

1932



Kuhle Wampe or Who Owns the World?

STATISTICS

Cinemas: 5059
Viewers: 238 million
Feature films: 132

EVENTS

January 20

Prometheus

The communist 'Prometheus Filmverleih und Vertriebs GmbH', founded in 1925 and engaged in the production and distribution of feature films and documentaries, is financially at the end of its rope after the general switch to sound film and the rejection of special quotas for Soviet film imports. Its dissolution is officially announced. Prometheus is involved in the production of the film KUHLE WAMPE only with the bankruptcy assets.

May 14

World Premiere of KUHLE WAMPE ODER WEM GEHÖRT DIE WELT?

The world premiere takes place in Moscow. The film by Slatan Dudow, based on a screenplay by Bertolt Brecht and Ernst Ottwald, is considered a classic of proletarian cinema. The German premiere is on May 30 in Berlin. There are problems with the censors.

November

Lubitsch in Berlin

Ernst Lubitsch lands at Tempelhof Airport for his last visit to Germany. He stays in the city for two weeks. There are numerous meetings with colleagues and people from the art world.

FILMS OF THE YEAR

March 24

DAS BLAUE LICHT / THE BLUE LIGHT

Directed by Leni Riefenstahl. Written by Béla Balázs. Cinematography by Hans Schneeberger. Music by Giuseppe Becce. With Leni Riefenstahl, Mathias Wiemann. - A legend from the Dolomites in which an Italian girl who lives in the mountains is persecuted as a witch by superstitious villagers because the young men who chase her keep falling to their deaths. A German painter saves her life at first, but in the end reveals her secret of the blue mountain crystals in the village. She cannot bear that thought and falls to her death. A romantic fairy tale told with mythical seriousness. Riefenstahl's first directorial feature.

May 6

VAMPYR

Directed by Carl Theodor Dreyer. Written by Christen Jul, Dreyer, based on the story Carmilla by Sheridan Le Fanu. Cinematography by Rudolf Mate, Louis Nee. Music by Wolfgang Zeller. With Julian West, Henriette Gerard, Maurice Schutz, Sybille Schmitz. - Dreyer's first sound film, shot in three languages in France, tells midnight stories, concentrating entirely on the atmosphere. The climax: the hero's nightmare of being buried alive. The film is unsuccessful in German cinemas. Its cineastic fame begins later.

May 14

KUHLE WAMPE ODER WEM GEHÖRT DIE WELT? / KUHLE WAMPE OR WHO OWNS THE WORLD?

Directed by Slatan Dudow. Written by Bertolt Brecht, Ernst Ottwald. Cinematography by Günther Krampf. Music by Hanns Eisler. With Ernst Busch, Hertha Thiele. - Berlin 1931: Unemployment, housing shortage, depression. At the center of the film's three episodic parts is a young working-class couple, Anni and Fritz. "What is shown is the growth of youth from petty bourgeois confinement into proletarian solidarity." (Dudow). Many burning topics, little money for the realization of the film. One can see its poverty. Hardly completed, it becomes a bone of contention for the censors. The premiere takes place in Moscow, the Berlin premiere is on May 30.

May 20

RAZZIA IN ST. PAULI

Directed and written by Werner Hochbaum. Cinematography by A. O. Weitzenberg. Music by Kurt Levaal. With Gina Falkenberg, Wolfgang Zilzer, Friedrich Gnaß. - A crime film about a milieu and three people: Ballhaus-Else, the sailor Karl and the musician Leo. In other words, a love triangle. It ends with the arrest of Karl. But it is also a musical film: with the voice of Ernst Busch, a vocal number by Charly Wittong and dance interludes. With the participation of members of the underworld of St. Pauli.

