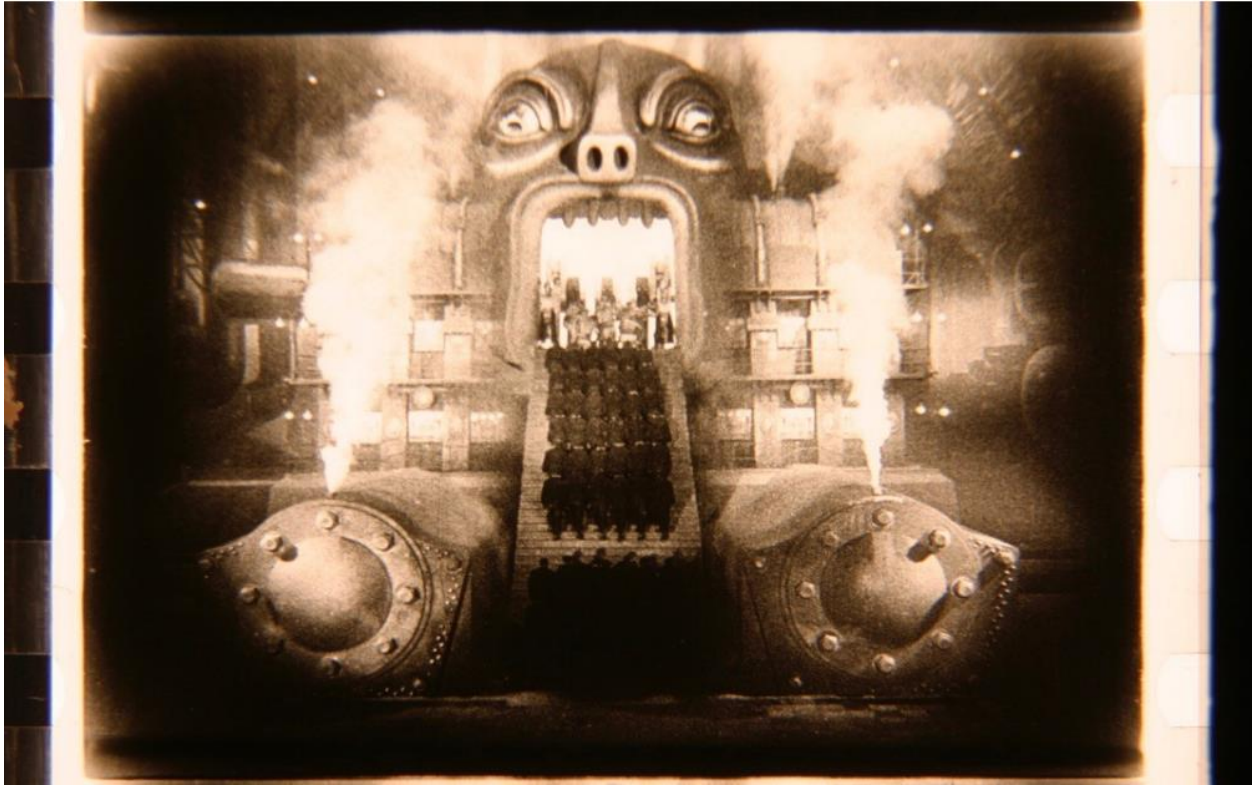


**1927**



Metropolis

## **STATISTICS**

Cinemas: 4462  
Viewers: 337 million  
Feature films: 242

# EVENTS

January 10

## **World premiere of METROPOLIS**

The premiere at the 'Ufa-Palast am Zoo' is not a success. The length of two and a half hours overwhelms the audience, the reviews are mostly negative, especially the script by Thea von Harbou does not meet with approval. A shorter version of the film, just under two hours, is released on August 27.

March 28

## **Hugenberg takes over Ufa**

The ailing Ufa, with 140 subsidiaries, branches in 37 cities, 134 cinemas in Germany and abroad and two large studio complexes in Tempelhof and Neubabelsberg, is taken over in the majority shares by the Scherl Group (Alfred Hugenberg). In April, Ludwig Klitzsch is appointed General Manager. There is a big outcry in the liberal press about Hugenberg's conservative politics and its consequences for Ufa. The political bias is more visible in Ufa's newsreels than in its feature films.

