

Fritz Lang's 1927 Masterpiece
Now With 25 Minutes of Lost Footage

THE COMPLETE METROPOLIS

a Kino International release
Kino Lorber

New Scenes added From the Print Discovered in Buenos Aires 2008

1. The Eternal Gardens (10:07:48 – 10:07:51)

In the lush, Edenic Eternal Gardens, the Master of Ceremonies reviews a group of young women, one of whom will be selected to entertain Freder, the son of the city's master builder and ruler, Joh Fredersen.

2. The Eternal Gardens (10:08:34 – 10:08:48)

The Master of Ceremonies touches up the makeup on one of the young women.

3. The Eternal Gardens (10:10:31 – 10:10:32)

A two-second reaction shot of Freder and the women looking on in curiosity after Maria unexpectedly arrives with the workers' children.

4. Fredersen's Office (10:24:35 – 10:24:45)

Fredersen dismissively tells his son that the workers are confined to the depths where they belong. An extended version of a scene included in previous restorations.

5. Fredersen's Office (10:24:54 – 10:25:29)

Freder, having pleaded with his father on the workers' behalf, is stunned by Fredersen's callousness toward the very people who built his city. These shots replace the much-abbreviated version of Freder's reaction seen in previous editions.

6. Fredersen's Office (10:28:24 – 10:28:28)

An additional shot of Josaphat, Fredersen's lieutenant, reacting to being dismissed from his position.

7. Outside of Fredersen's Office (10:29:56 – 10:29:59)

Josaphat staggers down the grand staircase, stunned at being fired by Fredersen and aware that the loss of his privileged position will condemn him to a life of hard labor in the depths of the Workers' City.

8. Outside of Fredersen's Office (10:31:36 – 10:31:48)

After Freder, feeling guilty about his father's actions, offers Josaphat a job and invites him to join with him, he writes down Josaphat's address and arranges to meet him later.

9. On the Streets of Metropolis (10:34:33 – 10:34:55)

The menacing Thin Man, who has been tasked by Fredersen to monitor Freder's actions, hides behind a newspaper at a newsstand while spying on Freder's chauffeur.

10. On the Streets of Metropolis (10:35:41 – 10:37:59)

One of the most significant of the restored scenes. Georgy, Worker 11811, has switched clothes with Freder and been liberated from his duties. In an earlier shot, he had promised that he would go to Josaphat's home and wait for him there, but when he discovers plenty of money in Freder's pants pocket he decides to treat himself to an indulgent night in Yoshiwara, Metropolis's notorious pleasure district. All the while, he remains under the watchful eye of the Thin Man, who mistakenly believes he is shadowing Freder.

11. Rotwang's Home (10:38:43 – 10:39:37)

Fredersen stands alone before an enormous set of curtains in Rotwang's home. He draws the curtains open and discovers an equally enormous sculpture of the head of his late wife, Hel. The scene ends with a shot of Fredersen overcome with grief.

12. Rotwang's Home (10:39:49 – 10:40:12)

Fredersen, still emotional, continues to stand before the sculpture of Hel. Rotwang enters the room and goes into a fury when he realizes that Fredersen has found the hidden sculpture. He forcefully closes the curtains and shakes his fist in a rage at Fredersen.

13. Rotwang's Home (10:40:32 – 10:40:37)

A brief close-up of Fredersen trying to look away while Rotwang, off-screen, continues to rage.

14. Rotwang's Home (10:40:55 – 10:41:04)

Fredersen notices Rotwang's artificial hand and Rotwang, his madness increasingly apparent, explains that the loss of his hand was a small price to pay to re-create Hel. A longer version of a shot included in previous editions of the film.

15. Rotwang's Home (10:44:04 – 10:44:10)

Fredersen looks upon the robot as he takes in the significance of what he has just witnessed. He then steps toward her, but Rotwang, possessive of his creation, forcefully blocks his path.

