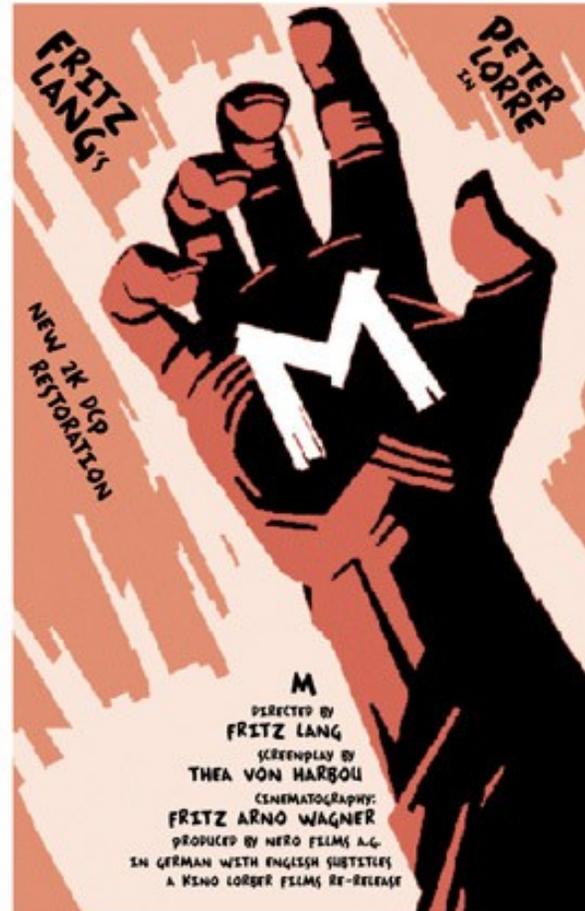


KINO LORBER

presents



Restored by TLEFilms Film Restoration & Preservation Services (Berlin)
In association with Archives francaises du film - CNC (Paris) and PostFactory GmbH (Berlin)

1931 / Germany / Black & White / 111 mins. / in German w/English subtitles / 1.19:1

A Kino Lorber Films Re-Release

from Kino Lorber, Inc.
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KINO LORBER

SYNOPSIS

The German city of Berlin is being terrorized by a murderer preying on young girls. When little Elsie Beckmann disappears and is found slain in the woods, the search intensifies, but the police are coming up empty-handed, succeeding only in disturbing the criminal underworld in their fruitless search for the perpetrator.

In the interests of self-preservation, the criminals decide to solve the case among themselves and bring the murderer to justice. The gangsters enlist the help of the beggars, who act as a network of scouts. The police have simultaneously identified the murderer as Hans Beckert, a former asylum inmate. Unburdened by law or convention, the vigilantes beat them to the punch when they corner Beckert in an office building. They break in at night to pursue the criminal and find him in the lumber room, then bring him to a deserted factory where he is thrown in front of a kangaroo court of gangsters, thieves and murderers.

In a brilliant and horrifying scene, Beckert pleads for clemency because he cannot help himself - he is criminally insane. Begging to be turned over to the law, he is met with the snide observation that "We are all law experts here". The angry mob cries for blood, but before Beckert can be executed, the police department comes on the scene and takes him in to custody.

About the Restoration

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(Berlin)

KINO LORBER

CAST

| | |
|----------------------------|----------------------|
| Hans Beckert..... | PETER LORRE |
| Inspector Lohmann..... | OTTO WERNICKE |
| Schranker..... | GUSTAF GRUNDGENS |
| Chief of Police..... | ERNST STAHL-NACHBAUR |
| Minister..... | FRANZ STEIN |
| Inspector Groeber..... | THEODOR LOOS |
| Burglar..... | FRITZ GNASS |
| Safecracker..... | FRITZ ODEMAR |
| Pickpocket..... | PAUL KEMP |
| Con Man..... | THEO LINGEN |
| Blind Beggar..... | GEORG JOHN |
| Night Watchman..... | KARL PLATEN |
| Inspector's Secretary..... | GERHARD BIENERT |
| Landlady..... | ROSA VALETTI |
| Prostitute..... | HERTHA VON WALTHER |
| Lawyer..... | RUDOLF BLUMNER |
| Mrs. Beckmann..... | ELLEN WIDMAN |
| Elsie Beckmann..... | INGLE LANDGUT |

