

HOLLYWOOD IN GERMANY
THE ROLE OF AMERICAN FILMS IN GERMANY,
1925-1990*

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As a rule, the history of film in a given country is largely an account of the country's domestic film production.¹ According to this tradition, American films play little role in a history of German film. However since foreign films, and in particular American films, constitute a large percentage of films shown in Germany, their influence clearly extends beyond the borders of the foreign nation which produced them. The traditional treatment of film history in which only a nation's domestic film production is considered must therefore be viewed as lop-sided.

Questions arise when observing trends in film history which can only be explained by studying the reception of both domestic and foreign films. For instance, why do American films not enjoy the same degree of success throughout the European market? Why does the German public select particular American films for viewing from the entire selection of Hollywood films? Why is the editing and dialogue altered in American films to enhance their appeal to publics of different nationalities? Why have German commercial films been becoming increasingly more like American commercial films since the 1970s? To find answers

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¹ I label a film German, American, etc., if it was identified as such by contemporary viewers. The label assumes a nation's strong participation in the film production, although the nature of this participation can vary. In addition, the director, actors etc. may be considered German or American despite the fact they are not born in those countries. The national identity of an actor or film-maker is taken from the country where he or she made their career.

to these questions, one must analyse the competition in the domestic market between both the domestic and foreign films.

American Films in Germany

Scholars have often misinterpreted the role of American films in Germany in their past studies. Thomas Guback and Kristin Thompson suggest that cinema-goers in Germany, and even in Europe in general, have preferred American films over German films practically since movies began to be a mass media.² This belief is based on the fact that American films have traditionally outnumbered German films released in Germany. However, if one assumes that a preference for American films should be based on a film's commercial success, rather than on its mere availability, one's impression of the German viewer's response to American films alters dramatically.

Statistics on the commercial success of films in Germany indicate that from 1925 to 1971, German film audiences preferred German-made films. In fact, during this time, American films had trouble finding a foothold in the German film market. During the 1970s this trend reversed itself: German films underwent a process of Americanisation, and the demand for American films grew rapidly, practically shutting out German films from their own domestic market. The 1950s and 1960s appears to be a period of transformation during which the ground was prepared for the process of Americanisation within the German film market to take place in the 1970s.

My theory is the following: that during the period 1925-1971, when German-made films were more popular than American films within the domestic market, German film audiences selected American films for viewing according to the standards developed within the native German film industry. After the 1970s, as American films established themselves as German audiences' preferred films, German commercial films started to become increasingly like American films, beginning a trend which has continued until the present. What has changed in Germany is the national origin of the conventions used in films. The German film industry defined film convention until the beginning of the 1970s, after which the American film industry took over.

² Thomas H. Guback, *The International Film Industry. Western Europe and America since 1945*, Bloomington, 1969; Kristin Thompson, *Exporting Entertainment*, London: BFI, 1986; see also Thomas Elsaesser, *New German Cinema. A History*, London: BFI/Macmillan, 1989, pp. 9-13, and Andrew Higson, *The Concept of National Cinema*, in *Screen*, vol. 30, no. 4, Autumn 1989, pp. 36-46.

Distinguishing between the Availability and the Popularity of Films

The popularity of American films in Germany has until now been judged according to the number of American films available to German audiences.³ The number of American films released in Germany during the Weimar Republic practically equals the number of German films.⁴ Roughly speaking, cinemas offered annually 200 films from each country to German viewers. After World War II, the number of American films released in Germany doubled that of German films. In 1955 there were 211 American films released versus 124 German films; in 1985 there were 146 American films on the market compared to 64 German films. Since more American films than German films were released in Germany, scholars assumed that Americans dominated the German film market, and therefore that German audiences preferred American films over German films. However, it is false to assume that if a film is released it necessarily draws an audience. The process of selection takes place within a large pool of available films.

One may better judge a film's popularity according to statistics on a film's commercial success. From the middle of the 1920s to the present the only statistics in Germany indicating a film's commercial success⁵ are found in the trade journals *Film-Kurier*, *Filmblätter* and *Film-Echo*.⁶ They rate the films of one year or one season according to box-office sales or number of viewers.⁷ The most popular film brings in either the largest profit or the largest audience. Before 1925 it seems that

³ The article by Martin Loiperdinger, "Amerikanisierung im Kino? Hollywood und das westdeutsche Publikum der fünfziger Jahre" is an exception to the traditional interpretation of statistics. See *TheaterZeitschrift*, no. 28, Summer 1979, pp. 50-60.

⁴ The statistics on the films released in Germany are based on: Alexander Jason, *Handbuch der Filmwirtschaft*, vol. I-III, Berlin, 1930-32; Spitzenorganisation der Filmwirtschaft, ed., *Filmstatistische Taschenbücher*, Wiesbaden, 1957-.

⁵ As a rule, there exist no records of cash inflow for films in Germany. The distributor's gross rental income is expressed in terms of what percentage a group of films, which were divided according to their national origin, earned. These statistics are only available as of 1955 (*Filmstatistische Taschenbücher*). They are the most important indicators of the overall popularity of films, with the differentiation made between various national origins of the films. Nonetheless, it is impossible to conclude which individual films had the largest commercial success based solely on the data from the distributors.

⁶ See *Film-Kurier* (Berlin 1. 1919-27. 1945), *Filmblätter* (Berlin 1. 1949-22. 1969) and *Film-Echo*/distribution catalogues published by the *Film-Echo* (Berlin 1. 1947/48-). The statistics of the *Film-Kurier* (1925/26-1931/32) and the *Film-Echo* (1952-) cover the entire German market (with the exception of the former German Democratic Republic). The statistics of the *Filmblätter* (1949-1967/68) cover large German cities only (in 1949 only Berlin).

⁷ The trade journals changed their methods of measuring audience size and cinema income a number of times. See Appendix.

no such statistics were kept. Such statistics were also not, as far as I know, kept in the former German Democratic Republic.⁸ From 1932/33 to 1948 there are apparently no commercial statistics which take into account foreign films and I must therefore leave out this period.⁹

How precisely do the ratings of commercially successful films reflect their popular demand? The statistics of the *Film-Echo* are better substantiated by outside sources than those of the *Filmblätter*.¹⁰ Also, the statistics on the commercial success of films in the *Film-Kurier* seem to be either as precise, or more precise, than those in the *Film-Echo*.¹¹

For this reason, the lists of Top Ten films printed here are based on

⁸ I would like to thank Wolfgang Mühl-Benninghaus of the Humboldt-Universität Berlin for his help on this matter.

⁹ Data reflecting the popularity of German films is available from the Federal Archive in Koblenz and Potsdam. Until now, no information on the popularity of foreign films in Germany during this period has surfaced. I would like to thank Gerd Albrecht of the *Deutsches Institut für Filmkunde* and Michaela Krützen, University of Cologne, for their help.

¹⁰ One can confirm this by comparing the figures with two outside sources, film awards and data from *Filmförderungsanstalt* (Film Subsidy Board). Unfortunately, information on awards and data from the Film Subsidy Board are available only for certain films or for certain periods. Both these outside sources offer a more objective means of checking the data from the *Film-Echo*. For instance, *Bambi Awards* were given to the biggest annual foreign and domestic box-office hit and the *Goldene Leinwand Award* was given to films which drew more than 3 Million viewers inside of 18 months. The data available from the Film Subsidy Board gives the audience attendance recorded by distributors for all films released since 1985. Data on audience attendance has actually been gathered since 1980, however this earlier information was not regularly published. Both these sources by and large confirm the statistics from the *Film-Echo*.

Ninety-one percent of all films between 1949 and 1968, which received the *Bambi Award* and 86% of all films between 1964 and 1984 which received the *Goldene Leinwand Award* are to be found in the Top Ten lists of *Film-Echo*. Eighty-six per cent of the top films listed in the statistics of the Film Subsidy Board appear listed in *Film-Echo*.

Statistics of the *Filmblätter* are less useful in giving a clear picture of national trends. During the period in which these statistics were compiled, only 32% of the winners of the *Goldene Leinwand Award* and 67% of the winners of the *Bambi Award* appeared in its Top Ten listings.

¹¹ The *Film-Kurier* and the *Film-Echo* put together their lists of commercially successful films through questionnaires which were answered by cinema-owners (see Appendix). Since more cinema owners took part in the studies conducted by the *Film-Kurier*, their ratings should be at least as reliable, if not more reliable than those of the *Film-Echo*. I am assuming that the condition of the cinemas (their size, geographic location, etc.) has remained comparatively unchanged. Between 1977-1983, an average of 10.5% of all owners of cinemas participated in studies run by *Film-Echo* (it may have been less in the 1950s), whilst during the years 1925/26-1931/32 nearly double that numbers (19%) participated in the *Film-Kurier* studies. Moreover, one must remember that during the Weimar Republic less than half of all cinemas ran films daily and that practically all of the influential first-run cinemas took part in the polling.

statistics from the *Film-Kurier* and the *Film-Echo*.¹² Ratings according to the *Film-Kurier* data are printed here for the first time. They are followed by lists of Top Ten films according to statistics from the *Film-Echo*. It is worth noting that this list differs from a previously published list compiled by Klaus Sigl,¹³ which tends to distort the historical picture.¹⁴

Thus the statistics from these two sources, the *Film-Kurier* and the *Film-Echo*, allow an accurate analyses of a film's popular success. Interestingly, the statistics not only indicate which nation's films were the most popular films in Germany; they also show the parallels between the market performance of films in the Top Ten and the market performance of American and German films in the entire market during

¹² The statistics for the years 1950/51-1951/52 are based on data from the *Filmblätter*, since no other source of information was available for this period.

¹³ Klaus Sigl, Werner Schneider, Ingo Tornow, *Jede Menge Kohle? Kunst und Kommerz auf dem deutschen Filmmarkt der Nachkriegszeit, Filmpreise und Kassenerfolge 1949-1985*, München: Filmundpresse, 1986.

¹⁴ A revision of the Top Ten Films from 1952-1972 was necessary for three reasons (for a more general explanation on the methods used to analyse the data from the trade journals, see Appendix)

1) Sigl has arranged the Top Ten films according to the calendar year rather than according to their original playing season (from the summer of one year through to the summer of the following year). The result is that films which had a short-lived success in the first or second half of the year make it into Sigl's Top Ten lists, whereas if one calculates the film's commercial success spread out over its original season its success is not consistent enough to place it in the Top Ten. In addition, films which enjoyed one successful season (from one summer to the next) may appear in Sigl's lists under two separate calendar years.

2) The final version of the *Film-Echo*'s ratings of film commercial successes appeared in their catalogues published to inform cinemas what films were available from the distributors. Sigl seldom draws on this data; instead, he bases his figures on less reliable interim statistics published in the *Film-Echo*.

