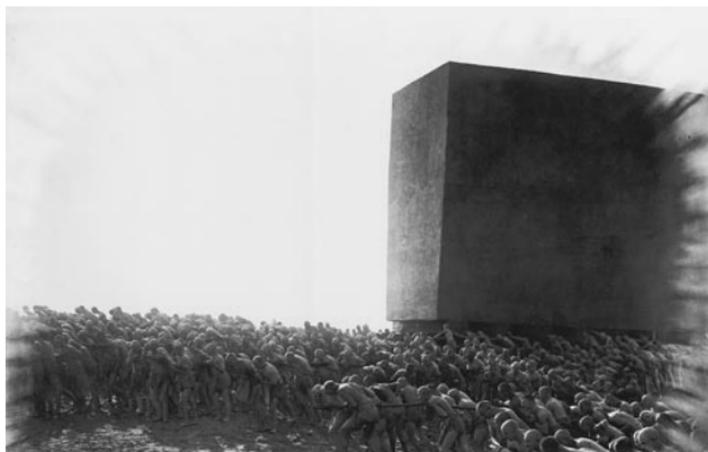
Huppertz' music, heard here in its full length for the first time in a version for piano for four hands according to the piano directions (piano and conductor's part) and the score for a small orchestra, can be switched on within all text and image tracks. The piano part also contains the cues, references for the conductor that serve to ensure the synchronism of film and music – 1028 in total, on average one every 9 seconds. These indicate the scene of the action, characters, plot details or intertitles.

The cues that have enabled the return of the remaining fragments of the film to their original sequence and define the content of the lacunae can be switched on in a first text track in order to compare the score, the playing and the film. Furthermore the cues form the "hard core" of another text track: information on the content of missing frames and sequences. These are (in corrected written form) completed by (typographically differentiated) "soft" information, primarily taken from the screenplay – the definitive director's copy has not survived, an earlier form was found in the estate of the composer.

A further track combines these texts with information on the images, mostly stills. These also offer “soft” information on the missing parts; stills never correspond to the moving images on a reel of film, they give moments in the action but almost never the composition of the image or the angle. Text and image information as well as the piano accompaniment complement each other to a reconciliation of the no longer available aspects and passages of the film, suggesting them sensually by words, images and music rather than trying to lay claim to a descriptive completion.

With all combination possibilities there are a total of 12 text tracks that can themselves be combined with two image (film and photos) and two sound (music and silence) tracks, which the user can switch on, off or between, at will: a track, layer or level model, a virtual tower with many floors.

The viewer, reader, listener can interrupt the continual horizontal reception of this highly layered polyphone (polyglot) formation and refer to annotations, footnotes – appendices, short sequences of texts and images with further information to the current sequence or lacuna.



Footage:  
Legend of the  
building of the  
Tower of Babel.

## Making the invisible “visible”

On the material sources



Production photo  
of a lost take:  
In *Yoshiwara*. On  
the floor  
Fritz Lang shoot-  
ing from off.

Film moves, corresponding to our habitual ways of viewing film and cinema, in a linear timeline. Yet what can be done when parts of the film are irretrievably lost and only material sources can give insight into the original form of a film? How does one deal with these sources, and how can they be integrated into a DVD Study Edition in an academically acceptable way? *Metropolis* is a happy coincidence, as text and image material have both survived. Primary and secondary sources of information must be differentiated.

Accounts and information created in immediate relation to the work serve as the primary sources. These are of particular value in comparison to the secondary sources due to their greater conclusiveness. In the case of *Metropolis*, alongside the conductor's part for piano, it is the censors' report that count as the primary sources which have survived in their entirety. As the report contains the full text of the intertitles that have not survived on film, it has enabled the textual reconstruction and production of the plot of the film in its original version as shown to the film censor board.

A secondary source that gives further insight into the lost footage is the copy of the screenplay by Thea von Harbou from the estate of the composer Gottfried Huppertz in the possession of the Stiftung Deutsche Kinemathek. As scenes were reworked or cut, entire sequences created, it only partly reflects the finished film. Critically selected excerpts giving information on the missing footage from the surviving film material can be found in the appendices. Stylistic and orthographic characteristic features of Thea von Harbou have been retained. In the DVD's "archive" the original screenplay, in its entirety, and the film license, as a facsimile, are available in digital form as pdf files.

Furthermore, supplementary written sources can be selected in the appendices that refer to publications or notes by those involved in the film. Erich Kettelhut's and Walter Schulze-Mittendorff's memoirs, which give insight into the creative process of the film architect and the sculptor, belong to these secondary sources. These sometimes detailed reminiscences should, however, be read critically due to the great time difference between their writing and the creation of the film.

