

Document Citation

Title	G.W. Pabst
Author(s)	
Source	<i>Museum of Modern Art (New York, N.Y.)</i>
Date	1998 Oct
Type	program note
Language	English
Pagination	
No. of Pages	5
Subjects	Pabst, Georg Wilhelm (1885-1967), Raudnitz, Austria
Film Subjects	Westfront 1918, Pabst, Georg Wilhelm, 1930 Abwege (Crisis), Pabst, Georg Wilhelm, 1928 Die liebe der Jeanne Ney (The love of Jeanne Ney), Pabst, Georg Wilhelm, 1927 Jeunes filles en détresse, Pabst, Georg Wilhelm, 1939 Der schatz (The treasure), Pabst, Georg Wilhelm, 1923 Komödianten, Pabst, Georg Wilhelm, 1941 Der letzte akt (The last ten days), Pabst, Georg Wilhelm, 1955 La conciencia acusa (The voice of silence), Pabst, Georg Wilhelm, 1952 Der prozess (The trial), Pabst, Georg Wilhelm, 1947 Le drame de Shanghai (Shanghai drama), Pabst, Georg Wilhelm, 1938

L'Atlantide (The mistress of Atlantis), Pabst, Georg Wilhelm, 1932

Mademoiselle Docteur, Pabst, Georg Wilhelm, 1936

Paracelsus, Pabst, Georg Wilhelm, 1943

Don Quichotte (Don Quixote), Pabst, Georg Wilhelm, 1933

Kameradschaft (Comradeship), Pabst, Georg Wilhelm, 1931

Die weisse hölle vom Piz Palu (The white hell of Pitz Palu),
Fanck, Arnold, 1929

Die dreigroschenoper (The threepenny opera), Pabst, Georg
Wilhelm, 1931

Geheimnisse einer seele (Secrets of a soul), Pabst, Georg
Wilhelm, 1926

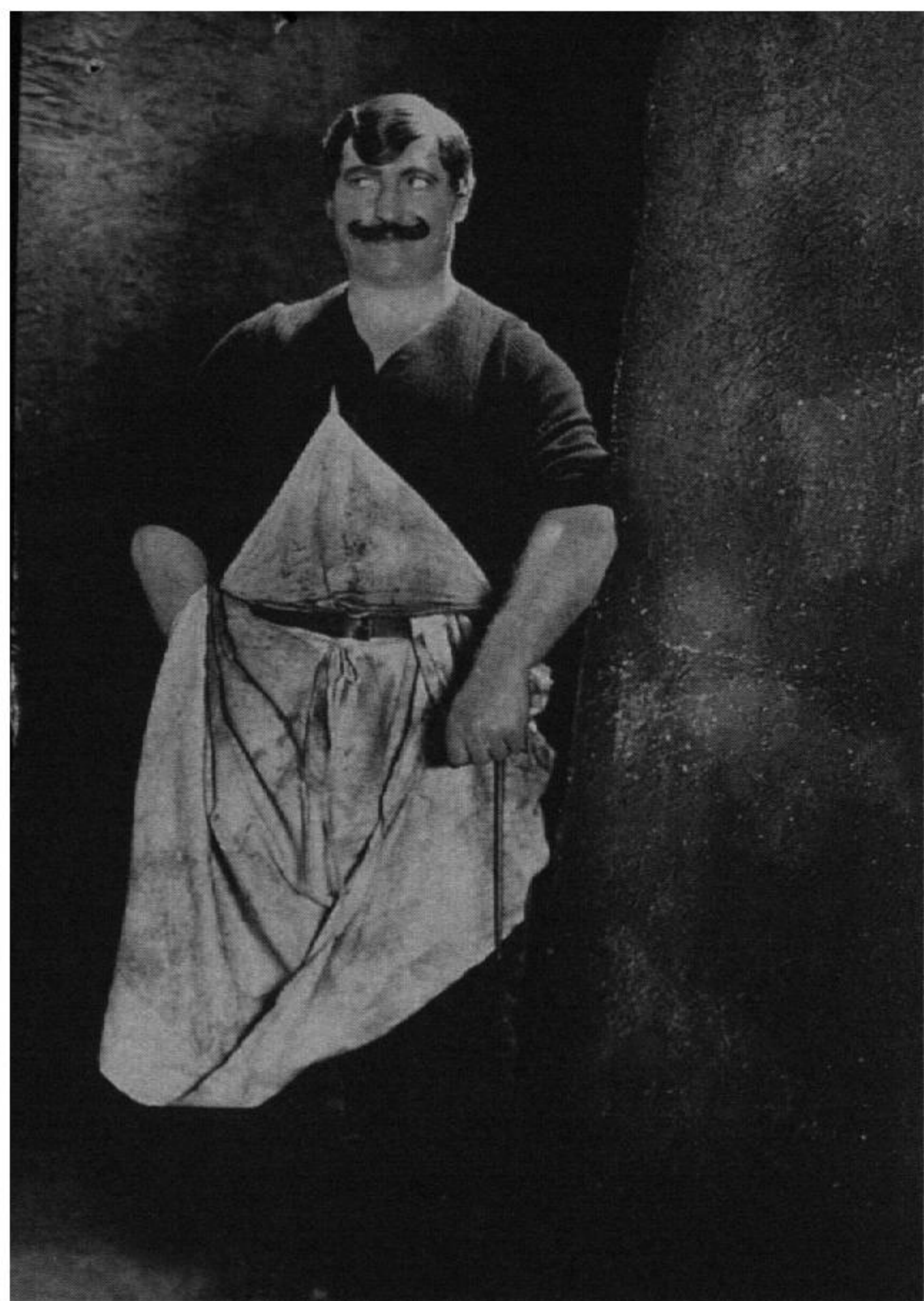
Die freudlose gasse (The joyless street), Pabst, Georg Wilhelm,
1925

