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# The Other Me (1941)

**The Other Me** is a German feature film from 1941. Directed by Wolfgang Liebeneiner, Hilde Krahl and Mathias Wieman play the main roles.

## Table of contents

**Plot**

**Production notes**

**Reviews**

**See also**

**Individual evidence**

**Web links**

## Plot

Magdalena Menzel comes to Berlin from the provinces to apply for a job as a technical draftsman. During her interview at the Wuellner factory, she is so insecure and nervous that the senior engineer who questions her initially puts Hesse off until later. Magdalena is just about to leave the factory premises when she takes another quick look at the newspaper advertisement. In Plant 2, Hall 4, we are looking for an office worker with assertiveness who is also willing to work night shifts. Magdalena doesn't think twice and gets a job as a workshop clerk for the night shift master, Hannemann. However, since Hannemann believes that her attractiveness could unduly distract the hard-working men, Magdalena changes her appearance a little to her (visual) disadvantage. Then she starts work immediately, without waiting long for Hannemann's approval.

As soon as she has successfully completed her first night shift, senior engineer Hesse asks Magdalena for another interview. He has changed his mind and is now offering her the position of

|                       | Movie   |
|-----------------------|---|
| title                 | The other me  |
| Country of production | <u>Germany</u>  |
| original language     | <u>German</u>   |
| Publishing year       | <u>1941</u>   |
| length                | 102 minutes   |
|                       | <u>Rod</u>  |
| Direction             | <u>Wolfgang Liebeneiner</u>   |
| script                | <u>Heinrich Spoerl</u>  |
| production            | <u>Heinrich Jonen</u> for Tobis Film Art (Berlin)   |
| Music                 | <u>Werner Bochmann</u>  |
| camera                | <u>Friedl Behn-Grund</u>  |
| cut                   | <u>Marte Rau</u>  |
|                       | occupation  |
|                       | <ul style="list-style-type: none"> <li>▪ <u>Hilde Krahl</u> : Magdalena Menzel</li> <li>▪ <u>Mathias Wieman</u> : Martin Wuellner</li> <li>▪ <u>Erich Ponto</u> : Privy Councilor Wuellner, his father</li> <li>▪ <u>Harald Paulsen</u> : Senior engineer Hesse</li> <li>▪ <u>Richard Häussler</u> : Engineer Patzke</li> <li>▪ <u>Margarete Haagen</u> : Mrs. Schmidt-Woltersdorf, Magdalena's landlady</li> <li>▪ <u>Eduard Wenck</u> : foreman Hannemann</li> <li>▪ <u>Charlotte Schultz</u> : Ms. Sieglinski</li> <li>▪ <u>Will Dohm</u> : poet</li> <li>▪ <u>Aribert Wascher</u> : production manager</li> <li>▪ <u>Hans Hermann Schaufuß</u> : Gentleman from the employment office</li> <li>▪ <u>Gunnar Möller</u> : a boy</li> <li>▪ <u>Gerhard Bienert</u> : Worker</li> </ul> |

draftsman she originally wanted. “Two jobs = two salaries” thinks Magdalena and believes that she could probably manage to work twice for eight hours a day. So that this double burden is not noticed within the company, she calls herself Magda in the drawing room and Lena when she works the night shift. Soon she's just tired, the double job takes its toll. In the drawing room she meets the engineer Martin, who fell in love with the reserved Lena at a company party. Magdalena, who plays a much more lively role as the illustrator Magda, fears that her fraud could soon be discovered. She has no idea that Martin is none other than the junior boss Martin Wuellner.

