

1920



The Cabinet of Dr. Caligari

STATISTICS

Cinemas: 3422
Feature films: 510

EVENTS

February 26

World premiere of THE CABINET OF DR. CALIGARI

The Berlin 'Marmorhaus' hosts the premiere of the film DAS CABINET DES DR. CALIGARI by Robert Wiene.. The reviews are excellent. Kurt Tucholsky writes in the *Weltbühne*: "This film is something completely new." It acquires legendary significance.

April 6

Decla Bioscop

Decla KG and Deutsche Bioscop AG merge to form 'Decla-Bioscop AG'.. Erich Pommer becomes head of the Auslandsabteilung.

April 16

Reichslichtspielgesetz passed

The National Assembly in Weimar passes the Reichslichtspielgesetz in its second and third readings with the votes of all parties against those of the Independent Social Democrats. In the run-up to the vote, the film industry had staged several protests against the law.

May 12

Reichslichtspielgesetz enacted

The Reichslichtspielgesetz is passed. It stipulates that all films must be approved by official inspection bodies before they can be shown to the public. Such boards are established in Berlin and Munich. They report to the Reich Minister of the Interior. Approval is given by means of a censorship card. There is a Chief Review Board for complaints.

May

Johannisthaler Film-Anstalten

Europe's largest film production facility goes into operation on the site of the former Albatros factories. The "Johannisthaler Film-Anstalten" (Jofa) has two double halls with a total of 3,500 square meters of production space and an outdoor area of more than 20,000 square meters. In the 1920s, nearly 300 films were made here by a wide variety of production companies.

June 21

Start of film production in Geiseltal

Inauguration of the large glass studio on the site in Geiseltal near Munich. The first film to be shot there is DER OCHSENKRIEG, based on Ludwig Ganghofer's novel. Directed by Franz Osten (formerly Franz Ostermayr).

August

Carl Laemmle in Germany

Carl Laemmle, general manager of the American film company Universal, visits his native Germany for the first time in six years.

September 30

President Ebert with Lubitsch

Reichspräsident Friedrich Ebert visits the filming of Ernst Lubitsch's ANNA BOLEYN in Berlin Tempelhof. 4,000 extras – most of them unemployed - react with obvious aggression. Lubitsch proves to be a sovereign director. Nothing gets out of his control.

December 12

Lubitsch premiere in New York

In New York, Lubitsch's MADAME DUBARRY (American title: PASSION) has its premiere. There are reservations in New York about films from Germany.. The 'New York Times' writes: "PASSION's origins may be considered excused because its star is a Pole and its subject is French." The film is a great success.

December 14

Lubitsch premiere in Berlin

The premiere of Ernst Lubitsch's ANNA BOLEYN is a benefit for the Berliner Presse Association. Prominent ministers, secretaries of state, public prosecutors, the chief of police and people from the film world are in attendance.

FILMS OF THE YEAR

February 26

DAS CABINET DES DR. CALIGARI / THE CABINET OF DR. CALIGARI

Directed by Robert Wiene. Screenplay: Carl Mayer, Hans Janowitz. Cinematography: Willy Hameister. Sets: Hermann Warm, Walter Reimann, Walter Röhrig. With Werner Krauß, Conrad Veidt, Lil Dagover. - The showman Caligari hypnotizes the somnambulist Cesare and uses him for murder. The story takes place in an insane asylum run by Caligari and may have been merely imagined by the inmates. The world-famous masterpiece of German Expressionism was filmed at the Lixie Atelier in Berlin-Weissensee. The social philosopher and film theorist Siegfried Kracauer later recognized the paradigmatic tyrant in the main character. In 1947, he titled his study of Weimar cinema From Caligari to Hitler.

