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The political developments in Germany during the Weimar Republic are associated with a polarisation of political affiliations. The rising left, influenced and buoyed up by the Russian example of revolutionary change, saw itself pitted against the stagnating economics of the centre parties. At the other end of the political spectrum, the diverse factions of the right converged through increasingly traditionalist and nationalistic ideologies, and gained strength through growing financial support of the capitalist establishment. Bearing this political backdrop in mind, the period of the Weimar Republic is also associated with remarkable artistic developments, and Film as the *arriviste* art form of the day is seen as the central exemplar of creative expression. At the same time as 1920s German Film was exploring new visual boundaries, technological advances introduced the concept of sound for moving images towards the end of the decade. This paper will discuss:

- whether the films of the left (Nero, Prometheus) had fundamentally different filmic ambitions in terms of mise-en-scene /production design *which also manifested itself in a distinctly different approach to SOUND* compared to the films of the conservative establishment (notably UFA post Metropolis / i.e. Hugenberg takeover);
- whether sound film was exploited by political factions to manipulate public perception of global, economic and nationalist issues;
- whether the development of sound film in Weimar is emblematic of an increasingly polarized society.