

Edgar G. Ulmer : *People on Sunday* (1929)
-with a focus on the process of production

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要旨

映画史において「B級映画の帝王」として知られるエドガー・G・ウルマーの初期の映画、ロバート・シオドマクらと共同して撮られた『日曜日の人々』(1929)を論じる。まず、この映画が確固たるスタジオ・システムを擁する巨大製作会社で製作されたものではなく、そこから離れて製作されたものであることを見る(第1節)。次に、通常この映画の共同監督者と考えられているウルマーとシオドマクであるが、そのことについては様々な歴史的言説が存在するものであり、実は監督は彼らふたりだけにはとどまらないことが明らかとされる(第2、3節)。そして、この映画の製作者たち及び登場人物たちの無名さに呼応するこの映画の簡略なプロットと製作のインディペンデント的身振りの幾つか、さらにはこの映画が小規模な映画館で上映されたことを示し(第4節)、最後に、この映画が製作されるにあたり、同時期に製作されたソヴィエト・ロシアの革命的映画から刺激を受けつつも意図的にそこから後退する自覚があったこと、すなわち自主検閲的作用が働いたことが示される(第5節)。

Introduction

Edgar Ulmer's perspective is understood through S. Grissemann's first monograph, published in 2003. Ulmer has long been known as "the king of the Bs," but his various cinematographic journeys, which were known only fragmentarily, are now described in connection with his perspective. In other words, people other than cinéphiles now know that Ulmer produced minority films, including Yiddish films, as well as B movies.

In this article, we survey the early film *People on Sunday* directed by Ulmer in cooperation with Robert Siodmak and others. Where is the possibility of this film? Thus far, the film has been discussed from various perspectives. For example, the still image of the snapshot is inserted in the film (discussed in detail later in the paper). Indeed, this is a critical point in the possibility of the existence of this film. Therefore, many related theoretical considerations have been examined. However, when this film has been discussed, its production process has not been

examined in detail. However, it is necessary to understand the production process to discuss the critical point of this film. This is not only because people seen at this critical point are “small people (unknown people) [kleine Menschen],” but also because the unknownness of the people who produced this film can be understood by observing its production process. When we discuss this film, though the argument about the unknownness may be considered important, in this article we argue the production process mainly to evade to picture an elliptic orbit.

In section 1, we discuss this film not being produced by a huge production company backed by a well-established studio system. In section 2, we introduce the people who participated in the production of this film based on the recollection of Fred Zinnemann, who talked about the state of the production. In section 3, we see that although Ulmer and Siodmak have been regarded as co-directors of this film, various historic statements exist questioning this. In section 4, we explain the simple plot of this film and the independence of the production and that this film was shown in a small theater, agreeing with the unknownness of the staff and characters and. In the last section, section 5, we see that when this film was produced, while receiving stimulation from a revolutionary film produced in the Soviet Union in the same period, there was an awareness of intentional retreat, specifically, the action of self-censorship.

1. Apart from a huge production company

Francois Truffaut said the following, as if foretelling the arrival of nouvelle vague in 1957, more than 50 years ago: “The film of tomorrow appears to me as even more personal than an individual and autobiographical novel, like a confession, or a diary. The young filmmakers will express themselves in the first person and will relate what has happened to them: it may be the story of their first love or their most recent; of their political awakening; the story of a trip, a sickness, their military service, their marriage, their last vacation... and it will be enjoyable because it will be true and new... The film of tomorrow will be an act of love.”¹ Also, in 1929, approximately 30 years before his remark, such a film had been produced in Berlin. That film was *People on Sunday* by Edgar Ulmer and others.² *People on Sunday* is fresh and young, as if embodying Truffaut’s words. However, we must understand the situation circa 1930, when this film was produced, before discussing the film.

In Germany, in 1927, *Berlin. Die Sinfonie der Grossstadt* by Walter Ruttman, which can be included in the films called “city films” today, was produced. This film by Ruttman introduced the fashion of “Querschnitt” film or “montage film” (these were the terms used then). The reason was that such films could be produced at low cost. In those days, in Germany, the gorgeous films that had abundant funding, sufficient time for shooting, and famous actors and actresses were produced under firm studio systems such as UFA³ However, the “Querschnitt”

film was produced among such gorgeous films with a low budget.

The negative reviews suggest that this kind of film shows various things but clarifies nothing.⁴ However, two films above all others have received affirmative attention. One is *People on Sunday*, which was assumed to be an important short piece of reportage.⁵ Both are films in which real life is described, inserting the documentary shot. Among the people who participated in the production of this film, we see their names beside films which are now said to be masterpieces, but the evaluation of this film will be concerned with the unknownness.