Die büchse der Pandora (Pandora's box), Pabst, Georg Wilhelm,
1929

Das tagebuch einer verlorenen (Diary of a lost girl), Pabst,
Georg Wilhelm, 1929

A modern hero, Pabst, Georg Wilhelm, 1934

Durch die wälder, durch die auen, Pabst, Georg Wilhelm, 1956



G. W. Pabst
October 5-27

MoMA
10/98
p-17-21

Georg Wilhelm Pabst directed thirty-three films in Germany, France, the United States, Austria, and Italy between 1923 and 1956. Some he made in several versions, shooting with different language casts. Three of Pabst's films now appear to be lost; the Museum's retrospective includes twenty-three of his remaining thirty features plus the French version of *The Threepenny Opera*. Pabst's work during the beleaguered Weimar democracy, when he became one of the world's most celebrated filmmakers, represents his most fruitful period. Pabst continued to make distinctive films, at once mesmerizing and strange, during and after the war.

Throughout his somewhat enigmatic life Pabst was very much implicated in the turbulent events of mid-century Europe, and yet he has been considered a "nowhere" man, an artist who, in spite of his fame, could be characterized without being classified. He was a humanist in a time of increasing barbarism. He was also an internationalist with left-wing sentiments who returned to the

newly expanded German Reich in 1939. His choice of subjects varied from the extremely daring to the solidly conventional, but his style remained expressively plastic. Born in 1885 in Raudnitz, then part of the Austro-Hungarian Empire, Pabst grew up in Vienna. At twenty-five he moved to New York, where he joined the Deutsche Volkstheater on Irving Place in 1911. He had trained as an actor in Austria, but it was in Manhattan that he directed his first play (by George Bernard Shaw). As Pabst was sailing home in the hope of energizing the Austrian stage, World War I broke out and he was interned as a prisoner-of-war in France until 1919. He returned to Vienna, where he became the artistic director of an avant-garde theater. In 1921 he acted in his first film, *Im Banne der Krallen* (*Under the Spell of the Claw*), directed by Carl Froelich, who would bring Pabst to Berlin to act, write, and direct. More biographical information about Pabst, his art, and his peregrinations can be found in the following descriptions of the films and in an essay by film historian Elliot Stein to be distributed at the screenings.

Pabst was one of the earliest filmmakers collected by The Museum of Modern Art, and many of the prints of his German masterworks are from MoMA's archives. Other films are borrowed from the German National Film Archive (Bundesarchiv-Filmarchiv), Berlin; the Stiftung Deutsche Kinemathek, Berlin; the Austrian national film archive (Filmarchiv Austria), Vienna; the National Film and Television Archive, London; George Eastman House, Motion Picture Department, Rochester; Time Warner Entertainment, Burbank; and Kino International, New York.

G. W. Pabst was organized by Laurence Kardish, Curator, Department of Film and Video.

Der Schatz (The Treasure). 1923.