16. Rotwang's Home (10:44:22 – 10:44:52)

Fredersen, now restored to his earlier reserved businesslike demeanor and confidence, begins to tell Rotwang of his plans.

17. The Catacombs (10:57:24 – 10:57:30)

A brief shot of Fredersen after he has witnessed Maria's sermon to the workers assembled in the catacombs. The expression on his face indicates that he sees her as a threat to his power.

18. The Cathedral; Rotwang's Home (11:07:08 – 11:07:43)

In the previous scene, which remains lost, Freder witnessed a sermon by a monk at the cathedral. Here, a close-up is shown of a page from the monk's Bible, warning about the influence of an evil woman, Babylon the Great. At the end of this new sequence, Rotwang sits before the robot, almost as if it was an altar — but instead he begins to give it instructions.

19. Rotwang's Home (11:07:45 – 11:07:53)

Rotwang continues the instructions to the robot, telling her she must destroy Fredersen, Freder and the city itself.

20. The Cathedral (11:08:06 – 11:08:28)

Freder wanders through the cathedral while waiting for Maria.

21. The Cathedral; Freder's Car; Josaphat's Apartment (11:09:26 – 11:16:57)

One of the longest restored scenes. Freder leaves the cathedral, disappointed that Maria did not show up for their rendezvous, while Georgy leaves Yoshiwara after a night of indulgence. When Georgy gets back into Freder's car, he is overpowered by the waiting Thin Man, who orders him back to his post at his machine. Freder, meanwhile, arrives at Josaphat's home and learns from Josaphat that Georgy never arrived. Freder then leaves to search for Maria, but just seconds after his departure, the Thin Man arrives and confronts Josaphat. He first attempts to bribe Josaphat, then threatens him in an effort to get him to betray Freder.

22. Josaphat's Apartment (11:17:03 – 11:17:45)

His previous efforts to turn Josaphat against Freder having failed, the Thin Man resorts to force and, after a physical struggle, overcomes Josaphat and warns him that he will return for him in three hours.

23. Fredersen's Office (11:27:09 – 11:27:41)

Fredersen receives a note from Rotwang informing him that the experiment was a success and that the false Maria will be able to fool anyone. Fredersen then looks over to the false Maria (who is off-screen), who has accompanied the note.

24. Freder's Room (11:30:44 – 11:30:47)

A quick shot of a feverish Freder in bed after witnessing Maria's apparent betrayal.

25. Freder's Nightmare (11:31:51 – 11:31:58)

During Freder's delirium-induced nightmare, he revisits the sermon held earlier by the monk in the cathedral — but this time the Thin Man stands in the monk's place at the pulpit.

26. Freder's Nightmare (11:32:00 – 11:32:02)

An additional quick shot of the Thin Man dressed as a monk and giving a sermon.

27. A Nightclub (in Yoshiwara?) (11:32:35 – 11:32:37)

The first of several shots that lengthen the scene of the false Maria's notorious erotic dance. In this instance, an additional reaction shot of the lust-filled faces of the men in the audience is followed by a shot of the false Maria dancing.

28. A Nightclub (in Yoshiwara?) (11:32:43)

A split-second shot of the false Maria looking into the camera, inserted into the larger, rapid-fire montage of her erotic dance.

29. Freder's Nightmare (11:32:59 – 11:33:12)

One final shot of the Thin Man preaching at the pulpit, followed by a close-up of the Bible page seen earlier during the cathedral scene. This time there is a further close-up of an illustration from the Bible of a woman who strongly resembles the false Maria seen moments earlier at the nightclub.

30. A Nightclub (in Yoshiwara?) (11:33:16 – 11:33:17)

Another reaction shot of the men watching the false Maria's performance, completely under her spell.

31. A Nightclub (in Yoshiwara?) (11:33:20)

Still another split-second reaction shot of the men excitedly watching the false Maria's nightclub dance.

