

The Concise CineGraph

Film Europa: German Cinema in an International Context

Series Editors: **Hans-Michael Bock** (CineGraph Hamburg);

Tim Bergfelder (University of Southampton); **Sabine Hake**
(University of Texas, Austin)

German cinema is normally seen as a distinct form, but this new series emphasizes connections, influences, and exchanges of German cinema across national borders, as well as its links with other media and art forms. Individual titles present traditional historical research (archival work, industry studies) as well as new critical approaches in film and media studies (theories of the transnational), with a special emphasis on the continuities associated with popular traditions and local perspectives.

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General Editor: Hans-Michael Bock

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With a Foreword by Kevin Brownlow



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FOREWORD

If only Cinegraph had been available in English a decade ago!

I was working on a series about the European silent film, CINEMA EUROPE, in the mid-nineties. My partner David Gill and I found the German episode extremely challenging. We showed a roughcut to Hans-Michael Bock. His objection was the one I feared, that we had lavished time on the German art cinema, at the expense of the ordinary commercial releases. German audiences didn't particularly care for those artpictures. So why didn't we deal more with Joe May? And what about Richard Eichberg? Gerhardt Lamprecht?

I made the excuse that we English had been badly served by books on German film. There was Kracauer's revered volume, which sought to prove that German film-makers were preparing for the Fuhrer – even though so many of them proved to be Jewish. There was Roger Manvell's helpful but thin survey. And there was Lotte Eisner on those art films we were so seduced by. But there was precious little else.

I had thus been dependent on the CineGraph index, but it was a hopeless struggle with my inadequate German. So it is a godsend to discover that they have at last brought out this wonderful document in English. By doing so, they surmount two language barriers; not only are they written in clear English, they avoid the jargon so beloved of academics, so incomprehensible to normal people.

Here are concise biographies of the most fascinating film people imaginable – Alfred Greven, who, as head of Continental Films, effectively ran the French film industry during the German occupation and, having aroused the disfavour of Dr Goebbels, escaped from Paris with illegally copied films and company funds. (Forgive me for concentrating on the Third Reich, but it fascinates me as much as the Weimar Republic.) Mutz Greenbaum, who started his career as a teenage cameraman came to work as a refugee in England (as Max Greene) and shot anti-Nazi films such as PASTOR HALL (1940). Photographing the 1949 Jules Dassin thriller NIGHT AND THE CITY, he transformed London into a sinister, atmospheric city of fear in classical German style. Remember that wonderful Kurt Gerron – the stage manager in THE BLUE ANGEL, and another Jew who tried to keep one step ahead of the advancing Wehrmacht? He was arrested in Holland and sent to the Czech 'show camp', Theresienstadt, in 1944, ordered to direct a film with which the Nazis hoped to win international approval for the camp system. Gerron complied and the film was so persuasive that Germany will still not allow it to be shown on its own. A number of documentaries have used the footage to explain how Gerron was betrayed; his reward was extermination. And what about the director of THE STUDENT OF PRAGUE, Henrik Galeen? 'Until recently, not even his real name or place of birth was known...much of his biography remains as shadowy as the phantoms of his narratives.'

And all these I selected from a single letter of the alphabet.

CineGraph offers so many surprises. Remember the 'Dutch girl' in De Mille's THE BUCCANEER? Franciska Gaal was the star of Geza von Bolvary's SKANDAL IN BUDAPEST (1933) – remade in Hollywood as the Astaire-Rogers vehicle TOP HAT (1935). Her picture was a success in Germany, but Gaal was Jewish and the Nazis banned her films from release in the Reich.

Hard-core information of this sort is incredibly important for the film historian and film students and sometimes even the film-maker, and it is gaining in value as the practitioners of 20th-century cinema disappear.

I thank those hard-working researchers who have produced this invaluable catalogue on behalf of posterity.

Kevin Brownlow

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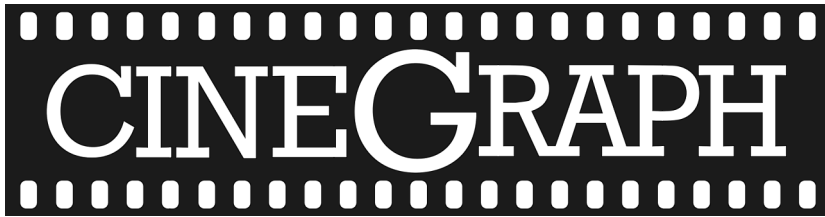
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Hans-Michael Bock



INTRODUCTION

CineGraph – Lexikon zum deutschsprachigen Film (Encyclopaedia of German-Language Film) began publication at edition text + kritik in Munich in 1984. Although its origins date back to the late 1970s and to earlier discussions about the need for a reliable and comprehensive source of factual information about German films and filmmakers, the early 1980s was a particularly poignant moment to launch such a project.

Following the gradual demise of a domestic author-centred mode of filmmaking, the ‘New German Cinema’, and the simultaneous decline of traditional cinema exhibition in the 1970s, many in Germany and elsewhere believed that film had run its course as an economically and artistically viable mass medium, and had become an anachronism. At the same time there was a growing debate across many countries about how to engage – logistically and intellectually – with the material legacy of the 20th century’s most important form of visual communication, documentation, and entertainment. Chronically under-funded archives and museums had for decades catalogued, preserved and stored cinema-related documents and ephemera, as well as vast collections of films. The majority of the latter were (and still are) barely known even to professional film historians who have traditionally tended to think of their field in terms of selective lists of filmmakers, and of a limited number of canonical ‘masterpieces’.

By the early 1980s, many archival holdings were in acute danger of being lost, owing to the threat of film stock decay as much as the lack of public interest and investment in securing an international audio-visual heritage for future generations. It was at this juncture that a productive dialogue between the archival communities, independent film scholars, University academics, and cultural critics commenced, which over the next two decades led to new directions and discoveries in empirically-based film research, and to festivals such as Hamburg’s *cinifest* (organised by *CineGraph* and *Bundesarchiv-Filmarchiv*), as well as the *Giornate del Cinema Muto* at Pordenone, *Il Cinema Ritrovato* at Bologna, and the British silent cinema events at Nottingham, all of which are explicitly committed to promote the visibility of previously unknown or neglected material from the archives. It is from these exchanges and a multiplicity of interests and perceived priorities that a new cinema history emerged, to which *CineGraph* continues to contribute to this day.

CineGraph’s first instalment in 1984 consisted of bio-filmographical loose-leaf entries on personalities from German cinema history, issued with a stylish ring binder for collecting a potentially infinite number of future instalments. A quarter of a century later, *CineGraph* is still going strong. After its forty-eighth instalment the encyclopaedia comprises eight binders (with their distinctive black-and-white film strip logo on a silver-grey background), which hold together a collection of more than 1,000 bio-filmographical entries (written by countless expert contributors) that extend to nearly 12,000 pages.

In the last twenty-five years, the film medium and its historiography have undergone radical changes, some of which could not be predicted in 1984, some of which *CineGraph* anticipated. The end of film has not come to pass, even if the digital revolution and successive waves of do-

mestication of the viewing experience (VHS, DVD, and most recently the web download) have further eroded the dominance of the cinema as the sole focus of film exhibition. And while the issues concerning a long-term solution for the international audio-visual heritage are as hotly debated as ever, digitisation technology has at least facilitated the accessibility of more archival material to a wider audience than was the case in the 1980s. In terms of the medium's historiography, the development of the web has led to an explosion of hitherto unavailable information. *CineGraph's* concept of an encyclopaedia as a 'work in progress' is now commonplace in sites such as the *Internet Movie Data Base* (IMDb), *All Movie Guide* (AMG), or the German *filmportal.de* (developed in collaboration between DIF in Frankfurt and *CineGraph*, and partly consisting of the database that *CineGraph* created and the *Lexikon* is based upon), which are designed to be constantly evolving and responsive to changes, as well as wiki-based web pages such as Wikipedia, which allow and invite users to contribute content. Yet while information in the new millennium has become more accessible and comprehensive, this has not always been accompanied by a simultaneous advance in accuracy and reliability, making the efforts of projects such as *CineGraph* as important today as they were in the 1980s. Moreover, by its continued commitment to the print medium, *CineGraph* consciously draws attention to its own historicity, a quality often lost in the web's perpetual present.

Since its beginnings, *CineGraph* has branched out into a multitude of activities and has had a remarkable influence on critical paradigms and research agendas in German film history for the past two decades. *cinifest* has already been mentioned. In the late 1980s, *CineGraph* developed into a fully-fledged research institution, the *Hamburgisches Centrum für Filmforschung*. *CineGraph's* first annual conference in 1988 was dedicated to a forgotten genius of the 1920s and 1930s, the Hamburg-born actor and director Reinhold Schünzel, a master of intelligent and commercially popular comedies. The conference, setting the example for subsequent occasions, was accompanied by a substantial film retrospective and provided a forum for archivists and film historians. The event, resulting in the first of many *CineGraph*-edited book collections, had set itself the task not only of rediscovering an isolated career, but also of reviewing the history of Weimar film, previously conceived exclusively as an arcane, 'Expressionist' art cinema. To this end, subsequent conferences focused on similarly neglected directors of the popular "Other Weimar", such as Richard Oswald, Joe May, and E. A. Dupont. It is no coincidence that all of these figures eventually ended up in Hollywood as exiles from Nazi Germany. From early on, one of *CineGraph's* aims has been to revive and maintain the memory of those (mostly Jewish) filmmakers whose careers and lives were interrupted, diverted, and often destroyed during the 'Third Reich'.

Since the early 1990s, the annual conferences in Hamburg (later extended to *cinifest*) have continued to innovate and inspire research by following three distinct yet interconnected strands. The first concerns the re-evaluation of popular film genres from the 1910s through to the post-World War II period, from exoticist adventures and early sound era musicals to comedies and melodramas of sexual education and exploitation. A second strand has focused on the trajectories of specific producers or production companies, from independents such as the Nebenzahl dynasty and Arnold Pressburger's Cine-Allianz to multi-national media conglomerates such as Deutsche Universal and Tobis. The third strand has dealt with the connections between the German film industry and other national film cultures, chronicling Germany's reciprocal relations with Hollywood, but also with Great Britain, Czechoslovakia, Denmark, and France. One conference charted the influence of Russian émigrés on both the German and French film industries in the aftermath of the 1917 revolution. At least a decade before the term 'transnationalism' became a fashionable buzzword in Anglo-American film and cultural studies, *CineGraph* challenged isolationist definitions of national film cultures and demon-

strated cinema's intrinsic internationalism and hybridity which is as old as the medium itself. This move away from introspective national navel gazing in research focus has been mirrored by the increasing number of international partners and collaborators whom *CineGraph* has drawn into its network over the years, a network which has extended its reach far beyond Hamburg and Germany.

The present volume is part of *CineGraph*'s international outreach in promoting a better understanding of German film history across borders. As the word 'concise' in the title indicates, this book has condensed the sometimes extensive biographies in the German original into shorter, more compact entries. 'Concise' also means a smaller sample of individuals in comparison with this volume's parent encyclopaedia, which remains the standard in terms of comprehensiveness. As a result, some users will inevitably encounter omissions, gaps, and missing names that 'should' have been included. Irrespective of how balanced, democratic, or inclusive editors attempt to be, selections are inescapably subjective, dependent on personal preferences as much as on wider cultural and research trends, and on what information is available at any given time. In this respect, any encyclopaedia such as this is always a product of its particular moment of publication. Nevertheless, even within its set limitations, *Concise CineGraph* follows the general ethos of its German model in a number of key principles.

In determining who made it into this volume, we obviously could not, and would not want to, ignore the canonical names, the likes of Lang, Murnau, Dietrich, Kluge, and Fassbinder. Readers interested in German cinema's acknowledged 'classics' will find their creators and stars discussed in these pages. At the same time they are not automatically accorded more space and detail than lesser known, but perhaps equally significant, figures, or individuals we felt had previously been neglected or merited a re-evaluation – the entry on the Cameroonian-born supporting actor Louis/Lewis Brody, one of the few black presences in German cinema from the 1910s to the 1940s, is a case in point. Variety informs this book's selection also in terms of film professions, including not just actors and directors, but also writers, producers, cinematographers, production designers, composers, critics and theorists.

Giving readers the opportunity for a (re-)discovery across as wide a spectrum as possible has been a stronger motivation behind this book's editorial policy than to confirm the impression of an already known, clearly demarcated national film canon. In the case of German cinema, this canon has encompassed primarily a narrow selection of feature films, especially from the Weimar era and the 1970s. It has often lacked detail about the Wilhelmine and post-World War II periods in particular, but has also frequently excluded many other modes of creative activity, from popular genres to documentary traditions, animation, experimental cinema, and advertising film. To give concrete examples, names such as Ottmar Anschütz, August Arnold, Ferdinand Diehl, Harry Liedtke, Julius Pinschewer, or Franz Winzentsen may initially not mean much to (especially non-German) readers, except those with a highly specialised interest, yet in their particular area and in their particular time they were arguably as influential as some of the more recognisable stalwarts of German cinema.

As with *CineGraph*'s other publications and activities, the selection compiled in this volume challenges simplistic notions of what the 'German' in German cinema means. As in the original *CineGraph* encyclopaedia, 'German language' is meant to encompass German, Austrian, and Swiss films and personnel, and of course the cinematic histories of both East and West Germany between 1945 and unification. This volume introduces German stars whose nationality was Danish (Asta Nielsen), Polish (Pola Negri), Russian (Olga Tschechowa), American (Louise Brooks), British (Lilian Harvey), Hungarian (Franziska Gaal), Czech (Lida Baarová), Dutch (Johannes Heesters), Swedish (Zarah Leander), French-Italian (Caterina Valente), and Romanian (Alexandra Maria Lara), among many similar examples in acting as well as

other professions. This is not even taking into account the many individuals featured in this volume with multiple cultural and national affiliations, a characteristic that has only intensified as a result of globalisation. It is widely acknowledged that the effects of exile and migration, before and after World War II, have left an indelible mark not only on German cinema, but have also shaped film cultures and industries elsewhere. We have thus particularly prioritised the inclusion of émigrés and immigrants whose careers have spanned two or more national cinemas, in order to emphasise the continuities as well as the ruptures involved in such transitions.

Most of the biographies in *Concise CineGraph* are based on existing articles in the German parent encyclopaedia, while some were written specifically for this book. All entries were significantly edited and re-edited with a non-German readership in mind, often employing culturally specific analogies and comparisons to give a clearer idea of certain figures and what their standing in German culture is.

Following the main alphabetical section of the book, an appendix provides brief overviews of German, Austrian, and Swiss-German film history, divided into its main periods and themes. Brief contextual essays are accompanied by suggestions for further reading and lists cross-referencing names relevant for the respective theme (e.g. specific periods, genres, professions, etc.). We hope that the appendix encourages a creative usage of this encyclopaedia and that it fosters our objective to draw readers, whether experts of German film or novices, into unexpected connections, forgotten lives, and undiscovered pasts.

Hamburg and Southampton, June 2009

Hans-Michael Bock and Tim Bergfelder

GUIDELINES FOR USING THE FILMOGRAPHIES

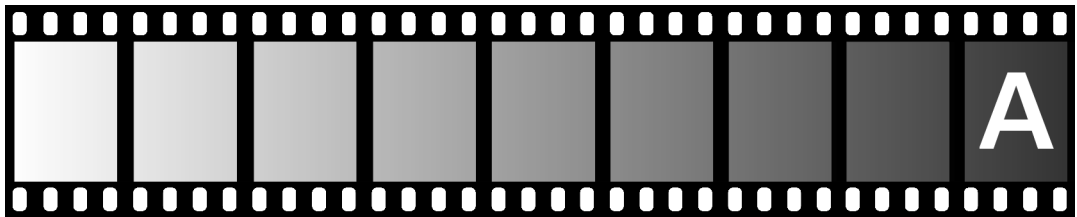
The filmographies are (as far as possible) complete and in chronological order. The films are given in their original title(s).

The abbreviations in square brackets at the top of each filmography set the standards for the entry, e.g. [act – DD] means: Actor in (feature films) in the German Democratic Republic. Entries in the brackets after a title give departures from the set standard, e.g.: [TV – dir,act – AT] = director and actor in an Austrian television film.

If there is a fundamental change in the career of a person – e.g. migrating permanently to another country or changing from cameraman to direction – a new standard can be set for the next paragraph, thus structuring a career that e.g. starts as a director and producer in Weimar cinema [dir,pro – DE] then continuing as actor in exile in Hollywood [act – US] and ending as script writer on television in Switzerland [TV – scr – CH].

LIST OF ABBREVIATIONS

act	actor, actress	SF	short film	GH	Ghana
adv	advisor	TV	TV film, play	GR	Greece
ani	animator	TVD	TV documentary	HK	Hong Kong
app	appearance, interviewee	TVS	TV series (episodes, season)	HR	Croatia
arr	(musical) arranger	VID	Video	HU	Hungary
ass-	assistant			IE	Eire, Ireland
cam	camera (department)			IL	Israel
co-	co-(director/script/camera)			IN	India
cos	costume	AL	Albania	IQ	Iraq
cut	editing	AR	Argentina	IR	Iran
des	(production) design, art director	AT	Austria	IS	Iceland
dia	dialogue	AU	Australia	IT	Italy
dir	director	BE	Belgium	JP	Japan
dra	dramaturge, script editor	BG	Bulgaria	KZ	Kazakhstan
gra	graphic design	BR	Brazil	LI	Liechtenstein
ide	idea	BY	Belarus	LT	Lithuania
lyr	lyrics	CA	Canada	LU	Luxembourg
md	music director	CH	Switzerland	LV	Latvia
mup	make-up	CN	China	MA	Morocco
mus	music	CR	Costa Rica	MK	Macedonia
pho	stills photographer	CS	Czechoslovakia	MN	Mongolia
pro	production (department), production manager	CU	Cuba	MX	Mexico
scr	script	CZ	Czech Republic (from 1993)	NL	Netherlands
sfx	special (optical) effects	DD	DDR = German Democratic Republic 1949–1990	NO	Norway
sma	source material for script (novel, play)	DE	Germany (until 1945, from 1990)	NZ	New Zealand
snd	sound (department)	DE	West Germany (1945–1990)	PL	Poland
sng	singer	DE (CS)	Czechoslovakia under German occupation (1938–45)	PT	Portugal
supv	supervision, artistic supervision	DK	Denmark	RO	Romania
voi	voice, narrator	DZ	Algeria	RU	Russia (until 1918, from 1992)
AG	avant garde	EC	Ecuador	SD	Sudan
ANI	animation film	EE	Estonia	SE	Sweden
DO	documentary	ES	Spain	SI	Slovenia
FF	feature film	FI	Finland	SK	Slovakia (from 1993)
MLV	multi language version	FR	France	SU	Soviet Union
SD	short documentary	GA	Gabon	SY	Syria
		GB	United Kingdom	TH	Thailand
				TR	Turkey
				TW	Taiwan
				UA	Ukraine
				US	United States of America
				YU	Yugoslavia
				ZA	South Africa



ALFRED ABEL

(Alfred Peter Abel)

Born March 12, 1879, Leipzig (Germany)

Died December 12, 1937, Berlin (Germany)

Distinguished-looking Abel brought a controlled, nuanced style to his silent and early sound film performances, and is best remembered internationally for his role as Fredersen, the capitalist overlord of Fritz Lang's *METROPOLIS* (1925/26).