Germany. Directed by G. W. Pabst. Screenplay by Pabst and Willy Hennings, based on the novella by Rudolf Hans Bartsch. Cinematography by Otto Tober. With Albert Steinrück, Ilka Grüning, Lucie Mannheim, Hans Brausewetter, and Werner Krauss. Pabst's introduction to filmmaking was as an assistant to Carl Froelich, the pioneering German director who later became an ardent Nazi. Froelich produced Pabst's first film, *Der Schatz* (*The Treasure*), in which a bell-maker believes loot left by Napoleon's retreating army is hidden on his property. Employing Expressionist design and allowing his camera a fluidity unusual for the time, Pabst staged a crepuscular, Grimm-like tale of domestic greed that literally brings down a house. App. 60 min.

Geheimnisse einer Seele (Secrets of a Soul). 1925. Germany. Directed by

G. W. Pabst. Screenplay by Colin Ross and Hans Neumann, in collaboration with Dr. Hans Sachs and Karl Abraham. Cinematography by Guido Seeber, Kurt Oertel, and Robert Lach. With Werner Krauss, Ruth Weyher, Pawel Pawlow, Jack Trevor, and Ilka Grüning. In the fast-moving opening shots, a husband is asked by his wife to cut a hair from the back of her neck. He nicks her, and outside a neighbor screams. So begins the husband's nightmare life and what may be cinema's first psychological case study, a melodrama that introduces Freudian insight to a filmgoing public. Pabst refused to start shooting until the actor playing the psychiatrist understood analysis. Although the film is silent (and the Museum's copy is without intertitles), Pabst's method works: the actors, the camera movement, and the elaborate special effects (double and triple exposures done within camera) make the film's meaning clear. Silent film (with piano accompaniment by Stuart Oderman on October 5). App. 60 min. Monday, October 5, 6:00; Tuesday, October 6, 2:30. T1

Die freudlose Gasse (The Joyless Street).† 1925. Germany. Directed by

G. W. Pabst. Screenplay by Willi Haas, based on the novel by Hugo Bettauer. Cinematography by Guido Seeber, Kurt Oertel, and Robert Lach. With Greta Garbo, Asta Nielsen, Einar Hanson, Werner Krauss, and Jaro Fürth. Set in the defeated and inflation-wracked Vienna of the early 1920s, *The Joyless Street* tells of two women, Grete (Garbo) and Maria (Nielsen), who struggle to keep their desperate families and virtue intact. Cited both for its social realism and its tendency toward Expressionism, *The Joyless Street*

is one of the critical works of silent cinema, and for the first time since its original release can be seen in a print close to its premiere version. Thanks to a restoration recently completed by the Filmmuseum München, based on prints found in various archives, including Eastman House in Rochester, MoMA screens a version more complete than it has ever presented before. Silent film (with piano accompaniment by Stuart Oderman on October 6). App. 145 min. *Tuesday, October 6, 6:00; Thursday, October 8, 2:30. T1*

Die Liebe der Jeanne Ney (The Love of Jeanne Ney).† 1927. Germany. Directed by G. W. Pabst. Screenplay by Ladislaus Vajda and Rudolf Leonhardt, based on the novel by Ilya Ehrenburg. Cinematography by Fritz Arno Wagner and Robert Lach. With Edith Jehanne, Uno Henning, Fritz Rasp, Brigitte Helm, and Adolph Edgar. Both Universumfilm Aktien Gesellschaft (Ufa) and Pabst wanted to make a spectacular film whose narrative drive would equal the American films then dominating the European market. Eight years after the Russian Revolution, interest in the New Russia was high; Pabst and Ufa chose to adapt a recent Soviet novel into a fast-moving melodrama. Beginning in a war-torn

Crimea, and moving to underbelly Paris, *The Love of Jeanne Ney* ends happily aboard a speeding train. The film is one of the highlights of silent cinema, a breathtaking example of the elevation of pulp into art. Although the intertitles are sparse, the Museum's print comes from the original negative and it is a beauty. Silent film (with piano accompaniment by Stuart Oderman on October 8). App. 110 min. *Thursday, October 8, 6:00; Monday, October 12, 2:30. T1*

Abwege (Crisis). 1928. Germany. Directed by G. W. Pabst. Screenplay by Franz Schulz, Adolf Lantz, and Ladislaus Vajda. Cinematography by Theodor Sparkuhl. With Brigitte Helm, Gustav Diessl, Hertha von Walther, Jack Trevor, and Nico Turoff. Between making *The Love of Jeanne Ney* and *Pandora's Box*, Pabst took a breather with this chamber comedy, a light satire on a middle-class couple whose marriage is in trouble because the husband does not know how to express his love. Silent film (with piano accompaniment by Stuart Oderman on October 10). German intertitles with simultaneous translation. 107 min. *Friday, October 9, 2:30; Saturday, October 10, 2:00. T1*