32. A Nightclub (in Yoshiwara?) (11:33:40 – 11:33:45)

The Africans positioned at the base of the false Maria's performance stage transform into the statue of the Seven Deadly Sins seen earlier in the cathedral.

33. Fredersen's Office (11:35:24 – 11:35:53)

The Thin Man reports to Fredersen, informing him that the workers' belief that the Mediator will soon arrive is the only thing preventing them from rioting.

34. Freder's Room (11:36:06 – 11:36:26)

Josaphat tells Freder of the strange events that occurred while he was sick and out of touch.

35. A Nightclub (in Yoshiwara?) (11:36:30 – 11:36:31)

Yet another reaction shot of the men watching the false Maria's seductive dance.

36. A Nightclub (in Yoshiwara?) (11:36:34 – 11:36:42)

Two of the men in the false Maria's audience glare at each other with intense jealousy, with each man looking as if he were on the verge of violence.

37. A Nightclub in Yoshiwara (11:37:19 – 11:37:20)

At a different nightclub in Yoshiwara, the false Maria takes off her garter and throws it into the crowd of adoring men.

38. A Nightclub in Yoshiwara (11:37:40 – 11:37:43)

One man shoots another in a jealous rage during a scuffle during the false Maria's performance.

39. Freder's Room (11:38:10 – 11:38:15)

In this brief shot, which expands upon a previously existing scene, Josaphat informs Freder that his Maria is apparently the same woman driving men mad in Yoshiwara.

40. Freder's Room (11:38:19 – 11:38:52)

Josaphat tells Freder of the workers' rising expectation of the arrival of the Mediator, and Freder responds by telling him that the Mediator will be at the next gathering.

41. Fredersen's Office (11:39:02 – 11:39:17)

The Thin Man acts with dismay as Fredersen orders him not to interfere, no matter what the workers may do that evening, as Fredersen's plan to destroy the true Maria and her movement is put into action.

42. The Catacombs (11:43:04 – 11:43:06)

As the workers begin to fall under the spell of the false Maria, one gives a fiery speech to help whip the crowd into a frenzy.

43. Rotwang's Home (11:45:56 – 11:46:02)

In this partially restored scene, Maria hides in a corner while the fight between Rotwang and Fredersen is shown as a shadow projected onto the wall behind her.

44. The Catacombs (11:46:05 – 11:46:14)

Josaphat convinces Freder to leave the catacombs with him after the workers' violence has caused Georgy's death and threatens to spread elsewhere.

45. The Elevators to the Depths (11:48:11 – 11:48:19)

In the first of several restored shots that significantly expand the famed sequence in which the false Maria leads the workers in an attack on the machines of the underworld, the rioting workers pour into the elevators which lead underground.

46. The Elevators to the Depths (11:48:23 – 11:48:28)

In a frenzy, the enormous crowd of workers board the elevators.

47. The Elevators to the Depths (11:48:38 – 11:48:41)

The elevators continue to transport the workers below.

48. The Elevators to the Depths (11:48:45 – 11:48:48)

The workers continue to head into the depths via the elevators, underscoring the overwhelming size of the riotous mob.

49. The Elevators to the Depths (11:49:15 – 11:49:17)

A long shot shows the final elevator in its descent from the point of view of the workers' children, who have been left behind to fend for themselves.

50. The M-Machine; The Heart Machine; Rotwang's Home (11:49:37 – 11:50:56)

The false Maria and the rioters storm the hated M-Machine, convincing the workers there to leave their posts and join them. Afterwards, they race to the Heart Machine, but Grot rushes to close the gates in a desperate attempt to save his machine from the rioters. Meanwhile, in a brief shot, Fredersen stands over Rotwang, having prevailed in their fight (most of which remains lost.) The sequence ends with Grot nervously pacing in front of the Heart Machine as the rioters pound at the gates.

51. The Gates of the Heart Machine (11:51:47 – 11:51:49)

The false Maria and the rioting workers continue to try to force their way through the gates of the Heart Machine.

