



GERMAN FILM FESTIVAL 2013 FOCUS FRIEDRICH WILHELM MURNAU

1-5 OCTOBER 2013

**GOETHE
INSTITUT**

Sprache. Kultur. Deutschland.

LOCATION

The New Zealand Film Archive Te Anakura Whitiāhua

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Tickets: \$ 8/6
Opening Night: \$ 15

IMPRINT

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The Goethe-Institut is the Federal Republic of Germany's cultural institute; it operates 158 branches in 93 countries. In New Zealand the Goethe-Institut has been based in Wellington since 1980.

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PROGRAMME CHANGES

We reluctantly reserve the right to change the schedule by amending dates or replacing films. Any necessary changes will be advertised at the festival venue and on the Goethe-Institut New Zealand website.

All films will be screened from DVD or Blu-Ray.

“MURNAU WAS LIGHT YEARS AHEAD OF HIS TIME.” SAID WIM WENDERS OF THIS INNOVATIVE DIRECTOR.

WELCOME

The Goethe-Institut team warmly welcomes you to this year's German Film Festival.

After focussing on contemporary filmmakers for the last two years, we are thrilled to explore a source of inspiration for these directors – the ground breaking expressionist silent films by renowned director Friedrich Wilhelm Murnau.

We hope to see you at all our films, but if you should only have time for two of them, we strongly recommend you experience the revolutionary unchained camera technique of the tragicomedy *The Last*

Laugh and please don't miss the *Nosferatu* double night – we guarantee a blood-curdling experience.

In collaboration with the New Zealand Film Archive, the Goethe-Institut is delighted to be able to bring these and other films by Friedrich Wilhelm Murnau to the big screen for a Wellington audience. We wish to thank all those, both in Germany and Wellington, who have worked hard to bring about the German Film Festival 2013.

Your Goethe-Institut Team

FRIEDRICH WILHELM MURNAU

Friedrich Wilhelm Murnau was one of the most important film directors in the silent era of the 1920s. His films still have great influence on contemporary filmmakers. Wim Wenders, last year's focus of the German Film Festival, once said of the innovative director, "Murnau was light years ahead of his time."

Murnau, born Friedrich Wilhelm Plumpe in Bielefeld in 1888, started directing Ibsen plays at his family home and dabbling in the study of the likes of Nietzsche and Schopenhauer at the age of 12. Despite his family's lack of enthusiasm for his career plans, Murnau moved to Berlin, one of the most exciting intellectual and creative centres. While studying philology, art history and literature he was invited to join Max Reinhardt's acting school in 1913. During that time, Murnau was involved with the Deutsches Theater and he also visited Vienna and Prague. World War I, along with his service for the German air force during which he survived eight crashes, put a halt to his emerging career. Murnau, however, kept up with developments in Berlin. During the postwar period the German film industry flourished and so did Murnau's opportunities to fulfil his cinematic aspirations.

One of his first successes, the expressionist horror film *Nosferatu: A Symphony of Horror*, is still considered an influential masterpiece of cinema and inspired Werner Herzog to direct an homage to the film in 1978. Murnau's virtuoso use of chiaroscuro creates a highly sinister atmosphere. Another piece that trades on the horror movie theme is the 1922 expressionist and technically advanced adaption of Gerhart Hauptmann's novel *Phantom*. It was celebrated for its surrealist and dreamlike sequences as well as the brilliant use of "the double", a convention of silent cinema and German Romantic



F.W.Murnau



F.W.Murnau, film shoot *Tabu*

literature, conjuring up connotations of what Freud named "the uncanny".

After those successes, Murnau was able to work with the major production company Universum Film and directed his next internationally acclaimed chamber drama *The Last Laugh*. Besides featuring new technical developments such as the highly praised "unchained camera technique", it also dealt with the universally significant themes of social injustice towards the working class and the importance of the uniform in German society.

Before moving to the US in 1926, Murnau occupied himself with another German theme and produced a big budget production combining elements of the legendary tale of *Faust* with Goethe's classic version. In the US he produced three films,

including *Sunrise* in association with Fox Studios. *Sunrise* became a critics' favourite, winning three Oscars at the first Academy Awards ceremony in 1929. Despite being an artistic success, the film was a commercial failure and Murnau was forced to modify his ideas in order to appeal to a wider audience. This interference with his artistic ideas caused him to terminate his contract with Fox Studios. Murnau decided to change his way of life and set out on a sailing trip in the South Pacific. However he still ended up directing what was to become his last movie. The production of the docufiction *Tabu* used up all of Murnau's financial savings but was sold to Paramount after completion. The film went on to win an Academy Award for Best Cinematography but Murnau never got to experience the success of the movie. He died in a car crash a week before the premiere in 1931.