2. Recollection by Fred Zinnemann

Fred Zinnemann,⁶ who participated in *People on Sunday*, later commented on the film shoot: "I was able to assist Eugen Schuefftan,⁷ a great cameraman who was working on a tiny film about two girls and their boyfriends spending a weekend on the Wannsee, a lake close to Berlin. The actors were amateurs,⁸ the director was the young Robert Siodmak,⁹ the writer a highly strong young man named Billy Wilder.¹⁰ Edgar Ulmer also worked on the film, which was being made practically without any money at all. The sum total of my contribution was to carry the camera around and to stay out of trouble. It was out of the question to travel by automobile; we went to the location by bus and in the evening Billy and Siodmak took the exposed negative to the laboratory to be developed. One day they got into an argument and walked angrily off the bus, leaving the negative behind them – three days' work which was never seen again and had to be re-shot. The film was called *People on Sunday*, and its success surpassed everyone's wildest expectations. It became a cult film for many years afterwards and was hailed as a forerunner of neo-realism" (Zinnemann 14–16). With amateur actors, unknown directors, a low budget, a short time for production, and far away from the closeness in shooting, this film prepared for the French Nouvelle Vague. This film was also conscious that the actors were amateurs. In the beginning of the film, a caption saying "People on Sunday A film without actors" was inserted. Of course, this was the result of stimulation from *Tschelowek s kinoapparatom* (= *Man with a Movie Camera*, Ziga Vertov, 1929), referenced later.¹¹

3. Ulmer, Siodmak, and Rochus Gliese

This film was produced by Edgar G. Ulmer and Robert Siodmak. However, the degree to which each person was concerned with the production has not been discussed in detail. We can see the name of the directors in the form of the intertitle in the restoration version available today (shot no. 4¹², fig 1). The names of Ulmer and Siodmak are written there with a font of the same size. This was restored with reference to a censorship card used then, and fortunately this

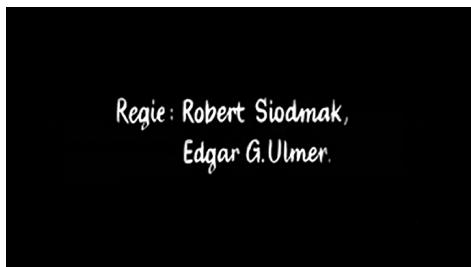


fig 1



fig 2

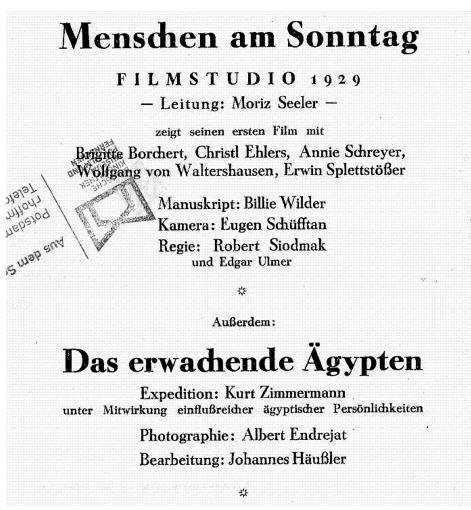


fig 3

censorship card has survived and we can confirm it (Zensurkarte 24926, fig 2). Thus, we might assume that the film was shown in such a form in those days and that the names of Ulmer and Siodmak were written on the screening program. However, this was not the case. Fortunately, the program used then for the theater has survived (Borchert [c]).¹³ The names of four people appear on the left-hand page, with photographs of their faces. From the top, we see the following: "Leitung Moritz Seeler, Regie Robert Siodmak, Manuscript Billie Wilder, Kamera Eugen Schueftan." In other words, we do not see Ulmer's name. In addition, the letter of invitation to an individual has also survived (Borchert [d], fig 3¹⁴). Here, the names are written on the right-hand page in the order of Leitung, Schauspieler, Manuscript, Kamera, Regie. Robert Siodmak and Edgar Ulmer's names were recorded as Regie here, but the font for Ulmer's name was small.

Then, what do the testimonies of people engaged in the production of this film reveal? One of the persons concerned, Ulmer, asserted strongly that he co-directed in an interview in 1970 (Bogdanovich 565). The other person concerned, Siodmak, wrote that he directed with Ulmer jointly in his autobiography published in 1980 (R. Siodmak [a] 42). In other words, they described themselves as co-directors. Then, how

did other people engage in the production of this film? For example, in 1979, Billy Wilder, who participated in this film as a scriptwriter, said that Siodmak was the director and all the others were his assistants (Rasner, Wulff 15). Fred Zinnemann, who participated as an assistant, said that Siodmak was the director and that Ulmer was also involved with the production (Zinnemann 16). In addition, in his autobiography (1997), Curt Siodmak, who worked on the film as a reportage writer, wrote that Ulmer participated in shooting only for two days and then left for Hollywood (C. Siodmak 98)¹⁵ and that the success of this work was due to his older brother

Robert (C. Siodmak 173).

Then, what were the testimonies of critics and researchers? For example, according to the critic Curt Riess, Siodmak continued to walk the streets of Berlin to find the cast of this film for weeks (Riess 316).¹⁶ Cast members were not professional actors but regular people, as mentioned above. Actors did not come up at all.¹⁷ Siodmak wanted to find a cast on the street.¹⁸ In addition, Siodmak looked for people who seemed to be an appropriate type for the film and talked to them. Some listened carefully, laughed at and rejected the idea. The effort often did not seem fruitful, but Siodmak continued the search tenaciously. When the film was about to be completed despite limitless difficulties, the money finally ran out.¹⁹ However, Siodmak somehow obtained a negative film and cut and edited it by himself, almost without eating for one week, to finally complete the film.