Abel abandoned his apprenticeship as a gardener and forester and took part-time acting work in the town of Mittweida prior to enrolling at the Academy of Arts in Leipzig and taking private acting lessons. He was engaged by Deutsches Theater in Berlin in 1904, and went on to work under Max Reinhardt and Victor Barnowsky at various theatres in the German capital. Following his first film role in Max Reinhardt's *EINE VENEZIANISCHE NACHT* (One Venetian Night, 1913), Abel's restrained acting soon became a highlight in dozens of popular films by directors including Richard Oswald and Max Mack. The actor also brought psychological depth to his performances as the writer Gaston in Ernst Lubitsch's *RAUSCH* (Intoxication, 1919) and, playing opposite Pola Negri, as the musician Raoul in Lubitsch's *DIE FLAMME* (Montmartre, 1922).

He likewise stood out as the hopelessly enamoured town clerk Lubota in F. W. Murnau's *PHANTOM* (Phantom, 1922), and as professional cardsharp Count Told in Fritz Lang's *DR. MABUSE, DER SPIELER* (Dr. Mabuse, the Gambler, 1921/22), as well as in Lang's *METROPOLIS* (1925/26). Abel furthermore undertook film work elsewhere in Europe, including Marcel L'Herbier's *L'ARGENT* (Money, 1928), Richard Oswald's *CAGLIOSTRO* (1928/29) in France, and Alfred Hitchcock's *MARY* (1930), the German-language version of *MURDER* (1930).

As one of Berlin's most suave and debonair personalities, Abel's sound film roles tended to find him cast playing well-heeled noblemen, such as Count Eberhard in Anatole Litvak's *DOLLY MACHT KARRIERE* (Dolly Gets Ahead, 1930) or the King of Saxony in Erik Charell's *DER KONGRESS TANZT* (Congress Dances, 1931).

He was occasionally able to break from type, however, as with his comic performances as the mayor in Alexander Granowsky's *DIE KOFFER DES HERRN O. F.* (The Trunks of Mr. O. F., 1931), as loopy poet

Knips in Detlef Sierck's (Douglas Sirk) *DAS HOFKONZERT* (The Court Concert, 1936), or as the banker Terbanks in Paul Martin's *SIEBEN OHRFEIGEN* (Seven Slaps, 1937).

Abel also directed four films: the satirical *DER STREIK DER DIEBE* (Thieves on Strike, 1920/21) – the lone production of Abel's own company, *Artifex-Film*, in which he also starred as head crook Will Tax; the drama *NARKOSE* (Anaesthesia, 1929), adapted by Béla Balázs from Stefan Zweig's novella 'Brief einer Unbekannten' (Letter from an Unknown Woman); the romantic musical comedy *GLÜCKLICHE REISE* (Bon Voyage, 1933); and *ALLES UM EINE FRAU* (Everything for a Woman, 1934/35), a love-triangle involving Anglo-German espionage in the aviation industry.

[act – DE] 1913: Eine venezianische Nacht. 1914: Lache, Bajazzo!; Die Geschichte der stillen Mühle. 1915: Das Laster; Der Weg zum Guten. 1915/16: Das Spiel ist aus. 1916: Peter Lump; Ernst ist das Leben; Das Geständnis der grünen Maske; Wenn Menschen reif zur Liebe werden. 1916/17: Der Seele Saiten schwingen nicht. 1917: Ein Blatt im Sturm ... doch das Schicksal hat es verweht. 1917/18: Die nach Glück und Liebe suchen. 1918: Es werde Licht! 4. Teil: Sündige Mütter (Strafgesetz § 218); Drohende Wolken am Firmament; Colomba; Lola Montez; Tanzendes Gift; Die Dame, der Teufel und die Probiermamsell. 1919: Lucas, Kapitel 15. Der verlorene Sohn; Die rote Herzogin; Rausch; Eine junge Dame aus guter Familie; Kameraden; Die Geächteten. 1919/20: Die Frau ohne Seele; Das Tagebuch meiner Frau. Die Macht des Goldes. 1920: Der schwarze Graf; Wenn der junge Kaktus blüht; Der Ruf aus dem Jenseits; Die Frau im Himmel; Taumel; Mord ... die Tragödie des Hauses Garrick; Fakir der Liebe; Das Geheimnis von Bombay. Das Abenteuer einer Nacht; Die Präriediva. 1920/21: Der Streik der Diebe [dir,act,pro]; Die große und die kleine Welt. 1921: Irrende Seelen (Sklaven der Sinne); Das Opfer der Ellen Larsen; Mann über Bord; Der Schrecken der roten Mühle; Grausige Nächte; Sappho; Die Geschichte des grauen Hauses. 1. EP: Der Mord aus verschmähter Liebe; Die im Schatten gehen; Lotte Lore; Die Intriguen der Madame de la Pommeraye. 1921/22: Der einzige Zeuge; Der brennende Acker; Menschenopfer; Die Jagd nach der Frau; Scheine des Todes; Dr. Mabuse, der Spieler. 1. Der große Spieler – Ein Bild unserer Zeit / 2. Inferno, ein Spiel von Menschen unserer Zeit. 1922: Zwischen Tag und Traum; Die Flamme; Phantom; Bigamie; Der falsche Dimitry. Ein Zarenschicksal. 1922/23: Die Prin-

zessin Suwarin. 1923: Arme Sünderin; Buddenbrooks; Das Spiel der Liebe; Im Rausche der Leidenschaft; Das Laster des Spiels; Die Finanzen des Großherzogs; Dudu, ein Menschenschicksal. Die Geschichte eines Clowns. 1924: Das Spiel mit dem Schicksal; Mensch gegen Mensch; Die Frau in Versuchung; Guillotine; Die Frau im Feuer. 1925: Der Gardeoffizier [AT]; Die Feuertänzerin; Der Herr Generaldirektor; Der Bankkrach Unter den Linden. 1925/26: Menschen untereinander; Tragödie einer Ehe / Human Law [DE/GB]; Metropolis. 1926: Eine Dubarry von heute; Die lachende Grille; Die Tragödie eines Verlorenen. 1926/27: Laster der Menschheit. 1927: Ein Tag der Rosen im August ... da hat die Garde fortgemußt; Das tanzende Wien. An der schönen blauen Donau. 2. Teil; Jahrmakrt des Lebens; Das Geheimnis von Genf. 1927/28: Wer das Scheiden hat erfunden. 1928: Eine Nacht in Yoshiwara; Heut' spielt der Strauß (Der Walzerkönig); Prinzessin Olala; Rasputins Liebesabenteuer; Ariadne in Hoppegarten; Mein Herz ist eine Jazzband; L'Argent [FR]. 1928/29: Autour de L'Argent [SHD – FR]; Cagliostro / Cagliostro. Liebe und Leben eines großen Abenteurers [FR/DE]. 1929: Narkose [dir,act,pro]; Giftgas; Ehe in Not; Sei begrüßt, Du mein schönes Sorrent. 1930: Dolly macht Karriere; '1914'. Die letzten Tage vor dem Weltbrand; Das Schicksal der Renate Langen; Mary. Sir John greift ein [MLV – GB]. 1931: Das Ekel. Jung muß man bleiben; Meine Frau, die Hochstaplerin; Der Herzog von Reichstadt [MLV – FR]; Der Kongreß tanzt [MLV]; Der Herr Bürovorsteher; Die Koffer des Herrn O. F. 1932: Jonny stiehlt Europa; Das schöne Abenteuer [MLV]; Das Mädal vom Montparnasse [MLV – FR/DE]; Der weiße Dämon [MLV]; Spione im Savoy-Hotel; Kampf. 1932/33: Salon Dora Green; Manolescu, der Fürst der Diebe; Brennendes Geheimnis; Die kleine Schwindlerin. 1933: Wege zur guten Ehe [MLV]; Glückliche Reise [dir]. 1934: Eine Siebzehnjährige; Die Liebe siegt. 1934/1935: Alles um eine Frau. Kameraden [dir]. 1935: Das Einmaleins der Liebe [co-dir]; Viktoria. Die Geschichte einer Liebe [co-dir, act]. 1935/36: Kater Lampe. 1936: Ein seltsamer Gast; Maria, die Magd; Spiel an Bord; Und Du, mein Schatz, fährst mit; Das Hofkonzert [MLV]; Skandal um die Fledermaus. 1936/37: Millionenerschaft [AT]. 1937: Sieben Ohrfeigen; Unter Ausschluß der Öffentlichkeit; Millionäre [AT]. 1937/38: Frau Sylvelin.

HERBERT ACHTERNBUSCH

(Herbert Schild)

Born November 23, 1938, Munich (Germany)

Achternbusch is a challenging and frequently controversial artist whose work encompasses sculpture, painting and literature as well as films. His work is strongly rooted in the Bavarian landscape and language, and provides caustic and anarchic comments on the culture of his home region.

Achternbusch was raised by his grandmother in the Bavarian countryside, and obtained his *Abitur* in Cham, near Regensburg, in 1960. Taking up painting and writing, he initially studied at Pasing teacher-training college in Munich before enrolling at the Arts

Academy in Nuremberg in 1961, and finally settling at Munich's Academy of Fine Arts. He married an art teacher in 1962, and set himself up as a painter. Achternbusch published his first collections of poetry and etchings in 1964, and his first anthology of short stories, 'Hülle' (Cover), in 1969.

Achternbusch had already directed 8mm shorts in the early 1970s prior to making the acquaintance of Werner Herzog, Volker Schlöndorff and Margarethe von Trotta in 1973. He went on to write the screenplay for Herzog's *HERZ AUS GLAS* (Heart of Glass, 1975/76), although it was his role as a teacher in Schlöndorff's television film *ÜBERNACHTUNG IN TIROL* (Overnight Stay in Tyrol, 1973/74) that motivated him to make his own first feature film, *DAS ANDECHSER GEFÜHL* (That Andechs Feeling, 1974).

On his subsequent pictures, Achternbusch took on the roles of scriptwriter, director, lead actor, producer, and occasionally also cinematographer and distributor. The thematic and stylistic cues often came from his own unconventional prose texts, and (as in his essays about other filmmakers) juxtapose literary, filmic and painterly elements. His films starred a stock company of friends, most of whom were amateurs, including Annamirl and Sepp Bierbichler, Heinz Braun, Gabi Geist, Alois Hitznblicher and Franz Baumgartner, alongside Achternbusch's wife Gerda and their children. His regular crew comprised cinematographers Jörg Schmidt-Reitwein and Jörg Jeshel, editor Micki Joanni, and costume designer Annegret Poppel.

Achternbusch's anarchic brand of comedy is reliant on his eccentric use of the local dialect and visual puns. His narratives, meanwhile, portray a love-hate relationship with several characteristics of his Bavarian homeland such as beer gardens, the Catholic Church, and steadfast faith in authority. They also frequently reflect his own biography, in particular his mother fixation, e.g. in *DIE OLYMPIASIEGERIN* (The Olympic Champion, 1983), and personal obsessions, all of which he explores through pared-down narrative structures, earthy humour, and a gleeful breaking of taboos.

It is their taboo-breaking component that has gained his films attention beyond a small circle of fans, and has led to several instances of censorship, including a celebrated controversy in 1983, when West Germany's Home secretary withheld state funding for *DAS GESPENST* (The Ghost) on account of the film's supposed blasphemous content.

All of this contributed to Achternbusch's nationwide reputation as an embodiment of Bavarian independence and obstinacy, rendering him an anarchic successor of sorts to Karl Valentin. From the early 1980s he concentrated on theatre work, and on publishing illustrated film books, watercolours and autobiographical texts.

dir,scr,act,pro – DE] 1970: Das Kind ist tot [SF – dir,scr, cam,act,pro]. 1971/72: 6. Dezember 1971 [dir,cam,act, pro]. 1973/74: Übernachtung in Tirol [TV – act]. 1974: Jeder für sich und Gott gegen alle [act]; Das Andechser Gefühl [dir,scr,act]. 1975: Die Atlantikschwimmer. 1975/76: Herz aus Glas [co-scr]. 1976/77: Bierkampf. 1977: Servus Bayern. 1978: Der junge Mönch. 1979: Der Komantsche. 1980: Der Neger Erwin. 1981: Das letzte Loch. 1982: Susn [TV – sma – AT]; Der Depp; Das Gespenst. 1982/83: Der Platzanweiser. Porträt eines Kinomanen [co-scr]. 1983: Die Olympiasiegerin; Rita Ritter. 1983/84: Wanderkrebs. 1984/85: Blaue Blumen [DO – dir,scr,cam,cut,sfx,pro]; Die Föhnforscher. 1985: Heilt Hitler! [dir,scr,cam,pro]. 1986/87: Punch Drunk [dir,scr,cam,act,pro]. 1987/88: Wohin? 1988/89: Mix Wix. Ein Kapitalist gibt auf [dir,pro]. 1989/90: Hick's Last Stand [dir,scr,cam,act,pro]. 1990: Das Schaf im Wolfspelz [TVD – act]. 1991: Niemandsländ; I Know the Way to the Hofbrauhaus [dir,scr,cam,act,pro]. 1992: Ich bin da Ich bin da. 1993/94: Ab nach Tibet! 1. Es tut nicht mehr weh. Ein Wirtschaftsfilm. – 2. Die letzte Illusion. Ein Autorenfilm [dir,mus,act,pro]. 1994/95: Hades ade [SF]; Hades [dir,scr,act]. 1995: Der Niemandsländstreicher [TVD – act]. 1996/97: Picasso in München. 1997/98: Neue Freiheit Keine Jobs Schönes München Stillstand. 2001/02: Herbert Hellas – Achternbusch trifft Apollon [SD – app]. 2002: Das Klatschen der einen Hand. 2002/03: Musen, Macht und Glamour – Die Welt der Maximilianstraße [TVD – app]. 2007: Bierbichler [TVD – app]. 2008: Achternbusch [TVD – app]; Heimat – Deine Filme [TVD – 2 parts – app].

PERCY ADLON

(Paul Rudolf Parsifal Adlon)

Born June 1, 1935, Munich (Germany)

Adlon's television documentaries and theatrical features are best known for their closely observed and often whimsical portraits of individualists, dreamers, and social misfits.

After studying art history, theatre, and German literature at Munich University, the son of operatic tenor Rudolf Lambenthal initially worked as an actor in the theatre as well as radio and television before becoming a prolific director of television documentaries at the Bayerischer Rundfunk (Bavarian broadcasting studio). Several of his television productions were about artists, such as TOMI UNGERERS LANDEBEN (Tomi Ungerer's Country Life, 1973) and the highly acclaimed semi-documentary DER VORMUND UND SEIN DICHTER (The Guardian and His Poet, 1978) about the schizophrenic Swiss author Robert Walser.

In the 1980s, Adlon (and his frequent collaborator, wife Eleonore) began producing films for the big screen. CÉLESTE (1981) documented the life of Marcel Proust's housekeeper (played by Eva Mattes) during the writer's last years. FÜNF LETZTE TAGE (Five Last Days, 1982) re-enacted the final days in the life

of student Sophie Scholl, who was executed by the Nazis. DIE SCHAUKEL (The Swing, 1983) was a nostalgic family portrait, based on a novel by Annette Kolb, set prior to World War I.

Adlon became most famous in the mid-1980s with a trilogy of quirky comedy dramas starring the voluminous Bavarian actress Marianne Sägebrecht. In ZUCKERBABY (Sugar Baby, 1984/85), she played an overweight mortuary attendant who falls in love with a subway driver. In OUT OF ROSENHEIM (Bagdad Café, 1987), Sägebrecht was a Bavarian housewife and amateur magician who gets stranded in the Arizona desert and forges an unlikely friendship with a harassed black single mom (CCH Pounder) who runs a highway diner. The film became an international hit, revived the career of Hollywood veteran Jack Palance who played an eccentric artist, and was made into a television series in the United States.

The Adlons then moved to California and most of their subsequent films were set in the United States. ROSALIE GOES SHOPPING (1988/89) teamed Sägebrecht up with Hollywood stars Brad Davis and Judge Reinhold. SALMONBERRIES (1991) co-written by Adlon and his son Felix, was set in Alaska and had an eclectic cast headed by Canadian singer k.d. lang, German actress Rosel Zech and ageing Hollywood hardman Chuck Connors.

While Adlon's feature films since the mid-1990s (such as YOUNGER AND YOUNGER, 1992/93, starring Donald Sutherland, and HAWAIIAN GARDENS, 2001) have rarely met the same acclaim as his films from the 1980s, he has continued to make some intriguing documentaries, including IN DER GLANZVOLLEN WELT DES HOTEL ADLON (The Glamorous World of the Hotel Adlon, 1996), an imaginative cinematic collage of fact and fiction concerning Berlin's most famous pre-war luxury hotel founded by his mother's family; and KOENIG'S SPHERE (2001/02) a film about a Bavarian artist's sculpture that survived the 9/11 attacks.

In 1996/97 the Adlons with their companies Leora Films Inc., Santa Monica, and pelemele Film, Munich, produced EAT YOUR HEART OUT, which marked the directing debut of their son Felix (b. 1967), and in 2004, they adapted OUT OF ROSENHEIM into a stage musical, which had its premiere in Barcelona.

[dir,scr – DE] 1966: Fahnenweihe oder Thoma contra Ruederer [TV – act]. 1973: Tomi Ungerers Landleben [TVD]. 1974: Mann und Frau im Gehäuse – Alfred und Gisela Andersch [TVD]; Vati – Ein deutscher Neonfummler in Haiti [TVD]. 1975: Tacambaro. Der deutsche Komponist/Pianist Gerhart Muench in Mexico [TVD]; Hans Knappertsbusch. Ein Porträt post mortem [TVD]; Im schönsten Wiesengrunde [TVD]; Jean Paul – Phantasiestück über ein fränkisches Genie [TVD]. 1976: Der orientalische Schlamming

[TVD]; Rollwenzels Bunte Steine [TVD]; Der Tänzer Hans Bosl [TVD]; Der Vogel und der Jäger. Eine Reise mit dem Pantomimen Samy Molcho [TVD]. 1977: Die Bilek. Der Herr Hirnbeiss lebt am Hofbräuhaus [TVD]; Flora Innsbruck Hungerburg. Porträt Paul Flora [TVD] Fräulein Annette Kolb. Porträt einer couragierten Dichterin [TVD]; Lichtenberg. Ein deutscher Farmer in Südwestafrika [TVD]; Das Sindbadspiel des Freiherrn von Rittinger [TVD]; Taxifahrer [TVD].

