

1922



Nosferatu

STATISTICS

Cinemas: 3647
Feature films: 240

EVENTS

March 4

World premiere of NOSFERATU

The premiere of the movie NOSFERATU - EINE SYMPHONIE DES GRAUENS by Friedrich Wilhelm Murnau takes place in the 'Marmorsaal' in Berlin. Afterwards there is a party, where the guests were asked to appear in Biedermeier costumes. The entire film scene of the city attends the premiere and the Nosferatu Ball.

March 9

Phoebus film

Emerging from 'Phoebus-Film-Verleih GmbH', 'Phoebus-Film AG' is founded in Berlin with a capital of 9 million marks. One of its board members is Ernst Hugo Corell, who will later join Ufa. The company is dedicated to the production, sale and distribution of films and film advertising. It owns the 'Marmorhaus' and the 'Capitol' in Berlin.

April 27

World premiere DR. MABUSE, THE PLAYER, Part 1.

The premiere of the movie NOSFERATU - EINE SYMPHONIE DES GRAUENS by Friedrich Wilhelm Murnau takes place in the 'Marmorsaal' in Berlin. Afterwards there is a party, where the guests should appear in Biedermeier costumes. The entire film scene of the city attends the premiere and the Nosferatu Ball.

August 26

Fritz Lang / Thea von Harbou

Director Fritz Lang and writer Thea von Harbou marry in Berlin. They had worked closely together for two years. Fritz Lang's first marriage to actress Elisabeth Rosenthal ended in September 1920 when she committed suicide with Lang's Browning pistol.

September 17

LICHTTON / LIGHT SOUND

First public screening of various short films with integrated optical soundtracks at the 'Alhambra-Saal' in Berlin. The sound is relatively clear, but not too loud. The reaction, especially from the film industry, is hostile. The three inventors (Jo Engl, Joseph Massolle, Hans Vogt, group name: Tri-ergon) sell their patents to Switzerland in 1923 for 1 million francs.

November 13

PHANTOM

Premiere of the film PHANTOM by F. W. Murnau in Breslau in honor of Gerhart Hauptmann's 60th birthday. A week later, a gala performance is held in Berlin to benefit of writers in need. The honorary committee includes Fritz Lang, Thomas Mann and Bernhard Kellermann. Alfred Kerr gives a speech.

November 14

Liquidation of the EFA

Mismanagement and rampant inflation drive the EFA, the European Film Alliance, founded with great expectations, into bankruptcy. Paul Davidson, Carl Bratz, Ernst Lubitsch and Joe May jump ship in time. Leopold Schwarzschild's obituary on the company's demise is smug: "EFA was a bastard of Madame Dubarry's connection with the exchange rate." (Diary, 18.11.22).

December 2

Lubitsch goes to America

Ernst Lubitsch goes to Hollywood because Mary Pickford wants to make a historical movie with him. Colleagues and friends bid him farewell at Berlin's Lehrter Bahnhof. Except for two private visits, Lubitsch will not return to Germany.

FILMS OF THE YEAR

February 21

DAS WEIB DES PHARAO / THE PHARAOH'S WIFE

Directed by Ernst Lubitsch. Screenplay: Norbert Falk, Hanns Kräly. Cinematography: Theodor Sparkuhl, Alfred Hansen. Set designers: Ernst Stern, Kurt Richter. With Emil Jannings, Albert Bassermann, Harry Liedtke, Paul Wegener, Dagny Servaes, Lyda Salmonova. - Power struggles and intrigues, war and peace between Egyptians, Ethiopians, Nubians and Greeks. In between: the individual, i.e. love and passion. "In WEIB DES PHARAO, Lubitsch has found the balance between stillness and movement: the most important condition for a movie. (Herbert Ihering, Berliner Börsen-Courier, 3/15/22). The world premiere takes place in New York. Lubitsch already had one foot in America.

March 4

NOSFERATU

Directed by F. W. Murnau. Written by Henrik Galeen, based on Bram Stoker's novel Dracula. Cinematography: Fritz Arno Wagner, Günther Krampf. Sets, costumes: Albin Grau. With Max Schreck, Gustav von Wangenheim, Greta Schroeder, Alexander Granach. - A Symphony of Horror": Blood is life, the plague claims its victims, a vampire is on the loose. "Feverish chills and nightmares, night shadows and premonitions of death, madness and ghostly hauntings were woven into the images of gloomy mountain landscapes and stormy seas. It is certain that no written or spoken poetry can express the ghostly, the demonic and the supernatural as well as film can. (Béla Balázs: The Visible Man, 1924).