3) From 1952-1972, the *Film-Echo* rated a film's commercial success according to scores polled from cinema-owners. In order to get an accurate picture of a film's popularity, one must compare each film's ratings to the total number of participants in the voting. Otherwise, films which were popular in a few, off-beat cinemas e.g. art cinemas or sex cinemas, will appear to have a wide-spread appeal. Sigl, however, considers films which received merely 10 votes as successful, so that films popular with a select public may appear in his list of Top Ten films.

The *Film-Echo* stopped collecting scores from cinema-owners in December 1972, and in April 1973 began to base the film's commercial success on volume of sales (see Appendix). The journal divided the year into quarters and published the results on the films' commercial success at the end of five quarters, e.g. October 1, 1973-December 31, 1974. Sigl has subtracted the first quarter from this five quarter period to compile the Top Ten films for a calendar year. In this case, Sigl's alteration of the time period is acceptable, since one can check if subtracting the sales during one quarter changes the rating a film would receive. Sigl's lists for this period appear to be accurate and I have used them in the lists of Top Ten films, (cf. Appendix). I would like to thank him for his generosity in allowing me to use his information.

certain periods. Thus the Top Ten films often demonstrate general market trends.

This is true, for example, during both the Weimar Republic and the period 1970-1990. One finds that from the total ticket sales for the films in the Top Ten, the division of the sales for American vs. German films parallels the division of ticket sales for German vs. American films in the entire market.¹⁵ The discrepancy between the two sets of statistics is astoundingly small.¹⁶

The ratio of German vs. American film ticket sales in the Top Ten in the 1950s and 1960s reflects the division of German vs. American ticket sales in a market restricted to commercially successful films (i.e. those films whose earnings equalled or exceeded the average expenditure

¹⁵ The term ticket sales is not strictly accurate, since the numbers of tickets sold are rarely recorded. Throughout the history of film in Germany, ticket sales and the gross income of cinemas have been measured in a variety of ways (see Appendix: *Determining the Commercial Success of Films*). I have taken the data on distributors' gross rental income for this period, which is the only information available, to represent volume of tickets sold for films produced by a particular country. See also footnote 6. Because distributor's rental prices sometimes differed for German and American films, the figures on distributor's gross rental income can only indicate, not replace, figures on audience attendance and a cinema's income.

Co-productions pose another problem when comparing a cinema's income from German or American Top Ten films with the distributor's total gross rental income (see footnote 17 and 18). Since each country involved in a co-production claimed the total income earned by the film, and since distributors lumped together the reported earnings from co-productions with the earnings from films produced independently by each country, the distributor's total gross rental income is slightly distorted. In order to compare a cinema's income with the distributor's gross rental income more accurately I have therefore counted co-productions as commercial successes for all countries which took part in the production. In these particular cases, I ignore the criteria set out in footnote 2 for a film's national identification.

¹⁶ This statement is based on two random tests: In the seasons from 1926/27 to 1929/30, 69.4% of the cinema owners' votes for the season's 10 most successful films fell to German films and only 20.9% to American films. Looking at the total number of votes from cinema owners' for which films were commercially successful in general, (*Film-Kurier* # 129, 1930), one finds 68.6% of the votes were for German films and 19.2% for American films. Thus the difference between the voting for the Top Ten and for the overall market is less than 2 percentage points.

From 1981 to 1984, American films captured 56.9% of the total audience attendance of the Top Ten films, against 15.4% for German films. In the overall market, American films earned 58.6% of the total distributor's gross rental income for this period, whilst earnings from German films account for 15.2% (*Filmstatistische Taschenbücher*). Again, the difference between the market performance of both German and American films in the Top Ten and in the domestic market is extremely small (less than 2 percentage points).

of a German film).¹⁷ The Top Ten films of the 1950s and 1960s do not, however, reflect the cinema-going habits within the total German film market. Because American distributors flooded Germany with American films during this period, the German public visited a greater number of American films. Nonetheless, the average commercial success of American films was fairly limited.¹⁸ Significantly, the percentage of sales which German films can claim from total sales in the Top Ten exceeds the percentage of their total market share. Conversely, the percentage of sales which American films can claim from total sales in the Top Ten falls short of the percentage of their total market share.

When one looks at the national origin of the films in the Top Ten from 1925 to 1990, one observes that the ratio of German to American films remains largely consistent until the beginning of the 1970s, after which there is dramatic change (see graphs in the Appendix). Until 1971,

¹⁷ I have used the level of earnings which equalled the expenditure of a German film as a common measurement for the commercial success of both American and German films. In fact, German films had to have much better box-office sales in Germany than American films to show a profit, since German films had to cover the full production costs. American films, on the other hand, had already covered their costs through domestic box-office sales and had only to cover the costs of dubbing, prints, advertisement, etc. to make it profitable to release their films in Germany. According to the editors of the Film-Echo, a score of 3.5 indicates that a German film's box-office returns at least covered its production costs (see Appendix).

From 1959/60 until 1963/64, German films earned an average 49.8% of the total cinema income from the Top Ten per season, whilst American films had to settle with an average of 24.8%. During this period, 285 films received a rating of 3.5 or better from a minimum of 30 cinema-owners. This puts the average number of commercially successful films at 57 per year. Of these 285 films, 46.9% of the income was earned by German films and 20.3% by American films. Interestingly, the percentage of sales captured by the films in the Top Ten and by all commercially successful films differs by less than 5 percentage points for both German and American films.

¹⁸ As far as I can see, there are three possible reasons why the trends demonstrated by Top Ten films in the 1950s and 1960s do not correspond to trends in the entire market as in the Weimar Republic and in the 1970s and 1980s: 1) the data from the Film-Echo is unreliable; 2) the data from distributor's gross rental income is unreliable; 3) the flooding of the German market with American films created a market distortion. The latter seems the most likely explanation. In the case of the Film-Echo, the lists of commercially successful films are well substantiated by outside sources (see footnote 11). The distributor's gross rental income are perhaps even more reliable, since roughly 95% of all distributors since 1955 have reported on their profits while clearly indicating the national origin of the films they have released. The combination of income from domestic and co-productions may produce a slight distortion of data (see footnote 16). I would like to thank Manfred Göller, Verband der deutschen Filmverleiher e.V., Wiesbaden, for this information. Mr. Göller has been responsible for the gathering statistics on distributor's gross rental income in Germany since the 1950s.

the most popular films in Germany were produced domestically, but after 1972 American films are clearly the more popular. During the Weimar Republic, German films earned 75.1% of the cinemas' total income from Top Ten films while American films earned only 15.7%. In the 1950s a similar picture emerges: 63.3% of the cinemas' income from Top Ten films came from German and only 14.7% from American films. The trend becomes even more extreme when one includes other German-language films (i.e. Austrian films) into these calculations. German and Austrian films in the 1950s earned 75.4% of the cinemas' total income from Top Ten films against 14.7% for American films. In the 1980s, however, this situation reverses itself. Only 20.4% of the total income from Top Ten films were generated by German films while 65% came from American films.

If one compares the number of German and American films released to the number of German and American films which were commercially successful, the German public's reaction to the films released on their market show clear trends (See graphs in the Appendix). The percentage of German films in the Top Ten until the end of the 1960s far exceeded the percentage of German films found within the total number of films released in Germany; at the same time, the limited commercial success of American films did not reflect their large presence in the German film market. Since the 1970s the trend has been the opposite. The percentage of German films in the Top Ten fell below the percentage of the total number of German films released in Germany. On the other hand, the percentage of American films in the Top Ten rose above the percentage of American films found within the total number of films released in Germany.

Data on the popularity of particular film stars confirms this trend. Not one American star appears in the list of Top Ten film stars based on opinion polls taken between 1923 to 1926, in which 12,000 to 15,000 readers of film fan magazines took part.¹⁹ In the 1950s, when 22,000 to 180,000 readers took part in the polls, 22.9% of all votes for the Top Ten film stars went to American stars.²⁰ Judging from the shift in public opinion, one may assume a rise in the popularity of American stars in Germany during the 1950s. It seems obvious that since the 1970s, American stars have proven to be more popular with the German public than German stars.

¹⁹ Neue Illustrierte Filmwoche, Berlin, # 23, 1924; Deutsche Filmwoche, Berlin, # 19, 1925; # 19, 1926; # 11, 1927.

²⁰ Film-Revue, # 26, 1950; # 26, 1951; # 25, 1952; # 1, 1954; # 6, 1955; # 7, 1956; # 6, 1957; # 6, 1958; # 6, 1959; # 6, 1960.

Two Phases

The history of the popularity of American films in Germany can be divided into two phases: 1925 to 1971 and 1972 to the present. German film audiences preferred German films to American films during the first phase and preferred American films during the second.

Popular German and American films throughout both phases have at least one thing in common. Practically all films follow the classical model, incorporating genre conventions, stars, and fictional plots which follow a clear linear narrative. Plots are generally driven by a cause-and-effect chain and generally concentrate on a particular character who sets out to achieve a goal by overcoming obstacles. A few documentary films, such as *WELTKRIEG I* (1927/28)²¹ and *SERENGETI DARF NICHT STERBEN* (1959/60), proved popular before television became an important medium. Only a few European art films, for example *BLOW UP* (1966/67), were commercially successful.

Movements within the German cinema, such as the Weimar Cinema, Young German Cinema, and New German Cinema, fostered many new directors. Usually their work only received popular acclaim when they produced genre films. For instance, Fritz Lang's two biggest hits between 1925 and 1932 were the science fiction films *METROPOLIS* (1927/28) and *DIE FRAU IM MOND* (1929/30). Young German filmmakers in the 1960s achieved limited recognition with a few successful comedies, such as *ENGELCHEN ODER DIE JUNGFRAU VON BAMBERG* (1967/68) or *ZUR SACHE SCHÄTZCHEN* (1968/69).

Phase 1 (1925-1971):

German Film Standards in the German Market

National Socialism seems to have exercised little influence on the preferences of the German film audiences. This is evidenced by the fact that the percentage of German vs. American films in the Top Ten lists remains relatively constant during the years 1925 to 1971 (see Appendix). No American films were shown in Germany between 1941 and 1945 due to a ban against American films issued by Propaganda Minister Goebbels. This did not, however, give rise to a growing preference for domestic films. One could even maintain that the banning of American films gave rise to a preference for American films after the war. A comparison of the most popular films in the 1920s and 1950s illustrates this point,

²¹ The year indicated in parentheses relates to the time during which each film appeared in the Top Ten (see *The Top Ten Films in Germany*, Appendix).

which I will return to later. Contrary to earlier opinion, the film culture of the 1950s demonstrates neither a continuation of National Socialist platform nor the beginning of a new era; surprisingly, there seems to be a relatively smooth development out of the film culture of the 1920s into that of the 1950s.