[dir,scr,pro – DE] 1978: Der echte Liliom. Ein Schaukelburschenleben [TVD]; Fidirallala. Besuch bei Roger Siffer [TVD]; German Town, Jamaica [TVD]; Witwen. Bemerkungen zu einem verdrängten Problem [TVD – dir,scr]; Der Vormund und sein Dichter [TV]. 1979: Ich weiß nicht wer ich bin – Findelkinder [TVD]; Nebenbei hauptsächlich Rösser. Der Bildhauer Fritz Koenig [TVD]; Unterhaltung am Koffer. Karajans Orchesterdiener Heinz Bartlog [TVD]; Wir sind Babylon. Tomi Ungerer und der Horror unserer Welt [TVD]. 1979/80: Herr Kischott [TV]. 1980: Im Haus des Affenmalers Gabriel Max [TVD]; Tim, Rollerskater [TVD]. 1981: Céleste. 1982: Der Kellner [TVD]; Rafael Kubelik – Eine Begegnung [TVD]; Fünf letzte Tage; Fluchtwege eines friedliebenden Mannes – Leonhard Frank [TVD]. 1983: Ein Musikerleben 12 Meter 60. Franz Lachners 'Lebensrolle' von Ludwig von Schwind [TVD]; Die Schaukel. 1984/85: Zuckerbaby. 1985: Wolfgang Wagner – Herr der Ringe [TVD]. 1986: Stein in Bamberg [TVD]; Herschel und die Musik der Sterne [TV – AT/DE]. 1987: Out of Rosenheim [dir,co-scr,ide,pro]. 1988/89: Babycakes [TV – sma – US]; Rosalie Goes Shopping [dir,co-scr,pro]. 1990: Red Hot & Blue [TV – GB/US/DE/FR]. 1991: Salmonberries. 1992/93: Younger & Younger [dir,co-scr,pro – DE/US/FR]. 1993: Die Schönheit im Normalen finden – Die inneren Bilder des Percy Adlon [DO – act]. 1996: Hollywood, Germany. Die amerikanische Herausforderung [TVD – act]; In der glanzvollen Welt des Hotel Adlon / The Glamorous World of the Hotel Adlon [TV – DE/US]. 1996/97: Eat Your Heart Out / American Shrimps [pro – US/DE]; Mann vor wilder Landschaft. Tomi Ungerer in Irland [DO – DE/US]; Tomi Ungerer – Un diable au paradis [DO – DE/US]. 1997: Maestro In Hollywood. Esa-Pekka Salonen and the Los Angeles Philharmonic [DO – DE/US]. 1998: Ganslberger Jahreszeit. In der Welt von Fritz und Maria Koenig [DO – DE/US]; Zirkus um Zauberflöte [DO – DE/US]. 1999: Mein München. In meiner Heimatstadt, damals und heute [DO – dir,scr,cam,pro – DE/US]. 1999/2000: Die Straußkiste / Forever Flirt [DO – DE/US]. 2000: Getting Ready in Topanga. Goethe – Werther – Eisermann. [DO – DE/US]. 2001: Hawaiian Gardens [DE/US]. 2001/02: Koenig's Sphere / Koenigs Kugel. Der deutsche Bildhauer Fitz Koenig im Trümmerfeld von Ground Zero [TVD – dir,scr,cam,pro – US/DE]. 2002/03: Musen, Macht und Glamour – Die Welt der Maximilianstraße [TVD – app]. 2004/05: Filmlegenden. Deutsch [TVD – app]. 2007: Orbela's People [DO – dir,scr,cam,pro,des,cut,mus – US/DE].

MARIO ADORF

Born September 8, 1930, Zurich (Switzerland)

Heavy-set, gruff-looking and often moustachioed, Adorf has enjoyed a prolific fifty-year career as a character actor in European cinema, often in villainous roles.

Half-Italian by birth, Adorf studied in Mainz and Zurich, before gaining employment as an extra and assistant director at Zurich's Schauspielhaus. He relocated to Munich in 1953, where he enrolled at the Otto Falckenberg acting school and took singing lessons before becoming a member of the troupe at the city's Kammerspiele from 1954 to 1960.

Following his film debut in 08/15 (1954/55), Paul May's trilogy about life in the Wehrmacht, Adorf went on to win the German Film Award in 1958 for his portrayal of a mentally retarded serial killer in Robert Siodmak's NACHTS, WENN DER TEUFEL KAM (The Devil Strikes At Night). Adorf effectively communicated his protagonist's inner turmoil by contrasting his bulky frame and rough appearance with a sensitive, understated characterisation. Subsequently, Adorf played a Polish stoker in Georg Tressler's DAS TOTENSCHIFF (Ship of the Dead), a youth gang leader in Gerd Oswald's AM TAG, ALS DER REGEN KAM (The Day It Rained, both 1959) and a villainous railway boss in Harald Reinl's Euro-western WINNETOU I (Winnetou the Warrior / Apache Gold, 1963).

From the mid-1960s, the actor worked increasingly in Italy, where he appeared in spaghetti westerns, comedies, crime thrillers, and was cast as Mussolini in Florestano Vancini's IL DELITTO MATTEOTTI (The Assassination of Matteotti, 1973). Adorf has also worked with a number of internationally renowned directors, e.g. on Sam Peckinpah's MAJOR DUNDEE (1964/65), Billy Wilder's FEDORA (1977/78), John Frankenheimer's THE HOLCROFT COVENANT (1984/85) and Claude Chabrol's JOURS TRANQUILLES À CLICHY (Quiet Days in Clichy, 1989/90). In the 1970s and early 1980s, Adorf contributed to several high profile New German Cinema projects. He had prominent parts in Schlöndorff/von Trotta's DIE VERLORENE EHRE DER KATHARINA BLUM (The Lost Honour of Katharina Blum, 1975) and as the hero's father in Schlöndorff's DIE BLECHTROMMEL (The Tin Drum, 1978/79), as well as in Rainer W. Fassbinder's LOLA (1981). Adorf particularly stood out as the blind protagonist of Nikos Perakis's black comedy BOMBER & PAGANINI (1976).

From the early 1980s on, Adorf has worked primarily on stage and in German television, including the award-winning mini-series VIA MALA (1985), DER GROSSE BELLHEIM (The Great Bellheim, 1991/92) and DIE AFFÄRE SEMMELING (The Semmeling Affair, 2000–02). On the big screen, his performance as the owner of an Italian restaurant in Cologne, in

Klaus Emmerich's PIZZA COLONIA (1990/91), earned the actor a Filmband in Gold best-acting award. A few years later, he had a similar part in Helmut Dietl's ROSSINI ODER DIE MÖRDERISCHE FRAGE, WER MIT WEM SCHLIEF (Rossini, 1996).

In the 1990s Adorf started publishing volumes of partly autobiographical books: 'Der Mäusetöter' (The Mouse-Killer, 1992), 'Himmel und Erde' (Heaven and Earth, 2004), 'Mit einer Nadel bloß' (Just With a Needle, 2005) and others. Adorf remains a regular presence on German television, and is a frequent guest on chat shows.

Among a string of decorations and medals Adorf in 2004 received the Deutsche Filmpreis lifetime award. For Adorf's 75th birthday Volker Schlöndorff shot a TV version of ENIGMA – EINE UNEINGESTANDENE LIEBE (Enigma – An Unacknowledged Love, 2005), a two-hander they had previously produced for the stage.

[act – DE] 1954: 08/15. 1955: 08/15 – II. Teil; 08/15 in der Heimat. 1956: Termin Julia wird gehalten [TV]; Die Tochter des Brunnenmachers [TV]; Kirschen in Nachbars Garten. 1956/57: Robinson soll nicht sterben; Mädchen und Männer / La ragazza della salina / Djevojke i muskarci [DE/IT/YU]; Die Schwestern [TV]. 1957: Monsignore's große Stunde [TV]; Nachts, wenn der Teufel kam; Mammis Wanderjahre [TV]; Der Arzt von Stalingrad. 1958: Schwester Bonaventura [TV]; Das Mädchen Rosemarie; Nachtsyl [TV]. 1959: Das Totenschiff [DE/MX]; Am Tag, als der Regen kam; Bumerang. 1960: Mein Schulfreund; Schachnovelle; Eine Frau fürs ganze Leben [act]. 1960/61: Qui êtes-vous, Monsieur Sorge? / La spia del secolo [FR/IT]. 1961: Le goût de la violence / Haut für Haut / Febbre di rivolta [FR/DE/IT]; A cavallo della tigre [IT]; Rennen [SF – voi]. 1961/62: Karol [TV]. 1962: Lulu [AT]; La leggenda di Fra' Diavolo [IT]; Straße der Verheißung; Station Six-Sahara / Endstation 13 Sahara [GB/DE]. 1962/63: Die endlose Nacht. 1963: Moral 63; Die zwölf Geschworenen [TV]; La visita / Annonces matrimoniales [IT/FR]; Es war mir ein Vergnügen; Winnetou I / La valle die lunghi coltelli / La révolte des indiens Apaches [DE/IT/FR]. 1963/64: Vorsicht, Mister Dodd!; Der letzte Ritt nach Santa Cruz [AT/DE]. 1964: Polizeirevier Davidswache; Winnetou II / Le trésor des montagnes bleues [DE/FR]; Die Goldsucher von Arkansas / Alla conquista dell'Arkansas / Les chercheurs d'or de l'Arkansas [DE/IT/FR]. 1964/65: Major Dundee [US]; Estambul 65 / Colpo grosso a Galata Bridge / L'Homme d'Instanbul [ES/IT/FR]; Vergeltung in Catano / Tierra de fuego [DE/ES]. 1965: Ten Little Indians [GB]; La guerre secrète / La guerra segreta / Spione unter sich [FR/IT/DE]; Die Herren. EP 1: Die Intellektuellen; La soldatesse / Des filles pour l'armée [IT/FR]; Io la conoscevo bene / Je la connaissais bien / Ich habe sie gut gekannt [IT/FR/DE]. 1965/66: Ganovenehre. 1966: Herr Puntilla und sein Knecht Matti [TV]; Operazione San Gennaro / Unser Boß ist eine Dame / Opération San Gennaro [IT/DE/FR]; Una rosa per tutti [IT]; Tendres raquins / Zärtliche Haie [FR/DE/IT]. 1967: Le dolci signore [IT]; Questi fantasmi / Fantômes à l'italienne [IT/

FR]. 1968: ... e per tetto un cielo di stelle [IT]; Engelchen macht weiter – hoppe, hoppe Reiter; Maßnahmen gegen Fanatiker [SF]. 1968/69: Krasnaja palatka / La tenda rossa [SU/IT]. 1969: Il commissario Pepe [IT]; Gli specialisti / Le specialiste / Fahrt zur Hölle, ihr Halunken [IT/FR/DE]; Cran d'arrêt / Il Caso 'Venere privata' [FR/IT]; L'uccello dalle piume di cristallo / Das Geheimnis der schwarzen Handschuhe [IT/DE]. 1969/70: Die Herren mit der weißen Weste. 1970: Deadlock. 1970/71: L'arciere di fuoco / El arquero de Sherwood / La grande chevauchée de Robin des Bois [IT/ES/FR]; Un'anguilla da 300 milioni [IT]. 1971: Milano Calibro 9 [IT]; Malastrana / Chi l'ha vista morire? [DE/IT]; La corta notte delle bambole di verto / Malastrana [IT/DE/YU]. 1971/72: Quando le donne persero la coda / Toll trieben es die alten Germanen [IT/DE]; Herzbube / King, Queen, Knave [DE/US]; Le avventure di Pinocchio / Les Aventures de Pinocchio / Pinocchio [IT/FR/DE]; La polizia ringrazia / Das Syndikat [IT/DE]. 1972: La violenza: quinto potere [IT]; La mala ordina / Der Mafia-Boss – Sie töten wie Schakale [IT/DE]. 1972/73: Sans sommation / Ohne Warnung / Il clan del quartiere Latino [FR/DE/IT]. 1973: Die Reise nach Wien; Il delitto Matteotti [IT]. 1974: La polizia chiede aiuto [IT]; Processo per direttissima [IT/FR]. 1974/75: La faille / Der 3. Grad / La smagliatura [FR/DE/IT]. 1975: Die verlorene Ehre der Katharina Blum; MitGift; Cuore di cane / Warum bellt Herr Bobikow? [IT/DE]. 1976: Bomber & Paganini [DE/AT]; Gefundenes Fressen; Mein Kind. Lieder von und mit Anja Hauptmann [TV]; Naumachos [TVS – IT]. 1977: Un anno di scuola (Ein Schuljahr) [TV – IT]; Io ho paura [IT]; Der Hauptdarsteller; Tod oder Freiheit. 1977/78: Taugenichts; Deutschland im Herbst; Fedora. 1978/79: Die Blechtrommel / Le tambour [DE/FR]. 1979: Milo Milo [DE/GR]. 1979/80: L'Empreinte des géants / Giganten der Landstraße [FR/DE]. 1980: The Little World of Don Camillo / Die kleine Welt des Don Camillo [TVS – GB/DE]; Gesucht wird ... Drei Geschichten um nicht ganz ehrenwerte Herren [TV]. 1981: La disubbidienza / La désobéissance [IT/FR]; Lola. 1981/82: Invitation au voyage / Invito al viaggio / Nina [FR/IT/DE]; Smiley's People [TV – GB]. 1982: Les tilleuls de Lautenbach / Die Linden von Lautenbach [TV – FR/DE]; La côte d'amour [FR]; Marco Polo [TV – IT]. 1983: La vigna di uve nera [TV – IT]; State buoni se potete [IT]; Klassenverhältnisse / Rapports de classes [DE/FR]. 1984/85: Coconuts [DE/AT]; Marie Ward – Zwischen Galgen und Glorie; Flucht ohne Ende [TV – AT]; The Holcroft Covenant [GB]. 1984-86: Kir Royal. 1. Wer reinkommt, ist drin [TVS]. 1985: The Second Victory [GB]; Via Mala [TV – DE/FR/IT]. 1985/86: Momo [DE/IT]. 1986: La ragazza dei lillà [IT]; Wiedersehen im Herbst [TV – dir,act]; Mino [TV – CH/DE/IT]. 1986/87: Des Teufels Paradies; Heimatmuseum [TV]. 1987: Notte italiana [IT]; Vado a riprendermi il gatto [IT]. 1987/88: Rausch der Verwandlung [TV – FR/DE]. 1988: La grande fauche [FR]; Abendstunde im Spätherbst [TV]; Facciaffittasi. 4. Follie. / Gesicht zu vermieten. 4. Verrückt nach Liebe [TVS – IT/DE]; Rosamunde. 1988/89: I ragazzi di via Panisperna / Enrico Fermi – Sein Weg zum Ruhm [IT/DE]; Keine Gondel für die Leiche [TV]; La piovra 4 [TVS – IT]; Francesco / Franziskus [IT/DE]. 1989: La Trappola [TV – IT]; Sauf votre respect [FR]; Maxantimo [CH]; Eppure si muove! / Der Prozeß des Galileo [IT/DE]. 1989/90: Oceano

[TVS – IT]; Mat' / La Madre [SU/IT]; Mio caro dottor Gräsler [IT/HU]; Prémumé dangereux [FR]; Jours tranquilles à Clichy / Giorni felici a Clichy / Stille Tage in Clichy [FR/IT/DE]. 1990: Café Europa; Giochi di società [IT]. 1990/91: Ex und Hopp [TV]; Money / Money [IT/FR/CA]; Pizza Colonia [DE/IT]. 1990-94: Fantaghirò – La grotta della rosa d'oro (Prinzessin Fantaghirò) [TVS – IT]. 1991: Die Kaltenbach-Papiere [TV]. 1991/92: Lilli Lottofee [TVS]; Mario Adorf – Von der Eifel in die weite Welt [TVD]; Der große Bellheim [TV]; Le pilote du Rio Verde. [TV – FR]. 1992: Abissinia [TV – IT]. 1992/93: Uomo di rispetto [IT]; König der letzten Tage [TV]; Münster – ein Käfig voller Geschichte [TVD]. 1993: Amigomio [DE/AR]; Bauernschach [TV – AT]; Maus und Katz [TV]. 1993/94: Felidae [ANI – voi]; Inside the Vatican / Weltmacht Vatikan [TV – CA/GB/DE]; Missus [TV – FR/IT]. 1994: Höchstpönlich: Mario Adorf [TV]; Ein Freund, ein guter Freund. Heinz Rühmann 1902–1994 [TV]. 1994/95: Der Schattenmann [TV]; Il Piccolo Lord / Der kleine Lord [TV – IT/DE]. 1995: Kommissar Klefisch: Vorbei ist vorbei [TV]. 1996: Schwarzmüller [AT]; Alles nur Tarnung; Tresko – Der Maulwurf [TV – act,sma]; Tresko – Im Visier der Drogenmafia [TV – act,sma]; Tresko – Amigo-Affäre [TV – act,sma – DE/FR]; Rossini oder die mörderische Frage, wer mit wem schlief; Fräulein Smillas Gespür für Schnee / Snowen Smillas fornemmelse for sne / Smilla's Sense of Snow [DE/DK/SE]. 1997: La quindicesima epistola [TV – IT]; Alles für die Mafia [TV – AT]. 1998: Caraibi / Die Piraten der Karibik [TV – IT/DE]. 1998/99: Ama il tuo nemico [TV – IT/DE]; Majestät brauchen Sonne [DO – voi – DE/NL]. 1999: Comeback für Freddy Baker [TV]. 1999/2000: Ein Mann für jedes Alter [TVD]. 2000: Vola sciusciù / The Savior of San Nicola / Der Held von Apulien [TV – IT/US/DE]; Gioco di specchi [TV – IT]; Il Ritorno del piccolo lord / Der kleine Lord – Retter in der Not [TV – IT/DE]. 2000-02: Die Affäre Semmeling [TV]. 2001: Geiger, Gaukler, Gentleman – Armin Mueller-Stahl [TVD]; Epsteins Nacht [DE/CH/AT]. 2002: Die Nibelungen [TV]; Abgeschminkt: Mario Adorf [TVD]. 2002/03: Die Verhoevens [TVD]; Die Jungen von der Paulstraße / I ragazzi della via Pál [TV – AT/IT]. 2003: Gero von Boehm begegnet: Mario Adorf [TV]; Till Eulenspiegel / Tijnl Uilenspiegel [ANI – voi – DE/BE]; Die schnelle Gerdi und die Hauptstadt [TVS]. 2003-05: Vera – Die Frau des Sizilianers [TV]. 2004/05: Kanzleramt [TVS]. 2005: Jennifer Nitsch – Tod einer Schauspielerin [TV]; Enigma – eine uneingeständene Liebe [TV – co-scr,act]; Es ist ein Elch entsprungen. 2006: Giganten: Karol Wojtyła – Geheimnisse eines Papstes [TV]. 2006/07: Rosa Roth: Der Tag wird kommen [TV]; Die rote Zora. 2007: Kleiner Dodo [ANI – voi]; Mein Leben – Mario Adorf [TVD]. 2007/08: Rebecca Ryman: Wer Liebe verspricht [TV]; Botero – Geboren in Mellin [DO – voi]. 2008/09: Gesang der Wale [TV].

FATIH AKIN

Born August 25, 1973, Hamburg-Altona (West Germany)

A key figure in post-reunification German cinema, Akin's films are characterised by emotive, actor-centred narratives and a fast-paced fusion of Hollywood genre conventions and European art cinema.