Die Büchse der Pandora (Pandora's Box). 1928. Germany. Directed by G. W. Pabst. Screenplay by Ladislaus Vajda, based on the plays *Erdegeist* and *Die Büchse der Pandora* by Frank Wedekind. Cinematography by Günther Krampf. With Louise Brooks, Gustav Diessl, Fritz Kortner, Franz Lederer, and Schigolch. Wedekind's *Lulu*, written in the 1890s, premiered in two parts, *Earth Spirit* in 1898 and *Pandora's Box*, after many censorship battles, in 1903. Two years later *Lulu* was presented in a single performance in Vienna, and it is likely that both Pabst and the composer Alban Berg were in the audience. In 1928 each began his version of the complete play, Pabst's as a film and Berg's as an opera. In looking for a beautiful young woman devoid of guile, malevolence, and morality, Pabst found her in Louise Brooks, then a minor Hollywood actress from Cherryvale, Kansas. App. 100 min. *Friday, October 9, 6:00; Tuesday, October 13, 6:00. T1*

Das Tagebuch einer Verlorenen (Diary of a Lost Girl). 1929. Germany. Directed by G. W. Pabst. Screenplay by Rudolf Leonhardt, based on the novel by Margarethe Boehme. Cinematography by Sepp Allgeier. With Louise Brooks, Edith Meinhard, Vera Pawlowa, Joseph Rovensky, and Fritz Rasp. Two years after brothels were legislated out of existence in Germany, Pabst brought Brooks back from America to star in his last silent film. The "lost girl" of the title is made so by her family, who react to her pregnancy by sending her to a reform school run by a pathological head-mistress. The girl flees the school by escaping to a brothel. Silent film (with piano accompaniment by Stuart Oderman on October 9). App. 90 min. *Friday, October 9, 8:00; Tuesday, October 13, 2:30. T1*

Die weisse Hölle vom Pitz-Palü (The White Hell of Pitz-Palü). † 1929. Germany. Directed by G. W. Pabst and Dr. Arnold Fanck. Screenplay by Ladislaus Vajda. Cinematography by Sepp Allgeier, Hans Schneeberger, and Richard Angst. With Leni Riefenstahl, Ernst Peterson, Gustav Diessl, Mizzi Gotzel, and Otto Spring. *The White Hell of Pitz Palü* is a fine example of the mountain-climbing epic—a genre specifically German—that explores the mystery of nature and man (or woman's) heroic quest to conquer it. The plot is pure melodrama, but the images of snow-covered peaks, threatening

Die Büchse der Pandora (Pandora's Box).
1928. Directed by G. W. Pabst



clouds, icy slopes, and torchlit searches are terrifying and beautiful. Made as a silent film, it was released in 1935 with a musical soundtrack, and this is the version that is in the Museum's collection. App. 90 min. *Saturday, October 10, 5:00; Friday, October 16, 2:30. T1*

Westfront 1918. 1930. Germany. Directed by G. W. Pabst. Screenplay by Ladislaus Vajda and Peter Martin Lampel, based on the novel *Vier von der Infanterie* by Ernst Johannsen. Cinematography by Fritz Arno Wagner and Charles Métais. With Gustav Diessl, Fritz Kampers, Hans Joachim Moebis, Claus Clausen, and Gustav Püttjer. Pabst's first sound film is a powerful anti-war feature about four common German infantrymen on the French border toward the end of World War I. The emphasis is on the soldiers' humanity and emotional vulnerability. The battle sequences are realistic and shocking; the camera is remarkably mobile for an early sound film. There is no music, just special effects, gunshots, and explosions, recorded directly. The Museum's print comes from the archives of the former German Democratic Republic; though there are no subtitles the dialogue is sparse and the film understandable. 90 min. *Sunday, October 11, 2:00; Friday, October 16, 8:00. T1*