Continuity

The recurring commercial success in Germany of re-makes of popular domestic films until the mid-1960s points to the existence and popularity of national film standards. These standards, established by the domestic film industry, drew on German culture to create paradigms with which German audiences could identify. Many German films made in the 1920s were produced again at the beginning of the 1930s. Successful silent films were remade as Talkies, such as *DIE VOM NIEDERRHEIN* (1925/26, remade 1933) or *DIE ELF SCHILLSCHEN OFFIZIERE* (1926/27, remade 1932). Many film hits of the Weimar years were remade in the 1950s and the first half of the 1960s. At least 20% of the Top Ten films in Germany during this period were new versions of pre-war German films, such as *SCHWARZWALDMÄDEL* (1950/51, prior version 1933). Some of the films were once again remade in the first half of the 1960s on the strength of the popularity of the 1950s re-make. One example of this phenomenon is *CHARLEYS TANTE* (successful 1955/56, remade 1963). Some stories were successively re-filmed throughout the period when German films were more popular than American films. For example, the operetta *DIE FÖRSTERCHRISTL* was made into a film four times between 1926 and 1962.

American Films in Germany: An Overview

A public which is clearly defined demographically as a rule prefers entertainment which follows established norms and avoids the unfamiliar. The fact that practically all the American films which made the Top Ten list during the Weimar Republic shared features particular to contemporary popular German films bears out this theory. For instance, American films in the Top Ten use settings traditional to German films. American films in the Top Ten during the Weimar period are either staged in Europe, especially Russia (for instance, *THE VOLGA BOATMAN*) or set during Biblical times in the Middle East (for instance *BEN HUR*; *THE VOLGA BOATMAN* and *BEN HUR* were both successful in 1926/27 and 1927/28). Only one American film which

was popular in Germany during the Weimar Republic is set in the U.S.A.²²

There are other connections between American films of this period and the German film tradition. As in German cinema, there are American films based on Biblical stories (BEN HUR, NOAH'S ARK [1929/30]), and on great European literature (the film LOVE [1928/29] is based on *Anna Karenina*), with established European stars appearing in the cast (such as Greta Garbo in LOVE or Emil Jannings in THE LAST COMMAND [1928/29]). In addition, during the Weimar Republic, the European background of actors and directors is emphasised in the film programmes sold at that time in German cinemas: Michael Curtiz, director of NOAH'S ARK, appears under his Hungarian name, Michael Kertész;²³ the author of THE VOLGA BOATMAN, Konrad Bercowici, is introduced as a Rumanian author.²⁴

Also, the plots of the few American films which were successful in the 1950s try to relate to the war experiences of a German audience. Action usually revolves around events from World War II, or refer to the War through historical parallels. Examples include THE DESERT FOX (very successful, but not placed under the Top Ten), the story of the German field-marshal Rommel, or CONQUEST (made in 1938, successful in Germany in 1950/51), the story of Napoleon's attempt to annex all of Europe, which, as a historical account, parallels Hitler's ambitions in Europe.

Nonetheless, a few American films set in the U.S.A., such as ON THE WATERFRONT (1954/55), REBEL WITHOUT A CAUSE (1955/56) and ROCK AROUND THE CLOCK (1956/57) found commercial success in Germany in the 1950s. It is unlikely that these films were favoured by the general public, which at that time was more elderly than today's public. These films were probably popular with the younger German generation, named by the sociologist Helmut Schelsky *The Sceptical Generation*.²⁵ Here again, the American film's popularity with a limited public follows the pattern of a shift in public taste in favour of American films during the 1950s.

²² The film is INTO THE NET (1925/26), whose plot revolves around the breaking up of an international crime ring in New York. Based on the success of this film, one might draw the conclusion that before 1925, American films were more popular with the German public than after this date. Since the Star hit lists for 1923 and 1924 indicate a clear preference for national film culture, this assumption appears doubtful.

²³ *Illustrierter Film-Kurier* # 1179.

²⁴ *Illustrierter Film-Kurier* # 500a.

²⁵ Helmut Schelsky, *Die skeptische Generation. Eine Soziologie der deutschen Jugend*, Düsseldorf, Köln: Eugen Diederichs, 1957.

Genres

I would now like to take a look at two of the most successful film genres in Germany, the war film and the musical.

War films were extremely popular from 1925 to 1932. Twenty-five percent of German cinemas' total income from Top Ten films from this period was earned by this film genre, if one includes military comedies. Plots based on the Napoleonic War and World War I practically equal each other in number. Two distinct plot patterns emerge from the films about World War I. The first type, which only appears in popular German films, concentrates on the actions of a war hero. Examples of this plot type include UNSERE EMDEN (1926/27) and BERGE IN FLAMMEN (1931/32). The second plot type explores the suffering of the protagonists rather than heroic acts and it is this second type which both German and American films follow. Examples include NOAH'S ARK (1929/30), ALL QUIET ON THE WESTERN FRONT (1931/32) as well as the German films, HEIMKEHR (1928/29) and WESTFRONT 1918 (1930/31).

War films regained their popularity in Germany roughly 10 years after the end of World War II. In contrast to the war films of the Weimar Republic, the post-World War II war films made in Germany no longer treat a patriotic hero without questioning his motivation. The main themes are guilt and atonement, regardless of whether the protagonist opposes National Socialism, as in CANARIS (1954/55), or acts as a hero within the political system, as in DER STERN VON AFRIKA (1956/57). The fact that blindly patriotic films were no longer made in Germany does not mean that there was no demand for them. Anglo-American films which celebrate the German soldier, such as THE DESERT FOX, THE BATTLE OF THE RIVER PLATE (1957/58) and THE ONE THAT GOT AWAY (1957/58), fulfilled that function. Since the German hero appeared in foreign-made films, their patriotic treatment was considered sanctioned and the German public was able to put aside moral dilemmas tied in with celebrating German patriotism.

In general, Anglo-American films must relate directly to the German experience of the war in order to be successful in Germany. American films which had very successful runs in the U.S.A., such as THEY WERE EXPENDABLE had no chance of achieving popularity in Germany (the 1956 German release is not even mentioned in the box-office statistics). The plots of these American films fail to incorporate German soldiers; they also fail to represent events in Europe, and pass over themes such as guilt, atonement and the moral problems involved in

unquestioning military loyalty.²⁶

Musicals earned 20.3% of German cinemas' total income from Top Ten films between 1925 and 1932. In the case of musicals, only domestic films were successful. Popular German musicals drew on the later Viennese operetta tradition (e.g. *DIE FÖRSTERCHRISTL* [1926/27], *EIN WALZERTRAUM* [1926/27] and *DAS LAND DES LÄCHELNS* [1930/31]). A new musical fashion, which incorporated contemporary musical hits into a story line emerged out of this Viennese operetta tradition (e.g. *LIEBESWALZER* [1929/30], *DIE DREI VON DER TANKSTELLE* [1930/31], *BOMBEN AUF MONTE CARLO* [1931/32]). In contrast to the songs in the operettas, the new hit songs always reflected current musical taste, and were actually composed for particular stars, who exercised a monopoly on their interpretation. Composer Werner Richard Heymann provided most of the music for these new "musical hit films" (German: *Schlagerfilme*); the above-named films are examples of his work.

German musicals can be divided into two groups during the 1950s and the first half of the 1960s: operettas and the *Schlagerfilme*.²⁷ Examples of the latter include films with *Schlager* stars such as Peter Alexander (e.g. *LIEBE, TANZ UND 1000 SCHLAGER* [1955/56]) and Freddy Quinn (e.g. *FREDDY UNTER FREMDEN STERNEN* [1959/60], *FREDDY UND DAS LIED DER SÜDSEE* [1962/63]). Films of popular operettas include *SCHWARZWALDMÄDEL* (1950/51). The *Schlagerfilme* build on traditions carried over from the Weimar Republic use plots to showcase the stars' newly-composed songs. As the audience in the 1960s became younger, the *Schlagerfilme* replaced the operettas in public taste.

American musicals were not well received until the 1970s as witnessed by the fact that none appear in the lists of Top Ten films from these periods, with one exception.²⁸ Even *SINGIN' IN THE RAIN* was ignored by the German public in the 1950s. Only in 1978 did the American musicals *SATURDAY NIGHT FEVER* and *GREASE* make

²⁶ Anglo-American films whose theme centred on the conflict between a soldier's duty towards the military versus his duty towards a higher social order proved popular with German audiences (e.g. *THE BRIDGE ON THE RIVER KWAI* [1957/58] or *THE CAINE MUTINY* [released in Germany in 1954]). The latter did not place under the Top Ten.

²⁷ I leave out here the musical revues (German: *Revuefilme*), whose popularity peaked in the 1930s and 1940s. At the beginning of the 1950s, a few musical revues were commercial successes (e.g. *SENSATION IN SAN REMO* [1951/52] with Marika Rökk).

²⁸ *ROCK AROUND THE CLOCK* (1956/57) is the exception, making it into the Top Ten with 31 votes from cinema owners. Nonetheless, when one considers that the top film of the season, *DIE TRAPP-FAMILIE* received 123 votes, the popularity of *ROCK AROUND THE CLOCK* appears not to have been very wide-spread (see Appendix).

it into the lists of Top Ten films.

Making American Films Appeal to the German Public

Films made in the U.S.A. which were targeted for European audiences were often produced in two versions: one to suit domestic and one to suit European standards. The European versions of *LOVE* (1928/29) and *THE GOLD RUSH* were each given a tragic ending while the endings of the American versions were more optimistic. In the European version of *THE GOLD RUSH*, Charlie's relationship with Georgia is presented as an illusion of love whilst in the American version the love story has an unexpectedly happy outcome, and ends with Charlie's success.²⁹ In the European version of *LOVE*, Anna Karenina commits suicide by throwing herself in front of a train; in the American version there is a traditional happy end.

This practice did not change in any essential way during the 1950s. Foreign films continued to be changed to fit accepted German story patterns. In contrast with the Hollywood practice of the 1920s and early 1930s, when a different version of a film was produced for the European market, only one version was produced during the 1950s. American distributors in Germany then changed the film to suit German taste. For example, American films which characterised the villain as a "nasty German" were re-edited and the dialogue was re-written to make the films acceptable to the German public. The "nasty German" character was systematically eliminated from films until the end of the 1950s (e.g. *NOTORIOUS* and *CASABLANCA*).³⁰

Stars

The image of popular American movie stars in Germany parallels the trends of popular American films in Germany. The same pattern of selection holds true: between 1925 to 1971 the American movie stars who

²⁹ See my *Filmfassungen. Eine Theorie signifikanter Filmvariation*, Frankfurt am Main, Bern, New York: Peter Lang, 1992, pp. 58-65. For a summary of my theory on significant film variation in English, see my article: Fritz Lang's M. A Case of Significant Film Variation, in, *Film History*, vol. 4, no. 3, pp. 219-226.