The galleries focus on the image sources such as photos and sketches. More than 250 scene and production photos taken by Horst von Harbou from the collections of the Berlin Film Museum – Deutsche Kinemathek and the Bibliothèque du Film, Paris can be found here. They form one of the most important secondary sources. The selection is based



Walter Schulze-Mittendorff:  
**Wrath.**  
Cast bronze, on a stone plinth.



Walter Schulze-Mittendorff:  
**Wrath – Draft.**  
Ink on sketch paper.

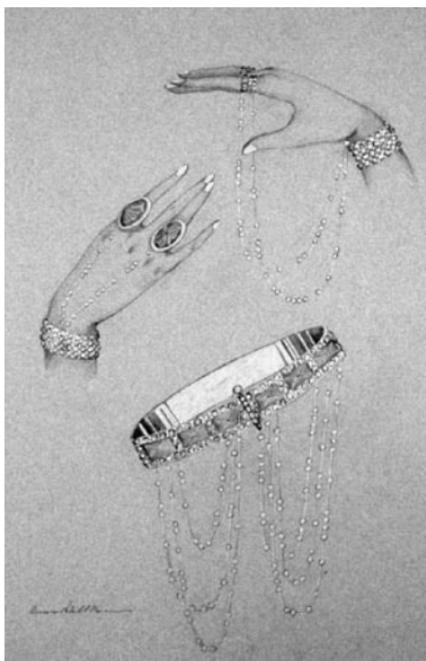
on a critical comparison of the Berlin version with the Parisian, which is based on three photo albums that Lang originally left to the Cinémathèque.

Scene photos, which can be selected by chapter, follow the chronology of the film and represent the film in its entire length. Furthermore they give insight into takes and scenes either lost or rejected by the director himself.

One can also view photographic shots of the sculptures by Walter Schulze-Mittendorff, as well as the colourful costume and architectural sketches by Aenne Willkomm and Erich Kettelhut in the galleries. In this collection of sketches all registered drafts of both artists for *Metropolis* are listed and described.

Commentaries on photos and sketches contain information on titles, size of image and drawing, techniques and material; special effects methods are explained in detail and technical apparatus defined. Comments by the artists are quoted in their original form. The material sources should not be regarded as bonus material – they are an integral element of this DVD and contribute to an idea of the premiere version of the film.

Special thanks for the kind permission to use material sources must go to Freia Gräfe, Rudolf Laurenz as well as Berta and Bertina Schulze-Mittendorff.



Aenne Willkomm:  
**Wrong Maria in Yoshiwara** – Detailed study.  
Coloured pencil, pencil on Ingres paper.

# Metropolis

Music for the Ufa film of the same name

Conductor's part for piano, 1927

64

## Zwischenspiel.

*Andante.* *Dom - Inneres* *Freder kommt*

Viol. *mp*

Harmon. *mf*

Cello Baß

Pk

*Prediger* *Wahrlich, ich sage euch"*

1 *Bibelblatt*

*ff* v. a.

*Maschinenmensch*

*mf*

# Metropolis

Music for the Ufa film of the same name

Piano excerpt for four hands, 2005

64

## Zwischenspiel

1687 *Andante* *Dom - Inneres* *Frieder kommt*

1699 *Prediger* *"Wahrlich, ich sage euch"*

1717 **1** *Bibelwort*

1732 *Maschinenmensch*

## Metropolis – Synopsis

in 53 chapters

**Prelude** | Dawn • Change of shifts • Underworld: the workers' city • Above ground: the sons' stadium • The eternal gardens • Freder and Maria: first encounter • The M-Machine • "Moloch!" • After the accident • City view with Tower of Babel • Joh Fredersen dictates • Freder speaks to his father • Fredersen sacks Josaphat • Freder employs Josaphat, Fredersen gives the thin man his instructions • Georgy's machine • Freder and Georgy swap clothes • Georgy loses his way • Rotwang the Inventor • Fredersen and Rotwang before the Hel Monument • In Rotwang's laboratory: the M-Machine • The secret plans • Freder, slave of the clock • In the catacombs, to Maria • The story of the building of the Tower of Babel • Maria recognises in Freder the Mediator • Maria pursued by Rotwang

**Intermezzo** | The following day: Freder at the cathedral • The thin man confronts Georgy, Freder with Josaphat • The Thin Man with Josaphat • Maria as Rotwang's prisoner • In Rotwang's house: Freder looks for Maria • The transformation of the Man Machine • Freder to his father: the false Maria • In the room of dance • Freder's feverish dream: the whore of Babylon's dance