Kameradschaft. 1931. Germany/France. Directed by G. W. Pabst. Screenplay by Ladislaus Vajda, Karl Otten, and Peter Martin Lampel, based on a story outline by Karl Otten. Cinematography by Fritz Arno Wagner and Robert Baberske. With Ernst Busch, Elisabeth Wendt, Alexander Granach, Fritz Kampers, and Gustav Püttjer. Based on a 1906 mining disaster on the Franco-German border, in which German miners came to the aid of the trapped French, *Kameradschaft* takes place on the same frontier shortly after World War I. The film was made in both German and French versions, and released with somewhat different scenes and speeches. Released in 1932, *La Tragédie de la mine* was a critical and popular success in France, but no one went to see it in Germany. Despised by the Nazis, it was banned, and the German negative destroyed. MoMA's print is the French version with French subtitles for the German dialogue (which is sparse). 93 min. *Sunday, October 11, 5:00; Friday, October 16, 6:00. T1*

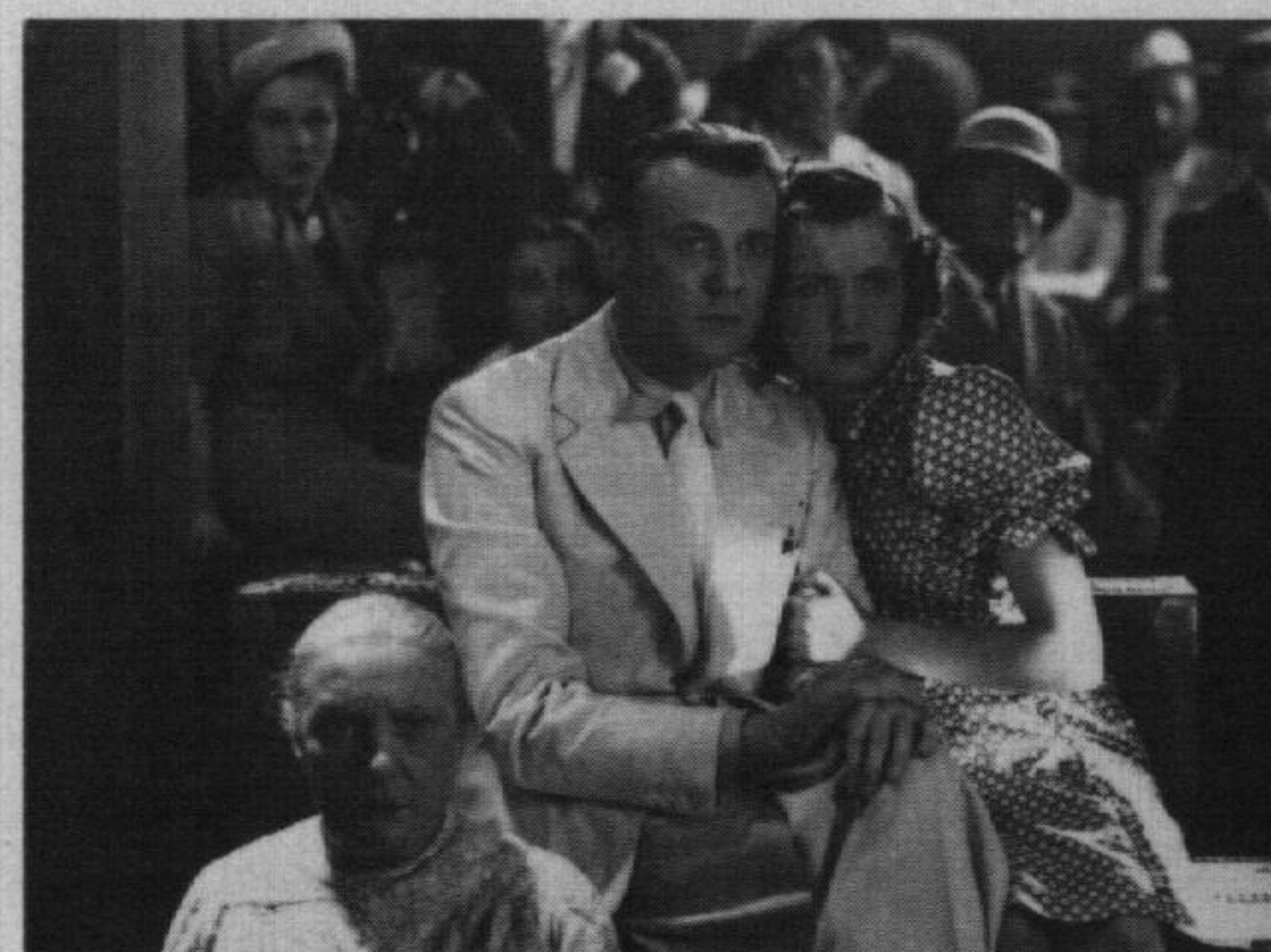
Don Quichotte (Don Quixote). 1933. France/Great Britain. Directed by G. W. Pabst. English version assisted by John Farrow. Screenplay by Paul Morand and Alexandre Arnoux, based on the novel by