Born to a factory worker father and a primary school teacher mother who emigrated from Turkey to Hamburg in the late 1960s, Akin gained his *Abitur* at age twenty-one, and completed a degree in visual communications at Hamburg's College of Fine Arts in 2001. He directed two highly praised shorts: *SENSIN – DU BIST ES!* (Sensin ... You're the One!, 1995), a rumination on love and shattered illusions in which he plays a young Turk with a penchant for Robert De Niro, hunting for his perfect woman in a St. Pauli bar; and *GETÜRKT* (Weed, 1996/97), an ironic drug-comedy film again featuring Akin in the lead role, and set at a Turkish Black Sea resort.

While still at school, he wrote the script to his first feature, *KURZ UND SCHMERZLOS* (Short Sharp Shock, 1997/98), which he offered to producer Ralph Schwingel of Wüste-Film, thereby inaugurating a long-term working relationship between the two. The film was a heady blend of German urban drama and Hollywood gangster film set in Hamburg and influenced by Akin's own experiences and the works of his idol Martin Scorsese. The film details the ultimately tragic exploits of three young friends drifting between petty crime and involvement with the local Albanian mafia, and was singled out by critics both for its realist, near-*vérité* aesthetic, and the fact that it is a gripping action picture in which multiculturalism is featured as a natural aspect of modern urban life in Germany.

Akin's subsequent features picked up numerous national and international awards and confirmed him as one of the most important filmmaking talents to emerge since the 1990s. *IM JULI* (In July, 1999/2000) was a feel-good road movie about two twenty-somethings whose quest for love takes them on a sun-drenched odyssey across Europe to Turkey. *SOLINO* (2002), a German-Italian co-production chronicled the experiences of a family of first generation Italian guest-workers in Germany's Ruhr region in the 1960s. The erotically charged melodrama *GEGEN DIE WAND* (Head-On, 2003) about a raw and self-destructive love affair highlighted the emotional and lifestyle conflicts of second and third generation Turkish migrants in Germany, and provided an acting *tour de force* for its two principal stars, Birol Ünel and Sibel Kekilli. In 2004 it won the Golden Bear at the Berlin Film Festival and the European Film Award. The film was co-produced by Akin's own company Corazón International that he founded in Hamburg in 2003.

Akin subsequently contributed an episode to the short film anthology *VISIONS OF EUROPE* (2004), and made a well-received documentary about contemporary urban Turkish music, *CROSSING THE BRIDGE: THE SOUND OF ISTANBUL* (2004/05). Apart from directing and writing his own films, Akin has had cameo parts in several of his films, while also con-

tributing to other film-makers' productions, including lending his voice to Oliver Hirschbiegel's *DAS EXPERIMENT* (2000), appearing in the Turkish comedy *HIRSIZ VAR!* (Robbery Alla Turca, 2004) and producing Özgür Yildirim's gangster drama *CHICO* (2007/08).

For the mournful transnational drama *AUF DER ANDEREN SEITE* (The Edge of Heaven, 2007) – the second part of his 'Love, Death & Devil' trilogy – Akin won the award for best script at Cannes as well as a European Film Award and was – with four *Lolas* (Best Film, Best Direction, Best Script, Best Editing) – the big winner at the 2008 German Film Awards.

[act – DE] 1993: *Stadtklinik* [TVS – 1 episode]. 1995: *Sensin – Du bist es!* [SF – dir,scr,act]; *SK-Babies* [TVS – episode 10]. 1996: *Einsatz Hamburg Süd* [TVS – episode 1]. 1996/97: *Getürkt* [SF – dir,scr,act]. 1997: *Überleben in der Großstadt* [SF]; *Back in Trouble* [TV – LU/DE]; *Trickser* [TV]. 1997/98: *Kurz und schmerzlos* [dir,scr,act]. 1998: *Der letzte Flug* [SF]; *Die Rosenfalle* [SF]. 1999: *Kismet*. 1999/2000: *Im Juli* [dir,scr,act]. 2000: 'Wir haben vergessen zurückzukehren' *Die Türkendeutschen in Hamburg* [DO – dir,scr]; *Das Experiment* [voi]. 2000/01: *Ein göttlicher Job*. 2001: *DiggerDance: Digger Is a Dancer*; *Die Liebenden vom Hotel Osman* [SF]; *Wie Zucker im Tee* [TVD – app]; *Planet der Kannibalen*. 2002: *Solino* [dir]. 2003: *Durch die Nacht mit ...* *Fatih Akin* und *Thea Dorn* [TVD – app]; *Gegen die Wand* [dir,scr,act,co-pro]; *Ein krasser Deal* [TV]. 2004: *Visions of Europe. 25 Directors – 25 Countries: Die bösen alten Lieder* [SF – dir,scr,pro]; *Kebab Connection* [co-scr]; *Hirsiz var!* [TR]. 2004/05: *Crossing the Bridge – The Sounds of Istanbul* [DO – dir,scr,pro]. 2005: *Durch die Nacht mit ...* *Moritz Bleibtreu* und *Oliver Pocher* [TVD – app]. 2006: *Takva / Takva – Gottesfurcht* [co-pro – TR/DE]. 2007: *Auf der anderen Seite / Yasamin kiysisinda* [dir,scr,pro – DE/TR]; *Fatih Akin – Tagebuch eines Filmreisenden* [TVD – app,pro]; *Mein Leben – Fatih Akin* [TVD – app]. 2007/08: *Chiko* [pro]. 2008: *Ballhaus Klimaschutz-Initiative – Turquoise* [SF – voi]; *New York, I Love You: Chinatown* [1 episode – dir,scr]; *1 1/2 Ritter – Auf der Suche nach der hinreißenden Herzelinde*; *Deutschland 09. 13 kurze Filme zur Lage der Nation* [episode 3 – dir,scr]. 2008/09: *Garbage in the Garden of Eden* [DO – dir,scr,pro]; *Mamarosh* [co-pro – DE/YU]; *Soul Kitchen* [dir,scr,pro].

HANS ALBERS

(Hans Philipp August Albers)

Born September 22, 1891, Hamburg-St. Georg (Germany)

Died July 24, 1960, Munich (West Germany)

Affectionately referred to simply as 'Blonder Hans', blue-eyed and dashing Albers is an enduring icon of German stage, screen and song, whose films and recordings from the 1930s and 1940s remain popular favourites to this day.

Albers failed to complete either his high school education or a commercial apprenticeship, and worked

as a clerk for a silk merchant in Frankfurt/Main before starting acting lessons. In 1916, following his first theatrical engagements, he was drafted to serve in World War I. After the war, during which he was twice seriously wounded, Albers appeared at numerous theatres as an actor, singer, dancer, comedian and performer. His first serious part came in Ferdinand Bruckner's 'Verbrecher' (The Criminals) at Deutsches Theater in 1928. His first starring role followed in the 1931 production of Franz Molnar's 'Liliom' at the Volksbühne.

Starting in 1917, Albers had numerous minor parts as felons, pimps, rakish lovers and other ne'er-do-wells in silent films. With the advent of sound, however, the actor's unaffected and often mumbling manner of speaking allowed him to better showcase his expressive talents. Following a supporting role in Josef von Sternberg's *DER BLAUE ENGEL* (The Blue Angel, 1929/30), Ufa producer Erich Pommer promoted Albers as a daredevil star in roles such as Captain Craddock alongside Heinz Rühmann in Hanns Schwarz's *BOMBEN AUF MONTE CARLO* (Bombs Over Monte Carlo, 1931) and as a flying ace in Karl Hartl's *F.P. 1 ANTWORTET NICHT* (F.P. 1 Doesn't Answer, 1932). Although these films were shot as multilingual versions Albers, lacking international star status, acted only in the German versions.

After the Nazis' rise to power, Albers's heroes took on Führer-like traits in propagandist films such as Gustav Ucicky's *FLÜCHTLINGE* (Fugitives, 1933) and Herbert Selpin's *CARL PETERS* (1940/41). However, such roles were the exception – Albers generally distanced himself from the regime, and refused to divorce his Jewish wife, actress Hansi Burg (1898–1975), who survived the war in British exile.

Albers's on-screen persona during this time was usually that of the traditional – if occasionally downcast and often self-deprecating – adventurer in box-office hits of various genres, including Karl Hartl's detective spoof *DER MANN, DER SHERLOCK HOLMES WAR* (The Man Who Was Sherlock Holmes, 1937), Herbert Selpin's western *WASSER FÜR CANITOGA* (Water for Canitoga, 1938/39), Josef von Baky's extravagant fantasy *MÜNCHHAUSEN* (Baron Munchhausen, 1942/43) and as a disillusioned sailor in Helmut Käutner's portrait of Hamburg's harbour and red-light district St. Pauli in *GROSSE FREIHEIT NR. 7* (Great Freedom No. 7, 1943/44).

Albers's post-war film roles most often found him cast as melancholy father figures such as the industrial magnate in Gottfried Reinhardt's Gerhart Hauptmann adaptation *VOR SONNENUNTERGANG* (Before Sundown, 1956) or an elderly diver in Eugen York's *DER MANN IM STROM* (Man in the Current, 1958).

Albers's popularity and reputation as an actor and one-of-a-kind singer of melancholy shanties and sen-

timental ballads, continued to grow after his death, with the city of Hamburg providing a memorial for its famous son by naming a square in St. Pauli after him.

[act – DE] 1915: Jahreszeiten des Lebens. 1917: Rauschgold; Die Tochter der Gräfin Stachowska; Halkas Gelöbnis; Baroneßchen auf Strafurlaub. 1917/18: Die Dreizehn; Das Spitzentuch der Fürstin Wolkowska. 1918: Das alte Bild; Am Scheidewege; Das Lied der Colombine; Irrwege der Liebe; Liebe und Leben. 1. Die Seele des Kindes [act(?)]; Das Licht des Lebens; Leuchtende Punkte; Sadja; Der Mut zur Sünde; Der Fluch des Nuri. 1918/19: Die Tochter des Bajazzo; Lola Montez. 2. Am Hofe Ludwig I. von Bayern. 1919: Das Tor der Freiheit [act(?)]; Der Fürst der Nacht; Die Prinzessin von Urbino; Aus eines Mannes Mädchenjahren [act(?)]; Madeleine; Das Grand Hotel Babylon; Die Marquise von O. 1919/20: Die 999. Nacht; Die Schlange mit dem Mädchenkopf. 1920: Falschspieler. Die Tragödie eines Entgleisten; Berlin W; Schieber; Taschendiebe; Die Kronjuwelen des Herzogs von Rochester. 1920/21: Die große und die kleine Welt. 1921: Der Schuß aus dem Fenster; Söhne der Nacht. 1. Die Verbrecher-GmbH / 2. Die Macht der Liebe; Der schwere Junge. 1921/22: Menschenopfer. 1922: Das Testament des Ivo Sievers; Der böse Geist Lumpaci Vagabundus; Versunkene Welten; Lyda Ssanin; Der falsche Dimitry. Ein Zarenschicksal. 1922/23: Irene d'Or; Inge Larsen. 1923: Die letzte Sensation des Zirkus Farini; Fräulein Raffke. 1924: Gehetzte Menschen; Auf Befehl der Pompadour. Ein historisches Filmspiel im modernen Rahmen; Guillotine; Das schöne Abenteuer. 1924/25: Athleten; Die Venus vom Montmartre; Ein Sommernachts Traum. 1925: Luxusweibchen; Der König und die kleinen Mädchen; Das Mädchen mit der Protektion; Vorderhaus und Hinterhaus; Halbseide; Mein Freund, der Chauffeur; Die Gesunkenen; Der Mann aus dem Jenseits. Feldgrau; Der Bankkrach Unter den Linden. 1925/26: Deutsche Herzen am deutschen Rhein. 1926: Der Prinz und die Tänzerin; An der schönen blauen Donau; Wir sind vom k.u.k. Infanterie-Regiment; Ich hatt' einen Kameraden; Die drei Mannequins (Die drei Probierramsells); Jagd auf Menschen; Es blasen die Trompeten; Der Soldat der Marie; Küssen ist keine Sünd' / Die letzte Einquartierung; Die Warenhausprinzessin; Nur eine Tänzerin / Bara en danserska [DE/SE]; Eine Dubarry von heute; Die versunkene Flotte; Schatz, mach' Kasse; Der lachende Ehemann; Die Frau, die nicht 'Nein' sagen kann; Nixchen; Die Villa im Tiergarten; Die Sporck'schen Jäger [act(?)]. 1926/27: Rinaldo Rinaldini. Abenteuer eines Heimgekehrten. 1927: Üb' immer Treu' und Redlichkeit; Primanerliebe; Der größte Gauner des Jahrhunderts; Der goldene Abgrund. Schiffbrüchige des Lebens / Rapa-Nui [DE/FR]; Die glühende Gasse; Ein perfekt gentleman [SE]; Die Dollarprinzessin und ihre sechs Freier. Die Schicksalsnacht eines Telephonmädels; Eine kleine Freundin braucht ein jeder Mann; Es zogen drei Burschen ... 1927/28: Wer das Scheiden hat erfunden. 1928: Frauenarzt Dr. Schäfer; O Jugend, wie bist du so schön; Saxophon-Susi; Herr Meister und Frau Meisterin. Ehret Eure deutschen Meister; Prinzessin Olala; Ein Tag Film [SF]; Rasputins Liebesabenteuer; Heut' war ich bei

der Frieda; Weib in Flammen; Dornenweg einer Fürstin; Der rote Kreis. 1928/29: Asphalt. Der Polizeiwachtmeister und die Brillantenelse; Mascottchen; Möblierte Zimmer. Der sturmfreie Junggeselle. 1929: Die Schleiertänzerin / Le meneur de joies [DE/FR]; Vererbte Triebe. Der Kampf ums neue Geschlecht; Ja, ja, die Frau'n sind meine schwache Seite; Teure Heimat; Heilige oder Dirne. Nebenbuhlerinnen; Die Nacht gehört uns [MLV]. 1929/30: Der Blaue Engel [MLV]; The Blue Angel [MLV]. 1930: Der Greifer [MLV – GB/DE]; Hans in allen Gassen [MLV]. 1930/31: Drei Tage Liebe. 1931: Bomben auf Monte Carlo [MLV]; Monte Carlo Madness [MLV]; Der Draufgänger. 1931/32: Der Sieger [MLV]. 1932: Quick [German MLV]; Der weiße Dämon [MLV]; F.P.1 antwortet nicht [MLV]. 1932/1933: Heut kommt's drauf an. 1933: Ein gewisser Herr Gran [MLV]; Flüchtlinge [MLV]. 1933/34: Gold [MLV]. 1934: Peer Gynt. 1934/35: Variété [MLV – DE/FR]. 1935: Henker, Frauen und Soldaten. 1936: Savoy-Hotel 217; Unter heibem Himmel. 1937: Der Mann, der Sherlock Holmes war; Die gelbe Flagge. 1937/38: Fahrendes Volk [MLV – FR/DE]. 1938: Sergeant Berry; Der Trichter bringt Allerlei aus aller Welt [SF]. 1938/39: Wasser für Canitoga. 1939/40: Ein Mann auf Abwegen. 1940: Trenck, der Pandur. 1940/41: Carl Peters. 1942/43: Münchhausen. 1943/44: Große Freiheit Nr. 7. 1945: Shiva und die Galgenblume [DE (CS) – unfinished]. 1947: ... und über uns der Himmel. 1950: Föhn [DE/CH]; Vom Teufel gejagt. 1951: Blaubart [MLV – FR/CH/DE]; Nachts auf den Straßen. 1952/53: Käpt'n Bay-Bay. 1953: Jonny rettet Nebrador. 1954: Hoppla, jetzt komm ich! [TVD]; An jedem Finger zeh'n; Auf der Reeperbahn nachts um halb eins. 1955: Der letzte Mann. 1956: I fidanzati della morte (Die Verlobten des Todes) [IT/DE]; Vor Sonnenuntergang. 1957: Der tolle Bomberg; Das Herz von St. Pauli. 1957/58: Das gab's nur einmal [DO – act]; Der Greifer. 1958: Der Mann im Strom; Dreizehn alte Esel [act,lyr]. 1959/60: Kein Engel ist so rein. 1988/89: In meinem Herzen, Schatz ... [DO – act]. 1991: Hoppla, jetzt komm ich. Hans Albers, ein Idol wird 100 [TVD]. 2005: Legenden – Hans Albers [TVD].

PETER ALEXANDER

(Peter Alexander Neumayer)

Born June 30, 1926, Vienna (Austria)

From the 1950s through to the 1990s Alexander was one of the biggest German-speaking stars in light entertainment. As a singer he covered pop, musical, swing, and operetta, in films he was cast as a comedian and romantic lead, while on television he hosted phenomenally successful TV variety shows.

The son of a banker, Alexander started his musical career at the age of five by joining the Wiener Sängerknaben, the renowned Viennese Boys' Choir. During World War II, he was drafted into the army in 1944, and was captured by the British forces. After the war he briefly studied medicine, before attending the Max Reinhardt acting school. He subsequently began his stage career at the Vienna Burgtheater and other theatres. In 1951, he recorded his first hit

song 'Das machen nur die Beine von Dolores' (That's What Dolores' Legs Do To Me) and in 1953 he won a singing competition in Munich with 'La bella Musika'.

Alexander's film debut was in a supporting role in the Austrian revue film *VERLORENE MELODIE* (Lost Melody, 1952), followed by other minor appearances in West German and Austrian productions. His increasing popularity as a recording artist led to starring roles in the revue films *LIEBE, TANZ UND 1000 SCHLAGER* (Love, Dance, and 1000 Hits, 1955) and *BONJOUR, KATHRIN* (1955/56), where he was partnered with singer Catherina Valente. Over the next decade the two, together and separately, would dominate light entertainment cinema in West Germany and Austria.

Quickly, Alexander's films settled into a fixed narrative formula, executed by a team of regular collaborators. Apart from Valente, other female co-stars included Bibi Johns and Germaine Damar, while the comedians Georg Thomalla and Gunther Phillip frequently provided the slapstick foil to Alexander's more strait-laced boy-next-door persona. Veteran filmmakers Geza von Cziffra and Paul Martin directed and wrote several of Alexander's vehicles.

Apart from pop musicals and revue films, Alexander's films included versions of established operettas such as *IM WEISSEN RÖSSL* (White Horse Inn, 1960) and *DIE FLEDERMAUS* (The Bat, 1961/62) as well as remakes of comedy classics, such as the cross-dressing farce *CHARLEYS TANTE* (Charley's Aunt, 1963). Cross-dressing was also a frequent device in a series of comedies featuring the playboy aristocrat Count Bobby, beginning with *DIE ABENTEUER DES GRAFEN BOBBY* (The Adventures of Count Bobby, 1960/61). A later entry, *GRAF BOBBY, DER SCHRECKEN DES WILDEN WESTENS* (Count Bobby, the Terror of the Wild West, 1965) was a western spoof.

Following his last big screen appearance in *HAUPTSACHE FERIEN* (Holidays Are Our Priority, 1972), Alexander concentrated on television and his singing career, regularly touring West Germany, Austria, and Switzerland. From the 1970s through to the mid-1990s, he hosted a series of variety shows on television, most notably *DIE PETER ALEXANDER SHOW*. Semi-retired since his last TV show in 1995, after the death of his wife in 2003 he announced his complete withdrawal from public appearances.

