

Bertelsmann and UFA present

# UFA FILM NIGHTS

August 23 – 25, 2023



Presented by

BERTELSMANN

**UFA**  
A Freemove Company

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# Introduction

A cherished fixture in Berlin's cultural calendar, the **UFA Film Nights** enter their 13th edition this year. Berlin's Museumsinsel (Museum Island) once again serves as the exclusive venue. From August 23 to August 25, 2023, Bertelsmann and UFA will present open-air screenings of cinematic masterpieces from Weimar cinema on three evenings, against the spectacular backdrop of the museum buildings and accompanied by live music.

This year's opening movie is **Arthur Robison's SCHATTEN (WARNING SHADOWS)** from 1923. In his expressionistic silent film, the German-born American Robison masterfully uses light and shadow to tell a story of love and consuming jealousy. The film features a top-notch cast including Fritz Kortner, Ruth Weyher, Gustav von Wangenheim, Alexander Granach, and Fritz Rasp, and premiered in Berlin in 1923. **SCHATTEN** is accompanied by **Cameron Carpenter**, a world-renowned organist who has been thrilling the international music world for years with his mastery of the organ.

On the second evening, one of the first detective stories in German film history will celebrate its premiere in a digitally restored version by the Friedrich Wilhelm Murnau Foundation: **Max Mack's** crime comedy **WO IST COLETTI? (WHERE IS COLETTI?)** from 1913, in which a bustling imperial-era Berlin mobilizes to track down an elusive detective who takes on a variety of disguises.

The musical accompaniment to the film is provided by **Metropolis Orchester Berlin**, based on a new composition by **Richard Siedhoff**.

This year's UFA Film Nights close with the second part of **Fritz Lang's** mammoth work **DR. MABUSE, DER SPIELER – DR. MABUSE, THE GAMBLER** (1922), which picks up where the first part, screened at the UFA Film Nights 2022, left off. Subtitled **Inferno. A Game For The People Of Our Age**, it continues the police and prosecutors' merciless hunt for the supervillain Dr. Mabuse. The film is preceded by a short summary of the first part to introduce all viewers to the story.

**Moritz von Oswald**, musician, producer, DJ and a pioneer of electronic music, will provide the accompaniment to **DR. MABUSE, DER SPIELER II** with a sound created especially for the film, live at the mixer.

Before each screening, a celebrity presenter will provide some historical and societal background to put the films into context.

All screenings start at 9 p.m. and will be simultaneously streamed on [www.ufa-filmnaechte.de/en](http://www.ufa-filmnaechte.de/en) and Bertelsmann and UFA's social media channels. Following the live stream, the films will remain available on demand for another 24 hours.

# Schedule

**8/23** **Wednesday, August 23, 2023, film starts at: 9:00 p.m.**

**SCHATTEN – WARNING SHADOWS** (1923)

Director: Arthur Robison

Cast: Fritz Kortner, Ruth Weyher, Gustav von Wangenheim, Alexander Granach, Fritz Rasp and others.

Production: Pan-Film

Length: 75 min.

Music: Cameron Carpenter on the organ

**8/24** **Thursday, August 24, 2023, film starts at: 9:00 p.m.**

**WO IST COLETTI? – WHERE IS COLETTI?** (1913)

Director: Max Mack

Cast: Hans Junkermann, Magde Lessing, Heinrich Peer, Anna Müller-Linke and others.

Production: Deutsche Vitascope

Length: 79 min.

Music: Metropolis Orchester Berlin, performing a new composition by Richard Siedhoff

**8/25** **Friday, August 25, 2023, film starts at: 9:00 p.m.**

**DR. MABUSE, DER SPIELER II – DR. MABUSE, THE GAMBLER II** (1922)

Director: Fritz Lang

Screenplay: Fritz Lang, Thea von Harbou

Cast: Rudolf Klein-Rogge, Aud Egede Nissen, Alfred Abel and others.