May 30

## **Celebration evening for Ernst Lubitsch**

Ernst Lubitsch is visiting Berlin from America. He stays at the Hotel Adlon. In his honor, his film MADAME DUBARRY is shown at the 'Ufa-Palast am Zoo'. Fritz Lang is among the guests.

July 1

## **Merger Deulig/Ufa**

Deulig-Film AG, founded in 1922 and active in all branches of film, is so ailing after various unfortunate business developments that it is transferred to Ufa as a shell company.

August

## **'Phoebus' scandal**

A Berlin weekly newspaper reveals that the 'Phoebus-Film AG' has received tens of millions of marks in recent years from a secret fund to serve military-nationalist propaganda for the Reichsmarine Office. The money was to be invested profitably in film production (which obviously failed) and to favor the production of navy-friendly films (this also remained without visible success). The scandal is largely covered up.

November 24

## **Erich Pommer returns to Ufa**

Ufa director Ludwig Klitzsch successfully negotiates Pommer's return to Germany. He is hired as production manager and head of 'Erich Pommer- Produktion der Ufa'. The commitment pays off especially in the first sound film years with the operetta films created by Pommer.

# FILMS OF THE YEAR

January 10

## **METROPOLIS**

Directed by Fritz Lang. Screenplay: Thea von Harbou. Cinematography: Karl Freund, Günther Rittau. Sets: Otto Hunte, Erich Kettelhut, Karl Vollbrecht. With Brigitte Helm, Gustav Fröhlich, Alfred Abel, Rudolf Klein-Rogge, Heinrich George. - Social drama set in the city of the future. At the top live the rich and powerful, while below, in the dark, the workers create the surplus value. In a rebellion they destroy the machines. But in the end there is reconciliation: the mediator between hand and brain should be the heart, i.e. the idealistic son of the ruler. A utopian vision as powerful as it is naive. Lang uses observations of American metropolises for the visual elaboration. The record production costs of 5.3 million marks did not pay off. Technically a masterpiece, but not the international success Lang had hoped for. Ufa cuts and mutilates the film. The visuals inspire future sci-films and are appropriated in music videos.

September 23

## **BERLIN. DIE SINFONIE DER GROSSSTADT / BERLIN. THE SYMPHONY OF THE BIG CITY**

This a montage film is directed by Walther Ruttmann. Screenplay: Karl Freund, Ruttmann. Camera: Reimar Kuntze, Robert Baberske, Lászlo Schäffer. - 24 hours in the life of a city. The documentary material is assembled according to musical principles. The intention is to create visual effects, not to prove social connections. In this respect, it is a pure avant-garde film. The idea comes from Carl Mayer, but he does not like the result.

December 6

## **DIE LIEBE DER JEANNE NEY / THE LOVE OF JEANNE NEY**

Directed by G. W. Pabst. Written by Ilya Ehrenburg and Ladislaus Vajda, based on Ehrenburg's novel. Cinematography: Fritz Arno Wagner. Sets: Otto Hunte, Victor Trivas. With Edith Jehanne, Uno Henning, Fritz Rasp. - The love story between a French woman and a Russian revolutionary in the Crimea and in Paris is repeatedly thwarted by a cold blackmailer. Politically, the material is defused. Ehrenburg protests in vain against the movie's happy ending.

# MORE FILMS

April 14

## **DIRNENTRAGÖDIE / TRAGEDY OF THE STREET**

Director: Bruno Rahn. Script: Ruth Goetz, Leo Heller, based on the stage play by Wilhelm Braun. Cinematography: Guido Seeber. Sets: Carl Ludwig Kirmse. With Asta Nielsen, Hilde Jennings, Oskar Homolka, Werner Pittschau. - Drama about an aging prostitute.

