

MoMA PRESENTS THE MOST EXTENSIVE EXHIBITION OF WEIMAR CINEMA EVER MOUNTED IN THE UNITED STATES

Four-Month Exhibition Includes Over 80 Films, Many Rare, a Selection of Original Weimar Movie Posters, and the Release of New Publication

Weimar Cinema, 1919–1933: Daydreams and Nightmares

November 17, 2010–March 7, 2011

The Roy and Niuta Titus Theaters

NEW YORK, 29, 2010— The Museum of Modern Art, in association with the Friedrich-Wilhelm-Murnau Foundation in Wiesbaden and in cooperation with the Deutsche Kinemathek in Berlin, presents ***Weimar Cinema, 1919–1933: Daydreams and Nightmares***, the most comprehensive exhibition surveying the extraordinarily fertile and influential period in German filmmaking between the two world wars. It was during this period that film matured from a silent, visually expressive art into one circumscribed yet enlivened by language, music and sound effects. This four-month series includes 75 feature-length films and 6 shorts—a mix of classic films and many motion pictures unseen since the 1930s—and opens with the newly discovered film *Ins Blaue Hinein (Into the Blue)* (1929), by Eugene Schüfftan, the special effects artist and master cinematographer originally renowned for his work on Fritz Lang's *Metropolis* (1927). Running November 17, 2010 through March 7, 2011, *Weimar Cinema* is augmented by an exhibition of posters and photographs of Weimar filmmaking in The Roy and Niuta Titus Theater 1 Lobby Galleries and an illustrated publication, which includes an extensive filmography supplemented by German criticism and essays by leading scholars of the period. The film portion of the exhibition is organized by Laurence Kardish, Senior Curator, Department of Film, The Museum of Modern Art, and Eva Orbanz, Senior Curator, Special Projects, Deutsche Kinemathek – Museum für Film und Fernsehen. The gallery exhibition is organized by Ronald S. Magliozzi Assistant Curator, Department of Film, The Museum of Modern Art, with Laurence Kardish and Rajendra Roy, The Celeste Bartos Chief Curator, Department of Film, The Museum of Modern Art.

The years of the Weimar Republic—between the end of World War I, in 1918, and 1933, when Adolf Hitler became chancellor of Germany—was a period of rich stylistic and narrative innovation in German film, producing a wave of moviemaking that altered the course of modern cinema. As the Third Reich took power, many of the Weimar filmmakers went into exile, and their achievements either banned or censored. As the war came to an end, and Soviet troops first occupied Berlin many of the surviving German films were sent to Russian film archives and not returned to Germany until decades later.

This extensive program reaches beyond the standard view of Weimar cinema—which sees its tropes of madmen, evil geniuses, pagan forces, and schizophrenic behavior as dark harbingers

of Hitler—by adding another perspective: that of the popular German cinema of the period. The development of Weimar cinema coincided with the transition from silent films to “talkies”, and German filmmakers excelled in the making of popular musicals, cabaret-style comedies, and dramas—shot outside the studio—that tackled social issues.

Weimar Cinema includes not only classic films by Fritz Lang, F. W. Murnau, and G. W. Pabst, among others, but also many films, unseen for decades, that were restored after German reunification, including two films by Alexis Granovsky, the former director of the Moscow State Yiddish Theater, *Die Koffer des Herrn O. F. Ein Märchen für Erwachsene* (*The Trunks of Mr. O. F.*) (1931) and *Das Lied vom Leben* (*The Song of Life*) (193), which was censored in Germany for its sexual suggestiveness.

Other highlights include *Die Frau, nach der Man sich sehnt* (*Three Loves*) (1929), the newly-restored film starring Marlene Dietrich, made prior to *Der blaue Engel* (*The Blue Angel*) in 1930, which was long considered to be the first film in which Dietrich starred; and *Lohnbuchhalter Kremke* (*Bookkeeper Kremke*) (1930), made by Marie Harder, one of the few female directors of the time. Harder, the director of the German Social Democratic Film Office, made only two known films before her accidental death in exile in Mexico in 1936.

German cinema’s strong influences on American films can be seen in Ernst Lubitsch’s *Madame du Barry* (*Passion*), 1919, which was the first film imported into the US after World War 1; and the 1933 musical *Viktor und Viktoria*—remade in 1982 starring Julie Andrews—one of the last of the Weimar films, made almost a year into the Third Reich.

Accompanying the film series is an exhibition in The Roy and Niuta Titus Theater 1 Lobby Galleries, drawn from the collections of The Museum of Modern Art, New York, and Deutsches Kinemathek, Museum für Film und Fernsehen, Berlin, consisting of posters, film stills, and moving images from Germany’s Weimar period, in addition to rare studio presentation books acquired by the founding curator of MoMA’s Department of Film, Iris Barry, on her historic 1937 tour of Europe. The selection attests to the German film industry’s distinguished application of design and graphics to the promotion of the medium in the period.

Published in conjunction with the film and gallery exhibitions, the publication *Weimar Cinema, 1919–1933: Daydreams and Nightmares* examines the full spectrum of Weimar filmmaking through essays by prominent contemporary scholars and a selection of eighty films. Richly illustrated with film stills, essays by Thomas Elsaesser, Laurence Kardish, Eric Rentschler, and Werner Sudendorf examine how and why our understanding of these films has changed in the last half century, and investigate important themes in films from this period. Supplementing the essays is a detailed, illustrated filmography by Ulrich Döge; each film is accompanied by a brief description and excerpts from contemporaneous reviews that evoke the reception of these movies at the time of their release. 224 pages; 130 duotone illustrations. Paperback, 8 x 10 in. Price: \$39.95.

Weimar Cinema, 1919–1933: Daydreams and Nightmares is published by The Museum of Modern Art, New York, and is available at MoMA Stores and online at www.momastore.org. It is distributed to the trade by Distributed Art Publishers/D.A.P in the United States and Canada, and by Thames & Hudson outside North America.

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For downloadable images, please visit www.moma.org/press.

Public Information: The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019

Hours: Films are screened Wednesday-Monday. For screening schedules, please visit www.moma.org.

