

RECONSTRUCTED & RESTORED
THE 1927 SCIENCE FICTION MASTERWORK BY

FRITZ LANG

STORY, BASED UPON THE 1927 PLAY BY HUGO BOSS — "METROPOLIS"
DIALOGUE, BASED UPON THE 1927 PLAY BY HUGO BOSS — "METROPOLIS"
Original Production Company: UNIVERSAL FILMS (USA), Berlin. Script by FRITZ LANG & OTTO RYON. Directed by FRITZ LANG. Screenplay by FRITZ LANG & OTTO RYON.
As Screenplay by OTTO RYON. Produced by OTTO RYON. Screenplay by FRITZ LANG & OTTO RYON. Screenplay by FRITZ LANG & OTTO RYON.
Music by GYörgy KÖRÖSI. Produced by FRITZ LANG. Screenplay by FRITZ LANG & OTTO RYON.

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DOLBY DIGITAL



ORIGINAL 1927 POSTER DESIGN BY Fritz Lang





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Eureka Entertainment proudly presents

Metropolis

Fritz Lang, Germany, 1927, reconstructed & restored 2010, 150 minutes

PRODUCTION COMPANY Universum-Film AG (Ufa), Berlin

SCRIPT Thea von Harbou

ART DIRECTORS Otto Hunte, Erich Kettelhut, Karl Vollbrecht

SCULPTURES Walter Schultze-Mittendorf

CINEMATOGRAPHERS Karl Freund, Günther Rittau

MUSIC Gottfried Huppertz

PRODUCER Erich Pommer

DIRECTOR Fritz Lang

MARIA Brigitte Helm

JOH FREDERSEN Alfred Abel

FREDER, JOH FREDERSEN'S SON Gustav Fröhlich

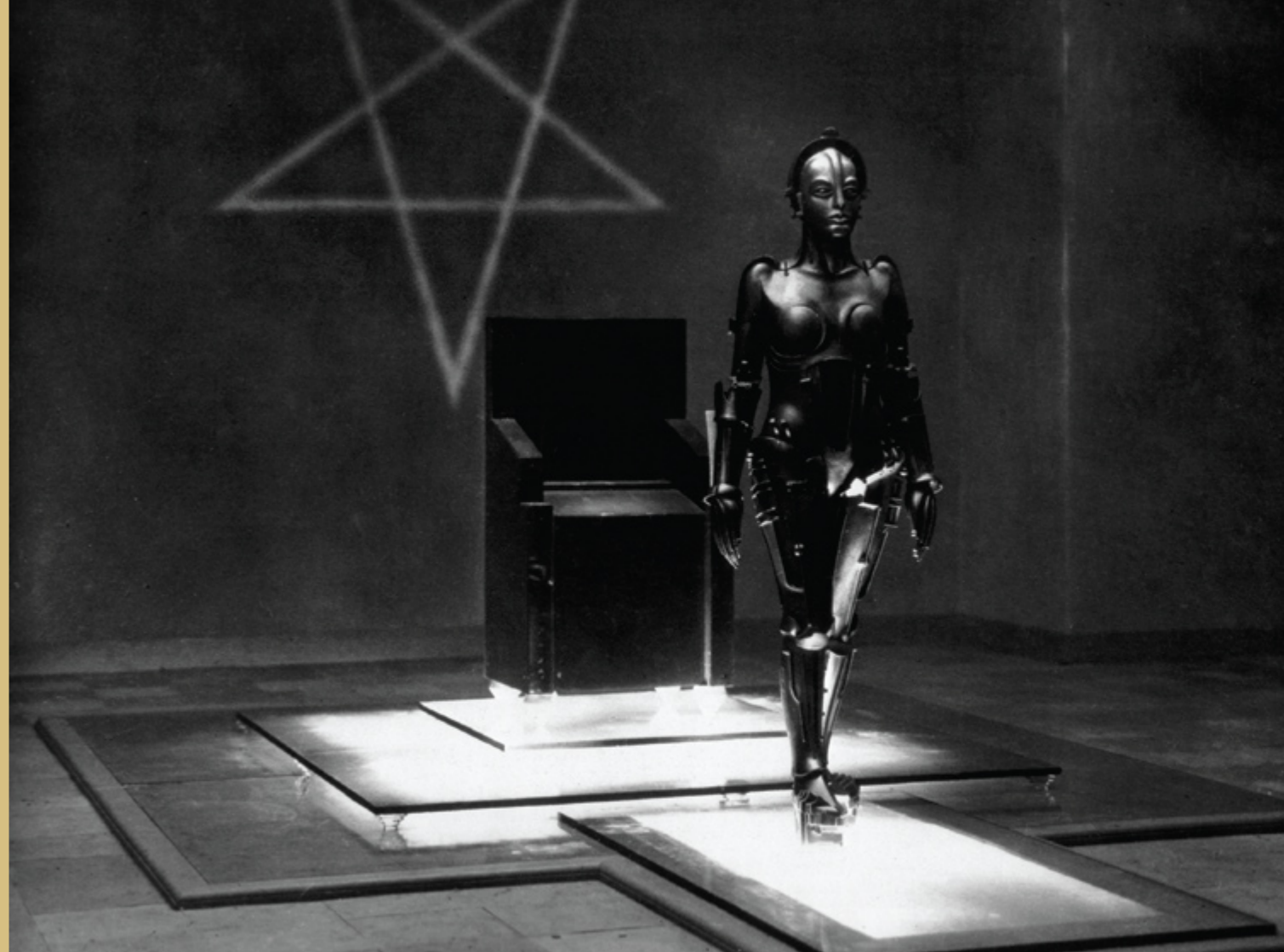
ROTWANG, THE INVENTOR Rudolf Klein-Rogge