In addition, Hans Rustig, who was a regular customer of Romanisches Café and who took responsibility for the setting of "Filmstudio 1929,"²⁰ didn't even cite Siodmak's name in his essay about the film.²¹ Conversely, film critics-researchers Lotte Eisner (1980 : 335), Curt Riess (Riess 315-16), and Hans H. Prinzler (C. Siodmak xvii-xix) didn't cite Ulmer's name.²² Eisner's book was published in 1952 and Riess' was published in 1956. In addition, we cannot find even the name of Ulmer in the brief comments about this film in the German film magazine *Film-Dienst* from the late 1950s and early 1960s (Film-Dienst, Nr. 14, Nr. 27). The dynamics that the film depended mainly on Wilder, Zinnemann, and Siodmak, who were world-famous at the time, seemed to work here. Therefore, it was surprising that Truffaut, who was not yet famous, shot *Jules et Jim* (1962) under the stimulation of Ulmer's *The Naked Dawn* (1954).

In such a situation, each remark seems a "contradiction" (Sinyard, Turner 404) : in this way, for example, Rochus Gliese, who was the assistant to F. W. Murnau with Ulmer in his German era and his Hollywood era, looked back on the production of *People on Sunday* in an interview in 1968. His remarks in that interview teach us more than that it was Ulmer or Siodmak who shot this film. According to Gliese, the film was planned for him in the first

| MENSCHEN AM SONNTAG | | | | | | |
|---|-----|--------|-------------------------------------|--------|------------------------------------|-----------|
| Protokoll der 1 | | | | | | |
| Wortlaut der neuen Zwischenübersetzung nach Zensurkarte B 24926, Schrift nach Kopie Lausanne. Titel sind im Protokoll kursiv dargestellt | | | | | | |
| NFM = Nederlands Filmmuseum, Amsterdam; FCC = Fondazione Cineteca Italiana, Milano; CR = Cinémathèque Royale, Bruxelles; DFI = Det Danske Fil | | | | | | |
| Num. | FCC | Quelle | Restaurierung NFM | frames | FCC, Milano | frames |
| 1 | 0 | neu | Filmstudio 1929 zeigt seinen ersten | 98 | Div. Titel aehnlich NFM | Anmerk. |
| 2 | | neu | Menschen am Sonntag. Ein Film oh | 120 | einige fehlen jedoch | |
| 3 | | neu | Leitung/Manuskript/Kamera | 244 | | |
| 4 | | neu | Regie: Robert Siodmak, Edgar G. | 134 | | |
| 5 | | neu | Dir. Robert Siodmak, Edgar G. | 28 | Insgesamt | 881 |
| 6 | | NFM | Aufblende, Tax, blendet in | 123 | dto. | Insgesamt |
| 7 | | NFM | Totalie Taxi, Passagier | 108 | dto. 6 und 7 Insgesamt | 250 |
| 8 | | neu | Erwin Splettstoesser... | 97 | De taxichauffeur | 82 |
| 9 | | NFM | Erwin gross, Taxameter | 66 | | 65 |
| 10 | | NFM | Passagier steigt ein, wie 7 | 39 | dto. | 39 |
| 11 | | NFM | Erwin gross, blendet in | 79 | dto. | dto. |
| 12 | | NFM | Totalie Abfahrt Taxi, Abblende | 123 | dto. 11 und 12 Insgesamt | 200 |
| 13 | | neu | Brigitte Borchert... | 200 | De wijneiziger | 98 |
| 14 | | CR | Totalie Electrola | 77 | Aufblende Weinhandlung | 136 |
| 15 | | NFM | Brigitte durch Fenster | 60 | Wolf gross | 77 |
| 16 | | neu | Wolfgang von Wallerhausen... | 180 | Weinhandlung, wie 17 | 90 |
| 17 | | NFM | Aufblende Weinhandlung | 134 | Heil meisje uit een gramofonwinkel | 128 |
| 18 | | NFM | Wolf gross | 78 | Totalie Elektrola fehlt | 0 |
| 19 | | NFM | Weinhandlung, wie 17 | 90 | Brigitte durch Fenster | 60 |
| 20 | | neu | Christl Ehlers lauft sich... | 116 | De winkeljuffrouw - Christl Ehlers | 152 |

