

# KINO ON VIDEO

PRESENTS

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**PRESSBOOK**



## **GERMAN EXPRESSIONISM**

**–An introduction–**

There is no doubt that films like **THE CABINET OF DR. CALIGARI** and **NOS-FERATU** have permanently influenced the aesthetics and language of filmmaking. Their dramatic stories, stark visuals and technical audacity have transformed narrative cinema, pushing audiences and filmmakers to re-think their relationship to representation, storytelling and the language of filmmaking.

Mostly created in Germany after World War I, these films exemplify the strong influence of Expressionism on every major European art form during the early 1900s—from theatre, to film and architecture. Loosely used to define a new wave of artists that re-invigorated German art from the beginning of the century to the rise of Hitler in 1933, Expressionism built on the work of Post-Impressionists painters, who had themselves rejected Impressionists' attempts to accurately reproduce visual reality in terms of light and color.

Art as a vehicle of one's expression has always been part of the way artists conceived their metier. But the term Expressionism as applied to works that communicated, through a wide range of styles and subject matter, the subjective emotions of the artist is essentially a German, 20th century invention.

In 1905, a select group of German architects influenced by masters like Munch and Van Gogh created an art group called **Die Brücke** (The Bridge). Young and amateur artists like Karl Schmidt-Rottluff, Emil Nolde and Otto Mueller were drawing inspiration from "a growing tension between nature and manipulated reality". Their first exhibition is considered the official launch of Expressionism and their work became one of the major driving forces of the movement—and one of the reasons for the movement's wide acceptance.

Expressionist paintings dealt with a variety of issues and in reality, employed a wide variety of styles and mediums. For instance, Käthe Kollwitz's harsh social criticism—present in "Poverty" (1893) as well as in most of her work—has very little in common with Edward Munch's psychologically tormented works—as in "The Scream" (1893).



## GERMAN EXPRESSIONISM (continued)

But while Munch's painting "The Scream"—and its ghost-like anguished face—quickly became the most recognizable Expressionist image in the world, it was not until the beginning of the century that a significant part of the intellectual and artistic production in Germany could be understood under the Expressionist umbrella.

These works used a raw, flattened and exaggerated style with the intention to bring to surface these artists' personal conflicts and essences, inspired by among other things, Nietzsche's call for a re-empowerment of the senses. The Die Brücke group and other expressionist artists were therefore, committed to transforming their artistic medium into a panel to express—and discuss—the bare and wild nature of their souls.

## EXPRESSIONISM AND THE GERMAN CINEMA

If the development of Expressionism is linked with Germany's national project at the beginning of the century, it also has to be understood in close connection with an unprecedented war that generated incredible loss of lives and capital—World War I.

De-moralized after losing the war and in the middle of an unprecedented economical and emotional depression, German artists and filmmakers were pushed to develop an Expressionist cinema that would make use of the same high-contrast, twisted perspectives and subject matters that popularized German art before 1914.

The most important tool for the revitalization of Germany's film industry was created in 1917, when the government and the military created the notorious UFA (Universumfilm Aktiengesellschaft). Also designed as a developing site for state propaganda, the UFA was able to monopolize Germany's film market by closing the country's borders to imports and by creating a federal law mandating that all films shown within the country had to be locally produced.



**EXPRESSIONISM AND THE GERMAN CINEMA  
(Continued)**

With the economy in ruins and a de-valued Mark, Germany was easily able to sustain these radical measures; these were also perfect conditions to export newly produced movies at extremely competitive prices. Soon enough, German films were widely available in foreign markets and its new aesthetics quickly dazzled audiences and filmmakers all over the world.

The overall sentiment of depression caused by World War I also seemed to fit with the themes and visual style of German Expressionism. As a consequence, films like **THE CABINET OF DR. CALIGARI** and **NOSFERATU** are darker than previous horror films, and their huge financial success happened in part due to their capacity to tap into Germany's post-war zeitgeist.

Mostly shot in studios—and precisely designed to shock its audiences—German Expressionist films brought an unseen level of integration between camera work and set designs, influencing many other film genres and movements—like Film Noir, Horror and Sci-fi films.