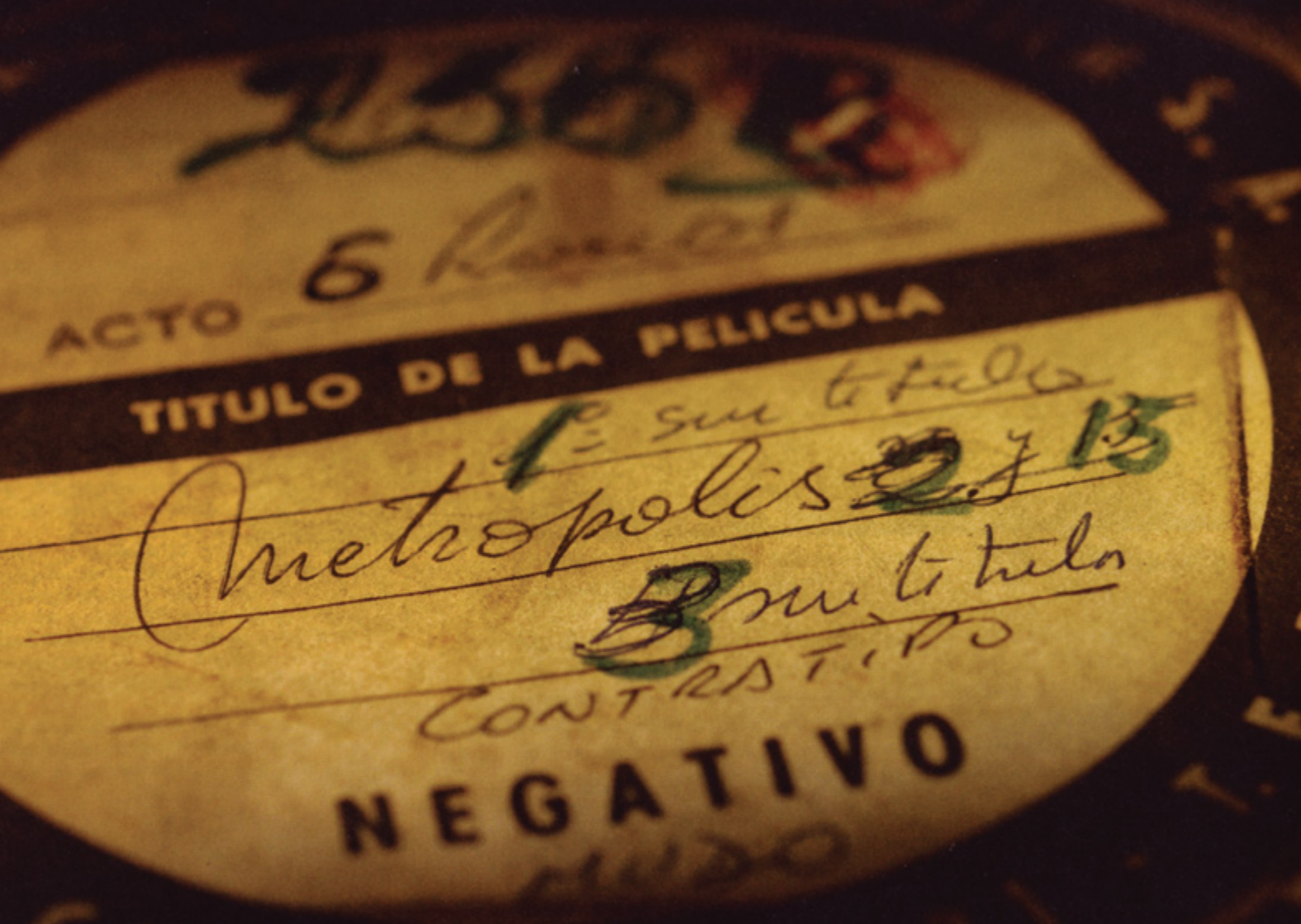
THE THIN MAN Fritz Rasp

JOSAPHAT Theodor Loos

11811 Erwin Biswanger

GROT, THE GUARDIAN OF THE HEART-MACHINE Heinrich George





THE FILM FIND OF THE CENTURY

One of the biggest film events of the century, a “Holy Grail” among film finds, Fritz Lang’s 1927 sci-fi epic can finally be seen – for the first time in 83 years – as the director originally intended and as seen by German cinema-goers in 1927.

Shortly after that 1927 release, an entire quarter of Lang’s original version was cut by Paramount for the US release, and by Ufa in Germany, an act of butchery very much against the director’s wishes. The excised footage was believed lost, irretrievably so – that is, until one of the most remarkable finds in all of cinema history, as several dusty reels were discovered in a small museum in Buenos Aires, Argentina in 2008.

Since then, an expert team of highly respected film archivists has been working at the Friedrich-Wilhelm-Murnau-Stiftung in Germany to painstakingly reconstruct and restore Lang’s film. The results, as premiered at the prestigious Berlin International Film Festival in February 2010, are spectacular.

Late in his life, Lang responded to a question on *Metropolis* by asking his own question, “Why are you so interested in a picture which no longer exists?” Finally, reconstructed and restored, the director’s film “exists” once more for the first time in 83 years. •



Global press reaction to the *Metropolis* screening at the **60th Berlinale**
(Berlin International Film Festival) which took place on 12 February 2010

“The can’t-miss highlight of this year’s programme”

THE HOLLYWOOD REPORTER

“Throw away your old *Metropolis* DVD!” ★★★★★ 5 STARS

THE INDEPENDENT

“The definitive restoration of Fritz Lang’s futurist classic”

THE NEW YORK TIMES

“The restored version gives more depth and new meaning to the cult movie”

THE GUARDIAN

“83 years after its Berlin premiere, *Metropolis* can finally be seen as Lang originally intended it”

THE WALL STREET JOURNAL

“Lang’s bizarre sci-fi dystopian fairytale now looks bigger, madder, absurder and more fascinating than ever”