fig 4

place. "This film was written for me. Then, I had an acquaintance with Moritz Seeler. He was an enthusiast who was absorbed in a modern art and modern theater. And he held matinée on Sunday in German theater. It was called 'Das junge Deutschland' ²³ (...) Seeler always wanted me to make films. And, when I returned from the U.S.A, he came to me with Billy Wilder with this plan. Then, we argued this plan together and I began to shoot. The firm was obscure. People couldn't call it a firm originally at all." The thing called a company here was a quickly prepared company, "Filmstudio 1929". However, only this film was produced by this company. Thus, one can say that this production company was created for the film. Gliese continued to say that it was the uncle of Siodmak; "Siodmak was attached to me as help by his uncle" (Gandert, Gregor, und Gregor 15). In other words, Gliese maintained that an originator, Moritz Seler, wanted Gliese himself. Certainly, Gliese was involved in the shooting according to Wilder's testimony (Wilder [b] 70). For example, Gliese was involved in the scene on the beach. In addition, an essay Wilder wrote supports this contention. Gliese was engaged in the production of films with F. W. Murnau for a long time and Wilder said that Gliese "directed" this film (in other words, his remarks were inconsistent). Wilder said that "Moritz Seeler, the eternal searcher and experimenter, controlled all situations. Robert Siodmak and Edgar Ulmer, two new names in Berlin, stood by the cameraman Schuefftan" (Wilder [b] 70). Considering his cinematographic carrier and that Gliese was older than Siodmak and Ulmer (Gliese was born in 1891, so he was in his late 30s at the time of the production of this film and Siodmak was in his late twenties and Ulmer in his mid-twenties), it is not strange that Gliese was the director of the film; according to Siodmak, when Ulmer proposed to entrust the direction to Gliese, Siodmak said that he approved the proposal but with grinding teeth (R.Siodmak [a] 42)).

So, how was Ulmer engaged in this film? Indeed, Ulmer and Gliese were often engaged in collaboration. However, Gliese didn't refer to Ulmer and said that Siodmak helped on this film. In addition, Gliese did not mention the name of Siodmak's uncle and Siodmak's uncle was Heinrich Nebenzahl (Nebenzal). Heinrich Nebenzahl was an executive of Nero film in those days.²⁴ Also, Heinrich Nebenzahl's son was Seymour Nebenzahl, and Seymour was closely related to Ulmer in the PRC period, but such a situation would not be expected at this point in time. The conventional document, hardly pays any attention to names such as Rochus Gliese, but, in fact, he also played a big role in the production of this film. However, if we observe the documentary grain of filmic texture of *People on Sunday* and notice that its texture is very close to the texture of the film directed by Ulmer in his Yiddish period, we can assume how Ulmer was engaged in this film and how Ulmer in his Yiddish period was faithful to the film. However, this line of thought may be considered severe to Siodmak. We will leave this problem for another article about Siodmak. Though this idea was not realized, Siodmak was going to make a film agreeing with *People on Sunday*.

4. Simple plot, gesture of independence, small film theater

Incidentally, Billy Wilder was in charge of this film script and Curt Siodmak participated there, too. However, in fact, complicated circumstances exist here. We will refer to this again in section 6. Curt Siodmak recollected his ideas about this film in his autobiography (1997): "A big city, like Berlin, on a Saturday afternoon. A young man meets a pretty girl in the subway and asks her for a date for the coming Sunday. She brings a girlfriend; he, his best friend. The second girl is prettier than the first one, and friction starts between the four young people since the first boy makes love to the second girl. Intercut to the big city, deserted on a Sunday afternoon. The big lakes around Berlin are steaming with life; the beaches are crowded. The whole city has moved to the country. One couple stays in Berlin, sleeping late, leisurely walking the empty streets, relaxing after the rush of the week's work. The Sunday ends. Monday, again the city is crowded" (C. Siodmak 97). A saleswoman in a record shop (Brigitte Borchert), an extra for films (Christl Ehlers), a wine salesman (Wolfgang von Waltershausen), and a taxi driver (Erwin Splettstoesser) were the leading roles of this film (fig 5).²⁵ On Sunday, they leave the lonely house and go to the lake in the suburbs of Berlin and swim, cook, and sunbathe and make friends with each other.²⁶ Nothing is; this is all. This becomes the watershed in evaluation of this film.

This film has a simple plot and, as for not having the closeness for shooting in production of this film, one character in this film, Brigitte Borchert, recollected that there was no reliable script and the film was shot impromptu on the spot. She said that "we often had to wait at a garden restaurant between a station and an outdoor pool in Wannsee in the morning. Staff members involved in shooting were loudly discussing the production at a nearby table. Wilder joined the lively discussion to complete the scenes for next day" (Zander, 15.8.1998). However, we can surmise that though shooting wasn't accompanied with closeness, we know that some of the cast had contracts from a contract (1929.7.16) that remained as a posthumous work of Brigitte Borchert (Borchert [a]).²⁷ In addition, we can see that this filmmaking was accompanied by complexity from the complaint letter (1930.10.30) by her boss to Siodmak and Moritz Seeler regarding appearance (Borchert [b]).²⁸ In addition, Billy Wilder mentioned the difficulty of shooting the film: "We began to work at an enthusiastic tempo. We borrowed a shaky cart from a bakery in Nikolassee and used it to carry instruments to a sandy beach. We stood by the camera on the sandy beach for 14 hours. We



fig 5

had a sunshade and knelt all day on the sandy beach. When we felt like we were about to have sunstroke, we stuck our heads into the water" (Wilder [b] 69).