Film Admission: \$10 adults; \$8 seniors, 65 years and over with I.D. \$6 full-time students with current I.D. (For admittance to film programs only.) The price of a film ticket may be applied toward the price of a Museum admission ticket when a film ticket stub is presented at the Lobby Information Desk within 30 days of the date on the stub (does not apply during, Target Free Friday Nights 4:00–8:00 p.m.). Admission is free for Museum members and for Museum ticketholders.

SCREENING SCHEDULE

Weimar Cinema, 1919–1933: Daydreams and Nightmares

November 17, 2010–January 31, 2011

(Screening Schedule for February 1–March 7, 2011 will be posted on www.moma.org)
(Schedule is subject to change.)

Wednesday, November 17

7:30 **Ins blaue hinein (Into the Blue).** 1931. Germany. Directed by Eugen Schüfftan. Screenplay by Herbert Rona. With Carl Ballhaus, Alice Iverson, Theo Lingen, Aribert Mog. A recent discovery, master cinematographer Schufftan's only film as a director is a free-spirited fast paced ode to being young, free and hopeful. In German, English subtitles. 36 min.

Der Mann, der seinen Mörder sucht (Looking for His Murderer). 1931. Germany. Directed by Robert Siodmak. Screenplay by Ludwig Hirschfeld, Kurt Siodmak, Billie Wilder, Robert Siodmak (uncredited), from an idea by Ernst Neubach, based on the novel *Les Tribulations d'un Chinois en Chine* (1897) by Jules Verne.

Thursday, November 18

4:30 **Das Blaue vom Himmel. (The Blue from the Sky).** 1932. Germany. Directed by Victor Janson. Screenplay by Billie Wilder, Max Kolpe. With Marta Eggerth, Hermann Thimig, Fritz Kampers, Margarete Schlegel. A musical about Anni, a ticket taker in a Berlin subway (the station, Wallenstein-Platz, existed only in the studio), who works days, and a pilot, Hans, who works nights. With

music by Paul Abraham. Digital restoration. In German, English electronic intertitles. 77 min.

7:30 Mädchen in Uniform (Girls in Uniform). 1931. Germany. Directed by Leontine Sagan. Screenplay by Christa Winsloe, F. D. Andam, from Winsloe's play *Gestern und Heute* (1930). With Hertha Thiele, Ellen Schwanneke, Ilse Winter, Charlotte Witthauer. A critical hit when released in New York this debut feature by Leontine Sagan, set in a Potsdam boarding school for daughters of the aristocracy where iron rule and frugality are the rule, "concerns everyone, because it broaches a humane subject unsentimentally...it has to do with humanity, the history of a system..." Lotte Eisner in the German magazine, *Film-Kurier*, November 1931. 90 min.

Friday, November 19

4:30 Dirnentragodie (Tragedy of the Street). 1927. Germany. Directed by Bruno Rahn. Screenplay by Ruth Goetz, Leo Heller, from the play by Wilhelm Braun (1920). With Asta Nielsen, Hilde Jennings, Oskar Homolka, Werner Pittschau. Nielsen, in one of her last great roles, plays a prostitute past her prime who becomes an emotional powerhouse when she discovers an injured student with whom she falls in love. Apx 80 min. German intertitles, live English translation. Silent with musical accompaniment.

7:30 Drei von der Tankstelle (Three from the Filling Station). 1930. Germany. Directed by Wilhelm Thiele. Screenplay by Franz Schulz, Paul Frank. With Lilian Harvey, Willy Fritsch, Oskar Karlweis, Heinz Rühmann. One of the earliest and most popular of Weimar musicals with music by Werner Richard Heymann in which three friends lose everything in the financial crisis but their car which they sell to buy a gas station and become besotted when Lilian, one of their first customers, comes to their pump. 82 min. In German with electronic English subtitles.

Saturday, November 20

3:30 Ein Blonder Traum (A Blonde Dream). 1932. Germany. Directed by Paul Martin. Screenplay by Walter Reisch, Billie Wilder. With Lilian Harvey, Willy Fritsch, Willi Forst, Paul Hörbiger: A sunny, cheerful and popular musical about two window washers named Willy who fall in love with Jou-Jou, the live target of a knife-throwing act. Music by Werner Richard Heymann. 101 min. In German, electronic English subtitles.

Sunday, November 21

1:00 Ins blaue hinein (Into the Blue) (See Wednesday, November 17)

4:00 Das Blaue vom Himmel (The Blue from the Sky) (See Thursday, November 18)

7:00 Von morgens bis mitternachts (From Morn to Midnight). 1920. Germany. Directed by Karlheinz Martin. Screenplay by Karlheinz Martin, Herbert Juttke, from the play by Georg Kaiser (1916). Ernst Deutsch, Erna Morena, Hans Heinrich von Twardowski, Eberhard Wrede. A rare expressionist film not released in Germany at the time of its making and thought lost until the sixties when it was discovered (and restored) in Tokyo. Few intertitles, no translation necessary. Apx 60 min.

Hintertreppe (Backstairs). 1921. Germany. Directed by Leopold Jessner, Paul Leni. Screenplay by Carl Mayer, from the play *Juana* (1918) by Georg Kaiser. With Henny Porten, Wilhelm Dieterle, Fritz Kortner.

Henny Porten was one of the leading stars of German cinema. In this film she plays opposite Wilhelm Dieterle who after Hitler took power became one of Hollywood's leading and most prolific filmmakers. English intertitles. Apx. 70 min.
Silent with musical accompaniment. Program approximately 130 min.

Monday, November 22

4:30 Ein Blonder Traum (A Blonde Dream) (See Saturday, November 20)

7:30 Von morgens bis mitternachts (From Morn to Midnight)
(See Saturday, November 20)

Wednesday, November 24

4:30 Der Hauptmann von Köpenick (Ein deutsches Märchen) (The Captain from Köpenick). 1931. Germany. Directed by Richard Oswald. Screenplay by Carl Zuckmayer, Albrecht Joseph, from the play by Zuckmayer (1931). With Max Adalbert, Ernst Dernburg, Willi Schur, Paul Wagner.

A popular satire, set during the reign of Kaiser Wilhelm II, about the absolute regard Prussians had for uniforms – no matter who was in them. 90 min. In German, English subtitles.

