
CONTENTS

Acknowledgments vii

Introduction 1

1. Suggestion, Hypnosis, and Crime:

Robert Wiene's *The Cabinet of Dr. Caligari* (1920)

STEFAN ANDRIOPOULOS 13

2. Of Monsters and Magicians:

Paul Wegener's *The Golem: How He Came into the World* (1920)

NOAH ISENBERG 33

3. Movies, Money, and Mystique:

Joe May's Early Weimar Blockbuster, *The Indian Tomb* (1921)

CHRISTIAN ROGOWSKI 55

4. No End to *Nosferatu* (1922)

THOMAS ELSAESSER 79

5. Fritz Lang's *Dr. Mabuse, the Gambler* (1922):

Grand Enunciator of the Weimar Era

TOM GUNNING 95

6. Who Gets the Last Laugh?

Old Age and Generational Change in F. W. Murnau's *The Last Laugh* (1924)

SABINE HAKE 115

7. Inflation and Devaluation:

Gender, Space, and Economics in G. W. Pabst's *The Joyless Street* (1925)

SARA F. HALL 135

8. Tradition as Intellectual Montage:
F. W. Murnau's *Faust* (1926)
MATT ERLIN 155
9. *Metropolis* (1927):
City, Cinema, Modernity
ANTON KAES 173
10. *Berlin, Symphony of a Great City* (1927):
City, Image, Sound
NORA M. ALTER 193
11. Surface Sheen and Charged Bodies:
Louise Brooks as Lulu in *Pandora's Box* (1929)
MARGARET MCCARTHY 217
12. The Bearable Lightness of Being:
People on Sunday (1930)
LUTZ KOEPNICK 237
13. National Cinemas / International Film Culture:
The Blue Angel (1930) in Multiple Language Versions
PATRICE PETRO 255
14. Coming Out of the Uniform:
Political and Sexual Emancipation in Leontine Sagan's *Mädchen in Uniform* (1931)
RICHARD W. MCCORMICK 271
15. Fritz Lang's *M* (1931):
An Open Case
TODD HERZOG 291
16. Whose Revolution?
The Subject of *Kuhle Wampe* (1932)
MARC SILBERMAN 311
- Filmography* 331
Contributors 341
Index 345