**Furioso** | Josaphat reports to the son, the thin man to the father • The false Maria does Rotwang's bidding and calls to rebellion • Freder realises: "You are not Maria!" • Rebellion in the workers' city • "Death to the machines!" • The water rises in the workers' city • Maria at the gong • The upper-city becomes dark • Maria and Freder: finally united • Freder acts: saving the children • "Where are your children?", "Where is my son?" • The sons in a frenzy, Maria fleeing, workers in pursuit, Rotwang searching • Witch hunt • The stake before the cathedral • The end of the false Maria, the real Maria in distress • Struggle on the roof of the cathedral: Freder gets the better of Rotwang • Finale: Reconciliation

## Film Specifications

**Shooting:** May 22, 1925 – October 30, 1926, Neubabelsberg and Staaken

**Censors' approval:** November 13, 1926 (Film Censor Board Berlin)

**Length according to censorship visa:** 4,189 m

**Premiere:** January 10, 1927, Berlin, Ufa-Palast am Zoo

**Further screenings of the premiere version:**

January 11 – May 13, 1927, Berlin, Ufa Pavilion at Nollendorfplatz

**First American version:** 3,170 m (12 acts). First screening: August 13, 1927

**Second German version:** 3,241m (8 acts). Censor's approval: August 15, 1927

**Production:** Universum-Film AG (Ufa)

**Producing Director:** up to January 22, 1926 Erich Pommer, subsequently Alexander Grau

**Director:** Fritz Lang

**Screenplay:** Thea von Harbou

**Set Design :** Otto Hunte, Erich Kettelhut, Karl Vollbrecht

**Sculptor:** Walter Schulze-Mittendorff (also spelt Schultze-Mittendorf)

**Costume design:** Aenne (also spelt Änne) Willkomm

**Production of costumes:** Ufa workshops and Hermann I. Kaufmann

**Camera:** Karl Freund, Günther Rittau, Assistant Robert Baberske

**Trick photography:** Günther Rittau, Assistant H.O. Schulze

**Painted set design and technical advisor:** Erich Kettelhut

**Special effects:** Konstantin Tschetwerikoff

**Special effects (Schüfftan process):** Eugen Schüfftan, assisted by Erich Kunstmann

**Stills photographer:** Horst von Harbou

**Music:** Gottfried Huppertz

**Actors / Actresses:** Alfred Abel (Joh Fredersen), Gustav Fröhlich (also spelt Froehlich or Froelich; Freder, son of Joh Fredersen), Brigitte Helm (Maria and the Man Machine / the false Maria), Rudolf Klein-Rogge (Rotwang, the inventor), Fritz Rasp (the Thin Man), Theodor Loos (Josaphat), Erwin Biswanger (Georgy, Nr. 11811), Heinrich George (Groth, guard of the Heart Machine), Olaf Storm (Jan), Hanns Leo Reich (Marinus), Heinrich Gotho (Master of Ceremonies), Margarete Lanner (Lady in the car and one of the women in the Eternal Gardens), Beatrice Garga, Anny Hintze, Helen von Münchenhofen and Hilde Woitscheff (Women in the Eternal Gardens), Grete Berger, Olly Böheim, Ellen Frey, Lisa Fray, Rose Lichtenstein and Helene Weigel (female workers), Georg John (worker on the M-Machine), Max Dietze, Walter Kuhle, Arthur Reinhard and Erwin Vater (workers), Fritz Alberti (the creative individual).

## Contributors

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**Oriol Cruixent** | born 1976 in Barcelona, pianist, composer and conductor. Study of piano under Carmen Vilà, Ramon Coll and Paul Badura-Skoda; study of choir and orchestra direction under Uwe Mund, Manuel Cabero, Ulrich Nicolai. Study of composition at the University of Musik and Performing Art Munich, since 2004 in the master class of Prof. Dieter Acker. Oriol Cruixent was awarded 1st prize in the FCEC international choir competition in Barcelona in 1996 and 2nd prize at the international Reintl Composer Competition in Vienna in 2001. Recording of the music to the DVD Study Edition of *Metropolis* with Mark Pogolski and Aljoscha Zimmermann. | [www.cruixent.com](http://www.cruixent.com)

**Gunter Krüger** | born 1971. Film maker, media designer. 2002 graduation in experimental media design from the University of the Arts Berlin. From 1997 international film screenings, participation in film festivals and exhibitions, among them the International Short Film Festival Oberhausen, Centre Pompidou Paris, New York Video Festival. Artistic assistant at the Film Institute of the University of the Arts Berlin and for the project "DVD as a medium for critical film editions", responsible for the DVD concept, film-editing, DVD authoring and mastering of the *Metropolis* Study Edition. Various DVD productions, amongst them *hamlet\_X* in collaboration with the Volksbühne Berlin. | [www.nif-fo-gunx.de](http://www.nif-fo-gunx.de)