Friday, November 26

4:30 Die Mysterien eines Frisiersalons (The Mysteries of a Hairdresser's Shop). 1923. Germany. Directed by Erich Engel, Bertolt Brecht. Screenplay by Erich Engel, Bertolt Brecht, Karl Valentin.
The comic team of Brecht and Valentin, a 'silent clown' imagines a barbershop where scalps are shaved and heads roll. Apx 25 mins.

Das Cabinet des Dr. Caligari (The Cabinet of Dr. Caligari). 1920. Germany. Directed by Robert Wiene. Screenplay by Carl Mayer, Hans Janowitz. With Werner Krauß, Conrad Veidt, Friedrich Féher, Lil Dagover.

One of those rare films, perhaps an accident, which expanded the coordinates of film culture, and may very well be the great grandfather of films like Scorsese's "Shutter Island" and Nolan's "Inception". Apx 70 mins. Program approx 95 mins. Silent with musical accompaniment. 71 min.

7:30 Irrgarten der Leidenschaft (The Pleasure Garden). 1926. Germany/Great Britain. Directed by Alfred Hitchcock. Screenplay by Eliot Stannard, from the novel *The Pleasure Garden* (1923) by Oliver Sandys (a.k.a. Marguerite Florence Barclay). With Virginia Valli, Carmelita Geraghty, Miles Mander, John Stuart.
Hitchcock's first film, made in Munich, Germany about love, betrayal, madness, and travel. English intertitles. Silent with musical accompaniment.

Saturday, November 27

2:00 Drei von der Tankstelle (Three from the Filling Station) (See Friday, November 19)

5:00 Dirnentragodie (Tragedy of the Street) (See Friday, November 19)

8:00 Mysterien eines Frisiersalons (The Mysteries of a Hairdresser's Shop) (See Friday, November 26)

Sunday, November 28

- 2:30 Varieté (Variety).** 1925. Germany. Directed by Ewald André Dupont. Screenplay by Ewald André Dupont, from the novel *Der Eid des Stephan Huller* (1912) by Friedrich Hollaender. With Emil Jannings, Maly Delschaft, Lya de Putti, Warwick Ward.
"The strongest and most inspiring drama that has ever been told by evanescent shadows is at the Rialto...In this picture there is a marvelous wealth of detail; the lighting effects and camera work cause one to reflect that occasionally the screen may be connected with art." *New York Times*, June 28, 1926. German intertitles, live English translation. Silent with musical accompaniment. Apx 80 min.
- 5:30 Anders als die Andern (Different from the Others).** 1919. Germany. Directed by Richard Oswald. Screenplay by Richard Oswald, Dr. Magnus Hirschfeld. With Conrad Veidt, Leo Connard, Ilse von Tasso-Lind, Alexandra Willegh.
Perhaps the first film to argue for gay rights, this pioneering melodrama traces the chilling effects on homosexuals of Paragraph 175 of Germany's penal code, making sex between men a crime, and a cause for blackmail. English intertitles, Silent with musical accompaniment. Apx 55 min.

Monday, November 29

- 4:30 Irrgarten der Leidenschaft (The Pleasure Garden)** (See Friday, November 26)
- 7:30 Algol. Tragödie der Macht (Algol).** 1920. Germany. Directed by Hans Werckmeister. Screenplay by Hans Brennert, Friedel Köhne. With Emil Jannings, John Gottowt, Hanna Ralph, Gertrud Welcker.
A curious semi-expressionist melodrama and a wild fantasy about a miner and a devil named after the mysterious star, Algol, whose rays offer unlimited energy. German intertitles, live English translation. Silent with musical accompaniment.

Wednesday, December 1

- 4:30 Berlin Alexanderplatz.** 1931. Germany. Directed by Phil Jutzi. Screenplay Alfred Döblin, Hans Wilhelm, from Döblin's 1929 novel. With Heinrich George, Maria Bard, Margarete Schlegel, Bernhard Minetti. A condensed, simplified version of the Döblin complex novel, but sharp in narrative thrust. In German, English subtitles. 90 min.
- 7:30 Varieté (Variety)** (See Sunday, November 28)

Thursday, December 2

- 4:30 Algol. Tragödie der Macht (Algol).** 1920. Germany. Directed by Hans Werckmeister. Screenplay by Hans Brennert, Friedel Köhne. With Emil Jannings, John Gottowt, Hanna Ralph, and Gertrud Welcker.
A curious semi-expressionist melodrama and a wild fantasy about a miner and a devil named after the mysterious star, Algol, whose rays offer unlimited energy. German intertitles, live English translation. Silent with musical accompaniment. Approx. 81 min.
- 7:30 Menschen am Sonntag (People on Sunday).** 1930. Germany. Directed by Robert Siodmak, Edgar G. Ulmer. Screenplay by Billie Wilder, after a report by Kurt Siodmak. With Erwin Splettstößer, Brigitte Borchert, Wolfgang von Walthershausen, Christl Ehlers.
A seminal film, anticipating neo-realism, in which five young non-actors – three guys and two girls – spend a Sunday in the forest and beaches around Berlin. Relationships develop and dampen. In German, English subtitles. 74 min.

Friday, December 3

- 4:30 Das Lied vom Leben (The Song of Life).** 1931. Germany. Directed by Alexis Granowsky. Screenplay by Victor Trivas, H. Lechner. With Margot Ferra, Elsa Wagner, Aribert Mog, Wilhelm Liepmann.
Originally banned and heavily censored, this paen to personal freedom, sex, and childbirth is like nothing else in cinema. Made by Alexis Granowsky the former founder of Moscow's State Jewish Theater, in exile in Berlin. In German, English subtitles. 71 min.
- 7:30 Fräulein Else.** 1929. Germany. Written and directed by Paul Czinner, based on the novella by Arthur Schnitzler (1924). With Elizabeth Bergner, Albert Basserman, Else Haller, Adele Sandrock.
From a story by Arthur Schnitzler, the author who provided Stanley Kubrick with the basis of "Eyes Wide Shut", Fraulein Else, with the luminous Elisabeth Bergner in her first starring role, tells the story of a father whose debts would be cleared if his beautiful daughter would consent to appear naked before a prospective 'angel'. German intertitles, simultaneous English translation. Silent with musical accompaniment. 77 min. Print courtesy Cinetec di Bologna.

