Nearly 100 Years…

after its original premiere, *The Cabinet of Dr. Caligari* is back on the big screen with a new look. The Friedrich-Wilhelm-Murnau Foundation's digital restoration, carried out in collaboration with numerous partners and with the financial support of Bertelsmann, premiered at the Berlinale (Berlin Film Festival) 2014.

Hardly any other movie carries as many labels as *The Cabinet of Dr. Caligari*. It is considered a milestone in movie history, a classic, and the prototype of expressionist film, which shaped the look of Weimar cinema and still influences filmmakers and genres to this day.

The multidimensional story of the tyrannical Dr. Caligari and his somnambulist helpmate Cesare has lost none of its fascination. The artificiality of the sets – painted decor, distorted spaces and artful shadow play – is indicative of the time it was made, but at the same time makes the movie timeless. *Caligari* is a psychological thriller that makes audiences shudder to this day.

Its reception spans an arc of 20th-century history: When the movie was first released in theaters in 1920 it was celebrated as a disturbing innovation. Abroad, it laid the foundation for the export success of Weimar cinema. During the Third Reich it was considered degenerate art. After the Second World War, movie historian Siegfried Kracauer saw it as a portent of the Nazi dictatorship. Undoubtedly *Caligari* also contains echoes of the trauma of the First World War, the centenary of the outbreak of which is commemorated in 2014.

Despite several attempts at earlier restorations, these versions failed to do justice to the movie's cinematic quality and cultural and historical significance. Two factors now make it possible to get closer than ever to its original form: The materials used, especially the almost completely preserved camera negative from 1919, and state-of-the-art digital technology.

The restored version of *The Cabinet of Dr. Caligari* gives it a new look with razor-sharp images and beautiful colors.

Even though there is a "happy ending" in this case, *Caligari* is symbolic of the precious movie heritage of the silent era, over 80 percent of which has already been irretrievably lost. Even in the digital media age of the 21st century only about 1.5 percent of the archived movies are available digitally. Archives and rights holders like the Murnau Foundation cannot digitize hundreds of thousands of reels of film, including large parts of the UFA movie inventory, by themselves.

The digital restoration of *The Cabinet of Dr. Caligari* sets a visible benchmark for the cultural-political task ahead: Our movie heritage must be digitized so that present and future generations can continue to watch and use it!

Greeting

For a media company like Bertelsmann, there is no task more compelling than to reinvent its products daily. The creative work of artists, writers and journalists is at the heart of our value creation. Even in the digital age they constantly create new content that inspires millions of people around the world. And in their best moments create groundbreaking, sometimes timeless works. *The Cabinet of Dr. Caligari* is one such masterpiece: A cinematic milestone that ignored the genre boundaries of its time, which was precisely why it became a style icon for the golden age of silent film. As a company that has thrived on a broad interest in creative content for almost 180 years, it is a particular concern of Bertelsmann to help update such an important piece of movie history.

Supporting the digital restoration of *The Cabinet of Dr. Caligari* as the main sponsor gives us the opportunity to do this. We believe that the place of such a classic is not only in the archives, but also on movie and television screens – in high quality; as a Blu-ray on computers or as a stream on tablets. In short, wherever our audience expects its favorite content to be in the digital age.

Another reason we are taking on this responsibility for a significant cultural legacy is that we wish to send a signal against the increasingly precarious situation of many German-language movie archives. Without financial contributions from third parties, numerous recordings of high artistic value threaten to languish on the shelves – and possibly disappear from our collective memory. I am delighted that Bertelsmann is able to help the Friedrich-Wilhelm-Murnau Foundation and its partners bring a new *Cabinet of Dr. Caligari* to the big screen in time for the Berlinale 2014. And I'm sure that many, many people will derive a lot of pleasure from this movie going forward – hopefully you are one of them!

Thomas Rabe
Chairman & CEO of Bertelsmann

Greeting

Despite several attempts at restoration in the 1980s and 1990s, until now there has been no appropriately high-quality version of *The Cabinet of Dr. Caligari*. Thanks to the wonderful collaboration of many people, all the preserved material was finally gathered together – first and foremost the camera negative from the German Federal Film Archive (Bundesarchiv-Filmarchiv), which has been used for the first time. After nearly two years of work, the movie can now be seen in unprecedented quality.

The Cabinet of Dr. Caligari is a classic and therefore receives special attention. But it's not only the apogees of cinema that are precious; mass productions are also worth protecting, as they equally contain and comprise our history. Movies are a living memory bank that is threatening to disappear in the digital age. In the case of the Murnau Foundation, whose inventory encompasses around 6,000 titles, this means that the use of public funds is the only way to keep or make accessible the early movies from the German Empire years, the important Weimar cinema heritage, the problematic legacy of the Third Reich, as well as post-war cinema.

The fact that this is nevertheless possible for outstanding works of movie history and on great occasions is not a matter of course. In the *Caligari* project as elsewhere, we owe this to the excellent and well-established collaboration with our archive partners, the Berlinale, the Deutsche Kinemathek, and the cultural channel ARTE, which maintains a slot for broadcasting silent movies and managed to get jazz musician John Zorn for the premiere. In connection with the *Caligari* restoration, I would especially like to highlight the support and commitment of the media company Bertelsmann, which is historically connected to Germany's movie heritage – and therefore, our Foundation – and visibly demonstrates this with its UFA Film Nights in Berlin.

Ernst Szebedits
Chairman of the Friedrich-Wilhelm-Murnau Foundation

The Cabinet of Dr. Caligari (GER 1920, Length: 76’)

The movie tells the story of the sinister Dr. Caligari (Werner Krauß) who puts a prophetic somnambulist named Cesare (Conrad Veidt) on show as a fairground attraction in the village of Holstenwall. Cesare prophesies the death of an inquisitive visitor, Alan (Hans-Heinrich von Twardowski), who is actually murdered that night.