The review to pay attention to the skill involved in such an independent production and to evaluate it existed at the same period: "We should rejoice that in superindustrialized Berlin can be found a handful of men who had the courage to make this film, and who have a chance to sell their work.... We have every reason to congratulate them, for they have made worthless the status of the 'professionals.' Film knows not amateurs or professionals. There are only capable men and incapable men, and one finds them in both camps."²⁹ However, this evaluation is correct in a certain meaning and mistaken in another. Those involved were not professionals belonging to a large-scale film production company, but they were engaged in filmmaking in one way or another, so none of them was a simple amateur. Like Roland Barthes, who loved Schumann, they might have been amateurs in a true meaning. Ulmer was an assistant to F. W. Murnau and Siodmak to Fritz Lang.

Furthermore, we want to investigate the small screening of this film and various kinds of trials because of its independence. This film was released on February 4, 1930, but not in the way a blockbuster-like movie was released. In those days, There were places for many high-quality social films in which the people of the upper class could see feelings and cultural lists of their own world. The place was the movie palace. For example, Gloria Parast (Haensel, Schmitt 47-48) was one of such movie palace. However, the film theater where *People on Sunday* was shown was not a palace. The theater was the UFA theater Kurfuerstendamm (UTK), which UFA took over along with all the theater chains of the production company PAGU (Projektions AG Union) ; this theater was a smaller scale and opened in 1913 and experimented with high-art films (Kreimeier 136).³⁰ *People on Sunday*, which was considered to be the result of the avant-garde films of the late 1920s, was shown here. The appearance of realism through use of documentary characteristics, which had not been known until then, was promoted by this film. In addition, some people who were engaged in the film later worked and found success in Hollywood. However, they were anonymous in Berlin in 1929 and UFA did not trust them. Though the expert in special effects, Eugen Schuefftan, was often employed after *Metropolis* (Fritz Lang, 1927) and was a cameraman on this film, UFA did not expect commercial success in distributing the film. However, fortunately, the film was released, thanks to Hans Brodnitz, who was the manager of the Berlin UFA theater in UTK, and his sense of the film's quality.³¹ Paul Dessau, who collaborated with Bertolt Brecht, gave a trial performance with music as a conductor on the morning on the new release day (R.Siodmak [a] 44). Also, Paul Raven worked in radio broadcasts in those days and ran the experimental trial to show this film inside a telephone booth installed in the film theater for listeners of the southwest Germany radiobroadcast (Benninghaus 252).

5. Evasion of the structure of self-reference, awareness of the retreat, self-censorship

An image of a beach photographer with a camera set on the tripod appears in this film (shot no.523 et al., fig 6). Also, the photograph taken by this beach photographer appears in the film (shot no.527 et al.). The photograph wasn't presented with the movie camera but was inserted as a still image (= still) in this film.

This film would have the structure of self-reference, if the beach photographer were not a photograph photographer but a movie cameraman. We want to leave the details regarding the insertion of this still image and the historic explanation of it to another article.³² However, did the filmic experiment with such a structure of self-reference exist in those days? Yes, it did. *People on Sunday* was produced under stimulation of *Man with a Movie Camera* (1929) by Ziga Vertov, as Ulmer himself stated in an interview (Bogdanovich 565). The idea to shoot on the street and adopt amateur actors in this film did not arise suddenly. Actually, *Man with a Movie Camera* was shown in Kiev on January 8, 1929, for the first time; it was shown in Moscow on April 9, at a press screening in Berlin on July 2, and to the public on May 19 (Tode, Gramatke 227). In addition, a review of this film ran in the German newspaper *Die Rote Fahne* on July 5 (Berger 125-26), so we can assume that people who were engaged in the production of *People on Sunday* had seen *Man with a Movie Camera*. At first, Ulmer and others were stimulated for the film by Vertov as Ulmer said.

In Vertov's *Man with a Movie Camera*, an image of the movie cameraman himself shooting this film was inserted. Also, for a shot which caught moving carriages and pedestrians, the camera crews shot from a car traveling side by side with the moving carriage; this also was inserted in this film. In other words, this film has the structure of self-reference. In this regard, *Man with a Movie Camera* lets the audience be openly aware that the thing they are seeing now is a film. The film has a Brecht-like alienation effect in this sense. In other words, this film isn't a film in which the audience is absorbed, but rather the film uses the structure of self-reference to interrupt the flow and calls for a critical manner regarding what it is to see a film. The Brecht-like trial was repeated in the 1960s after approximately 30 years passed, so the situation might become plainer. However, the trial still seemed to grope at this in 1930.

People on Sunday, produced under stimulation of *Man with a Movie Camera*, has several problems. As mentioned earlier, in *People on Sunday*, the movie cameraman is transformed into a photograph photographer (a beach photographer), and the structure of self-reference is



fig 6

evaded. In addition, though one can see the similarity that shots (shot no. 526, 527 others) of still images that are inserted, there are differences between *People on Sunday* and *Man with a Movie Camera*. In *Man with a Movie Camera*, the process of transitioning from a moving image to a still photograph or from a still photograph to a moving image and the state of the editing work are presented together. However, in *People on Sunday*, the state of the editing work is not presented.