Saturday, December 4

- 2:00 F.P. 1 Antwortet Nicht (F.P. 1 Doesn't Answer).** 1932. Germany/Great Britain. Directed by Karl Hartl. Screenplay by Walter Reisch, Kurt Siodmak, from the novel by Siodmak (1931). With George Merritt, Donald Calthrop, Nicholas Hannen, William Freshman.
The "F.P" of the title is "Flugplattform", a fictional (in 1932) landing strip in the Atlantic where planes flying between Europe and America could land becomes the focal point for international intrigue and personal romance. The set was a contemporary marvel. In German, English subtitles. 74 min.
- 5:00 Das Wachfigurenkabinett (Waxworks).** 1924. Germany. Directed by Paul Leni, Leo Birinski. Screenplay by Henrik Galeen. With Emil Jannings, Conradt Veidt, Wilhelm Dieterle, Olga Belajeff.
Eros is at its deadliest in this Expressionist-inflected tale of a wax museum owner hiring a penniless author to write stories about three of his most horrible exhibits – Jack the Ripper, Ivan the Terrible and Harun al-Rashid. German intertitles simultaneous English translation. Silent with musical accompaniment. Approx 80 min. Print courtesy Cinetec di Bologna.
- 8:00 Die Koffer des Herrn O. F. Ein Märchen für Erwachsene (Herr O.F.'s Suitcases).** 1931. Germany. Directed by Alexis Granowsky. Screenplay by Leo Lania, Alexis Granowsky, from a story idea by Hans Hömberg. With Alfred Abel, Hedy Kiesler, Peter Lorre, Harald Paulsen. A charming fable based on a misunderstanding. In German, English subtitles. 80 min.

Sunday, December 5

- 12:30 Berlin Alexanderplatz** (See Wednesday, December 1)
- 2:30 Menschen am Sonntag (People on Sunday)** (See Wednesday, December 2)

Monday, December 6

- 4:30 Der weiße Rausch. Neue Wunder des Schneeschuhs (White Ecstasy).** 1931. Germany. Written and directed by Arnold Fanck. With Leni Riefenstahl, Hannes Schneider, Rudi Matt, Guzzi Lantschner, Walter Riml.

A rare example of Leni Reifenstahl as a comedienne, but just as interesting for Fanck's athletic direction of champion skiers. In German, English subtitles. 90 min.

7:30 The German Film Musical Before and After 1933, an illustrated lecture by Richard Traubner, author of "Operetta: A Theatrical History."

Wednesday, December 8

4:30 Die Koffer des Herrn O. F. Ein Märchen für Erwachsene (Herr O.F.'s Suitcases)
(See Saturday, December 4)

7:30 Das Lied vom Leben (The Song of Life) (See Friday, December 3)

Thursday, December 9

4:30 Sunrise—A Song of Two Humans. 1927. USA. Directed by F.W. Murnau. Screenplay by Carl Mayer, from the story *Die Reise nach Tilset* (1917) by Hermann Sudermann. With George O'Brien, Janet Gaynor, Margaret Livingston, Bodil Rosing.

A towering work of cinema very much in the Romantic spirit of Weimar films that happened to be made at Fox in Hollywood. Musical track on film. 106 min.

7:30 M. 1931. Germany. Directed by Fritz Lang. Screenplay by Thea von Harbou, Lang. With Peter Lorre, Ellen Widmann: Inge Landgut, Gustav Gründgens.

A towering work of cinema about the "murderer" among us - in this instance a killer of young girls. M reflects the anxiety of the times in which criminals take charge. In German, English subtitles. 105 min. Courtesy Kino International.

Friday, December 10

4:30 Liebeskommando. 1931. Germany. Directed by Géza von Bolváry. Screenplay by Fritz Grünbaum, Alexander Roda Roda, Walter Reisch. With Dolly Haas, Walter Edthofer, Livio Pavanelli, Gustav Fröhlich.

A musical in which a perky young woman pretends to be a (male) cadet. 100 min.

7:30 Der weiße Rausch. Neue Wunder des Schneeschuhs (White Ecstasy) (See Monday, December 6)

Saturday, December 11

2:00 Berlin. Die Sinfonie der Großstadt (Berlin: A Symphony of a Great City). 1927. Germany. Directed by Walther Ruttmann. Screenplay by Ruttmann, Karl Freund, from a story idea by Carl Mayer. A formal masterwork describes a day in the life of the German metropolis through light, shadow, architectonic forms, and visual rhythms. 70 min.

8:00 Sunrise—A Song of Two Humans (See Thursday, December 9)

Sunday, December 12

2:30 Vampyr (Vampire). 1932. Germany/France. Directed by Carl Theodor Dreyer. Screenplay by Christen Jul, Dreyer, from the short story collection *In a Glass Darkly* (1872) by Joseph Sheridan Le Fanu. With Julian West, Maurice Schutz, Rena Mandel, Sybille Schmitz.

Shot in France but sound recorded in Germany, Dreyer's vision of the undead is more Caspar David Friedrich than Bram Stoker, and delivers multiple chills without easy thrills. 73 min.

5:30 Nosferatu. Eine Symphonie des Grauens (Nosferatu the Vampire). 1922. Germany. Directed by F. W. Murnau. Screenplay by Henrik Galeen, from the novel *Dracula* (1897) by Bram Stoker. With Max Schreck, Alexander Granach, Gustav von Wangenheim, Greta Schröder-Matray.
The first and perhaps greatest of vampire movies – truly unsettling. Silent with musical accompaniment. Approx 65 min.

Monday, December 13

4:30 Fräulein Else (See Friday, December 3)

8:30 Liebeskommando (See Friday, December 10)

Thursday, December 16

4:00 Der letzte Mann (The Last Laugh). 1924. Germany. Directed by F. W. Murnau. Screenplay by Carl Mayer. With Emil Jannings, Maly Delschaft, Max Hiller, Emilie Kurz.
An urban narrative about a man and his uniform this classic work is often cited, with good reason, as the expressive apogee of silent cinema. Made with but one intertitle. Silent with musical accompaniment. Approx 100 min.