Production: Uco-Film (Ufa)

Length: 118 min.

Music: Moritz von Oswald

**Tickets are available for €20 each at:**

**[www.ufa-filmnaechte.de/en](http://www.ufa-filmnaechte.de/en)**

**and at all advance ticket offices in Berlin and Brandenburg**



## About the Films

8/23

### SCHATTEN – WARNING SHADOWS

1923



<b>Director</b>	Arthur Robison
<b>Production</b>	Pan-Film
<b>Camera</b>	Fritz Arno Wagner
<b>Cast</b>	Fritz Kortner, Ruth Weyher, Gustav von Wangenheim, Alexander Granach, Fritz Rasp and others
<b>Length</b>	75 min.

At an evening dinner party in the 19th century, an obsessively jealous husband believes he has finally found proof of the infidelity of his wife, who is constantly surrounded by admirers. How else to interpret the silhouettes of greedy male hands reaching for his beloved behind the transparent curtains of a glass door? But the shadows are deceptive. In truth, they are meaningless gestures, and the hands never actually touch his wife. A juggler who is present at the party notices the husband's delusion. He hypnotizes the guests and performs a shadow play that reveals their erotic desires and fears, including jealousy, deceit, and revenge. Afterwards, everyone is much the wiser: the husband recognizes how faithful his wife is, and her suitors are forced to realize that they don't stand a chance with her.

Arthur Robison's *SCHATTEN – WARNING SHADOWS* is regarded as one of the masterpieces of expressionist cinema during the Weimar Republic. Produced a full century ago, his film takes us back to the beginnings of cinema – whose predecessor was indeed the moving shadow play, the magic lantern. Besides the impressive performances by a top-class ensemble of actors, *SCHATTEN – WARNING SHADOWS* can also be seen as an early self-portrait of the medium of film, a reflection on the ambiguity of moving images and their chimerical nature. Robison tells the story of how the jealous husband is brought to his senses exclusively through visual means, dispensing entirely with intertitles. The image of reality creates its own reality, which is not free of misinterpretations and can become the object of targeted deceptions. A highly topical subject in view of the possibilities opened up by images generated by artificial intelligence.

The internationally renowned organ virtuoso Cameron Carpenter, who also appeared at the UFA Film Nights in 2021, will accompany *SCHATTEN – WARNING SHADOWS* with a new composition.

## About the Films

8/24

### WO IST COLETTI? – WHERE IS COLETTI?

1913



<b>Director</b>	Max Mack
<b>Production</b>	Deutsche Vitascope
<b>Screenplay</b>	Franz von Schönthan
<b>Cast</b>	Hans Junkermann, Magde Lessing, Heinrich Peer, Anna Müller-Linke and others
<b>Length</b>	79 min.

Jean Coletti, famed detective, has managed to catch a bank robber in just 48 hours. But a Berlin newspaper claims that the crook would have been caught even faster if the public had been involved in the manhunt. Coletti promptly announces that he will hide in Berlin for 48 hours and pay a reward of 100,000 marks to anyone who tracks him down during this time. In addition, he has a wanted poster with his photo posted everywhere. While the detective disguises himself as a street sweeper, his hairdresser Anton disguises himself as Coletti.

Anton strolls through the city, visits pubs and cinemas and has many adventures. Finally, he is recognized and apprehended by a female passenger on a bus. But it quickly turns out that he is not in fact the wanted man. Even a sniffer dog that is set on Coletti does not help. Time is running out as the deadline looms ever closer...