Miguel de Cervantes. Cinematography by Nikolas Farkas and Paul Portier. With Fédor Chaliapin, Dorville, Renée Valliers, Mady Berry, and Arlette Marchal. *Don Quixote* is a rarity, a Franco-British musical film starring the legendary Russian bass Chaliapin in his only screen appearance. Five directors, including Charles Chaplin, were approached to make the film, and Maurice Ravel was contracted to write the music. When Ravel realized he would not have two years to compose the score he recommended his student Jacques Ibert. Pabst, looking for work outside Germany, was asked to direct; two versions were made, one English, one French, but both with Chaliapin. The Museum's copy is the English language version. 82 min. *Monday, October 12, 6:00. T1. Friday, October 30, 6:30. T2*

Mademoiselle docteur. 1936. France. Directed by G. W. Pabst. Screenplay by Yan Cube, Leo Birinsky, and Hermann Mankiewicz. Cinematography by Eugen Schüfftan and Paul Portier. With Dita Parlo, Pierre Blanchar, Pierre Fresnay, Louis Jouvet, and Charles Dullin. In 1932 Sam Wood made *Stamboul Quest* in Hollywood from a script by Herman Mankiewicz. Birinsky's story derived from an espionage case in World War I in which a German master spy, a woman, fell in love with the enemy. When Pabst returned to France from America he was asked to direct a European version with such Gallic stars as Parlo, Viviane Romance, Fresnay, and Jouvet. The story was set in Salonika, and after World War II the film was recut as *Salonika, Nest of Spies*, to drop any references to the Germans' virtuousness. The version MoMA will screen is from the Stiftung Deutsche Kinemathek in Berlin, and is closest to the crisp and troubling tale that premiered in Paris in 1936. In French, no subtitles. 95 min. *Thursday, October 15, 6:00; Thursday, October 22, 2:30. T1*

Le Drame de Shanghai (Shanghai Drama). 1938. France. Directed by G. W. Pabst. Screenplay by Leo Lania and Henri Jeanson, based on O.-P. Gilbert's *Shanghai, chambard et Cie*. Cinematography by Eugen Schüfftan and Louis Page. With Louis Jouvet, Christiane Mardayne, Elina Labourdette, Raymond Rouleau, and Dorville. In this complicated melodrama, a sultry Russian émigré cabaret singer is a tool of a sadistic Japanese gangster, who is head of the "Black Dragon" society. Her daughter comes to Shanghai, and both mother and daughter fall for a French journalist. Though the exteriors were shot in Saigon (French Indochina),

the film has a dreamy "nowhere" quality that mimics the situation of both the leading character, who hopes to leave Shanghai for New York, and the filmmaker, who in 1938 considered himself stateless. The print is from the National Film and Television Archive, London. In French with English subtitles. 100 min. *Saturday, October 17, 2:00. T1. Friday, October 30, 8:00. T2*



Le Drame de Shanghai (Shanghai Drama). 1938. Directed by G. W. Pabst

Die Herrin von Atlantis/L'Atlantide/The Mistress of Atlantis. 1932. France. Directed by G. W. Pabst. Screenplay by Alexandre Arnoux, Jacques Duval, Ladislaus Vajda, based on the novel by Pierre Benoit. Cinematography by Eugen Schüfftan and Ernst Koerner. With Brigitte Helm, Gustav Diessl, Tela Tschai, John Stuart, and Mathias Wiemann. A French officer from a desert outpost tells of being kidnapped by the Tuaregs and brought to a vast cave city ruled by Antinea, whose word is law and whose beauty is breathtaking. Pabst made French, German, and English versions of Benoit's novel. The exteriors were shot in North Africa, and Helm played the eponymous queen in all three languages. The Museum expects to show the English language version, which was made with virtually the same cast as the German. 81 min. *Saturday, October 17, 5:00; Monday, October 19, 2:30. T1*