In this way, although trials similar to *Man with a Movie Camera* are seen in *People on Sunday*, the structure of self-reference is evaded, and *People on Sunday* lacks stimulation in a sense. However, one can argue that certain circumstances are at play here. In the first place, because *People on Sunday* was stimulated by *Man with a Movie Camera* and planned, we might assume that the original film overflowed with ambitious trials and then was submitted to censorship. However, this was not so. This film was shown for censorship in Berlin on January 29, 1930, and the circulation of this film was admitted without a cut. What kind of circumstances existed?

The international exhibition *Film und Foto* by Der Deutsche Werkbund was held in Stuttgart from May 18 to July 7, 1929, before this film was produced (the exhibition was held sequentially in Zurich, Berlin, and Vienna, as well). It was planned and constituted by H. Richter and included approximately 1,000 displays and an original film program (from June 13–26, 1929) and was offered for viewing at Koenigsbau-Lichtspilen in Stuttgart. The program comprised 16 entertainment acts and a screening of Vertov's film; his lecture about the film by Vertov was also delivered on June 16.³³ Then, *Man with a Movie Camera* was shown in the form of an extract with other Russian films on June 20, but only a length of 364 meters was authorized by the movie censorship organization in Berlin on June 17, 1929 (Kracauer [c] 250–51).³⁴ Therefore, it is probable that the persons who were engaged in *People on Sunday* were aware that when *Man with a Movie Camera* by Vertov was shown in Germany, it was cut by a board of censorship. When *People on Sunday* was produced, in fact a biting social review was planned on the filmic style of the Soviet Union Russia. The name of the scriptwriter was inserted in the form of the intertitle at the beginning of this film as were the names of the directors and others. According to the censorship card (Zensurkarte 24926), the following was written, "Manuskript: Billie Wilder, nach einer Reportage von Siodmak" (Curt Siodmak was called Kurt at this point and Curt later). From this, we can assume that Wilder took into consideration the concept of the biting social review planned at first. However, according to Robert Siodmak, Wilder cooperated only for one hour for this film (R. Siodmak [b] 11).³⁵

Wilder learned from Carl Mayer, who was the scriptwriter of *Der Letzte Mann* (1924) by F. W. Murnau and he provided a biting social review. Had Wilder written something like a draft for this filmmaking and it survived, we might have better clues. However, although

Wilder himself said that he wrote seven pages as a brief draft with a typewriter (Wilder [a] 73),³⁶ unfortunately the draft no longer exists.³⁷ Therefore, we cannot but use other documents for clues, and fortunately an essay written with the production of this film does remain. In the essay, Wilder wrote that reportage existed at the root of the scenario he wrote as a brief draft (Wilder [b] 70, [a] 71). Wilder and others followed five youths on the evening of Saturday and Sunday and observed how they spent the weekend. This film was produced from things provided by their observation. Wilder said that it is "a very, very simple story, slight and though fully melodious, it rings out in our ears every day.... without gags and without intentional ideas." And, five people appearing in this film are "you and me." Indeed, we see a glimpse that the petit bourgeois environment and mind was expressed ironically in the scene (shot no.199ff.) of two men and women tearing up photographs of their favorite stars that were stuck on the wall of a room and setting into deep sleep again before long (Sinyard, Turner 405). However, considering the cutting by the board of censorship when *Man with a Movie Camera* by Vertov was shown in Germany, the filmmakers abandoned the idea of including the biting social review original planned. Then, the production went in the direction of the bittersweet farce about two sets of couples romping outside on a Sunday by Curt Siodmak. In other words, a certain self-censorship function was at work among the persons engaged in this film.³⁸ In this way, the original concept of *People on Sunday* was abandoned.

Conclusion

People on Sunday suffered complicated circumstances in production and the film wasn't produced to become the big success of a huge production company with a firm studio system; rather, it was produced independently. In addition, generally this film is thought to have been co-directed by Siodmak and Ulmer, as mentioned in section 3, but the situation is not so clear. As for the film production, various historical explanations exist, and Rochus Gliese, who is forgotten and isn't reflected too much now, was very much engaged in this filmmaking. In addition, as mentioned in sections 4 and 5, this film was able to perform some experimental trials because of its smallness, but although this film seems to agree with the ambitious trials of the same period, in fact, the gesture of self-censorship is seen. Therefore, the future direction of this study will be the following, as for the production conditions described in this article, we make the anonymity-related subject a foreground and we add analysis mainly on the critical point of a fully worked-out image. We also continue to investigate the possibility of this film.

