

# CONTINENTAL STRANGERS



## *German Exile Cinema*

1933-1961

GERD GEMÜNDEN

# Continental Strangers German Exile Cinema 1933 1951

## Film And Culture Series

**J. J. Murphy**



## **Continental Strangers German Exile Cinema 1933 1951 Film And Culture Series:**

**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 Mekas'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

**Rewriting Indie Cinema** J. J. Murphy, 2019-04-16 Most films rely on a script developed in pre production Yet beginning in the 1950s and continuing through the recent mumblecore movement key independent filmmakers have broken with the traditional screenplay Instead they have turned to new approaches to scripting that allow for more complex characterization and shift the emphasis from the page to performance In Rewriting Indie Cinema J J Murphy explores these alternative forms of scripting and how they have shaped American film from the 1950s to the present He traces a strain of indie cinema that used improvisation and psychodrama a therapeutic form of improvised acting based on a performer s own life experiences Murphy begins in the 1950s and 1960s with John Cassavetes Shirley Clarke Barbara Loden Andy Warhol Norman Mailer William Greaves and other independent directors who sought to create a new type of narrative cinema In the twenty first century filmmakers such as Gus Van Sant the Safdie brothers Joe Swanberg and Sean Baker developed similar strategies sometimes benefitting from the freedom of digital technology In reading key films and analyzing their techniques Rewriting Indie Cinema demonstrates how divergence from the script has blurred the divide between fiction and nonfiction Showing the ways in which filmmakers have striven to capture the subtleties of everyday behavior Murphy provides a new history of American indie filmmaking and how it challenges Hollywood industrial practices

**The Berlin School and Its Global**

**Contexts** Jaimey Fisher, Marco Abel, 2018-06-04 This volume will be of great interest to scholars of German and global cinema

**A Companion to Documentary Film History** Joshua Malitsky, 2021-04-13 This volume offers a new and expanded history of the documentary form across a range of times and contexts featuring original essays by leading historians in the field In a contemporary media culture suffused with competing truth claims documentary media have become one of the most significant means through which we think in depth about the past The most rigorous collection of essays on nonfiction film and media history and historiography currently available A Companion to Documentary Film History offers an in depth global examination of central historical issues and approaches in documentary and of documentary s engagement with historical and contemporary topics debates and themes The Companion s twenty original essays by prominent nonfiction film and media historians challenge prevalent conceptions of what documentary is and was and explore its growth development and function over time The authors provide fresh insights on the mode s reception geographies authorship multimedia contexts and movements and address documentary s many aesthetic industrial historiographical and social dimensions This authoritative volume Offers both historical specificity and conceptual flexibility in approaching nonfiction and documentary media Explores documentary s multiple complex geographic and geopolitical frameworks Covers a diversity of national and historical contexts including Revolution era Soviet Union post World War Two Canada and Europe and contemporary China Establishes new connections and interpretive contexts for key individual films and film movements using new primary sources Interrogates established assumptions about documentary authorship audiences and documentary s historical

connection to other media practices *A Companion to Documentary Film History* is an ideal text for undergraduate and graduate courses covering documentary or nonfiction film and media an excellent supplement for courses on national or regional media histories and an important new resource for all film and media studies scholars particularly those in nonfiction media

**The Dynamic Frame** Patrick Keating, 2019-02-19 The camera's movement in a film may seem straightforward or merely technical Yet skillfully deployed pans tilts dollies cranes and zooms can express the emotions of a character convey attitude and irony or even challenge an ideological stance In *The Dynamic Frame* Patrick Keating offers an innovative history of the aesthetics of the camera that examines how camera movement shaped the classical Hollywood style In careful readings of dozens of films including *Sunrise* *The Grapes of Wrath* *Rear Window* *Sunset Boulevard* and *Touch of Evil* Keating explores how major figures such as F W Murnau Orson Welles and Alfred Hitchcock used camera movement to enrich their stories and deepen their themes Balancing close analysis with a broader poetics of camera movement Keating uses archival research to chronicle the technological breakthroughs and the changing division of labor that allowed for new possibilities as well as the shifting political and cultural contexts that inspired filmmakers to use technology in new ways An original history of film techniques and aesthetics *The Dynamic Frame* shows that the classical Hollywood camera moves not to imitate the actions of an omniscient observer but rather to produce the interplay of concealment and revelation that is an essential part of the exchange between film and viewer

