

Irgendwo in Berlin

("Somewhere in Berlin")

E Germany : 1946 : dir. Gerhard Lamprecht & Harry Hindemith :

: 87 min

prod: : scr: Gerhard Lamprecht : dir.ph.:

[Charles Knetschke](#)

Hedda Sarrow; Paul Bildt; Fritz Rasp; Hans Leibelt

Ref:	Pages	Sources	Stills	Words	Ω	8	€	M	♂	Copy on VHS	Last Viewed
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A small battalion of hungry-looking boys. The awareness that films like this one – "GERMANA ANNO ZERO", "THE SEARCH" – were all shot in the ruins of Berlin in the immediate aftermath of hostilities adds greatly to their moral authority as testaments of "how it really was".
Source: The International Encyclopedia of Film

Speelfilm Encyclopedie review:

"The maker of the extremely popular **"EMIL UND DIE DETEKTIVE"** once again films youth: now in the ruins of Berlin. Boys challenge each other to dangerous games which end in the death of one of them. A flawless little film. ****1/2** "

The International Encyclopedia of Film profile on Gerhard Lamprecht:

"Born 1897 in Berlin, Germany. Director, scenarist and film historian. Entered films as a scriptwriter, and became a prolific director from 1923, co-scripting most of his silent films with Louise Heilborn-Körbitz. His best-known films include the adaptations of Thomas Mann's "Buddenbrooks" (1928), his celebrated sound film "EMIL AND THE DETECTIVES" (1931), and

his excellent post-war "rubble" film, **"SOMEWHERE IN BERLIN"** (1946), which he also scripted. Certain of his films had a social interest, such as **"DIE UNEHELICHEN"** (1926). He continued in the regular production of films through the Nazi regime (though these were without political content) and into the 1950s."

The Moving Picture Boy entry on Knetschke:

"Cheeky little Charly Knetschke was the most memorable of the roaming boys in Lamprecht's 1946 drama set in the ruins of Berlin, like a nightmare distortion of his great 1931 **"EMIL AND THE DETECTIVES"** where the kids had better games to play. (Even Fritz Rasp, Emil's "Man in the Bowler Hat", lingers on, comic no more, as a seedy thief.) Of a typical

Berlin school class of 41 twelve to fourteen-year old boys, a journalist recorded at the time, nine had lost both parents and were fending for themselves, half had no fathers and a quarter no mothers, only four had their own bed to sleep in, and only nine had not yet been caught stealing...

Charly continued to act in his later teens, henceforth as Charles Brauer, and mainly in West Germany. He had a good part in 1952 in "**DER KAMPF DER TERTIA**", a remake of a popular school story – directed this time by a former child actor, Erik Ode, later to be a beloved veteran on German TV. Charly's became a familiar teenage face in films like "**MIT 17 BEGINNT DAS LEBEN**" (53), "**CHRISTINA**" (53), and "**REIFENDE JUGEND**" (55). A quarter of a century

later he was still acting, in "**NEONSTADT**" (81). "

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "Speelfilm Encyclopedie", "Bloomsbury Foreign Film Guide", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "A Picture History of the Cinema", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993", "The Virgin Film Guide" or "World Cinema - a Short History"]

No further information currently available. Not to be confused with "SOMEWHERE IN EUROPE" ("**VALAHOL EURÓPÁBAN**", Hungary 47), which also dealt with a roaming band of displaced war orphans. Before reunification, East Germany produced many fine films for and about children, all of them without exception ignored by English-language reference guides.

Similar films to this one, on the theme of boys' war games carried to their logically unfortunate conclusion, have included "**NO GREATER GLORY**" (US 34, with George Breakston, Jackie Searl and others) and "**THE BOYS OF PAUL STREET**" (Hungary/US 69, shot in Budapest, with Anthony Kemp and John Moulder Brown). So far as the outcome is concerned, at least, Philip Leacock's film "**REACH FOR GLORY**" (61) – remade as "**THE CUSTARD BOYS**" by the Children's Film Unit – ended in the accidental killing of a boy during a mock firing squad for "cowardice".

The pulverised ruins of Berlin, practically still smoking from the closing battle of the European theatre, were the stark setting for Rossellini's fine film "**GERMANA ANNO ZERO**" (47) – which culminates in the suicide of the central boy – and for Zinnemann's "**THE SEARCH**" (48) concerning the plight of displaced East European orphans at the close of the war. By contrast, Ealing's "**HUE AND CRY**" (47), shot in the equally stark settings of London's blitz ruins, seems rather forced in its cheery boys' *business as usual* storyline and mood. To some extent however, many films of this period were calculated either to mould the outlook of victorious post-war audiences on their obligations to the defeated or to reassure them about social continuity at home. See the [Chronological Index](#) for the 1940s for other titles contemporary with these.

[Charles Knetschke](#) was 11, and two years later showed up in "**UND WIEDER 48!**". Holmstrom identifies none of the other boys in the cast.

See also Lamprecht's earlier "**EMIL UND DIE DETEKTIVE**", and subject index under **DEATH / DYING CHILDREN, FOLLOW THE LEADER** (children's gangs) and [WAR](#).