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Max Ophuls's *Liebelei* (1932), from a screenplay by Hans Wilhelm and Curt Alexander, based on Arthur Schnitzler's play, with Magda Schneider, Wolfgang Liebeneiner, Luise Ullrich, and Willy Eichberger, reveals Ophuls at a time and place when he was most harmoniously in tune with his players. Ever after, there was to be a strain of sensibility in coping with the discordances caused by exile and a perpetual adaptation to changing circumstances. Despite a vigorous antimilitarist theme, *Liebelei* is primarily a love story in the most sublime sense, and its application of visual dynamics to terms of spiritual transports links it to *Sunrise* and *Ugetsu* and a cinematic tradition of obsessive style. Magda Schneider (Romy's mother) as the ill-fated heroine achieves a luminous rapport with Liebeneiner in playing out the most dazzling and profoundly dangerous game of a love beyond death. Ullrich and Eichelberger (Carl Esmond in Hollywood) support the doomed lovers as devoted, lighthearted friends in a film that ironically enjoyed great popularity in Nazi Germany even though the names of Ophuls and Schnitzler were excised from the credits because of their association with Jewish "decadence." Theater 2, the Museum of Modern Art: 2:30; also Monday at 3 p.m.