

Fritz Lang Destiny



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Fritz Lang...

is undoubtedly one of the most important directors in the history of film. He shaped Weimar cinema, worked in Hollywood, and became a legend in his own lifetime thanks to the veneration of fellow filmmakers. So it is all the more painful when his films can no longer be seen in a form that corresponds to his visionary and resolute creative drive. That was true, for example, for his groundbreaking science-fiction epic *METROPOLIS*, which for decades was only available in truncated versions; it wasn't until 2010 that it was nearly completely restored.

The fact that *DESTINY* is available again with typical 1920s coloration makes possible a new cinematic experience of this movie classic. Stripped of its colors, this masterpiece was only a shadow of its true self over decades. The Friedrich Wilhelm Murnau Foundation and its partners spent more than a year working on the movie. The project was made possible by the support of Bertelsmann as the main sponsor.

We especially look forward to the new music by the composer Cornelius Schwehr, which the conductor Frank Strobel and the Rundfunk-Sinfonieorchester Berlin — RSB (Radio Symphony Orchestra Berlin) will perform for the movie's premiere at the 66th Berlin International Film Festival on February 12, 2016.

DESTINY is regarded as Fritz Lang's early masterpiece for good reason. The central themes of his poetic movie are love and death, fate and victimhood. A young woman wants her dead lover back. The folksong-like parable about love that is stronger than death can be seen as a reflection on the traumas of the First World War. The American distribution title *DESTINY* (the movie is called *DER MÜDE TOD*, "Tired Death", in German) appears almost programmatic. Lang later described the individual's struggle with fate as a continuous motif of his work.

The continuing relevance of his films can be explained by the visionary fixation and craftsmanship of their makers. Lang's cooperation with Erich Pommer, who brought him to Ufa and is the only producer whom Lang truly held in high regard, is an essential basis. In Fritz Lang's films, the best of the best in their respective fields worked together: The camera work, set-building and special effects set standards that are impressive even today.



Greeting

Silent movies exert a lasting fascination: They enable us to travel back in time to the early days of cinema. Actors and directors working without sound had to develop their own language and find new forms of artistic expression. Their works reflect this pioneering spirit and continue to draw people to movie theaters and silent film festivals to this day.

No less fascinating is the cultural and historical significance of this almost century-old art form. Silent movies are the starting point of all movie genres. They founded the creative diversity of the movie industry that we know today. As a company that has thrived on the creative achievements of its filmmakers, authors, musicians and journalists for 180 years, we are aware of the high value of such inspiring and timeless works.

For some time now, Bertelsmann has been committed to the preservation of important cultural assets at a European level — including its cinematic heritage. This is sorely needed especially in the case of silent movies, because existing copies are not only getting old, but will soon no longer be accessible as very few movie theaters still have analog projection technology. Foundations and movie archives face the mammoth task of elaborately restoring our threatened silent movie heritage and digitizing it for posterity; a task that they can hardly cope with alone.

This is where Bertelsmann can and wants to help. As a company with its own tradition in the movie business and comprehensive digital expertise, we feel we are practically predestined to do this. Bertelsmann organizes silent movie festivals in European cities and sponsors major restoration projects, as when we digitally restored *THE CABINET OF DR. CALIGARI* together with the Friedrich Wilhelm Murnau Foundation in 2014. Now we have largely financed the restoration of an early masterpiece by the director of *METROPOLIS*, Fritz Lang: *DESTINY* from 1921. This brochure tells you more about what makes this movie so special and how complex the restoration was for our tried and trusted partners at the Murnau Foundation. I hope you are looking forward with me to seeing Fritz Lang's silent movie classic, with restored coloration and in digital form.

Thomas Rabe
Chairman & CEO of Bertelsmann

Greeting

The Friedrich Wilhelm Murnau Foundation celebrates its 50th anniversary this year. To mark the occasion, we are presenting *DESTINY* — an important classic from our inventory. The digitally restored version with specially composed music offers a completely unprecedented experience of the movie. Under the direction of our restorer Anke Wilkening we have attempted to recreate the movie's lost coloration as near as possible to the original based on contemporary models.

Such elaborate digital restorations are only possible by way of example, and for a few outstanding movie classics, as the Friedrich Wilhelm Murnau Foundation doesn't have the means to fund such projects on its own. The restoration of classic films from Weimar cinema such as *METROPOLIS*, *DIE NIBELUNGEN*, *THE CABINET OF DR. CALIGARI*, *VARIÉTÉ* and *DESTINY* are major standalone projects for which the support of partners has to be individually solicited, as was the case with *DESTINY*. Therefore, we would like to take this opportunity to thank the following partners and sponsors who made it possible: The Federal Government Commissioner for Culture and Media, the Berlin International Film Festival, Deutsche Kinemathek — Museum für Film und Fernsehen, ZDF / ARTE, Rundfunk-Sinfonieorchester Berlin (RSB), the Museum of Modern Art (New York), the Munich Film Museum, Cinémathèque de Toulouse, Gosfilmofond of Russia (Moscow), Národní filmový archiv (Prague), Cinémathèque Royale (Brussels), L'Immagine Ritrovata (Bologna) and the "Friends and Supporters of German Film Heritage" association.

We are particularly pleased that the international media company Bertelsmann is once again sending a signal for the preservation of cinematic heritage by supporting the Friedrich Wilhelm Murnau Foundation as the main sponsor of this project, as it did earlier with *THE CABINET OF DR. CALIGARI*.

