

CONTINENTAL STRANGERS



German Exile Cinema

1933-1961

GERD GEMÜNDEN

Continental Strangers German Exile Cinema 1933 1951

Film And Culture Series

Huangqi Zhang



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Continental Strangers Gerd Gemünden, 2014-02-18 Hundreds of German speaking film professionals took refuge in Hollywood during the 1930s and 1940s making a lasting contribution to American cinema Hailing from Austria Hungary Poland Russia and the Ukraine as well as Germany and including Ernst Lubitsch Fred Zinnemann Billy Wilder and Fritz Lang these multicultural multilingual writers and directors betrayed distinct cultural sensibilities in their art Gerd Gemünden focuses on Edgar G Ulmer's *The Black Cat* 1934 William Dieterle's *The Life of Emile Zola* 1937 Ernst Lubitsch's *To Be or Not to Be* 1942 Bertold Brecht and Fritz Lang's *Hangmen Also Die* 1943 Fred Zinnemann's *Act of Violence* 1948 and Peter Lorre's *Der Verlorene* 1951 engaging with issues of realism auteurism and genre while tracing the relationship between film and history Hollywood politics and censorship and exile and re migration

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Billy Wilder Joseph McBride, 2021-10-26 The director and cowriter of some of the world's most iconic films including *Double Indemnity* *Sunset Blvd* *Some Like It Hot* and *The Apartment* Billy Wilder earned acclaim as American cinema's greatest social satirist Though an influential fixture in Hollywood Wilder always saw himself as an outsider His worldview was shaped by his background in the Austro Hungarian Empire and work as a journalist in Berlin during Hitler's rise to power and his perspective as a Jewish refugee from Nazism lent his films a sense of the peril that could engulf any society In this critical study Joseph McBride offers new ways to understand Wilder's work stretching from his days as a reporter and screenwriter in Europe to his distinguished as well as forgotten films as a Hollywood writer and his celebrated work as a writer director In contrast to the widespread view of Wilder as a hardened cynic McBride reveals him to be a disappointed romantic Wilder's experiences as an exile led him to mask his sensitivity beneath a veneer of wisecracking that made him a celebrated caustic wit Amid the satirical barbs and exposure of social hypocrisies Wilder's films are marked by intense compassion and a profound understanding of the human condition Mixing biographical insight with in depth analysis of films from throughout Wilder's career as a screenwriter and director of comedy and drama and drawing on McBride's interviews with the director and his collaborators this book casts new light on the full range of Wilder's rich complex and distinctive vision

Historical Dictionary of German Cinema Robert C. Reimer, Carol J. Reimer, 2019-07-15 The History of

German film is diverse and multi faceted This volume can only suggest the richness of a film tradition that includes five distinct German governments Wilhelmine Germany the Weimar Republic the Third Reich the Federal Republic of Germany West Germany and the German Democratic Republic East Germany s well as a reunited Germany two national industries Germany and Austria and a myriad of styles and production methods Paradoxically the political disruptions that have produced these distinct film eras as well as and the natural inclination of artists to rebel and create new styles allow for construction of a narrative of German film Disjuncture generates distinct points of separation and yet also highlights continuities between the ruptures This second edition of Historical Dictionary of German Cinema contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 200 cross referenced entries on directors actors films cinematographers composers producers and major historical events that greatly affected the direction and development of German cinema This book is an excellent resource for students researchers and anyone wanting to know more about German cinema

Peter Lilienthal Claudia Sandberg,2021-07-16 Best known for his 1979 film David Peter Lilienthal was an unusual figure within postwar filmmaking circles A child refugee from Nazi Germany who grew up in Uruguay he was uniquely situated at the crossroads of German Jewish and Latin American cultures while his work emerged from West German auteur filmmaking his films bore the unmistakable imprints of Jewish thought and the militant character of New Latin American cinema Peter Lilienthal is the first comprehensive study of Lilienthal s life and career highlighting the distinctively cross cultural and transnational dimensions of his oeuvre and exploring his role as an early exemplar of a more vibrant inclusive European film culture