Die Dreigroschenoper (The Threepenny Opera). 1931. Germany. Directed by G. W. Pabst. Screenplay by Ladislaus Vajda, Leo Lania, and Bela Balász, based on the play by Bertolt Brecht. Cinematography by Fritz Arno Wagner. With Rudolf Forster, Carola Neher, Valeska Gert, Reinold Schünzel, and Fritz Rasp. Perhaps *Die Dreigroschenoper (The Threepenny Opera)* is not the film to show for Brecht's centenary: the writer sued the film's producers for betraying

his intent and lost. A sardonic entertainment, the film does not diminish the original stage play's cynicism; indeed, since half the score was cut, the dark social view is amplified. London's dockside was manufactured in a Berlin studio, and the film was shot with German and French casts. Lotte Lenya, who would have turned one hundred on October 18, reprised her stage role as Jenny in the German version, while Antonin Artaud appears in the French, *L'Opera de quat' sous*. Though the film was a great success in France, it was banned in Germany in 1933. 112 min. *Sunday, October 18, 1:00; Friday, October 23, 8:00. T1*

L'Opera de quat' sous (The Threepenny Opera). 1931. France/Germany. Directed by G. W. Pabst. Screenplay by Ladislaus Vajda, Leo Lania, and Bela Balász, based on the play by Bertolt Brecht. Cinematography by Fritz Arno Wagner. With Albert Préjean, Odette Florelle, Gaston Modot, Jacques Henley, and Lucy de Matha. 93 min. *Sunday, October 18, 3:30; Friday, October 23, 6:00. T1*

Jeunes Filles en détresse (Girls in Distress). 1939. France. Directed by G. W. Pabst. Screenplay by Christa Winslow, based on a novel by Peter Quinn. Cinematography by Michel Kelber and Marcel Weiss. With André Luguet, Marcelle Chantal, Micheline Presle, Jacqueline Delubac, and Louise Carletti. The young pupils of a girls' boarding school discover they are virtually all children of divorce. One claims that since her father is a divorce attorney familiar with the causes and effects of separation, her parents will always remain together. When she hears they are about to divorce, the girls take an oath and establishes Licopida, an organization against divorce. The film is also noteworthy for Pabst's discovery of Micheline Presle, who would become one of France's leading stars. In French without English subtitles. 90 min. *Sunday, October 18, 5:30; Tuesday, October 20, 2:30. T1*

A Modern Hero. 1934. USA. Directed by G. W. Pabst. Screenplay by Gene Markey and Katherine Scola, based on the novel by Louis Bromfield. Cinematography by William Rees. With Richard Barthelmess, Jean Muir, Dorothy Burgess, Marjorie Rambeau, and Florence Eldridge. In the two and a half years Pabst spent in America, he made only one film, *A Modern Hero*, about a bastard circus performer from Europe who transforms himself into a successful American businessman and uses women along the way. Warner Bros.

brought Pabst to Hollywood but kept him and the film's star, Barthelmess, on a short leash. Barthelmess was thirty-nine when *A Modern Hero* was made and no longer suitable for the leading-man roles for which he had been celebrated. 70 min. *Monday, October 19, 6:00; Tuesday, October 27, 2:30. T1*

Paracelsus. 1943. Germany. Directed by G. W. Pabst. Screenplay by Kurt Heuser and Pabst, based on the novel *König der Ärzte*. Cinematography by Bruno Stephan. With Werner Krauss, Mathias Wiemann, Harald Kreutzberg, Martin Urtel, and Harry Langewisch. A dark and neo-expressionist imagining of the life of Theophrastus Bombastus von Hohenheim, called Paracelsus, the sixteenth-century physician, pharmacologist, and surgeon, who believed in natural causes and cures. Paracelsus is seen as ahead of his time, a doctor who prescribes not in Latin but German, and whose remedies threaten the ignorant order of the day. Hitler had written that mankind would be saved not by the masses but by people with creative minds, and Goebbels demanded that Nazi cinema locate them in German history and sanctify them. 106 min. *Thursday, October 22, 6:00; Saturday, October 24, 2:00. T1*

Komödianten. 1941. Germany. Directed by G. W. Pabst. Screenplay by Axel Eggebrecht, Walter von Hollander, and Pabst, based on the novel *Philine* by Olly Boenheim. Cinematography by Bruno Stephan. With Käthe Dorsch, Hilde Krah, Henny Porten, Gustav Diessl, and Ludwig Schmitz. War broke out on September 1, 1939 and although Germany and the U.S. were not yet adversaries, Pabst found himself "unable" to leave Germany and eventually "pressed" into making films, of which the ambitious *Komödianten* was the first. It was to have starred Henny Porten, one of Germany's most popular stars of the late 1920s; Porten, in official disfavor for her steadfast refusal to divorce her Jewish husband, was given the lesser role of a scheming countess. *Komödianten*, roughly translated as *Traveling Players*, is the respectful biography of the early eighteenth-century actress Caroline Neuber, who founded Germany's first permanent theater in Leipzig. 120 min. *Friday, October 23, 2:30; Saturday, October 24, 5:00. T1*

