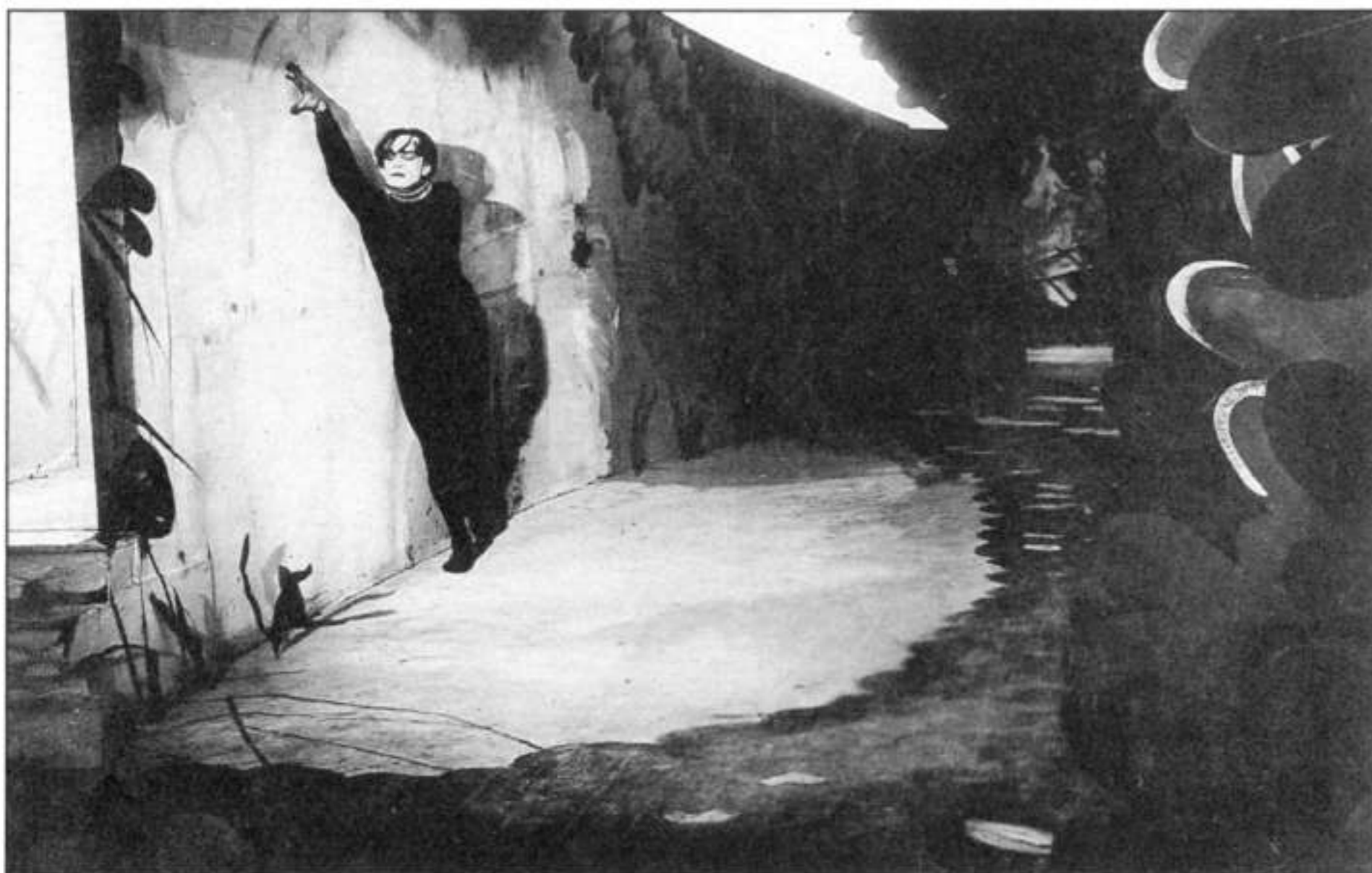


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Cabinet of Dr. Caligari, The (Das Cabinet des Dr. Caligari)

London Film Festival Germany, 1919
1985



Dir: Robert Wiene. *Prod:* Erich Pommer. *Assoc. prod:* Rudolf Meinert. *Scr:* Carl Mayer, Hans Janowitz, from a story by Hans Janowitz. *Phot:* Willy Hameister. *Art dir:* Hermann Warm, Walter Röhrig, Walter Reimann. *Ass. dir:* Rochus Gliese. *Cost:* Walter Reimann. *Prod. co:* Decla-Bioscop. *Festivals:* Berlin. *R.t:* 73 mins.

