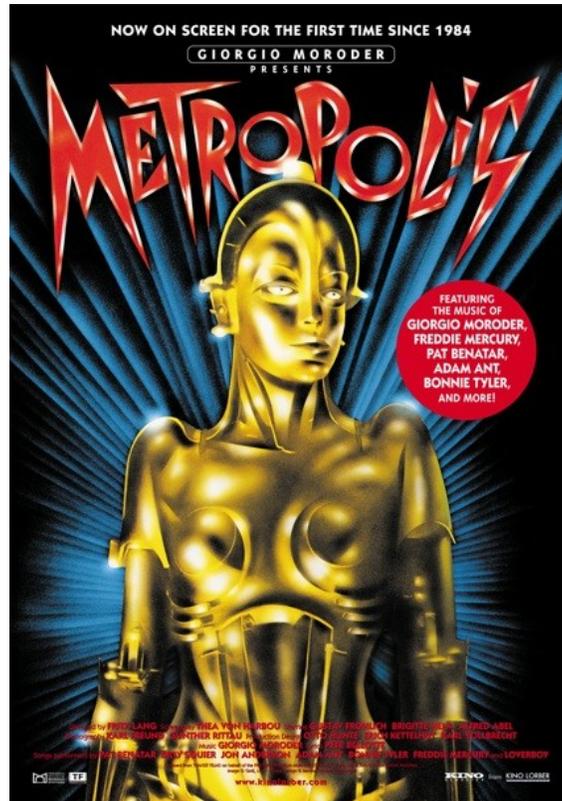


# KINO CLASSICS

## GIORGIO MORODER PRESENTS METROPOLIS



In 1984, Academy Award® winner Giorgio Moroder introduced Fritz Lang's Classic Vision of the Future to a New Generation...

*Germany - US / 1984 / 82 mins. / Color tinting / English subtitles / 1.33:1*

**A Kino Classics Release**  
from Kino Lorber, Inc.  
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# KINO

## C L A S S I C S

### SYNOPSIS

*"The year is 2026, a Dickensian 'best of times, worst of times,' where total oppression and manipulation of the masses is wielded by the unquestionable power of a few.*

*Far below the City of Metropolis is the Underground City where machines are operated by the workers who live even further below. Day after day, in mechanical routine, they are forced to the limits of human endurance".*

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Meanwhile, far above in the Eternal Gardens of Pleasure, the children of the city's elite live a carefree existence. One day, Freder - son of the wealthy industrialist and Master of Metropolis Joh Fredersen - is confronted by Maria, a woman from the workers' city. Freder follows her in to the workers' city, and becomes sympathetic to their plight after witnessing a horrible explosion that leaves many workers injured and several dead.

Freder goes to the office of his father, and implores him to improve working conditions. Joh Fredersen, however, is only concerned about mysterious plans, found in the pocket of a dead worker, that suggest a revolution in the works. Concerned, Joh Fredersen takes the papers to a scientist, Rotwang, to decipher them. Once close friends, Rotwang and Fredersen were torn apart by a rivalry over a woman, Hel, whom Rotwang hopes to re-create in the form of a robot. Rotwang deciphers the papers as maps leading to the vast catacombs running underneath the city. At the clandestine meeting spot deep in the catacombs, Maria tells the workers the story of the Legend of Babel, and tells them that a mediator is needed to act as the heart to bring about understanding between the Hands and the Mind.

Joh Fredersen realizes that Maria poses a threat to his entire empire, and orders Rotwang to give his robot Maria's likeness, and hide Maria in his home, while the robot bearing her exact image leads the workers into chaos and failure. After the meeting, Rotwang kidnaps Maria, taking her to his home, and transforms her image on to that of his robot. By the time Freder arrives, he is led to believe that Maria has shifted her allegiance to Rotwang and his father. His world shattered, Freder develops a terrible fever and becomes delirious. He is taken to the meeting place in the catacombs, where he sees what appears to be Maria spurring the workers on to violence. He refuses to believe she is really Maria, who always preached a message of peace, and then workers attempt to kill him for being a traitor to their cause.

The robot Maria leads the workers to the streets to begin destroying the machines that control the city. The workers' foreman is instructed by Fredersen to stop them before they destroy the entire city. He tries to explain to the workers that demolishing the machines will lead to the flooding of their underground city, but the workers stupidly refuse to listen, and set about destroying the machines.

Rotwang fears the inevitable consequences of losing control of his robot. After a struggle with Rotwang, Maria manages to escape. She makes her way into the workers' city, where the streets are beginning to flood. Reunited with Freder, they rescue all of the workers' children from imminent drowning.

Meanwhile, the workers realize their horrible mistake in destroying the machines and, fearing that their children have all drowned, set about tracking down Maria to burn her at the stake for leading them astray. As they set fire to her, she is revealed to be only a robot. The workers realize they have been fooled. The real Maria, however, is pursued to the top of a cathedral by Rotwang. Freder, in order to save her, fights with Rotwang atop the cathedral, from which Rotwang falls to his death.

Realizing the error of his ways, Joh Fredersen meets with the workers' foreman in front of the cathedral. Serving as mediator, Freder brings them together to join hands as Maria reminds him, "Without the heart, there can be no understanding between the Hands and the Mind."

# **KINO**

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## **SOUNDTRACK**

### "Love Kills"

Written by Freddie Mercury and Giorgio Moroder  
Performed by Freddie Mercury  
Courtesy of Raincloud Productions, Ltd.