March 9

KOHLHIESELS TÖCHTER / KOHLHIESEL'S DAUGHTERS

Directed by Ernst Lubitsch. Screenplay: Hanns Kräly, Lubitsch. Cinematography: Theodor Sparkuhl. Production design: Jack Winter. With Henny Porten (in a double role), Emil Jannings, Gustav von Wangenheim, Jakob Tiedtke. - The innkeeper Kohlhiesel has two daughters: the bad, quarrelsome Liesel and the good, kind Gretel. Gretel is not allowed to marry until Liesel is married. For Jannings, this becomes an existential experience. Lubitsch (1947): "It was The Taming of the Shrew, set in the Bavarian mountains. The movie was typically German."

September 1

SUMURUN

Directed by Ernst Lubitsch. Written by Hanns Kräly, Lubitsch, based on the pantomime by Friedrich Freksa. Cinematography: Theodor Sparkuhl. Sets: Kurt Richter, Ernö Metzner. With Pola Negri, Paul Wegener, Harry Liedtke, Lubitsch. - Stories from the oriental world of the palaces and bazaars of the ninth century: of the old and the young sheik who fight over the beautiful dancer, of Zuleika who loves a cloth merchant, and of the hunchbacked juggler who kills the old sheik. Lubitsch plays the hunchback. It is his last role as an actor.

October 29

DER GOLEM, WIE ER IN DIE WELT KAM / THE GOLEM, HOW HE CAME INTO THE WORLD

Directed by Paul Wegener. Written by Wegener, Henrik Galeen. Cinematography: Karl Freund. With Wegener, Albert Steinrück, Lyda Salmonova, Ernst Deutsch. - The second Golem movie. Architect Hans Poelzig did not build a medieval Prague on the Tempelhof Ufa lot, but a visionary Golem world. "He gives the facades, doors, towers, windows, and oriels a fierce eloquence, lays mysterious staircases and corridors, so that light and shadow are like ghostly ornaments. (Theodor Heuss, Hans Poelzig, Berlin 1939). The Jewish legend is linked to German Romanticism and Wegener's vision of the cinema of the fantastic.

December 14

ANNA BOLEYN

Directed by Ernst Lubitsch. Written by Fred Orbing (i.e. Norbert Falk), Hanns Kräly.
Cinematography: Theodor Sparkuhl. Sets: Kurt Richter. With Henny Porten, Emil Jannings, Paul Hartmann, Aud Egede Nissen. Lubitsch's second historical costume movie. British history of the 16th century: the rise of a court lady to become the second wife of Henry VIII. But Anne is disowned because she gave birth to only one daughter. Her end: beheading. So not a comedy. Production costs: 8.5 million (inflation) marks. Sales in the USA alone brought in 14 million.

MORE FILMS

February 26

DER REIGEN / THE MERRY-GO-ROUND

Directed and written by Richard Oswald. Cinematography: Carl Hoffmann, Axel Graatkjaer. Sets: Hans Dreier. With Asta Nielsen, Conrad Veidt, Eduard von Winterstein. - Moral drama of a woman who is desired by many men.

March 12

ROMEO UND JULIA IM SCHNEE / ROMEO AND JULIA IN THE SNOW

Directed by Ernst Lubitsch. Screenplay: Hanns Kräly, Lubitsch. Cinematography: Theodor Sparkuhl. With Jakob Tiedtke, Marga Köhler, Lotte Neumann, Gustav von Wangenheim, Ernst Rückert, Josefine Dora, Julius Falkenstein. - Comedy about two young people who are not allowed to love each other and yet find each other.

21. April

DIE BRÜDER KARAMASOW / THE BROTHERS KARAMASOW

Directed by Carl Froelich. Written by Froelich, based on the novel by Fyodor Dostoyevsky. Cinematography: Otto Tober. Sets by Hans Sohnle. With Fritz Kortner, Emil Jannings, Bernhard Goetzke, Hermann Thimig, Werner Krauß, Hanna Ralph. - The story of a drunkard and his three sons

April 30

DAS MÄDCHEN AUS DER ACKERSTRASSE / THE GIRL FROM ACKERSTRASSE

Directed by Reinhold Schünzel. Written by Bobby E. Lühge and Arlen von Cserepy, based on the novel by Ernst Friedrich. Cinematography: Curt Courant. Set design: Fritz Seyffert. With Otto Gebühr, Wladimir Agajeff, Lilly Flohr, Schünzel. - A drama from the big city.