Francis (Friedrich Fehér), the deceased’s best friend and rival for the lovely Jane (Lil Dagover), suspects Caligari and Cesare and decides to investigate.

Another murder occurs, and in the end Jane is to be killed by Cesare at the behest of Caligari. This leads to a chase during which Cesare collapses, Jane is rescued and Dr. Caligari flees into a mental asylum, where his pursuer Francis discovers that Dr. Caligari is the director of the institution. It turns out that Caligari was inspired by a mystical case from the 18th century and that he was driven insane during his attempts to impose his will on a sleepwalker. Finally, Caligari is put into a straitjacket.

However, the movie is not over once this story has been told in flashback, because in a twist the narrator Francis is actually an inmate in the asylum, along with the others from the story, including Caligari, who as the benevolent director of the institution now claims to know the key to curing Francis.

The movie ultimately leaves open what is true and who is now insane – Caligari or Francis.

Director: Robert Wiene
Screenplay: Carl Mayer, Hans Janowitz
Camera: Willy Hameister
Stage sets: Hermann Warm, Walter Reimann und Walter Röhrig

Cast

Werner Krauß: Dr. Caligari/
The fairground exhibitor
Conrad Veidt: Cesare, a somnambulist
Lil Dagover: Jane
Friedrich Fehér: Franzis
Hans Heinrich von Twardowski: Alan
Rudolf Lettinger: medical counsel Dr. Olsen

Premiere

February 26, 1920, Marmorhaus Berlin

Restoration (2014)

Friedrich-Wilhelm-Murnau Foundation
Main sponsor: Bertelsmann SE & Co. KGaA
Digital image restoration: L’Immagine Ritrovata, Bologna
Premiere: February 9, 2014, Philharmonie Berlin at the 2014 Berlinale (Berlin Film Festival)
Music: John Zorn

First broadcasted on ARTE
February 12, 2014

Contemporary movie poster

Biographies

Actors

Werner Krauß (Jun 23, 1884, Gestungshausen; † Oct 20, 1959, Vienna). Dr. Caligari was his breakthrough role. Thanks to his charisma and versatility, Krauß went on to become one of the leading actors in Weimar cinema. During the Third Reich he continued to act, playing multiple roles in the inflammatory anti-Semitic movie *Jud Süß*. In postwar Germany, there were massive protests at his theater performances, nevertheless he was awarded the Order of the Federal Republic of Germany, among other honors.


Werner Krauß

Conrad Veidt (Jan 22, 1893, Berlin; † Jan 3, 1943, Hollywood). His portrayal of the somnambulist influences the horror genre to this day. He went on to play other demonic and


Conrad Veidt

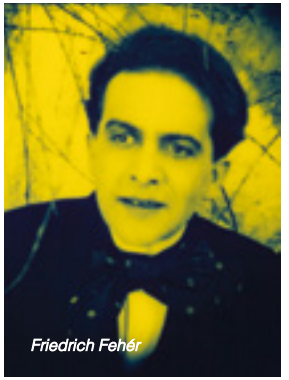
exotic roles in movies like *The Hands of Orlac* (1924) and *Waxworks* (1924). After 1933 Veidt emigrated, first to England and then to Hollywood in 1940, where he found himself invariably playing Nazi villains in movies including *Casablanca* (1942).

Lil Dagover (born Martha Seubert, Sep 30, 1887, Madiun/Indonesia; † Jan 23, 1980, Munich).


Lil Dagover

After her role as Jane she became one of the most sought-after actresses in Weimar cinema. She was mainly cast in artistically demanding movies and as a genteel lady. She successfully made the transition from silent movies to talkies. In postwar Germany, she continued to play aristocratic, highborn characters. She appeared in movies until the 1970s and in 1980 was the last of the *Caligari* cast/crew to pass away.

Friedrich Fehér (born Friedrich Weiss, Mar 16, 1889, Vienna; † Sep 30, 1950, Stuttgart). His lead role as the narrator Francis was to remain the high point of his acting career, which began in 1911. Fehér fled Germany in 1933, first to Czechoslovakia, then the USA, where he worked as a businessman and orchestral conductor. His attempt to initiate a Hollywood remake of *Caligari* in 1937 was unsuccessful. He returned to Germany shortly before his death.


Friedrich Fehér

Director

Robert Wiene (Apr 27, 1873, Breslau/Wroclaw; † Jul 17, 1938, Paris). During his lifetime Robert Wiene was regarded as the creator of expressionist film. His work includes *Genuine* (1920) and *The Hands of Orlac* (1924). In 1934 Wiene emigrated to Paris via Budapest and London. His attempt to remake *Caligari* as a talkie with Jean Cocteau also failed. Only a few of the more than


Robert Wiene

90 films he was involved in between 1911 and 1938 were preserved to this day.

Production

Erich Pommer (Jul 20, 1889, Hildesheim; † May 8, 1966, Los Angeles). The legendary Ufa producer is undoubtedly one of the most important figures in German film. Besides *Caligari*, other classics like *Metropolis* (1927), *Die Drei von der Tankstelle* (1930) or *The Blue Angel* (1929/30) were produced under his aegis. Because of his Jewish background, Pommer emigrated in 1933, returning to Germany in 1946 as the highest-ranking film control officer of the American military Government. He set a course for the reconstruction of the German film industry and its voluntary self-regulatory body, the FSK.


Erich Pommer

Rudolf Meinert (born Rudolf Bürstein, Sep 28, 1882, Vienna; † March 1943, Majdanek concentration camp). Invalided out of frontline service in the First World War, he founded the Meinert Film Society and joined Decla in 1919. *Caligari* is undoubtedly one of his most important movies. After the Nazis came to power in 1933, he had to emigrate because of his Jewish background. During the German occupation of France, he was initially interned and finally deported to Majdanek concentration camp, where he died in 1943.