**“The film image must become graphic art”  
– HERMANN WARM**

**“If the designer merely imitated photography to construct his sets, the film would remain faceless and impersonal. There has to be the possibility of bringing out an object’s essential attributes so as to give the image style and color ... “**

**–Paul Leni, for “Kinematograph” (1924).**

# **KINO** **ON** **VIDEO**

*The CABINET of DR. CALIGARI*

## Cast

Werner Krauss.....Dr. Caligari  
Conrad Veidt.....Cesare  
Friedrich Feher.....Francis  
Lil Dagover.....Jane  
Hans Heinrich von Twardowski.....Alan(as Hans Heinrich v. Twardowski)  
Rudolf Lettinger.....Olson  
Rudolf Klein-Rogge.....Criminal

## Crew

Director.....Robert Wiene  
Writers.....Hans Janowitz and Carl Mayer  
Producers.....Rudolf Meinert and Erich Pommer  
Score.....Rainer Viertblock  
Cinematographer.....Willy Hameister  
Production Designers.....Walter Reimann, Walter Röhrig and Hermann Warm  
Set Decorator.....Hermann Warm  
Costume Designer.....Walter Reimann

# *The CABINET of DR. CALIGARI*

Germany • 1919 • Color Tinted

75 min. • 1.33:1

Licensed by Transit Films GMBH on behalf of  
the Friedrich Wilhelm Murnau-Stiftung

# **KINO** ON **VIDEO**

## *The CABINET of DR. CALIGARI*

### **CONRAD VEIDT** –Biography–

**“No matter what roles I play, I can’t get Caligari out of my system.”**  
– Conrad Veidt

**Hans Walter Conrad Veidt was born on January 22, 1893 in Potsdam, Germany. Famous for his distinctive voice and considered a highly competent actor capable of playing a wide variety of roles, Conrad went on to star in over 100 films over the course of his screen life.**

**Conrad Veidt and his second wife, Felicitas, fled Germany in 1933 after the rise of Hitler, becoming a British citizens in 1939. Permanently moving to the United States in 1940, Conrad Veidt consolidated a connection with Hollywood that started with Universal's **THE MAN WHO LAUGHS** (1928) and **THE LEGEND OF WILLIAM TELL** (1934), eventually leading him to receive top billing in **CASABLANCA** (1942), which also starred Humphrey Bogart and Ingrid Bergman.**

**Veidt was not only a well-respected and accomplished actor; he also made substantial contributions to the British and Allied war efforts in World War II. His "anti-Nazi" films, such as **NAZI AGENT** helped to boost British and Allied morale, making him a symbol of Nazi resistance among artists and filmmakers.**

**Conrad Veidt died of heart failure on April 3rd, 1943 in Hollywood, California while playing golf with Arthur Field of MGM at the Riviera Country Club, in Los Angeles.**

# **KINO** **ON** **VIDEO**

*The CABINET of DR. CALIGARI*

## **CONRAD VEIDT – Filmography (100 films)**

1. **Berlin Metropolis: Jews in Early German Film (1999) (Footage)**
2. **It Only Happened Once (1958) (Footage)**
3. **Above Suspicion (1943) .... Count Hassert Seidel**
4. **Casablanca (1942) .... Major Heinrich Strasser**
5. **Nazi Agent (1942) .... Otto Becker/Baron Hugo von Detner**
6. **All Through the Night (1942) .... Franz Ebbing**
7. **Whistling in the Dark (1941) .... Joseph Jones**
8. **Men in Her Life, The (1941) .... Stanislas Rosing**
9. **Woman's Face, A (1941) .... Torsten Barring**
10. **Blackout (1940) .... Captain Andersen**
11. **Thief of Bagdad, The (1940) .... Jaffar of Bagdad**
12. **Escape (1940) .... General Kurt von Kolb**
13. **Spy in Black, The (1939) .... Captain Hardt**
14. **Chess Player, The (1938) .... The Baron**
15. **Storm Over Asia (1938) .... Erich Keith**
16. **Under the Red Robe (1937) .... Gil de Berault**
17. **Dark Journey (1937) .... Baron Karl Von Marwitz**  
... aka **Anxious Years, The (1937)**
18. **King of the Damned (1935) .... Convict 83**
19. **Passing of the Third Floor Back, The (1935) .... The Stranger**
20. **Bella Donna (1934) .... Mahmoud Baroudi**
21. **Guillaume Tell (1934)**
22. **Jew Suess (1934) .... Joseph 'Jew Suss' Oppenheimer**  
... aka **Power (1934) (USA)**
23. **Wilhelm Tell (1934)**  
... aka **Legend of William Tell, The (1935) (USA)**
24. **I Was a Spy (1933) .... Commandant Oberaertz**
25. **Wandering Jew, The (1933/) .... Matathias, aka Matteo**
26. **F.P.1 (1933) .... Maj. Ellissen**
27. **Empress and I, The (1933) .... Marquis de Pontignac**
28. **Rome Express (1932) .... Zurta**
29. **Black Hussar, The (1932)**
30. **Night of the Decision, The (1931) (USA: informal literal English title)**
31. **Andere Seite, Die (1931)**
32. **Congress Dances (1931) .... Prince Metternich**