July 8

DER BUCKLIGE UND DIE TÄNZERIN / THE HUNCHBACK AND THE DANCER

Directed by F. W. Murnau. Written by Carl Mayer. Cinematography: Karl Freund. Sets: Robert Neppach. With Sascha Gura, John Gottowt, Paul Biensfeldt. - Love, longing, and revenge of a deformed man. No copy exists.

September 2

GENUINE

Directed by Robert Wiene. Written by Carl Mayer. Cinematography by Willy Hameister. Sets: Cesar Klein. With Fern Andra, Ernst Gronau, Harald Paulsen. - The tragedy of a strange house.

September 3

KATHARINA DIE GROSSE / CATHERINE THE GREAT

Directed by Reinhold Schünzel. Written by Bobby E. Lühge, Schünzel, Hans Behrendt. Cinematography: Karl Freund. Sets: Rochus Gliese. With Gertrud de Lalsky, Schünzel, Ilka Grüning, Lucie Höflich. - Scenes from the life of the Russian empress.

3. September

ALGOL

Directed by Hans Werckmeister. Screenplay: Hans Brennert, Fridel Köhne. Cinematography: Axel Graatkjaer, Hermann Kricheldorf. Sets: Walter Reimann. With Emil Jannings, Ernst Hofmann, Gertrud Welcker, Hans Adelbert Schlettoe, Hanna Ralph, Käthe Haack. – A coal miner encounters an alien from the planet Algol. This changes his life. A sci-fi phantasy that combines utopianism, expressionism, and melodrama.

20. Oktober

ANNA KARENINA

Directed by Friedrich Zelnik. Written by Fanny Carlsen, based on the novel by Leo Tolstoy. Cinematography: Willy Goldberger, Arthur Marinelli. Sets: Fritz Lederer. With Lya Mara, Johannes Riemann, Olga Engl, Heinrich Peer, Rudolf Forster. - Adultery drama.

November

DAS WUNDER DES SCHNEESCHUHS / THE MIRACLE OF THE SNOWSHOE

Directed and written by Arnold Fanck. Cinematography: Sepp Allgeier. With Hannes Schneider, Ernst Baader, Sepp Allgeier, Arnold Fanck. - The birth of the 'mountain film'. Four skiers on a four-thousand-meter peak.

FILM BOOKS

Konrad Lange

Das Kino in Gegenwart und Zukunft

Stuttgart: Ferdinand Enke. 373 pp. - The author, professor of art history at the University of Tübingen, a central figure in the Württemberg film reform movement, "a friend of the cinema and an enemy of the cinema drama," sketches - hoping for political and legal consequences - a popular educational panorama of the cinema with the chapters "Ethics," "Aesthetics," "Future Possibilities," "Cinema in the State and the Community. The development of the film industry continued rapidly, unaffected by this. The author died in 1921.

Carlo Mierendorff

Hätte ich das Kino!!

Berlin: Erich Reiss. 56 pp. - "Whoever has the cinema will control the world," asserts the author (1897- 1943); for him, the cinema is "the wildest phenomenon, the most elementary breakthrough of the libidinal." Unfortunately, the film is deformed by adaptations to theater and art on the one hand and by economic interests on the other. The literary author's writing expresses an anti-bourgeois sense of revolt. It is a pamphlet against the cinema reformers of the time.

Richard Ott

Die Organisation im Film- und Theaterbetrieb

Berlin: Verlag der 'Lichtbildbühne'. 242 pp. - The author, a signatory of 'Universum Film-Verleih GmbH', systematizes the basic rules in the operational process of production, distribution and cinema business with special regard to the internal organization (financial accounting). Many concrete examples. Technical terms are explained in the appendix.