We are in a race against time: Movies that are not digitized in the next few years could vanish entirely. There are already only very few theaters with projectors that can play analog film prints, which makes it all the more important to make these movies available for all forms of media use. Today you have the opportunity to (re)discover Fritz Lang's masterpiece on the big screen. I hope you enjoy it!

Ernst Szebedits
Chairman of the Friedrich Wilhelm Murnau Foundation

Testimonials

“The pioneering works of Weimar cinema are highly valued all over the world.

Works like Fritz Lang's early masterpiece *DESTINY* laid the foundations for this in the 1920s, and have lost none of their expressionist power to this day. So I am delighted that we can re-experience this classic movie as a digitally restored version. My department shouldered some of the cost of the project, as part of the program to promote digitization which has been underway since 2012. Now we have to work with the federal states and the film industry to develop a sustainable strategy for digitizing our national film heritage, so that we can preserve these movies, fragile and valuable testimonies to the past, for future generations.”

Prof. Monika Grütters, MP
*Minister of State in the Federal Chancellery
and Federal Government Commissioner
for Culture and the Media*

“Destiny, the seventh movie he directed, is rightly regarded as one of the first typical Fritz Lang movies.

He worked on it with the writer Thea von Harbou, who later became his wife, and resolutely realized his ambitious aspiration of making great movies for the

global market. This made Lang — together with figures like F.W. Murnau, G.W. Pabst and Ernst Lubitsch — one of the greatest creators of Weimar cinema in the early 1920s, synonymous with quality cinema and formative in shaping the language of film. Lang became the figurehead of Ufa, for which he made major productions like *DIE NIBELUNGEN*, *METROPOLIS* and *DIE FRAU IM MOND*. His keen sense of the social conflicts and crises of the Weimar Republic are found in the *DR. MABUSE* movies or *M*, for example.”

Dr. Rainer Rother
*Artistic Director of the Deutsche Kinemathek
and Berlinale's Head of Retrospective & Homage*

“Destiny. Shot in 1921. It's amazing that Fritz Lang dedicated his first major movie at the Babelsberg studios to a fable — a fable about an attempt to release a lover from the power of death.

Was it his own encounters with death in the trenches of the First World War, where he was himself wounded twice? Or was it death in his private life? Only 20 years after Lang's death, archival documents proved that his first wife Elisabeth Rosenthal was killed by a shot from Lang's army revolver in the bathroom of their apartment on September 25, 1920. At the time, the writer of the film, Thea von Harbou, was already Lang's lover. They married in 1922. Against this backdrop, a screenplay that at first seems like a fairytale gains a whole new significance and becomes an enigmatic shadow of his own life.”

Dr. Gottfried Langenstein
*Director European Satellite Programs
ZDF (3sat, ARTE, ZDFkultur)*





The Movie

A young woman asks Death to bring her deceased lover back to life.

He leads her into a room full of candles: the life-lights of people, which burn here and go out whenever a life comes to an end.

Three are already well burned down, and if she succeeds in preventing just one of them from going out, he says she will get her lover back. In three visionary episodes — set in different places and at different times: in the Orient, in Renaissance Italy, and in imperial China — the girl experiences the fate and failure of her love. And once again Death gives her a chance...

The Cast

Lil Dagover	—————	<i>The girl</i> <i>The Caliph's sister Zobeide</i> <i>Monna Fiametta</i> <i>Tiao Tsien</i>
Walter Janssen	—————	<i>The groom</i> <i>Franke</i> <i>Giovanfrancesco</i> <i>Liang</i>
Bernhard Goetzke	—————	<i>Death</i> <i>The gardener El Mot</i> <i>The Emperor's archer</i>

Max Adalbert	Notary
	<i>Treasurer</i>
Wilhelm Diegelmann	<i>Doctor</i>
Hans Sternberg	<i>Vicar</i>
Erich Pabst	<i>Teacher</i>
Paul Rehkopf	<i>Gravedigger</i>
Karl Platen	<i>Pharmacist</i>
Rudolf Klein-Rogge	<i>Dervish</i>
	<i>Girolamo</i>
Eduard von Winterstein	<i>Caliph</i>
Paul Biensfeldt	<i>Magician A-Hi</i>
Karl Huszár-Puffy	<i>Emperor of China</i>

The Crew

Director	<i>Fritz Lang</i>
Screenplay	<i>Fritz Lang</i>
	<i>Thea von Harbou (uncredited)</i>
Cinematography	<i>Erich Nitzschmann</i>
	<i>Hermann Saalfrank</i>
	<i>Fritz Arno Wagner</i>
Set design	<i>Walter Röhrig</i>
	<i>Hermann Warm</i>
	<i>Robert Herlth</i>
Costume design	<i>Heinrich Umlauff</i>
Sculptor	<i>Walter Schulze-Mittendorff</i>
Producer	<i>Erich Pommer</i>
Production company	<i>Decla-Bioscop AG</i>
Premiere	<i>October 6, 1921, Berlin</i>
	<i>Mozartsaal and U.-T. Kurfürstendamm</i>



Lil Dagover

(* 30 Sep 1887, Madiun/Indonesia; † 23 Jan 1980, Munich)
(*The Girl/The Caliph's sister Zobeide/Monna Fiametta/Tiao Tsien*)

Lil Dagover achieved her movie breakthrough in her early thirties with *THE CABINET OF DR. CALIGARI*. Work with master directors such as Fritz Lang and Friedrich Wilhelm Murnau followed. The actress, who was born on Java, mastered the transition to talkies without a career setback. Although sought-after during the "Third Reich" and courted by the Nazis, the Grande Dame remained aloof from politics and was therefore able to easily continue her career after the Second World War into old age.