**CONRAD VEIDT – Filmography (Continued)**

- 33. Last Company, The (1930) .... Hauptmann Burk
- 34. Man Who Committed the Murder, The (1930) .... Marquis de Sevigne
- 35. Love Storm, The (1930) .... Kingsley
- 36. Rasputin (1930) .... Rasputin
- 37. Great Desire, The (1930) .... Conrad Veidt
- 38. Bride 68 (1930) (USA)
- 39. Last Performance, The (1929) .... Erik the Great
- 40. Land Without Women, The (1929)
- 41. Man Who Laughs, The (1928) .... Gwynplaine
- 42. Man's Past, A (1927) .... Paul La Roche
- 43. Beloved Rogue, The (1927) .... King Louis XI
- 44. Brothers Schellenberg, The (1926)
- 45. Flight in the Night, The (1926)
- 46. Violinist of Florence, The
- 47. Wife's Crusade, The (1926)
- 48. Man Who Cheated Life, The (1926) .... Balduin
- 49. Should We Be Silent? (1926)
- 50. Count Kostia (1925)
- 51. Love Makes Us Blind (1925)
- 52. Fate (1925)
- 53. Ingmar Inheritance, The (1925) .... Hellgum
- 54. Nju (1924)
- ... aka Husbands or Lovers (1924) (USA)
- 55. Orlacs Hände (1924) .... Orlac
- ... aka Hands of Orlac, The (1928) (USA)
- ... aka Unheimlichen Honde des Doktor Orlac, Die (1924) (Germany)
- 56. Carlos und Elisabeth (1924) .... Don Carlos
- ... aka Don Carlos und Elisabeth (1924) (Germany)
- 57. Gold and Luck (1923)
- 58. Three Wax Men (1923)
- 59. Wilhelm Tell (1923)
- 60. Paganini (1923) .... Nicolo Paganini
- 61. Lucretia Borgia (1928) .... Cesare Boprgia
- 62. Christian Wahnschaffe (1921)
- 63. Count of Cagliostro, The (1921)
- 64. Indian Tomb: Part II, the Tiger of Bengal, The

# **KINO** **ON** **VIDEO**

*The* **CABINET of DR. CALIGARI**

## CONRAD VEIDT – Filmography (continued)

65. **Mysteries of India, Part I: Truth (1922) (USA)**
66. **Country Road and Big City (1921) (USA: informal literal English title)**
67. **Inge Krafft's Calvary (1921) (USA: informal literal English title)**
68. **People in Ecstasy (1921)**
69. **Lady Hamilton (1921) .... Lord Nelson**
70. **Love Affairs of Hector Dalmore, The (1921) .... Hektor Dalmore**
71. **Augen der Welt, Die (1920)**
72. **Hunchback and the Dancer, The (1920)**
73. **Dark Road, The (1920) .... Der Maler**
74. **Secret of Bombay, The (1920)**
75. **Temperamental Artist (1920) (USA)**
76. **Love and Passion (1920)**
77. **Moriturus (1920)**
78. **Satanas (1920)**
79. **Desire (1920) .... Dancer**
80. **Weltbrand (1920)**
81. **Memories of Manolescu, The (1920) (USA: informal literal English title)**
82. **Abend - Nacht - Morgen (1920) .... Brillburn, Maud's brother**
83. **Kurfürstendamm (1920) .... Teufel**
84. **Dr. Jekyll and Mr. Hyde (1920) .... Dr. Warren/Mr. O'Connor**
85. **Night at Goldenhall, The (1920) .... Lord Reginald Golden/Harald Golden**
86. **Patience (1920)**
87. **Kabinett des Doktor Caligari, Das (1920) .... Cesare**  
**Cabinet of Dr. Caligari, The (1921) (USA)**
88. **Merry-Go-Round, The (1920) .... Petre Karvan**
89. **Nocturne of Love**
90. **Japanese Woman, The (1919)**
91. **Figures of the Night (1919) .... Clown**
92. **Opium (1919)**
93. **Eerie Tales (1919) .... Der Tod**
94. **Madness (1919) .... Bankier Lorenzen**
95. **Prince Cuckoo (1919)**
96. **Prostitution II (1919) (USA)**
97. **Ocarina, The (1919) (USA: informal literal English title)**
98. **Different from the Others (1919)**
99. **Around the World in 80 Days (1919) ... Phineas Fogg**
100. **Prostitution (1919) .... Alfred Werner**