Rudolf Meinert

Cinematographer

Willy Hameister (Mar 12, 1889, Kranzfelde; † Feb 13, 1938, Berlin). One of the pioneers of cinematography, he shot his first movie as early as 1906, going on to work on early feature films by directors like Harry Piel and Joe May. Despite the success of *Caligari* there were – with a few exceptions – only a few artistically ambitious productions. One of the last films he shot was Leni Riefenstahl's *Olympia* (1936).


Willy Hameister

Screenwriters

Carl Mayer (Nov 20, 1894, Graz; † Jul 1, 1944, London). The success of *Caligari* was his entry into the movie business, where he decisively influenced Weimar cinema as a writer. Mayer worked with Friedrich Wilhelm Murnau seven times, on movies like the Ufa classic *Der letzte Mann* (1924) and on U.S. productions like *Sunrise – A song of two humans* (1927). He fled Germany in 1933 and died penniless in London in 1944.

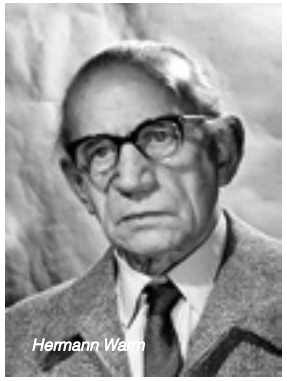

Carl Mayer

Hans Janowitz (Feb 12, 1890, Podiebrad in the present-day Czech Republic; † May 25, 1954, New York). A 1913 murder on Holstenwall in Hamburg allegedly inspired him to write *Caligari*, his first screenplay. He soon turned his back on the movie business again. After the German invasion of Czechoslovakia, he fled to the United States. The film historian Siegfried Kracauer based his version of the making of the movie on Janowitz's recollections.

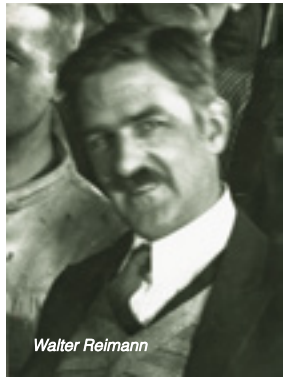

Hans Janowitz

Design

Hermann Warm (May 5, 1889, Berlin; † May 17, 1976, Berlin). The Decla company architect was a pioneer in his field. His name is associated with the movie beyond the production itself thanks to his recollections of the creation of *The Cabinet of Dr. Caligari* as well as his reconstructions of the architectural sketches.


Hermann Warm

Walter Reimann (Jun 2, 1887, Berlin; † Nov 8, 1936, Bad Godesberg). The expressionist style of *The Cabinet of Dr. Caligari* is inseparably linked to the painter, who designed the movie's architectural and costume sketches as well as the title page of the screenplay. After the success of *Caligari*, Reimann worked regularly on movies in Hollywood and London, among other places.


Walter Reimann

Walter Röhrig (Apr 13, 1892, Berlin; † Dec 6, 1945, Caputh). The success of *Caligari* enabled the production designer to go on to build an impressive career. His filmography includes other milestones of movie history, including Fritz Lang's *Der müde Tod* (1921), Friedrich Wilhelm Murnau's *Der letzte Mann* (1924) and Reinhold Schünzel's *Amphitryon* (1935). During the Third Reich, Röhrig worked on Nazi propaganda films.


Walter Röhrig

Contemporary press coverage

Pre-release coverage

"A few weeks ago a new slogan appeared in Berlin: 'Du musst Caligari werden' (You must become Caligari). From advertising columns, the subway, the big cafés, from everywhere it called out in garish colors and its fame spread. In the late-night bars and clubs and on the street friends and acquaintances used this categorical imperative on us without anyone knowing what the words actually meant. But when someone recently asserted that I already was Caligari, I decided to get to the bottom of the meaning of these words. (...) I tracked it down at the Decla studios in Weissensee."
Claus Groth, Illustrierter Film-Kurier (program for the movie's release, 1920)

"A young expressionist artist, Walter Reimann, created the entire architecture of these images according to expressionist principles. The streets, houses, rooms, lighting – everything looks like the pictures we see in hyper-modern exhibitions. This is an attempt that must attract interest far beyond the circles of movie people. This is perhaps a test of the very legitimacy of this art movement."
Alfred Rosenthal, Berliner Börsen-Courier (February 17, 1920)

The Premiere in Berlin

(Premiere: February 26, 1920, Marmorhaus)

"The question of whether art is possible in movies was finally settled yesterday. With the movie 'Caligari' a new era begins in the evaluation of cinema. We must find a new measure of value for something so unprecedented."
E.K., 8-Uhr-Abendblatt, Berlin (February 27, 1920)

"Expressionism (...) has now leapt onto the big screen to play out its strange game there. In restless times that require energy and action, the human mind is only too easily inclined to indulge in belief in the miraculous. (...) We also encounter the extraordinary, the eerie and the gruesome in this new Decla movie. 'The Cabinet of Dr. Caligari' shows us the feverish fantasies of a lunatic."
Christian Flüggen, Deutsche Lichtspiel-Zeitung (March 27, 1920)

"You can say what you like about the latest Decla movie, but one thing is certain: It is the most modern, topical and daring movie that the world has ever seen."
Lichtbild-Bühne, Berlin (February 28, 1920)

"Expressionism highlights the emotions of the innermost core. [It is a] Resolution of material reality in the psychological. (...) The expressionist artist does not depict, he experiences. He does not reproduce, he creates."
Eugen Tannenbaum, Expressionismus im Film, Berliner Abendpost (February 29, 1920)

