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LIEBELEI

NEW YORK POST:

By THORNTON DELEHANTY.

PREMIERE of SCHNITZLER'S "LIEBELEI" at 55th Street Playhouse... "Liebelei", a superbly acted German picture of romance and tragedy in pre-war Vienna... After a successful career in Paris, London and other European points, the film version of Arthur Schnitzler's "LIEBELEI" has arrived in New York, and unless I miss my guess by more than the usual margin, it will be there long after the robins begin flocking around Times Square. For "LIEBELEI" is a mellow, haunting and engrossing tale of blighted love in the days of old Vienna. It exudes romance, and chivalry and the tragic of ill-fated ardor, and its characters move in an atmosphere that illumines them with the poetry and intemperate passions of youth. You believe in them because it is a searingly honest story which they enact, and also because they enact it with dash, sincerity and a superb adaptability to their roles. I don't know when I have seen a picture where everyone plays his part so fittingly, not one more sensitively directed. Though laid in the glamorous pre-war days and decked in the glowing raiment of the Franz Joseph tradition, the picture cannot be set aside as a quaintly remote excursion into Viennese romance. It has vitality and a true feeling for the inevitable quality of its tragedy... It is impossible to convey in print the fragile loveliness of the story or the "Liebestod" quality which permeates it. Nor can justice be done here to the delicately keyed performance of Magda Schneider as Christine, of Wolfgang Liebeneiner as Fritz and of the other players, or of Max Ophuels subtly interpretive direction. These contribute to make "LIEBELEI" a memorable achievement. English subtitles enable you to follow the story clearly.

NEW YORK SUN:

By EILEEN CREELMAN.

... an Arthur Schnitzler story and a typical one. It misses none of the gayety of military life in Vienna, none of its careless romance and laughter. It ends with sharp inevitable tragedy... By building up a surprisingly solid atmosphere of light-heartedness, with the sinister element almost treated as a joke, the author has doubled the force of the final catastrophe. These are happy people he has created. They seem surprisingly real people. The audience, like the characters, feel impelled to struggle, however helplessly, against the swift relentless action of the last reels... In spite of its tragic ending, "LIEBELEI" has more than its share of merriment. It captures a lighthearted mood difficult for Hollywood to present. The comedy is deft, the characterization delightful, the acting so good it is surprising the American studios have overlooked such a talented beauty as Magda Schneider; although well known in Continental films, she has a fresh charm, a tenderness and comedy sense that should be valuable to any picture. She is the Christine of "LIEBELEI", with Luise Ullrich, gay, funny and strikingly pretty as



NEW YORK TIMES:

By FRANK S. NUGENT.

"LIEBELEI", a Viennese film of the late Arthur Schnitzler's play, moved into the 55th Street Playhouse yesterday with an advance accolade from Paris, London and Bucharest where it enjoyed runs which would put even THE INFORMER to shame. After such fanfare we were prepared to be disappointed. We were not — "LIEBELEI" is not epochal but it is a charming. Old World, sensitively performed and absorbing photoplay which ends on a note of poignant tragedy... The picture relies entirely and with merited confidence, upon the ability of the players to give it life. The names of most, if not all, the members of the cast are strange to local filmgoers and that is a pity. For, in Magda Schneider the screen has a heroine of wistful beauty and rare talent: in Luise Ullrich an expert little comedienne; in Wolfgang Liebeneiner and Richard Eichberger two extremely capable young men, excellent character men. Obviously we have no right to regret that Hollywood has no monopoly on the world's talent, but we cannot help wondering how the Wonder City, with all its omniscience, missed Miss Schneider... With so somber a tale at its mercy, the wonder of "LIEBELEI" is that it can at the same time be so mellow, radiant and tender a picture.

But it is, and that can be attributed only to the players, their directors and to the photography...

HERALD TRIBUNE:

By MARGUERITE TAZELAAR.

Arthur Schnitzler's Viennese romance "LIEBELEI" has been transferred to the screen by Max Ophuels as a rather tender little story with a tragic ending. It is suffused with German sentimentality and approaches again in spirit those pictures that came out of Germany several years ago... The story is presented with persuasive charm and believability. It is rather oldfashioned in its settings and atmospheric feeling, as it should be of course. The performances are excellent, especially that of Gustav Gruendgens as the baron, Paul Hoerbiger as Weiring the cellist, and Liebeneiner as the unfortunate young lieutenant. The musical score, to, is pleasing. There are English subtitles.

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