# **KINO ON VIDEO**

*THE CABINET OF DR. CALIGARI*

## **ROBERT WIENE (DIRECTOR)** –Biography–

Robert Wiene was born on November 16, 1880, in Dresden, Germany. Actor, writer and director, Robert Wiene's successful and prolific career was interrupted when he moved to France in 1934, after Hitler came to power in 1933. He died of cancer in Paris on July 16, 1938, before finishing his last film **ULTIMATUM** (1938).

## **ROBERT WIENE** –Filmography–

1. **Ultimatum (1938)**
2. **Night in Venice, A (1934/I) (USA)**
3. **Polizeiakte 909 (1933)**
4. **Panic in Chicago (1931)**
5. **Eight Days of Happiness (1931)**
6. **Other, The (1930)**
7. **Procureur Hallers, Le (1930)**
8. **Scandal in Paris (1929)**
9. **Amateur Adventure, The (1928)**
10. **Unfug der Liebe (1928)**
11. **Leontines Ehemänner (1928)**
12. **Rosenkavalier, Der (1926)**
13. **Gardeoffizier, Der (1925)**
14. **Hands of Orlac, The (1928) (USA)**
15. **I.N.R.I. (1923)**
16. **Puppenmacher von Kiang-Ning, Der (1923)**
17. **Crime and Punishment (1923)**
18. **Höllische Macht, Die (1922)**
19. **Playing with Fire (1921/II)**
20. **Nacht der Königin Isabeau, Die (1920)**
21. **Genuine: A Tale of a Vampire (1920)**
22. **Cabinet of Dr. Caligari, The (1919)**
23. **Fear (1917)**
24. **Frau Eva (1916)**
25. **Dera Eva (1914)**

# KINO ON VIDEO THE GOLEM

## THE GOLEM: HOW HE CAME INTO THIS WORLD

### Cast

Paul Wegener.....The Golem  
Albert Steinrück.....Rabbi Loew  
Lyda Salmonova.....Miriam, the Rabbi's Daughter  
Ernst Deutsch.....Famulus  
Hans Stürm.....Rabbi Jehuda  
Max Kronert.....Temple Servant  
Otto Gebühr.....Emperor Luhois  
Dore Paetzold and Lothar Müthel.....Florian  
Greta Schröder.....Little Girl with Rose  
Loni Nest.....Little Girl  
Carl Ebert.....Temple Servant  
Fritz Feld.....Jester  
Hans Sturm.....Rabbi Jehuda

### Crew

Directors.....Carl Boese and Paul Wegener  
Writers.....Henrik Galeen and Paul Wegener  
Producer.....Paul Davidson  
Composer.....Aljoscha Zimmermann  
Cinematographer.....Karl Freund  
Art Director.....Hans Poelzig and Kurt Richter  
Costume Designer.....Rochus Gliese  
Set Designer.....Edgar G. Ulmer

## THE GOLEM

Germany • 1920 • Black & White

86 min. • 1.33:1 • Stereo

A Union-Film / UFA Production

Licensed by Transit Films on behalf of the

Friedrich Wilhelm Murnau-Stiftung

# **KINO ON VIDEO THE GOLEM**

## **PAUL WEGENER –Biography–**

Paul Wegener was born on December 11, 1874, in the region today known as Barzewo, in Poland. At the age of 20, Wegener decided to drop law school, move to Berlin and start working in theatre as a way to pursue his acting/directing career.