Saturday, December 15

4:30 Berlin. Die Sinfonie der Großstadt (Berlin: A Symphony of a Great City) (See Saturday, December 11)

Saturday, December 18

4:00 Nosferatu. Eine Symphonie des Grauens (Nosferatu the Vampire) (See Sunday, December 12)

7:30 Der letzte Mann (The Last Laugh) (See, Thursday, December 16)

Sunday, December 19

2:00 Two narratives of urban dread.
Polizeibericht Überfall (Accident; Police Report, Accident). 1928. Germany. Directed by Ernö Metzner. Screenplay by Ernö Metzner, Grace Chiang. With Heinrich Gotho, Eva Schmid-Kayser, Alfred Loretto, Sybille Schmitz. Approx 20 min.

Die Straße (The Street). 1923. Germany. Directed by Karl Grune. Screenplay by Grune, Julius Urgiss, from a story idea by Carl Mayer. With Eugen Klöpfer, Lucie Höflich, Aug Egede Nissen, Max Schreck.
Bad things happen on public thoroughfares. Both films silent with musical accompaniment. Approx 75 min.

5:30 Wege zu Kraft und Schönheit (The Way to Strength and Beauty). 1925. Germany. Directed by Wilhelm Prager. Screenplay by Nicholas Kaufmann. A documentary about physical health and body culture celebrating getting back to nature including men and women's natural state.
A sensation in Germany when it was originally released it remains a fascinating curiosity today. Leni Riefenstahl makes a brief appearance as a young dancer. German intertitles, simultaneous English translation. Silent with musical accompaniment. Approx 85 min.

Monday, December 20

4:30 Vampyr (Vampire) (See Sunday, December 12)

7:00 Das Wachsfignrenkabinett (Waxworks) (See Saturday, December 4)

Wednesday, December 22

4:00 Anders als die Andern (Different from the Others) (See Sunday, November 28)

7:30 Viktor und Viktoria. 1933. Germany. Written and directed by Reinhold Schünzel. With Renate Müller, Hermann Thimig, Adolf Wohlbrück, Hilde Hildebrand. Released almost a year into the Third Reich, this musical comedy about a female impersonator and a female who impersonates a female impersonator is the last of Weimar's insouciant cinema. In German, English subtitles. 100 min.

Thursday, December 23

4 :30 Der Kongress tanzt (Congress Dances). 1931. Germany. Directed by Erik Charell. Screenplay by Norbert Falk, Robert Liebmann. With Lilian Harvey, Willy Fritsch, Otto Wallburg, Conrad Veidt. Who would have thought a musical about the Congress of Vienna (1814-1815), in which European ambassadors redraw the map of the continent, could be so diverting? Yet it is – charming and moves with a spectacular sense of grace. In German, English subtitles. 92 min.

7:30 Ich bei Tag und Du bei Nacht (Early to Bed). 1932. Germany. Directed by Ludwig Berger. Screenplay by Hans Székély, Robert Land. With Käthe von Nagy, Willy Fritsch, Amanda Lindner, Julius Falkenstein. A young woman and man share a single bed in a rooming house, but not together as he works by night and she by day. In German, English subtitles. 95 min.

Friday, December 24

3:00 Ihre Hoheit befiehlt. 1931. Germany. Directed by Hanns Schwarz. Screenplay by Robert Liebmann, Paul Frank, Billie Wilder. With Käthe von Nagy, Willy Fritsch, Reinhold Schünzel, Paul Hörbiger. An adorable Ruritanian comedy in which a princess, craving escape from the formalities of her position, disguises herself as a commoner and finds love. A familiar trope when it comes to princesses. In German, English subtitles. 96 min.

Sunday, December 26

2:30 Viktor und Viktoria (See Wednesday, December 22)

5:30 Der Kongress tanzt (Congress Dances) (See Thursday, December 23)

Monday, December 27

4:30 Die 3 Groschen-Oper (The Threepenny Opera). 1931. Germany/USA. Directed by G. W. Pabst. Screenplay by Leo Lania, Ladislaus Vajda, Béla Balázs, from the play by Bertolt Brecht with a score by Kurt Weill (1928). Pabst, one of the most famous German filmmakers of the period, adapted what is perhaps Weimar's most famous stage musical for the screen three years after its Berlin premiere. Brecht hated it. With Rudolf Forster, Carola Neher, Reinhold Schünzel, Fritz Rasp. In German, English subtitles. (Print courtesy Kino International). 107 min.

7:30 Ein toller Einfall (A Crazy Idea). 1932. Germany. Directed by Kurt Gerron. Screenplay by Philipp Lothar Mayring, Friedrich Zeckendorf, from the play by Karl Laufs, With Willy Fritsch, Jakob Tiedtke, Max Adalbert, Heinz Salfner.

A mansion in the mountains becomes, thanks to a wily nephew, a hotel with a floor show in this musical comedy winningly directed by the actor Kurt Gerron, who was forced to make the Nazi propaganda film "The Fuhrer Gives the Jews a City" while in Theresienstadt, after which he was transported to Auschwitz. In German, English subtitles. 85 min.

Tuesday, December 28

4:00 Two narratives of urban dread (See Sunday, December 19)

7:00 Wege zu Kraft und Schönheit (The Way to Strength and Beauty) (See Sunday, December 19)

Thursday, December 30

4:30 Ein toller Einfall (A Crazy Idea) (See Monday, December 27)

7:30 Die 3 Groschen-Oper (The Threepenny Opera) (See Monday, December 27)

Friday, December 31

3:00 F.P. 1 Antwortet Nicht (F.P. 1 Doesn't Answer) (See Saturday, December 4)

Saturday, January 1

1:00 Die Frau, nach der man sich sehnt (Three Loves). 1929. Germany. Directed by Kurt Bernhardt. Screenplay: Ladislaus Vajda, from the novel by Max Brod (1927). With Marlene Dietrich, Fritz Kortner, Frida Richard, Oskar Sima.
Dietrich, before "The Blue Angel", steams up the screen plenty in this elegant and wicked melodrama about sudden passion. Silent with musical accompaniment. Approx 85 min.

3:30 Der Blaue Engel (The Blue Angel). 1930. Germany. Directed by Josef von Sternberg. Screenplay by Robert Liebmann, Carl Zuckmayer and Karl Vollmoeller, from the novel *Professor Unrat, oder Das Ende eines Tyrannen* (1905) by Heinrich Mann. With Emil Jannings, Marlene Dietrich, Kurt Gerron, Rosa Valetti.
The classic film about a temptress, the "chanteuse" Lola Lola, whose performance at The Blue Angel melts a very serious man. (Print courtesy Kino, NY).103 min.