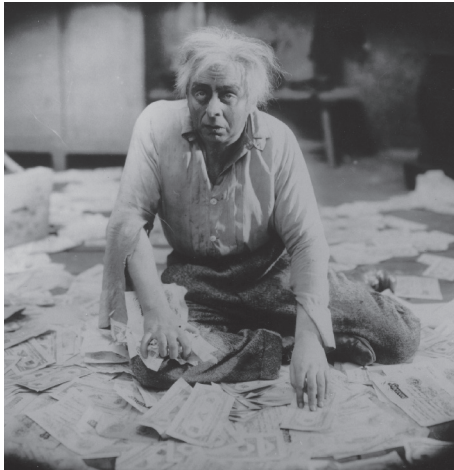
WO IST COLETTI? – WHERE IS COLETTI? (1913) is the first German movie to document urban Berlin during the imperial era, from its streets and means of transport to the cinemas and vaudevilles: a remarkable pioneering achievement for the time, when films were mainly produced in the studio due to the cumbersome equipment required. The comedy was a hit with the public. On April 5, 1913 the film magazine *“Lichtbild Bühne”* wrote about its director Max Mack, a co-founder of popular cinema in Germany: *“In our dreary, gray, theory-ridden times, when every day brings us new tax burdens, increases in the price of food, declarations of political bankruptcy, bank failures, manifestations, and other such lovely things, there is this divinely blessed artist who knows how to shoo the worry lines from our foreheads.”*

Richard Siedhoff is one of Germany’s most talented young silent film composers. His new composition for WO IST COLETTI? celebrates its world premiere with the Metropolis Orchester Berlin under Burkhard Götze at this year’s UFA Film Nights.

## About the Films

8/25

**DR. MABUSE, DER SPIELER II – INFERNO. EIN SPIEL VON MEN-SCHEN UNSERER ZEIT**  
**DR. MABUSE, THE GAMBLER II – INFERNO. A GAME FOR PEOPLE OF OUR TIME**  
 1922



<b>Director</b>	Fritz Lang
<b>Production</b>	Uco-Film (Ufa)
<b>Screenplay</b>	Fritz Lang, Thea von Harbou
<b>Cast</b>	Rudolf Klein-Rogge, Aud Egede Nissen, Alfred Abel and others
<b>Length</b>	118 Min.

*"I will become a giant, a titan who scatters the gods and the laws into a swirl like withered leaves!"*

The sequel to Fritz Lang's classic silent film begins with a – failed – assassination attempt on prosecutor von Wenk. Carozza, a dancer, is arrested because she is suspected of complicity in the crime. When Mabuse learns that Carozza is willing to testify, he has poison brought to her, with which she kills herself.

Another assassination attempt on von Wenk again fails, for which Mabuse's servant Pesch is held responsible. But before he can testify, he too is murdered. After Mabuse has also killed Count Told in order to seize his wife, he disguises himself and seeks out the public prosecutor to accuse Told's psychiatrist Weltmann of having driven his patient to suicide. To verify this claim, von Wenk attends one of Weltmann's group sessions, but Weltmann is none other than Mabuse in disguise. Mabuse hypnotizes von Wenk and orders him on a suicidal car ride. At the last minute, the prosecutor is saved – and now he knows who is behind all the atrocities. Mabuse takes refuge in a forgery workshop. There, the souls of his victims haunt him. When von Wenk enters the workshop, he finds a deranged Mabuse who has finally gone completely insane.

The dramatic finale of Fritz Lang's two-part epic about a megalomaniac criminal striving for world domination is a parable about the fantasies of omnipotence of an omnipresent, invisible adversary. Even a hundred years after it was written, it has lost none of its relevance in a present threatened by autocrats.

For DR. MABUSE II, the musician, producer, DJ and pioneer of electronic music Moritz von Oswald has created a new composition that will be heard for the first time at the UFA Film Nights.

## About the Music

8/23

### CAMERON CARPENTER



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With his extraordinary musicality and endless technical ability, the American organist Cameron Carpenter is one of the exceptional talents in the international musical landscape. His pioneering spirit has already left its mark on recent music history: with the International Touring Organ (ITO), built according to Cameron's own plans, he has toured not only Europe and the USA, but also Australia, New Zealand and Asia.