Bernhard Goetzke

(* 5 Jun 1884, Gdansk; † 7 Oct 1964, Berlin)
(*Death/The gardener El Mot/The Emperor's archer*)

His triple role in *DESTINY* as Death, the gardener El Mot and the Emperor's archer brought the film and theater actor great recognition. Lang next cast him in *DR. MABUSE* and *DIE NIBELUNGEN*. Later he starred in Gerhard Lamprecht's social dramas *THE BLACKGUARD* and *CHILDREN OF NO IMPORTANCE* and in Alfred Hitchcock's 1926 silent movie *THE MOUNTAIN EAGLE*, shot in the Alps. The advent of talkies ended Goetzke's rise. Although often cast, he only appeared in supporting roles.

A close-up portrait of Walter Janssen, an older man with glasses, smiling. The image has a reddish-orange tint.

Walter Janssen

(* 7 Feb 1887, Krefeld; † 1 Jan 1976, Munich)
(*The groom / Franke / Giovanfrancesco / Liang*)

Playing Lil Dagover's leading man was the most important role of Walter Janssen's career. He was seen in movies from 1917 to 1969, mostly in memorable supporting roles. For instance, he played the brave Antonio in Paul Wegener's *HERZOG FER-RANTES ENDE*, Mary Queen of Scots' husband in the historical movie *MARIA STUART*, and Hans Albers' rival for the affections of a female racing driver in Carl Froelich's early talkie *THE NIGHT BELONGS TO US*. During his movie career, he also worked as a stage actor and intermittently as an artistic director.

A portrait of Fritz Lang, a man in a white shirt and tie, looking slightly to the side. The image has a teal/cyan tint.

Fritz Lang

(* 5 Dec 1890, Vienna; † 2 Aug 1976, Los Angeles)
(*Director / Screenplay*)

Fritz Lang is undoubtedly one of the most important directors in the history of cinema. He shaped Weimar cinema with masterpieces such as the *DR. MABUSE* films, *DIE NIBELUNGEN* and *METROPOLIS*. After 1933, he continued his career in Hollywood, where he moved to avoid having to make films for the Nazis. Lang returned to Germany in the 1950s, and made *DER TIGER VON ESCHNAPUR* (a movie in two parts), *DAS INDISCHE GRABMAL GRABMAL* and *DIE 1000 AUGEN DES DR. MABUSE* for the producer Artur Brauner. He became a legend in his own lifetime thanks to the veneration of filmmakers like Godard and Truffaut.

A black and white portrait of Erich Pommer, a man wearing a fedora hat and a suit, looking slightly to the right. The image is tinted with a reddish-orange hue.

Erich Pommer

(* 20 Jul 1889, Hildesheim; † 8 May 1966, Los Angeles)
(*Producer*)

As a producer and head of Ufa, Erich Pommer defined the cinema of the Weimar Republic like no other. He worked closely with Fritz Lang and is regarded as the man who discovered Marlene Dietrich, whose international career began with *THE BLUE ANGEL*. As a Jew, he was forced to emigrate from Germany in 1933 and returned after the war as an American film officer. In this role, he set the course for the reorganization of the German film industry, among other things by establishing Voluntary Self Regulation of the Movie Industry (FSK) in 1949.

A black and white portrait of Thea von Harbou, a woman with short, wavy hair, looking slightly to the left. The image is tinted with a teal color.

Thea von Harbou

(* 27 Dec 1888, Tauperlitz; † 1 Jul 1954, Berlin)
(*Screenplay*)

Thea von Harbou was married to Fritz Lang from 1922 to 1933 and wrote the screenplays for major movies such as *DIE NIBELUNGEN*, *METROPOLIS* and *M*. While Lang went to the U.S. in 1933, she continued her career in the “Third Reich” and intermittently worked as a director. Despite numerous engagements, von Harbou was not able to build on her earlier successes. In West Germany, following a brief period of internment and denazification, she worked on dubbing movies.

Contemporary Press Coverage

“Those of you
who believe in
the future of
cinema, go see
this movie!
Those who
distrust cinema,
definitely
go see
this movie...”

... but leave all stage wisdom aside, leave ‘Hamburgische Dramaturgie’ and ‘Laokoon’ sitting prettily at home. For you are the guests of a new muse.”

Hans Wollenberg, Lichtbild-Bühne no. 41 (October 8, 1921)

“The thunderous applause that filled the U.-T.-Theater Kurfürstendamm after yesterday's screening came from the heart. It was meant first and foremost for the writer and the director, but almost equally for the acting and technical staff — the set design and

photography. [...] And the story: fact and fiction skillfully interwoven, cheerful and serious moments, much bitter truth, sometimes literature, sometimes Karl May or Munchausen. Just like life itself. And above all love. Only death is more powerful.”

Wolfgang Fischer, Neue Zeit Charlottenburg (October 5, 1921)

“The images are enchanting, and there are true triumphs of special effects, for example when the great magician A-Hi turns a long, long letter into a paper streamer that dances away on the breeze, or when the magician and his assistants fly into the Emperor's realm on his magic carpet, or when a whole well-equipped army marches forth from a small box, when people are suddenly transformed into wild animals or a gothic pointed arched gate suddenly opens in a high wall.”