Der Prozess (The Trial). 1947. Austria. Directed by G. W. Pabst. Screenplay by Kurt Heuser, Rudolf Brunngraber, Emeric Roboz, based on the novel *Prozess auf Leben und Tod* by Brunngraber. Cinematography by Oskar Schnirch and Helmut

Fischer-Ashley. With Ernst Deutsch, Ewald Balser, Aglaja Schmid, Albert Truby, and Gustav Diessl. A village girl commits suicide, and the Jews of the hamlet are accused of having murdered her in a synagogue ritual. Nationalists vilify the Jews, who are at first harassed, then evacuated en masse and put on trial. Anti-semites coerce a Jewish boy into providing false witness against his father. Based on an incident in late nineteenth-century Hungary, *The Trial* was the first film Pabst made after World War II. Some claim that its subject, the persecution of Jews, is somewhat suspect for someone who worked in the Third Reich. When the film opened in New York in 1952, its plastic qualities were much admired, but its characterizations of the Jews were found clichéd and their accusers grotesque. In German without English subtitles. 109 min. *Sunday, October 25, 2:00; Monday, October 26, 6:00. T1*

Der letzte Akt (The Last Ten Days of Hitler). 1955. Austria. Directed by G. W. Pabst. Screenplay by Fritz Habeck and Erich Maria Remarque, based on Michael A. Musmano's *Ten Days To Die*. Cinematography by Günther Anders and Hannes Staudiger. With Albin Skoda, Lotte Tobisch, Willy Krauss, Elga Dohrn, and Hermann Erhardt. Made for the tenth anniversary of Hitler's death, *The Last Act* was released in the USA as *The Last Ten Days of Hitler*. Adapted by Remarque from the memoirs of Musmano, a presiding American judge at the Nuremberg War Crimes Trial, *The Last Act* is set for the most part in Hitler's underground Chancellery between April 20 and 30, 1945, as Soviets take Berlin. The schizophrenic Hitler (Skoda) retreats into madness, while Goebbels (Krause), Martin Bormann (Hannes Schiel), and Himmler (Eric Sukermann) appear as banal and stupid men. The most humane character is fictional, a young officer played by Oscar Werner, who becomes increasingly discouraged by the behavior of his superiors. In German without English subtitles. 109 min. *Sunday, October 25, 5:00; Monday, October 26, 2:30. T1*

La voce del silenzio (The Voice of Silence). 1952. France/Italy. Directed by G. W. Pabst. Screenplay by Pabst, Guiseppi Berto, Oreste Biancolo, Tullio Pinelli, Giorgio Prosperi, Pierre Bost, Roland Laudenbach, Akos Tolnay, Pietro Tompkins, Franz Treuberg, Bonaventura Tecchi, and Jean Cocteau. With Aldo Fabrizi, Jean Marais, Franck Villard, Daniel Gélin, and Paolo Stoppa. Pabst moved from Vienna to Rome in the early 1950s.

He directed operas that were well received, and made two films that were not. At least ten writers are credited with adapting Cesare Zavattini's scenario about the spiritual retreat of five men with troubled pasts who take an oath of silence. Pabst directed this Franco-Italian co-production with several of Europe's top male stars, including Marais, Fabrizi, and Gélín. In Italian without English subtitles. 110 min. *Thursday, October 29, 2:30. T1. Saturday, October 31, 5:00. T2*

Durch die Wälder, durch die Auen (Through the Forests, through the Fields). 1956. Germany. Directed by G. W. Pabst. Screenplay by Pabst and Werner P. Zibaso. Cinematography by Kurt Brigoleit. With Eva Bartok, Karl Schönböck, Michael Cramer, Peter Ahrens, and Rudolph Vogel. Pabst's last film, his only in color, is a lyrical trifle about the composer Carl Maria von Weber. Pabst called it a "romantic symphony." Set in the countryside of Bohemia, it imagines Weber and an aristocrat competing for the favor of a soprano. Pabst, who suffered from diabetes and Parkinson's disease, retired to Austria after making this film and died on May 29, 1967. In German without English subtitles. 98 min. *Friday, October 30, 2:30. T1. Saturday, October 31, 2:30. T2*

Reversal to Digital: Third World Newsreel at Thirty
October 2-25