2022 saw the release of Cameron's recording of J.S. Bach's „Goldberg Variations“ along with his arrangement of Howard Hanson's „Romantic“ Symphony for the Decca label. In 2019, he released the „Paganini Variations“ by Sergei Rachmaninoff as well as Francis Poulenc's Organ Concerto with the Konzerthausorchester Berlin under Christoph Eschenbach on Sony Classical, a recording, that was awarded the OPUS KLASSIK 2020. Earlier recordings released on Sony Classical include the albums „All You Need is Bach“ (2016), and „If You Could Read My Mind“ (2013).

Cameron Carpenter was the first organist ever to be nominated for a GRAMMY for his album *Revolutionary* (2008, Telarc). The album *Cameron Live!* (2010) was also released by Telarc.

In 2021, he performed Miloslav Kabeláč's Symphony No. 3 for organ, brass and percussion with the Dresdner Philharmonie under the baton of Tomáš Netopil for Deutschlandfunk Kultur. The current season sees Cameron appear in concerts in Berlin, Luxembourg, Graz, Wrocław, and on tour in the USA.

Born in 1981 in Pennsylvania, USA, Cameron performed J. S. Bach's 'Well-Tempered Clavier' for the first time when he was eleven and became a member of the American Boychoir School in 1992. Besides his mentor Beth Etter, he was taught by John Bertalot and James Litton. At the University of North Carolina School of the Arts he studied composition and organ with John E. Mitchener. Cameron has transcribed over 100 works for organ, including Mahler's Symphony No. 5., and whilst a student at Juilliard School in New York, where he attended from 2000 – 2006, he composed his own works alongside studying the piano with Miles Fusco. In 2011 his concerto for organ and orchestra „The Scandal“ was premiered by Die Deutsche Kammerphilharmonie Bremen at the Kölner Philharmonie, and in 2021, his concerto overture for orchestra and organ „Great Expectations“ with the Deutsches Symphonie-Orchester Berlin. In 2012 Cameron received the Leonard Bernstein Award of the Schleswig-Holstein Musik Festival.

In 2014, Cameron Carpenter performed three live concerts at the Babylon cinema for the Berlinale version of *DAS CABINET DES DR. CALIGARI*, elaborately restored with the support of Bertelsmann. At the UFA Film Nights 2021, the revolutionary organist accompanied Murnau's *NOSFERATU*.

[www.cameroncarpenter.com](http://www.cameroncarpenter.com)



## About the Music

8/24

### **METROPOLIS ORCHESTER BERLIN with a new composition by RICHARD SIEDHOFF**



In 2017, the Metropolis Orchester Berlin became the first professional cinema orchestra to enter the Berlin cinema and music scene since the silent film era. Founded by conductor Burkhard Götzke and silent film enthusiasts from Berlin, the ensemble is shaping the capital's silent film scene, setting standards in the field of vibrant cultivation of silent film and heralding the renaissance of a forgotten musical genre – cinema

music. New compositions are also created exclusively for the orchestra.

After establishing a regular series of silent film screenings at Berlin's Babylon cinema in 2017 and 2018, Metropolis Orchester Berlin can now be enjoyed at Berlin venues such as the Theater im Delphi, the Zeughauskino, and the Heimathafen Neukölln. In September 2019, the orchestra made its debut at the Zoo Palast on the occasion of "100 Years of Film History at the Zoo." The orchestra regularly receives invitations from major film festivals such as the Filmfest Braunschweig, the Film+Musikfest Bielefeld, the Filmkunstfest MV in Schwerin, and the International Silent Film Festival in Bonn.

Last year, Metropolis Orchester Berlin opened the UFA Film Nights with Florian C. Reithner's new composition of a film score for DER BERG DES SCHICKSALS (MOUNTAIN OF DESTINY). This year the orchestra accompanies Max Mack's WO IST COLETTI? (WHERE IS COLETTI?) at the UFA Film Nights with a new composition of the film music by Richard Siedhoff.