6:00 Ich bei Tag und Du bei Nacht (Early to Bed) (See Thursday, December 23)

8:30 Ihre Hoheit befiehlt (See Friday, December 24)

Sunday, January 2

2:30 Abschied (Farewell). 1930. Germany. Directed by Robert Siodmak. Screenplay by Emmerich Pressburger, Irma von Cube. With Brigitte Horney, Aribert Mog, Emilia Unda, Konstantin Mic.
Siodmak's first fiction and studio-bound feature, written by Emeric Pressburger (later of Powell & Pressburger), photographed by the great Eugen Schufftan, delineates relationships within a Berlin boarding house. 73 min.

5:30 Die Hose (A Royal Scandal). 1927. Germany. Directed by Hans Behrendt. Screenplay by Franz Schulz, from the play by Carl Sternheim (1927). With Werner Krauß, Jenny Jugo, Christian Bummerstaedt, Rudolf Forster.
One Sunday leaving church, the wife of a bureaucrat loses her bloomers and royalty notices. A comedy about the rewards of adultery. Silent with musical accompaniment. Apx 85 min.

Monday, January 3

4:00 Die Büchse der Pandora (Pandora's Box). 1929. Germany. Directed by G. W. Pabst. Screenplay by Ladislaus Vajda, from the plays *Erdgeist* (1895) and *Die Büchse der Pandora* (1904) by Frank Wedekind. With Louise Brooks, Fritz Kortner, Franz Lederer, Carl Goetz.

"Pabst...has fetched from Hollywood a Lulu who would have captivated Wedekind... a Lulu who is young, pretty and innocent...a female, a sexual-minded animal, who desirable and desiring, destroys men and is destroyed by them without any evil intent..." Ludwig Reve, "Berlin Morgenpost", 2/11/1929, Silent with musical accompaniment. Print courtesy Kino International. Apx 110 min.

7:30 Dr. Mabuse, der Spieler (Dr. Mabuse, the Gambler). A film originally released in two parts. 1922. Germany. Directed by Fritz Lang. Screenplay by Thea von Harbou, from the novel by Norbert Jacques (1921-22). With Rudolf Klein-Rogge, Bernhard Goetzke, Alfred Abel, Gertrude Welcker.

"Dr. Mabuse is the archetype, the very image of the ingenious criminal. With his phenomenal intellectual powers, he is able to subjugate everyone around him." From the program notes for the Berlin premiere. Silent with musical accompaniment. Apx 140 min.

Wednesday, January 5

4:00 Sylvester (New Year's Eve). 1924. Germany. Directed by Lupu Pick. Screenplay by Carl Mayer. With Edith Posca, Eugen Klöpfer, Frieda Richard, Karl Habacher.

A tavern owner reacts to the dislike his wife and mother have for one another, in a film distinguished by a fluid camera and virtually no intertitles – a dry run, so to speak, for producer/writer Carl Mayer's masterwork "The Last Laugh" (directed by FW Murnau) that appeared later in 1924. Silent with musical accompaniment. Apx 60 min.

7:30 Die Frau, nach der man sich sehnt (Three Loves) (See Saturday, January 1)

Thursday, January 6

4:00 Die Hose (A Royal Scandal) (See Sunday, January 2)

7:00 Abschied (Farewell) (See Sunday, January 2)

Friday, January 7

7:30 Die Büchse der Pandora (Pandora's Box) (See Monday, January 3)

4:30 Sylvester (New Year's Eve) (See Wednesday, January 5)

Saturday, January 8

2:00 Der Himmel auf Erden (Heaven on Earth). 1927. Germany. Directed by Alfred Schirokauer. Screenplay by Reinhold Schünzel, Alfred Schirokauer, from the play *Der Doppelgänger* (1910) by Wilhelm Jacoby and Arthur Lippschitz. With Reinhold Schünzel, Charlotte Ander, Adele Sandrock, Otto Wallburg. Schünzel was a major comic actor in Weimar Cinema, and this may be his most hilarious film. A nightclub, prohibition, a honeymoon, hypocrisy and most of all, drag, come together in one effervescent brew. Silent with musical accompaniment. Apx 97 min.

4:00 Der Fürst von Pappenheim (The Masked Mannequin). 1927. Germany. Directed by Richard Eichberg. Screenplay by Robert Liebmann, from the operetta by Franz Robert Arnold and Ernst Bach. With Curt Bois, Mona Maris, Dina Gralla, Lydia Potechina.

Curt Bois, whose best known role in the U.S., the pickpocket in *Casablanca*, was a successful comic actor in film, on stage and in cabaret in Germany until Hitler took power. His cross-dressing role in this Ruritanian farce is a revelation. Silent with musical accompaniment. Apx 84 min.

7:30 Dr. Mabuse, der Spieler (Dr. Mabuse, the Gambler) (See Monday, January 3)

Sunday, January 9

2:30 Morgenrot (Dawn). 1933. Germany. Directed by Gustav Ucicky. Screenplay by Gerhard Menzel, from a story idea by E. Freiherr von Spiegel. With Rudolf Forster, Adele Sandrock, Fritz Genschow, Paul Westermeier.

This earnest drama, which British, Dutch and Polish distributors refused to handle, was well received in New York in 1933. About German military sacrifice during the WWI, this film earns a dubious distinction – its premiere in Berlin marked Hitler's first public appearance as Chancellor of Germany. 80 min.

5:00 Kuhle Wampe oder Wem gehört die Welt? (Whither Germany?). 1932. Germany.

Directed by Slatan Dudow. Screenplay by Bertolt Brecht, Ernst Ottwalt. With Hertha Thiele, Ernst Busch, Lili Schönborn, Max Sablotzki.

This proletarian rallying cry of a film set in the tent city of the unemployed called Kuhle Wampe, on the outskirts of Berlin, was allowed a limited release after being held up by censors and opened in April 1932: in March 1933 it was banned for good by the Nazis who had come to power a month earlier. 71 min.

Monday, January 10

4:00 Morgenrot (Dawn) (See Sunday, January 9)

7:30 Der Kampf der Tertia. 1929. Germany. Directed by Max Mack. Screenplay by Axel Eggebrecht, Max Mack, from a children's story by Wilhelm Speyer (1927). With Karl Hoffmann, Fritz Draeger, August Wilhelm Keese, Gustl Stark-Gstettenbauer.

