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**DIE TAUSAND AUGEN
DES DR. MABUSE
(THE THOUSAND EYES
OF DR. MABUSE)**

(Germany/1960) 102 minutes \$30.00
English Dubbed.

Directed by Fritz Lang - Screenplay by Fritz Lang and Heinz Oskar Wuttig - Based on an idea by Jan Fethke - Cinematography by Karl Lob - Edited by Walter and Waltroud Wischniewsky - Music by Gerhard Becker - Produced by Lang for S.P.A. Gei-Incom and ccc Filmkunst and ccc Studios, Berlin - Distributed by Omnia/Ajay. Players: Dawn Addams, Peter van Eyck, Gert Frobe, Wolfgang Freitz, Werner Peters, Andrei Checchi, Marie Luise Vogel, Reinhard Kolldehoff, Howard Vernon, Vico Pepe, David Cameron, Linda Sini, Jean Jacques Delbo, Renate Kuster, Rolf Weih, Lotte Alberti, Rolf Mobius, Manfred Grote, Maria Milde, Albert Bessler.

It was probably inevitable that after his return to German films, Fritz Lang would revive Dr. Mabuse—the madman who had starred in some of Lang's earliest, German creations, silent and sound; but how could it be done? We remember that Dr. Mabuse died in an asylum in the early thirties, reeling with mad schemes that would have caused Hitler to grow pale at the thought.

To resurrect him from a cake of ice or unearth him at the bottom of a canyon or revive him in a tomb would have been very Germanic, if not downright Wagnerian, but Frankenstein's monster and the Mummy had already been re-foisted on film-goers by that route.

The solution is craftiness itself. Is this the real Mabuse? Or is it a fake Mabuse? This question becomes an impelling part of the story, which though definitely not up to the previous Mabuse films must have delighted Lang with its opportunity to indulge himself in secret elevator panels, a thousand concealed television lenses, a mysteriously cursed hotel, exploding atomic plants, two-way mirrors, people dropping like autumn wheat with needles in their brains, and a man disguised to look like a man disguised to look entirely like another man. Here is the gadgetry Lang loved and had been unable to use in his *straight* American films.

A blind seer, who can protect the police commissioner but is almost run down by a car he apparently *didn't* foresee, remarks mildly, "I know my time is not yet" and keeps on walking.

A woman whose husband would rather kill her than let her go, and failing in her attempt to poison him, tries suicide, only to be saved, mutters, "When you want to die, nobody will let you!"

Gert Frobe (of *Help* and, of course, *Goldfinger*) is given a lot to do, but bumbles most of it. When his office telephone explodes while ringing and he notes his assistant lying dead on the floor, he remarks mildly, "I suppose I should really be used to this kind of work—this . . . routine!"

Will that revolting insurance salesman turn out to be somebody else entirely? What about that blind man whose seeing eye dog has so strangely disappeared? Who is watching all those television monitors (one of which keeps losing horizontal sync—for the third film in a row, Lang proves he understands the malfunctioning of television), and is the man with the club foot Dr. Mabuse? If not, who is? Is anyone?

After the European success of this film (it did not fare so well here), the Italian/German film combine were determined to keep Mabuse going, but Lang was tired of the idea. Others carried it on, badly. It has finally, we hope, expired.

Although we usually regret it when only English dubbed prints are available in this country, there is a plus in the fact that all American prints are dubbed. It's not that we realize that the same voice that always dubs Jean Seberg back into English from her French films is dubbing Dawn Addams, but that we finally, once and for all after almost fifty years, learn how to pronounce "Mabuse" correctly. And now, we'll never need the knowledge again. Sad.

And really, The Hotel Luxor band? In 1960 they sound like Glenn Miller in 1941. If the infamous "Luxor curse" didn't drive the guests out into the night, that bunch should have turned the trick! *Dave Wilson—GDI*

Kit Parker 1979