

THE
FIRST
WORLD
SCIENCE FICTION
CONVENTION

METROPOLIS

Vol 1

Pogo
Morojo
Fritz Lang
Henry Kuttner
Russ Hodgkins
Mrs Allis Kerlay
Donald Gledhill
MayBelle Anshutz
Warren J Oswald
Paul Freehafer
Franklyn Brady
Ray Bradbury
Fred Shroyer
Karl Freund
Belle Wyman
Vodoso

Num 1



ONE HUNDRED & FIFTY
FANTASCIENCE FOTOS!

I have them with me

Stills from "Frankenstein" & "Franky's Frau", Hi-Brow stuff like "Flash Gordon" & "The Undersea Kingdom" (& "The Lost City of the Etruscians"), "horror" stuff from "The Black Cat", "Raven", "Old Dark Hearse" (my mistake: "House"), "Most Dangerous Game", "Mystery of Edwin Drood", "The Ghoul", "Murders in the Zoo", "Secrets of the French Police", "Phantom of the Opera", "The Monkey's Paw", "Dracula", "Jekyll-Hyde"; "Murders in the Rue Morgue", "Mummy", "Return of Chandu", "Wax Museum", "Night of Mystery" & such sterling stff stuff as "Invisible Man", "Island of Lost Souls", "Deluge", "King Kong", "Things to Come", "Night Key", "Invisible Ray"; "Hi Treason", "Devil Doll", "Werewolf of London", "EPI". I can b easily approacht, so step rife up & look over the lot & see what I've got that U want, & we'll do a deal. Special: 10% discount to all amikoj who price the pix with me in... Esperanto! Now don't U wish U'd learned the blamed lingo?!

Realy & truly,

ye CinemaniAck

ACKNOWLEDGEMENTS

Weaver Wright, cover montage
Herbert Haeussler, Metro. bk
Jos. R. Scherer, translation
of Foreword
Socal Cinema Soc'y., foto in-
serts
LASFL: Equipment to produce

"SCIENTIFICINEMASTERPIECE"

"Hi into the air! Deep into the earth! Indescribable, mighty melodrama of New York 100 Yrs Hence!" Thus blazoned the theater ads in American newspapers & magazines 13 yrs ago when Paramount-Publix imported the profetic picture destined to enthral audiences of its time & remain a living memory, as in a shrine, in the mind of evry stfan being born then who was old enuf & fortunate enuf to see & appreciate it. Others--most of U, I imagine, reading these words when intended they should b, i.e., within hrs of the showing of the picture--have longd for long & long to see this classic.

A number of imagi-natives of Losangeles & environs had the--privilege--preceeding the CONVENTION by some 8 wks. This publication presents a portion of the opinions exprest by these people after seeing the picture. Also included r words from its director & cameraman, a bit about the authoresse, cast of principal characters, & other items of--it is hoped--interest.....

U will notice this mag is markt "Vol 1 Num 1". There will b an other number if sufficient response forthcomes. After viewing the picture record your reactions & send same together with 10c to Fantascience Field; 236 1/2 N New Hampshire, Hollywood. Mid-Aug should see either the publication of METROPOLIS #2 or the refund of your 10c. As an added inducement to participate, to the contributor of the--in the editorial opinion--most interesting article, will b awarded a copy of Science Fiction Digest 33 Mar. This number contains a résumé of METROPOLIS, "Types of Science Fiction" by Dr Keller, "The Science Fiction Eye" by Juliu Schwartz, "Spilling the Atoms" by Rap, "The Ether Vibrates" by Weisinger, "The Time Tatler", "Titans of Science Fiction: Farnsworth Wright", & concluding instalment of A. MERRITT'S "WOMAN OF THE WOOD". An issue wellworth owning!