"The Cabinet of Dr. Caligari (...) puts the visual arts on an equal footing with the performing arts. For the first time, welding together image and movement into a harmonious effect."
Dr. Wilhelm Meyer, Vossische Zeitung (February 29, 1920)

Later reviews

"Now it's out, and apart from the fact that it's set in a madhouse, you cannot find anything crazy about this first expressionist movie. You can say what you like about modern art – in this case it decidedly has legitimacy. Morbid figments of a lunatic mind are given heightened expression of the highest potency in these distorted, strangely wonderful images ... And one can say of these great images, as well as of the plot: 'Though this be madness, yet there is method in't."
Der Kinematograph (March 3, 1920)

"A murder becomes visible – as a shadow play on a gray wall. And it once again shows how what is suspected is more terrible than what is actually shown. No cinema can keep up with our imagination. And the fact that in this movie you hear a kidnapped woman scream – really hear it (if you have ears!) – should make it unforgettable. (...) a good movie. Let's have more of these!"
Peter Panter alias Kurt Tucholsky, Die Weltbühne, Berlin (March 11, 1920)

"With the Caligari movie I felt – as many others certainly do – like I did when I first learned of Einstein's theory of relativity: The more the newspapers write about it, the less clear an idea I have of it: You simply have to watch Caligari! ... From an intentionally illogic script (...) cinema's Reinhardt Wiene has created a bizarre, nerve-jangling whirl of images on a par with the fantasies of Poe, Hoffmann and Meyringk."
Anne Perlmann, Der Kinematograph, Dusseldorf (May 16, 1920)

The Premiere in New York

(Premiere: April 3, 1921, Capitol Theater)

"The movie will send a shiver down everyone's spine: It is delirium tremens on celluloid."
New York Herald (German Translation in: Der Film, Berlin, May 14, 1921)

"The movie's boldness/audacity surpasses everything that has been shown in a movie theater so far this season."
The New York World (German Translation in: Der Film, Berlin, May 14 1921)

"The movie is an absolute innovation. It contains so much skill, intelligence, finesse and craft one wishes an American had made it."
New York American (German translation in: Der Film, Berlin, May 14 1921)

The Premiere in Paris

(Premiere: November 14, 1921, Colisée)

"It is not without curiosity that we look forward to seeing the first German movie, whose origins were openly admitted."
Le Petit Journal, Paris (German translation in: Der Film, Berlin, December 24, 1921)

"This is a German movie that commands our admiration for its originality."
Bonsoir (German translation in: Der Film, Berlin, December 24, 1921)

The Restoration

A landmark movie of German cinema, a classic of the silent movie genre, an early example of the psychological thriller, German cinema's first international success after the First World War, a prototype of expressionist cinema, and the stuff of legend – *The Cabinet of Dr. Caligari* is many things.

Despite its prominent status, for decades the movie was shown in a rather tired old format. Although restorations by the Filmmuseum München (1980), the German Federal Film Archive (Bundesarchiv-Filmarchiv) in Koblenz (1984) and as part of the "Lumière" European MEDIA project (1995) brought important aesthetic improvements, all these works came up against their physical limits. Various signs of wear remained – the typical patina of an "old silent movie": dirt, scratches and lines that flitted through the picture like white ghosts, hard contrast, that often reduced the actors' faces to white surfaces; picture unsteadiness, and a lot of shots with jump cuts and title cards that were hard to read. The three photochemical restoration approaches relied on different sources, but they all used prints that already contained these defects.

Not until now, almost 20 years after the last restoration, has the Friedrich-Wilhelm-Murnau Foundation in Wiesbaden used the film's camera negative from the German Federal Film Archive in Berlin for the first time, and also gathered together all existing historic prints from film archives worldwide.

The digital image restoration in 4K resolution was carried out by L'Immagine Ritrovata – Film Conservation & Restoration in Bologna.

The Silent Witness

The basic questions when restoring a film are: What did the film look like when it was first released? What aesthetic characteristics did it have that were typical of its time? What distinguished it from other productions?

In the case of *The Cabinet of Dr. Caligari*, the people involved have proven to be less than reliable witnesses. Film history itself also perpetuated many a myth and legend over decades.

Ironically, the only source that literally incorporated everything – from the filming and production of the premiere print to numerous distribution and archive prints – was long overlooked: the camera negative, a "silent witness". To learn its version of the story you have to read the traces left by those through whose hands it has passed during the course of over 90 years. The prints produced between 1920 and 1940, which are archived in film archives in Europe, Latin America and the U.S., are an important resource in this process.

Camera negative and prints

The history of the camera negative begins at the end of 1919, after filming finished, at the Decla Filmgesellschaft lab in Berlin.

In 1920 there was no high-quality duplicating material available, so each individual print was taken directly from the valuable camera negative. This was done by hand at the beginning of the 1920s, because post-production was not yet an automated process. In the mid-1920s, however, the switch to automatic duplication, which allowed for a much more efficient production of prints, was largely completed. Thanks to this development in the history of technology, we have what we need to date and evaluate the surviving prints, as the changing production methods left their mark on each of the prints.

Unfortunately, a German distributor's print from 1920 remains missing to this day. However, two pre-1923 Latin American distributor's prints survive: A private collector gave one to the Filmmuseum Düsseldorf, and the other to the Archivo Nacional de la Imagen – Sodre in Montevideo, from where it finally went to the Cineteca di Bologna.