Acknowledgements:

Friedrich-Wilhelm-Murnau-Stiftung. URL... <http://murnau-stiftung.de/fw-murnau-leben-und-karriere>

Jacobsen, Wolfgang: „Murnau, Friedrich Wilhelm“, in: Neue Deutsche Biographie 18 (1997), S. 615-616 [Onlinefassung]. URL... <http://www.deutsche-biographie.de/pnd118585878.html>

Prinzler, Hans Helmut (Hg.): Friedrich Wilhelm Murnau. Der Melancholiker des Films. Berlin 2003. URL... <http://www.hhprinzler.de/2003/01/friedrich-wilhelm-murnau>



FAUST: A GERMAN FOLK LEGEND FAUST: EINE DEUTSCHE VOLKSSAGE

OPENING NIGHT, Tuesday, 1 October
Reception: 6:00pm
(film screening starts 7:00pm)

Germany, 1925/1926, b/w, 115 mins, silent film

Screenplay: Hans Kyser, adaption from the play by Johann Wolfgang von Goethe

Cinematography: Carl Hoffmann

Music: Werner Richard Heymann

With: Gösta Ekman, Emil Jannings, Camilla Horn, Frida Richard, Wilhelm Dieterle, Yvette Guilbert, Eric Barclay, Hanna Ralph, Werner Fuetterer, Hans Brausewetter

Production: Universum-Film AG (UFA) Berlin

Rating: PG – low level violence

PLOT SUMMARY

While the devout scholar Faust praises mankind's freedom to choose between good and evil, God and Mephistopheles make a bet that will put Faust's beliefs to the test. Should Mephistopheles succeed in convincing the scholar of the advantages of his might, he will gain ownership of the world. In order to achieve his goal, Mephistopheles brings the plague upon Faust's town. After failing to find a cure for the merciless epidemic, the desperate scholar turns against faith and to Mephistopheles. He is willing to use evil forces to perform good deeds. However, his good intentions trigger a disastrous spiral of deceit, infidelity, lust, gluttony, murder and suicide. Despite these vicious events a new love is blossoming and the struggle against evil might not yet be lost.



THE LAST LAUGH DER LETZTE MANN

Wednesday, 2 October, 7:00pm

Germany, 1924, b/w, 90 mins, silent film

Screenplay: Carl Mayer

Cinematography: Karl Freund

Music: Giuseppe Becce

With: Emil Jannings, Maly Delschaft, Max W. Hiller, Emilie Kurz, Hans Unterkircher, Olaf Storm, Hermann Vallentin, Georg John, Emmy Wyda, Erich Schönfelder

Production: Universum-Film AG (UFA) Berlin

Rating: G

PLOT SUMMARY

The porter of the grand hotel is old and feeble and, although he does his job well, he is stripped of his identity and pride when the hotel director demotes him to a restroom attendant. On the very day of his demotion, his niece celebrates her wedding. He secretly wears his old uniform so that he too can shine among the guests at the wedding. But his few moments of regained pride turn out to be a harsh awakening when he is recognized by an envious colleague. The poor old man seems doomed to spend his remaining years cleaning the hotel restrooms, until a wealthy young man dies in his restroom one day.



PHANTOM

Thursday, 3 October, 7:00pm

Germany, 1922, colour tinted, 119 mins, silent film

Screenplay: Thea von Harbou, based on the novel by Gerhart Hauptmann

Cinematography: Axel Graatkjær, Theophan Ouchakoff

Music: Leo Spies. Ernst Krenek

With: Alfred Abel, Frieda Richard, Aud Egede-Nissen, H. H. v. Twardowski, Lya de Putti, Ilka Grüning, Grete Berger, Anton Edthofer, Karl Ettlinger, Lil Dagover

Production: Uco-Film GmbH (Berlin)

Rating: PG – violence, coarse language & sexual references

PLOT SUMMARY

Based on Gerhart Hauptmann's novel, the film tells the story of the plain and responsible town chronicler Lorenz Lubota who is promised a publishing deal for his poems by the book binder Strake. Lubota's behaviour changes after he is run over by the carriage of Veronika Harlan and falls in love with the wealthy ironmonger's daughter. After following her around like a phantom, he has to acknowledge that his aspirations are hopeless. Later on, Lubota meets Melitta, Veronika's double, and is exploited by her. Lubota gets up to his ears in debt and turns to dubious means to acquire money. This gives him terrible nightmares and results in a case of death.