Sciencerealy,

ASJ Beckerman

~~~~~  
The Bk: Original edit. pub't in Deutsch, 274 pgs, cover jacket by Weimann or W. Reimann showing colorful supercity with 2 men in attitudes quite similar to those pictured by Paul for "A Visitor from the 20th Century" in AmS 28 May. Actual cover, a beautiful green fancily stamp't in gold with title & name of authoresse. Dedication reads "Ich lege dieses Buch in Deine Hände, Fried" - "I lay this bk in your hands, Fred". The foreword states: "This bk is not a present-day picture. This bk is not a picture of the future. This bk takes place nowhere. This bk serves no tendency, no class, no party. This bk is an imagining that trys to make U recognize this truth: Halfway between the Brain & the Hands must the Heart b!" On the backflap is an ad of "Die verlorene Welt" by Conan Doyle, or our old friend, "The Lost World".

The Authoresse: Thea von Harbou (pronounst Tay'uh fahn Hahr'boo) also wrote the sciencefiction novels "Frau im Mond" ("Woman in the Moon") & "Spione" ("Spys"). Said to b a woman of striking apearance & personality. Marryd METROPOLIS' director,

friz mang



FRITZ LANG (Lahng), Director of METROPOLIS, divorced from its authoress, now lives in Celluloid City. A letter from Lang reveals he never has seen the version of METROPOLIS cut for consumption on the N. Americontinent! Adapted by Channing Pollock (cousin of a Los-Angelesa Esperantisto), 4 reels were deleted, so that a little over 1/2 hr has been lost. Lang says he got his inspiration for the City of the Future from New York on his firstrip here in '26. One wonders what inspirations he might get from attending the CONVENTION!

The Cameraman

the signature of (pronounst Froyndt) behind the "box" enstein" & other movies. Freund the first nite

*Karl Freund*

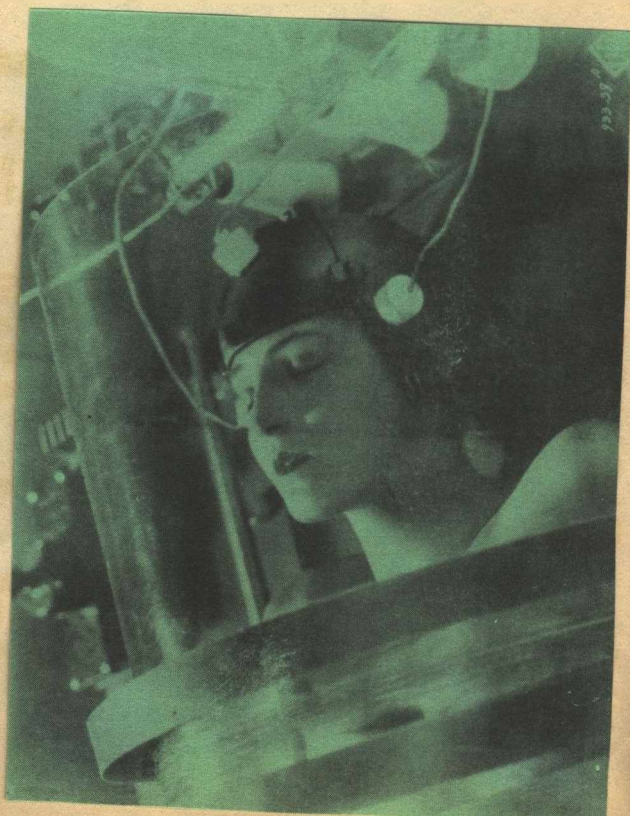
Such is KARL FREUND - the brain on "Frank-imaginative" was present

of the revival in Hollywood & "It was the first film of Brigitte Helm" he informd. "Strangely, the one thing we feared--the public's reaction to the robot she portrayd--was passt by without comment; but the picture was attackt politicly, being calld Communist Propaganda, Capitalist Propaganda, even Religious Propaganda... The technical trick of the luminous rings circling automaton during the transformation of the manikin" he went on to reveal, "was accomplisht by whirl- ing small lit bulbs, like electric Christmas lites." This was at var- iance with the info once publisht in Science & Invention that circular glass tubes, gasfild & illuminated by electricity, were manipulated by 3 operators.

The Cast:

- "Maria", woman & "mechanical" - Brigitte Helm (Brih-gih'tch)
- Jno Masterman: Alfred Abel
- His Son, Eric: Gustav Frölich (Goo'staht Frew'lich)
- Rotwang (Rote'vahng): Rudolf Klein-Rogge (Rogue, eh?)
- Joseph: Theodor (Tay'o-dore)
- #7: Heinrich George / Loos

The Transformation





## Revival Reactions

PAUL FREEHAFER: Here is the information on METROPOLIS (it deserves both capitals and underlining) as requested. Firstly: Yes, this is the firsttime I saw it. May I add, with decent luck it won't be the lasttime either. Secondly: From here on my reactions must be divided into two parts: a) The technical side of the picture, and b) the acting. Technically it far exceeded my expectations, great tho they were. In my humble opinion even the marvelous scenes in Things to Come were not equal to the effects achieved here, despite the improvements in camera technique in the intervening years. But I had completely forgotten the unrestrained overacting prevalent in the silent films, and was shocked, horrified, and amused. (More ham than the Chicago stock-yards.) So, balancing these two factors in my mind, I place Metropolis second in my list of favorite scientificinemas, high because of its marvelous settings and laboratory scenes, below Things to Come because of its poor acting and over-exaggerated philosophy.....

