

**1933**



The Testament of Dr. Mabuse

## **STATISTICS**

Cinemas: 5071  
Viewers: 245 million  
Feature films: 114

# EVENTS

January 30

## **Beginning of the Nazi Dictatorship**

Reich President Hindenburg appoints Adolf Hitler as Reich Chancellor. The Nazis take power in Germany.

February 2

## **MORGENROT**

Adolf Hitler attends the Berlin premiere of the film MORGENROT at the 'Ufa-Palast am Zoo'. Rudolf Forster, a U-boat commander, says at the end of the film, "We Germans may not know how to live, but we know how to die fabulously."

February 27

## **Reichstag fire**

Arson attack on the German Parliament in Berlin. The Nazis use it as an excuse to hunt down all critics of the new government. Kracauer is tipped off and flees to Paris the next day. More than 1,500 German and Austrian filmmakers went into exile between 1933 and 1941.

March 13

## **Ministry of Propaganda**

The Reich Ministry for Public Enlightenment and Propaganda is established by decree of the Reich President. Joseph Goebbels is appointed Minister. He is 35 years old. He is responsible for "all tasks of intellectual influence on the nation, of the promotion of state culture and economy, of informing the public at home and abroad about them, and of administering all institutions serving these purposes". (Decree of the Reich Chancellor, 30.6.1933)

March 23

## **Enabling Act**

Hitler pushed through the "Law to Remedy the Distress of People and Reich," which enables him to assume absolute power and bypass Parliament.

March 28

## **Goebbels speech**

At the Hotel Kaiserhof in Berlin, Minister Goebbels speaks to filmmakers. He declares that the film crisis is not material, but spiritual. He demands that "German film be reformed at its roots" and that it be given "völkische" contours.

March 29

## **Censorship case against THE TESTAMENT OF DR. MABUSE**

The premiere of the Fritz Lang film, scheduled for March 24 in Berlin, is postponed. On March 29, THE TESTAMENT OF DR. MABUSE is banned by the Film Review Board. The premiere takes place in Vienna on May 12.

April 3

**Fritz Lang meets Joseph Goebbels**

Fritz Lang is summoned to the Propaganda Ministry. Goebbels makes him an offer to "take over the leadership of German film". Lang asks for time to think it over and decides to leave Germany quickly.

June 27

**Fritz Lang goes into exile**

Fritz Lang leaves Berlin to shoot the film LILIOM for Erich Pommer in Paris. In July he returns to Berlin for four days to settle financial matters and on July 21 he leaves for Paris with a large suitcase. On June 12, 1934 he arrives in New York.

June 28

**Prerequisite: German native**

According to a decree issued by the Reich Ministry of Public Enlightenment and Propaganda "on the screening of foreign films," anyone who wants to "participate in the production of a German film must be of German descent and possess German citizenship." However, the Reich Minister may allow exceptions.

July 14

**Film Chamber**

The 'Act on the Establishment of a Provisional Film Chamber' is enacted. All those employed in the film industry are forced to apply for membership. Those who are not admitted are not allowed to work in the film industry. On September 22, the 'provisional film chamber' becomes the 'Reich Film Chamber'. The cinema business is transferred from the portfolio of the Ministry of the Interior to the responsibility of the Ministry of Propaganda.

October 5

**Reichsfachschaft Film**

All filmmakers in Germany - with the exception of film authors and film composers - are organized in the 'Reichsfachschaft Film e.V.'. They are divided into 13 Specialist groups: Specialist actors, production managers, stage managers, film designers (architects, directors of photography, cameramen, sound engineers, editors, actors (extras), make-up artists, props makers, dressers, craftsmen/suppliers. Authors and composers are organized in the 'Reichsschrifttumkammer' and the 'Reichsmusikkammer' respectively.

