

1923



Die Strasse / The Street

STATISTICS

Cinemas: 2700
Feature films: 253

EVENTS

February 10

Pommer joins Ufa

Erich Pommer, director of Decla AG, joins the Ufa Board of Management and also becomes head of all Ufa production companies.

July

Airship hangar becomes film studio

With the founding of 'Filmwerke Staaken AG', the large airship hangar at the airport is transformed into a film studio. It has an area of 18,000 square meters and a height of 30 meters. With its modern lighting technology and a circular horizon (60 meters wide, 25 meters high), it is one of the most attractive production halls in the world.

October 19

SPIO

The first "Top Organization of the German Film Industry" (SPIO) is founded as an association representing the interests of the entire film industry. Eleven associations are organized under its umbrella. Erich Pommer becomes chairman.

November 16

Monetary reform

The issue of the Rentenmark marks the beginning of a currency reform to overcome the hyperinflation of 1921-1923, caused by Germany's heavy borrowing to finance the war. In June 1922, the mark was 320 marks to the U.S. dollar; in December, it was 7,400 marks to the dollar; and in November 1923, it was one trillion marks to the dollar.

FILMS OF THE YEAR

October 16

SCHATTEN / SHADOWS

Directed by Arthur Robison. Written by Rudolf Schneider, Robison. Cinematography: Fritz Arno Wagner. Sets, costumes: Albin Grau. With Fritz Kortner, Ruth Weyher, Gustav von Wangenheim, Alexander Granach. - A nocturnal hallucination: a count falls into delusional jealousy, an evening party is enchanted by a shadow player. The idea comes from Albin Grau. Lotte Eisner is impressed by the eroticism of this film.

October 29

DAS ALTE GESETZ / THE ANCIENT LAW

Directed by E. A. Dupont. Screenplay: Paul Reno, based on the memoirs of Heinrich Laube. Cinematography: Theodor Sparkuhl. Set designers: Alfred Junge, Kurt Kahle. With Henny Porten, Ernst Deutsch, Werner Krauß, Avrom Morewski. - The son of a rabbi leaves the ghetto to become an actor - against his father's wishes. Promoted from a touring company to the heights of Vienna's Burgtheater by the favor of a duchess, he finally achieves reconciliation with his Orthodox father. Interested in both worlds, the ghetto and the theater, Dupont creates authenticity and a picturesque atmosphere at the same time.

November 29

DIE STRASSE / THE STREET

Directed by Karl Grune. Book: Grune, Julius Urigiß. Camera: Karl Hasselmann. Sets: Karl Görge-Prochaska, Ludwig Meidner. With Eugen Klöpfer, Lucie Höflich, Aud Egede Nissen. One evening, the staid bourgeois impulsively leaves his wife to experience the big city; the next morning, he returns to her ruefully. The street, "a confusing whole of chasing cars, fireworks, and crowds," a "jungle of unpredictable impulses," a "territory of chaos," "calls" and "devours. After these experiences, the man "willingly submits" to the domestic regime. The parable of dreams of freedom and adaptation provides much material for the social psychologist Siegfried Kracauer. The story was written by Carl Mayer.

Date unknown

MYSTERIEN EINES FRISIERSALONS / MYSTERIES OF A HAIRDRESSING SALON

Director, writer: Erich Engel, Bertolt Brecht. With Karl Valentin, Blandine Ebinger, Liest Karlstadt, Kurt Horwitz, Erwin Faber. - A journeyman barber and the salon owner's daughter stage a series of deliberate or accidental cruelties to the clientele. The salon becomes a surrealist cabinet in which Valentin can live out his obsessions with machines and devices.

MORE FILMS

February 1

EIN GLAS WASSER / A GLASS OF WATER

Director: Ludwig Berger. Screenplay: Berger, Adolf Lantz, based on the comedy by Eugene Scribe. Cinematography: Günther Krampf, Erich Waschneck. Sets: Rudolf Bamberger, Hermann Warm. With Mady Christians, Helga Thomas, Hans Brausewetter, Lucie Höflich, Rudolf Rittner. - Comedy: Love intrigues at the English court.