52. The Heart Machine (11:51:54 – 11:52:03)

Having been ordered by Fredersen to open the gates for the rioters, Grot tries to warn him that doing so would result in the destruction of the entire machine district.

53. The Heart Machine (11:52:11 – 11:52:37)

The rioters continue to gather outside the gates; Grot, once again ordered by Fredersen to open them, finally – and reluctantly – does so. The workers begin to pour in.

54. The Heart Machine (11:53:03 – 11:53:06)

The workers continue to stream into the Heart Machine room, as the false Maria continues to stir them up.

55. The Elevators to the Depths (11:53:55 – 11:53:58)

The real Maria rides an elevator down to the Workers' City, while in desperate prayer.

56. Beneath the Workers' City (11:55:38 – 11:55:40)

Freder and Josaphat arrive through a partially collapsed wall beneath the Workers' City and are alarmed by the sound of the elevators collapsing on the floors above them.

57. The Workers' City (11:56:39 – 11:56:48)

Maria struggles to pull the large lever that will ring the gong machine and alert the workers' abandoned children that the city is beginning to flood.

58. The Workers' City (11:57:01 – 11:57:06)

As the main square floods, the children race to the square's center to join Maria atop the elevated gong machine.

59. The Workers' City (11:57:13 – 11:57:17)

Desperate children emerge from their homes as the water races behind them.

60. The Workers' City (11:57:51 – 11:57:56)

Maria continues to struggle with the enormous lever of the gong machine to keep the alarm sounding.

61. The Workers' City (11:58:22 – 11:58:38)

Maria continues to operate the gong machine while untold numbers of children gather around the base of the machine, reaching up towards her.

62. The Workers' City (11:58:42 – 11:58:43)

Another quick shot of even more children running through the square as the rising water splashes around their ankles.

63. The Workers' City (11:58:46 – 11:58:56)

A shot — presumably from Maria's point of view — of the screaming, panicking children reaching upwards as the water rages around them. This is followed by a shot of Maria calling back to them, "Where are your fathers, your mothers?"

64. The Workers' City (12:00:17 – 12:00:46)

Freder and Josaphat climb down some piping while water pours over them. Meanwhile, more children run into the square seeking Maria's protection, while the gong, shown in close-up, continues to sound.

65. The Workers' City (12:01:05 – 12:01:13)

Additional close-ups of the gong, Maria and the children are followed by a view from above, as Freder arrives in the square and runs toward Maria and the children.

66. The Workers' City (12:02:32 – 12:02:34)

The children run through the rising waters of the square, this time toward Josaphat, who has discovered a possible way out.

67. The Stairwell (12:02:40 – 12:04:29)

The children run up the stairwell, only to find at the top that the exit is blocked by a gate of steel bars, while more and more children flood into the stairwell behind them. Freder and Josaphat climb up the outside railing of the stairs, past the children, and try to open the steel gate.

68. The Stairwell (12:04:32 – 12:04:45)

Maria tries to calm the panicking children, while Freder still struggles to open the steel gate.

69. The Stairwell (12:04:52 – 12:04:57)

Freder and Josaphat break through the steel gate.

70. The Stairwell (12:05:00 – 12:05:14)

The children run to safety through the stairwell exit, while Freder climbs back down toward Maria.

71. The Stairwell (12:05:25 – 12:05:34)

Freder reaches the bottom of the stairwell as the remaining children run past him.

72. Outside a Nightclub in Yoshiwara (12:09:22 – 12:09:31)

The false Maria leads a group of revelers from Yoshiwara to watch the destruction she has caused.

73. Outside a Nightclub in Yoshiwara (12:09:35 – 12:09:38)

The wealthy revelers pour into the streets of Yoshiwara, ignorant of the destruction occurring in the city below.

74. Outside the Club of the Sons (12:10:19 – 12:10:26)

As Freder enters the Club of the Sons, Maria lingers behind with some of the smaller children, signally to Freder to go on ahead.