The End of Cinema? André Gaudreault,Philippe Marion,2015-04-14 Is a film watched on a video screen still cinema Have digital compositing motion capture and other advanced technologies remade or obliterated the craft Rooted in their hypothesis of the double birth of media Andr Gaudreault and Philippe Marion take a positive look at cinema s ongoing digital revolution and reaffirm its central place in a rapidly expanding media landscape The authors begin with an overview of the extreme positions held by opposing camps in the debate over cinema the digitalphobes who lament the implosion of cinema and the digitalphiles who celebrate its new vital incarnation Throughout they remind readers that cinema has never been a static medium but a series of processes and transformations powering a dynamic art From their perspective the digital revolution is the eighth major crisis in the history of motion pictures with more disruptions to come Brokering a peace among all sides Gaudreault and Marion emphasize the cultural practice of cinema over rigid claims on its identity moving toward a common conception of cinema to better understand where it is headed next

Movie Journal Jonas Mekas,2016-04-19 In his Village Voice Movie Journal columns Jonas Mekas captured the makings of an exciting movement in 1960s American filmmaking Works by Andy Warhol Gregory J Markopoulos Stan Brakhage Jack Smith Robert Breer and others echoed experiments already underway elsewhere yet they belonged to a nascent tradition that only a true visionary could identify Mekas incorporated the most essential characteristics of these films into a unique conception

of American filmmaking's next phase. He simplified complex aesthetic strategies for unfamiliar audiences and appreciated the subversive genius of films that many dismissed as trash. This new edition presents Mekeas's original critiques in full with additional material on the filmmaker, film studies scholars, and popular and avant-garde critics whom he inspired and transformed.

The Use and Abuse of Cinema Eric Rentschler, 2015-04-28 Eric Rentschler's new book *The Use and Abuse of Cinema* takes readers on a series of enthralling excursions through the fraught history of German cinema from the Weimar and Nazi eras to the postwar and postwall epochs and into the new millennium. These journeys afford rich panoramas and nuanced close-ups from a nation's production of fantasies and spectacles traversing the different ways in which the film medium has figured in Germany both as a site of creative and critical enterprise and as a locus of destructive and regressive endeavor. Each of the chapters provides a stirring minidrama; the cast includes prominent critics such as Siegfried Kracauer and Rudolf Arnheim, postwar directors like Wolfgang Staudte, Rainer Werner Fassbinder, Wim Wenders, and Alexander Kluge, representatives of the so-called Berlin School, and exponents of mountain epics, early sound musicals, rubble films, and recent heritage features. A film history that is both original and unconventional, Rentschler's colorful tapestry weaves together figures, motifs, and stories in exciting, unexpected, and even novelistic ways.

When Movies Were Theater William Paul, 2016-05-24 There was a time when seeing a movie meant more than seeing a film. The theater itself shaped the very perception of events on screen. This multilayered history tells the story of American film through the evolution of theater architecture and the surprisingly varied ways movies were shown, ranging from Edison's 1896 projections to the 1968 Cinerama premiere of Stanley Kubrick's *2001*. William Paul matches distinct architectural forms to movie styles, showing how cinema's roots in theater influenced business practices, exhibition strategies, and film technologies.

'Keep 'Em in the East' Richard Koszarski, 2021-07-20 The year 1955 was a watershed one for New York's film industry. Elia Kazan's *On the Waterfront* took home eight Oscars, and more quietly Stanley Kubrick released the low-budget classic *Killer's Kiss*. A wave of films that changed how American movies were made soon followed, led by directors such as Sidney Lumet, William Friedkin, Francis Ford Coppola, and Martin Scorsese. Yet this resurgence could not have occurred without a deeply rooted tradition of local film production. Richard Koszarski chronicles the compelling and often surprising origins of New York's postwar film renaissance, looking beyond such classics as *Naked City*, *Kiss of Death*, and *Portrait of Jennie*. He examines the social, cultural, and economic forces that shaped New York filmmaking, from city politics to union regulations, and shows how decades of low-budget independent production taught local filmmakers how to capture the city's grit, liveliness, and allure. He reveals the importance of race films, all-Black productions intended for segregated African American audiences that not only helped keep the film business afloat but also nurtured a core group of writers, directors, designers, and technicians. Detailed production histories of *On the Waterfront* and *Killer's Kiss*, films that appear here in a completely new light, illustrate the distinctive characteristics of New York cinema. Drawing on a vast array of research, including studio libraries, censorship records, union

archives and interviews with participants Keep Em in the East rewrites a crucial chapter in the history of American cinema

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