Since 2008, Richard Siedhoff has accompanied more than 300 silent film classics with his own compositions and improvisations on the piano. In addition to countless small events, he is a regular guest at the Stummfilmtage Bonn, the Filmmuseum München, the Zeughauskino Berlin, and numerous silent film events in Germany and abroad. He has already recorded some of his music for DVD releases. Siedhoff also increasingly writes silent film accompaniments for chamber ensembles and orchestras.

Richard Siedhoff is Composer in Residence of the Metropolis Orchester Berlin. In 2020 he received the inaugural German Silent Film Award for his reconstruction of the original symphonic music for DER GOLEM, WIE ER IN DIE WELT KAM (THE GOLEM: HOW HE CAME INTO THE WORLD), which was shown at the UFA Film Nights in 2014.

[www.metropolis-orchester-berlin.eu](http://www.metropolis-orchester-berlin.eu)  
[www.burkhard-goetze.eu](http://www.burkhard-goetze.eu)  
[www.richard-siedhoff.de](http://www.richard-siedhoff.de)

## About the Music

8/25

**MORITZ VON OSWALD**

Moritz von Oswald, a producer and musician with a classical education (percussion) and a pioneer of dub techno, started out in 1983 as the rhythmist of the avant-garde new wave band Palais Schaumburg. His musical work since then – as a soloist, but also repeatedly in joint projects with other international greats of the music world – has had a formative influence on the development of electronic music and has shaped generations of DJs. The techno sound he created as a producer

in the early 1990s, for example, is considered fundamental to Berlin's international reputation as a center of electronic music.

In the following years, he and others founded the bands 2MB (and 3MB) with Thomas Fehlmann and Juan Atkins, and worked successfully with musician Mark Ernestus on projects such as Basic Channel, Maurizio and Rhythm & Sound. In the mid-1990s, he opened the D&M studio together with Ernestus, through which he released electronic club music in unusually high sound quality and with the necessary presence on vinyl, thus shaping techno culture in Germany and internationally.

In 2008, based on an idea by label boss Christian Kellersmann, he released "Recomposed" for Deutsche Grammophon together with the American techno producer Carl Craig from Detroit, an innovative meeting of club culture and classical music in which the two techno greats edited original recordings of "Bolero", "Rapsodie espagnole" (Maurice Ravel) and "Pictures at an Exhibition" (Modest Mussorgsky). In 2009, he formed the "Moritz von Oswald Trio", a sound laboratory for improvised, jazz-socialized electronic music, which he ran over the years with musicians such as Vladislav Delay, Sasu Ripatti, Max Loderbauer, Laurel Halo, Tony Allen and Heinrich Köbberling. In 2013, he began his collaborative work with the Norwegian trumpeter Nils Petter Molvaer. In 2017, he was commissioned to compose "Reminiscenza" for the Deutsches Symphonie-Orchester. That same year, von Oswald cooperated with the Kyrgyz ensemble Ordo Sakhna both live and in the studio.

The new album "Silencio", for which he recorded a 16-voice Berlin choir, will be released later this year on Tresor Records. "Silencio" is a composition in which Moritz von Oswald fuses choral singing with electronic sounds and puts them in an experimental dialog.

Moritz von Oswald has composed a film score especially for the UFA Film Nights and will deliver a new, electronic score to Fritz Lang's DR. MABUSE, THE GAMBLER II – INFERNO. A GAME FOR PEOPLE OF OUR TIME, live and on location.

## About Bertelsmann

Bertelsmann is a media, services and education company that operates in about 50 countries around the world. It includes the entertainment group RTL Group, the trade book publisher Penguin Random House, the music company BMG, the service provider Arvato Group, Bertelsmann Marketing Services, the Bertelsmann Education Group, and Bertelsmann Investments, an international network of funds. The company has 165,000 employees and generated revenues of €20.2 billion in the 2022 financial year. Bertelsmann stands for creativity and entrepreneurship. This combination promotes first-class media content and innovative service solutions that inspire customers around the world. Bertelsmann aspires to achieve climate neutrality by 2030.