³⁰ See my *Filmfassungen*, pp. 94-133; see also my "Nicht zeitgemäß und nicht zur Vorführung in Deutschland geeignet..." Die deutschen *CASABLANCA*- Fassungen, *film-dienst*, vol. 45, no. 9, pp. 36-39, April 1992, see also my paper presented at the *Popular European Cinema Conference*, University of Warwick, England, September 1989, "The Ugly German": Significant Variations in American Films Shown in the Federal Republic of Germany.

resembled German film stars were the most popular.

No American stars achieved wide-spread popularity during the Weimar Republic according to lists of top film stars from the period. In the 1950s, when American movie stars gained a measure of popularity within Germany, the American actors' success was linked with how closely they corresponded to the image of contemporary German film stars. The German film industry promoted certain standard public images for female stars which proved themselves popular in the domestic market. The top German female stars of the 1950s, Maria Schell and Ruth Leuwerik are examples of one of the most popular standards. Their public image incorporated charm, honesty and lovability; their attraction was due to maturity, motherliness and an unquestionable moral integrity. Since their expertise as actresses was also part of their public image, they could play roles which contradicted their public persona.³¹ Significantly, during the 1950s Ingrid Bergman, whose image closely resembles that of Maria Schell and Ruth Leuwerik, emerged as Germany's most beloved "American" actress.³² Marilyn Monroe and Jayne Mansfield, on the other hand, had only a limited following.

One notices a mechanism of rejection at work in the selection of top American stars in Germany both during the 1920s and the 1950s. If a star's image was foreign to the German public, the public remained uninterested in it. The careers of Harold Lloyd and John Wayne in Germany demonstrate this point. Lloyd's public image was that of a man who started as an unknown actor from the Mid-West and worked his way up to become a top star in Hollywood. In films he often played the role of the self-made man who realised his goals through vigour and optimism. John Wayne was the all-American hero who represented national virtues of ruggedness, virility and individualism. He exercised those characteristics within the inherited myth of the pioneer, in which right and justice must always triumph over evil.³³ Lloyd and Wayne, both top stars in the U.S. in their time, were modelled on the American ideals. As such, they remained unacceptable paradigms to the German

³¹ I speak here of the public image as portrayed in contemporary magazines and papers. My statements are based on clippings from articles found in the Deutsches Institut für Filmkunde, Frankfurt/M.

³² Maria Schell won the Bambi Award for most popular German actress seven times, Ruth Leuwerik five times. Ingrid Bergman won the Bambi Award for most popular foreign actress four times. She was the only star to win this award four times from 1950-1959. See Filmblätter # 5, 1969. For an investigation of the creation and development of Ingrid Bergman's star image in the U.S.A. see my article: "Die Schauspielerin wird Star. Ingrid Bergman—eine öffentliche Kunstfigur", in: Renate Möhrmann, ed., Die Schauspielerin. Zur Kulturgeschichte der weiblichen Bühnenkunst, Frankfurt/M., Insel, 1989, pp. 321-344.

³³ See Emanuel Levy, John Wayne: Prophet of the American Way of Life, Metuchen, N.J., & London: The Scarecrow Press, 1988.

viewer.

This is evidenced by the fact that between 1925 and 1932, none of the nine Harold Lloyd films released in Germany³⁴ ranked among even the top fifty films of this period. Nor did Harold Lloyd make the list of top stars. A total of 38 John Wayne films were premiered in German cinemas in the 1950s.³⁵ None of these films placed among the Top Ten. Only seven of these films even made it into the lists of the roughly 150 top commercially successful films published every season in Germany,³⁶ and from this group only 3 of these films, THE SEA CHASE, THE HIGH AND THE MIGHTY and THE CONQUEROR, were significant commercial successes.³⁷ Even these films were atypical for John Wayne—his roles in THE SEA CHASE and THE CONQUEROR are a clear departure from his established star image.³⁸ John Wayne likewise did not appear in the lists of top stars from the 1950s.

³⁴ These were WHY WORRY, GIRL SHY, HOT WATER, THE FRESHMAN, FOR HEAVEN'S SAKE, THE KID BROTHER, SPEEDY, WELCOME DANGER and FEET FIRST. The information is taken from: Karl Wolffsohn, ed, Jahrbuch der deutschen Filmindustrie, Berlin 1923/25 - .

³⁵ They were: STAGECOACH, DARK COMMAND, REAP THE WILD WIND, THE SPOILERS, IN OLD CALIFORNIA, FLYING TIGERS, IN OLD OKLAHOMA, THE FIGHTING SEABEES, FLAME OF THE BARBARY COAST, BACK TO BATAAN, THEY WERE EXPENDABLE, DAKOTA, TYCOON, FORT APACHE, RED RIVER, THREE GODFATHERS, WAKE OF THE RED WITCH, THE FLYING KENTUCKIAN, SHE WORE A YELLOW RIBBON, SANDS OF IWO JIMA, RIO GRANDE, OPERATION PACIFIC, FLYING LEATHERNECKS, THE QUIET MAN, BIG JIM McLAIN, ISLAND IN THE SKY, HONDO, THE HIGH AND THE MIGHTY, THE SEA CHASE, BLOOD ALLEY, THE CONQUEROR, THE SEARCHERS, THE WINGS OF EAGLES, JET PILOT, LEGEND OF THE LOST, THE BARBARIAN AND THE GEISHA, RIO BRAVO, THE HORSE SOLDIERS. The information is taken from: Katholisches Institut für Medieninformation e.V., ed, Lexikon des internationalen Films. Das komplette Angebot in Kino und Fernsehen seit 1945, Reinbek bei Hamburg: Rowohlt, 1987.

³⁶ THE HIGH AND THE MIGHTY, THE SEA CHASE, BLOOD ALLEY, THE CONQUEROR, THE SEARCHERS, RIO BRAVO, THE HORSE SOLDIERS.

³⁷ From more than 30 cinema owners, only these films received a score higher than 3.5.

³⁸ In both these films John Wayne plays a foreigner. In THE CONQUEROR he plays Ghengis Khan; in THE SEA CHASE a heroic German captain in the Second World War. THE SEA CHASE follows the pattern described above, in which the heroism of a German soldier is sanctified by appearing in the context of a foreign (in this case American) film.

It is noteworthy that all three films draw on CinemaScope's spectacular blockbuster effects. For example, THE HIGH AND THE MIGHTY is a forerunner of the disaster films of the 1970s. This production treatment may well have been the reason for their commercial success.

Part II (1972 to the present):
The Americanisation of German Film Standards

American films in Germany: An Overview

The German public of the 1970s no longer selected American films according to domestic film standards as they had done during the 1950s. Films of the past 20 years which have been popular in the U.S.A. have been achieving practically the same level of popularity in Germany. In the 1950s, 7% of films in the US Top Ten appeared among the Top Ten in Germany whilst in the 1980s, 30% of the films are common to both US and German Top Ten lists.³⁹ Films which enjoyed the same level of success in the U.S.A. and Germany include: E.T. (1983), FLASHDANCE (1983), RAMBO I, II (1983, 1985), GREMLINS I, II (1984, 1990), POLICE ACADEMY I, II, III (1984, 1985, 1986), INDIANA JONES II, III (1984, 1986), BEVERLY HILLS COP I, II (1985, 1987), BACK TO THE FUTURE I, II (1985, 1990), and CROCODILE DUNDEE I, II (1987, 1988).

Before the 1970s, the German public preferred American films and American stars which drew on traditions established by the German film industry. Since the 1970s, a film style nurtured and promoted mainly by the American film industry began to be accepted by the German public. A series of German films which have followed those conventions usually identified as "Hollywood" have been commercially successful since the 1970s.

The dynamics of the process of film selection have, however, remained unchanged. Films of any country which receive the greatest patronage from the public will define the conventions against which all competing films are judged. What has changed in Germany is the nationality of the film industry which set the standards. Clearly, the German film industry defined film convention until the beginning of the 1970s, after which the American film industry took over.

Naturally the German public has enjoyed watching other films besides American films and Americanised German films. There is a market niche for German films made with German T.V. stars; these films often appeal to a specifically German type of humor. Two-fifths of German films which made it into the lists of the Top Ten films in the 1980s belong to this category. Examples of such films include the Otto-

³⁹ See Cobbett Steinberg, ed., *Reel Facts. The Movie Book of Records*, New York: Vintage Books, 1978; *The Velvet Light Trap*, no. 27, Spring 1991, pp. 81-82. Lists of the American Top Ten films appear in both publications.

Series (OTTO—DER FILM [1985], OTTO—DER NEUE FILM [1987] and OTTO—DER AUSSERFRIESISCHE [1989]), the films with Lorient (e.g. ÖDIPUSI [1988] and PAPPÀ ANTE PORTAS [1991]) or DIE SUPERNASEN (1983) and DIE SUPERNASEN TANKEN SUPER (1984), featuring entertainers Thomas Gottschalk and Mike Krüger.

The tendency of the German film industry to follow film conventions established for the most part by the American film industry is, in fact, a new trend in Germany. This trend began to emerge in the 1970s. The increasing number of German films produced in English bear witness to this trend, as do the German films following the genre traditions of the action film and fantasy film as defined mainly by Hollywood. (e.g. DAS BOOT [1981], DIE UNENDLICHE GESCHICHTE [1984]).

Genres

Popular German film genres have disappeared from the lists of Top Ten films in Germany in direct proportion to the rise of American genre films. Operettas and *Schlagerfilme* no longer play any role in the German film industry. Musicals which are popular in Germany are now always American, such as SATURDAY NIGHT FEVER (1978), and FLASHDANCE (1983). The number of war films in the Top Ten is smaller, although they still retain some public following. Successful German war films no longer explore guilt and atonement; instead, they follow the Anglo-American model, as exemplified in films as A BRIDGE TOO FAR (1977) and TORA! TORA! TORA! (successful in 1970/71 but not placed under the Top Ten), using the theme of war to stage spectacular scenes such as in CROSS OF IRON⁴⁰ and DAS BOOT (1981).