Amazed by the possibility of transferring some of the double-exposure effects from his work in still photography to film, Wegener shot "A BARGAIN WITH SATAN," which featured his name on the poster. The film's success established Wegener as a daring dramatic actor and director, as he was responsible for directing one of the first films to ever utilize double-exposure optical effects on a narrative film. **THE GOLEM** (1914) was his next project, but this film seems to have been destroyed after its successful premiere and it remains a lost curiosity until these days.

The success of **THE GOLEM** made Paul Wegener revisit the same story for "THE GOLEM: HOW HE CAME INTO THIS WORLD," which is the film being currently distributed by Kino International.

Wegener's last role was in a play, reprising his role of "Nathan the Wise." Unfortunately, Paul Wegener never finished the play and collapsed on stage in the middle of the first scene, dying two months later, on September 13, 1948.

# **KINO ON VIDEO**

## **THE GOLEM**

**PAUL WEGENER**

**–Actor, Filmography–**

1. **Das kommt nicht wieder (1958) .... Paul Wegener**
2. **Augen der Liebe (1951) .... Professor Mochmann**
3. **Große Mandarin, Der (1949)**
4. **Dr. phil. Doederlein (1945)**
5. **Fall Molander, Der (1945)**
6. **Burning Hearts (1945)**
7. **30. Januar 1945 (1944)**
8. **Seinerzeit zu meiner Zeit (1944) .... Oberst**
9. **Tierarzt Dr. Vlimmen (1944)**
10. **Wenn die Sonne wieder scheint (1943) .... Vermeulen**
11. **Diesel (1942) .... Buz**
12. **Hochzeit auf dem Bärenhof (1942) .... Leonhard von Krakow**
13. **Great King, The .... General Czernitscheff**
14. **Mädchen von Fanö, Das (1941)**
15. **Zwielicht (1940)**
16. **Right to Love, The (1940) (USA)**
17. **Immortal Heart, The (1939) .... Dr. Schedel**
18. **Stronger Than Love (1939) (USA)**
19. **Only a Comedian (1935) (USA: literal English title)**
20. **Mann mit der Pranke, Der (1935)**
21. **Inge und die Millionen (1933)**
22. **Hans Westmar (1933)**
23. **Geheimnis um Johann Orth, Das (1932) .... Fürst Rostowsky Botschafter**
24. **Marschall vorwärts (1932)**
25. **Asylum of Horror (1932)**
26. **Fundvogel (1930)**
27. **Mandrake (1928) .... Prof. Jakob ten Brinken**
28. **Strange Case of Captain Ramper, The (1927) (USA)**
29. **Weaver, The (1927) .... Fabrikant Dreissiger**
30. **Dagfin (1926)**
31. **Magician, The (1926) .... Oliver Haddo, the magician**
32. **Monna Vanna (1922)**
33. **Lucrezia Borgia (1922) .... Micheletto**
34. **Vanina (1922)**
35. **Weib des Pharaos, Das (1922) .... Samlak ... aka Loves of Pharoah (1922)  
... aka Pharaoh's Wife (1922) (USA)**
36. **Geliebte Roswolskys, Die (1921) .... Eugen Roswolsky**
37. **Steuermann Holk (1920)**

# **KINO ON VIDEO THE GOLEM**

**PAUL WEGENER (Continued)**

**–Actor, Filmography–**

38. **Shadow, The (1920) (USA)**
39. **Golem: How He Came Into the World, The (1921) (USA)**
40. **One Arabian Night (1920) .... Der alte Scheich**
41. **Galeerensträfling, Der (1919)**
42. **Figures of the Night (1919) .... Thomas Bezug**
43. **Passion (1919)**
44. **Golem and the Dancing Girl, The (1917) ..... The Golem**
45. **Pied Piper of Hamelin, The (1917)**
46. **Hans Trutz im Schlaraffenland (1917)**
47. **Rübezahls Hochzeit (1916) .... Ruebezahl**  
... aka **Old Nip's Wedding (1916)**
48. **Yoghi, Der (1916) .... The Yogi/The Inventor**  
... aka **Haus des Yoghi, Das (1916) (Germany)**
49. **Golem, The (1915)**
50. **Student of Prague, The (1913) ..... Baldwin**

