

1930



Der blaue Engel / The Blue Angel

STATISTICS

Cinemas: 5059
Viewers: 290 million
Feature films: 146

EVENTS

February 4

World Premiere of MENSCHEN AM SONNTAG

The premiere of the film PEOPLE ON SUNDAY takes place at the Union Theater on Kurfürstendamm. The late silent film is directed by Robert Siodmak and Edgar G. Ulmer. Billie Wilder writes the screenplay. The day after the premiere, Robert Siodmak is hired by Ufa.

April 1

World Premiere of DER BLAUE ENGEL

The premiere of the film THE BLUE ANGEL takes place in Berlin's Gloria-Palast. Directed by Josef von Sternberg, it stars Emil Jannings and Marlene Dietrich. The early sound film becomes a worldwide success. Marlene leaves for Hollywood the day after the premiere.

April

About the situation

Message from the Berlin Chamber of Industry and Commerce: "Sound film has now become completely established. However, the production of German sound films is severely hampered by the capital shortage and the high licensing requirements of the sound film patent companies. Similarly, the equipping of movie theaters with sound film equipment is progressing slowly because the prices are still prohibitively high for the majority of theater owners. Nevertheless, by the end of April, about 700 sound film theaters can be expected in Germany, including movie theaters in towns with fewer than 10,000 inhabitants." (quoted from the Chronicle of the *Lichtbild-Bühne*, Yearbook of the Film Industry, 1933).

July 12

'Paris sound film peace'

The international disputes over the use of various sound film patents are settled with two resolutions: the groups concerned will be allowed to use any device for recording and screening in the future. However, they are granted exclusivity in certain areas.

September 9

Ufa Tonwoche

The first issue of Ufa's weekly newsreel with sound has six subjects: international tennis match Germany vs. England; arrival of the German Ocean Flyer von Gronau in New York; young lions in the zoo; Mohammedan folk festival in Jerusalem; painter Max Liebermann speaks; women's gymnastics. "Lively applause from the audience."

September 15

World premiere of DIE DREI VON DER TANKSTELLE

The premiere of the sound film operetta DIE DREI VON DER TANKSTELLE takes place in the Gloria-Palast. The leading roles are played by Willy Fritsch, Lilian Harvey, Oskar Karlweis and Heinz Rühmann. It becomes the most successful film of the season.

November 14
Edmund Meisel †

The composer Edmund Meisel dies in Berlin at the age of 36. He played an important role in the development of film music. He wrote his most famous music for PANZERKREUZER POTEMKIN and BERLIN. DIE SINFONIE DER GROSSSTADT.

December 5
Protests against IM WESTEN NICHTS NEUES

The day after the premiere, Nazis organize protests against the screening of the German version of the American film ALL QUIET ON THE WESTERN FRONT at Berlin's Mozart Hall. They throw stink bombs and release white mice. On December 11, the film is banned nationwide. For Goebbels, this was a victory for their culture war and the "politics of the street."

December 19
Nationalist film interrupted

Premiere of THE FLUTE CONCERT OF SANSSOUCI, a nationalist film set at the beginning of the Seven-Years' War (1756-1763). Because of loud heckling - this time from the Left - the film needed to be stopped. The police grab the most conspicuous troublemakers. Big applause when the German soldiers leave for the Seven Years' War at the end of the film.

FILMS OF THE YEAR

February 4

MENSCHEN AM SONNTAG / PEOPLE ON SUNDAY

Directed by Robert Siodmak, Edgar G. Ulmer. Written by Billie Wilder, based on a report by Kurt Siodmak. Cinematography by Eugen Schüfftan; assisted by Fred Zinnemann. - Five young people relax on a weekend in Berlin: a wine salesman, a mannequin, a gramophone saleswoman, a cab driver and his sleepy girlfriend. Saturday in the city, Sunday in the countryside. Five young filmmakers document this in a pointillist silent film study. Only Schüfftan at the camera is a professional.