September 23

EIN BLONDER TRAUM / A BLONDE DREAM

Directed by Paul Martin. Written by Walter Reisch, Billie Wilder. Cinematography by Günther Rittau, Otto Becker, Konstantin Tschet. Music by Werner Richard Heymann. With Willy Fritsch, Willi Forst, Lilian Harvey. - A triangle comedy in which the window cleaners Willy I (Fritsch) and Willy II (Forst) fight over the circus performer Jou-Jou (Harvey). She sings the song "Irgendwo auf der Welt gibt's ein kleines bisschen Glück" and wants to go to Hollywood. But the dream turns into a nightmare, and she decides to fall in love with Willy 1. Filmed in German, French and English. Lilian Harvey is in all versions.

November 18

ICH BEI TAG UND DU BEI NACHT / ME BY DAY, YOU BY NIGHT

Directed by Ludwig Berger. Written by Hans Szekeley, Robert Liebmann. Cinematography by Friedl Behn-Grund. Music by Werner Richard Heymann. With Käthe von Nagy, Willy Fritsch. - Musical comedy. Hans is a waiter and works at night, Grete as a manicurist during the day. In times of need (economic crisis) they have to share a room. The dramaturgy plays with the fact that the two do not know each other personally as tenants but fall in love in another context. The happy ending takes place in a cinema. There, Helmut, Hans' friend, is the projectionist and mockingly comments on the deceptive and delusional films of the time.

December 22

F. P. 1 ANTWORDET NICHT / F. P. 1. DOESN'T RESPOND

Directed by Karl Hartl. Written by Walter Reisch, based on the novel by Kurt Siodmak. Cinematography by Günther Rittau, Konstantin Tschet. Sets by Erich Kettelhut. Music by Allan Gray. With Hans Albers, Sybille Schmitz, Paul Hartmann, Peter Lorre. - Science fiction film about the anchoring of a flight station in the ocean. The technical utopia is realized but endangered by acts of sabotage. In the end, Albers - quite unusual as a torn hero - must first fight himself to prevent the worst with a rescue flight. Filmed in three versions: German with Albers, French with Charles Boyer, English with Conrad Veidt. Expensive, exciting, entertaining.

MORE FILMS

January 22

STÜRME DER LEIDENSCHAFT / STORMS OF PASSION

Directed by Robert Siodmak. Written by Robert Liebmann, Hans Müller. Cinematography by Günther Rittau, Otto Baekker. Music by Friedrich Hollaender. With Emil Jannings, Anna Sten, Trude Hesterberg. - Psychodrama about a small-time crook, his girlfriend, and a false friend.

February 19

RASPUTIN

Directed by Adolf Trotz. Written by Adolf Lantz, Conrad Linz. Cinematography by Curt Courant. Music by Fritz Werneis, Wladimir Metzl. With Conrad Veidt, Paul Otto, Hermine Sterler, Kenneth Rive, Alexandra Sorina, Karl Ludwig Diehl, Brigitte Horney. - The life of the miracle healer at the tsar's court in St. Petersburg and his dramatic death.

February 23

DIE VERLIEBTE FIRMA / THE COMPANY'S IN LOVE

Directed by Max Ophüls. Written by Fritz Zeckendorf. Cinematography by Karl Puth. Music by Bruno Granichstaedten. With Anny Ahlers, Gustav Fröhlich, Lien Dyers, Hubert von Meyerinck. - Musical comedy about the men of a film crew who all fall in love with a young woman.

April 22

HALLO! HALLO! HIER SPRICHT BERLIN! / HERE'S BERLIN!

Directed by Julien Duvivier. Written by Duvivier, based on a film novella by Rolf E. Vanloo. Cinematography by Reimar Kuntze, Heinrich Balasch, Max Brinck. Music by Karol Rathaus. With Josette Day, Germaine Aussey, Wolfgang Klein, Karl Stepanek. - Comedy of confusion about telephone connections between Paris and Berlin, shot bilingually.

August 14

DIE VERKAUFTE BRAUT / THE BARTERED BRIDE

Directed by Max Ophüls. Written by Curt Alexander. Cinematography by Reimar Kuntze, Franz Koch. Music by Friedrich Smetana, Theo Mackeben. With Jannila Novotna, Willy Domgraf-Fassbaender, Karl Valentin, Liesl Karlstadt. - Film opera about two who want to marry, but then find their true love just in time.