November 15

**Reichskulturkammer**

The establishment of the Reich Chamber of Culture is celebrated with a ceremony in the Berlin Philharmonie. Minister Goebbels declares himself its president. One of seven individual chambers is the Reich Chamber of Film

# FILMS OF THE YEAR

February 24

## **LIEBELEI**

Directed by Max Ophüls. Screenplay: Hans F. Wilhelm, Curt Alexander, based on the play by Arthur Schnitzler. Cinematography: Franz Planer. Music: Theo Mackeben. With Magda Schneider, Luise Ulrich, Wolfgang Liebeneiner, Gustaf Gründgens, Willy Eichberger, Olga Tschechowa. - The love of a lieutenant and a young singer in turn-of-the-century Vienna is abruptly destroyed: the lieutenant dies in a duel forced on him by a cuckolded baron, the girl takes her own life. The film opposes the tone of the year '33 with a very individual melody. On March 16, it has its premiere in Berlin in March. By then Ophüls had already emigrated to Paris.

May 12

## **DAS TESTAMENT DES DR. MABUSE / THE TESTAMENT OF DR. MABUSE**

Directed by Fritz Lang. Written by Thea von Harbou. Cinematography: Fritz Arno Wagner. Music: Hans Erdmann. With Rudolf Klein-Rogge, Gustav Diessl, Camilla Spira, Rudolf Schündler, Theo Lingen. - Dr. Mabuse, the madman, builds a new criminal network from the cell of the insane asylum. Connections are made through new communication techniques, but also through hypnosis. Inspector Lohmann exposes Mabuse and the double existence of a psychiatrist. Lang: "The film was meant to show Hitler's terror methods. The slogans and articles of faith of the Third Reich are here put into the mouths of criminals."

August 4

## **MORGEN BEGINNT DAS LEBEN / LIFE BEGINS TOMORROW**

Directed by Werner Hochbaum. Written by Carl Behr. Cinematography: Herbert Körner. Music: Hansom Milde Meißner. With Erich Haußmann, Hilde von Stolz. - A man is released from prison, his wife misses the appointment. They search for each other in vain for hours in the city (Berlin). In flashbacks the man's crime is explained: an understandable manslaughter. Scenes and sounds open the view inside the protagonists. Images of the soul. With a sensitive happy ending.

September 12

## **HITLERJUNGE QUEx / HITLER YOUTH QUEx**

Directed by Hans Steinhoff. Screenplay: K. A. Schenzinger, B. E. Lühge. Cinematography: Konstantin Irmen-Tschet. Music: Hans-Otto Borgmann. With Heinrich George, Berta Drews, Jürgen Ohlsen, Hermann Speelmans. - A film about the 'spirit of sacrifice of German youth'. It describes how Heini Völker finds his way from the Communist Youth to the Hitler Youth. He ends up being killed while distributing leaflets. The Nazis promoted the film as "artistically particularly valuable".

December 8

**FLÜCHTLINGE / REFUGEES**

Directed by Gustav Ucicky. Screenplay: Gerhard Menzel. Cinematography: Fritz Arno Wagner. Music: Herbert Windt, Ernst Erich Buder. With Hans Albers, Käthe von Nagy, Eugen Klöpfer, Ida Wüst, Franziska Kinz. - Led by a cynical but clever ex-officer (Albers), a group of Volga Germans make their way from Manchuria to a southern port city by train in the summer of 1928, and from there to Germany. Their opponents, the Russian militias are reduced to subhumans. The musical leitmotif is the marching song "Weit ist der Weg zurück in das Heimatland" (Far is the way back to the Heimatland)

December 23

**VIKTOR AND VIKTORIA**

Directed and written by Reinhold Schünzel. Cinematography: Konstantin Irmen-Tschet. Music: Franz Doelle. With Renate Müller, Hermann Thimig, Adolf Wohlbrück, Hilde Hildebrand. - Complicated travesties in a vaudeville milieu: an actress pretends to be a man and - in a double role play - acts as a female impersonator. In this way she makes a career and confuses the women of London. She is unmasked by a women's connoisseur. Schünzel's play with homosexuality is buoyant, never salacious. An astonishingly successful film.

**MORE FILMS**

January 31

**MORGENROT / DAWN**

Directed by Gustav Ucicky. Screenplay: Gerhard Menzel. Cinematography: Carl Hoffmann. Music: Herbert Windt. With Rudolf Forster, Adele Sandrock, Fritz Genschow, Camilla Spira, Gerhard Bienert, Eduard von Winterstein. - Naval war drama.