They exhibit the typical method of production used in manual duplication. The print is positive edited. As the printing machines did not automatically handle light changes, the negative could not be cut according to the sequence of shots in the movie. Instead, shots that had a similar density and that were to therefore be printed with the same amount of light and tinted the same color were joined together into one reel. According to the convention of the time, the black-and-white prints were tinted by immersion in baths, which results in mainly the light areas of the image appearing colored. In some scenes the densities were additionally dyed by a chemical manipulation of the photographic emulsion. Only once the positive had been printed, developed and colored were the shots and title cards put together in the positive editing in accordance with the montage of the film. So each print was unique.

Some time later, a print was produced for French distribution that is now at the Cinémathèque française in Paris. When this print was made, the negative was already set up for printing machines with automatic light change. The print is spliced only at the locations of the various color changes.

A simplified color scheme distinguishes prints from the British Film Institute (London) and Cinémathèque Royale (Brussels) from these early prints. They must have been made in the mid-1920s when the negative was once again adjusted to make printing more efficient: Only the night scenes tinted blue are mounted on separate reels, while the rest of the film is orange throughout.

The Odyssey of the Camera Negative

Ufa, which in 1922 had taken over Decla, which had in the meantime merged with Deutsche Bioscop, transferred the camera negative to the inventory of the Reichsfilmarchiv in Berlin, which was founded in 1935. That same year, a 16-mm black-and-white print was made here, commissioned by the movie director Gerhard Lamprecht, whose collection would later form the basis of Deutsche Kinemathek in Berlin. This was followed by a 35-mm black-and-white print for the Museum of Modern Art in New York in 1937, which also bought prints of other German silent movie classics such as *Die Nibelungen* and *Metropolis* for the newly established film department.

After the end of World War II, the negative – along with other footage from the Reichsfilmarchiv – ended up in Moscow by way of the Russian allies. According to the German Federal Film Archive database, in 1972 it was transferred from the Soviet Gosfilmofond film archive to the GDR's Staatliches Filmarchiv in East Berlin. Since 1990, when the East German film archive was incorporated into the German Federal Film Archive as part of reunification, it has been part of the latter's inventory.

The camera negative has survived this odyssey remarkably well, but the first act was lost at some point after 1937. It was also the subject of earlier physical restoration attempts. Some damage to the perforations was probably repaired in the 1930s. These outmoded repairs had to be redone as part of the present restoration work in order to achieve good picture stability in the scan result.

The most far-reaching intervention for the current restoration was performed either in Moscow or East Berlin: The chemical treatment of the base side of the negative to remove scratches that had been caused by the making of a large number of prints. This technique is not without risk, as it often causes damage to the surface of the film. In the case of the *Caligari* negative, the current restoration benefited from this early physical restoration attempt: The chemical treatment was carried out very professionally, and numerous scratches were eliminated with no side effects, so a very good scan result was already achieved for the current restoration, which only required minimal digital retouching.

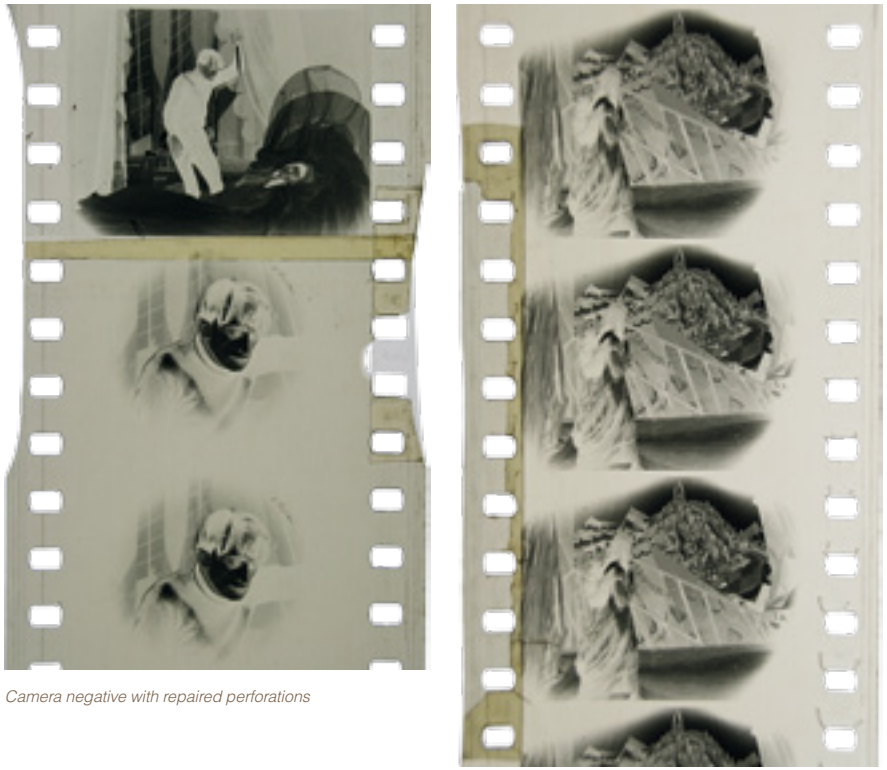
Completion of the Detail Work

The Cabinet of Dr. Caligari has never fallen victim to interventions by censors or cuts by the producer, so sensational new discoveries of lost scenes were not expected. Nevertheless, the new version presents the film in its most complete form to date. Achieving this was one of the biggest challenges in the project.

The camera negative has jump cuts in numerous shots. Often 10 to 20 frames are missing. This is immediately obvious because at a running speed of 18 frames per second, as is the case here, 20 frames mean a gap of about a second. Besides unsteadiness with geometric distortions, the jump cuts affect the rhythm of the film. Often, several frames are missing at the beginning and end of shots as well. Many of the iris-ins and -outs, which fulfill an important narrative function, are affected by this.