September 6

DIE HERRIN VON ATLANTIS / THE QUEEN OF ATLANTIS

Directed by G. W. Pabst. Written by Ladislaus Vajda, Hermann Oberländer, based on the novel Atlantide by Pierre Benoit. Cinematography by Eugen Schüfftan. Music: Wolfgang Zeller. With Brigitte Helm, Gustav Diessl, Tela Tschai. – Utopian adventure film about two officers who fall for the cruel ruler Antinea in a remote desert region.

October 22

SCAMPOLO, EIN KIND DER STRASSE / A GIRL OF THE STREET

Directed by Hans Steinhoff. Screenplay: Billie Wilder, Max Kolpe based on the stage play by Dario Niccodemi. Cinematography: Curt Courant, Hans Androschin. Music by Franz Wachsmann. With Dolly Haas, Carl Ludwig Diehl, Oskar Sima, Paul Hörbiger, Hedwig Bleibtreu. - The experiences of an orphan girl in Vienna.

December 22

DER REBELL / THE REBEL

Directed by Kurt Bernhardt, Luis Trenker. Screenplay: R.A. Stemmle, Walter Schmidtkunz. Cinematography: Sepp Allgeier, Albert Benitz, Willy Goldberger, Reimar Kuntze. Sets by Fritz Maurischat, Arno Richter. Music: Giuseppe Becce. With Luis Trenker, Luise Ullrich, Victor Varconi. - Historical film about the Tyroleans' fight for freedom against Napoleon. Trenker is the leader as a student. He is shot at the end and strides into the sky with a fluttering flag in a final vision.

FILM BOOKS

Frank Arnau (Hg.)

Universal Filmlexikon 1932

Berlin: Universal Filmlexikon/London: General Press. 760 pp. - Texts by Erich Pommer, Ernst Hugo Corell, Samuel Goldwyn, Carl Laemmle, Leopold Jessner, Emil Jannings, Hans Albers, Conrad Veidt, Lilian Harvey, etc. Biographies of German and international actors, directors, cinematographers, etc. Bilingual, partly trilingual (German/English/French).

Rudolf Arnheim

Film als Kunst

Berlin: Ernst Rowohlt. 344 pp. - At the age of 28, the editor and author of the 'Weltbühne' publishes a treatise on film theory that is closely oriented in its approach to the artistic material properties of film, to the difference between reality and film recording: 'Weltbild und Filmbild', 'Wie gefilmt wird', 'Was gefilmt wird', 'Der Tonfilm'. Arnheim is interested in surface, space, light, shot size, montage and the silence of the image. The chapter on sound film is written with resistance. The book summarizes the author's film experience. It was banned in Germany in 1933. Arnheim emigrated. He died in 2007. "Film as Art" was published by the University of California Press in 1957 and has become a classic of film theory.

Joseph Gregor

Das Zeitalter des Films

Vienna, Leipzig: Reinhold. 224. + 100 S. Illus. - A film-theoretical excursus by the Viennese theater scholar, who was very open-minded about film. "Gregor proceeds historically and analytically, without the otherwise so frequent tendency to deduce an already anticipated thesis afterwards. He is careful not to see film and film art in isolation; he places them in the economic, artistic, technical currents of the time." (*Film-Kurier*, 1/24/33).

Fedor Stepun

Theater und Kino

Berlin: Bühnenvolksbundverlag. 101 pp. - The Russian author and sociologist demarcates the basic elements of theater and cinema. He makes no secret of his preference for the stage. "This book glows with life, and it will be difficult to place it among the academic books. It is too much written with the heart to be classified as a scholarly book. And yet, at the same time, it is the most accurate and responsibly written book on theater and cinema, which stands up unconditionally to scholarly as well as artistic criticism." (Fritz Gay, *Das Nationaltheater*, January 33)