

Child, I'm looking forward to your arrival

Kind, ich freu' mich auf Dein Kommen (Child, I'm looking forward to your coming) is a German feature film from 1933, and also the last German directorial work of the Jewish director Kurt Gerron , who was ostracized by the National Socialists that year . The main roles are played by the married couple Magda Schneider and Wolf Albach-Retty .

Plot

Portrait photographer Lu Tiemann owns a white wire-haired terrier named "Stork." For Lu, the charming dog has a very specific purpose: to either jump into parked cars with men at the wheel, thereby attracting their attention, or to hide inside the car and emerge while it's moving – with the same result. When the driver then wants to get a closer look at the "crazy" dog, the following inscription can be read on his collar : "My name is Stork, owned by Lu Tiemann, Regentenstrasse 17." Many well-to-do gentlemen fall for this approach, such as a portly consul or a factory owner and privy councillor, next to whom "Stork" brazenly positions himself on the passenger seat. When the "finders" then return the innocent-looking mutt to his owner, Lu, with wide eyes, feigns offense and "scolds" her little dog: "How could you scare your mistress like that? I didn't sleep a wink all night." Then she turns to her "noble rescuer" and says: "I don't even know how to thank you. May I offer you a cognac? Please take a seat here on the couch."

One day, Storch, while escaping, loses his trusty collar and, chasing after doorman Rohleder's German Shepherd, promptly ends up in the hands of Lili Schrader. She is a subtenant of the widow Rohleder, whose brother is none other than the

	Film
title	Child, I'm looking forward to your arrival
Country of production	<u>Germany</u>
Original language	<u>German</u>
Year of publication	<u>1933</u>
Long	107 Minuten
	<u>Stab</u>
Director	<u>Kurt Gerron</u> <u>Erich von Neusser</u> also known as <u>Hans Steinhoff</u>
script	<u>Franz Arnold</u> <u>Max Jungk</u> <u>Heinz Gordon</u>
Production	<u>Günther Stapenhorst</u>
Music	<u>Walter Jurmann</u> <u>Bronislau Kaper</u> (as <i>Hans Mühlen</i>)
Camera	<u>Günther Rittau</u> <u>Otto Baecker</u>
	occupation

doorman. Rohleder earns his living working for the Consul, Lu's "best customer." Since the dog is now without a collar and Lili doesn't want him lost, she quickly buys Storch a new one, this time with her name on it. The terrier hasn't yet abandoned his old habits and, by his antics in and around cars, leads strangers directly to Lili. Thus, she too has the "pleasure" of the Consul's acquaintance, who is quite astonished when Lili beats him out of her apartment after he becomes too forward. Meanwhile, Rohleder tries to find a job for Lili, his sister's subtenant. He finds what he's looking for at the consul's office, but when the consul learns that the woman in question is Lili Schrader, he refuses to hire her. Lili has more success with the privy councillor, who hires the young woman as his secretary.

- Magda Schneider : Lili Schrader
 - Wolf Albach-Retty: Herbert
 - Paul Otto : his uncle, the Privy Councillor and manufacturer
 - Lissy Arna : Lu Tiemann, portrait photographer
 - Otto Wallburg: Consul
 - Ida Wüst : Mrs. Rohleder
 - Julius Falkenstein : her brother, the doorman
- as well as Gerhard Dammann , Fred Goebel , Erwin Hartung , Elfriede Jerra , Karl John , Michael von Newlinski , Warwick Ward , Grethe Weiser .

This man has a nephew named Herbert, who is also acquainted with Lili. When Herbert's uncle learns that he has met and fallen in love with a young lady and her dog, alarm bells ring for the uncle, a wealthy factory owner and proprietor of Benzin AG. He thinks Herbert is talking about Lu and goes to the actual dog owner to offer her 3,000 Reichsmarks if she'll leave his nephew alone. The Privy Councilor and Lili go on a business trip with the Consul, also from Benzin AG, while Herbert meets Lu during a pleasure trip to Lugano. The conversation soon turns to "Storch," and the numerous misunderstandings are resolved to everyone's satisfaction. Lu Tiemann gets her dog back, the portly Consul apologizes to Lili for mistaking her for Lu, and Herbert can finally embrace his Lili and begin a life together.