A curious, speedy, out-of-doors adventure about a group of high school boys and one exuberant boyish girl on an island who become a guerrilla army, saving a community's cats from extermination. Silent with musical accompaniment. 108 min.

Wednesday, January 12

4:30 Der Fürst von Pappenheim (The Masked Mannequin) (See Saturday, January 8)

7:30 Der Himmel auf Erden (Heaven on Earth) (See Saturday, January 8)

Thursday, January 13

4:00 Die Brüder Schellenberg (The Two Brothers). 1926. Germany. Directed by Karl Grune. Screenplay by Willy Haas, Karl Grune, from the novel by Bernhard Kellermann (1925). With Conrad Veidt, Lil Dagover, Liane Haid, Henry de Vries.

Two brothers with a combustible relationship work in an explosives factory. When the inevitable happens, their paths diverge. This might be a metaphor for Germany in the mid-1920s. Silent with musical accompaniment. Apx 110 min.

7:30 Lohnbuchhalter Kremke. 1930. Germany. Directed by Marie Harder. Screenplay by Herbert Rosenfeld. With Hermann Vallentin, Anna Sten, Ivan Kowal-Samborski, Wolfgang Zilzer.

A rarity in Weimar cinema, a film by a woman, and one who is virtually unknown today. Marie Harder distributed films for the Social Democratic Party, and she received critical acclaim for her unsentimental realistic portrait of a man whom the economic crises deeply

hurt. In German, with English subtitles. Silent with musical accompaniment. Approx 68 min.

Friday, January 14

4:30 Der Kampf der Tertia (See Monday, January 10)

7:30 Jenseits der Strasse. (Harbor Drift). 1929. Germany. Directed by Leo Mittler. Screenplay by Jan Fethke, Willy Döll. With Lissi Arna, Paul Rehkopf, Fritz Genschow, Siegfried Arno.
A fluid and moody narrative of dread and foreboding featuring a pearl necklace, a beautiful streetwalker, and a passionate young man. German intertitles, live English translation. Approx. 70 min. Silent with musical accompaniment.

Saturday, January 15

2:00 Lohnbuchhalter Kremke (See Thursday, January 13)

5:00 Die Brüder Schellenberg (The Two Brothers) (See Thursday, January 13)

8:00 Cyankali. 1930. Germany. Written and directed by Hans Tintner, from the play *Cyankali Paragraph 218* (1929) by Friedrich Wolf. With Grete Mosheim, Nico Turoff, Herma Ford, Claus Clausen.
A fervid drama that forcefully illustrates the catastrophic consequences of keeping abortion illegal. The film was shown in Berlin but it was banned in Bavaria; in 1942 the filmmaker was killed in Auschwitz. 92 min.

Sunday, January 16

2:30 Melodie der Welt (Melody of the World). 1929. Germany. Directed by Walther Ruttmann. With Iwan Kowal Samborski, Renée Stobrawa, Grace Chiang, O. Idris. This "documentary" of the Hamburg-American ocean liner "Resolute" leaving from and returning to New York may very well be Germany's first sound film. Although he was not on the voyage himself Ruttmann "organized" the visuals shot by his cameraman much as he did with his previous feature, "Berlin, Symphony of a Great City", with ambient sounds and music to make a compelling visual and aural tour of the globe. 50 min. Preceded by Ruttmann's experimental short **In der Nacht (1931) set to the music of Schumann.** 7 min.

5:30 Die Carmen von St. Pauli (Docks of Hamburg). 1928. Germany. Directed by Erich Waschneck. Screenplay by Bobby E. Lühge, Erich Waschneck, from an idea by Lühge. With Jenny Jugo, Willy Fritsch, Fritz Rasp, Wolfgang Zilzer.
St Pauli was the seedy sailors' quarters in Hamburg and the "Carmen" of the title entices a young seaman to aid and abet her in this fast-moving and atmospheric melodrama. Silent with musical accompaniment. Approx. 85 min.

Monday, January 17

4:30 Jenseits der Strasse. (Harbor Drift) (See Friday, January 14)

7:30 Melodie der Welt (Melody of the World) (See Sunday, January 16)

Thursday, January 20

4:30 Die Carmen von St. Pauli (Docks of Hamburg) (See Sunday, January 16)

7:30 Emil und die Detektive. (Emil and the Detectives). 1931. Germany. Directed by Gerhard Lamprecht. Screenplay by Billie Wilder, Paul Frank, from the novel by Erich Kästner (1929) and a story idea by Kästner and Emmerich Pressburger. With Käte Haack, Rolf Wenkhaus, Fritz Rasp, Rudolf Biebrach.
A romp, darkened by history, about a young country boy who leads a posse of kids in Berlin to track down and retrieve the money a thief stole from him on the train to the big city. 75 min.

Friday, January 21

4:30 Cyankali (See Saturday, January 15)

7:30 Geschlecht in Fesseln. (Sex in Chains/ Sex in Fetters). 1928. Germany. Directed by Wilhelm Dieterle. Screenplay by Herbert Juttke, Georg C. Klaren. With Wilhelm Dieterle, Mary Johnson, Gunnar Tolnæs, Paul Henckels.
Berfore emigrating to the U.S. where he became "William", the director of many prestigious films, Wilhelm Dieterle directed and starred in this melodrama about men in prison and their sexual needs. Silent with musical accompaniment. Approx. 97 min. 86 min.

Saturday, January 22

2:00 Emil und die Detektive. (Emil and the Detectives) (See Thursday, January 20)

5:00 Zur Chronik von Grieshuus (At the Grey House). 1925. Germany. Directed by Arthur von Gerlach. Screenplay by Thea von Harbou, from the novella by Theodor Storm (1884). With Arthur Kraußneck, Paul Hartmann, Rudolf Forster, Rudolf Rittner.
"This dreamy, atmospheric fantasy is set in medieval times and is about the fight of two brothers and their wives (one high-born, and the other of humble origins) over their legacy of the family castle and property under feudal law". MoMA Circulating Film Library catalog. Silent with musical accompaniment. Apx 85 min.