Deutsche Allgemeine Zeitung (October 9, 1921)

“Based on inwardness and intellectual mastery, this work by author / director Fritz Lang veers off the beaten track of your average movie. It does not seek to stun the senses of the viewer with a huge contingent of people and material, but provides real, inspired art. Individual images surprise us with their picturesque beauty, capturing the essence of the German folk song in its simple sincerity.”

Abendblatt (October 7, 1921)



“The work of the set designers Hermann Warm, Walter Röhrig and Robert Herlth, who expertly and precisely define the characteristics of the milieu, deserves the same recognition as the photography, good in every respect, of Saalfrank, Nitzschmann and Wagner.”

Erich Effler, Film und Presse no. 37/38 (1921)

DER MÜDE TOD

MANUSKRIPT V. REGIE:
FRITZ LANG
FOTOGRAFIE:
F. W. WAGNER
AUSSTATTUNG:
HERMANN WARM
WALTER RÖHRIG
ROBERT HERLTH



MIT
LIL DAGOVER

WALTER JANSSEN
BERNHARD GÖTZKE
MAX ADALBERT
WILHELM DIEGELMANN
LOTHAR MÜTHEL
R. KLEIN-ROGGE

ERIKA UNRUH
PAUL BIENSFELD
KARL HUSZAR
EDUARD VON WINTERSTEIN

DER MÜDE TOD

MANUSKRIPT V. REGIE:
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KARL HUSZAR
ERIKA UNRUH
R. KLEIN-ROGGE



Robert Herlth:

Figurine zu dem Film „Der müde Tod“: Der Henker
1921

“Why shouldn't Death tire of his craft just once after millennia of extermination work?”

A fairytale belief that has taken tangible shape here in the movie.”

Tägliche Rundschau (October 9, 1921)

“A new, interesting style of film: the sweeping ballad. Half fairytale dream, half reality, carefully crafted. ‘Love is stronger than death,’ says the Bible, and Death may tire of his cruelly monotonous work, but the lovers know how to unite — their souls if not physically — in lovelier, heavenly realms.”

Erich Effler, Film und Presse no. 37/38 (1921)

“And Lang allows himself to be swept along by his architects Walter Röhrig, Hermann Warm and Robert Herlth who have all crystallized entire countries in brief outlines, and created all geographical illusions in a Chinese temple, a stretch of canal and a marketplace. Architecturally clean and generous.”

Film-Kurier no. 234 (October 7, 1921)

“Based on inwardness and intellectual mastery, this work by author / director

Fritz Lang veers off the beaten track of your average movie. It does not seek to stun the senses of the viewer with a huge contingent of people and material, but provides real, inspired art. Individual images surprise us with their picturesque beauty, capturing the essence of the German folk song in its simple sincerity.”

Abendblatt (October 7, 1921)



“For the material of this film differs strictly from the mass of existing movies which might just as well be novel, novella, fairytale or whatever else. This is subject matter that can only be expressed through film, can only be mastered using the instruments of film. Not a work of literature, not a work of illustration but — true cinematography. Cinema created by a cinematographer (not a ‘poet’, not an ‘author’, for the words borrowed from other arts do not fit here!), by the master of the game, Fritz Lang.”

Hans Wollenberg, Lichtbild-Bühne no. 41 (October 8, 1921)



The Project

Restoration

Friedrich Wilhelm Murnau Foundation

Funding

Bertelsmann SE & Co. KGaA

Federal Government Commissioner for Culture and the Media

Förderverein "Freunde und Förderer des deutschen Filmerbes e.V."

(Association of Friends and Supporters of German Film Heritage)

Materials

Museum of Modern Art, New York

Gosfilmofond of Russia, Moscow

Filmmuseum München, Munich

Národní filmový archiv, Prague

Cinémathèque de Toulouse

Cinémathèque Royale de Belgique,

Brussels

Scans and digital picture restoration

L'Immagine Ritrovata, Bologna

Reconstruction of intertitle facsimiles

Rudolf Pfenninger

on behalf of the Munich Film Museum

L'Immagine Ritrovata — Conservation and Restoration, Bologna

Color plan

Anke Wilkening

Premiere

On February 12, 2016

International Film Festival Berlin / Berlinale Classics

Deutsche Kinemathek —

Museum für Film und Fernsehen

Composition

Cornelius Schwehr

Recording

Rundfunk-Sinfonieorchester Berlin (RSB)

Conductor

Frank Strobel

A co-production of the

Friedrich Wilhelm Murnau Foundation

Rundfunk-Sinfonieorchester Berlin (RSB) and ROC

Deutschlandradio Kultur

ZDF and ARTE

TV premiere

February 15, 2016 on ARTE

The Restoration

DESTINY is one of Fritz Lang's most famous films and part of the canon of Weimar cinema. And yet it is a lost movie in many respects. How can this be with a movie that has actually survived?

The colors are missing. Unlike the storyline, the aesthetic concept of the movie didn't survive. All the existing prints are black and white. But when DESTINY was released in 1921, it wasn't a black and white movie; it was tinted — which involves coloration of the photographic emulsion base — and toned — which involves coloration of the photographic emulsion itself.

“There in the moonlight,
grave upon grave —
The old cemetery wall...
Gold showers flow
from pale silhouettes”

The surviving source material

In many respects, the preserved materials are mere shadows of what existed in 1921. Neither a camera negative nor contemporary prints have survived. Any available 35mm prints are late photographic generations, as they are merely based on duplications of the original sources. The Gosfilmofond of Russia database in Moscow lists a negative with German flash titles (reference image for insertion of intertitles), which was destroyed in 1972. This was possibly one of the movie's camera negatives. Derivatives exist in various film archives,

including the Národní filmový archiv in Prague and the Cinémathèque Royale in Brussels. The Filmmuseum München received a print and reconstructed the original titles based on the flash titles it contained.