GUARDIAN.CO.UK

KEY FEATURES

- A “Holy Grail” of film finds, reconstructed and restored with 25 minutes of footage previously thought lost to the world
- Newly found material returns the film to the original release version seen by German cinema-goers in early 1927
- For the first time in 83 years, the film finally seen as the director intended
- Official archival reconstruction and restoration by the highly respected Friedrich-Wilhelm-Murnau-Stiftung
- Arguably the key work of master director Fritz Lang (*M*, *Das Testament des Dr. Mabuse* [*The Testament of Dr. Mabuse*], *Die Nibelungen*, etc.)
- Among the most iconic and influential films of all time, a cinema classic with a huge cult following
- The mother of all sci-fi films and a major influence on Ridley Scott (*Blade Runner*), George Lucas (*Star Wars*), and pop culture in general (referenced by Madonna, Beyoncé, and countless others)
- First ever film to be included on the UNESCO Memory of the World “register” of essential cultural artifacts
- New 2010 symphony orchestra recording of the original 1927 Gottfried Huppertz score
- Immaculate HD image quality for Digital Cinema Package (DCP) screenings (as used at the Berlinale, 2010)
- Newly translated English subtitles of the original German intertitles





A shot – among the 25 minutes previously thought lost – which has been integrated into the 2010 reconstruction and restoration.

KEY EVENTS IN THE FILM'S HISTORY

- 1927** On January 10, Fritz Lang's *Metropolis* premieres in Berlin in a 4189-metre version approved by the director. For the film's 3100-metre USA release, on March 7, Paramount take the butcher's knife to the original and remove a quarter, rewriting the film's intertitles, and changing the characters' names. Following Paramount's lead, Ufa withdraws *Metropolis* and on August 26 re-releases it in a 3241-metre cut shorn of nearly a quarter of Lang's original. The director profoundly opposes the savage cuts. Excised footage would remain lost to the world for more than 80 years.
- 1969** Using materials from the Staatliches Filmarchiv der DDR, a first attempt is made at restoring *Metropolis*, but after three years the results are deemed unsatisfactory.
- 1984** Giorgio Moroder releases a colourised version of the film featuring a new soundtrack that includes Bonnie Tyler, Pat Benatar, Freddie Mercury, Adam Ant, etc. Seen as sacrilegious by many and a camp, cult reworking by others.
- 1987** At the Deutsche Kinemathek in Munich, Germany, restoration efforts are made, but the film remains significantly shorter than the original release.
- 2001** A digital restoration of available materials is unveiled via the Friedrich-Wilhelm-Murnau-Stiftung in Germany.
- 2005** A "study version" of Lang's film is prepared, with notes where footage remains missing.
- 2008** A spectacular find at the Museo del Cine Pablo Ducrós Hicken in Buenos Aires, Argentina, where a dusty 16mm dupe negative with nearly 25 minutes of previously missing footage is discovered.
- 2010** An extended restoration, featuring the materials found in 2008, returns a cinema classic to its original version – the "director's cut" – immaculately reconstructed and restored.

SYNOPSIS

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. •



FRITZ LANG – MASTER DIRECTOR

Lang was born in Vienna, Austria in 1890 and died in Los Angeles, USA in 1976. His life spanned service in World War I, spectacular fame in Germany in the 1920s, escape from the Nazis, and a period of emigre reinvention in Hollywood. He produced a series of classic films (from *Metropolis*, *M*, and *Das Testament des Dr. Mabuse* [*The Testament of Dr. Mabuse*] to *Fury*, *The Big Heat*, and *Beyond a Reasonable Doubt*). Lang is widely recognized as one of the most important of all cinema directors.

Fritz Lang films in Eureka Entertainment's The **Masters of Cinema** Series:

- 1922 ***Dr. Mabuse, der Spieler.*** / *Dr. Mabuse, the Gambler.*
- 1924 ***Die Nibelungen: Siegfried / Kriemhilds Rache*** (coming soon)
- 1927 ***Metropolis***
- 1928 ***Spione / Spies***
- 1929 ***Frau im Mond / Woman in the Moon***
- 1931 ***M***
- 1933 ***Das Testament des Dr. Mabuse / The Testament of Dr. Mabuse***
- 1960 ***Die 1000 Augen des Dr. Mabuse / The 1000 Eyes of Dr. Mabuse***



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