Monday, January 24

4:30 Geschlecht in Fesseln. (Sex in Chains/ Sex in Fetters) (See Friday, January 21)

7:30 Zur Chronik von Grieshuus (At the Grey House) (See Saturday, January 22)

Thursday, January 27

7:30 Mädchen in Uniform (Girls in Uniform). 1931. Germany. Directed by Leontine Sagan. Screenplay by Christa Winsloe, F. D. Andam, from Winsloe's play *Gestern und Heute* (1930). With Hertha Thiele, Ellen Schwanneke, Ilse Winter, Charlotte Witthauer.
A critical hit when released in New York, this debut feature by Leontine Sagan, set in a Potsdam boarding school for daughters of the aristocracy, where iron rule and frugality are the rule, "...it broaches a humane subject unsentimentally...it has to do with humanity, the history of a system." Lotte Eisner in the German magazine, *Film-Kurier*, November 1931. 90 min.

Sunday, January 23

2:30 Madame Dubarry (Passion). 1919. Germany. Directed by Ernst Lubitsch. Screenplay by Fred Orbing (a.k.a. Norbert Falk), Hanns Kräly. With Pola Negri, Emil Jannings, Reinhold Schünzel, Elsa Berna.
This spectacular historical epic, the first German film imported to the US after World War I was an enormous critical and popular hit. It established not only Lubitsch's international reputation, but drew immediate attention to Germany as a filmmaking nation of tremendous promise. Silent with musical accompaniment. Approx. 105 min.

5:30 Die Austernprinzessin (The Oyster Princess). 1919. Germany. Directed by Ernst Lubitsch. Screenplay by Lubitsch, Hanns Kräly. With Victor Janson, Ossi Oswalda, Herry Liedtke, Julius Falkenstein. Ossi Quaker, the spoiled daughter of the wealthy American oyster king wants to marry a European prince as soon as possible. As early as 1919 German critics applauded the Lubitsch touch, noting that no matter whether the story was strong or weak, Lubitsch makes it "good" with "verve", "elegance" and "in a style never before seen in a German comedy". Film-Kurier, 1919. Silent with musical accompaniment. Approx. 60 min.

Wednesday, January 26

4:30 Die Austernprinzessin (The Oyster Princess) (See Sunday, January 23)

7:30 Madame Dubarry (Passion) (See Sunday, January 23)

Thursday, January 27

4:30 Niemandsland (Hell on Earth). 1931. Germany. Directed by Victor Trivas. Screenplay by Victor Trivas, from an idea by Leonhard Frank. With Ernst Busch, Vladimir Sokoloff, Hugh Stephens Douglas, Louis Douglas.
"Five soldiers of different nationalities find themselves in a trench in the no-man's land between the fronts, and in their misery discover they are separated by language and uniforms, but otherwise they have the same thoughts and feelings. Why are they enemies?" Felix Scherret in the newspaper "Vorwärts", December 1931. Banned by the Nazis in 1933. 92 min.

Friday, January 28

4:30 Der lebende Leichnam (Das Ehegesetz) -- The Living Corpse (The Marriage Statute). 1929. Germany/USSR. Directed by Fedor Ozep. Screenplay by Boris Gusman, Anatoli Marienhof from the play by Leo Tolstoy (1913). With Vsevolod Pudovkin, Maria Jacobini, Gustav Diessl, Viola Garden.
Perhaps the most successful production of Prometheus-Film, the Soviet-aligned filmmaking company. Starring the great Russian filmmaker, Vsevolod Pudovkin, this oft-filmed adaptation of Tolstoy tells of a man who must feign death so that his wife, who loves another man, may get a "divorce" in the years of the Russian Orthodox Church. Silent, with musical track. Approx 120 min.

7:30 Die wunderbare Lüge der Nina Petrowna (The Wonderful Lies of Nina Petrovna). 1929. Germany. Directed by Hanns Schwarz. Screenplay by Hans Székely. With Brigitte Helm, Franz Lederer, Warwick Ward, Lya Jan.
A whopping melodrama set in St. Petersburg during the time of the czars. Nina Petrovna, the mistress of a wealthy Cossack, falls in love with a young cadet. Their happiness is short-lived but the visual pleasures of Hanns Schwarz's film are rich indeed. Silent with musical accompaniment. Apx 115 min.

Saturday, January 29

2:00 Die Verrufenen. Der fünfte Stand (The Slums of Berlin). 1925. Germany. Directed by Gerhard Lamprecht. Screenplay by Luise Heilborn-Körbitz, Gerhard Lamprecht, from the experiences of Heinrich Zille. With Bernhard Goetzke, Aud Egede Nissen, Arthur Bergen, Hildegard Imhof.
Heinrich Zille was a popular illustrator known (and loved for) for his depictions of working-class Berliners, and several "Zille"-inspired pseudo-fiction features were made about proletarian life including this most authentic drama in which Zille actually appears. Preceded by a short documentary about a street market on Wittenburg Platz , **Markt in**

Berlin (Market in Berlin). 1929. Germany. Written and directed by Wilfried Basse. Both films silent with musical accompaniment. Program approx. 115 min.

5:00 Zuflucht. 1928. Germany. Directed by Carl Froelich. Screenplay by Friedrich Raff, from an idea by Walter Supper. With Henny Porten, Franz Lederer, Max Maximilian, Margarete Kupfer.

"The film deserves credit for giving us a new lover: Franz Lederer. We have nothing like him (in Germany): here is a talent to cultivate". Film Echo, Berlin newspaper, 1928. Silent with musical accompaniment. Approx. 91 min.

8:00 Razzia in St. Pauli. 1932. Germany. Written and directed by Werner Hochbaum. With Gina Falckenberg, Friedrich Gnaß, Wolfgang Zilzer, Charly Wittong. A streetwalker in St Pauli hopes for happiness with a criminal. Shot in Hamburg with its misty port, fog bound alleys, and notorious bars, Hochbaum's film is as much a portrait of a dramatic milieu as it is a saucy drama itself. Banned by the Nazis the following year. 64 min.

Sunday, January 30

2:30 Niemandsland (Hell on Earth) (See Thursday, January 27)

5:30 Der lebende Leichnam (Das Ehegesetz) (See Friday, January 28)

Monday, January 31

4:30 Die wunderbare Lüge der Nina Petrowna (The Wonderful Lies of Nina Petrovna)
(See Friday, January 28)

7:30 Zuflucht (See Saturday, January 29)