FRANKLYN BRADY: I had not seen it before. I thought that if "Metropolis" had had a better plot, it would have been better than "Things To Come" for the photography and sets were superb. However I couldn't take "Metropolis" seriously at all, it seemed too much like a futuristic Silly Symphony. Hard to compare the two because one was all humor and the other had a serious and sensible plot. As far as my expectation of a serious plot went, it failed to match it, but it surpassed any idea I ever had of the amount of humor in the picture. Acting - hammy except for Rotwang. Directing - excellent. Ditto for settings. Poor science & story.....

FRED SHROYER: Oh! Reaction? Swell photog. Better than things to come. If memory serves me (and it better had!) better than just. Only fly in salve the damnable, utterly unholy ham acting. Subtract acting (sic) and you have as a residue one of the best photographic efforts yet I have seen. Easy to see origin of laboratory scenes of Frankenstein fame; of Quasimodo's struggle atop the cathedral of Notre Dame in picture of same title; of the stair descent of the Phantom of the Opera. Story trite admitted. No point made as plot ends in draw and "where are our children." "Heart must unite hands and brain" stinks of Oxfordism. Eh?.....

WARREN J. OSWALD: I had not seen it before. "Things to Come" had better settings and acting, but the directing in "Metropolis" was a bit the better. It surpassed my expectations, because I knew the date of release and remembered other pictures of the same date. It surpassed any up to that time. The acting detracted from the picture as a whole. Too dramatic. The directing was excellent! Settings were fine--something novel for the date. There really was not much real science involved, but what was there was very good. The story was mediocre, excepting a few incidences...

MAYBELLE ANSHUTZ: (Translated from Esperanto) - About the beautiful & very interesting movie "Metropolis": Yes, it is very interesting, especially as to the facial-acrobatix. Did I recently sit in the theater & enjoy such atrocitys? Don't say yes, please, I couldnt stand the shame. It was good enuf for the old days, but then film art marches on.

Concise Comments: VODOSO - I thot it fair; the plot childish & the acting over-emotional. HODGKINS: So that's your Great Scientifilm---!



RAY DOUGLAS BRADBURY: This was the first time I saw Metropolis, and I assure you that it gave me one of the most entertaining scientific evenings I've had in over a year. I laughed 'til I sprang a leak in my lung. Compared with things to come, it would, at first, give my all for the Wells epicomposition, but, after spinning it around in my mind I suddenly realized that METROPOLIS was just as good, even though it was dated. I really didn't know exactly what to expect when I went to see it. I had heard garbled tales of its super-super photography, etc, but it burst on me like a bombshell, and a rather humorous one at that. And since I had hardly any expectations I was neither disappointed or overly elated. The acting was----as is always with pictures made in them thar days--a bit of Armour's Star. (ham) The plot was moth-eaten. The directing, well, it could have been better. But, the best part, was the photography. I believe, without a doubt, that one of the most interesting scienti-scenes that was ever taken was the one where the girl Maria, has her personality and physical beauty transferred to that of the female automaton. Science was poor. But now that the evening is part of misted memory I have forgotten most of the funny things, thank heaven, and only the good things remain. METROPOLIS is indeed well worth my money any day.