[act – DE] 1952: *Verlorene Melodie* [AT]; *Königin der Arena*. 1953: *Die süßesten Früchte*. 1954: *Rosen aus dem Süden*; *Große Star-Parade* [act,sng]; *Verliebter Sommer* [AT]. 1955: *Liebe, Tanz und 1000 Schlager*. 1955/56: *Bonjour, Kathrin*. 1956: *Kirschen in Nachbars Garten*; *Musikparade*; *Ein Mann muß nicht immer schön sein*. 1957: *Das haut hin*; *Liebe, Jazz und Übermut* [act,sng]; *Die Beine von Dolores*. 1958: *Münchhausen in Afrika*; *Wehe, wenn sie*

losgelassen; *So ein Millionär hat's schwer* [AT]. 1958/59: *Schlag auf Schlag*. 1959: *Peter schießt den Vogel ab*; *Ich bin kein Casanova* [AT]; *Salem aleikum*. 1960: *Ich zähle täglich meine Sorgen*; *Kriminaltango* [AT]; *Im weißen Rößl* [AT/DE]. 1960/61: *Die Abenteuer des Grafen Bobby* [AT]. 1961: *Saison in Salzburg* [AT]. 1961/62: *Die Fledermaus* [AT]. 1962: *Das süße Leben des Grafen Bobby* [AT]; *Hochzeitsnacht im Paradies* [AT]; *Die lustige Witwe / La veuve joyeuse* [AT/FR]. 1963: *Der Musterknabe* [AT]; *Charleys Tante* [AT]; *Schwejks Flegeljahre* [AT]. 1964: *Hilfe, meine Braut klagt* [AT/DE]. 1964/65: *Und sowas muß um acht ins Bett* [DE/AT]. 1965: *Das Liebeskarussell* [AT]; *Graf Bobby, der Schrecken des Wilden Westens* [AT]. 1966: *Bel Ami 2000 oder: Wie verführt man einen Playboy? / 100 ragazze per un playboy* [AT/IT]. 1967: *Zwischenstationen: Peter Alexander* [TVD]. 1968: *Die Lümmel von der ersten Bank. 2. Teil: Zum Teufel mit der Penne*. 1969: *Wien nach Noten* [TV]; *Die Lümmel von der ersten Bank. 4. Teil: Hurra, die Schule brennt*.

[act,sng – TV – DE/AT] 1969-78: *Peter Alexander präsentiert Spezialitäten* [12 shows]. 1972: *Hauptsache Ferien* [FF – DE]. 1973: *Peter Alexander – Ein Abend, ein Mann und seine Musik*; *Peter Alexanders Wunschkonzert*. 1975: *Die kleinen Engel von Korea* [DE]; *Treffpunkt Herz* [DE]. 1976: *Peter Alexander. Ein Konzert mit Johannes Fehring und seinem Orchester*; *Peter Alexander präsentiert Walt Disneys Welt*. 1977: *Peter Alexanders Wiener G'schichten*. 1977-80: *Musik ist Trumpf* [4 shows]. 1979-86 *Peter Alexander: Wir gratulieren* [8 shows]. 1980: *Peter Alexander: Danke, Robert Stolz!* 1981: *Schlager, die man nicht vergißt* [DE]. 1983: *25 Jahre Wiener Stadthalle; Lieder sind die besten Freunde*; *Die Super-Hitparade* [DE]. 1984: *Peter Alexander. Ein Konzert aus der Dortmunder Westfalenhalle; Musik liegt in der Luft* [DE]. 1985: *Peter Alexander präsentiert Spezialitäten*. 1986: *Und die Musik spielt dazu*. 1987: *Groß hilft klein* [DE]. 1987-93: *Seinerzeit* [5 shows – AT]. 1987-95: *Die Peter Alexander-Show* [6 shows]. 1988: *Melodien für Millionen* [DE]; *Nase vorn*. 1990: *Peter Alexander: Ein Herz für Berlin*. 1991: *Das tu' ich alles aus Liebe* [TVD – AT]; *ARD-Wunschkonzert* [DE]. 1993: *Die Fledermaus* [AT]. 1996: *Was sind schon 70 Jahre* [AT]. 1998: *Lebenskünstler*. 2006: *Der Mann, der Peter Alexander war* [TVD].

EMILIE ALTENLOH

Born July 30, 1888, Altenloh near Vörde (Germany)
Died February 22, 1985, Hamburg-Hochkamp (West Germany)

Altenloh was one of the pioneers in the academic study of film. Her 1913 doctoral dissertation on cinema audiences was one of the first sociological engagements with the medium, and one of the first major texts written about film by a woman. It remains an important document for understanding the structure and preferences of pre-World War I cinema in Germany.

Altenloh studied economics and law at universities in Heidelberg, Munich, Kiel, and Vienna, before starting

her doctoral candidature under the supervision of Alfred Weber in Heidelberg, who supported her choice to study the social impact of cinema.

Altenloh conducted her empirical research by visiting production companies in France and by drawing on information, gained through interviews and questionnaires from cinemagoers in the medium-sized towns of Heidelberg and Mannheim. In her thesis, Altenloh combined a solid understanding of the production processes and industrial practices within the film industry with a detailed stratification of audience patterns according to factors such as age, gender, and social status. One of her major conclusions was that at the time of her research cinema had reached all levels of society, albeit with certain variations. Unlike later sociological studies, her dissertation also addressed the aesthetic properties of the medium.

She successfully defended her thesis under the title 'Zur Soziologie des Kino. Die Kino-Unternehmung und die sozialen Schichten ihrer Besucher' (A Sociology of Cinema. The Cinema Industry and the Social Classes of Film Audiences). Subsequently she only commented once more on film in a 1913 article for the journal 'Bild und Film' in which she provided a sociological explanation why cinema had superseded the theatre as the most favoured form of entertainment for the masses.

Altenloh later became a social reformer and entered politics. In the early 1930s she was briefly a MP in the Reichstag in Berlin before seeking another degree in natural sciences. After World War II, she was one of the founding members of the liberal FDP (Free Democratic Party) in Hamburg. Over the next decades she held a range of political positions, and sat in the West German parliament in the early 1960s. In 1972 she was appointed Honorary Chairman of Hamburg's FDP.

Largely overlooked for decades, Altenloh's doctoral thesis had a renaissance in film academia since the 1970s. Feminist film historian Heide Schlüpmann acknowledged Altenloh's influence in her 1990 study of Wilhelmine cinema, 'Die Unheimlichkeit des Blicks' (The Uncanny Gaze, 1990), and in 2001 the film journal 'Screen' was the first to publish an English translation of a portion of Altenloh's study.

BETTY AMANN

Born March 10, 1905, Pirmasens (Germany)

Died August 3, 1990, Westport (Connecticut, USA)

Primarily remembered for her dynamic performance as a *femme fatale* in Joe May's big city melodrama ASPHALT (1928/29), Amann's career started and ended in Hollywood B-pictures.

The daughter of German-American parents, Amann grew up in the United States, where she started out playing small parts on the New York stage. Initially

billed as Bee Amann, she made her film debut in the college romance THE KICK OFF (1926), before appearing in the western THE TRAIL OF THE HORSE THIEVES (1928).

In 1928, she was cast by producer Erich Pommer and director Joe May as the female lead of the Ufa production ASPHALT, playing a jewel thief who seduces a naive policeman (Gustav Fröhlich) before falling in love with him. In one famous scene of the film, she attacks him like a cat, clinging to her prey with arms and legs. Amann's assertive demeanour and aggressive sexuality, as well as her expressive eyes and fashionably bobbed haircut, were a revelation, but led to her being typecast as vamps and 'fallen women'.

Subsequently she starred opposite Russian screen idol Ivan Mosjoukine in the historical adventure DER WEISSE TEUFEL (The White Devil, 1929), seduced rising German star Hans Albers in HANS IN ALLEN GASSEN (Hans in Every Street, 1930), and played a millionaire's daughter in the Old Heidelberg student romance O ALTE BURSCHEHERRLICHKEIT (How Wonderful It Was To Be a Student, 1930).

From 1931 to 1933 Amann appeared in a number of British films, including Alfred Hitchcock's black comedy RICH AND STRANGE (1931), in which she played a con artist pretending to be a princess. Her last German production was SCHLEPPZUG M 17 (Tugboat M 17, 1932/33), in which she portrayed a thief and prostitute who seduces a married man.

In 1933, Amann left Germany for Britain, and later moved to the United States. In Hollywood, she only appeared in a few more films, such as the Hopalong Cassidy western IN OLD MEXICO (1938), and in a supporting role in the mystery NANCY DREW ... REPORTER (1939). Her final role was in Edgar Ulmer's ISLE OF FORGOTTEN SINS (1942/43), playing a prostitute in a dock-side dive. Married to a lawyer, she retired from the screen soon after that.

[act – DE] 1926: The Kick-Off [US]. 1928: The Trail of the Horse Thieves [US]. 1928/29: Asphalt. Der Polizeiwachtmeister und die Brillantenelse. 1929: Der Sträfling aus Stambul; Der weiße Teufel. 1930: Die große Sehnsucht; O alte Burschenherrlichkeit; Niebezpieczny romans [PL]; Hans in allen Gassen [MLV]. 1930/31: Das Lied der Nationen [MLV – FR]. 1931: The Perfect Lady [GB]; Rich and Strange [GB]; Strictly Business [GB]. 1932: Pyjamas Preferred [GB]; Der große Bluff [MLV]. 1932/33: Daughters of Today [GB]; Die kleine Schwindlerin; Schleppzug M 17. 1933: Strictly in Confidence [GB]. 1938: In Old Mexico [US]. 1939: Nancy Drew ... Reporter [US]. 1942/43: Isle of Forgotten Sins [US].

GÜNTHER ANDERS

Born November 8, 1908, Berlin (Germany)

Died September 16, 1977, Munich (West Germany)

One of German cinema's foremost cinematographers, Anders's precise, meticulous style was featured in numerous major productions from the 1930s to the 1960s.

The son of the head of Ufa's financial division, Anders was effectively born into the film industry, and appeared as a child actor alongside Reinhold Schünzel around 1918. In 1922 he began an apprenticeship in Ufa's photographic section, while also working as a lighting technician.

After further training at Munich's State College of Photography he was placed under the tutelage of cameraman Carl Hoffmann, who hired him as regular assistant on Fritz Lang's *DIE NIBELUNGEN* (The Nibelungs, 1922–24). Anders also served as camera assistant to Karl Freund on E. A. Dupont's *VARIÉTÉ* (Variety, 1925) and Lang's *METROPOLIS* (1925/26); Rudolf Maté, on Carl Dreyer's *LA PASSION DE JEANNE D'ARC* (The Passion of Joan of Arc, 1928); Eugen Schüfftan, on Lupu Pick's *GASSENHAUER* (Street Singers, 1930/31); and Franz Planer.

In 1934, when Hoffmann turned to directing, Anders was promoted to the position of director of photography, and went on to photograph numerous productions, including his personal favourite, Veit Harlan's *DER HERRSCHER* (The Ruler, 1936/37). In the late 1930s and early 1940s he collaborated most frequently with directors Karl Ritter and Gustav Ucicky. Anders relocated to Vienna in 1941, where he lived and worked almost exclusively until 1951.

Anders's first post-war credit was Harald Braun's *ZWISCHEN GESTERN UND MORGEN* (Between Yesterday and Tomorrow, 1947). In the 1950s he worked on several films directed by Kurt Hoffmann, the son of his former mentor, including the box-office hit *DAS SPUKSCHLOSS IM SPESSART* (The Haunted Castle, 1960). For *DAS GLAS WASSER* (A Glass of Water, 1960), he received both the Filmband in Gold and the West German Critics' Award. Anders furthermore photographed Gustaf Gründgens's celebrated stage production of *FAUST* (1960) and directed a number of documentaries and ballet films before retiring in the mid-1960s. His wife was costume designer Charlotte Flemming (1920–1993).

[ass-cam – DE] 1922–24: *Die Nibelungen*. 1. Siegfried / 2. Kriemhilds Rache. 1925: *Variété*. 1925/26: *Metropolis*. 1928: *La Passion de Jeanne D'Arc* [FR]. 1930/31: *Gassenhauer* [MLV]; *Der falsche Ehemann*; *Les quatre vagabonds* [MLV]. 1931: *Yorck*. 1931/32: *Zwei Herzen und ein Schlag* [MLV]; *La fille et le garçon* [MLV]. 1932: *Mensch ohne Namen* [MLV]; *Der weiße Dämon* [MLV]. 1933: *Saison in Kairo* [MLV]; *Idylle au Caire* [MLV]; *Walzerkrieg* [MLV]; *La guerre des valse* [MLV]; *Inge und die Millionen*.

1933/34: *Ich bin Du* [SF]. 1934: *Die Czardasfürstin* [MLV]; *Peer Gynt*.

[cam – DE] 1935: *Das Mädchen Johanna* [co-cam]; *Das Einmaleins der Liebe*; *Der mutige Seefahrer*; *Viktoria*. *Die Geschichte einer Liebe*; *Die lustigen Weiber*. 1935/36: *Beserer Herr sucht Anschluß* [SF]; *Die letzten Grüße von Marie* [SF]; *Trau – schau – wem* [SF]. 1936: *Im Trommelfeuer der Westfront*; *Die Hochzeitsreise* [SF]; *Stradivaris Schülergeige* [SF]; *Bezirksvertreter gesucht* [SF]; *Fünf Personen suchen Anschluß* [SF]; *Die Lokomotivenbraut* [SF]; *Der Schauspielerektor* [SF]; *Verräter* [co-cam]; *Heiratsbüro Fortuna* [SF]; *Susanne im Bade*. 1936/37: *Sein bester Freund* [co-cam]; *Der Herrscher* [co-cam]. 1937: *Patrioten*; *Mein Sohn, der Herr Minister*; *Unternehmen Michael*; *Brillanten*; *Pension Elise Nottebohm* [SF]; *Urlaub auf Ehrenwort*. 1938: *Capriccio*; *Un fichu métier*; *Pour le Mérite*. 1938/39: *Castelli in aria* [MLV – IT]; *Ins blaue Leben* [MLV – IT]; *Die Hochzeitsreise*. 1939: *Legion Condor*; *Barbara, wo bist Du?* [SF]; *Tee zu zweien* [SF]; *Der Weg zu Isabel* [co-cam]. 1939/40: *Das Mädchen von Saint Coeur* [SF]; *Bal paré*. *Münchner G'schichten*. 1939/41: *Kadetten*. 1940: *Wunschkonzert* [co-cam]. 1941: *Heimkehr*. 1941/42: *Hochzeit auf Bärenhof*. 1942: *Wen die Götter lieben*. Mozart. 1942/43: *Das Ferienkind*. 1943/44: *Am Ende der Welt*; *Schrammeln*. 1944: *Der gebieterische Ruf*; *Das Herz muß schweigen*. 1944/45: *Das Leben geht weiter*; *Ulli und Marei* [co-cam]. 1947: *Zwischen gestern und morgen*. 1948: *Der Engel mit der Posaune* [AT]; *Fregola* [co-cam – AT]; *Das Kuckucksei* [AT]. 1949: *Der Kaiserdom zu Graz* [SD – dir,cam]; [AT]. 1949/50: *The Wonder Kid* [co-cam – GB]. 1950: *Erzherzog Johanns große Liebe* [AT]. 1950/51: *Das Tor zum Frieden* [AT]. 1951: *Wien tanzt* [co-cam – AT/LI]; *Der Weibsteufel* [co-cam – AT]; *Der blaue Stern des Südens* [AT]. 1952: *Ich hab' mich so an Dich gewöhnt* [AT]; *Bis wir uns wiederseh'n*; *Im weissen Rössl*. 1953: *Ich und meine Frau* [AT]; *Liebeskrieg nach Noten*. 1953/54: *Meines Vaters Pferde*. 1. *Lena und Nicoline* / 2. *Seine dritte Frau* [co-cam]. 1954: *Kabarett / Dieses Lied bleibt bei dir*; *Feuerwerk*; *Das Bekenntnis der Ina Kahr*. 1954/55: *Der letzte Akt* [AT]. 1955: *Die Toteninsel*; *Ein Herz voll Musik*; *Die Barrings*; *Dunja* [AT]. 1955/56: *Kronprinz Rudolfs letzte Liebe* [AT]. 1956: *Fuhrmann Henschel* [AT]; *Lügen haben hübsche Beine* [AT]; *Heute heiratet mein Mann*; *Kaiserjäger* [AT]. 1956/57: *Robinson soll nicht sterben*. 1957: *Die unentschuldigte Stunde* [AT]; *Die Heilige und ihr Narr* [AT]; *Wien, Du Stadt meiner Träume* [AT]. 1958: *Herz ohne Gnade*; *Man müßte noch mal 20 sein* [AT]; *Stefanie*; *Ein gewisser Judas* [TV]; *Der Priester und das Mädchen* [co-cam – AT]. 1958/59: *Geliebte Bestie* [AT]. 1959: *Das schöne Abenteuer*. 1959/60: *Der liebe Augustin*. 1960: *Das Glas Wasser*; *Faust*; *Das Spukschloß im Spessart*; *Gustav Adolfs Page* [AT]. 1960/61: *Geliebte Hochstaplerin*. 1961: *Frau Cheneys Ende*; *Der Lügner*. 1962/63: *Miracle of the White Stallions* [US]; *Disneyland: The Waltz King* [TV – US]. 1963: *Ein fast anständiges Mädchen / Una chica casi formal* [DE/ES]; *Das Haus in Montevideo*. 1964: *Die Sanfte* [TV]; *Othello, der Mohr in Wien* [TV – AT]. 1965: *Der Nachfolger* [TV – dir,cam – AT]; *Der Alpenkönig und der Menschenfeind* [TV – dir,cam – AT]; *Lumpazivagabundus* [AT/DE]. 1966: *König Ottokars Glück und Ende* [TV – co-cam –

AT]. 1966/67: Schwanensee [TV]. 1967: Lipizzaner [DO – dir,scr – AT]; Rosalinde [TV]; Romeo und Julia auf dem Dorfe [TV]. 1968: Theaterg'schichten durch Liebe, Intrige, Geld und Dummheit [TV – dir,cam]; Pole Poppenspüler [TV – dir]. 1972: 18 Bilder mit der Hand. Kameramänner des deutschen Stummfilms [TVD – act].

RICHARD ANGST

Born July 23, 1905, Zurich (Switzerland)

Died July 24, 1984, Berlin (West Germany)

Half-Swiss, half-German Angst learned his craft as a cameraman literally at the rock face, on Dr. Arnold Fanck's mountain films during the 1920s and 1930s, and remained a sought-after cinematographer well into the 1960s.

A keen skier and climber, Angst was discovered by cameraman Sepp Allgeier in 1923, and worked as his assistant on Arnold Fanck's mountain pictures. His own first credit as cinematographer was on MILAK, DER GRÖNLANDJÄGER (Milak, a Hunter of Greenland), shot during Bernhard Villinger's 1926 film-making expedition to Svalbard.