The second source for prints currently in circulation is a duplicate negative from the Museum of Modern Art in New York. It was made from a black-and-white copy in 1939, into which MoMA had pasted English intertitles. The print did not survive.

In all the derivatives of these sources, the loss of detail in the highlights (the

brightest points in the film) and blacks (the darkest areas) is striking. This is due to the numerous photographic generations, which are intrinsic to the negative-positive sequence of analog film. The Cinémathèque de Toulouse has an abridged and heavily worn black-and-white print, which was made directly from the camera negative. It was probably created in the 1930s, like the lost MoMA print. Although produced at a time when the film stock was much better than the one available for the production of prints in 1921, the lack of photographic detail is evident here, too.

In her standard reference on German silent movies, *The Haunted Screen*, Lotte Eisner uses the example of the pharmacy scene to describe the “lighting from below or from the side, which brings out and excessively emphasizes specific bright lines, strips or larger areas, and then has them abruptly collide with the dark,” as characteristic expressionistic lighting effects.¹

While in the MoMA duplicate negative the blacks in particular are crushed, in the Toulouse copy the highlights are clipped. Due to its completeness and good condition, the MoMA duplicate negative was used as a basis for restoration. For some night scenes like the one in the pharmacy, the Toulouse source was used as the too bright duplication was beneficial to the restoration as a lot more detail was preserved in the black areas.

When these scenes were tinted, the colors in the bright spots were especially emphasized. The color also solved the problem of clipped highlights because the coloration of the photographic emulsion base reduced the contrast. In this respect, the phenomenon of very open highlights is more a problem of the later black-and-white era in which the grader had to struggle in the lab to preserve image information in the highlights as well as in the shadows in the copy.



“But from the trees one and all
The golden leaves do fall
Like heavy tears in the sunset
Yet from all the trees
The golden leaves are falling
Like tears in the red glow of dusk”



Sie sucht den Liebsten auf und ab
 Und irrt durch alle Gassen.
 Sie hat die Stadt verlassen...
 Da liegt im Mondlicht Grab an Grab-
 Die alte Friedhofsmauer...
 Es wehen kalte Schauer
 Von bleichen Schemen um ihr Haupt.
 Die Glocke schlägt. Der Wächter singt...
 Die Liebe mit dem Tode ringt
 Und glaubt...

Die Gestalten des ersten Lichts:
 Der Kalif Eduard v. Winterstein
 Zobeide, des Kalifen Schwester . . . Lil Dagover
 Aischa, ihre Vertraute Erika Unruh
 Der Franke Walter Janssen
 Der Darwisch Rudolf Klein-Rogge
 El Mot, der Gärtner Bernhard Göhfe

Simulating the coloration

In 1921, defining the scenes as day or night was a post-production, a film laboratory task. Most outdoor night scenes were filmed during the day and appear as bright as day in the positives made from the negatives. Tinting the black-and-white positives with blue or green tones turned them into night scenes. The black-and-white prints provide a distorted view of the movie, because the night scenes are not recognizable as such in them.

Because no contemporary print of *DESTINY* from the 1920s has been handed down, the colors were simulated based on movies produced by Decla during the same period. As blue was a code for night and red was a code for fire during the silent movie era, the choice of color was evident for these scenes. There are also several references to the choice of yellow and ivory tinting for exterior scenes, or pink tinting for indoor day scenes, and orange tinting for interior evening scenes.

The question of what color the candlelit hall should be tinted was more complicated. There are no comparables in other movies for the presentation of the kingdom of the dead as a cathedral with stalagmite-like candles.

To do justice to the effect of the bright candles in the darkness of the cathedral, we focused on scenes in other movies that are set in dark rooms, but which were not explicitly night scenes. Examples for such scenes exist in *DER RICHTER VON ZALAMEA* (Decla-Film-Gesellschaft Holz & Co. 1920, directed by Ludwig Berger), in which dungeons are toned blue and tinted light green, or the opium den in the catacombs of the city in *DIE SPINNEN* (Decla-Film-Gesellschaft Holz & Co. 1919/20, directed by Fritz Lang), which is tinted yellow and also toned blue. In both cases, this color combination emphasizes a dark room with minimal light sources. To emphasize the effect of burning candles, the blue tint was combined with a yellow toning.

“... Under the spell of a human hour...”

Rediscovered intertitles and the staging of time

The opening scene at the crossroads introduces the gloomy and melancholy atmosphere of the background story, the episode in the old German town. Stylistically, there are many references to Romanticism, for example the rep-

resentation of Death as an old man in a dark coat and hat, or the style borrowed from paintings by Caspar David Friedrich for the scene in which the pharmacist gathers herbs under a full moon. By contrast, the internal storyline with three episodes set against different historical and cultural backgrounds makes use of the exotic.

The first verse begins at dusk. The introductory intertitle contains an indication of the time with the reference to the sunset. Originally, there were two more intertitles in verse within the background story. Lotte Eisner quotes them in her book about Fritz Lang, based on the director's recollections.² Both intertitles were found again in the prints from Prague and Brussels, which had not previously been consulted. They are at the beginning of the second and sixth verses, and structure the timing of the old German episode. Over the course of the first verse evening falls, and finally night. The entire second verse, which shows the young woman's desperate search for her fiancé and her transition into the realm of the dead, takes place at night and is also introduced with a title containing the mention of moonlight as a reference to the time. The sixth and final verse continues the background story. It is shortly before midnight, and Death gives her one last chance to win back the life of her fiancé.