Production notes

"Child, I'm looking forward to your coming" was created under the working title *"Cupid on a Leash"* starting at the end of February 1933 at the UFA studio in Neubabelsberg (studio recordings) as well as in Berlin and Lugano (location shots). The premiere took place on June 23, 1933, at the UFA-Palast Theater Kurfürstendamm in Berlin.

Producer Günther Stapenhorst also took on the roles of production manager and director. Erich Kettelhut designed the sets, which were built by Max Mellin . Hans-Otto Borgmann was the musical director , and Fritz Rotter wrote the lyrics . Walter Rühland was responsible for the sound . Kurt Hoffmann assisted director Gerron.

The British actor Warwick Ward , once a sought-after performer in both British and German silent films, returned to Berlin for this tiny film role for the last time. He and director Gerron had already appeared together in the 1925 classic film * *Variété* * . With **Kind, ich freu' mich auf Dein Kommen** (*Child, I'm Looking Forward to Your Coming*), Ward ended his career as a film actor and turned to film production in his native England.

Music title

The following music tracks were played:

- The sailor has the biggest heart in the world.
- Child, I'm looking forward to your arrival

The two music titles were published by Ufaton-Verlags GmbH, Berlin.

Interesting facts

Gegen Ende der Dreharbeiten kam es zu einem Vorkommnis, das als archetypisch für den Umgang des soeben bestellten nationalsozialistischen Regimes mit jüdischen Künstlern gelten kann. Wie Ulrich Liebe in *Verehrt, verfolgt, vergessen. Schauspieler als Naziopfer* berichtet, sei gegen Ende der Dreharbeiten, am 1. April 1933, der Aufnahmeleiter des Films, Erich von Neusser ins Filmstudio getreten und habe verkündet: „Wer hier nicht rein arischen Blutes ist, verlässt sofort das Studio“. Kurt Gerron sei daraufhin vor Schreck erstarrt und habe sich dann in Richtung Ausgang begeben. Anders als die bekannten Kollegen Otto Wallburg und Julius Falkenstein, die in diesem Film Rollen spielten, besaß er, den die Nazis als „Musterjuden“ verunglimpften, für seine Tätigkeit als Filmschauspieler und Filmregisseur keine Ausnahmegenehmigung.^[1] Neusser durfte offiziell den Film zu Ende drehen und erhielt bei der Uraufführung eine Namensnennung als Co-Regisseur (obwohl sein Anteil an diesem Film minimal gewesen sein dürfte). Vorübergehend soll auch der NS-Parteigänger Hans Steinhoff einige wenige Filmszenen gedreht haben, doch blieb er gänzlich ungenannt.

Neben den drei besagten Herren waren an diesem Film auch noch andere jüdische Künstler beteiligt: die Drehbuchautoren Max Jungk und Heinz Gordon, die Komponisten Walter Jurmann und Bronislau Kaper sowie der zu diesem Zeitpunkt noch nicht als Jude enttarnte Schauspieler Paul Otto.

Kritik

Die *Österreichische Film-Zeitung* nannte die Geschichte, die dort unter dem ursprünglichen Titel *Amor an der Leine* lief, ein sehr hübsches, geistreiches Filmlustspiel und lobte die Arbeit von Gerron als „einfallsfreudig inszeniert“.^[2]

Siehe auch

- Liste der während der NS-Zeit im Deutschen Reich uraufgeführten deutschen Spielfilme

Einzelnachweise

1. Ulrich Liebe: *Verehrt, verfolgt, vergessen. Schauspieler als Naziopfer*. Quadriga Verlag Weinheim / Berlin, 2. Auflage 1993, S. 50

2. „*Amor an der Leine*“. (<https://anno.onb.ac.at/cgi-content/anno?apm=0&aid=fil&datum=19331223&seite=3>) In: *Österreichische Film-Zeitung*, 23. Dezember 1933, S. 3 (online bei [ANNO](#)).

Weblinks

- *Kind, ich freu' mich auf Dein Kommen* (<https://www.imdb.com/title/tt0024215/>) bei [IMDb](#)
 - *Kind, ich freu' mich auf Dein Kommen* (<https://www.filmportal.de/9c44141db9f24ea2be73382a4fbb4d6f>) bei [filmportal.de](#)
-

Abgerufen von „https://de.wikipedia.org/w/index.php?title=Kind,_ich_freu'_mich_auf_Dein_Kommen&oldid=268219558“