MOROJO: This was the firsttime I'd seen METROPOLIS. I thot it was wonderful, considering it was the first of its kind & was produced over 13 yrs ago. Naturally, it can't compare with more recent spectacles such as Things to Come because they have the advantage of yrs of experience in production & acting. Even so, the sets were magnificent. The camera perspectives were very impressive. In spite of what some say about the horrible acting I thot it was good. It seemd very much overdone compared to what we have today, true; but when we consider everything had to b conveyd by pantomime & facial expression without the assistance of speech...we must admit it was welldone. The girl playd her 2 parts perfectly: She was a s.y.#. & a vicious robot. If that wasn't good acting what woud U call it. The boy very successfully exprest all the joys & sorrows, hopes & tears & frustrations which he was sposed to experience. The cast put the ideas over so there was little dout at any time as to just what was going on. I have been hoping for yrs for a chance to see METROPOLIS. It definitely was NOT disappoointed in what I saw; but what I heard--! The wise-cracking of one who sat directly in front of me (figure it out for yourself, Ray; tho I shan't say which Ray--there r 3 in the LA Leag), the ribald laffer & general uproar, even audible comicomment by the local disciple of dignity... What uncomplimentary conclusion is to b deduced from the fact it was a considerably quieter crowd the 2d nite I saw METROPOLIS & the audience was practicly devoid of stfans?

POGO: Metropolis was super-fine. The fotografy was perfect--the acting over-done--& the story rotten--but nevertheless, I enjoyd every minute of its showing.

MRS ALLIS KERLAY: The "Metropolis" revival was a real treat & thrill to me. I had seen the picture before during a brief visit to the States (from the Dominion of Canada, then my home). This was in 1927. For Quay, mon mari, my--"how you say?"--ha, ha--my 'us-ban', it was the first seeing. He is not a science fiction enthusiast, hélas ("but he's My Man!"), & tho' I know he would rather see a Folies Bergère, he would say he considered "our" picture a remarkable production. I must admit "Things to Come" is the superior picture, but I liked "Metropolitan Sta--", pardon--"Metropolis"! better than "Just Imagine" or any of the other future-films. Sans doute, a dozen years from now they'll make one greater than even "Things to Come", but I'll



cling to "Things" like a clingstone, 'cause it's a peach! Like Paul or a Gernsbach Amazing, I just love "Metropolis". I guess I'm just a sentimentalist at heart.

## METROPOLIS MYSTERY :

What woud the 4 missing reels reveal? At the showings sponsored by the Academy Review, on display were 3 super scrap bks--personal property of the director--containing over 800 scenes from the movie... practically the picture itself! Piecing together what I could from this incredible array of stills (paling into microsignificance my long-prized collection of 10), it appears to me the complete continues beyond the conventional "everything all x" ending, demanding the death of the son! For there is a foto of the father & Rotwang regarding a monument recording Eric's birth & "loss". Joseph, the employee whom Masterman dismisses with "Draw your pay from the G-Bank", seems somehow to have figured much more prominently in the following proceedings than we r shown. Maria, the robot, seems sometime to have done a 2d dance, in entirely a different costume, whether during Eric's delirium or in actuality, I