

Document Citation

Title	Dr. Mabuse the gambler
Author(s)	
Source	<i>Kino International Corporation</i>
Date	
Type	distributor materials
Language	English
Pagination	
No. of Pages	2
Subjects	
Film Subjects	Schatten (Warning shadows), Robison, Arthur, 1923 Dr. Mabuse, der spieler (Dr. Mabuse, the gambler), Lang, Fritz, 1922 Asphalt, May, Joe, 1929

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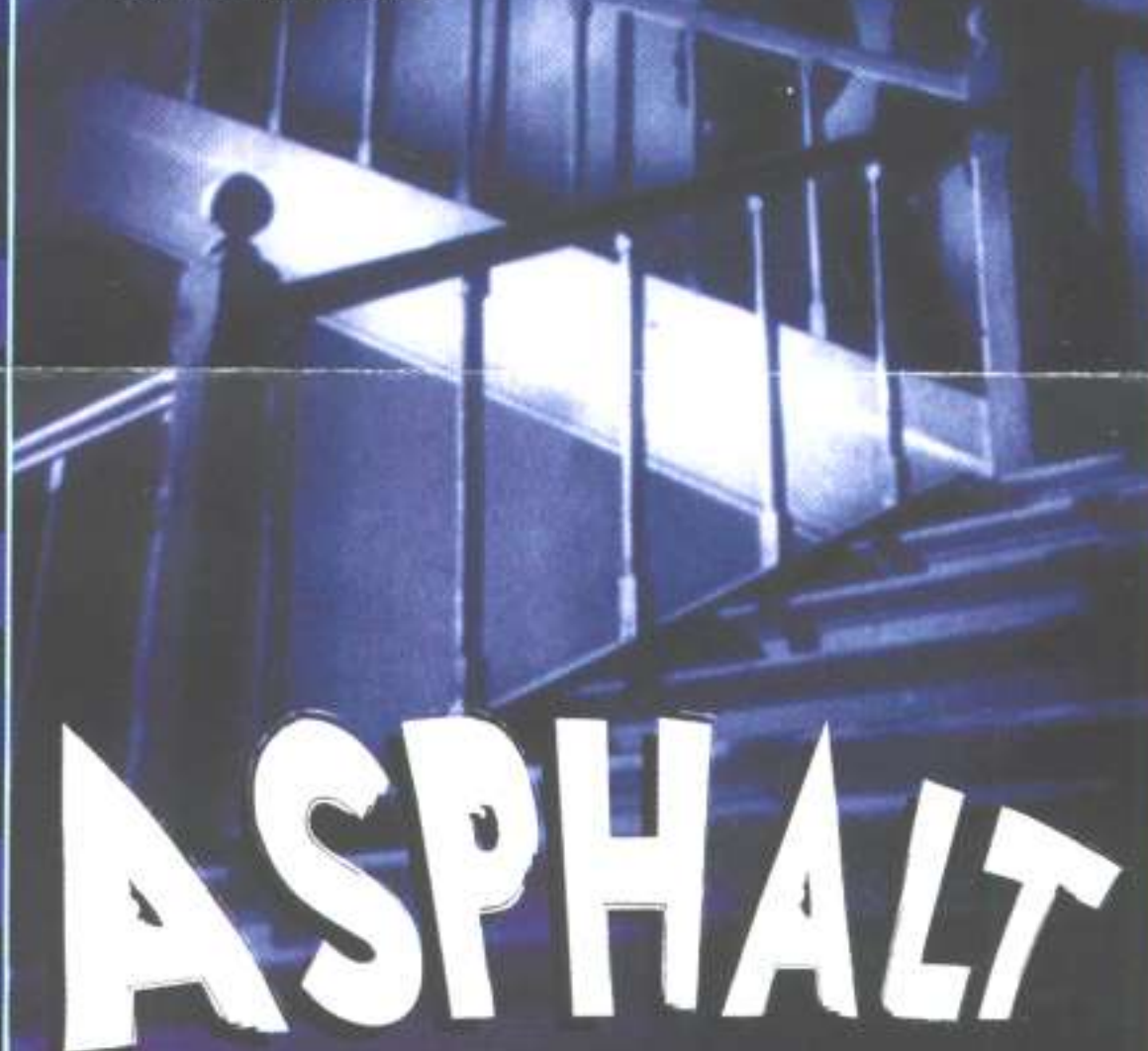
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Kino on Video is proud to present the authorized version of Fritz Lang's *Dr. Mabuse, the Gambler*, mastered from a 2000 restoration conducted by the Friedrich-Wilhelm-Murnau-Stiftung, and using existing camera negatives from the Bundesarchiv-Filmarchiv, Berlin, and the Filmmuseum in Stadtmuseum, Munich. Featuring extra footage (which reveals more plot information, more close-ups, and a decidedly more provocative and lurid atmosphere), this DVD of *Dr. Mabuse, the Gambler* shows not only the longest available version of the film, but the one which most closely represents Lang's original vision.