75. Rotwang's Home; On the Streets of Metropolis (12:10:57 – 12:11:27)

Rotwang, now completely mad, stands before the sculpture of Hel, promising her that he will take her "home." Meanwhile, the false Maria leads the revelers through the streets of Yoshiwara.

76. Outside the Club of the Sons; On the Streets of Metropolis (12:11:36 – 12:12:08)

The last of the children enter the Club of the Sons, but an exhausted Maria, who has briefly paused to rest, gets left behind outside the club. Grot, meanwhile, leads the mob of workers in search of the "witch" who drove them to destroy the Workers' City.

77. Outside the Club of the Sons; On the Streets of Metropolis (12:12:14 – 12:12:25)

Maria stands alone outside the Club of the Sons, while Grot and the mob march right toward the club.

78. Outside the Club of the Sons (12:12:27 – 12:12:29)

Maria stands atop the stairs of the club. She hears the sound of the mob below and looks down to investigate.

79. Outside the Club of the Sons (12:12:38 – 12:12:41)

The real Maria, having been mistaken by Grot's mob for her false counterpart, stands in fear as Grot calls her a witch.

80. Outside the Club of the Sons (12:12:48 – 12:12:51)

A fearful Maria attempts to plead with the bloodthirsty crowd.

81. Outside the Club of the Sons (12:13:00 – 12:13:02)

Maria reacts with terror after Grot declares that she should be burned at the stake.

82. Outside the Club of the Sons (12:13:07 – 12:13:09)

Maria staggers backward towards the closed door of the club, in hope of reaching safety.

83. Outside the Club of the Sons (12:13:12 – 12:13:19)

Maria finds the door of the club shut and the mob dangerously close, and runs off into the streets; the mob remains in hot pursuit, and continues to throw things at her.

84. On the Streets of Metropolis (12:13:34 – 12:13:49)

Maria runs down a flight of steps and around a corner, temporarily evading Grot and the angry mob.

85. On the Streets of Metropolis (12:13:53 – 12:13:57)

Grot realizes Maria has run in the other direction, and he and the mob are once again in close pursuit of her.

86. On the Streets of Metropolis (12:14:06 – 12:14:10)

Maria, overcome with terror, runs screaming directly toward the camera with Grot and the mob right behind her.

87. On the Streets of Metropolis (12:14:24 – 12:14:26)

Grot's mob and the false Maria's revelers, having collided on the streets seconds earlier, push against each other.

88. Outside the Cathedral (12:14:31 – 12:14:43)

Maria runs toward the cathedral doors and safety, while Grot, stuck in the mix of the two converged crowds, pushes his way through, trying to find her.

89. On the Streets of Metropolis (12:14:48 – 12:14:51)

Freder and Josaphat run through the streets in an effort to rescue Maria.

90. Outside the Cathedral (12:15:40 – 12:15:53)

Grot and some of the workers finish tying the false Maria to the improvised stake and Grot addresses the crowd of rioters, stirring them up even further.

91. Outside the Cathedral (12:16:42 – 12:16:45)

A close-up of Freder being restrained by some of the mob as he tries to reach the stake, unaware that the real Maria is safe and that it is the false Maria who is about to be burned.

92. Outside the Cathedral (12:17:12 – 12:17:20)

The crowd watches as the fire rages and Freder continues to struggle with the mob, calling to Maria.

93. Outside the Cathedral; Atop the Cathedral (12:20:01 – 12:20:08)

The false Maria continues to burn at the stake, while Rotwang and Freder fight atop the cathedral.

94. Atop the Cathedral (12:20:19 – 12:20:35)

Rotwang and Freder continue to fight furiously, with each briefly gaining the upper hand.

95. Outside the Cathedral (12:20:47 – 12:20:54)

The crowd of people watching the fight suddenly realize that the hated Fredersen is in their midst.