*Film Studies, second edition* Ed Sikov, 2020-06-09 *Film Studies* is a concise and indispensable introduction to the formal study of cinema Ed Sikov offers a step by step curriculum for the appreciation of all types of narrative cinema detailing the essential elements of film form and systematically training the spectator to be an active reader and critic He treats a number of fundamental factors in filmmaking including editing composition lighting the use of color and sound and narrative His description of mise en scene helps readers grasp the significance of montage which in turn reveals the importance of a director's use of camera movement *Film Studies* is designed for courses on film history film theory and popular culture Its straightforward explanations of core critical concepts practical advice and technical visual and aesthetic aspects anchor the reader's understanding of the formal language and anatomy of film and the techniques of film analysis The second edition of this best selling textbook adds two new chapters *Film and Ideology* which covers how to read a film's political and social content and other key topics in film theory and *Film Studies in the Age of Digital Cinema* which explores the central problems of studying film when film itself is no longer the medium

**On the Screen** Ariel Rogers, 2019-07-30 Today in a world of smartphones tablets and computers screens are a pervasive part of daily life Yet a multiplicity of screens has been integral to the media landscape since cinema's golden age In *On the Screen* Ariel Rogers rethinks the history of moving images by exploring how experiments with screen technologies in and around the 1930s changed the way films were produced exhibited and experienced Marshalling extensive archival research Rogers reveals the role screens played at the height of the era of classical Hollywood cinema She shows how

filmmakers technicians architects and exhibitors employed a variety of screens within diverse spaces including studio soundstages theaters homes stores and train stations Far from inert screens served as means of structuring mediated space and time contributing to the transformations of modern culture On the Screen demonstrates how particular approaches to the use of screens traversed production and exhibition theatrical and extratheatrical practice mainstream and avant garde modes and even cinema and television Rogers s history challenges conventional narratives about the novelty of the twenty first century multiscreen environment showing how attention to the variety of historical screen practices opens up new ways to understand contemporary media

*Deathwatch* C. Scott Combs, 2014-09-23 While cinema is a medium with a unique ability to watch life and write movement it is equally singular in its portrayal of death The first study to unpack American cinema s long history of representing death this book considers movie sequences in which the process of dying becomes an exercise in legibility and exploration for the camera and connects the slow or static process of dying to formal film innovation throughout the twentieth century C Scott Combs analyzes films that stretch from cinema s origins to the end of the twentieth century looking at attractions based cinema narrative films early sound cinema and films using voiceover or images of medical technology Through films such as Thomas Edison s *Electrocuting an Elephant* 1903 D W Griffith s *The Country Doctor* 1909 John Ford s *How Green Was My Valley* 1941 Billy Wilder s *Sunset Boulevard* 1950 Stanley Kubrick s *2001 A Space Odyssey* 1968 and Clint Eastwood s *Million Dollar Baby* 2004 Combs argues that the end of dying occurs more than once in more than one place Working against the notion that film cannot capture the end of life because it cannot stop moving forward that it cannot induce the photographic fixity of the death instant this book argues that the place of death in cinema is persistently in flux wedged between technological precision and embodied perception Along the way Combs consolidates and reconceptualizes old and new debates in film theory