The best available material was painstakingly gleaned from the various prints in order to restore smooth motion to the shots. Comparing the camera negative with the prints revealed that the prints could be used to add in missing frames in 67 shots. However, the prints are significantly inferior to the camera negative in terms of sharpness, contrast, and damage from scratches. If you incorporate the missing images, a difference is especially visible where details are lost in the highlights and shadows due to high contrast, or where the image is heavily damaged.

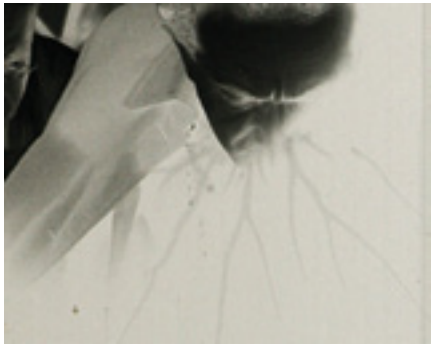
For particularly large differences the frames were assembled by a digital composit: Moving characters from the prints were placed



Camera negative with repaired perforations

Camera negative with jump cuts

Visible sparks: Detail of a frame from the camera negative with imprinted marks from static electricity



onto static backdrops taken from the camera negative. However, lack of detail, for example in faces, cannot be simulated. The success of a digital composit also depends on the image content: If the motion sequence is too complex or too fast, too many artifacts would be generated. In such cases, an approximation is attempted by retouching damage and adjusting the contrast.

Caligaris "Look"

Prior to the digital revolution in film, a print was always a testament to its production process, because it showed the mistakes of shooting or post-production. Today, digital restoration tools allow us to eliminate any trace of human error or technical faults after the fact. However, this would also eradicate information about a film's production conditions.

The new restoration seeks to transfer the character of a film from 1919 into the digital world. That is why the production-related defects have been retained. One of the concerns a cameraman had in 1919 was the static electricity that could be generated while unreeling the film stock in the camera. The sparks created in this way leave fine, branching lines on the negative. In the restored version, these typical artifacts of the era are still visible, depending on the contrast and brightness of the image. The splices as natural links between the different shots of the movie are also preserved. Splices were only removed if they were due to repairs, for example rejoining a tear.

Expressionist Title Cards

For a long time the Deutsche Kinemathek's 16-mm print was thought to be the only source that contained the expressionist title cards. However, the camera negative contains most titles as flash titles so that the starting situation was significantly better than in previous restorations. The flash titles were extended according to the length of the flash titles were extended according to the full-length titles of the 16-mm print. As a flash title is only a single image, it produces a very static impression, because the movement of a film running through a projector is missing. Therefore, the movement in the titles in the 16-mm print was used as a reference and applied to the extended flash titles. In addition, the grain structure of the camera negative was placed on the titles as well as a slight density flicker.

In the present version, the 16-mm print is the source only for the first act that is missing from the negative, and the scrolling titles.

Historic Coloring

The character of the historic dyes can be reproduced significantly better using digital technology than with photochemical restoration.

Although the camera negative contains all the information of the shot, its interpretation is dependent on other sources. The prints created from the negative in the 1920s provide information about whether a setting is dark or light and how it was tinted – but which print should be used as a reference? The prints from London and Brussels are ruled out, because they were produced in the mid-1920s with a simplified color scheme, since printing technology had changed in the meantime. The two Latin American prints and the French print have the same color scheme: The background story and scene in Olsen's garden are toned blue and tinted orange, the

night scenes are tinted blue-green or blue, while the scenes in Jane's room are pink and all the others are orange.

However, the tints in the French print look slightly different: The orange is much paler, more pastel-like, and there is a strong rather than pale pink, and the night scenes are deep blue instead of blue-green.

The restoration follows the color scheme and the hue of the two Latin American copies as the earliest surviving references for the film's look. Nitrate prints of other Decla Filmgesellschaft productions indicate that during this period Decla used highly saturated orange, a pale pink, and blue-green tints for night scenes.

A fresh look at Caligari

The Cabinet of Dr. Caligari is one of the most-watched silent movies. But none of the previous versions does justice to its significance as a film classic. No matter how well you know *Caligari*, the new version provides a new viewing experience.

This is made possible thanks to the camera negative and the fact that all the surviving film sources were considered. But our intensive work with it also tells us that there are still open questions that even the camera negative, our "silent witness", cannot answer. Perhaps one day a German distributor's print will emerge after all that reveals the final secrets of *The Cabinet of Dr. Caligari*...

Anke Wilkening, MA, film restorer at the Friedrich-Wilhelm-Murnau Foundation, supervised the restoration of The Cabinet of Dr. Caligari. *Her other projects have included* Metropolis *and* Die Nibelungen.

Nitrate prints: Archivo Nacional de la Imagen-Sodre, Montevideo/Cineteca di Bologna and Filmmuseum Düsseldorf

Nitrate prints: Cinémathèque française, Paris

Nitrate prints: British Film Institute, London and Cinémathèque Royale, Brussels

Myths and legends

Recollections and anecdotes by people involved in the making of the movie, especially the writers and architects, contributed significantly to the creation of legends around *The Cabinet of Dr. Caligari*. Now, thanks to the original screenplay among other things, which the Deutsche Kinemathek (Berlin) acquired from the widow of *Caligari* actor Werner Krauß in the 1970s, many of these legends have been deconstructed. For instance, people whose work was misrepresented by the myths were given appropriate recognition again. This is especially true for director Robert Wiene who was long regarded as an opponent of the expressionist style, which, it was claimed, was forced on him by the architect. A comparative analysis of the script and the finished movie, however, underlines his achievement as a director.