96. Outside the Cathedral (12:21:29 – 12:21:41)

Grot and the crowd celebrate upon learning that the children are safe.

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1. The Eternal Gardens (10:07:48 – 10:07:51)

In the lush, Edenic Eternal Gardens, the Master of Ceremonies reviews a group of young women, one of whom will be selected to entertain Freder, the son of the city's master builder and ruler, Joh Fredersen.

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The Master of Ceremonies touches up the makeup on one of the young women.

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A two-second reaction shot of Freder and the women looking on in curiosity after Maria unexpectedly arrives with the workers' children.

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Freder, having pleaded with his father on the workers' behalf, is stunned by Fredersen's callousness toward the very people who built his city. These shots replace the much-abbreviated version of Freder's reaction seen in previous editions.

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An additional shot of Josaphat, Fredersen's lieutenant, reacting to being dismissed from his position.

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Josaphat staggers down the grand staircase, stunned at being fired by Fredersen and aware that the loss of his privileged position will condemn him to a life of hard labor in the depths of the Workers' City.

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One man shoots another in a jealous rage during a scuffle during the false Maria's performance.

39. Freder's Room (11:38:10 – 11:38:15)

In this brief shot, which expands upon a previously existing scene, Josaphat informs Freder that his Maria is apparently the same woman driving men mad in Yoshiwara.

40. Freder's Room (11:38:19 – 11:38:52)

Josaphat tells Freder of the workers' rising expectation of the arrival of the Mediator, and Freder responds by telling him that the Mediator will be at the next gathering.

41. Fredersen's Office (11:39:02 – 11:39:17)

The Thin Man acts with dismay as Fredersen orders him not to interfere, no matter what the workers may do that evening, as Fredersen's plan to destroy the true Maria and her movement is put into action.

42. The Catacombs (11:43:04 – 11:43:06)

As the workers begin to fall under the spell of the false Maria, one gives a fiery speech to help whip the crowd into a frenzy.

43. Rotwang's Home (11:45:56 – 11:46:02)

In this partially restored scene, Maria hides in a corner while the fight between Rotwang and Fredersen is shown as a shadow projected onto the wall behind her.

44. The Catacombs (11:46:05 – 11:46:14)

Josaphat convinces Freder to leave the catacombs with him after the workers' violence has caused Georgy's death and threatens to spread elsewhere.

45. The Elevators to the Depths (11:48:11 – 11:48:19)

In the first of several restored shots that significantly expand the famed sequence in which the false Maria leads the workers in an attack on the machines of the underworld, the rioting workers pour into the elevators which lead underground.

46. The Elevators to the Depths (11:48:23 – 11:48:28)

In a frenzy, the enormous crowd of workers board the elevators.

47. The Elevators to the Depths (11:48:38 – 11:48:41)

The elevators continue to transport the workers below.

48. The Elevators to the Depths (11:48:45 – 11:48:48)

The workers continue to head into the depths via the elevators, underscoring the overwhelming size of the riotous mob.

49. The Elevators to the Depths (11:49:15 – 11:49:17)

A long shot shows the final elevator in its descent from the point of view of the workers' children, who have been left behind to fend for themselves.

50. The M-Machine; The Heart Machine; Rotwang's Home (11:49:37 – 11:50:56)

The false Maria and the rioters storm the hated M-Machine, convincing the workers there to leave their posts and join them. Afterwards, they race to the Heart Machine, but Grot rushes to close the gates in a desperate attempt to save his machine from the rioters. Meanwhile, in a brief shot, Fredersen stands over Rotwang, having prevailed in their fight (most of which remains lost.) The sequence ends with Grot nervously pacing in front of the Heart Machine as the rioters pound at the gates.

51. The Gates of the Heart Machine (11:51:47 – 11:51:49)

The false Maria and the rioting workers continue to try to force their way through the gates of the Heart Machine.