American Westerns first made their appearance in the list of Top Ten films in Germany in the second half of the 1960s with THE PROFESSIONALS (1966/67) and SOLDIER BLUE (1970/71). In the 1950s, American Westerns had no wide-spread appeal, although they did maintain a limited popularity. Based on the high score which films such as HIGH NOON, THE SEARCHERS or RIO BRAVO received from a limited number of cinemas in large urban centres, these films must have proven popular in these locations. The limited popularity of the American Western did not, however, lead directly to the popular-

⁴⁰ This film does not appear in the 1977 list of Top Ten films due to the fact that the *Film-Echo* ignored the market performance of all films during the first three months of this year (see Appendix). CROSS OF IRON proved its popularity by winning the *Goldene Leinwand Award*, an award given to films which attracted more than 3 million viewers in 18 months.

isation of this genre in Germany in the 1960s. Before the American Westerns were fully accepted by the German public, it was German versions of this quintessential American genre which helped to familiarise the viewers with this type of film. The first Westerns to make it into the Top Ten films were based on the stories of the German novelist Karl May.⁴¹ Since 1962 "Karl May films", such as *DER SCHATZ IM SILBERSEE* (1962/63), *WINNETOU I* (1963/64), *WINNETOU II* (1964/65), *WINNETOU III* (1965/66) and *OLD SHATTERHAND* (1963/64) have proven to be very popular. These films are Euro-Westerns set in the U.S.A., in which some Indians play positive roles, as embodied in the character of Winnetou. Just as the modest popularity of American Westerns in the 1950s seem to have helped create an audience for Karl May films in Germany, so do the Karl May films appear to have further popularised the genre during the first half of the 1960s. In turn, the preparation of the public by the "Karl May films" lead to a warmer reception of American Westerns in the second half of the 1960s.

Adapting American Films to the German Consumer

In contrast to distribution practices between 1925-1971, the American films released in Germany since the 1970s are, as a rule, no longer changed to suit German audiences. At the same time, older films such as *CASABLANCA* and *NOTORIOUS*, which had earlier been altered to avoid possible offence to German audiences, are shown on T.V. in unedited versions with newly dubbed dialogue, which translates the original script.⁴²

Stars

It seems clear that American movie stars are now THE stars in Germany today. I'm not sure if one can even speak today of German movie stars. The cinema plays only a limited role in establishing a German star's popularity; usually actors become famous through television—the careers of Götz George, Lorient and Otto demonstrate this point. Only after television and recording industry successes do entertainment personalities manage to establish themselves as film stars. Götz George

⁴¹ Later on, other Euro-Western became popular in Germany (e.g. *ADIOS GRINGO* [1966/67], *TEXAS, ADDIO* [1967/68]).

⁴² See my *Filmfassungen*, pp. 94-133.

is an example of this process. Although he won a *Bambi Award* in 1961 for best new actor, he played mostly supporting roles until the 1980s (e.g. in the "Karl May films" in the 1960s). It was his appearance as Schimanski in the television series *TATORT* (from 1981 to 1991) which put him in the public eye and lead the way to the popular acclaim for his performance in *SCHIMANSKI—ZAHN UM ZAHN* (1985). The cinema release of this film is an embellished treatment of an episode from the T.V. series, *TATORT*.

American film stars who were not very popular in Germany during the 1920s and 1950s gained new status during the 1970s. The fame of stars such as Harold Lloyd and John Wayne began to spread in Germany through television broadcasts of their films. Many classic John Wayne Westerns such as *RED RIVER* or *SHE WORE A YELLOW RIBBON*, which had failed to win over a German audience in the 1950s, captured more than half of the German television audience in television premieres during the late 1960s and early 1970s. A retrospective of Lloyd's films run by Germany's TV station ZDF (*Zweites Deutsches Fernsehen*) established Lloyd's status as an actor in Germany in the early 1980s.

The European Market

I would like to emphasise two points: firstly, that the process of Americanisation is not limited to Germany; and secondly, that the process of Americanisation has affected not only film standards, but also film production and film criticism.

(ad 1) Although both French and Italian audiences seem in the past to have preferred domestic films, since the 1970s they, too, have adopted standards established mainly by the American film industry. Moreover, Germany, France and Italy shared a greater number of commercially successful films during the 1970s and 1980s than in the 1950s and 1960s.⁴³ It was an exception when a film made it into the Top Ten in all three countries (such as *THE BRIDGE ON THE RIVER KWAI* [1958]) in the 1950s. In the 1980s, however, 30% to 40% of the Top Ten films in all three countries are the same. (e.g. 1978: *SATURDAY NIGHT FEVER*, *GREASE*, *CLOSE ENCOUNTERS OF THE THIRD KIND*; 1988: *WHO FRAMED ROGER RABBIT*, *COMING TO AMERICA*, *FATAL ATTRACTION*, *L'OURS*). One may speak of a convergence of European public taste in film. Since the common commercial successes are practically all American films, one may conclude that American

⁴³ Lists of commercially successful films in France are to be found in the trade journal *Le Film Français*, and in Italy in the *Giornale dello Spettacolo*.

cinema is the most important medium for this process. Taking the point further, since the films common to the Top Ten of Germany, France and Italy during the last twenty years have practically all made it into the Top Ten film lists of the U.S.A. (the only exceptions from the films mentioned above being SATURDAY NIGHT FEVER and L'OURS), one may speak of a North American/Western European convergence of public taste.

(ad 2) As the public taste on both sides of the Atlantic has become more similar, the European and American production methods have changed. Films are now produced for an international, rather than a national audience. Significantly, the number of commercially successful European co-productions has risen dramatically since the 1960s. Whilst in the 1950s only 4% of Top Ten films in Germany were European co-productions, in the 1960s they made up 20% of the Top Ten films. In addition, during this period American film production methods were adopted on an international scale. Although the American film industry had always produced films with an eye to the European markets (as witnessed by the European versions of film prepared by American studios), the need to capture the European public generally did not exist. This is because an American film could still cover production costs through its box office sales in the U.S.A. To cover the exorbitant cost of producing a Hollywood film today, American films must certainly appeal to a European market. Hollywood's huge expenditures for its film productions only make economic sense because Hollywood knows it can count on the European film public choosing to watch American films.

As American films capture more and more of the European market, European film critics and censors have come to accept the film standards established mainly by Hollywood within their own domestic film culture. German newspaper film critics during the 1950s compared German films chiefly to German films from the pre-World War II years; however, since the mid-1970s, German films (e.g. CROSS OF IRON, DAS BOOT) are usually measured against their American equivalent.⁴⁴ Not only the standards against which films are judged have changed, but also the way a film is evaluated has changed. The German press considered American films in the 1950s to be largely cheap entertainment. In the 1980s, this charge was more likely to be levelled against German films.

⁴⁴ For example, see the facsimile copies of the critical reviews in: Gerd Albrecht, ed, *Die großen Filmerfolge*, Ebersberg, Edition 8 1/2, 1985.

Reasons for the Changes

I cannot state conclusively the reasons for the growing preference for American over German films witnessed during the last twenty years. There seem to me to be two explanations for this phenomenon which are related to each other: first, the German audience's taste has changed to favour American films and second, German films are not responding to German popular demand, forcing the public to turn to American films.

The huge film audiences of the 1950s began to diminish in size towards the end of the decade. For example, during the 1950s annual ticket sales peaked at over 800 million tickets, whilst since 1968 less than 200 million tickets were sold. At the same time the average age of the cinema-goer has been steadily falling. In the early 1970s, as the number of teenager cinema-goers began to exceed the number of cinema-goers in their twenties, more American films made it into the Top Ten than did German films.⁴⁵ Clearly, the cinema has become an institution dominated by adolescents. Within the parameters of commercial teenage culture the cinema seems to play a smaller role than other mediums of that culture, for instance pop or disco music.

One may observe parallel changes in audience preferences in popular music. As German hit songs have ceased to find an audience amongst German teenagers, Anglo-American pop and disco music have gained in stature. German hit songs were more popular than Anglo-American songs in the 1960s, in contrast to the end of the 1960s and beginning of the 1970s, when Anglo-American pop and disco music became the cultural sign of a new generation.⁴⁶ If it is true that pop and disco music plays a more vital role in transmitting teenage pop culture than the cinema does, the corresponding preference for American films is easily comprehensible. It seems the film market is being forced to follow a general commercial trend which embraces more and more areas of mass culture.

It is not only the national origin of film standards which changes in the 1970s; in addition, a new type of film proves itself to be commercially successful. For the sake of clarity, I have labelled this type of film the "hero/spectacle film". Such a film usually features spectacular physical feats carried out by a male super-hero together with special effects, which are often the film's main attraction. Several film genres

⁴⁵ See Stephanie Henseler, *Soziologie des Kinopublikums*, Frankfurt/M., Bern, New York, Paris: Peter Lang, 1987, pp. 33-38.

⁴⁶ See Jugendwerk der Deutschen Shell, ed, *Jugend, Bildung und Freizeit*, n.p.: n.d. (1965 or 1966?), pp. 29-31, 135-137 and Jugendwerk der Deutschen Shell, ed, *Jugend '92. Lebenslagen, Orientierungen und Entwicklungsperspektiven*, pp. 297-304.

fall into this category of film, including action films, science fiction films, adventure films, catastrophe films, disco films and thrillers.

The American film industry is particularly good at producing "hero/spectacle films". However, Great Britain, France and Italy also supply such films. The James Bond series are examples of Britain's contribution. Since 1971/72, all eleven James Bond films have made it into the lists of Top Ten films in Germany whereas in the 1960s, only three of the six James Bond films released made it into the Top Ten. Eighteen Italian action films with Bud Spencer and/or Terence Hill achieved popularity in Germany between 1971 and 1982⁴⁷ while four of France's Jean-Paul Belmondo action films enjoyed similar success in German cinemas between 1976 and 1982.

In my opinion, the German film industry produces relatively few "hero/spectacle films" in comparison to other countries. If this is true, it is logical to assume that the German industry's increasing reliance on publicly-funded film institutions and public television for financial support works against Germans making such films. Public film institutions and public television seek to promote national culture and generally do not follow commercial trends in the entertainment industry. As German public taste becomes increasingly open to non-German influences, the lack of German-made films responding to popular taste forces the German public to turn to non-German-made films which follow popular models established mainly by the American film industry. Thus, the lack of German "hero/spectacle films" on the market along with the general rise in popularity of American pop culture in Europe act in concert to bring the German viewer to American films.

Conclusion

One may conclude that the numbers of German versus the numbers of American films released in Germany indicate very little about the German public's preferences. According to the ratio of German to American films released in Germany from 1925 to the present, American films should have dominated the German market practically since 1925, and certainly since 1950, which, as I have demonstrated, is clearly not the case. A public chooses selectively from the total number of films available. Until the 1970s the German public preferred films which followed standards established by the German film industry; after the 1970s there was a dramatic growth in the popularity of films which

⁴⁷ The German film industry participated in four and the American film industry in one of these productions.

followed the standards defined mainly by the American film industry. Films of any country which receive the greatest patronage from the public will define the conventions against which all competing films are judged. When earlier German standards dominated the market (from 1925 to 1971) commercially successful American films shared the conventions of contemporary popular German films. Since 1972, German audiences have come to favour standards established largely by American films and commercially successful German films adopt these standards. Since the German film industry produces relatively few films which correspond to these new film standards, German films in Germany capture only a limited share of the domestic market.