Exception Taken Jonathan Buchsbaum, 2017-01-10 In *Exception Taken* Jonathan Buchsbaum examines the movements that have emerged in opposition to the homogenizing force of Hollywood in global filmmaking While European cinema was entering a steady decline in the 1980s France sought to strengthen support for its film industry under the new Mitterrand government Over the following decades the country lobbied partners in the European Economic Community to design strategies to protect the audiovisual industries and to resist cultural free trade pressures in international trade agreements These struggles to preserve the autonomy of national artistic prerogatives emboldened many countries to question the benefits of accelerated globalization Led by the energetic minister of culture Jack Lang France initiated a series of measures to support all sectors of the film industry Lang introduced laws mandating that state and private television invest in the film industry effectively replacing the revenue lost from a shrinking theatrical audience for French films With the formation of the European Union in 1992 Europe passed a new treaty Maastricht that extended its legal purview to culture for the first time setting up the dramatic confrontation over the General Agreement on Trade and Tariffs GATT in 1993 Pushed by France the EU fought the United States over the idea that countries



should preserve their right to regulate cultural activity as they saw fit France and Canada then initiated a campaign to protect cultural diversity within UNESCO that led to the passage of the Convention on Cultural Diversity in 2005 As France pursued these efforts to protect cultural diversity beyond its borders it also articulated a certain idea of cinema that did not simply defend a narrow vision of national cinema France promoted both commercial cinema and art cinema disproving announcements of the death of cinema

The Lumière Galaxy Francesco Casetti, 2015-03-03 Francesco Casetti believes new media technologies are producing an exciting new era in cinema aesthetics Whether we experience film in the theater on our hand held devices in galleries and museums onboard and in flight or up in the clouds in the bits we download cinema continues to alter our habits and excite our imaginations Casetti travels from the remote corners of film history and theory to the most surprising sites on the internet and in our cities to prove the ongoing relevance of cinema He does away with traditional notions of canon repetition apparatus and spectatorship in favor of new keywords including expansion relocation assemblage and performance The result is an innovative understanding of cinema's place in our lives and culture along with a critical sea change in the study of the art The more the nature of cinema transforms the more it discovers its own identity and Casetti helps readers realize the galaxy of possibilities embedded in the medium

Unspeakable Histories William Guynn, 2016-09-06 In *Unspeakable Histories* William Guynn focuses on the sensation of encountering past events through film Film is capable he argues of triggering moments of heightened awareness in which the barrier between the past and the present can fall and the reality of the past we thought lost can be momentarily rediscovered in its material being In his readings of seven exceptional works depicting twentieth century atrocities Guynn explores the emotional resonance that still adheres to traumatic historical events Guynn considers dimensions of experience that historiography leaves untouched

Yael Hersonski's *A Film Unfinished* 2010 deconstructs scenes from the Nazi propaganda film *Das Ghetto* through the testimony of ghetto survivors Andrzej Wajda's *Katyn* 2007 revivifies the murder of the Polish officer corps in which Wajda's father perished by Stalin's security forces during the Second World War Andrei Konchalovsky's *Siberiade* 1979 reimagines the turbulent history of the Soviet Union from the perspective of an isolated Siberian village Larissa Shepitko's *The Ascent* 1977 evokes the existential drama Soviet partisans faced during the Nazi occupation Patricio Guzmán's *Nostalgia for the Light* 2011 examines the vestiges of human experience including the scattered remains of Pinochet's victims alive in the aridity of the Atacama Desert Rithy Panh's *S-21* 2003 reawakens events of the Cambodian genocide through dramatic confrontation with some of its executioners and Joshua Oppenheimer's *The Act of Killing* 2012 films the perpetrators of the Indonesian genocide as they restage scenes of killings and torture Inspired by the work of Walter Benjamin Frank Ankersmit Joseph Mali and Simon Schama Guynn argues that the film medium more immediate than language is capable of restoring the affective dimension of historical experience rooted in the deepest reaches of our minds

## Reviewing **Continental Strangers German Exile Cinema 1933 1951 Film And Culture Series**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Continental Strangers German Exile Cinema 1933 1951 Film And Culture Series**," an enthralling opus penned by a highly acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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