52. The Heart Machine (11:51:54 – 11:52:03)

Having been ordered by Fredersen to open the gates for the rioters, Grot tries to warn him that doing so would result in the destruction of the entire machine district.

53. The Heart Machine (11:52:11 – 11:52:37)

The rioters continue to gather outside the gates; Grot, once again ordered by Fredersen to open them, finally – and reluctantly – does so. The workers begin to pour in.

54. The Heart Machine (11:53:03 – 11:53:06)

The workers continue to stream into the Heart Machine room, as the false Maria continues to stir them up.

55. The Elevators to the Depths (11:53:55 – 11:53:58)

The real Maria rides an elevator down to the Workers' City, while in desperate prayer.

56. Beneath the Workers' City (11:55:38 – 11:55:40)

Freder and Josaphat arrive through a partially collapsed wall beneath the Workers' City and are alarmed by the sound of the elevators collapsing on the floors above them.

57. The Workers' City (11:56:39 – 11:56:48)

Maria struggles to pull the large lever that will ring the gong machine and alert the workers' abandoned children that the city is beginning to flood.

58. The Workers' City (11:57:01 – 11:57:06)

As the main square floods, the children race to the square's center to join Maria atop the elevated gong machine.

59. The Workers' City (11:57:13 – 11:57:17)

Desperate children emerge from their homes as the water races behind them.

60. The Workers' City (11:57:51 – 11:57:56)

Maria continues to struggle with the enormous lever of the gong machine to keep the alarm sounding.

61. The Workers' City (11:58:22 – 11:58:38)

Maria continues to operate the gong machine while untold numbers of children gather around the base of the machine, reaching up towards her.

62. The Workers' City (11:58:42 – 11:58:43)

Another quick shot of even more children running through the square as the rising water splashes around their ankles.

63. The Workers' City (11:58:46 – 11:58:56)

A shot — presumably from Maria's point of view — of the screaming, panicking children reaching upwards as the water rages around them. This is followed by a shot of Maria calling back to them, "Where are your fathers, your mothers?"

64. The Workers' City (12:00:17 – 12:00:46)

Freder and Josaphat climb down some piping while water pours over them. Meanwhile, more children run into the square seeking Maria's protection, while the gong, shown in close-up, continues to sound.

65. The Workers' City (12:01:05 – 12:01:13)

Additional close-ups of the gong, Maria and the children are followed by a view from above, as Freder arrives in the square and runs toward Maria and the children.

66. The Workers' City (12:02:32 – 12:02:34)

The children run through the rising waters of the square, this time toward Josaphat, who has discovered a possible way out.

67. The Stairwell (12:02:40 – 12:04:29)

The children run up the stairwell, only to find at the top that the exit is blocked by a gate of steel bars, while more and more children flood into the stairwell behind them. Freder and Josaphat climb up the outside railing of the stairs, past the children, and try to open the steel gate.

68. The Stairwell (12:04:32 – 12:04:45)

Maria tries to calm the panicking children, while Freder still struggles to open the steel gate.

69. The Stairwell (12:04:52 – 12:04:57)

Freder and Josaphat break through the steel gate.

70. The Stairwell (12:05:00 – 12:05:14)

The children run to safety through the stairwell exit, while Freder climbs back down toward Maria.

71. The Stairwell (12:05:25 – 12:05:34)

Freder reaches the bottom of the stairwell as the remaining children run past him.

72. Outside a Nightclub in Yoshiwara (12:09:22 – 12:09:31)

The false Maria leads a group of revelers from Yoshiwara to watch the destruction she has caused.

73. Outside a Nightclub in Yoshiwara (12:09:35 – 12:09:38)

The wealthy revelers pour into the streets of Yoshiwara, ignorant of the destruction occurring in the city below.

74. Outside the Club of the Sons (12:10:19 – 12:10:26)

As Freder enters the Club of the Sons, Maria lingers behind with some of the smaller children, signally to Freder to go on ahead.