(edited and translated by Berta Joncus)

Appendix

About the Graphics:

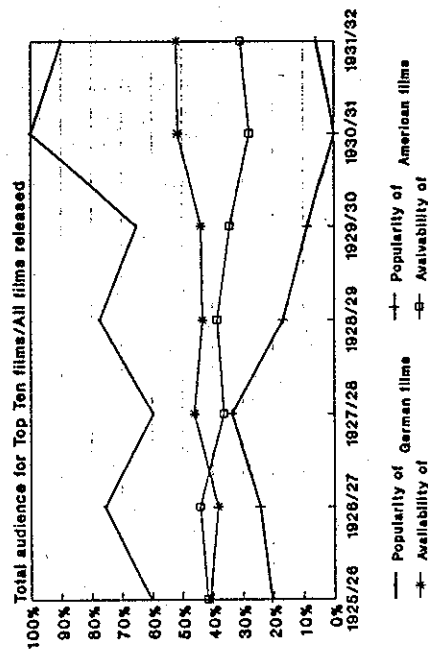
Example:

During the 1926/27 season, 44.3% of all films released on the German market were produced in the U.S.A., whilst 38.2% were produced in Germany. During the same period, 75.6% of all votes for the season's most successful films which were cast by cinema-owners went to German films against 24.4% favouring American films.

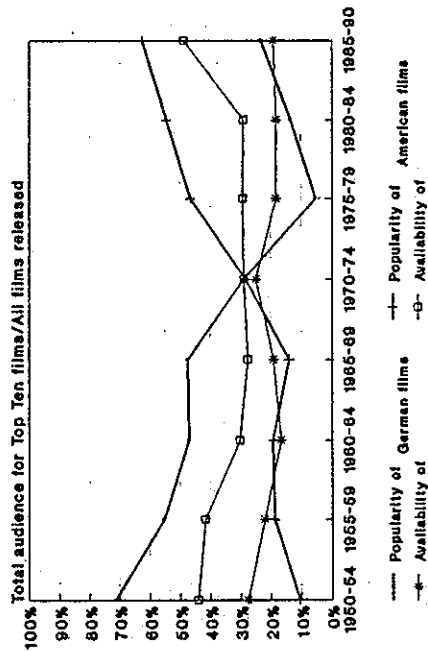
Germany produced 18.1% of all films on the domestic market from 1980-1984, compared to 29.1% produced by the U.S.A. Fifty-four and a half percent of the total number of viewers of Top Ten films between 1980 and 1984 watched American films while 13.5% watched German films.

German and American Films in Germany

1925 - 1932



1950 - 1990



Determining the Commercial Success of Films

The trade journals follow the commercial success of films during one season or one calendar year. In all cases, the cinema-owners participated voluntarily with the trade journals to determine the popularity of a film. The journals used different methods to determine which films were commercial successes. The following is a short explanation of the procedures used by the journals which I have drawn on in this article.

Film-Kurier (1925/26 - 1931/32)

Cinema-owners named the five films which had the best sales during a season. The editorial staff of the journals compiled and ordered lists to reflect the success of the films' sales.

Filmblätter (1950/51 - 1951/52)

Cinema owners told the journal how long each film ran. The editors added together the total number of days reported by each cinema for a film and ordered the films according to which film had the longest run.

Film-Echo (1952/53 - 1972)

The cinema owners rated the commercial success of the films which ran in their cinemas on a scale of 1 to 7. The scores of the individual films were added together, and divided by the number of votes registered to reach an average score. The films were then arranged according to their average score.

During this period, the films are usually listed in the *Film-Echo's* distribution catalogues alphabetically rather than appearing in the order of their commercial success. This means that the researcher must rearrange the order of the film titles to reflect their commercial success. The data from these catalogues need not automatically represent a film's popularity, however. Because the *Film-Echo* determined a film's rating according to a cinema-owner's score, rather than according to statistics reflecting volume of sales, one must compare each film's ratings to the total number of participants in the voting in order to get an accurate picture of a film's real popularity. Otherwise, films which were popular in a few, off-beat cinemas e.g. art cinemas or sex cinemas, will appear to have a widespread appeal. For this reason, I have only selected films which received 30 or more votes.

Since the *Film-Echo* switched from calculating for a season (one summer to the next) to calculating for the calendar year in 1973, data for the second half of 1972 stands alone. Because so few votes were registered during this transitional period, I have selected films which received a minimum of 15, rather than 30 votes for the year 1972.

The *Film-Echo* changed its methods of collecting data twice, as described below, in order to better reflect a film's commercial success. Due to these changes, no information is available for the first three months of 1973 and for the first three months of 1977. The lack of data in both 1973 and 1977 means that the list of commercial successes published in these two years are less reliable than during other years.

Film-Echo (1973 - 1976)

Every cinema-owner assigned an index number to reflect the seating capacity of the cinema. The index number was multiplied with the length of run of a film, to account for both cinema size and the length of time a film ran. The editors added up the resulting figures on each film and rated films accordingly.

Film-Echo (1977 - 1990)

Since 1977, the editors have selected certain cinemas to represent the market; these cinemas report how many tickets are sold for each film they run. As of the second half of 1985, the trade journal increased the number of cinema owners participating in the polls by thirty percent. Due to the change in the number participants in the poll, there are no definitive statistics on audience numbers during this year.

Thus for each season, trade journals drew on different sources of information to evaluate a film's success. These sources may be summed up as the following: 1) votes cast by cinema-owners naming the biggest commercial successes in their cinema (*Film-Kurier* 1925-32) 2) the length of time a film ran (*Filmblätter* 1950-52) 3) the cinema-owner's rating of a film's commercial success (*Film-Echo* 1952/53-1972) 4) an indexed calculation of theatre capacity/length of run (*Film Echo* 1973-1976) 5) a film's ticket sales (*Film-Echo* 1977 to the present). All figures are reproduced in the lists of Top Ten films which follow. In addition, I have indicated the number of cinema-owners who participated in the *Film-Echo* polls of 1952/53-1972. The reader must weigh up the film's rating against the number of participants in the voting, since a film's high rating is less impressive when fewer cinema-owners took part in the polls.

The Top Ten Films in Germany: 1925-1932, 1950-1990

1925/26

1.	88	D	Die Verrufenen
2.	87	D	Rosenmontag
3.	82	I	Quo vadis?
4.	76	D	Die vom Niederrhein
5.	76	USA	Into the Net
6.	75	D	Die Königsgrenadiere
7.	59	USA	The White Sister
8.	37	DK	Takt, tone og tosser
9.	37	D	O alte Burschenherrlichkeit
10.	35	D	Liebe und Trompetenblasen

1926/27

1.	198	D	An der schönen blauen Donau
2.	192	D	Ich habe mein Herz in Heidelberg verloren
3.	148	USA	The Volga-Boatman
4.	99	USA	Ben Hur
5.	93	D	Die elf Schillschen Offiziere
6.	80	D	Unsere Emden
7.	57	D	Die Försterchristl
8.	52	D	Kreuzzug des Weibes
9.	50	D	In Treue stark
10.	44	D	Ein Walzertraum

1927/28

1.	174	USA	Ben Hur
2.	146	D	Der Katzensteg
3.	116	D	Das tanzende Wien
4.	106	D	Metropolis
5.	102	D	Weltkrieg I
6.	95	USA	The Volga-Boatman
7.	74	USA	The Circus
8.	72	D	Königin Luise
9.	68	F	Casanova
10.	67	D	Wochenendzauber

1928/29

1.	258	D	Die Heilige und ihr Narr
2.	190	D	Wolga-Wolga
3.	162	D	Ungarische Rhapsodie
4.	139	D	Der Kampf ums Matterhorn
5.	133	USA	Love
6.	102	D	Zwei rote Rosen
7.	95	D	Heimkehr
8.	90	USA	The Last Command
9.	85	D	Asphalt
10.	80	DK	Filmens helte

1929/30

1.	280	D	Die Frau im Mond
2.	243	D	Die weiße Hölle von Piz Palü
3.	184	F	Verdun
4.	121	USA	Noah's Ark
5.	118	D	Andreas Hofer
6.	97	D	Die wunderbare Lüge der Nina Petrowna
7.	87	GB	Atlantic
8.	87	DK	Hallo, Afrika forude
9.	87	D	Mutterliebe
10.	77	D	Liebeswalzer

1930/31

1.	530	D	Die Drei von der Tankstelle
2.	346	D	Drei Tage Mittelarrest
3.	288	D	Das Flötenkonzert von Sanssouci
4.	237	D	Das Land des Lächelns
5.	217	D	Die Privatsekretärin
6.	210	D	Zwei Herzen im Dreivierteltakt
7.	199	D	Dreyfus
8.	142	D	Stürme über dem Montblanc
9.	134	D	Westfront 1918
10.	117	D	Der blaue Engel

1931/32

1.	720	D	Der Kongreß tanzt
2.	554	D	Bomben auf Monte Carlo
3.	385	D	Reserve hat Ruh'
4.	346	D	Yorck
5.	284	D/F	Berge in Flammen
6.	174	USA	All Quiet on the Western Front
7.	167	D	Viktoria und ihr Husar

8.	139	D	Der Schreck der Garnison
9.	132	D	Donaumont
10.	127	GB	A Little Bit of Fluff

1950/51

1.	1674	D	Schwarzwaldmädel
2.	1607	D	Die Sünderin
3.	1558	D	Das doppelte Lottchen
4.	1519	D	Die Dritte von rechts
5.	1384	GB	The Third Man
6.	1179	USA	Bathing Beauty
7.	1099	D	Hochzeitsnacht im Paradies
8.	1050	USA	Conquest
9.	1038	D	Gabriela
10.	998	D	Herrliche Zeiten

1951/52

1.	2283	D	Die verschleierte Maja
2.	2258	D	Fanfaren der Liebe
3.	2235	D	Das Haus in Montevideo
4.	1996	D	Grün ist die Heide
5.	1597	D	Sensation in San Remo
6.	1442	D	Wenn die Abendglocken läuten
7.	1296	D	Die Frauen des Herrn S.
8.	1295	D	Nachts auf den Straßen
9.	1265	USA	Rebecca
10.	1248	D	Johannes und die 13 Schönheitsköniginnen