**Franziska Latell** | born 1983, Study of Social and Economic Communication at the University of the Arts Berlin since 2004. 2003-2004 practical work experience at the Babelsberg Television Centre and Studio Fünf Film- und Fernsehproduktion Babelsberg, responsible for producing DVD bonus material. 2004 assistant director at "Theaterhaus Mitte" (Berlin) for the stage play *Seven Doors* by Botho Strauß under the director Joachim Liebig. Student assistant for the project "DVD as a medium for critical film editions", responsible for research of material sources and commentary of the *Metropolis* DVD Study Edition with Antje Michna 2004-2005. Coordinator of the 13th Berlin Symposium on Intercultural Communication Management since 2005.

**Antje Michna** | born 1978, Media designer. Following apprenticeship as typesetter, work as lay-outer in an advertising agency, then work as marketing assistant and graphic artist at an institution for further education. Student of Social and Economic Communication at the University of the Arts Berlin since 2004. Student assistant for the project "DVD as a medium for critical film editions", responsible for research of material sources and commentary of the DVD Study Edition of *Metropolis* with Franziska Latell 2004-2005.

**Enno Patalas** | born 1929, Film critic and historian. Founded the magazine *Filmkritik* in 1957 and remained its editor until 1970; director of the Munich Film Museum 1972-1994. Contributor to *Süddeutsche Zeitung*, *Zeit*, *Frankfurter Allgemeine*. Book publications *Geschichte des Films* (with Ulrich Gregor), Gütersloh 1962, *Im Off* (with Frieda Grafe), Munich 1974, *Alfred Hitchcock*, Munich 1999, *Metropolis in / aus Trümmern*, Munich 2001, *F.W. Murnau, Südseebilder*, Berlin 2005, amongst others. As editor: *Frieda Grafe, Ausgewählte Schriften in Einzelbänden*, Berlin since 2003. Television productions about Lubitsch, Murnau, Sternberg and *Stalin eine Mosfilmproduktion*, amongst others. Reconstructions of mostly German films from the 1920s. *01 award* with Frieda Grafe in 2001 and honorary chair at the University of the Arts Berlin. 2003-2005 director of the reconstruction of *Battleship Potemkin* at the Film Museum Berlin and of the project "DVD as a medium for critical film editions" at the University of the Arts Berlin.

**Mark Pogolski** | born 1977 in Leningrad, pianist and composer. Studied composition under Prof. Sergei Slonimsky, John van Buren and Prof. Dieter Acker. Master class diploma at the University of Music and Performing Arts Munich. Awarded the Landesjugendsinfonieorchester Brandenburg Prize for Composition in 2001. Alfred Schnittke International Composition Competition 1st Prize in Moscow in 2002. Commissioned by the University of the Arts Berlin with the adaptation of Gottfried Huppertz' score for piano (four hands) with Aljoscha Zimmermann. Recording for the DVD Study Edition of *Metropolis* with Oriol Cruixent and Aljoscha Zimmermann. | <http://home.arcor.de/Pogolski/>

**Björn Speidel** | born 1976, qualified design, film maker, illustrator. 1998-2003 Study of visual communication, from 2000 study of experimental media design at the University of the Arts Berlin. Finalist at DepicT with the film *Fish in Water!* – Brief Encounters Short Film Festival, 2002, Bristol. Illustrations for Brigitte Online, Scheinschlag, Jungle World, amongst others, freelance graphic design. Tutor and free-lance contributor to the project "DVD as a medium for critical film editions", responsible for graphic design, screen design and DVD concept for the Study Edition of *Metropolis*, collaborator on the Sound-on-Disk version *Battleship Potemkin* and on the DVD concept for *Tabu – Shooting Journal* 2004-2005. | [www.BjoernSpeidel.de](http://www.BjoernSpeidel.de)

**Aljoscha Zimmermann** | born 1944 in Riga, Prof. at the University of Music and Performing Arts Munich, pianist and composer. House pianist and composer for the Munich Film Museum since 1973; his music has played a major role in the acquisition and reconstruction of silent films for the Munich Film Museum. Numerous recordings of silent film music for television and DVD, amongst them *Die freudlose Gasse*, *Dr. Mabuse*, *Der Spieler*, *Der Golem – wie er in die Welt kam*, *Kolhiesels Töchter*. Adaptation of music by Gottfried Huppertz for piano (four hands) commissioned by the University of the Arts Berlin with Mark Pogolski. Recording for the DVD Study Edition *Metropolis* with Oriol Cruixent and Mark Pogolski.

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