Cast: Conrad Veidt (*Cesare*), Werner Krauss (*Dr Caligari*), Hans Heinz v. Twardowski (*Alan*), Lil Dagover (*Jane*), Friedrich Feher (*Francis*), Rudolf Lettinger (*Dr. Olsen*), Rudolf Klein-Rogge (*Captured murderer*).

Background

"Film historians always point out that *Caligari* was something of a blind alley, a "sport" in the biological sense, and that is true. But when seen in a way that approximates to its original screenings, it really does look like the masterpiece that it was thought to be at the time: 65 years old, and scarcely a wrinkle."

Thus wrote Richard Roud in *The Guardian*, describing the hit of the 1985 Berlin Film Festival. What made this revival of "that old film-society chestnut" special was that new restoration work had given back to the film many of the original qualities lost by damage and neglect since its first iconoclastic showings.

This is the print on show at the LFF, its first British screening, and the renovations — carried out over two years at the Bundesarchiv in

Koblenz, but with contributions from many other archives — are indeed remarkable: complete colour-tinting modelled on an American print found in Montevideo; the authentic German intertitles, integrally Expressionistic in style, culled from a 16mm print held in the Berlin Kinemathek and given a new blue tint; and additional scenes from Munich Film Museum.

All these were added to a copy of the longest-known, best-condition print, preserved in our own NFA, to create the most complete, most faithful, most visually exciting version of *Caligari* to be seen in modern times. We hope that Prof. Dr. F. P. Kahlenberg of the Bundesarchiv will be present to introduce the film and describe more fully the intricacies of its restoration.

— National Film Archive

Robert WIENE was born in Sasku, Germany, in 1881, and educated at Vienna University. He began as an actor and director at Lessing-Theater, Berlin, and moved to films in 1912. In 1934 he was driven by the Nazis to Paris, where he tried unsuccessfully to re-make *Caligari* as a talkie. He died on 17 July 1938 while making *Ultimatum*, completed by Robert Siodmak.

Films: 1912: *Der Waffen der Jugend* (co-dir.). 1914: *Arme Eva* (co-dir.). 1915: *Die Konservenbraut*; *Der springende Hirsch*. 1916: *Die Liebesbrief der Königin*; *Der Sekretär der Königin*; *Der Mann in Spiegel*, *Die Räuberbraut*, *Das wandernde Licht*. 1917: *Der standhafte Benjamin*, *Das Legen — ein Traum*. 1918: *Der Umweg zur Ehe*; *Die Millionärin*. 1919: *Ein gefährliches Spiel*; *Die verführte Heilige*; *Das Cabinet des Dr. Caligari* (*The Cabinet of Dr. Caligari*); *Um das Lächeln einer Frau*. 1920: *Die drei Tänze der Mary Woolford*; *Genuine*; *Die Nacht der Königin Isabeau*; *Die Rache einer Frau*. 1921: *Die höllische Nacht*; *Das Spiel mit dem Feuer* (co-dir.). 1922: *Salome*; *Tragikömedie*. 1923: *I.N.R.I.*; *Der Puppenmacher von Kiang-Ning*; *Raskolnikov* (*Crime and Punishment*). 1925: *Orlacs Hände* (*The Hands of Orlac*); *Pension Groonen*. 1926: *Der Gardeoffizier* (*The Guardsman*); *Die Königin vom Moulin-Rouge*; *Der Rosenkavalier*. 1927: *Die berühmte Frau* (*The Dancer of Barcelona*); *Le tombeau sous l'Arc de Triomphe*; *Die Geliebte*. 1928: *Die Frau auf der Folter*; *Die grosse Abenteurerin*; *Leontines Ehemänner*; *Unfug der Liebe*. 1930: *Der Andere*. 1931: *Panik in Chicago*; *Der Liebesexpress*. 1934: *Polizeiakte 909*; *Eine Nacht in Venedig*. 1938: *Ultimatum*.