April 1

DER BLAUE ENGEL / THE BLUE ANGEL

Directed by Josef von Sternberg. Written by Robert Liebmann, Carl Zuckmayer, Karl Vollmoeller, based on the novel *Professor Unrat* by Heinrich Mann. Cinematography by Günther Rittau, Hans Schneeberger. Sets by Otto Hunte, Emil Hasler. Music: Friedrich Hollaender. With Emil Jannings, Marlene Dietrich, Kurt Gerron, Hans Albers. - A bourgeois professor falls for a cabaret singer. After marrying her, he humiliates himself as the troupe's clown. During a guest performance in his hometown, he loses his mind. Advertised as an 'Emil Jannings film'. But the star of the film is Marlene. She has her director to thank for this.

May 23

WESTFRONT 1918

Directed by G. W. Pabst. Written by Ladislaus Vajda, based on the novel *Four of the Infantry* by Ernst Johansen. Cinematography: Fritz Arno Wagner. Music: Alexander Lászlú. With Fritz Kampers, Gustav Diessl, Hans Joachim Moebis, Gustav Püttjer. - Four of the infantry fight and die in the trenches on the French front in 1918. An anti-war film in the spirit of IM WESTEN NICHTS NEUES. At the end, after the word "end," there is a question mark.

August 25

ABSCHIED / FAREWELL

Directed by Robert Siodmak. Screenplay: Emmerich Pressburger, Irmgard von Cube. Cinematography: Eugen Schüfftan. Sets: Max Knaake. With Brigitte Horney, Aribert Moog, Vladimir Sokoloff, Emilia Unda. - Everyday fates in a Berlin boarding house. The fragile connection between a vacuum cleaner salesman and a saleswoman is destroyed by misunderstandings. A film of atmosphere, of sounds, of small symbols. Part of the plot is the music: the piano playing of an unemployed pianist (Erwin Bootz).

September 15

DIE DREI VON DER TANKSTELLE / THE THREE FROM THE GAS STATION

Directed by Wilhelm Thiele. Script: Franz Schulz, Paul Franck. Cinematography: Franz Planer. Sets by Otto Hunte. Music: Werner Richard Heymann. - The three are Willy Fritsch, Oskar Karlweis and Heinz Rühmann. They are courting Lilian Harvey. Willy wins. But then the story really begins. In the 'Kit Kat Club', the Comedian Harmonists sing "Liebling, mein Herz lässt dich grüßen". The sound film operetta becomes the most successful film of the season.

December 25

STÜRME ÜBER DEM MONTBLANC / STORMS OVER MONT BLANC

Directed and written by Arnold Fanck. Cinematography: Hans Schneeberger, Richard Angst, Sepp Allgeier. With Leni Riefenstahl, Sepp Rist, Ernst Udet. - A love triangle: girl between musician and meteorologist. The meteorologist renounces, goes to the mountains and gets into mortal danger. The girl provides help. Still largely shot as a silent film. Fanck had a studio hut built in the Bernina Pass and let it be iced over by the snowstorm. This is how Fanck uses real nature to work with him.

MORE FILMS

March 14

DIE LETZTE KOMPAGNIE / THE LAST COMPANY

Directed by Kurt Bernhardt. Screenplay: Ludwig von Wohl, Heinz Goldberg. Cinematography: Günther Krampf. Music: Ralph Benatzky. With Conrad Veidt, Karin Evans, Erwin Kaiser, Else Heller, Paul Henckels. - Prussian film: a story of perseverance against Napoleon in 1806.

May 23

CYANKALI / CYANIDE

Directed by Hans Tintner. Script: Tintner, based on the play by Friedrich Wolf. Cinematography: Günther Krampf. Music: Willy Schmidt-Gentner. With Grete Mosheim, Herma Ford, Nico Turoff, Hermann Vallentin. - Thesis film against the abortion paragraph. The film is defused and mutilated by censorship. In Bavaria, various police departments issue bans on screenings.