Similar to the course from dusk to shortly before midnight, for the scene at the crossroads, a color combination of orange tint and brown toning was chosen rather than a blue tone analogous to the onset of the evening atmosphere. It supports the position of the setting sun, while the eerie moment with the appearance of Death at the crossroads is solely based on Bernhard Goetzke's representation of Death and his makeup. Starting from the "nightly gathering of the local highly praiseworthy notables at the 'Golden Einhorn' inn," blue and cyan tinting is used for the exterior scenes.

The highlight is the fire in verse six, where the parallel montage between the burning house and close-ups of the villagers is accentuated by alternating red and blue tinting.

The missing opening credits of the three exotic episodes were also rediscovered. They emphasize the structure of the movie within the movie. And so the structure of the "folksong in six verses" announced in the main title reemerges clearly.

Anke Wilkening, MA, film restorer at the Friedrich Wilhelm Murnau Foundation, supervised the restoration of DESTINY. Her other projects have included THE CABINET OF DR. CALIGARI, METROPOLIS and DIE NIBELUNGEN.

Cornelius Schwehr's New Score for "Destiny" Commissioned by ZDF / ARTE

Fritz Lang gave his movie the subheading "A German folksong in six verses." Cornelius Schwehr gives his music this clear and catchy signature form as well and captures the basic tone of the movie without resorting to a winsome naivety. His music for DESTINY is new music using old means. While he falls back on compositional techniques from the 19th century and takes his cue from small orchestras in the early Romantic period in the instrumentation, he makes these means an end unto themselves in various combinations of images and sound.

On the surface, this movie score contains references to the 19th century and incorporates motifs from the repertoire of music's Romantic era. Thus Cornelius Schwehr also cites a method developed in the silent movie era and used at the time in popular film music libraries. Most popular were the cinematic libraries of the Italian Giuseppe Becce, conductor at three of Berlin's movie theaters for premieres, as well as the *Encyclopedia of Music for Pictures* by Erno Rapée: indexed collections of short character pieces for dramatic and moving scenes to give a movie's storyline the necessary support — sometimes to the point of

caricature. Here, Cornelius Schwehr's process differs considerably. Although his music follows the overall shape of the movie in structure, basically his music is autonomous (not independent), permanently changing its perspective on and distance to the movie. Using these variables, it opens up a whole separate resonance space for the story, which makes it all the more impressive and memorable.

As the composer himself says, "... the storyline (verses 1, 2 and 6) is designed as a song cycle (without words) and follows the cinematic presentation in form and structure; the episodes of verses 3, 4 and 5 elaborate on this:

Verse 3:
A kind of late medieval polyphony with strong percussive content, fast and restless

Verse 4:
In folk style, a kind of Barcarole, Siciliano or Tarantella, a dance-like folk music air, homophonous

Verse 5:
Strongly fluctuating tempos, tending towards unisono, heterophonic, a grotesque (like the pictures). The distinct

"Der müde Tod"
- VORSPIEL -

Cornelius Schwehr
(2015)

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0:01:53

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percussion section in turn ensures that verses 3 to 5 coalesce into a kind of middle section of the movie.

In this respect, this music is also music about music and demonstrates various types of relationship between pictures and sound. Quite fundamentally, however, and regardless of the specific stylistic

orientation of the individual verses, the music tries to ensure that the pictures are also provided with adequate, suitable and necessary ambivalence, and from time to time some ambiguity as well, without intrusively playing into the foreground.”

Nina Goslar, film editorial department ZDF/ARTE

The Music

The Composer

Cornelius Schwehr (born 1953) studied composition and theory in Freiburg and Stuttgart. Since 1995 he has been professor of composition, music theory and film music (from 2008) at the Academy of Music in Freiburg. Alongside his academic career, Schwehr has established himself as one of Germany's most versatile composers. He writes chamber and orchestral music, as well as music for the stage and for radio plays. He has been involved in many of Didi Danquart's movies as a composer of film music, and composed music for the silent movies *BATTLESHIP POTEMKIN* and *VORMITTAGSSPUK*.

The Conductor

Frank Strobel (born 1966) has been a luminary in the interdisciplinary field of film and music for many years. In addition to his concert career with internationally renowned orchestras, he has recorded film music for cinema and TV productions and has rendered outstanding services to the reconstruc-

tion and revival of historical film music of the 1920s and 1930s. He gained a global reputation through his collaboration with Alfred Schnittke; Strobel has arranged and recorded many of the latter's film scores for concerts.

The Orchestra

The Rundfunk-Sinfonieorchester Berlin (RSB) dates back to the earliest beginnings of music on German radio in October 1923. Its principal conductors (who have included Sergiu Celibidache, Hermann Abendroth, Rolf Kleinert and Rafael Frühbeck de Burgos) formed a flexible ensemble that went through the ups and downs of German history in a special way. Under the artistic direction of Marek Janowski, from 2002 — 2015 the RSB has developed a distinctive artistic profile and realized unique projects like the concertante Wagner cycle (2010 — 2013).