KINO LORBER

CREDITS

Directed by
FRITZ LANG

Produced by
SEYMOUR NEBENZAL

Screenplay by
FRITZ LANG
THEA VON HARBOU

Based on an article by
EGON JACOBSON

Cinematography:
FRITZ ARNO WAGNER

Art direction:
EMIL HASLER
KARL VOLLBRECHT

Editing:
PAUL FALKENBERG

Sound:
ADOLF JANSEN

Camera Operations:
KARL VASH

Produced by Nero Films A.G.

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KINO LORBER

Fritz Lang Biography

The son of an architect, Fritz Lang was born in 1890 in Vienna, Austria. He was first interested in becoming a painter and exhibited his work in Paris in 1914. Badly wounded in the First World War, he began writing scripts in his convalescence. His first scenarios included a werewolf story that was never made, and *Wedding in the Eccentric Club* and *Hilde Warren and Death*, both of which were produced by Joe May. May's deviations from Lang's original scripts motivated him to become director himself; his first film was *Halbbut/The Half-caste* (1919), a lost film about the revenge of a half-Mexican mistress. Later that year he directed *The Spiders/Die Spinnen*, which was originally in two parts. Lang was working on the story of *The Cabinet of Dr. Caligari* when lack of time forced him to let Robert Weine direct it.

With each successive film, Lang became more and more successful, making some of the greatest silent films of all time, including *Die Nibelungen* (1924), *Metropolis* (1927), and *Spies* (1928). After making *M* in 1931, Lang made *The Testament of Dr. Mabuse* (1933) in Germany, and *Lilom* (1934) in France, and then came to Hollywood, where he worked for 20 years as a writer, director, and producer. *Ministry of Fear*, *Scarlet Street*, *Rancho Notorious*, *The Big Heat*, *Clash by Night*, and *While the City Sleeps* were among his successful films. In the 1950s, Lang left Hollywood to make a film in India (*Das Indische Grabmal*, 1959) and then returned to Germany for his last set of films, including a final chapter to the Dr. Mabuse saga, *The Thousand Eyes of Dr. Mabuse* (1960). He died in 1976, a man of great accomplishments.

KINO LORBER

Peter Lorre Biography

Born Ladislav Loewenstein in Rozsahegy, Hungary in 1904, Peter Lorre first came to international attention with his performance in *M*. Lorre's performance as the child-murderer Beckert set the standard for all psychopaths on film since. Initially, his cherubic face and protruding eyes project the perfect mask of innocence. But as the film progresses and the massed forces of the police and the underworld close in on him, that innocence collapses in a series of feral outbursts. Lorre's confession scene is a finely balanced mixture of self-loathing and uncontrollable passion that still produces a double blow of revulsion and pity in viewers. Lorre's performance in *M* remains one of the greatest in the history of cinema.

Lorre became typecast almost as soon as he achieved his worldwide fame – despite his diminutive size, he was always a figure of dread. Fleeing Nazi Germany in 1933, Lorre landed in England, where Alfred Hitchcock exploited his image as a villain in *The Man Who Knew Too Much* (1934) and *Secret Agent* (1936). His first American role was in *Mad Love* (1935) and he starred as Raskolnikov in Sternberg's *Crime and Punishment* (1935). Though the role of psychopath was Lorre's stock-in-trade, he never gave the same performance twice. Each of his villains was a singular creation born out of distinctive character psychology and motivations.

Lorre's career rarely flagged over the years, including eight films as the Japanese detective Mr. Moto and memorable turns as Joel Cairo in *The Maltese Falcon* (1941) and black marketeer Ugarte in *Casablanca* (1942). By the end of the decade, Lorre's silken voice and unique face had become so recognizable that he was parodied in Warner Bros. Cartoons and on Spike Jones records. He even played off his own image in *Arsenic and Old Lace* (1944) and *My Favorite Brunette* (1947), as well as starring in a musical, *Silk Stockings* (1957). Lorre's last film was *The Patsy* (1964), and he died in the same year, one of the greatest character actors ever to grace the silver screen.