A truly legendary silent film, *Dr. Mabuse, the Gambler* (aka *Dr. Mabuse, der Spieler*) had a major impact on the development of the crime thriller, building upon the work of the pioneering French film serialist Louis Feuillade (*Les Vampires*, *Judex*) and firmly establishing it as a significant film genre. This epic two-part tale was originally released simultaneously as two separate films, respectively subtitled *The Great Gambler* and *Inferno*, and that format is reproduced here.

The plot revolves around the pursuit of arch fiend Dr. Mabuse, a gambler, psychoanalyst, hypnotist, master of disguises and all-around criminal mastermind. Mabuse was the prototype for the sort of evil genius super-villains that would later become commonplace in movies, whether it be in the James Bond pictures or in comic book adaptations like *Superman* and *Batman*. Appropriately, the film is dominated by the presence of Rudolf Klein-Rogge as Mabuse. A top German actor of the silent era, he is best known today for his performance as the mad scientist Rotwang in Lang's *Metropolis*.

Dr. Mabuse, the Gambler contains many of the elements that were expected from the crime genre at the time, including characters who slip in and out of disguise, mind control, gambling clubs, automobiles with rotating license plates, exotic women, brutal henchmen and unexpected plot twists. Lang's directorial ability to handle such pulp material in a masterful fashion, while also using it as a way to examine the decadence of Germany in the 1920s, reaffirms his status as one of the true greats of the silent era.

SPECIAL FEATURES

- "The Story Behind Dr. Mabuse" (52 min., in German w/ English subtitles)
- Stills Gallery
- Fritz Lang Biography / Filmography
- Film Notes

Germany 1922 270 min. B&W 1.33:1

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ASPHALT Joe May's Sensual Drama of Life in the Berlin Underworld

From its elaborate and stylish opening scenes, *Asphalt* immediately establishes itself as a startling achievement. This unforgettable film is in many ways the perfect summation of German filmmaking in the silent era: a dazzling visual style, a psychological approach to its characters, and the ability to take a simple and essentially melodramatic story and turn it into something more complex and inherently cinematic.

Gustav Fröhlich, best known as the young protagonist of *Metropolis*, stars as Holk, a strait-laced traffic cop who has the simple task of escorting a diamond thief to the police station. However, the thief is the exotic and beautiful Else (played by Betty Amann), which makes the task far from simple. The stage is thus set for a scandalous turn of events, and the drama is made all the more exciting thanks to the dynamic photography of Günther Rittau (*The Blue Angel*) and the equally impressive sets of Erich Kettelhut (*Metropolis*).

Germany 1929 93 min. B&W 1.33:1

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WARNING SHADOWS
ARTHUR ROBISON'S EXPRESSIONIST THRILLER

German expressionist cinema was at its height in the 1920s, and few films embodied the movement as much as *Warning Shadows*. Directed by Arthur Robison, this classic tale of psychological horror remains his best known work, celebrated for its outrageous visual style and notorious for its attempt to make a purely visual feature film – in other words, a film with no intertitles (except, of course, the opening credits).

A mysterious traveler and illusionist who performs shadow puppetry arrives to provide some entertainment at an otherwise routine dinner party. The host of the party is already mad with jealousy over the presence of his wife's four suitors, but when the puppet show begins, passions overtake reason and reality is not what it appears to be. Shadows, reflections and silhouettes are the dominant imagery, and the film boasts the extraordinary camerawork of Fritz Arno Wagner, the German cinematographer who is renowned for his work with Fritz Lang (*Spies, M*) and F.W. Murnau (*Nosferatu*).

Germany 1923 85 min. Color Tinted 1.33:1

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