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Friday, January 28

Saturday, January 29 THE LAST LAUGH (DER LETZTE MANN) 1925

Directed by F. W. Murnau. Script: Carl Mayer. Camera: Karl Freund. Design: Robert Herlth & Walther Roehrig.

Cast:

The Doorman	Emil Jannings
His Daughter	Maly Delschaft
Her Fiance	Max Hiller
His Aunt	Emilie Kurz
The Hotel Manager	Hans Unterkirchen
A Young Guest	Olaf Storm
A Corpulent Guest	Hermann Valentin
Night Watchman	Georg John

TARTUFFE 1925 English Titles

Directed by F. W. Murnau. Script: Carl Mayer. Camera: Karl Freund. Design: Robert Herlth & Walther Roehrig.

Cast:

Tartuffe	Emil Jannings
Orgon	Werner Krauss
Elmire	Lil Dagover
Dorine	Lucie Hoeflich
The Old Man	Hermann Picha
His Nephew	Andre Mattoni
The Housekeeper	Rosa Valetti

"The Last Laugh" is, along with "Caligari", one of the five most famous films in all the history of motion pictures. The Murnau film differs from "Caligari" vastly and significantly even though both involve expressionist techniques. While "Caligari" related the potentials of the motion picture directly to graphic arts, "The Last Laugh" is pure cinema with its moving camera, photographic distortions, audacious selection of point of view and dynamic angles of vision. It is total cinema even to the exclusion of explanatory of dialogue subtitles.*

"Tartuffe", though less well known, is a splendid example of the German studio film at the highest point of its development in the silent era.

The two films seen together bring us an evening with the absolute masters of German cinema: F.W. Murnau, the foremost director; Jannings and Krauss, the two finest actors in the specialized medium of film; Carl Mayer, the most brilliant of the German scenarists; Karl Freund, the most inventive of the many gifted German cinematographers; and finally, two totally divergent examples of the extraordinary range embraced by the gifts of the designers Robert Herlth and Walther Roehrig who together made such notable contributions to the Golden Age of German Cinema.

As a final delight in "Tartuffe" we find it preserving the beauty and charm of Lil Dagover in one of her most exquisite roles in a film and stage career that has endured from the time of her debut in "Caligari" (1919) to the present day.

* American distributors have defiled the purity of "The Last Laugh" by inserting a title explaining the shocking change in denouement. In the original print this matter was clarified by showing a closeup of a newspaper announcement.

Two other outstanding German silent films were made originally without any titles whatsoever: Jessner's "Hintertreppe" with Henny Porten and Robison's "Schatten" with Fritz Kortner.