**PAUL WEGENER**

**–Director, Filmography–**

1. **Unter Ausschluß der Öffentlichkeit (1937)**
2. **King August the Strong (1937) (USA)**
3. **Row and Joy About Kunnemann (1938) (USA)**
4. **Stunde der Versuchung, Die (1936)**
5. **Moscow Shanghai (1936)**
6. **Man Wants to Get to Germany, A (1934) (USA)**
7. **Girl Friend of a Big Man, The (1934) (USA)**
8. **Living Buddhas (1924) (USA)**
9. **Herzog Ferrantes Ende (1922)**
10. **Golem: How He Came Into the World, The (1921) (USA)**
11. **Galeerensträfling, Der (1919)**
12. **Golem and the Dancing Girl, The (1917) (USA)**
13. **Pied Piper of Hamelin, The (1917)**
14. **Hans Trutz im Schlaraffenland (1917)**
15. **Rübezahls Hochzeit (1916)**  
... aka **Old Nip's Wedding (1916)**
16. **Haus des Yoghi, Das (1916) (Germany)**
17. **Golem, The (1915)**
18. **Bargain with Satan, A (1913)**

# KINO ON VIDEO NOSFERATU

## Cast

Max Schreck.....Graf Orlok  
Alexander Granach.....Knock  
Gustav von Wangenheim.....Hutter  
Greta Schröder.....Ellen  
Georg H. Schnell.....Harding  
Ruth Landshoff.....Seine Schwester  
John Gottowt.....Professor Bulwer  
Gustav Botz.....Dr.Sievers  
Wolfgang Heinz.....Maat  
Karl Etlinger.....Uncredited  
Guido Herzfe.....Wirt  
Albert Venohr.....Matrose  
Heinrich Witte.....Uncredited

## Crew

Director.....F.W. Murnau  
Writers.....Henrik Galeen  
Producer.....Enrico Dieckmann and Albin Grau  
Composer.....Gerard Houbette and Thierry Zaboitzeff  
Cinematographer.....Günther Krampf and Fritz Arno Wagner  
Art Director.....Albin Grau  
Costume Designer.....Albin Grau

# NOSFERATU

Germany • 1922 • Color Tinted

93 mins. • 1.33:1 • Stereo

This Kino edition of NOSFERATU is mastered from a color-tinted  
355mm negative restored by the Cineteca del Comune di Bologna  
at the laboratories of L'Immagine Ritrovata.

Licensed by Transit Films on behalf of the Friedrich Wilhelm Murnau-Stiftung

# **KINO ON VIDEO NOSFERATU**

**F. W. MURNAU  
–Biography–**

**Born on December 28th, 1888, in Bielefeld, Germany, Friedrich Wilhelm Plumpe (taking the last name Murnau from a neighboring German town) studied art history at the University of Heidelberg before dedicating himself to filmmaking. Tremendously influenced by the work of Max Reinhardt's theatre company, Murnau inherited the use of high-contrast lighting and expressionistic set designs from working with Reinhardt. Murnau's work was also highly informed by his art history background, as his films make some direct references to the work and ideas of Rembrandt's and other painters.**

**Murnau quickly went to Hollywood after a couple of successful and influential German films—like NOSFERATU—but he would end up running away from Hollywood after losing creative control over his projects.**

**His films are populated with stories concerned with forbidden and/or tragic love, which are in general attributed to his homosexuality. In early 1988, Jim Shepard published a novel about Murnau's life, fictionalizing his first love, his trips to Hollywood and the shooting of TABU. E. Elias Merhige's film SHADOW OF THE VAMPIRE, imagines the making of NOSFERATU and also helped raising the awareness of Murnau's work and life.**