March 8

DER BRENNENDE ACKER / THE BURNING FIELD

Directed by F. W. Murnau. Screenplay: Thea von Harbou, Willy Haas, Arthur Rosen. Cinematography: Fritz Arno Wagner, Karl Freund. Sets, costumes: Rochus Gliese. With Werner Krauß, Eugen Klöpfer, Vladimir Gaidarov, Lya de Putti. - A peasant chamber play about ambition and possessiveness: because an oil deposit is A farmer's chamber play about ambition and possessiveness: because of the suspicion of an oil deposit under the inherited field, gigantic family problems arise with suicide and arson. The tragedy ends in small happiness. "The struggle between two brothers with opposing world views, the social balance between peasants and aristocrats, the inclusion of the capitalist question, all these problems characterize the work as a thoroughly modern work". (Program Bochure, 1922).

April 27

DR. MABUSE, DER SPIELER / DR. MABUSE, THE PLAYER (1)

Directed by Fritz Lang. Written by Thea von Harbou, based on the novel by Norbert Jacques. Cinematography: Carl Hoffmann. Sets: Otto Hunte, Carl Stahl-Urach, Erich Kettelhut, Karl Vollbrecht. With Rudolf Klein Rogge, Bernhard Goetzke, Alfred Abel, Gertrude Welcker, Aud Egede Nissen - Part 1: THE GREAT PLAYER, A PICTURE OF OUR TIME. Mabuse, a psychopath with hypnotic powers, becomes the head of an international criminal organization. "DR. MABUSE was a sensational movie and a success. But the nerve of the success here was not even in the sensational, which still remained somewhat modestly in the background. It lay in the exploitation of the film as a contemporary document." (Fritz Lang). World premiere of the second part - INFERNO, EIN SPIEL VON MENSCHEN UNSERER ZEIT - on May 26. Mabuse becomes the icon of absolute evil in German cinema.

MORE FILMS

January 31

FRIDERICUS REX (1/11)

Directed by Arzen von Csérep. Script: Hans Behrendt, von Csérep; fourth part based on the novel *Fridericus* by Walter von Molo. Camera: Guido Seeber, Ernst Lüttgens. With Otto Gebühr.
- The life story of the Great Frederick. Part 1: STURM UND DRANG. Part 2: FATHER AND SON. Parts 3 and 4 are premiered in March 1923. For Siegfried Jacobsohn the whole project is an "anti-republican provocation" (*Die Weltbühne*, 30.3.22).

February 23

DIE GEZEICHNETEN / LOVE ONE ANOTHER

Directed by Carl Theodor Dreyer. Book: Dreyer, based on a novel by Aage Madelung. Camera: Friedrich Weinmann. Sets: Jens G. Lind. With Polina Pikhovskaya, Vladimir Gaidarov, Johannes Mayer, Thorleif Reiss. - Persecution of the Jews in pre-revolutionary Russia. The Danish director's first film for a German company.

October 6

LUCREZIA BORGIA

Directed, written by Richard Oswald. Cinematography by Karl Freund. Sets: Robert Neppach. With Liane Haid, Conrad Veidt, Albert Bassermann, Paul Wegener, Heinrich George, Wilhelm Dieterle, Anita Berber. - Historical drama.

October 6

VANINA

Directed by Arthur von Gerlach. Script: Carl Mayer, based on a novella by Stendhal. Cinematography: Frederik Fuglsang. Sets: Walter Reimann. With Paul Wegener, Asta Nielsen, Paul Hartmann. - The drama of a tyrannical governor and father.

November 13

PHANTOM

Directed by F. W. Murnau. Script: Thea von Harbou, based on the novel by Gerhart Hauptmann. Cinematography: Axel Graatkjaer. Sets: Hermann Warm, Erich Czerwonski. With Alfred Abel, Frida Richard, Aud Egede Nissen, Lya de Putti. - Love visions of a town writer and poet.

FILM BOOKS

Walter Bloem

Seele des Lichtspiels

Leipzig, Zurich: Grethlein u Co. 184 pp. - 'A Confession of Film'. The author, son of the famous nationalist writer Walter Bloem, wrote the art historical dissertation 'Das Lichtspiel als Gegenstand der ästhetischen Kritik' in Tübingen in 1921. It is the basis of this very emphatic theory book. Core sentence and central idea: "Lichtspiel is: feeling through gesture." On the other hand, Bloem proves to be a utopian realist: The basic condition of a cinematic art is economic success.

Oskar Diehl

Mimik im Film

Munich: Georg Müller. 86 S. - 'Guide for practical lessons in film acting'. Divided into three lessons: 1. 'The mimic and the gesture'. 2. exercises to find the right tone color in connection with the corresponding mimic expression; single and duo scenes. 3. practical hints. Laws and methods are developed on concrete scenes. It is - in silent film - above all 'about the language of the face'.

Karl Zimmerschied

Die deutsche Filmindustrie

Stuttgart: C. E. Poeschel. 163 S. - A basic work in six chapters: 'Artistic Development of the Feature Film Industry in Economic-Critical Consideration', 'The Technical Development of the Film Industry in Economic Consideration', 'The Film-Industrial Product 'Cultural Film' in Its Significance for Science, Culture and Economy', 'The Economic Development of the Film Industry', 'The Organization of the Film Industry' and 'The Position of the German Film Industry in German State and Economic Life'. Excellently researched, with statistics.