TABU – A STORY OF THE SOUTH SEAS

Friday, 4 October, 7:00pm

USA, 1930/1931, b/w, 86 mins, silent film

Screenplay: F.W. Murnau, Robert J. Flaherty

Cinematography: Floyd Crosby, Robert J. Flaherty

Music: Hugo Riesenfeld

With: Reri, Matahi, Hitu, Jean, Jules, Kong Ah

Production: Murnau-Flaherty Productions Los Angeles

Rating: M

PLOT SUMMARY

On a Southern Pacific Island, pearl diver Matahi falls in love with the beautiful Reri. The news from the old chieftain and priest Hitu takes them by surprise: Reri has been dedicated to the gods and is therefore "taboo"; no man may touch her. Matahi does not intend to accept this fate. He flees with Reri and together they try to start a new life on a different island which yields rich hunting grounds for pearl fishing. Young Matahi and his bride could use their earnings to escape from the priest's sphere of influence, but Hitu obeys the gods and pursues the couple, tracing them to their island. He threatens that the gods will take their revenge if the lovers should disregard the taboo they have imposed. Soon Matahi is unable to collect enough money to pay the steamer fare. In the meantime, the priest forces Reri to return to her native island with him. Matahi follows the boat...

NOSFERATU DOUBLE NIGHT

NOSFERATU DOUBLE NIGHT

INCL. COSPLAY AND MAKE-UP ARTIST

NOSFERATU DOUBLE NIGHT

Want to forget *Twilight* and go back to one of the best depictions of vampires in cinema history? Then join us for the last day of the German Film Festival featuring the films of F. W. Murnau. The finale is the positively terrifying 1921 masterpiece *Nosferatu*. Come along dressed in ghoulish theme for a chance to win free entry to the evening's films and spot prizes. A 4:30pm screening of Werner Herzog's 1978 remake will precede the 7pm screening of the Murnau original.

In the break between the feature film screenings, from 6–7pm, there will be a phantasmagorical display of vampire prosthetics. Wellington Institute of Technology Makeup Artistry Tutor, Dany S. Pike, and students, will be on hand to demonstrate their craft and transform those willing into a vehicle for a vampiric vision.

NOSFERATU: PHANTOM OF THE NIGHT



PLOT SUMMARY

Werner Herzog's homage to Murnau's 1921 adaptation of Bram Stoker's vampire narrative is also centered on the seemingly lucrative business journey of a young real estate agent, Jonathan Harker, to a remote and legendised area of Transylvania. He is supposed to sell a decaying building to the mysterious Count Dracula. Jonathan has to leave behind his hag-ridden wife, Lucy, who is plagued by concerns for the well-being of her beloved husband. Despite these grave concerns and the villager's persistent attempts to discourage Jonathan from continuing his journey, he departs for his final destination risking bringing evil upon himself. Although the basic plot and staging of the movie bear various resemblances to Murnau's silent movie, watching both movies is worthwhile in order to appreciate the variance of the plot details and the extraordinarily spine-crawling performance of Klaus Kinsky as Count Dracula.

Saturday, 5 October, 4.30pm

Germany/France, 1978, colour, 103 mins, German with English subtitles

Director and Screenplay: Werner Herzog

Cinematography: Jörg Schmidt-Reitwein

Music: Popol Vuh, Richard Wagner, Charles Gounod, Vok Ansambl Gordela, Florian Fricke

With: Klaus Kinski, Isabelle Adjani, Bruno Ganz, Jacques Dufilho, Roland Topor, Walter Ladengast, Dan van Husen, Carsten Bodinus, Martje Grohmann, Ryk de Gooyer

Production: Werner Herzog Filmproduktion, ZDF, Gaumont International S. A.

Rating: M – horror scenes

NOSFERATU: A SYMPHONY OF HORROR



PLOT SUMMARY

The young real estate agent Hutter is sent on a business journey to sell a decaying building to a mysterious count from a remote area of the Carpathians. Ignoring his wife's concerns and the villagers' stern warnings about bloodsucking creatures in the woods, Hutter eagerly continues his journey and arrives around midnight. The next morning, Hutter awakes with two bite marks on his neck. During the purchase negotiations, the count notices a picture of Ellen, falls in love with her pure beauty and consents to the sales agreement immediately. Finding himself alone in the castle the next day, Hutter finally senses the lurking danger and hurries to save his loved ones. However, Wisborg's inhabitants seem to be doomed as the count has already entered his death vessel. Only a pure feminine soul will be able to prevent the catastrophe.

Saturday, 5 October, 7:00pm

Germany, 1921, colour tinted, 94 mins, silent film

Screenplay: Henrik Galeen, adapted from the novel "Dracula" by Bram Stoker

Cinematography: Fritz Arno Wagner

Music: Hans Erdmann

With: Max Schreck, Gustav von Wangenheim, Alexander Granach, Greta Schröder, John Gottow

Production: Prana Film GmbH, Berlin

Rating: M – violence



THE FILM ARCHIVE

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