About its origins

The screenplay by Hans Janowitz and Carl Mayer draws on themes from several sources. Janowitz introduces a story from 1913 about an unsolved sex murder at the fair in Holstenwall, Hamburg. Of Carl Mayer, it is said that he based the character of Dr. Caligari on an army psychologist he hated, and that his work was influenced by his aversion to authority and military service. The influence of fantasy literature, including horror novels by E.T.A. Hoffmann and Edgar Allan Poe, can be seen as well as references to popular detective novels and movies of the time.

The two then unknown writers approached Decla Filmgesellschaft with their first screenplay and sold the script entitled “The Kabinett of Dr. Calligari” for 4000 marks, as is shown in the contract they signed dated April 19, 1919, which is now in the German Federal Film Archive (Bundesarchiv-Filmarchiv).

On the big screen

The movie created a stir even before its premiere at Berlin’s Marmorhaus movie theater on February 26, 1920. It was extensively advertised in Berlin with the slogan “Du musst Caligari werden” (You must become Caligari) – initially with no indication that it was about a movie. The announcement that it was to be the first “expressionist movie” aroused high expectations about its artistic quality. With very few exceptions, the movie received an enthusiastic response from the press and was also very popular with the public, enjoying a four-week consecutive run at the Marmorhaus.

The Cabinet of Dr. Caligari also attracted a great deal of attention abroad. The movie was very popular with audiences in Paris, London and New York. The first hit movie of Weimar cinema especially polarized Germany’s former enemies from the First World War, and the term “Caligarism” was coined to describe its novelty.

Filming at Weissensee, Berlin

It was probably shot at the Weissensee film studios in Berlin from September 1919. Be-

tween 1913 and 1928, more than 50 silent movies of all genres were produced here, including detective movies, romantic comedies, dramas and horror movies. The first production company to be based here was Deutsche Vitascope-Gesellschaft mbH. Other production companies followed, such as Decla, which was later acquired by Ufa. Babelsberg was increasingly used as a production location during the 1920s. The studio in Weissensee was not converted for talkies and closed in 1928. *The Cabinet of Dr. Caligari*, which Caligari Platz was named after in 2002, is undoubtedly the most important movie to be made there. The Glashaus-Atelier (Glasshouse studio), built in 1913, no longer exists.

A prototype of expressionist film

The Cabinet of Dr. Caligari is considered the first expressionist film, and was advertised as such in the run-up to its theatrical release. Its popular style was also aimed at the educated middle classes. From the German Empire to the Weimar Republic, expressionism was also found in art, theater, dance, literature and architecture. The influence of painting on expressionist film, which briefly flourished between 1920 and 1925, is shown in grotesque, distorted painted sets, high-contrast lighting and painted shadows. The actors' expressive gestures are borrowed from stage expressionism; feelings and symbols are emphasized. The filming of the expressionist theater play *Von morgens bis mitternachts* (1920) and Paul Leni's elaborately designed episodic movie *Waxworks* (1924) are further examples.

From Caligari To Hitler

The Cabinet of Dr. Caligari belongs to the canon of movie classics. Siegfried Kracauer's social psychology volume "From Caligari to Hitler" (1947), which postulates that a collective longing of the Germans for a tyrant can be seen in the movies of Weimar cinema, influences perceptions of the movie to this day.

Lotte H. Eisner also was formative in shaping public perception of Weimar cinema with her book "The Haunted Screen." She focused on a relatively small number of art movies and ignored the majority of productions that were mainly intended as entertainment.

Historical Paths

Ufa, Bertelsmann and the founding of the Friedrich-Wilhelm-Murnau Foundation

It may come as a surprise to some movie buffs that a commercially successful international media company that operates in over 50 countries should partner with a private foundation under public law that now manages most of Germany's pre-1945 movie heritage, in a project to preserve an important German silent movie. In fact, by financially supporting the digital restoration of *The Cabinet of Dr. Caligari*, Bertelsmann is building on a historical connection that dates back almost exactly 50 years.

With effect from January 1, 1964, Bertelsmann acquired Universum Movie AG (Ufa), which had become insolvent following re-privatization, thereby achieving its long sought-after entry into the TV production business. This happened during a period of expansion for the Gütersloh-based company: Founded in 1835, in 1950 the publisher first ventured beyond the pure print and publishing business to establish the Bertelsmann "Lesering" book club, and had since undergone very rapid growth. In the early 1960s, the first Lesering branches were established in other European countries – and Reinhard Mohn, the post-war founder, CEO and owner of Bertelsmann, had plans to systematically expand into new lines of business. This process had already begun with the establishment of the Ariola record label in 1958. The next step – the path to commercial television, which had moved within reach in the late 1950s ("Adenauer TV") – had yet to be realized, but production for public-service television also promised to be a profitable business for the future.

Initially Mohn had little interest in movie production or in the exploitation of German movies from the first half of the century, which are inextricably linked with the name of Ufa, because after the Ufa purchase the focus was clearly on the television business. Bertelsmann Fernsehfilmproduktionsgesellschaft and the "Playhouse Studio Reinhard Mohn", founded just a few years earlier, were integrated into the newly acquired Ufa before the end of 1964. But the Bertelsmann credo that media such as books, movie, television and records should not compete, but should mutually complement each other as a chain of creative content, led the company inexorably towards movies in the following years. In April 1965, Ufa was expanded through the acquisition of Pallas Filmverleih GmbH and Merkur's chain of 15 movie theaters, which brought Ufa-Theater AG's network of movie theaters to a total of 44 cinemas. Just three months later, on July 1, 1965, Bertelsmann acquired a 50-percent stake in the successful production company Constantin-Film GmbH. The idea was to jointly produce feature-length movies. These investments and Ufa Theater AG's relatively good financials in 1964 appear to have

Ufa house in Düsseldorf, 1964

given a glimmer of hope to the movie industry, which was going through a rough spell at the time. “Undoubtedly, the secret high command behind the expansion of German movies is now headquartered in Gütersloh”, the trade magazine Filmblätter wrote in March 1966.