**Murnau died in a tragic car accident, on March 11, 1931, seven days before the New York premiere of TABU.**

# **KINO ON VIDEO NOSFERATU**

## **F. W. MURNAU – FILMOGRAPHY**

- 1. Tabu (1931)**  
... aka **Tabu, a Story of the South Seas (1931)**
- 2. With Byrd at the South Pole (1930)**
- 3. City Girl (1930)**  
... aka **Our Daily Bread (1930)**
- 4. Four Devils (1928)**
- 5. Sunrise (1927)**
- 6. Faust (1926)**
- 7. Herr Tartüff (1926)**  
... aka **Tart,ff (1926)**
- 8. Finances of the Grand Duke (1924)**
- 9. Last Laugh, The (1925)**
- 10. Expulsion, The (1923)**
- 11. Burning Soil (1922)**
- 12. Phantom, The (1922)**
- 13. Nosferatu, eine Symphonie des Grauens (1922)**  
... aka **Nosferatu the Vampire (1922) (USA)**  
... aka **Nosferatu, a Symphony of Horror (1922)**  
... aka **Nosferatu, a Symphony of Terror (1922)**
- 14. Marizza (1922)**  
... aka **Haunted Castle, The (1921)**  
... aka **Vogelod Castle (1921)**
- 16. Hunchback and the Dancer, The (1920)**
- 17. Dark Road, The (1920) (USA)**  
... aka **Journey Into the Night (1920)**
- 18. Satanas (1920)**
- 19. Desire (1920/II) (USA)**  
... aka **Longing (1920)**
- 20. Abend - Nacht - Morgen (1920)**
- 21. Dr. Jekyll and Mr. Hyde (1920/III) (UK)**  
... aka **Head of Janus, The (1920)**  
... aka **Janus Head, The (1920)**
- 22. Knabe in Blau, Der (1919)**  
... aka **Blue Boy, The (1919)**  
... aka **Emerald of Death (1919) (USA)**

# KINO ON VIDEO WAXWORKS

## Cast

Emil Jannings.....Harun al Raschid  
Conrad Veidt.....Ivan the Terrible  
Werner Krauss.....Jack the Ripper  
William Dieterle.....The Poet-The Baker-A Russian Prince  
Olga Belajeff.....Eva-Maimune-Eine Bojarin  
John Gottowt.....Inhaber der Panoptikums  
Georg John.....Uncredited  
Ernst Legal.....Uncredited

## Crew

Director.....Leo Birinsky and Paul Leni  
Writer.....Henrik Galeen  
Cinematographer.....Helmar Lerski  
Art Director.....Paul Leni  
Costume Designer.....Ernst Stern  
Assistant Director.....William Dieterle  
Art Director.....Fritz Maurischat  
Music Score.....Jon C. Mirsalis

# WAXWORKS

Germany • 1924 • Color Tinted • 83 min.  
1.33:1 • A Neptun-Film Production  
Restored by the Cineteca del Comune di Bologna

# **KINO** **ON** **VIDEO** **WAXWORKS**

## **PAUL LENI** **-BIOGRAPHY-**

Paul Josef Leni was born on July 8, 1885 in Stuttgart, Germany. Like many other film directors who became instrumental in the resurrection of German cinema after World War I, Leni also worked for Max Reinhart's theatre company before the beginning of the war. Learning his trade as a stage designer, Paul Leni had his first directing assignment in 1918, re-adapting "Sleeping Beauty" in a play called DORN-ROSCHE.

WAXWORKS is one of Paul Leni's most famous films, coming to influence many other films—like Sergei Eisenstein's portrayal of Ivan, the Terrible. Leni died of cancer, on June 16, 1938.

## **PAUL LENI** **-FILMOGRAPHY-**

1. Last Warning, The (1929)
2. Man Who Laughs, The (1928)
3. Chinese Parrot, The (1927)
4. Cat and the Canary, The (1927)
5. Rebus Film Nr. 3 (1925)
6. Waxworks (1923)
7. Hintertreppe (1921)  
... aka Backstairs (1921)
8. Patience (1920)  
... aka Patience: Die Karten des Todes (1920)
9. Prinz Kuckuck (1919)  
... aka Prince Cuckoo (1919)
10. Rätsel von Bangalor, Das (1917)  
... aka Mystery of Bangalor, The (1917)
11. Prima Vera (1917)  
... aka Camille (1917/II)  
... aka Kameliendame, Die (1917) (Germany)
12. Tagebuch des Dr. Hart, Das (1916)

# KINO ON VIDEO

## WAXWORKS

### Emil Jannings Biography

Although the first sentence of his 1928 autobiography read “I was born, in Brooklyn, America,” Jannings was born Theodor Friedrich Emil Jannenz in Rorschach, Switzerland on July 23, 1884. Raised in a middle class family in Germany by an American-born father and German-born mother, Jannings ran away from home when he was 16 to become a sailor but settled on acting after he returned home. By the age of 18 he was a professional actor and was invited to join Max Reinhardt’s theater in Berlin in 1906. He was already an important stage actor when he made his debut in front of the cameras in 1914.