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Notes

- ¹ François Truffaut, Vous êtes tous témoins dans ce procès: Le Cinéma français crève sous les fausses légendes, *Arts No. 619* (15.) – 21. Mai 1957), p.1, 3-4. Zitiert nach: François Truffaut, *Die Filme meines Lebens: Aufsätze und Kritiken*, Verlag der Autoren, 1997, S. 34. François Truffaut, *The Films in My Life*, Da Capo Press, 1994.
- ² This film was released on February 4, 1930, in Berlin. It was 2,014 meters in length then. However, the original negative has been lost, and a complete copy no longer exists. The video tape released by BFI in 2001 (DVD in 2005) is based on a restored film in Nederlands Filmmuseum. However, before a restoration version was completed, the following process existed. The thing which a distributor in Amsterdam possessed became the collection of Uitkijk cinema in Amsterdam. This film avoided war damage and was transferred to Nederland Filmmuseum. However, it was short at 1,615 meters. The copies from Cinémathèque Suisse and Cinémathèque Royale, Brussels, were used and, also, Fondazione Cineteca Italiana supplied the lost scene, and the film which was restored. In addition, based on a censorship record, a new German intertitle was made. As a result, the film has now been restored to 1,839 meters. For more information about this, see Koerber 231-41. In addition, for more about Material, Aufsätze/Analysen, Kritiken of this film, see Jacobsen, Prinzler 224-26. Furthermore, for more about the outline of this film, see Toeplitz 432, Brennicke, Hembus 164-69, Käse 66. Krusche 356-57, Kramer 218, Pruem 202-5, and Rother 371-72.
- ³ However, UFA was embarrassed financially in the mid-1920s, and UFA wasn't a box office success even with *Metropolis* (Fritz Lang, 1927), so UFA couldn't but sign the Parufamet agreement in 1926.
- ⁴ Kracauer [a] 188f; dt. 198-99.
- ⁵ The other was *Wochenmarkt auf dem Wittenbergplatz* (W. Basse, 1929).
- ⁶ Fred Zinnemann was an Austrian Jew from Vienna, called Friedrich Zimmermann in those days.
- ⁷ Schueftan learned as an assistant to the architect Hans Perzig and the cameraman Karl Freund.
- ⁸ For more information about this, see Riess 315-16.
- ⁹ For more information about the "Filmstudio 1929" established by Siodmak and others, see Riess 316.
- ¹⁰ Wilder was a Jew from Vienna, too, and was called Billie Wilder originally. Wilder ate with scriptwriter Carl Mayer day after day in Café Kranzler and learned the hidden ritual of the script.
- ¹¹ Attention to this existed in those days. This film was produced outside the capitalist film industry in Germany. Also, the story was simple and plain and came from life. The characters were real living people without a theater like "the performance" in the Russian movie. For more information about this, see Durus, Alfréd Keményi 183.
- ¹² Shot no. goes with the Excel sheet (fig 4) made by M. Koerber. To read the Excel spreadsheet, I received cooperation of M. Koerber of Stiftung Deutsche Kinemathek (=SDK), Fachhochschule für Technik und Wirtschaft Berlin.
- ¹³ This is preserved as a memento of a cast member of this film, Brigitte Borchert, in SDK.
- ¹⁴ This is preserved as a memento of Brigitte Borchert in SDK. In addition, we know that this film was shown with a cultural film, *Das erwachende Ägypten*, in the form of a double bill from this letter of invitation. For more information about this film by the investigating group of Kurt Zimmermann, see Ihering 301.
- ¹⁵ According to Curt Siodmak, this film was mainly made by the older brother Robert and the cameraman Schueftan. They engaged in this work patiently for nine months. The autobiography by Robert showed this, too. In his autobiography, Robert said that Schueftan, who was close to him, worked mainly, while he approved of Ulmer, who was in charge of a set design in film production company, Universal in Hollywood, as co-director. However, according to Robert himself, the length of the production was six months (R. Siodmak [a] 42-43). Furthermore, according to the essay written by Wilder after completion of this film, the length of the production was nine months (Wilder [a] 71). In addition, according to Dumont 31f, Jacobsen, Prinzler 192, the period of the production was settled exactly from July 10 to December 11, 1929. In addition, as mentioned above, Ulmer belonged to Universal in Hollywood then. We can understand that Ulmer cooperated with F. W. Murnau in the United States. However, why did Ulmer return to Berlin and participate in the production of

this experimental film? It was because the loan was possible and there was relative freedom (Krohn 1983:60). Furthermore, while UFA concluded a partner agreement (Parufamet agreement) with Paramount and MGM, UFA concluded a partner agreement with Universal. Therefore, we can assume that Ulmer was engaged in filmmaking in Berlin from the acquaintance with other friends engaged in filmmaking (Ulmer was engaged in production of films by F. W. Murnau with Rochus Gliese, who was concerned with production of *People on Sunday* as well). In addition, as mentioned above, UFA concluded a partner agreement (Parufamet agreement) with Paramount and MGM. However, according to *Edgar G Ulmer, le bandit démasqué*, Ulmer was engaged in the work of film for Paramount-UFA-Metro-Goldwyn-Mayer Corporation (PUMGMC) in Berlin in mid-1929 and returned to Hollywood six months after shooting this film (p. 270). In addition, according to the same filmography, PUMGMC took the production and the distribution of this film (but an addendum, "Production: Filmstudio" is added). However, only this filmography says that this film was produced and distributed by PUMGMC, based on the Parufamet agreement, through other documents after and before 2002. The following is the usual statement: At first, this film was produced by an independent film company, "Filmstudio 1929." As for the funding, Siodmak's uncle, Heinrich Nebenzahl (the executive of Nero film (the forerunner was Heinrich Nebenzahl & Co GmbH), which was established in cooperation with his son, Seymour Nebenzahl) helped. As for the showing theater, though UFA owned luxurious film palaces in those days, this film was shown in a small film theater called the UFA theater Kurfuerstendamm, which was affiliated with UFA. Showing this film was due to the sense of the manager, Hans Brodnitz, of this theater.