75. Rotwang's Home; On the Streets of Metropolis (12:10:57 – 12:11:27)

Rotwang, now completely mad, stands before the sculpture of Hel, promising her that he will take her "home." Meanwhile, the false Maria leads the revelers through the streets of Yoshiwara.

76. Outside the Club of the Sons; On the Streets of Metropolis (12:11:36 – 12:12:08)

The last of the children enter the Club of the Sons, but an exhausted Maria, who has briefly paused to rest, gets left behind outside the club. Grot, meanwhile, leads the mob of workers in search of the "witch" who drove them to destroy the Workers' City.

77. Outside the Club of the Sons; On the Streets of Metropolis (12:12:14 – 12:12:25)

Maria stands alone outside the Club of the Sons, while Grot and the mob march right toward the club.

78. Outside the Club of the Sons (12:12:27 – 12:12:29)

Maria stands atop the stairs of the club. She hears the sound of the mob below and looks down to investigate.

79. Outside the Club of the Sons (12:12:38 – 12:12:41)

The real Maria, having been mistaken by Grot's mob for her false counterpart, stands in fear as Grot calls her a witch.

80. Outside the Club of the Sons (12:12:48 – 12:12:51)

A fearful Maria attempts to plead with the bloodthirsty crowd.

81. Outside the Club of the Sons (12:13:00 – 12:13:02)

Maria reacts with terror after Grot declares that she should be burned at the stake.

82. Outside the Club of the Sons (12:13:07 – 12:13:09)

Maria staggers backward towards the closed door of the club, in hope of reaching safety.

83. Outside the Club of the Sons (12:13:12 – 12:13:19)

Maria finds the door of the club shut and the mob dangerously close, and runs off into the streets; the mob remains in hot pursuit, and continues to throw things at her.

84. On the Streets of Metropolis (12:13:34 – 12:13:49)

Maria runs down a flight of steps and around a corner, temporarily evading Grot and the angry mob.

85. On the Streets of Metropolis (12:13:53 – 12:13:57)

Grot realizes Maria has run in the other direction, and he and the mob are once again in close pursuit of her.

86. On the Streets of Metropolis (12:14:06 – 12:14:10)

Maria, overcome with terror, runs screaming directly toward the camera with Grot and the mob right behind her.

87. On the Streets of Metropolis (12:14:24 – 12:14:26)

Grot's mob and the false Maria's revelers, having collided on the streets seconds earlier, push against each other.

88. Outside the Cathedral (12:14:31 – 12:14:43)

Maria runs toward the cathedral doors and safety, while Grot, stuck in the mix of the two converged crowds, pushes his way through, trying to find her.

89. On the Streets of Metropolis (12:14:48 – 12:14:51)

Freder and Josaphat run through the streets in an effort to rescue Maria.

90. Outside the Cathedral (12:15:40 – 12:15:53)

Grot and some of the workers finish tying the false Maria to the improvised stake and Grot addresses the crowd of rioters, stirring them up even further.

91. Outside the Cathedral (12:16:42 – 12:16:45)

A close-up of Freder being restrained by some of the mob as he tries to reach the stake, unaware that the real Maria is safe and that it is the false Maria who is about to be burned.

92. Outside the Cathedral (12:17:12 – 12:17:20)

The crowd watches as the fire rages and Freder continues to struggle with the mob, calling to Maria.

93. Outside the Cathedral; Atop the Cathedral (12:20:01 – 12:20:08)

The false Maria continues to burn at the stake, while Rotwang and Freder fight atop the cathedral.

94. Atop the Cathedral (12:20:19 – 12:20:35)

Rotwang and Freder continue to fight furiously, with each briefly gaining the upper hand.

95. Outside the Cathedral (12:20:47 – 12:20:54)

The crowd of people watching the fight suddenly realize that the hated Fredersen is in their midst.

96. Outside the Cathedral (12:21:29 – 12:21:41)

Grot and the crowd celebrate upon learning that the children are safe.