March 6

**LACHENDE ERBEN / LAUGHING HEIRS**

Directed by Max Ophüls. Written by Felix Joachimson, based on a novella by Trude Herka. Cinematography: Eduard Hoesch. Music: Clemens Schmalstich. With Heinz Rühmann, Max Adalbert, Lien Dyers, Lizzi Waldmüller, Julius Falkenstein, Ida Wüst. - Comedy about alcohol, love, and the inheritance of a champagne manufacturer.

April 12

**ANNA AND ELIZABETH**

Directed by Frank Wysbar. Screenplay: Gina Fink, Wysbar. Cinematography: Franz Weihmayr. Music: Paul Dessau. With Dorothea Wieck, Hertha Thiele, Mathias Wieman. - Psychodrama about a faith healer and her patron, a paralyzed landowner.

June 14

**S.A. MAN BRAND**

Directed by Franz Seitz. Written by Joseph Dalman, Joe Stöckel. Cinematography: Franz Koch. Music: Toni Thoms. With Heinz Klingenberg, Otto Wernicke, Rolf Wenkhaus, Joe Stöckel. – Nazi propaganda film about the fight against communists in the late 1920s.

August 30

**S.O.S. EISBERG**

Directed by Arnold Fanck. Screenplay: Fanck, Fritz Loewe, Ernst Sorge, Hans Hinrich. Cinematography: Hans Schneeberger, Richard Angst, Ernst Udet. Music: Paul Dessau. With Leni Riefenstahl, Ernst Udet, Gustav Diessl, Sepp Rist. - An expedition in search of a missing person on Greenland.

October 4

**WALZERKRIEG / THE BATT/E OF THE WALTZES**

Directed by Ludwig Berger. Screenplay: Hans Müller, Robert Liebmann. Cinematography: Carl Hoffmann. Music: Alois Melichar, Franz Grothe, based on motifs by Johann Strauss and Josef Lanner. With Renate Müller, Willy Fritsch, Paul Hörbiger, Adolf Wohlbrück. - Musical comedy about a composer's competition.

November 3

**THE TUNNEL**

Directed by Kurt Bernhardt. Written by Bernhardt and Reinhart Steinbicker, based on the novel by Bernhard Kellermann. Cinematography: Carl Hoffmann. Music: Walter Gronostay. With Paul Hartmann, Olly von Flint, Gustaf Gründgens, Attila Hörbiger, Max Schreck. Utopian adventure film about the construction of a submarine tunnel between Europe and America.

December 13

**HANS WESTMAR**

Directed by Franz Wenzler. Screenplay: Hanns Heinz Ewers, after his book *Horst Wessel*. Cinematography: Franz Wehmayr. Music: Giuseppe Becce, Ernst Hanfstaengl. With Emil Lohkamp, Carla Bartheel, Paul Wegener, Arthur Schröder. – Drama about a National Socialist martyr who is shot by Communists.

# FILM BOOKS

Henning von Boehmer/Helmut Reitz

## **Der Film in Wirtschaft und Recht**

Berlin: Carl Heymanns Verlag. 262 pp. - Soberly and largely free of völkisch vocabulary, the authors describe the economic and legal foundations of the film industry: production and exploitation of film, film censorship, the German contingent regulations, film police law, the activities and legal status of lyricists and music authors, production managers, film directors, film actors and technical-artistic contributors, film production contracts, film exploitation contracts, film patent law.

Richard Kolb/Heinrich Siekmeier (Hg.)

## **Rundfunk und Film im Dienste nationaler Kultur**

Düsseldorf: Friedrich Floeder. 416 pp. – A collection of essays on how radio and film can be instrumentalized in the service of national culture. With contributions on 'Der deutsche Mensch in Rundfunk und Film' (R. Kolb), 'Rundfunk, Film und Bild als Mittel nationaler Erziehung' (H. Siekmeier), 'Die Mission des Films und Funks in der deutschen Gegenwart' (W. Hawel), 'Herstellung deutscher Lehr- und Kulturfilme tut nötig' (H. Schonger), 'Wie können Rundfunk und Film die Kolonialfrage lösen?' (K. Koch) and 'Das Star-Unwesen im Film' (E. Krünes).