But the company was looking to the future rather than the past, and it was unclear at first how Ufa’s legendary inventory of movies, which comprised a substantial asset of the newly acquired company after all, should be exploited. A list in a Filmecho magazine from 1966 illustrates how extensive the inventory actually was, citing “movie rights to about 1,000 silent and 900 sound movies, 1,200 cultural movies and 106 post-war movies, as well as the rights to around 200 unfilmed scripts.”

In spring of 1964 there had already been an outcry in the (trade) press: The sale of the movies to the U.S. company Seven Arts, as was apparently planned, was “unthinkable.” The German federal cabinet addressed the matter on December 8, 1964 and expressed “the greatest cultural and political, economic and public policy concerns.” This was followed by intensive discussions between the German federal government, Bertelsmann and the umbrella organization of the German Movie Industry (SPIO). At the beginning of 1966, it was finally agreed to establish a nonprofit foundation under civil law, which acquired both Bertelsmann and Bavaria’s movie inventory for a total of nearly DM 12 million. Based in Wiesbaden, the foundation was named after the famous German silent movie director Friedrich Wilhelm Murnau. And so Bertelsmann had closed the chapter of Ufa’s movie heritage for the time being.

However, the potential of the established Ufa brand was further expanded, especially following the rise of commercial television since the 1980s. Today, as part of the Bertelsmann Group, UFA is a powerful creator of programs that has systematically expanded its market leadership in Germany as a movie and television producer in recent years. Nevertheless, Ufa’s historical luster accounts for much of the brand’s charisma to this day. A few years before the centenary of the “old” Ufa, the current UFA still successfully invokes an artistic tradition founded by Fritz Lang, F. W. Murnau and many others.

The Cabinet of Dr. Caligari from the inventory of the old Ufa acquired by Bertelsmann 50 years ago is a silent movie on a par with influential works such as *Metropolis* and *Nosferatu*. Such a masterpiece must be preserved for posterity. As a media company that puts creativity at the center of its value creation and corporate culture, Bertelsmann is also committed to safeguarding and preserving important creative works from earlier days. The group’s current creative diversity and large worldwide range of media, much of it digital, have historic roots, which is one reason that commitment to Europe’s cultural heritage is an important matter for Bertelsmann.

About the publishers

Bertelsmann

is an international media company whose core divisions encompass television (RTL Group), book publishing (Penguin Random House), magazine publishing (Gruner + Jahr), services (Arvato), and printing (Be Printers) in some 50 countries. In 2012, the company’s businesses, with their more than 100,000 employees, generated revenues of 16.1 billion euros. Bertelsmann stands for a combination of creativity and entrepreneurship that empowers the creation of first-rate media, communications, and service offerings to inspire people around the world and to provide innovative solutions for customers.

As a media house that promotes the arts and puts creativity at the heart of its value creation and corporate culture, Bertelsmann is also committed to safeguarding and preserving important creative works from earlier days. Its commitment to European cultural heritage is expressed, for instance, in the indexing and development of the Ricordi Archive, which the Group acquired in 1994. Regarded as the foremost privately owned historic music collection, the archive was first made accessible to the European public in Verdi Year 2013. Bertelsmann is sending a signal for the preservation of German cinematic heritage by supporting the digital restoration of Robert Wiene’s classic 1920 silent movie “*The Cabinet of Dr. Caligari*.”

Friedrich-Wilhelm-Murnau Foundation

As an archive and rights holder the Murnau Foundation curates a significant part of Germany’s movie heritage. Its most important endowment is the unique, cohesive movie stock, which comprises copies and material as well as rights from the former production companies UFA, Decla, Universum-Film, Bavaria, Terra, Tobis and Berlin-Film. This outstanding inventory of cultural and film history – more than 6,000 silent movies and sound films (feature films, documentaries, short movies and commercials) – covers the period from the beginnings of motion pictures to the early 1960s, and includes movies by important directors such as Fritz Lang, Ernst Lubitsch, Detlef Sierck, Helmut Käutner and Friedrich Wilhelm Murnau, the namesake of the foundation. The best-known titles include *Das Cabinet des Dr. Caligari* (1920), *Metropolis* (1927), *Der blaue Engel* (1929/30), *Die Drei von der Tankstelle* (1930), *Münchhausen* (1942/43) und *Große Freiheit Nr. 7* (1943/44).

Note

Published by Bertelsmann for the premiere of the digitally restored version of The Cabinet of Dr. Caligari (digital restoration by the Friedrich-Wilhelm-Murnau Foundation) at the 64th International Film Festival in Berlin on February 9, 2014.

The Friedrich-Wilhelm-Murnau Foundation's restored version was created in collaboration with national and international film archives, including the Federal Film Archive (Berlin). The digital image restoration was carried out by L'Immagine Ritrovata – Film Restoration & Conservation (Bologna) and with the generous support of Bertelsmann as the main sponsor. The restoration was supported of the VGF Verwertungsgesellschaft für Nutzungsrechte an Filmwerken mbH collecting society, and the digitization by Germany's Federal Commissioner for Culture and Media. Transit Film (Munich) is handling the movie's worldwide distribution.

Its presentation at the Berlinale Classics is a collaboration between the International Film Festival in Berlin with the Stiftung Deutsche Kinemathek (German Film Library Foundation), the Friedrich-Wilhelm-Murnau Foundation, the Berliner Philharmoniker Foundation, and ZDF in cooperation with ARTE and 2eleven ll zeitgenössische musik projekte.

The first broadcasting with the recorded live music by John Zorn, a collaboration of the Murnau Foundation with ZDF/ARTE, took place on February 12, 2014 on ARTE.

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