- ¹⁶ In this film, five people appear. The taxi driver, Erwin Splettstoesser, was found by the originator of this film, Seeler. The process was referred to in the autobiography by Robert Siodmak (R.Siodmak [a] 43, Wilder [a] 72-73). Though Curt Riess said that Robert Siodmak had a lot of trouble looking for the characters of the film, Wilder said, "we looked for them throughout" in his essay. Therefore, there is a doubt regarding Siodmak's statement.
- ¹⁷ Ihering 300, Eisner 1980:335, Riess 316.
- ¹⁸ His name was pronounced in German at this point. His name is spelled in the form of Robert Siodmak. As a Jew, he took refuge from Germany and came to Hollywood via Paris in the same way such as Fritz Lang. Siodmak couldn't but have people pronounce his name in German to survive in Hollywood. Of course, it was a pronunciation with an English reading. He hung a placard spelled in the form of "SEE-ODD-MACK" on his chest, because he wanted people to pronounce it so.
- ¹⁹ The negative film handed in at the beginning seemed to be 1,000 meters. Wilder [a] 73.
- ²⁰ This was established in July 1929 (Wilder [a] 72, Riess 316). In addition, the location was Friedrichstrasse 24 (Zensurkarte 24926).
- ²¹ *La Cinematographie Francaise No. 992*, 1937.
- ²² For more information about the background of the production of this film, see *Hervé Dumont, Robert Siodmak, Le maître du film noir*.
- ²³ For more information about Seeler starting Junge Buene during severe inflation, and starting "Filmstudio 1929" in the shifting period to a film, see Ihering 300. Ihering mentioned that Seeler would not forget the solidarity and collaboration by "nameless people" and Junge Buehne in 1921.
- ²⁴ In 1925, the forerunner of Nero film, Heinrich Nebenzahl & Co GmbH, was established by father Heinrich and son Seymour. Afterward, it changed its name to Nero-Film GmbH in 1926 and to Nero-Film AG in 1927. Heinrich und Seymour Nebenzahl (Lg.24) in : *Cinegraph. People on Sunday* are cited in a filmography of Nero-Film AG of this encyclopedia.
- ²⁵ This film imitated *Man with a Movie Camera* by Vertov in employing amateurs rather than professional actors. Except for this, a film with a script by Bertolt Brecht should be referred to in the same period. *Kuhle Wampe oder : Wem gehört die Welt?* (Manuscript: B.Brecht, E.Ottwald; Regie S.Dudow; Musik H.Eisler, 1932)
- ²⁶ This film was titled *People on Sunday*, but various titles were put forth at first. For example, "Sommer 29", "Junge Leute wie alle" Wilder [b] 70. Robert Siodmak seemed to finally decide on the name.
- ²⁷ This was preserved as a memento of Brigitte Borchert in SDK.
- ²⁸ This was preserved as a memento of Brigitte Borchert in SDK.
- ²⁹ Pol 121. zit. in: Alpi 23. For more information about the attention to amateurism, see Eisner 1980:335.

³⁰ Films shown in this film theater included, for example, Scherben (L.Pick, 1921), Sylvester (L.Pick, 1923), and *Die Abenteuer eines Zehnmarkscheins* (B.Viertel, 1926)

³¹ Alpi 24-27, Riess 316, Wilder [a] 74.

³² Today, R. Bellour has developed as an interesting argument the "uncertain two minutes" in the monograph about this film *People on Sunday*. Bellour 58-87.

³³ The trip of this lecture by Vertov was as follows: On June 3-4 in Kestner-Gesellschaft in Hannover. On June 9 in National Alliance for film art in Phoebus Palast in Berlin. On June 10 in Bauhaus in Dessau. On June 11 in Folgwang Museum in Essen. On June 16 in Koenigsbau-Lichtspilen in Stuttgart. On June 23 in Frankfurter Rundfunkorganisation in Frankfurt. On June 19 and 30 in Bayerrische Landesfilmbuehne in Munich. On July 2 in Marmorhaus in Berlin. Kracauer [b] 259.

³⁴ The complicated circumstances can be seen here, too. *Man with a Movie Camera* was shown on June 3 in Hannover in Germany first, but the showing of this film in public was authorized by a German censorship organization on June 21 (this version was 1,839 meters). For more information about this, see Tode, Gramatke 227.

³⁵ However, this remark by Robert may be strict to Wilder because, in the first place, in the production of this film, a solid script was not prepared, and a concise design was modified impromptu depending on the situation.

³⁶ Wilder said that it was 30-40 pages in the interview in 1979. Rasner, Wulff 14.

³⁷ As for the survival of the draft by Wilder, and the investigation into the censorship card of this film, we received cooperation of Lisa Roth (SDK) and M.Koerber.

³⁸ Also, we want to hold this argument open to possibility in a positive meaning. In other words, the argument is expected to be renewed by the discovery of the draft written by Wilder on the production of the film or the related documents. In addition, the connection between the social review abandoned in the contents of this film and the structure (form) of the self-reference which was not structured needs investigation.

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