Fortunate Heirs: When Movies and Music Merge

After *METROPOLIS* (2001 and 2010) and *OKTOBER* (2012), another silent movie classic is being screened with orchestral accompaniment at a major Berlinale gala in 2016: *DESTINY*. Once again, the Radio Symphony Orchestra Berlin accompanies the movie, conducted by Frank Strobel, one of the world's leading movie music conductors. And so the premiere of a restored movie is a musical event as well. In the case of silent movies, this is almost to be expected — historically, orchestras were an integral feature. Former Berlin movie theaters like the Ufa-Palast am Zoo, the Gloria Palast or Mozartsaal were premiere cinemas that became legendary in the 1920s thanks to their theater conductors Ernő Rapée, Werner R. Heymann and Giuseppe Becce. *DESTINY* premiered at the Mozartsaal in October 1921.

No historical original music was handed down for this movie, so the ZDF/ARTE movie editors commissioned a new composition by Cornelius Schwehr, who recently wrote the award-winning music for the movie *ZEIT DER KANNIBALEN* (*TIME OF THE CANNIBALS*, 2014). Contemporary silent movie scores repeatedly enrich the Berlinale's offerings, like the music of the Tiger Lillies for *VARIÉTÉ* in 2015, that of John Zorn for *THE CABINET*

OF *DR. CALIGARI* (2014), and Michael Riessler's score for *HAMLET* (2007).

But what does contemporary really mean? And is it necessarily a sign of quality? Why go to all the effort of restoring a movie, if you cannot then offer music in the style that was originally used to accompany it? Back then it was improvised from the musical repertoire of opera and symphonic music. This compilation process was popular, but even in the silent movie era was already regarded as a concession to the daily constraints of running a movie theater.

As movies began to develop more complex narrative forms, artistically independent music was created. The first original German movie “soundtracks” date to 1913, such as Josef Weiss' music for *DER STUDENT VON PRAG* and the music of Giuseppe Becce for *RICHARD WAGNER*.

After the First World War, an entire generation of composers occupied themselves with developing new forms of musical expression for the young media of cinema and radio, including Paul Dessau, Hanns Eisler and Paul Hindemith. All their approaches revolved around the question of how to write contemporary movie scores and

resolve the contradiction between the technically advanced cinema and the “hackneyed, emotional subjectivism” of popular film music (Heinrich Strobel in the trade journal *Melos*, 1928).

It is no coincidence that it was new music composers like Mauricio Kagel, Peter M. Hamel and Violeta Dinescu who studied silent movies since the 1970s, and who discovered a principle in it that is related to their music: a farewell to mimesis and naturalism that took place in all art forms at the beginning of the last century. Younger genera-

tions of composers have since grown up, who take advantage of the opportunities silent movies offer them with great originality. Their movie scores represent more than an atmospheric or dramatizing illustration of the story. This new music is mainly interested in the motoric aspect of the movies, their eccentricities, the choreography of glances and spaces. It playfully reflects on the historical distance and by using modern musical means draws attention to how innovative silent movies were.

Nina Goslar

“The wind sweeps over the grass (Eisenstein), a tear runs down a face (Dreyer). Silent cinema observed how an immense space opened before it. It didn't merely explore human feelings, it didn't just examine the movements of the world; its greatest ambition was to investigate the conditions of perception.”

Michel Houellebecq³



Ufa, Bertelsmann and the Establishment of the Friedrich Wilhelm Murnau Foundation

Some movie buffs may wonder why an international company that enjoys commercial success with its media businesses in some 50 countries should partner with a public-law foundation that manages the majority of Germany's film heritage, in a project to preserve an important silent film.



For several years now, Bertelsmann has campaigned for the preservation of Germany's silent movie heritage, at various levels and in a European context: With the UFA Film Nights a festival was established — starting in Berlin — that has earned high acclaim in other European countries as well; and two years ago, Bertelsmann was the main sponsor of the digital restoration of the classic *THE CABINET OF DR. CALIGARI*. The premiere of this version of the expressionist masterpiece at the 2014 Berlinale was a major media event. Bertelsmann has since organized further screenings in Berlin, Brussels and Madrid.

The financial support provided for the digital restoration of Fritz Lang's *DESTINY* can also be seen in this context. Ultimately, however, Europe's largest media company is also returning to a historical connection that dates back almost exactly 50 years. With effect from January 1, 1964, Bertelsmann acquired Universum-Film AG (Ufa), which had become insolvent following its long sought-after entry into the TV production business. This happened during a period of expansion for the Gütersloh-based company.

The publisher, originally founded in 1835, had first ventured beyond the pure print and publishing business in 1950 with the founding of the Bertelsmann Lesering (book club), and proceeded to grow very rapidly. In the early 1960s, the first Lesering offshoots were founded in other European countries, and Reinhard Mohn

(1921 — 2009), the post-war founder, CEO and owner of Bertelsmann, was looking to systematically expand into new lines of business, a process that had already begun with the establishment of the record label Ariola in 1958. The next step — the path to commercial television, which had come within reach in the late 1950s (“Adenauer TV”) — had yet to be realized, but production for public-service television also promised to be a profitable business for the future.

Mohn initially had little interest in cinematic productions, let alone the legendary silent movie heritage that is so inextricably linked with the name of Ufa, because after buying Ufa the focus was clearly on the TV business. And so Bertelsmann Fernsehfilmproduktionsgesellschaft (television movie production company) and the Playhouse Studio Reinhard Mohn, both founded just a few years earlier, were integrated into the newly acquired Ufa in 1964. However, Bertelsmann's credo that media such as books, movies, television and records shouldn't compete, but should usefully complement each other as a chain of creative content, resolutely led the company towards movies in the following years. In April 1965, Ufa was expanded through the acquisition of Pallas Filmverleih GmbH and the Merkur Filmtheater. The addition of Merkur's 15 movie theaters brought the total number of cinemas owned by Ufa-Theater AG to 44. Just three months later, on July 1, 1965 Bertelsmann bought a 50-percent stake in the successful production company Constantin Film GmbH, with the aim

of jointly producing movies. These investments and Ufa-Theater AG's relatively good annual figures for 1964 seem to have given a glimmer of hope to the then rather shaky movie industry. "There can be no doubt," wrote the industry magazine *Filmblätter* in March 1966, "that the secret general staff behind the expansion of Germany's movie industry is to be found in Gütersloh at this time."