It was not until five years later that Jannings established an international reputation as a leading screen actor with such historical roles as Louis XV, Henry VIII, Danton, and Peter the Great. Ernst Lubitsch, a friend of Jannings from his early days on the stage, directed a few of these productions. After historical adaptations came literary adaptations such as *Othello* (1922), *Quo Vadis?* (1924), *Tartuffe* and *Faust* (both 1926), which solidified his reputation as the most distinguished performer of the German screen.

A powerfully built man with a giant screen presence, Jannings was the ideal tragic figure. After his performances in Murnau’s *The Last Laugh* (1924) and Dupont’s *Variety* (1925), he was considered as the world’s greatest film actor. This international fame led to a Paramount contract in 1927. In the first ever Academy Awards®, he won an Oscar® for his performances in the first two of his American films, *The Way of All Flesh* (1927) and *The Last Command* (1928) which was directed by von Sternberg. But when the first talkies began to appear, his thick German accent cut his American career short. He returned to Germany in 1929 and was directed by von Sternberg in Germany’s first sound film, *The Blue Angel*.

When Hitler and the Nazi party came to power in 1933, Jannings was recruited by Minister of Propaganda Josef Goebbels for Nazi propaganda films. Although not part of the proper National Socialist party, he was a supporter of Third Reich ideology and acted in many anti-British propaganda roles—the opposite of his *Blue Angel* co-star Marlene Dietrich, who refused to have anything to do with the Nazis. In 1938, Goebbels awarded him a medal and appointed him the head of Tobis, a large German production company and in 1941 he was named “Artist of the State.” His last film was *Wo ist Herr Belling?* but the film was never completed as production was stopped in January 1945 when illness and anguish over Nazi defeat drove Jannings into retirement. Blacklisted by the Allies, Jannings was never allowed to make another film. He died of cancer on January 3, 1950.

# KINO ON VIDEO WAXWORKS

## Emil Jannings filmography

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|--|---|
| <i>Arme Eva</i> (1914)                             | <i>Tartüff</i> (1926)                           |
| <i>Passionels Tagebuch</i> (1914)                  | <i>Faust</i> (1926)                             |
| <i>Nacht des Grauens</i> (1916)                    | <i>The Way of All Flesh</i> (1927)              |
| <i>Lulu</i> (1917)                                 | <i>The Last Command</i> (1928)                  |
| <i>Fuhrmann Henschel</i> (1918)                    | <i>The Street of Sin</i> (1928)                 |
| <i>Die Augen der Mumie Ma</i> (1918)               | <i>The Patriot</i> (1928)                       |
| <i>Madame Dubarry</i> (1919)                       | <i>Sins of the Fathers</i> (1928)               |
| <i>Kolhiesels Tochter</i> (1920)                   | <i>Betrayal</i> (1929)                          |
| <i>Anna Boleyn (Deception)</i> (1920)              | <i>Fighting the White Slave Traffic</i> (1929)  |
| <i>Die Bruder Karamasoff</i> (1920)                | <i>Der blaue Engel (The Blue Angel)</i> (1930)  |
| <i>Danton</i> (1921)                               | <i>Liebling der Gotter</i>                      |
| <i>Das Weib des Pharao</i> (1921)                  | <i>(Darling of the Gods)</i> (1930)             |
| <i>Vendetta</i> (1921)                             | <i>Sturme der Leidenschaft</i>                  |
| <i>Die Grafın von Paris</i> (1922)                 | <i>(Storms of Passion)</i> (1931)               |
| <i>Othello</i> (1922)                              | <i>Der alte und der junge Konig</i> (1935)      |
| <i>Peter der Grosse</i> (1922)                     | <i>Traumulus</i> (1936)                         |
| <i>Tragödie der Liebe</i> (1922)                   | <i>Der zerbrochene Krug</i> (1937)              |
| <i>Alles fur Geld (Fortune's Fool)</i> (1923)      | <i>Robert Koch</i> (1939)                       |
| <i>Quo Vadis?</i> (1924)                           | <i>Ohm Kruger</i> (1941)                        |
| <i>Nju</i> (1924)                                  | <i>Die Entlassung</i> (1942)                    |
| <i>Das Waschsfigurenkabinett (Waxworks)</i> (1924) | <i>Altes Herz wird wieder jung</i> (1943)       |
| <i>Der letzte Mann (The Last Laugh)</i> (1924)     | <i>Wo ist Herr Belling?</i> (1945) (unfinished) |
| <i>Variété</i> (1925)                              |   |