February 15

SCHLAGENDE WETTER / EXPLOSION

Directed by Karl Grune. Script: Max Jungk, Julius Urgiß, based on a subject by Stefan Großmann. Cinematography: Kurt Hasselmann. Sets: Karl Görge. With Liane Haid, Hermann Vallentin, Eugen Klöpfer. - A folk play from the mining milieu, shot in the Ruhr area, striving for authenticity.

February 22

ERDGEIST / EARTH SPIRIT

Directed by Leopold Jeßner. Written by Carl Mayer, based on Wedekind's first 'Lulu' drama. Cinematography: Axel Graatkjaer. Sets: Robert Neppach. With Asta Nielsen, Albert Bassermann, Rudolf Forster, Alexander Granach, Heinrich George. - A libidinous woman between five men. Three lose their lives.

February 26

DER SCHATZ / THE TREASURE

Directed by G. W. Pabst. Script: Pabst, Willy Hennings, based on a story by Rudolf Hans Bartsch. Cinematography: Otto Tober. Sets: Robert Herlth, Walter Röhrig. With Albert Steinrück, Lucie Mannheim, Ilka Grüning, Werner Krauß, Hans Brausewetter. - An old game about gold and love.

August 31

DIE BUDDENBROOKS / THE BUDDENBROOKS

Directed by Gerhard Lamprecht. Script: Alfred Fekete, Luise Heilborn-Körbitz, Lamprecht, based on the novel by Thomas Mann. Cinematography: Erich Waschneck, Herbert Stephan. Sets: Otto Moldenhauer. With Peter Esser, Alfred Abel, Hildegard Imhof, Mady Christians, Ralph Arthur Roberts. - Story of a Lübeck family.

October 29

RASKOLNIKOW

Directed by Robert Wiene. Written by Wiene, based on the novel Crime and Punishment by Fyodor Dostoyevsky. Cinematography: Willy Goldberger. Sets: Andrei Andreyev. With Grigori Chmara, Michael Tarshanov, Maria Gernanova, Pavel Pavloff. - Psychological crime film.

November 5

I.N.R.I.

Director, writer: Robert Wiene. Cinematography: Axel Graatkjaer, Ludwig Lippert, Reimar Kuntze. Sets, costumes: Ernö Metzner. With Grigori Chmara, Henny Porten, Asta Nielsen, Werner Krauß. - Bible film: the Passion story from the point of view of a political assassin.

November 6

TRAGÖDIE DER LIEBE / TRAGEDY OF LOVE

Directed by Joe May. Screenplay: Leo Birinski, Adolf Lantz. Cinematography: Sophus Wangöe, Karl Platen. Sets: Paul Leni. With Mia May, Emil Jannings, Ida Wüst. - A detective and mystery story of the French aristocracy in four parts.

December 5

DER VERLORENE SCHUH / THE LOST SHOE

Directed by Ludwig Berger. Written by Berger, based on the fairy tale Cinderella. Cinematography: Günther Krampf, Otto Baecker. Sets: Rudolf Bamberger. With Helga Thomas, Paul Hartmann, Lucie Höflich, Mady Christians. - Fairy tale film. Herbert Ihering is enthusiastic: "The breakthrough of a specifically German film, not to be imitated in any country, and therefore effective in every country." (*Berliner Börsen-Courier*, 6.12.23)

FILM BOOKS

Ernst Seeger

Reichslichtspielgesetz vom 12. Mai 1920

Berlin: C. Heymann. 167 S. - The author (1884-1937), head of the Reich Film Office in the Ministry of the Interior, provides the authoritative commentary on the Film Act, which he had helped to formulate. A new edition - taking into account the new version of the law of 31.3.1931 and the case law of the Film-Oberprüfstelle - appears in 1932.

Hugo Zehder (Ed.)

Der Film von morgen

Berlin, Dresden: Rudolf Kaemmerer. 167 S. - 14 reflections about the future of film as an aesthetic and social medium. Texts by Carl Hauptmann, Willy Haas, Friedrich Sieburg, Franz Schulz, Hans Siemsen, Eugen Tannenbaum, Balthasar (i.e. Roland Schacht), Rudolf Kurtz, Rudolf Leonhard, Kurt Pinthus, Hugo Zehder, A. von Dungern, Paul Beyer, and Ernst Rothschild.