1952/53

1.	1,30	41	D	Sauerbruch
2.	1,40	45	D	Ein Herz spielt falsch
3.	1,54	42	D	Ferien vom Ich
4.	1,60	39	S	Hon dansade en sommar
5.	1,70	31	D	Die große Versuchung
6.	1,75	37	A	Die Wirtin vom Wörthersee
7.	1,79	31	D	Am Brunnen vor dem Tore
8.	1,86	48	D	Tausend rote Rosen blühen
9.	1,87	59	F/I	Le petit monde de Don Camillo
10.	1,87	31	USA	The Greatest Show on Earth

1953/54

1.	1,43	34	D	Wenn am Sonntagabend die Dorfmusik spielt
2.	1,50	76	USA	From Here to Eternity

3.	1,20	35	D	Meines Vaters Pferde I
4.	1,55	39	A/YU	Die letzte Brücke
5.	1,60	56	D	Der Klosterjäger
6.	1,67	40	A	Kaiserwalzer
7.	1,82	33	D	Meines Vaters Pferde II
8.	1,84	41	D	Sterne über Colombo
9.	1,90	51	D	Königliche Hoheit
10.	1,99	40	D	Wenn der weiße Flieder wieder blüht

1954/55

1.	1,20	79	D	08/15 I
2.	1,39	95	A	Der Förster vom Silberwald
3.	1,40	98	A	Mädchenjahre einer Königin
4.	1,56	108	D	Canaris
5.	1,59	97	D	Gitarren der Liebe
6.	1,60	57	D	Große Starparade
7.	1,63	45	D	Schloß Hubertus
8.	1,71	51	A	Kaisermanöver
9.	1,74	87	D	08/15 II
10.	1,79	49	USA	On the Waterfront

1955/56

1.	1,24	120	A	Sissi
2.	1,30	110	D	Der Hauptmann von Köpenick
3.	1,40	105	A	Die Deutschmeister
4.	1,48	91	D	Charleys Tante
5.	1,70	56	D	Das Schweigen im Walde
6.	1,83	101	D	Die Fischerin vom Bodensee
7.	1,85	96	D	Liebe, Tanz und tausend Schlager
8.	1,87	34	USA	The Rose Tattoo <i>Stacy Freeman</i>
9.	1,94	38	USA	Rebel Without a Cause
10.	1,96	55	F	Du rififi chez les hommes

1956/57

1.	1,20	123	D	Die Trapp-Familie
2.	1,30	75	A	Sissi, die junge Kaiserin <i>Wolfgang</i>
3.	1,42	79	USA	Trapeze <i>et 2 Frauen</i>
4.	1,51	35	USA	Gigant
5.	1,66	85	D	Liane, das Mädchen aus dem Urwald
6.	1,70	31	USA	Rock Around the Clock
7.	1,82	35	USA	Battle Hymn <i>et. w/ fr. Gamas</i>
8.	1,86	75	D	Der Stern von Afrika
9.	1,86	60	D	Rose Bernd
10.	1,94	44	F	Et Dieu créa la femme

1957/58

1.	1,40	88	GB	The Bridge on the River Kwai
2.	1,55	68	GB	The One That Got Away <i>Erwin</i>
3.	1,66	78	A	Sissi, Schicksalsjahre einer Kaiserin
4.	1,74	71	D	Der Arzt von Stalingrad
5.	1,75	61	GB	The Battle of the River Plate <i>Guy</i>
6.	1,84	131	D	Das Wirtshaus im Spessart
7.	1,85	47	USA	The Ten Commandments
8.	1,90	93	D	Haie und kleine Fische
9.	1,90	61	D	Das haut hin
10.	2,02	98	D	Weißer Holunder

1958/59

1.	1,70	116	D	Der Pauker
2.	1,71	92	D	Das Mädchen Rosemarie
3.	1,74	103	D	Freddy, die Gitarre und das Meer
4.	1,81	108	SU	Letjat schurawii
5.	1,90	76	D/F/I	Das indische Grabmal
6.	1,92	40	F	Incognito
7.	1,94	78	D	Hunde, wollt ihr ewig leben
8.	2,00	113	D	Wenn die Conny mit dem Peter
9.	2,01	90	D/F/I	Der Tiger von Eschnapur
10.	2,09	136	D	Helden

1959/60

1.	1,57	130	D	Freddy unter fremden Sternen
2.	1,63	129	A	Und ewig singen die Wälder
3.	1,89	133	D	Die Brücke
4.	2,00	66	USA	The Nun's Story <i>Linneman</i>
5.	2,13	89	D	Buddenbrooks I
6.	2,27	57	USA	The Naked and the Dead
7.	2,28	47	D	Serengeti darf nicht sterben
8.	2,29	60	D	Strafbataillon 999
9.	2,32	39	USA	Salomon and Sheba
10.	2,36	86	D	Buddenbrooks II

1960/61

1.	1,96	111	D	Das Spukschloß im Spessart
2.	1,97	31	USA	Ben Hur <i>Wyle</i>
3.	2,03	113	D	Der brave Soldat Schwejk
4.	2,21	98	A	Im weißen Rößl
5.	2,28	35	SU	Artisti cirka
6.	2,31	83	D	O sole mio
7.	2,31	82	A	Das Erbe von Björndal
8.	2,37	77	D	Weit ist der Weg
9.	2,40	97	D	Ich zähle täglich meine Sorgen

10.	2,45	83	A	Die Abenteuer des Grafen Bobby
1961/62				
1.	1,84	33	S	Änglar, finns dom?
2.	2,22	89	D	Via Mala
3.	2,38	97	A	Unsere tollen Tanten
4.	2,45	61	USA	Lover Come Back <i>Don Day</i>
5.	2,55	99	A	Mariandl
6.	2,62	71	D	Am Sonntag will mein Süßer mit mir segeln gehn
7.	2,65	65	USA	The Absent-minded Professor
8.	2,67	39	I/F	Il conquistatore di Corinto
9.	2,77	86	D	Adieu, Liebewohl, Goodbye
10.	2,80	92	A	Die Fledermaus

1962/63

1.	1,40	88	D/YU	Der Schatz im Silbersee
2.	1,86	75	D	Kohlhiesels Töchter
3.	2,11	92	D	Heimweh nach St. Pauli
4.	2,26	52	D	Das Gasthaus an der Themse
5.	2,36	67	USA	Sergeants Three
6.	2,37	48	USA	The Longest Day <i>W. H. on of Johnson</i>
7.	2,40	53	D	Freddy und das Lied der Südsee
8.	2,46	67	A	Der Musterknabe
9.	2,48	63	USA	Taras Bulba <i>Rosen</i>
10.	2,58	51	USA	That Touch of Mink <i>Don Day</i>

1963/64

1.	1,51	90	D/F/YU	Winnetou I
2.	1,77	109	USA	Irma la Douce
3.	1,77	72	D/F/I	Old Shatterhand
4.	2,29	75	D	Der Zinker
5.	2,46	78	D	Der schwarze Abt
6.	2,47	48	USA	Makeover, Darling <i>Don Day</i>
7.	2,55	32	USA	Cleopatra
8.	2,61	80	GB	From Russia with Love <i>Colt Ulyse</i>
9.	2,64	57	I	La donna nel mondo
10.	2,71	71	D	Das indische Tuch

1964/65

1.	1,37	67	S	Tystnaden
2.	1,55	92	GB	Goldfinger <i>Gut Fröbe</i>
3.	1,69	85	D/YU	Winnetou II

4.	1,84	91	D/F	Unter Geier
5.	1,85	44	DK	Det tossede paradis
6.	1,88	32	DK	Baronessen fra benzintanken
7.	2,02	75	D/A	Die große Kür
8.	2,03	83	D/F/I	Der Schut
9.	2,05	64	I/F	Ieri, oggi, domani
10.	2,28	56	D/YU	Der Ölprinz

1965/66

1.	1,73	79	GB	Thunderball
2.	1,94	45	GB	Those Magnificent Men in their Flying machines <i>60x Fröse</i>
3.	1,96	53	D/YU	Winnetou III
4.	2,30	58	E/I/F	Operacion Estambul
5.	2,42	36	F/I	Fantomas contre Interpol
6.	2,60	50	I/H/D	Per qualche dollaro in piu
7.	2,63	50	D	Der unheimliche Mönch
8.	2,70	40	GB	Help!
9.	2,71	46	D/YU	Old Surehand
10.	2,73	53	S	Käre John

1966/67

1.	1,42	58	USA	Doctor Zhivago
2.	2,17	38	J	Onibaba
3.	2,36	67	USA	The Professionals
4.	2,41	38	GB	Blow Up
5.	2,42	66	D	Es
6.	2,46	71	D	Der Bucklige von Soho
7.	2,58	57	GB	The Brides of Fu Man Chu <i>Com?</i>
8.	2,62	44	D	Der Mörderclub von Brooklyn
9.	2,63	33	D	Die Nibelungen I
10.	2,65	30	I/F/E	Adios Gringo

1967/68

1.	1,58	70	D	Helga
2.	1,90	45	D	Die Lümmel von der ersten Bank I
3.	2,00	64	GB	You Only Live Twice <i>Kam Dor</i>
4.	2,00	51	A	Die Wirtin von der Lahn
5.	2,32	32	D	Engelchen oder Die Jungfrau von Bamberg
6.	2,36	38	S	Jag är nyfiken, gul
7.	2,50	35	USA	Planet of the Apes
8.	2,51	44	I/E	Texas, addio
9.	2,51	36	D	Liebesnächte in der Taiga
10.	2,58	31	I/E	I cinque della vendetta

1968/69

1.	1,60	53	D/I	Die Nichten der Frau Oberst
2.	1,61	51	D	Die Lümmel von der ersten Bank II: Zum Teufel mit der Penne
3.	1,71	48	USA	The Jungle Book
4.	1,75	61	D	Oswalt Kolle: Das Wunder der Liebe I
5.	1,84	42	D	Immer Ärger mit den Paukern
6.	2,10	42	S/D	Pippi Langstrump
7.	2,18	47	D	Zur Sache, Schätzchen
8.	2,20	49	D	Oswalt Kolle: Das Wunder der Liebe II
9.	2,26	55	D	Der Arzt von St. Pauli
10.	2,28	32	S	Heemer

1969/70

1.	1,43	80	USA	The Love Bug
2.	1,83	69	D	Die Lümmel von der ersten Bank IV: Hurra, die Schule brennt
3.	1,94	57	USA	Easy Rider
4.	2,00	59	D	Oswalt Kolle: Zum Beispiel Ehebruch
5.	2,13	51	D	Heintje—Ein Herz geht auf Reisen
6.	2,16	95	I	C'era una volta il west
7.	2,18	48	D	Oswalt Kolle: Dein Mann—das unbekannte Wesen
8.	2,20	43	D	Die Lümmel von der ersten Bank III: Pepe, der Paukerschreck
9.	2,28	41	GB	The Battle of Britain
10.	2,29	37	D	Technik der körperlichen Liebe