But Bertelsmann was looking to the future rather than the past, and it was unclear at first how Ufa's legendary inventory of movies, which after all constituted a considerable asset of the newly acquired company, should be exploited. As early as spring 1964 there was an outcry in the (trade) press: A sale of the movies to the U.S., as was apparently planned, was "unthinkable" and was promptly banned by the German federal government's "Ufi Liquidation Committee." A list in a 1966 issue of *Filmecho* magazine shows how extensive this inventory was: It encompassed "the movie rights of about 1,000 silent and 900 sound movies, 1,200 cultural movies and 106 post-war movies, as well as the rights to around 200 unfiled scripts."

Following intensive discussions between the German federal government, Bertelsmann, and the umbrella organization of the German movie industry (SPIO), an agreement was finally reached at the beginning of 1966 on the establishment of a charitable foundation under civil law, which would acquire the movie inventories of both Bertelsmann and Bavaria for a total of just under DM 12 million. The foundation based in

Wiesbaden was named after the famous German silent movie director Friedrich Wilhelm Murnau. This initially concluded the matter of Ufa's silent movie heritage for Bertelsmann.

But the potential of the great Ufa brand was further capitalized on, especially following the rise of commercial television since the 1980s. Today, as part of the Bertelsmann Group, UFA is a powerful creator of programs, one that has steadily consolidated its market leadership in Germany as a movie and television producer in recent years. And yet to this day UFA's history accounts for a substantial part of the brand's charisma. A few years before the centenary of the "old" Ufa, today's UFA still successfully invokes an artistic tradition once initiated by Fritz Lang, F. W. Murnau and many others.

The movie *DESTINY* from the inventory of the old Ufa acquired by Bertelsmann 50 years ago established Fritz Lang's worldwide fame. This masterpiece is now to finally be made available to posterity in color, and permanently preserved through digitization. As a media company that puts creativity at the center of its value creation and corporate culture, Bertelsmann is also committed to safeguarding and preserving important creative works from earlier days. Today's creative diversity and the Group's many global digital media offers have historic roots, which is another reason that Bertelsmann makes it a priority to lend its support to preserving Europe's cultural legacy.

Helen Müller, Bertelsmann SE & Co. KGaA

The Publishers

Bertelsmann

Bertelsmann is a media, services, and education company that operates in around 50 countries worldwide. It is comprised of the TV group RTL Group, the book publisher Penguin Random House, the magazine publisher Gruner + Jahr, the service providers Arvato and Bertelsmann Printing Group, the music company BMG and the Bertelsmann Education Group. With more than 112,000 employees, the company generated revenues of €16.7 billion in fiscal 2014. Bertelsmann stands for creativity and entrepreneurship. This combination enables the creation of first-class media services and innovative service solutions that inspire customers around the world.

As a culturally engaged media company that places creativity at the center of its value creation and corporate culture, Bertelsmann is also committed to protecting and preserving important creative works from the past. This commitment to European cultural heritage is expressed, for example, in the indexing of the Ricordi Archive, which was acquired in 1994, is regarded as the most important privately owned historical music collection, and was made accessible to the European public for the first time in Verdi Year 2013. After supporting the restoration of the expressionist masterpiece *THE CABINET OF DR. CALIGARI* in 2013/14, *DESTINY* is Bertelsmann's second in-

volvement in the digital restoration of an important silent movie classic — a clear show of support for the preservation of Germany's cinematic heritage.

Friedrich Wilhelm Murnau Foundation

The Murnau Foundation, in its capacity as an archive and rights holder, curates a significant part of Germany's movie heritage. Its most important endowment is the unique, cohesive movie stocks, comprising copies and material as well as rights from the former production companies Ufa, Decla, Universum-Film, Bavaria, Terra, Tobis and Berlin-Film. This outstanding inventory of cultural and film history — more than 6,000 silent movies and films with sound (feature films, documentaries, short movies and commercials) — covers the period from the beginnings of motion pictures to the early 1960s, and includes movies by important directors such as Fritz Lang, Ernst Lubitsch, Detlef Sierck, Helmut Käutner and Friedrich Wilhelm Murnau, the namesake of the foundation. The best-known titles include *THE CABINET OF DR. CALIGARI* (1919/20), *METROPOLIS* (1927), *THE BLUE ANGEL* (1929/30), *DIE DREI VON DER TANKSTELLE* (1930), *MÜNCHHAUSEN* (1942/43) and *GROSSE FREIHEIT NR.7* (1943/44).



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Footnotes

1 — Lotte Eisner: *Die dämonische Leinwand*. Revised, expanded and authorized new edition, publ. by Hilmar Hoffmann and Walter Schobert, Frankfurt am Main 1975, p.90.

2 — Lotte Eisner: Fritz Lang. Ed. by David Robinson, London 1976, p.43

3 — Michel Houellebecq: *Der verlorene Blick*. In: *Die Welt als Supermarkt* (originally: *Interventions, recueil d'essais*, Cologne 1999)

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