Together with Allgeier and Hans Schneeberger, Angst became one of Fanck's regular cameramen, working on films including DIE WEISSE HÖLLE VOM PIZ PALÜ (The White Hell of Pitz Palu, 1929), STÜRME ÜBER DEM MONTBLANC (Avalanche, 1930), DER WEISSE RAUSCH (Ski Chase, 1930/31), and DER EWIGE TRAUM (King of Mont Blanc, 1933/34). He also shot documentary footage of expeditions to Borneo and the Himalayas in the mid-1930s, and went to Japan with Fanck, where they made DIE TOCHTER DES SAMURAI (The New Earth, 1936).

Returning to Germany in 1939, he was employed at Terra-Film and other studios, and worked repeatedly with director Hans Steinhoff, e.g. photographing both DIE GEIERWALLY (Geierwally, 1939/40) and REMBRANDT (1941/42); the latter became celebrated on account of its chiaroscuro camerawork emulating the look of te artist.

After the bombing of Berlin, Angst initially took refuge among 'his' mountains, photographing Leopold Hainisch's *Heimatfilms* ULLI UND MAREI (Ulli and Marei, 1944/45) and ERDE (Earth, 1946/47) in the Tyrolean Alps, and American director Irving Allen's feature-length adventure HIGH CONQUEST (1946/47), footage from which was subsequently recut to make the short CLIMBING THE MATTERHORN, which picked up an Oscar in 1947.

Angst's first assignment in the Federal Republic of Germany was director Rolf Hansen's remake of DIE WEISSE HÖLLE VOM PIZ PALÜ, starring Hans Albers and titled FÖHN (White Hell, 1950). He subsequently photographed four of Harald Braun's sophisticated social dramas, beginning with DER FALLENDE STERN (The Falling Star, 1950), as well as

twelve of director Kurt Hoffmann's high-end entertainment pictures, commencing with FANFAREN DER LIEBE (Fanfares of Love, 1951) and including DAS WIRTSHAUS IM SPESSART (The Spessart Inn, 1957) and RHEINSBERG (1967).

Angst furthermore served as cinematographer on Fritz Lang's DER TIGER VON ESCHNAPUR (The Tiger of Eshnapur) and DAS INDISCHE GRABMAL (The Indian Tomb, both 1958/59), and on Robert Siodmak's KAMPF UM ROM (The Last Roman, 1968), billed on English-dubbed prints as 'Richard Fears'.

At the end of the 1960s, Angst retired from the industry to open a pub restaurant in Berlin's Moabit district.

He also lectured at Munich's School of Television and Film, and received a Filmband in Gold lifetime achievement award for his outstanding contribution to German cinema in 1971.

[cam – DE] 1926/27: Milak, der Grönlandjäger [DO – act]. 1927: Der große Sprung [co-cam]. 1928: Das weiße Stadion. Sportgroßfilm der 2. Olympischen Winterspiele St. Moritz 1928 [DO – co-cam – CH]. 1929: Die weiße Hölle vom Piz Palü [co-cam]. 1929/30: Die heiligen drei Brunnen. 1930: Zwei Menschen [co-cam]; Stürme über dem Montblanc. 1930/31: Der weiße Rausch. 1931/32: Die Wasserteufel von Hiefiau. 1932: Abenteuer im Engadin [co-cam]. 1932/33: Brennendes Geheimnis [co-cam]; SOS Eisberg [MLV – DE/US]; S.O.S. Iceberg [MLV – US/DE]. 1933: Nordpol – Ahoi! [DE/US]; Die weiße Majestät [MLV – DE/CH/FR]. 1933/34: Un de la montagne [MLV – DE/CH/FR]; Der ewige Traum [MLV – co-cam]; Rêve éternel [MLV – co-cam – DE/FR]. 1934: Der Springer von Pontresina [DE/CH]. 1934/35: Der Dämon des Himalaya [CH/DE]. 1935: Der arme Reiche [SF]. 1936: Die Kopfjäger von Borneo [NL/DE]; Atarashiki tsuchi [MLV – co-cam – JP/DE]; Die Tochter des Samurai [MLV – DE/JP]. 1936/41: Japans heiliger Vulkan [SD – co-cam]; Frühling in Japan [SD – co-cam]. 1936/44: Bilder von Japans Küsten [SD – JP/DE]; In einer chinesischen Stadt [SD – dir,cam]. 1937: Kleine Scheidegg [co-cam – CH]. 1937/38: Hänschen klein [SF]; Kokumin no chikai / Das heilige Ziel [JP/DE]. 1939: Die unheimlichen Wünsche; Eine kleine Nachtmusik. 1939/40: Die Geierwally. 1940/41: Mein Leben für Irland. 1941: Der Strom. 1941/42: Rembrandt; Der große Schatten. 1943: Gabriele Dambrone; Ein schöner Tag. 1943/44: Melusine. 1944/45: Ulli und Marei (Der Berghofbauer [1950]) [co-cam]. 1946/47: High Conquest [US]; Climbing the Matterhorn [SHD – US]; Erde (Trotzige Herzen) [AT/CH]. 1948: Een koninkrijk voor een huis [NL]. 1948/49: Barry – Moines du Mont Saint-Bernard [co-cam – CH/FR]. 1950: Föhn [DE/CH]; Der fallende Stern. 1951: Fanfares der Liebe. 1951/52: Herz der Welt. 1952: VI. Olympische Winterspiele Oslo 1952 [DO – CH]; Borneo – Insel der Schönheit, Leidenschaft und Dämonie [DO]; Vater braucht eine Frau; Cuba Cabana. 1953: Hokuspokus; Schlagerparade. 1954: Der erste Kuß [DE/AT]; Ingrid, die Geschichte eines Fotomodells. 1955: Drei Männer im Schnee [AT]; Der letzte Mann; Ich denke oft an Piroshka. 1955/56: Ich suche

Dich. 1956/57: Das heilige Erbe [co-cam,supv – AT]. 1957: Kleines Biest mit langen Haaren / Meine schöne Mama [DE/AT]; Das Wirtshaus im Spessart. 1958: Petersburger Nächte; Wir Wunderkinder. 1958/59: Der Tiger von Eschnapur / La tigre di Eschnapur / Le tigre du Bengale [DE/IT/FR]; Das indische Grabmal / Il sepolcro indiano / Le tombeau hindou [DE/IT/FR]. 1959: Peter schießt den Vogel ab; La Paloma; Du bist wunderbar; Bilderbuch Gottes [DO – co-cam – AT]. 1959/60: Herrin der Welt (Teil I + II) / Les mystères d'Angkor / Il misterio dei tre continenti [dir, cam – DE/FR/IT]. 1960: Der brave Soldat Schwejk; ... und sowas nennt sich Leben. 1961: Via Mala; Die seltsame Gräfin; Ramona. 1961/62: Das Geheimnis der schwarzen Koffer. 1962: Axel Munthe, der Arzt von San Michele / Le livre de San Michele / Donne senza paradiso [DE/FR/IT]; Sherlock Holmes und das Halsband des Todes / Sherlock Holmes et le collier de la mort / Sherlock Holmes. (La valle del terrore) [DE/FR/IT]. 1963: Frühstück im Doppelbett; Der schwarze Abt; Schloß Gripsholm; Der Henker von London. 1963/64: Das Phantom von Soho. 1964: Die Gruft mit dem Rätselschloß; Das 7. Opfer; Dr. med. Hiob Prätorius. 1965: La guerre secrète / La guerra segreta / Spione unter sich [FR/IT/DE]; Heidi [AT]; Ferien mit Piroshka [DE/AT]. 1965/66: Hokuspokus oder: Wie lasse ich meinen Mann verschwinden ...? 1966: Liselotte von der Pfalz. 1967: Herrliche Zeiten im Spessart; Rheinsberg. 1968: Kampf um Rom. 1. Teil / Kampf um Rom. 2. Teil: Der Verrat / La guerra per Roma [DE/IT]; De Sade / Das ausschweifende Leben des Marquis de Sade [co-cam – US/DE]. 1969: Die Hochzeitsreise [DE/IT]. 1972: 18 Bilder mit der Hand. Kameramänner des deutschen Stummfilms [TVD – act]. 1981: Umbra [SF]. 1983: Kamera: Richard Angst [TVD].

OTTOMAR ANSCHÜTZ

Born May 16, 1846, Lissa (Prussia, now Leszno, Poland)

Died May 30, 1907, Berlin (Germany)

Anschütz was as a photographer and inventor an important pioneer of pre-cinema.

The son of a decorative painter, Anschütz learned his father's trade, but in the 1860s visited some of the most prominent photographers of his time to learn the secrets of artistic photography. After taking over his father's shop in 1868, he added a modern studio for portrait photography.

Among other areas, he developed the technique of enlargement from small negatives, enabling the reproduction of moving objects, as well the development of a fast shutter. In the 1880s he succeeded in taking subjects at 1/1000th of a second. From a series of 12, then 24, single cameras with his fast shutter and an electrically timed release, in 1882 he constructed his chronophotographic camera, photographing horses as well as other animals. His images of storks in flight inspired the aviation pioneer Otto Lilienthal to construct his gliders in the late 1880s. In 1886 he intro-

duced the 'Wundertrommel' or 'Schnellseher', his adaptation of the Zoetrope, a series of pictures inside a rotating cylinder. The following year he developed his Tachyscope, a disc of 24 glass diapositives turned by a crank and intermittently illuminated.

His 'Elektrischer Schnellseher' or Electro-Tachyscope was manufactured by Siemens & Halske in Berlin, and displayed at international exhibitions such as in London (1892) and at the Chicago World's Fair (1893). From February 1895 Anschütz organized regular screenings in Berlin with the Projecting Electrotachyscope, patented in November 1894, which used two discs of images and a rotating shutter.

When he photographed the 'Kaisermanöver' at Breslau in 1888 he met the Crown Prince, later Emperor Friedrich III. He became photographic advisor to the imperial family – later especially to the vain Kaiser Wilhelm II, whom he accompanied on their trip to Palestine in 1899. In Berlin he opened a shop for photographic supplies and equipment and became engaged in the construction of small cameras and amateur photography. He published the three-volume book 'Die Photographie im Hause' in 1901/02.

[DO – pro – DE] 1894: Bäuerliche Genreszenen; Bilder aus dem Soldatenleben; Fliegende Granate; Thierbilder. 1895: Manöverbilder; Kanalfestlichkeiten. 1896: Nelly Kneeb.

FRANZ ANTEL

Born June 28, 1913, Vienna (Austria-Hungary)

Died August 11, 2007, Vienna (Austria)

Consistently panned by critics, Antel's prolific output of undemanding entertainment pictures succeeded in making him one of German-speaking cinema's most commercially successful directors and producers of the post-war period.

The son of a civil servant, Antel studied acting and scriptwriting in Vienna, before enrolling at the city's Sound Film School and training as a cameraman and assistant director. He directed his first film, the water sports comedy VAGABUNDEN (Vagabonds), in 1933, while also working as a journalist and, uncredited, as a scriptwriter.

Three years later, he was appointed head of production at Terra-Film, a position he subsequently held at Tobis in Berlin, and finally from 1938 at the newly founded Wien-Film in Vienna. During World War II, he served as an officer in the entertainment corps in the Ukraine, and was placed in charge of the Kiev Opera House as well as of theatres in Vinnytsia and Poltava.

Following his return from a prisoner-of-war camp, Antel specialised in cheaply made genre pictures that stood a good chance of doing well at the box office. These included unsophisticated comedies such

as KLEINER SCHWINDEL AM WOLFGANGSEE (The Little Wolfgangsee Swindle, 1949), nostalgically frothy evocations of the Austria of yesteryear, as in HALLO, DIENSTMANN (Hello Porter!, 1951), kitschy *Heimatfilms* such as HEIMWEH ... DORT WO DIE BLUMEN BLÜH'N (Homesick for Where the Flowers Blossom, 1957), and revue films such as DIE GROSSE KÜR (Free Skating, 1964).

In 1966, Antel's company Neue Delta-Filmproduktion in Vienna started to produce exploitation comedies, which Antel usually directed under the pseudonym 'François Legrand'. The 'Sexy Susan' series, begun in 1967 with SUSANNE – DIE WIRTIN AN DER LAHN (The Sweet Sins of Sexy Susan), and ever raunchier softcore romps such as WENN MÄDCHEN ZUM MANÖVER BLASEN (Have a Look Please, 1974), helped to secure his financial success.

However, Antel also directed at least two films that demonstrate a greater sense of artistic ambition: SPIONAGE (Espionage, 1954/55), a biopic about Colonel Redl of the Austro-Hungarian military, which starred heavyweights Oskar Werner, Ewald Balser and Rudolf Forster; and DER BOCKERER (Bockerer, 1980/81), a satire about Austria during the Nazi period, which spawned three lesser sequels in 1996, 2000, and 2003.

JOHANN STRAUSS – DER UNGEKRÖNTE KÖNIG (Johann Strauss: The King without a Crown, 1986/87), an international co-production shot at the DEFA studios in Babelsberg, meanwhile, proved to be one of Antel's rare failures, in spite of its considerable budget and all-star international cast.

[dir – AT] 1933: Vagabunden [SF]. 1935: Unsterbliche Melodien [pro]. 1936: Spiel an Bord [pro – DE]. 1936/37: Millionenerbschaft [pro]. 1938: Narren im Schnee [pro – DE]. 1939: Das jüngste Gericht [pro – DE]. 1940: Meine Tochter lebt in Wien [pro – DE]. 1946: Österreich ruft die Welt [SD]. 1947: Das singende Haus [dir,co-scr]. 1949: Forellen-Quintett [SD]; Schubert-Messe G-Dur [SD]; Salzburger Bauernkirtag [SD]; Fledermaus-Ouverture [SD]; Zigeunerbaron-Ouverture [SD]; An der schönen blauen Donau [SD]; Polkas von Strauß [SD]; Kleiner Schwindel am Wolfgangsee [dir,co-scr]. 1950: Auf der Alm, da gibt's ka Sünd [dir,co-scr]. 1950/51: Der alte Sünder [dir,co-scr]. 1951: Die Alm an der Grenze [dir,co-scr – DE]; Eva erbt das Paradies [dir,co-scr]; Hallo, Dienstmann. 1952: Ideale Frau gesucht [dir,co-scr]; Der Mann in der Wanne [dir,co-scr]; Der Obersteiger [dir,co-scr]. 1953: Heute nacht passiert's [DE]; Kaiserwalzer [dir,co-scr]; Ein tolles Früchtchen [DE]. 1953/54: Der rote Prinz [dir,co-scr – DE/AT]. 1954: Rosen aus dem Süden [DE]; Kaisermanöver [dir,ide]; Verliebter Sommer. 1954/55: Ehesanatorium [dir,co-scr]; Spionage. 1955: Heimatland; Der Kongreß tanzt. 1955/56: Symphonie in Gold [dir, ide]. 1956: Lumpazivagabundus [DE]; Kaiserball; Roter Mohn. 1957: Das Glück liegt auf der Straße [DE]; Vier Mädels aus der Wachau; Heimweh ... dort wo die Blumen blüh'n. 1958: Zirkuskinder; Ooh ... diese Fe-

rien; Liebe, Mädchen und Soldaten. 1959: Der Schatz vom Toplitzsee [dir,pro – DE]. 1960: Glocken läuten überall / Die Glocke ruft [AT/DE]. 1961: ... und du, mein Schatz, bleibst hier [dir,pro]; Im schwarzen Rößl. 1962: Das ist die Liebe der Matrosen; Ohne Krimi geht die Mimi nie ins Bett; ... und ewig knallen die Räuber [AT/LI]. 1963: Maskenball bei Scotland Yard / Ballo in maschera da Scotland Yard [scr,co-scr,pro – AT/IT/LI]; Im singenden Rößl am Königssee; Die ganze Welt ist himmelblau. 1963/64: Volles Herz und leere Taschen / ... e la domma creò l'uomo [co-scr,pro – DE/IT]. 1964: Frühstück mit dem Tod [DE/AT]; Die große Kür [DE/AT]; Liebesgrüße aus Tirol. 1965: Ruf der Wälder. 1966: Happy End am Wolfgangsee [dir,pro]. 1967: Das große Glück [dir,pro]; Susanne – die Wirtin an der Lahn / I dolci vizi della casta Susanna / Suzanne [dir,pro – AT/IT/HU]. 1968: Eine Brücke über die Alpen [SD – pro]; Otto ist auf Frauen scharf [dir,pro – DE/AT]; Der Turm der verbotenen Liebe / Le dolcezze del peccato / La Tour de Nesle [dir – DE/IT/FR]; Frau Wirtin hat auch einen Grafen / Susanna ... e i suoi dolci vizi alla corte del re [dir,pro – AT/DE/IT]. 1968/69: Frau Wirtin hat auch eine Nichte / Il trionfo della casta Susanna [dir,pro – DE/AT/IT]. 1969: Warum hab ich bloß 2 x ja gesagt? / Professione bigamo [DE/IT]; Liebe durch die Hintertür / Nacke-di, Nacke-du, Nacke-dei [dir,pro – DE/AT]. 1969/70: Frau Wirtin bläst auch gern Trompete / Susanna IV. / Le piacevoli notti di Justine [dir,pro – DE/AT/IT]. 1970: Frau Wirtin treibt es jetzt noch toller [dir,pro – DE/AT]; Musik, Musik – da wackelt die Penne [DE]. 1970/71: Mein Vater, der Affe und ich [dir,pro – DE/AT]. 1971: Einer spinnt immer [dir,pro – DE/AT]; Außer Rand und Band am Wolfgangsee [dir,pro – DE/AT]. 1971/72: Sie nannten ihn Krambambuli [dir,pro – DE/AT]. 1972: Die lustigen Vier von der Tankstelle [dir,pro – DE/AT]; Die liebestollen Apothekerstöchter [DE]. 1972/73: Frau Wirtin's tolle Töchterlein / Leva lo diavolo tuo dal ... Convento [dir,pro – DE/IT]. 1973: Blau blüht der Enzian [DE]; Das Wandern ist Herrn Müllers Lust [dir,pro – DE/AT]. 1974: Wenn Mädchen zum Manöver blasen [dir,pro – DE/AT]; Die gelbe Nachtigall [TV]. 1974/75: Der kleine Schwarze mit dem roten Hut / Prima ti suono e poi ti sparo [dir,pro – AT/IT]. 1975: Die Brücke von Zupanja [pro – DE]; Ab morgen sind wir reich und ehrlich / E una banca rapinammo per fatal combinazion [dir,pro – AT/IT]. 1976/77: Casanova & Co. / Casanova & Company / Treize femmes pour Casanova [dir,pro – AT/IT/FR]. 1977: Poliziotto senza paura / Die Zuhälterin [scr,pro – IT/AT]; Arrête ton char, bidasse / Oh lala – Die kleinen Blondes sind da [pro – FR/DE]. 1978: Love-Hotel in Tirol / Das Liebeshotel in Tirol [dir,pro – DE/AT]; Das Licht der Gerechten / La lumière des justes [TVS – pro – AT/FR/CH]. 1979: Austern mit Senf / La fac en délice [ide,dir – DE/FR]. 1980/81: Der Bockerer [dir,pro – AT/DE]. 1982: Ohne Ball und ohne Netz [TV – dir,scr]. 1983: Gunther, Philipp, 65 – Der Klamottenprozeß [TV – act]. 1984: Popcorn & Paprika [pro – DE]. 1986/87: Johann Strauß – Der ungekrönte König / Johann Strauß – Le roi sans couronne [dir,co-scr,pro – AT/DD/DE/FR]. 1991: Die Kaffeehaus-Clique [TV]. 1992: Die Zwillingsschwwestern aus Tirol [dir,co-scr – DE]; Almenrausch und Pulverschnee [TVS – dir,scr – DE]. 1993/94: Mein Freund, der Lipizzaner [dir,co-scr – DE]. 1995/96: Der Bockerer II – Österreich ist frei

[dir,co-scr – AT]. 2000: Der Bockerer III – Die Brücke von Andau [dir,co-scr]. 2003: Der Neue Bockerer – Prager Frühling [dir,co-scr].