May 14

**DIE WEBER / THE WEAVERS**

Directed by Friedrich Zelnik. Script: Fanny Carlsen, Willy Haas, based on the play by Gerhart Hauptmann. Cinematography: Frederik Fuglsang. Sets: Andrei Andreyev. With Paul Wegener, Wilhelm Dieterle, Dagny Servaes. - Social drama from Silesia.

August 23

**FEME**

Directed by Richard Oswald. Screenplay: Herbert Juttke, Georg C. Klaren, based on the novel by Vicki Baum. Cinematography: Ewald Daub. With Hans Stüwe, Grete Mosheim, Rudolf Forster. - Psychodrama of a political assassin.

September 7

**DER FÜRST VON PAPPENHEIM / THE PRINCE OF PAPPENHEIM**

Directed by Richard Eichberg. Written by Robert Liebmann, based on the operetta by Arnold and Bach. Cinematography: Heinrich Gärtner, Bruno Mondl. With Curt Bois, Mona Maris, Dina Gralla. – Zany comedy (with fashion show) along traditional lines.

September 7

**SVENGALI**

Directed by Gennaro Righelli. Screenplay: Max Glaß. Cinematography: Arpád Virágh. Sets: Hans Jacoby. With Paul Wegener, Anita Dorris, Andre Mattoni, Hans Brausewetter, Alexander Granach. - Drama about the hypnotic power of a musician.

September 19

**AM RANDE DER WELT / AT THE EDGE OF THE WORLD**

Directed by Karl Grune. Screenplay: Grune, Hans Brennert. Cinematography: Fritz Arno Wagner. Sets: Robert Neppach. With Albert Steinrück, Brigitte Helm, Wilhelm Dieterle, Max Schreck. - Pacifist parable about a mill "as a symbol of restless peaceful work" that is "suddenly affected by the struggle of two predatory states." (Karl Grune).

October 13

**DAS ERWACHEN DES WEIBES / THE AWAKENING OF WOMAN**

Directed by Fred Sauer. Script: Walter Wassermann, Sauer. Cinematography: Willy Goldberger. Sets: Kurt Richter. With Hermann Vallentin, Grete Mosheim, Wolfgang Zilzer. - Drama in a Berlin tenement building about the love between the son of the owner of the house and the daughter of the doorman.

# FILM BOOKS

Hans Erdmann/Giuseppe Becce

## **Allgemeines Handbuch der Film-Musik**

Berlin: Schlesinger'sche Buch- und Musikhandlung. 2 vols. 155 and 226 pp. - "The first volume of this comprehensive work in large folio format brings together in a series of essays all that is known about 'Music and Film' is to be said. The really important part, perhaps indispensable for practical use in the future, is the second volume, entitled 'Thematic Scale Register'. There is no scene, no dramatic action, no situation of any kind that is not covered with references to pieces of music and with examples of notes." (M.M., *Vossische Zeitung*, 9.10.27). A new edition was published by Ries & Erler in 2020.

Hans Buchner

## **Im Banne des Films**

Munich: Deutscher Volksverlag. 190 pp. - 'The World Domination of Cinema'. Again a call for 'Kinoreformen', again in a völkisch tone, both anti-American and anti-Bolshevik: "Today, film is not addressed to the people, but to the masses. It is not yet mystery, but intoxication and attraction. It will only be able to fulfill its true mission when it sets itself the task of depicting the life, the fate of the people."

Kurt Mühsam

## **Film und Kino**

Dessau: C. Dünnhaupt. 114 pp. A 'study and career guide' that is practical but serious in its description of the requirements, training, jobs, and compensation of the major film professions: Film Actor and Extra, Director, Director of Photography, Cameraman, Lighting Operator, Projectionist, Cinema Bandmaster, Press Officer, and Film Writer. With a chapter on 'Film Schools'.

Guido Seeber

## **Der praktische Kameramann**

2 volumes. Berlin: Verlag der *Lichtbild-Bühne*. 315 and 286 pp. - The most important published work of the cameraman and inventor Guido Seeber (1879-1940). Volume I: 'Working equipment and working places of the cameraman'. Volume II: 'The trick film in its basic possibilities'. A planned third volume on 'Shooting techniques in the studio and outside' has not been published.