July 25

DER SCHUSS IM TONFILMATELIER / THE SHOT IN THE SOUND FILM STUDIO

Directed by Alfred Zeisler. Screenplay: Rudolf Katscher, Egon Eis, based on an idea by Kurt Siodmak. Cinematography: Werner Brandes. With Gerda Maurus, Harry Frank, Erwin Kaiser, Paul Kemp, Ernst Stahl-Nachbaur. - Criminal case in the film milieu. The solution has to do with the recorded sound of shots and film editing.

August 12

DER ANDERE / THE OTHER

Directed by Robert Wiene. Script: Johannes Barndt, based on the play by Paul Lindau. Cinematography: Nikolaus Farkas. Music: Friedrich Hollaender, Will Meisel. With Fritz Kortner, Käthe von Nagy, Heinrich George. - A Case of Split Consciousness. Remake with sound of the first German auteur film of 1913.

August 16

DREYFUS

Directed by Richard Oswald. Screenplay: Heinz Goldberg, Fritz Wendhausen. Cinematography: Friedl Behn-Grund. Music: Hans Grimm. With Fritz Kortner, Grete Mosheim, Heinrich George, Albert Bassermann, Oskar Homolka. - Story of a French judicial scandal.

September

LOHNBUCHHALTER KREMKE / PAYROLL CLERK KREMKE

Directed by Marie Harder. Screenplay: Herbert Rosenfeld. Cinematography: Franz Koch, Robert Baberske. With Hermann Vallentin, Anna Sten, Iwan Kowal-Samborski, Wolfgang Zilzer. - Thesis film about the suffering and misery of the unemployed.

October 12

LIEBLING DER GÖTTER / DARLING OF THE GODS

Directed by Hanns Schwarz. Script: Hans Müller, Robert Liebmann, based on a play by Müller. Cinematography: Günther Rittau, Konstantin Tschet. Music: Willy Schmidt-Gentner. With Emil Jannings, Renate Müller, Olga Tschechowa. - Musical comedy about a celebrated opera tenor who loses his voice and finds it again in the end.

December 2

ALRAUNE

Directed by Richard Oswald. Book: Charlie Roellinghoff, Richard Weisbach, based on the novel by Hanns Heinz Ewers. Cinematography: Günther Krampf. Music: Bronislaw Kaper. With Brigitte Helm, Albert Bassermann. - Remake of the 1928 film, with an alternative ending.

December 19

DAS FLÖTENKONZERT VON SANSSOUCI / THE FLUTE CONCERT OF SANSSOUCI

Directed by Gustav Ucicky. Written by Walter Reisch. Camera: Carl Hoffmann. Music: Willy Schmidt-Gentner. With Otto Gebühr, Renate Müller. - Intrigues and counter-intrigues on the eve of the Seven Years' War. The premiere takes place under police protection: The Left protests the film's overtly nationalistic ideology.

FILM BOOKS

Béla Balázs

Der Geist des Films

Halle (Saale): Wilhelm Knapp. 218 pp.- "A knowledgeable and buoyant book full of art-philosophical and sociological remarks, which in a double sense conceives of film as the art of seeing. Seeing here means, first, the visual acuity of the camera eye; second, Marxist realism. Balázs very happily presents the ability of the instrument. He does not get lost in empty theorizing, but illustrates his insights with good descriptions of film details. For him, the producers of a cinematic art are the close-up and what has recently been called the montage, and what used to be more aptly called pictorial rhythm." (Ernst Blass, *Die Literarische Welt*, 8.5.31). The most recent edition of the book is from 2011 — see Eric Carter, ed. Béla Balázs: *Early Film Theory: Visible Man and The Spirit of Film* (New York: Berghahn Books).

Max Brod/Rudolf Thomas

Liebe im Film

Giessen: Kindt & Bucher. 32 pp. - "Here a few basic questions are tackled and answered quite clearly. Very handsomely, I seem to have succeeded in proving that in silent film every form of higher love, of complicated eroticism could be portrayed quite differently, much more powerfully and genuinely, than is possible in sound film, or at least has been possible up to now." (Axel Eggebrecht, *Die Literarische Welt*, 9/25/31)