KARL ANTON

(Karel Anton)

Born October 25, 1898, Prague (Austria-Hungary, now Czech Republic)

Died April 12, 1979, Berlin (West Germany)

After an early career in Czech cinema and later working on multiple language versions of early sound films, Czech-born director Anton specialised in light comedies and musicals in German and Austrian cinema from the late 1930s to the late 1950s.

As a teenager, Anton experimented with a prototype sound film system and worked as an actor in Vienna, Linz and Prague, before becoming assistant to director Karel Lamač (Carl Lamac) on a number of documentaries shot during World War I.

Anton's directorial debut *CIKÁNI* (Gypsies, 1921) is credited, together with his *POHÁDKA MÁJE* (The May Fairy, 1926), as having inaugurated Czech cinema's lyrical tradition. With his own production company Anton Film he started making documentaries and adapted American slapstick comedies and popular Czech novels, employing a regular team that included cinematographers Otto Heller and Václav Vich.

Following the advent of sound Anton made the German-language *EIN MÄDEL VON DER REEPERBAHN* (A Girl from the Reeperbahn, 1930) in Prague, and then directed French and German multi-lingual versions (MLV) of Hollywood films for Paramount in Joinville and Prague. He also made a string of lightweight comedies in Paris during the early 1930s, most of which starred actress Edwige Feuillère.

Relocating to Berlin in 1936, Anton joined the Tobis production company, for whom he directed lavish revue musicals such as *WIR TANZEN UM DIE WELT* (We Dance Around the World, 1939) and *STERN VON RIO* (Star of Rio, 1939/40), as well as sophisticated crime capers starring Viktor de Kowa, including *DIE SACHE MIT STYX* (The Styx Affair, 1941/42) and *PETER VOSS, DER MILLIONENDIEB* (Peter Voss Who Stole Millions, 1943–45).

After World War II, Anton remade a number of pre-war hits such as the operetta films *DIE ROSE VON STAMBUL* (The Rose of Stamboul) and *DER VETTER AUS DINGSDA* (The Cousin from Nowhere, both 1953), and he shot a new version of Reinhold Schünzel's classic *VIKTOR UND VIKTORIA* (Viktor and Viktoria, 1957). None of these films achieved anywhere near the quality or success of the originals, nor did they match the quality of Anton's own earlier work.

[dir – DE] 1921: *Cikáni* [dir,scr – CS]. 1922: *Mrtví žijí* [act – CS]; *Maharadžovo potěšení*. *Harémy kouzla zbažené* [dir,scr,co-scr – CS]; *Poslední polibek* [CS]. 1923: *Tu ten kámen* [dir, pro, scr – CS]; *Únos bankéře Fuxe* [dir,co-scr – CS]. 1925: *Do panského stavu* [CS]. 1926: *Otec Kondelík a ženich Vejvara*. I. [CS]; *Pohádka máje* [CS]; *Otec Kondelík a ženich Vejvara*. II. [CS]. 1929/30: *Tonka Šibenice* [MLV – dir,cut,pro – CS]; *Erlebnis einer Nacht* [MLV – dir,cut,pro – CS]. 1930: *Ein Mädel von der Reeperbahn / Lidé v bouři* [dir,co-scr,cut – DE/CS]. 1930/31: *Aféra plukovníka Redla* [MLV – dir,cut – CS]; *Der Fall des Generalstabs-Oberst Redl* [MLV – CS/DE]. 1931: *Die nackte Wahrheit* [MLV – FR/US]; *Cordon-Bleu* [FR/US]. 1932: *Rien que des mensonges* [US/FR]; *Simone est comme ça* [MLV – US/FR]; *Monsieur Albert* [MLV – US/FR]; *Criez-le sur les toits* [FR/US]; *Une petite femme dans le train* [MLV – FR]; *Maquillage* [MLV – FR]; *Le chasseur de chez Maxim's* [FR/US]. 1933: *Un fil à la patte* [FR]; *Jsem děvče s čertem v těle* [MLV – CS]; *Matricule 33* [FR]; *Un soir de réveillon* [FR/US]; *Les surprises du sleeping* [FR]. 1934: *La cinquième empreinte* [FR]. 1935: *Monsieur Sans-Gêne* [MLV – FR]; *Arènes joyeuses* [FR]. 1935/36: *Martha. Les dernières roses* [MLV]; *Martha. Letzte Rose* [MLV]. 1936: *Weißer Sklaven. Panzerkreuzer 'Sebastopol'* [dir,co-scr]. 1937: *Mit versiegelter Order*. 1939: *Wir tanzen um die Welt*. 1939/40: *Stern von Rio*. 1940/41: *Ohm Krüger*. 1941: *Immer nur ... Du!* [dir,co-scr]; *Menschen im Sturm* [ide]. 1941/42: *Die Sache mit Styx*. 1942: *Die große Nummer* [dir,scr,pro]. 1942/43: *Die Wirtin zum Weißen Röß'l* [dir,co-scr,pro]; *Kollege kommt gleich*. 1943: *Die Hochstaplerin* [dir,pro]. 1943/44: *Der große Preis* [dir,scr,co-scr]; *Der Täter ist unter uns* [ide]. 1943-45: *Peter Voss, der Millionendieb* [dir,co-scr]. 1944/45: *Ruf an das Gewissen* [dir,pro]; *Verlobte Leute* [dir,pro]; *Der große Fall* [dir,pro]. 1948/49: *Barry – Moines du Mont Saint-Bernard* [dir,co-scr,pro – CH/FR]. 1952: *Der Weibertausch*. 1952/53: *Von Liebe reden wir später* [dir,co-scr]. 1953: *Die Rose von Stambul*; *Der Vetter aus Dingsda* [dir,co-scr]. 1954: *Clivia* [dir,co-scr,pro]. 1955/56: *Bonjour, Kathrin*. 1956: *Die Christel von der Post*. 1957: *Viktor und Viktoria*; *Der kühne Schwimmer*. 1959: *Berlin – Die Stadt, die jeder liebt* [DO – dir,pro]. 1960: *Der Rächer*. 1963: *Maskenball bei Scotland Yard / Ballo in maschera da Scotland Yard* [co-scr – AT/IT/LI].

RUDOLF ARNHEIM

Born July 15, 1904, Berlin (Germany)

Died June 9, 2007, Ann Arbor (Michigan, USA)

One of the most influential writers on film, advancing a psychological approach to cinematic aesthetics, Arnheim's journalistic and theoretical writings from the 1920s and 1930s count alongside those of Béla Balázs and Siegfried Kracauer as seminal works of international film theory.

Arnheim studied philosophy and experimental psychology, with art and music history as minor subjects. Studying under such eminent Gestalt psychologists as Wolfgang Köhler, Kurt Lewin and Max Wertheimer,

Arnheim went on to complete his doctorate on the Gestalt theory of expression in 1928.

Arnheim began writing for newspapers and magazines while still at university, publishing a collection of his reviews and articles under the title 'Stimme von der Galerie' (A Voice from the Gallery) in 1928. The same year, Arnheim was made editor of the cultural section of the influential magazine *Die Weltbühne*, penning some 170 articles in total, including around seventy film reviews that became the foundation for his principal work on film theory, 'Film als Kunst' (Film As Art, 1932).

Arnheim continued to write for broadsheets and trade publications until the end of the Weimar Republic, as well as conducting interviews with filmmakers on radio. After the Nazis came to power, Arnheim emigrated to Italy where he authored a study on the aesthetics of radio, 'Der Rundfunk sucht seine Form' (Radio: An Art of Sound), and his last substantial essay on film, 'Nuovo Laocoonte' (New Laocoon) in 1938.

Following a brief stint in England working for the BBC's German-language news service, Arnheim arrived in the USA in October 1940. After undertaking a study of radio soap operas, he researched the application of Gestalt theory to aesthetics, leading ultimately to 'Art and Visual Perception' (1954). From 1943 to 1966, he lectured at New York's Sarah Lawrence College, and at the city's New School for Social Research. An abridged English version of 'Film as Art' that also contained some of his other essays, appeared in 1959, and it is in this form that his work on film is now most familiar. His next major work, 'Visual Thinking', was published in 1969. Thereafter professor in art psychology at Harvard, Arnheim relocated to the University of Michigan in Ann Arbor in 1974, where he remained a guest professor until well into his nineties. Even after his retirement, he continued to write essays and several books, with a number of his early works reprinted on the occasion of his 100th birthday in 2004.

Despite having moved away from writing about film during his American years, Arnheim certainly did not turn his back on cinema: in the mid-1950s, he was one of the first directors of the Creative Film Foundation, a funding body supporting the promotion of art in cinema; in 1963, he wrote an insightful review of his friend Siegfried Kracauer's 'Theory of Film'; and in 1964, he was on the jury of the Venice Film Festival.

In 1978, Arnheim received the Filmband in Gold lifetime achievement award for his outstanding contribution to German cinema.

[DE] 1929: Baublütenzeit in Werder [SD – co-scr]; Wochenmarkt auf dem Wittenbergplatz [SD – act]. 1987: Zeugen des Jahrhunderts: Rudolf Arnheim im Gespräch mit Ingo Hermann [TVD – act].

SIEGFRIED ARNO

(Siegfried Aron)

Born December 27, 1895, Hamburg (Germany)

Died August 17, 1975, Woodland Hills (California, USA)

An extremely popular German-Jewish stage and screen comedian in 1920s and 1930s Berlin, Arno moved on to have a lengthy career as a supporting actor in Hollywood after fleeing Nazi Germany in 1933.

Arno trained as a fashion illustrator at Hamburg's College of Art and Design in order to appease his father's desire that he 'learn a trade' rather than become an actor. At the same time Arno joined the Hamburg Theatre Union, and gained his first acting engagements at the Stadttheater and the Operettenhaus in Harburg.

After World War I, he played at theatres in Hamburg, Altona and Prague, before moving to Berlin in 1921, where he swiftly made his mark as an actor, singer, dancer and eccentric comedian. By 1932/33, he was one of the leading lights at the Kabarett der Komiker variety theatre.

From the mid-1920s, Arno also found success in films, specialising in underdog roles that often found him trussed up in soldier's kit or slacking in civvies. The long-nosed, gawky and willowy actor also starred alongside hulking Kurt Gerron as half of slapstick duo 'Beef and Steak' in Herbert Nossen's WIR HALTEN FEST UND TREU ZUSAMMEN (Through Thick and Thin, 1928/29) and Manfred Noa's AUFRUHR IM JUNGGESELLENHEIM (Pandemonium in a Bachelor Pad, 1929).

Arno also brought dynamic comic relief to a number of films directed by G. W. Pabst, playing a detective in DIE LIEBE DER JEANNE NEY (The Loves of Jeanne Ney, 1927), a stage manager in DIE BÜCHSE DER PANDORA (Pandora's Box, 1928/29) and a gymnastics-fixated American in TAGEBUCH EINER VERLORENEN (Diary of a Lost Girl, 1929).

In the early 1930s Arno switched from supporting parts to leading roles in a number of slapstick comedies. In Carl Lamac's DIE VOM RUMMELPLATZ (Fairground People, 1930) he plays a lowly fairground employee, while in Carl Boese's KEINE FEIER OHNE MEYER (No Celebrations Without Meyer, 1931), he portrays a dapper and smooth-talking marriage broker. Arno's Jewish characters in these films were mostly lower-middle-class everymen or loveable rogues, who get caught up in embarrassing or threatening situations, to which they responded with wide-eyed bewilderment and farcical evasion manoeuvres.

After leaving Nazi Germany in 1933, Arno undertook cabaret and theatre work, and also appeared in a few films, while passing through the Netherlands, Belgium, Switzerland, Italy, Spain and Portugal. He also

directed a film in Belgium, *LA GLOIRE DU RÉGIMENT* (The Glory of the Regiment, 1936).

Arno arrived in Hollywood in 1939, and found employment as a supporting player, billed from 1940 as 'Sig Arno'.

The actor supplemented his income by working as an graphic artist and portrait painter, while also taking stage roles on Broadway. He appeared as Professor Kropotkin on CBS television show *MY FRIEND IRMA* (1952–54), and enjoyed success at Deutsches Theater in New York during 1954/55, after which he undertook guest performances in Buenos Aires and West Germany.

In 1966, Arno received the Filmband in Gold lifetime achievement award for his outstanding contribution to German cinema.

His younger brother Bruno Arno (1902–1990) also found success as an actor, dancer, choreographer and sculptor.

[act – DE] 1921: Die rote Katze. 1924: Barfüßele. 1925: Die Frau von vierzig Jahren; Die vertauschte Braut; Die Frau für 24 Stunden; Vorderhaus und Hinterhaus; Der Hahn im Korb. 1925/26: Manon Lescaut; Nanette macht alles. 1926: Der Stolz der Kompagnie; Der dumme August des Zirkus Romanelli; Der Provinzkonkel; Die dritte Eskadron [DE/AT]; Annemarie und ihr Ulan; Der Soldat der Marie; Das Panzergewölbe; In der Heimat, da gibt's ein Wiedersehen!; Der Sohn des Hannibal; Schatz, mach' Kasse; Die Villa im Tiergarten; Vater werden ist nicht schwer; Wenn der junge Wein blüht. 1926/27: Der Mann mit der falschen Banknote. 1927: Lützows wilde verwegene Jagd; Die Achtzehnjährigen; Üb' immer Treu' und Redlichkeit; Ein schwerer Fall; Familientag im Hause Prellstein; Leichte Kavallerie; Der große Unbekannte; Der Mann ohne Kopf; Die Dollarprinzessin und ihre sechs Freier; Die Liebe der Jeanne Ney; 1 + 1 = 3. Ehe man Ehemann wird; Eine kleine Freundin braucht ein jeder Mann; Dr. Bessels Verwandlung; Hercules Maier; Fürst oder Clown; Moral. 1927/28: Tragödie im Zirkus Royal; Die Dame und ihr Chauffeur; La danseuse Orchidée [FR]; Looping the Loop. 1928: Der Ladenprinz; Gaunerliebchen; In Werder blühen die Bäume ...; Polnische Wirtschaft; G'schichten aus dem Wiener Wald; Das letzte Souper; Moderne Piraten; Serenissimus, der Vielgeliebte, und die letzte Jungfrau; Unmoral; Ihr dunkler Punkt; Spelunke. 1928/29: Wir halten fest und treu zusammen [act,pro]; Die Büchse der Pandora. 1929: Aufruhr im Junggesellenheim [act,pro]; Das verschwundene Testament / Ztracená závět' [DE/CS]; Jenseits der Straße; Alte Kleider [SF]; Tagebuch einer Verlorenen; Das Mädel mit der Peitsche; Die Kaviarprinzessin; Freiheit in Fesseln. Bewährungsfrist; Sigi, der eilige Bräutigam [SF]. 1929/30: Der Witwenball. 1930: Und so ein Glück kannst du nur haben [SF]; Wien, du Stadt der Lieder; Heute Nacht – eventuell ...!; Zapfenstreich am Rhein; Im Kampf mit der Unterwelt; Die vom Rummelplatz; Eine Freundin so goldig wie du; Moritz macht sein Glück [MLV – FR]. 1930/31: Schuberts Frühlingstraum; Schachmatt. 1931: Die große Attraktion; Der Stumme von Portici [SF]; Das Geheimnis der

roten Katze; Kabarett-Programm Nr. 1 [SF]; Kabarett-Programm Nr. 2 [SF]; Um eine Nasenlänge; Der Storch streikt. Siegfried der Matrose; Schützenfest in Schilda; Ein ausgekochter Junge; Keine Feier ohne Meyer; Die Nacht ohne Pause; Der schönste Mann im Staate. 1933/34: Gado Bravo [PT]. 1936: La gloire du régiment [MLV – dir – BE].

[act – US] 1939: Bridal Suite; The Star Maker; The Hunchback of Notre Dame]. 1940: The Mummy's Hand; Diamond Frontier; A Little Bit of Heaven; The Great Dictator; Dark Streets of Cairo; This Thing Called Love. 1941: New Wine; Raiders of the Desert; The Gambling Daughters; It Started With Eve; Two Latins from Manhattan; The Chocolate Soldier; Sing for Your Supper; Hellzapoppin'; Passport to Heaven. 1942: Two Yanks in Trinidad; Juke Box Jenny; I Married an Angel; Pardon My Sarong; The Devil With Hitler; Tales of Manhattan [act]; The Palm Beach Story. 1942/43: The Crystal Ball; Let's Have Fun; Du Barry Was a Lady. 1943: Taxi, Mister; Passport to Suez; Larceny With Music; His Butler's Sister; Thousand Cheers. 1943/44: Standing Room Only; Up in Arms; Showboat Serenade; Once Upon a Time. 1944: And the Angels Sing; Song of the Open Road. 1944/45: A Song to Remember; Roughly Speaking; Bring on the Girls. 1946: One More Tomorrow. 1948/49: Holiday in Havana. 1949: The Great Lover. 1949/50: Duchess of Idaho. 1950: Nancy Goes to Rio; The Toast of New Orleans! 1951: On Moonlight Bay. 1951/52: Diplomatic Courier. 1952: Rebound: The Wedding [TV]. 1952/53: My Friend Irma [TVS]. 1953: Fast Company; The Great Diamond Robbery. 1955: December Bride [TVS]. 1956: Producers' Showcase: Rosalinda [TV]. 1962: Wieder zurück: Siegfried Arno. Eine Musik-Show aus Studio 3 [TV – DE].

AUGUST ARNOLD

Born September 12, 1898, Werfen (Austria-Hungary)

Died April 7, 1983, Munich (West Germany)

A pioneering inventor and entrepreneur during the 1910s and 1920s, Arnold revolutionised location shooting worldwide by developing the Arriflex35 film camera in 1937.

Interested in film technology since childhood, Arnold received formal training at the College of Engineering in Mittweida, before being conscripted to fight in World War I. In 1918 he and his childhood friend Robert Richter (1888–1972) founded their Arnold & Richter company in Munich – known for short as ARRI, a broad-based business involved in production, distribution and equipment rental.

As a production company, ARRI specialised in stunt-filled action films including the Bavarian westerns *DER SCHWARZE JACK* (Black Jack, 1919) and *DER TODESCOWBOY* (Killer Cowboy, 1919/20), and sensational crime pictures such as *VORSICHT! HOCHSPANNUNG! LEBENSGEFAHR!* (Danger – High Voltage!, 1920) and *DER GELBE WÜRGER* (The Yellow Strangler, 1921).