- Adolf Fischer : Worker
- Erich Dunskus : Worker
- Albert Venohr : Worker
- Wilhelm Paul Krüger : Worker
- Leopold von Ledebur : man from the factory police
- Jan Behrens : Man on the island
- Erna Sellmer : his wife
- Otto Matthies : Waiter in the café

As Magda, she tells him that Lena is her twin sister. From now on, Magdalena has to divide herself into two and credibly embody both very different personalities. As the cheeky, cheerful Magda, she is now trying to steal the attractive and amiable Martin from her supposed sister Lena, the other self. One day she succeeds in this when Martin allows himself to be seduced by the daring Magda and wants to marry her out of a sense of duty. Magdalena, who actually feels much closer to the more serious and calm Lena, decides to finally give Martin, with whom she has fallen in love, pure wine. Then he surprises her in turn by revealing his true identity as a junior boss. The young happiness could be so beautifully untroubled if it weren't for the factory police, who track down Magdalena's double game and suspect a case of sophisticated espionage. The employment office has also caught wind of Magdalena's double employment and is threatening to cause trouble. Ultimately, it is the senior boss, Privy Councilor Wuellner, who smoothes things over and turns everything around for the better.

## Production notes

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Filming for *The Other Me* began on June 16, 1941 <sup>[1]</sup> in the Efa studio in Berlin-Halensee and ended two months later. The premiere took place on November 21, 1941 in the Gloria Palace and the Lichtburg. The film was advertised by Tobis im Reich with the words “The cheerful story about a young girl who becomes jealous of herself”. By 1945, *The Other Me* was also showing in cinemas in Denmark, Sweden, Switzerland, France, Portugal and Finland. On October 19, 1980 you could see the television broadcast of *The Other Me* on ZDF .

Despite the star cast, the production costs only amounted to 993,000 RM . The buildings were designed by Otto Erdmann and carried out by Franz F. Fürst . Klaus Jungk had the tone. Manufacturing group leader Dr. Heinrich Jonen was also production and manufacturing manager. Eugen Klagemann took care of the still photography.

A music track played: *A Deserted Island* .

The film received the Nazi label “artistically valuable”.

## Reviews

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“Hilde Krahl completely enchants us.”  
 – BZ am Mittag , 1941

“The audience had a lot of fun.”  
– Berliner Volkszeitung, 1941

“Opposing motifs in a pleasantly balanced film. Situations that were often turned tragic or exaggerated to create a dramatic effect are presented here with a remarkable level of quality, and the well-tempered actors' performances are counterpointed by striking ideas. Punchy dialogues, unpretentious music (Bochmann) and impeccable technology complete the overall impression of this pleasant appearance in a film genre that has been somewhat neglected in recent times.

– Paimann's film lists from December 5, 1941

“Smiles, laughter, applause... Everything that happens... Turbulence and happiness.”  
– Völkischer Observer , 1941

“The author Heinrich Spoerl told this story, which is actually quite improbable, with so much charm that we still like to believe it. And the young director W. Liebeneiner has exploited a wealth of milieu details, visual ideas and dramatic punch lines with remarkable skill.”

– The film consultant. Lucerne, No. 8 from July 1942

"The well-intentioned and well-made film, with its unobtrusive 'educational' tendencies, had entertainment value."

– Boguslaw Drewniak: 'The German Film 1938–1945', p. 264

“A little comedy of confusion that tries to carefully ironize the spirit of the time with ambiguous allusions.”

– Lexicon of international film <sup>[2]</sup>

## See also

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- List of German feature films premiered in the German Reich during the Nazi era

## Individual evidence

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1. According to Ulrich J. Klaus: German sound films, 11th year 1940/41, 005.41, p. 177, Berlin 2000
2. *The other self*. (<https://www.filmdienst.de/film/details/46917>)In: *Lexicon of international film* . Film Service , accessed March 2, 2017 .

## Web links

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- *The other me* (<https://www.imdb.com/title/tt0033340>) in the Internet Movie Database(English)
  - *The other is me* (<https://www.filmportal.de/39383cc48d0a4ca1bbdfb7ae474efcd1>) at filmportal.de
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Abgerufen von „[https://de.wikipedia.org/w/index.php?title=Das\\_andere\\_Ich\\_\(1941\)&oldid=222023608](https://de.wikipedia.org/w/index.php?title=Das_andere_Ich_(1941)&oldid=222023608)“

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