1970/71

1.	1,40	94	D	Schulmädchenreport I: Was Eltern nicht für möglich halten
2.	1,71	43	USA	Love Story
3.	2,06	43	USA	Soldier Blue
4.	2,09	67	F/B	Astérix et Cleopatre
5.	2,13	59	D	Wenn die tollen Tanten kommen
6.	2,21	53	D	Liebesmarkt in Dänemark
7.	2,26	56	D	Die Lümmel von der ersten Bank V: Wir hau'n die Pauker in die Pfanne

8.	2,40	54	I	La monaca di Monza
9.	2,44	50	D	Unsere Pauker gehen in die Luft
10.	2,48	46	D	Nachbarn sind zum Ärger da
1971/72				
1.	1,79	35	DK	Why?
2.	1,83	53	F/B	Astérix le Gaulois
3.	1,88	54	GB	Diamonds Are Forever
4.	1,92	50	D/CH	Blutjunge Verführerinnen I
5.	1,95	50	D	Hausfrauenreport I: Unglaublich, aber wahr
6.	2,00	60	D	Schulmädchenreport II: Was Eltern den Schlaf raubt
7.	2,14	61	I	Lo chiamavano trinita
8.	2,15	57	USA	The Aristocats
9.	2,16	41	D	Gefährlicher Sex frühreifer Mädchen
10.	2,23	31	F/I/D	Le soufflé au coeur
1972				
1.	1,00	20	USA	The Godfather
2.	1,10	46	I	... continuavano a chiamarlo trinita'
3.	1,60	16	GB	Chato's Land
4.	1,66	18	USA	The Pigkeeper's Daughter?
5.	1,70	25	USA	Frenzy
6.	2,10	19	D	Schulmädchenreport IV: Was Eltern oft verzweifeln läßt
7.	2,23	31	USA	Modern Times
8.	2,25	18	D	Laß jucken, Kumpel
9.	2,35	29	USA	Southern Comforts
10.	2,36	33	D	Bett-Karriere
1973				
1.	37242		I/F ^{wot} (chs)	L'ultimo tango a Parigi
2.	28984		I	Piu' forte ragazzi!
3.	21866		I/F/E	Anche gli angeli mangiano
4.	21718		GB	Live and Let Die
5.	19948		F/I	La grande bouffe
6.	10576		D	Liebesgrüße aus der Lederhose
7.	8845		USA	What's Up, Doc?
8.	8169		USA	Fritz the Cat
9.	7264		USA	The Great Dictator
10.	6869		D	Das Bullenkloster

1974

1.	41647	I/F/D	Il mio nome e nessuno
2.	35231	USA	The Sting
3.	29953	USA	Papillon
4.	27952	USA	The Exorcist
5.	23406	I/E	... altrimenti ci arrabbiamo
6.	20597	F/I	Les aventures de Rabbi Jacob
7.	19237	F	Le grand blond avec une chaussure noire
8.	15638	I/F	Piedone lo sbirro
9.	13857	F/I/D	Le trio infernal
10.	13571	USA	Death Wish

1975

1.	36994	USA	Young Frankenstein
2.	29262	USA	Robin Hood
3.	23834	F	Emmanuelle
4.	19145	I/E/F	Porgi l'altra guancia
5.	18630	GB	The man With the Golden Colt ^{bin}
6.	15822	S	Scener ur ett aektenskap
7.	15197	USA	Mandingo
8.	13814	F/GB	La grande vadrouille
9.	13028	USA	Earthquake
10.	12211	USA	Chinatown

1976

1.	44142	USA	Jaws
2.	28313	F	L'incorrigible
3.	28071	USA	One Flew Over the Cuckoo's Nest
4.	21004	F	Les douze travaux d'Astérix
5.	17588	USA	Snow White and the Seven Dwarfs
6.	16343	F	Histoire d'O
7.	14155	I/F/D	Un genio, due compari, un pollo
8.	9028	USA	Family plot
9.	9020	GB	Barry Lyndon
10.	6986	USA	The Omen

1977

1.	1471733	GB	The Spy Who Loved Me
2.	422726	USA	Airport 77
3.	402485	I	I due superpiedi quasi piatti
4.	398319	F	L'animal
5.	341083	D	Hitler—Eine Karriere

6.	340788	USA	A Bridge Too Far
7.	299334	USA	Slap Shot
8.	268641	USA	Herbie goes to Monte Carlo
9.	228017	D/USA	Das Schlangenei
10.	225469	USA	The Deep
1978			
1.	2360504	USA	Rescuers
2.	1234857	USA	Star Wars
3.	1156592	USA	Saturday Night Fever
4.	1102381	USA	Grease
5.	936641	I/D	Lo chiamavano bulldozer
6.	616508	USA	Close Encounters of the Third Kind
7.	549856	I/D	Piedone l'Africano
8.	493756	GB	Wild Geese <i>Harry Krüger</i>
9.	485966	IL	Eskimo liimon
10.	469986	F	La zizanie
1979			
1.	1205888	F	Le gendarme et les extra-terrestres
2.	1061935	I	Pari e dispari
3.	1040801	GB/F	Moonraker
4.	917429	D/F	Die Blechtrommel
5.	899536	GB	Superman I
6.	799760	USA	Apocalypse Now
7.	704400	USA	Pete's Dragon
8.	586598	F	Flic ou voyou
9.	526941	I	Uno sceriffo extraterrestre— pocco extra e molto terrestre
10.	517162	F/I	La cage aux folles
1980			
1.	1833603	USA	The Jungle Book
2.	1134389	I	Io sto con gli ippopotami
3.	602953	USA	Kramer vs. Kramer
4.	591169	I/USA	Caligula
5.	532366	USA	The Final Countdown <i>ONE</i>
6.	492551	I/USA	Super Snooper
7.	461357	USA	1941
8.	442197	USA	The Black Hole
9.	423029	AUS	Mad Max I
10.	401288	D	Theo gegen den Rest der Welt

1981			
1.	1248339	GB	For Your Eyes Only
2.	980448	USA	The Aristocats
3.	949568	USA	The Cannonball Run I
4.	891985	D	Christiane F.—Wir Kinder vom Bahnhof Zoo
5.	801373	USA	The Empire Strikes Back
6.	724018	D	Das Boot
7.	675560	I	Chissa perche... Capitano tutte a me
8.	504606	USA	Escape from New York
9.	486654	D	Lili Marleen
10.	451977	USA	The Blue Lagoon
1982			
1.	745681	USA	The Fox and the Hound
2.	637817	F	Le professionnel
3.	612242	I	Il bisbetico domato
4.	552100	USA	Conan the Barbarian
5.	464497	I/USA	Chi trova un amico, trova un tesoro
6.	388035	USA	The Secret of Nimh
7.	361108	USA	History of the World: Part I
8.	357810	F/CDN	La guerre du feu
9.	349092	F	La soupe aux choux
10.	321315	AUS	Mad Max II
1983			
1.	1464341	USA	E.T.—The Extraterrestrial
2.	1197339	USA	Tootsie
3.	1073475	GB	Octopussy
4.	828721	USA	Flashdance
5.	645782	GB/IND	Gandhi
6.	545180	D	Die Supernasen
7.	452247	USA	First Blood
8.	447059	USA	Robin Hood
9.	421639	E	Carmen
10.	414417	D	Die flambierte Frau
1984			
1.	1169528	D	Die unendliche Geschichte I
2.	925054	USA	The Return of the Jedi
3.	913907	USA	Indiana Jones and the Temple of Doom
4.	909195	USA	Police Academy I

5.	859091	GB/USA	Never Say Never Again
6.	853989	USA	The Day After
7.	677939	USA	The Cannonball Run II
8.	508859	USA	Gremlins I
9.	489599	D	Zwei Nasen tanken Super
10.	433276	USA	Once Upon a Time in America

1985

1.		D	Otto—Der Film
2.		USA	Beverly Hills Cop I
3.		USA	Ghostbusters I
4.		USA	Rambo: First Blood Part II
5.		USA	Police Academy II: Their First Assignment
6.		USA	Back to the Future I
7.		GB	A View to a Kill
8.		USA	Amadeus
9.		USA	Romancing the stone
10.		D	Schimanski—Zahn um Zahn

1986

1.	2067211	D	Männer
2.	1674071	USA	Out of Africa
3.	1446453	D/I/F	Der Name der Rose
4.	1001772	USA	Top Gun
5.	910565	USA	Rocky IV
6.	846442	USA	Police Academy III: Back in Training
7.	821460	F	Trois hommes et un couffin
8.	734910	F	Astérix et la surprise de César
9.	701687	D	Momo
10.	626602	USA	The Black Cauldron

1987

1.	1891647	D	Otto—Der neue Film
2.	1747280	AUS	Crocodile Dundee I
3.	970320	USA	Beverly Hills Cop II
4.	918786	GB/USA	The Living Daylights
5.	715371	USA	The Great Mouse Detective
6.	690730	USA	Platoon
7.	667726	USA	The Golden Child
8.	646684	D/I/F	Der Name der Rose
9.	526800	USA/GB	Full Metal Jacket
10.	515043	GB	The Last Emperor

1988

1.	1989554	USA	Dirty Dancing
2.	1548826	USA	The Jungle Book
3.	1517622	D	Ödipussi
4.	1473767	USA	Fatal Attraction
5.	1123079	D	Ich und Er
6.	1065806	USA	Who Framed Roger Rabbit?
7.	1044502	USA	Coming to America
8.	1018241	USA/AUS	Crocodile Dundee II
9.	818677	USA	Innerspace
10.	747920	D	Man spricht deutsch

1989

1.	2103456	USA	Rain Man
2.	1465832	USA	Indiana Jones and the Last Crusade
3.	1379886	GB	A Fish Called Wanda
4.	1111885	D	Otto—Der Außerfriesische
5.	990441	GB	Licence to Kill
6.	924365	USA	The Naked Gun: from the Files of Police Squad
7.	805883	USA	The Land Before Time <u>Began</u>
8.	797001	USA	Cocktail
9.	702330	F/D	Astérix et le coup de Menhir
10.	668112	F	L'ours

1990

1.	8558652	USA	Pretty Woman
2.	5129839	USA	Look Who's Talking
3.	4046650	USA	The War of Roses
4.	3656348	USA	Back to the Future II
5.	3207580	USA	Dead Poets Society
6.	2785272	USA	Ghost
7.	2679255	D	Die unendliche Geschichte II: Auf der Suche nach Phantasien
8.	2503569	USA	Gremlins II: The New Batch
9.	2278669	USA	Turner & Hootch
10.	2234297	USA	Honey, I Shrank the Kids