As a creative content company with a history stretching back nearly 190 years, Bertelsmann is engaged in cultural efforts at various levels. Its “Culture@Bertelsmann” activities are focused on preserving important cultural assets and making them accessible to a broad public, e.g. through digitization or exhibitions and concerts. For many years, Bertelsmann has organized the popular UFA Film Nights, a silent

film festival in Berlin, and has repeatedly acted as the main sponsor for the digital restoration of important silent films. The Group also owns the Archivio Storico Ricordi in Milan, which houses a wealth of unique testimonies to 200 years of Italian opera history. Bertelsmann is indexing the archive holdings according to the latest standards and makes thousands of documents, set and costume designs, libretti, and items of business correspondence publicly accessible online. For over 20 years, Bertelsmann has organized the “Blue Sofa” literature format series, which provides authors with a prominent stage for their latest works.

For more information about Bertelsmann:

[www.bertelsmann.com](http://www.bertelsmann.com)

Instagram: [@bertelsmann\\_erleben](https://www.instagram.com/bertelsmann_erleben)

Facebook: [@Bertelsmann](https://www.facebook.com/Bertelsmann)

## About UFA

UFA has created unforgettable images over the past 100 years. It is the holding company for all the German production activities of Fremantle, the internationally active media and entertainment company that operates the worldwide production business of RTL Group, which is part of Bertelsmann.

In 2017, UFA celebrated its 100th anniversary, making it one of the oldest entertainment brands in the world. With more than 3,500 hours of programming broadcast per year, today's UFA Group is a powerful program creator that has continuously expanded its market leadership as a film and television producer in Germany in recent years. UFA programs inspire and delight millions of viewers every day. UFA has evolved from a program creator and TV producer into a content specialist that offers solutions for digital and multimedia content exploitation – for all major broadcasters as well as for numerous other partners.

The production units UFA Fiction, UFA Serial Drama, UFA Show & Factual, and UFA Documentary all operate under the UFA umbrella. Their wide-ranging product portfolio offers a unique variety of complementary programs. High-quality drama productions including TV movies, series, serials and TV events are realized by UFA Fiction. First-class shows, from talent and game shows to quiz, panel, and dating shows, comedy and music shows, as well as high-quality factual programs, are produced by UFA Show & Factual. UFA Serial Drama is the leading provider of industrial series productions. UFA Documentary focuses on documentaries, docu-hybrids and serial features.

With currently more than 30 serial program brands, UFA has more long-running franchises on the market than any other producer. With its programs, UFA sets and develops trends while also remaining committed to time-tested ideas and traditions. Its impressive track record is made up of high-ratings series, serials and shows like "SOKO Leipzig," "GZSZ," "Alles was zählt," "Unter Uns," "Ein starkes Team," "Wer weiß denn sowas?" "Deutschland sucht den Superstar," "Take Me Out," and "Sag die Wahrheit." Outstanding high-end drama series, eventscale TV shows and TV movies such as "Unsere Mütter, unsere Väter" ("Generation War"), "Ku'damm 56/59/63," "Charité 1/2/3/4," "Deutschland 83/86/89," "Altes Land," "Unsere wunderbaren Jahre 1 und 2," "8 Zeugen" and "Sam – Ein Sachse" and "Gute Freunde – Der Aufstieg des FCB" and feature films like "Der Junge muss an die frische Luft," "Ich war noch niemals in New York," and "Tausend Zeilen" as well as successful factual entertainment like "Bauer sucht Frau" or social documentaries like "Hartz und herzlich." The company's managing directors are Nico Hofmann (CEO) and Joachim Kosack.

For more info on UFA and its productions, please visit

[www.UFA.de](http://www.UFA.de)



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[www.facebook.com/UFAfilmnaechte](https://www.facebook.com/UFAfilmnaechte)

The UFA Film Nights are hosted by  
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