cannot say. The Priest, practically nonexistent in "our" version, seems to have played a rather prominent rôle in the original. No gunplay appears in the Pollock adaptation. We see no great stone statue, the carved face of Maria. One of Lang's stills shows the real Maria, during her wild flite from Rotwang at the climax, clinging to a great bell à la Lon Chaney in "Notre-Dame". Studying a still of the electric-city, I discovered names on the sides of bldgs wich one might not notice in the rapid passing of the scene, or could not read from afar, or remember. Here r these strange names: UTAMOH X THUMO - SACIPE - BEDELAT - S GONDEAL - ANENIROK - BONDEA - ADE LENE - ERANOT - SIDIR - LEKNE - & an E with a backward capital N next it! What weird language?!

## SIDE-LITES

As Fay Wray became goen as "the horror heroine" so I elect Brigitte Helm the inter-nat'l "Scientifilm Girl" because beside METROPOLIS she has been featured in Deutsch & French versions of so many other imaginative movies, such as, for example, Pierre Benoit's "The Mistress of Atlantis", "Spys" (intrigue in superbank of tomoro), "Gold" (atomanufactured, artificial aurum), "Mandragore A Fraue" (testube-baby, maturing to soulless siren) &c... Good Old Brig! -- Jno Rusl Fearn owns a print of METROPOLIS. -- Included in an estimated 300 inhabitants of Cinema City who attended during the time of the 3 revival-showings were celebrities Richard Cromwell (a first-niter) & Charlie McCarthy's creator, proving the latter's no dummy! -- Said Donald Gledhill, Mgr of the house, to the audiences after each performance: "When they said 'movies' in those days they really meant movies!" -- A suggestion once was made in a British cinema to remake METROPOLIS with a cast comprised of Dorothea ("Mädchen in Uniform") Wieck (Week) as "Maria", Conrad Veidt (Fite) as the Master of Metropolis ("Joh Fredersen" in the Deutsch version) & for "Rotwang"--Peter Lorre!

## CONTEST (ANOTHER !!)

Wanted: A review of METROPOLIS from the student's standpoint. Reward: The Scientifilm issue of FANTASY Magazine.

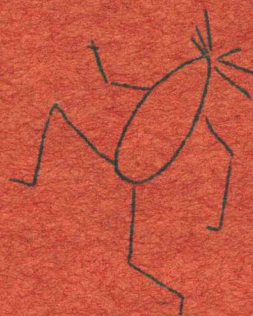
Amongst such analytical & polished penslers as L. Sprague de Camp, "Doc" Lowndes, Dick Wilson, P. Schuyler Miller, Jno W. Campbell Jr, RDSwisher & comrades of this calibre, shoud come a model résumé of METROPOLIS. Or it may b written by a comparative unknown. But written it definitely shoud b!, to b published & stand as the synopsis for scientifi-fictionists.



HANKUTNER: This is th 9th time I saw Metropolis. I  
thot it was swell. I had seen it wuns  
b-4 in 1926. Th fotography was x-~~tra~~ordinary, intensely  
dramatic & powrful. Modern Hwd with all its resour-  
ces can ekwul but not surpass th camo triks. Lang &  
his fotogaters did somthing unusual, wich wasnt dun  
in Just Imagine--they made th arkitektur reelistik.  
& they handled liling most powrfully. Even in Things  
to Kum th producers seemd too much imprest by their  
own ideas. Supr-science in films shud be taken for  
granted, used as a basis on which a story shud be  
bilt. I liked Metropolis betr than eithr Things to  
Kum or Just Imagine. Whil individual aktors wer old-  
fashnd in tekntk Lang's handling of crowds & masses  
is mastfily. Th aktors r hammy; th direkshun & fotog-  
rafy dramatic. A piktur worth seeing. Gee was I  
thrilld. I viewd it with ACK-streme plzsur. Ha ha.

Saluda!

ROT WANG,



BELLE WYMAN: I thot it was a wonderful picture. I  
was so surprised that there was so  
much in it. I guess I had forgotten. Wonderful for  
such a far-back picture. Interesting rite from the  
start. Hald your attn so. Seems like everybody  
ought to see it. Enjoyd every minute of it; sorry  
when it was over. Still outstanding.