### "Here's My Heart"

Written by Giorgio Moroder and Pete Bellotte  
Performed by Pat Benatar  
Courtesy of Chrysalis Records

### "Cage of Freedom"

Written by Giorgio Moroder and Pete Bellotte  
Performed by Jon Anderson  
Courtesy of Columbia Records

### "Blood from a Stone"

Written by Giorgio Moroder and Pete Bellotte  
Performed by Cycle V  
Courtesy of Columbia Records

### "The Legend of Babel"

Written by Giorgio Moroder  
Performed by Giorgio Moroder  
Courtesy of Columbia Records

### "Here She Comes"

Written by Giorgio Moroder and Pete Bellotte  
Performed by Bonnie Tyler  
Courtesy of Columbia Records

### "Destruction"

Written by Giorgio Moroder and Pete Bellotte  
Performed by Loverboy  
Courtesy of Columbia Records

### "On Your Own"

Written by Giorgio Moroder and Billy Squier  
Performed by Billy Squier  
Courtesy of Capitol Records

### "What's Going On"

Written by Giorgio Moroder and Pete Bellotte  
Performed by Adam Ant  
Courtesy of Epic Records

# KINO

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## CREDITS

**Reconstructed and Adapted by** — Giorgio Moroder  
**Original Score Composed and Performed by** — Giorgio Moroder  
**Lyrics by** — Pete Bellotte  
**Executive Producers** — Michele Cohen, Keith Forsey, Laurie Howard, George Naschke  
**Intertitles and Subtitles by** — Giorgio Moroder and Pete Bellotte  
**Creative Consultant** — Enno Patalas, Filmmuseum München  
**Color and Optical** — Jeff Matakovich, Ray Mercer & Co.  
**Musicians** — Arthur Barrow, Keith Forsey, Sylvester Levay, Lover Boy, Giorgio Moroder, Munich String Orchestra, Kristiane Schultze, Lee Sklar, Billy Squier, Richie Zito

**Film Materials Provided by**  
National Film Archive, National Library of Australia, Canberra  
Museum of Modern Art, New York  
Transit Filmgesellschaft mbH, München/F.W. Murnau-Stiftung, Wiesbaden  
John Hampton, Los Angeles

**Photos Courtesy of**  
Cinémathèque Française, Paris  
Science Fiction Cinema Archives of Forrest J Ackerman, Hollywood  
Filmmuseum München  
Academy of Motion Picture Arts and Sciences, Beverly Hills

**Metropolis** was  
**Directed by** — Fritz Lang  
**Written by** — Thea von Harbou  
**Photographed by** — Karl Freund and Günther Rittau  
**Designed by** — Otto Hunte, Erich Kettelhut and Karl Vollbrecht

## CAST

**Freder**.....Gustav Fröhlich  
**Joh Fredersen**.....Alfred Abel  
**Maria**.....Brigitte Helm  
**Rotwang**.....Rudolf Klein-Rogge  
**Slim**.....Fritz Rasp  
**Josaphat**.....Theodor Loos  
**Georgy**.....Erwin Biswanger  
**Grot**.....Heinrich George

Original Premiere: January 19, 1927 – Berlin, Germany  
“Giorgio Moroder Presents Metropolis” Premiere: August 10, 1984 – USA

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## ABOUT THE FILM

*“To begin with I should say that I am a visual person. I experience with my eyes and never, or only rarely, with my ears – to my constant regret.”*

*-Fritz Lang*

Fritz Lang's *Metropolis* is widely regarded as a cornerstone of the science fiction genre, and one of the masterpieces of the German Expressionist style. Produced by UFA, Germany's largest studio, in 1926, the film represented an unprecedented undertaking for the German film industry – the most ambitious and expensive production yet made in Europe. The resulting film was a powerful allegory that combined a unique story, staggering production design, and state-of-the-art special effects.

The film premiered in Berlin on January 19, 1927, running 12 reels. When the film made its way to the US later that year, Paramount Pictures (its distributor in the US) ordered it cut down to 7 reels, and hired playwright and critic Channing Pollock to adapt the film for American audiences by re-writing the title cards. This truncated version, which lost entire subplots due to editing, remained the only widely circulating version for the next fifty years.

Even in its shortened version, in the intervening years the film acquired something of a cult status, due largely to its influence on the science fiction genre and its reputation as one of the landmarks of film history. Historian William K. Everson noted the film's influence on the laboratory scene in *Frankenstein*. Stanley Kubrick included his own homage to the film in the form of the “mad scientist” title character in *Dr. Strangelove*, modeled partly on Rotwang in *Metropolis*. The film's futuristic design influenced filmmakers from George Lucas (*Star Wars*) to Ridley Scott (*Blade Runner*). “Famous Monsters of Filmland” editor and sci-fi memorabilia collector Forrest J Ackerman had a full-sized replica of the “Maria” robot in his collection that greeted visitors to his legendary “Ackermansion.”

Yet, pristine copies of the film remained elusive, and even an attempt by the East German Film Archive to restore the film between 1968-1972 left gaps in the film's narrative.

Then, in 1981, three-time Academy Award®-winning composer Giorgio Moroder began a three-year endeavor to restore the science fiction classic. During this process, Moroder made the controversial decision to give the film a new, contemporary score, and added a pop music soundtrack featuring songs from some of the biggest stars of the early MTV era, including Pat Benatar, Billy Squier, Freddie Mercury, Bonnie Tyler, Adam Ant, Jon Anderson and more.

In addition to the new score, missing footage was re-edited into the film, intertitles were removed and replaced with subtitles and sound effects and color tinting were added, creating an all new experience...and an all-new film: *Giorgio Moroder Presents Metropolis*. But for more than a quarter century, this version of *Metropolis* has remained out of print – until now.

A new HD transfer was created from one of the few remaining prints available, and Kino Lorber is presenting the film in the best possible quality – just as it was seen in its original release in August 1984.