The company's subsequent output included wildlife adventures starring Harry Piel, *Heimatfilms*, and public information documentaries. ARRI also developed its own short-lived sound film system, which in 1934 was used on just two pictures, Hanns Beck-Gaden's *GRENZFEUER* (Border Fires) and Franz Seitz sen.'s *DIE FRAUEN VOM TANNHOF* (The Women of Tannhof).

It was as a manufacturer of production equipment that ARRI gained international attention, by offering everything from cameras for both amateur and professional markets to film printers, studio lights and power units.

ARRI's bestseller, however, was the reflex motion picture camera (facilitating viewing what is being exposed to film on a matte focussing screen), launched to immediate acclaim at the 1937 Leipzig Trade Fair under the brand name Arriflex35. Lightweight, fitted with three lenses on a rotating turret head, and holding an easily changed 120 metre magazine of 35mm film, the Arriflex sold in high numbers both domestically and overseas.

After the outbreak of World War II, it not only established itself as the favourite of axis newsreel cameramen, with special models being developed for use by the Wehrmacht. Hollywood director Delmer Daves's celebrated noir feature *DARK PASSAGE* (1947) was shot entirely on a captured Arriflex.

After the war, ARRI's company buildings in Munich – which had been bombed out in 1944 – were rebuilt, and by 1948, Fox newsreels were being dubbed and copied there for the German-speaking market. The Arriflex35 once again became an export winner, and in 1952, a 16mm Arriflex was developed (which had an important impact on the documentary movement), followed by the ARRI Electronic-CAM-System in 1967, which revolutionised television production by facilitating simultaneous monitoring of four separate camera feeds. ARRI continued to optimise and improve the Arriflex35, receiving technical Oscars in 1967, 1974 and 1983.

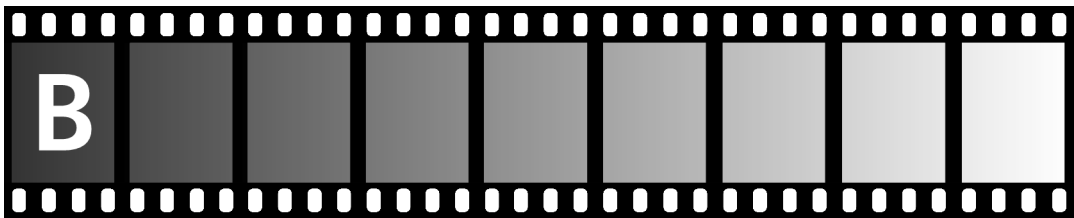
A legal battle between Arnold and Robert Richter's estate followed the latter's death in 1972, and in 1977 Dr. August Arnold ceded control of ARRI to his son Robert. The recipient of numerous awards during his lifetime, Arnold also served as chairman of the Organisation of Film and Television Equipment Suppliers from 1957, and as president of the West German film industry's regulatory body SPIO from 1967.

[pro – DE]. 1918/19: Der rote Reiter [cam]. 1919: Der Vampyr [cam]; Der schwarze Jack [cam,pro]. 1919/20: Die Geier der Goldgruben; Der Todescowboy [cam,pro]. 1920: Die Eisenbahnräuber [cam,pro]; Die Rache im Goldtal [cam,pro]; Die Rache des Mexikaners [cam,pro]; Der Liebesrausch; Vorsicht! Hochspannung! Lebens-

gefahr! [cam,pro]; Wer zuletzt lacht. 1920/21: Texas Freds Brautfahrt; Weltstadtbanditen [cam]; Das schwierige Testament [SD]. 1921: Der gelbe Würger; Hyänen der Welt. 1. Opfer der Hyänen / 2. Die einsame Insel [cam,pro]; Der Todessegler [cam,pro]; Die Flammenfahrt des Pacific-Express [cam,pro]; Beisetzungsfeierlichkeiten des bayerischen Königspaars am 5. November 1921 [SD]; Bayerische Skimeisterschaft Tegernsee 1922 [SD]. 1921/22: Werdenfeller Gau-Ski-Wettläufe Oberammergau 1922 [SD]. 1922: Der Weg zur Sonne. 1923: Die Abenteuer eines Pechvogels [SD]; Unter Blutschuld [cam]; Der Fluch der Protektion. 1924: Das große Fußballwettspiel in München [SD]; 8. Staffellauf Grünwald – München am 25. Mai 1924 [SD]; Der D.S.V.M. (Deutscher Sportverein, München) als Gast in Pfaffenhofen a.l. am 17.–18. Mai 1924 [SD]. 1924/25: Meisterschaft von Deutschland und Österreich im Skilauf 1925 am 7. und 8.2.25 in Kitzbühl [SD]; Reichswinterfahrt des A.D.A.C. in Garmisch-Partenkirchen [SD]. 1925: Das deutsche Museum in München [3 parts – SD]; Das Mädel vom Buchnerhof; Das Motorradrennen in Daglfing [SD]; Optische Werke, G. Rodenstock, München [SF]; Schutzvereinstagung Kufstein Pfingsten 1925 [SD]; Bekämpfung des Hederichs [SD]. 1926: München, die Kunst-Stadt [SD]; Landstraße und Verkehr [DO]; Das Kraftfahrzeug [DO]. 1926/27: Die Besteigung der Zugspitze [SD]; Festball des ungarischen Hilfsvereins [SD]. 1927: Eine neue Dampf-Turbinen-Lokomotive der Firma J. A. Maffai, München (Pacific-Type) [SD]; Ihr täglicher Traum [SF]; Die Braunkohle und ihre Verarbeitung [SD]; Floß- und Kajakfahrt Tölz-München [SD]; Alpine Hochtouren im Dachstein und den Zillertaler Alpen [SD]. 1927/28: Frühjahrsanfahrt des A.D.A.C., Gau Südbayern, nach Garmisch-Partenkirchen [SD]. 1928: Pfaff Nähmaschinen [SF]; Neujahrsspuk [SF]. 1929: J. Eibls Private Kraftfahrkurse, München, Lindwurmstraße 84/86 [SD]. 1930: Alpensünden; Ein Besuch in der Gautinger Virginier-Fabrik Austria GmbH, München aus Anlaß der Einweihung der neuen Verköstigungseinrichtungen für die Belegschaft [SD]; Winterfahrt in die Silvretta [SD]; Der gute Rat [SD]. 1931: Mikro-Aufnahmen [SD]; Im Land der Dolomiten [DO]. 1931/32: Ein Tag im Laaser Marmorwerk [SD]; Trickfilm für Braunkohlenbrikett [SF]. 1932: Die Stammtischbrüder [SF]; Die Sorgen eines Hausherrn [SD]; Das Eigenheim [SD]. 1934: Schwarzes Gold [SD]; Grenzfeuer; Robert Schumann's Kinderszenen [SD]; Eine Stadt wächst aus dem Boden [SD]; 700 Jahrfeier der Stiftskirche in Ellwangen 1233–1933 [SD]; Die drei Luftkisse [SF]; Die Frauen vom Tannhof; Seltsames aus der Pflanzenwelt [SD]; Der Zithervirtuose [SF]. 1935: Etwas über Almwirtschaft [SD]; Herstellung von Sprengkapseln und elektrischen Zündern [DO]; Der Hühnerhof [SD]; Berchtesgaden im Winter [SD]; Gesundheit – die Quelle des Glücks [DO]; Bei den Kannenbäckern im Westerwald [SD]; Es waren zwei Junggesellen; Die Zitrone [SD]; Ehre und Recht [DO]. 1935/36: Das Tier – des Menschen stummer Bruder [SD]. 1936: Beim Rechtsanwalt [SF]; Sommerliches Bergland [SD]; Ein Kamerad [SD]; Die karierte Weste [SF]; Kalte Füße [SF]; Der Bittsteller [SF]; Frühling [SD]; Kabarett der Kleinen [SD]; Musik zu zwein [SF]; Das Preislied [SF]; Der Holzweg [SD]. 1936/37: Puppenzauber [SD]. 1937: Werbefilm für den Gauverlag Bay-

erische Ostmark [AD]; Herbst in den Alpen [SD]; Kampf dem Feuer [SD]; Das Alpinum [SD]; Kleines Kunterbunt [SD]; Ewig Dein [SF]. 1937/38: Hindelang [AD]; Serienreklame. 11 Sparfilme [AD]. 1938: Kunst und Handwerk im Bayerischen Wald [SD]; Der Antennendraht [SF]. 1938/39: Das neue deutsche Sparkassenbuch [AD]. 1939/40: Bergwinter [SD]. 1940: Der rettende Engel; Deutsche Frontflugzeuge [SD]. 1940/41: Ins Land der Dolomiten [DO]. 1941: Werbefilm der Photola, München [AD]. 1942:

Der Sonderling. 1943: Brandverhütungsdienst der bayr. Versicherungskammer [SD]; Berg-Straßenbau [SD]; Heimat und Dschungel, Freiheit und Gitter [DO]; Schenken heißt denken [3 versions – AD]; Sichtbare Luft [SD]. 1944: Ruf der Heimat [DO]. 1953: Schönes Schweizerland [DO]. 1954: Schönes Alpenland [DO]. 1956: Fliegen einst und jetzt [DO]. 1959: Zauber der Dolomiten [DO]. 1972: 18 Bilder mit der Hand. Kameramänner des deutschen Stummfilms [TVD – act].



KARIN BAAL

(Karin Blauermel)

Born September 19, 1940, Berlin-Wedding
(Germany)

Starting out as a sassy, bleached blond teenage bad girl in 1950s West German cinema, Baal later settled into character roles.

While studying at the Berlin College of Fashion, Baal was chosen from among 700 applicants to play the part of amoral teenage seductress Sissy Bohl in Georg Tressler's juvenile delinquency melodrama *DIE HALBSTARKEN* (The Hooligans, 1956), delivering a memorable performance that defined her subsequent career.

Initially typecast as a dangerous sex kitten, Baal played a prostitute in Rolf Thiele's *DAS MÄDCHEN ROSEMARIE* (Rosemary, 1958) and a young woman who seduces her best friend's father in Rudolf Jugert's *DIE JUNGE SÜNDERIN* (The Sinful Girl, 1960). She won the German Film Critics' Award in 1961, and was runner-up in that year's Bambi awards for best up-and-coming actress.

Changing pace somewhat, she then became a recurrent fixture in the successful Edgar Wallace series and similar crime thrillers, portraying a succession of wide-eyed innocents in peril. One of Baal's few international opportunities during this period was playing opposite Oliver Reed in Michael Winner's World War II comedy *HANNIBAL BROOKS* (1968).

Since the early 1970s, Baal appeared predominately on television in supporting and character parts in popular series such as *TATORT* (Crime Scene). Under the direction of Rainer Werner Fassbinder, she played Franz Biberkopf's sister-in-law in *BERLIN ALEXANDERPLATZ* (1979/80), a member of the resistance in *LILI MARLEEN* (1980) and the heroine's mother in *LOLA* (1981).

In Thomas Brasch's *ENGEL AUS EISEN* (Angels of Iron, 1980), in part a homage to the kind of juvenile delinquency film Baal started her career in, she played the mother of a youth gang leader. She also stood out in Hermine Huntgeburth's debut picture, the black comedy *IM KREISE DER LIEBEN* (The Terrible Threesome, 1990/91), playing the mother of one of the main characters. Baal has furthermore appeared in films directed by Ula Stöckl, Vadim Glowna, Hans-Christoph Blumenberg and Margarethe von Trotta, as well as in Roland Suso Rich-

ter's Berlin Wall drama *DER TUNNEL* (The Tunnel, 2000).

[act – DE] 1956: Die Halbstarcken. 1956/57: Jede Nacht in einem anderen Bett. 1957: Der müde Theodor; Das Herz von St. Pauli. 1958: Das Mädchen Rosemarie; Der Pauker; Der eiserne Gustav. 1959: So angelt man keinen Mann; Bobby Dodd greift ein; Arzt ohne Gewissen; Jons und Erdme. Die Frau des Anderen / La donna dell'altro [DE/IT]; Das letzte Aufgebot [TV]; Juke-box, urli d'amore [IT]; Es geschah an der Grenze [TVS]. 1959/60: Der Jugendrichter. 1960: Wir Kellerkinder; ... und sowas nennt sich Leben; Die junge Sünderin. 1961: Die toten Augen von London; Vertauschtes Leben; Blond muß man sein auf Capri; Das letzte Kapitel. 1961/62: Julia, Du bist zauberhaft / Adorable Julia [voi – AT/FR]. 1962: So toll wie anno dazumal; Zwischen Schanghai und St. Pauli / I rinnegati di capitan Kidd [DE/IT]; Straße der Verheißung; Film an Bord [TV]; Der Privatsekretär [TV]. 1962/63: Karibisches Vergnügen [TV]. 1963/64: Voir Venise ... et crever / La spia che viene dall'ovest / Mord am Canale Grande [FR/IT/DE]. 1964: Spätsommer [TV]; Das Blaue vom Himmel [TV]; Schloßpension Fürstenhorst [TV]. 1964/65: Michael Kramer [TV]. 1965: Ein Mädchen von heute [TV]. 1965/66: Ganoven-ehre; Gespenster [TV]. 1966: Der Mann aus Brooklyn [TV]; Avec la peau des autres / Sciarada per quattro spie [FR/IT]; Herr Puntilla und sein Knecht Matti [TV]. 1967: Der Hund von Blackwood-Castle. 1967/68: Tragödie auf der Jagd [TV]. 1968: Hannibal Brooks [GB]. 1970: Zum Diktat, Miss Smith [TV]. 1971: Der Kommissar: Die Anhalterin [TV]. 1971/72: Cosa avete fatto a Solange? / Das Geheimnis der grünen Stecknadel [IT/DE]. 1972: Das System Fabrizzi [TV]. 1973: Der Bastian [TVS]; Ein für allemal [TV]. 1974: Sonderdezernat K 1: Hafenhänen [TV]; Haus ohne Hüter [TV]. 1975: Der Kommissar: Fährt der Zug nach Italien? [TV]. 1976: Kennedys Kinder [TV – CH]; Derrick: Schock [TV]; Gefundenes Fressen; Erikas Leidenschaften [TV]; Sonderdezernat K 1: Der Stumme [TV – CH]. 1977: Haus der Frauen [TV]. 1978: Wo die Liebe hinfällt [TV]. 1979: Drei Freundinnen [TV]; Desperado [SF]; Der Alte: Illusionen über einen Mord [TV]; Wunder einer Nacht [TV – AT/DE]; Die Weber [TV]. 1979/80: Un-Ruhestand: Baldauf [TV]; Tatort: Hände hoch, Herr Trimmel [TV]; Der Alte: Das letzte Wort hat die Tote [TV]; Berlin Alexanderplatz: 1. Die Strafe beginnt / Epilog: Rainer Werner Fassbinder: Mein Traum vom Traum des Franz Biberkopf: Vom Tode eines Kindes und der Geburt eines Brauchbaren [TV]. 1980: St. Pauli Landungsbrücken: Acht Tage Urlaub [TV]; Derrick: Auf dem Gutshof [TV]; In Prag und anderswo [TV]; Lili Marleen; Sternensommer [TVS]; Engel aus Eisen. 1980/81: Leute

wie Du und ich: 2. Briefe von unbekannt [TV]; Desperado City. 1980-82: Schicht in Weiß [TVS]; Die Jäger – Deadly Game. 1981: Lola; Derrick: Tod eines Italieners [TV]; Traumlage [TV]. 1982: Der Mann auf der Mauer. 1982/83: Das Traumschiff. Folge 11 [TV]. 1982-84: Liebe ist kein Argument. 1983: Bitterer Honig [TV]; Karin Baal. Begegnungen mit einer Schauspielerin [TVD]; Unternehmen Arche Noah [TV]. 1983/84: Tausend Augen; Derrick: Ein Mörder zuwenig [TV]; Die Mitläufer; Blaubart [TV – DE/CH]; Le dernier civil / Der letzte Zivilist [TV – FR/DE]. 1984: Tod eines Schaustellers [TV]; Eine Klasse für sich. Folge 9 [TVS]; Die Abschiebung [TV]. 1984/85: Die Krimistunde. Folge 13 [TV]; Schöne Ferien: 4. Urlaubsgeschichten aus Portugal. [TV]. 1985: Der Alte: Hals über Kopf [TV]; Alte Gauner: 7. Urlaubsgeld [TV]; Die Schwarzwaldklinik: 18. Das Findelkind [TV]; Der Galaxenbauer [TV]; Rosa Luxemburg. 1985/86: Liebling Kreuzberg. 1. Der neue Mann [TV]; Die Fräulein von damals [TV]. 1986: Dann ist nichts mehr wie vorher [TV]. 1986/87: Ein Heim für Tiere: 12. Esel Egon [TV]. 1987: Morgen in Shanghai [TVS]. 1987/88: Der Passagier – Welcome to Germany [DE/CH/ GB]. 1988: Die Männer vom K3: Spiel über zwei Banden [TV]. 1989: Der letzte Gast [TV]; Justitias kleine Fische: 41. Mitternachtsmaler [TV]; Der neue Mann [TV]; Tatort: Tod einer Ärztin [TV]. 1989/90: Marleneken [TV]. 1990: Der Alte: Ende mit Schrecken [TV]; Edgar, Hüter der Moral [TVS]; Karin Baal und die Halbstarcken [TVD]; Der Teufel und seine zwei Töchter / Blancaflor [TV – DE/ES/IT/FR]; Scheidung à la carte [TV]; Ein Fall für zwei: Schleuderkurs [TV]. 1990/91: Tatort: Tödliche Vergangenheit [TV]; Im Kreise der Lieben. 1991: Praxis Bülowbogen. [TVS – season 3]; Die Männer vom K3: Auge um Auge [TV]. 1991/92: Cosimas Lexikon. 1993: Wenn Engel reisen [TVS]; Clara [TV]; Ein starkes Team: Gemischtes Doppel [TV]. 1993-98: Schwarz greift ein: 17. Die Versuchung [TV]. 1994: Zu treuen Händen [TV]. 1994/95: 5 Stunden Angst. Geiselnahme im Kindergarten [TV]. 1995: Doppelter Einsatz: Faustpfand [TV]. 1995/96: Rosa Roth: Verlorenes Leben [TV]. 1996: Ein Fall für zwei: Ausweg Mord [TV]; alphateam – Die Lebensretter im OP: 1. Sprung ins kalte Wasser [TV]. 1996/97: Polizeiruf 110: Der Fremde [TV]. 1997: Schlosshotel Orth: 25. Familienbande [TV – AT]. 1998: Alice auf der Flucht [TV]. 1999: Tatort: Dagoberts Enkel [TV]. 2000: Kehrwoche [SF]; Tatort: Die Möwe [TV]; Der Tunnel [TV]. 2000/01: Sass. 20 1: Edel & Starck: 10. Hokus, Pokus, Exitus [TV]. 2001/02: Betty – Schön wie der Tod [TV]. 2002: Tote Fische schwimmen oben [SF]; Höchstpönlich: Karin Baal [TVD]; Bloch – Schwarzer Staub [TV]. 2002/03: Für immer verloren [TV]. 2003/04: Tatort: Gefährliches Schweigen [TV]. 2004: Vincent; Der letzte Zeuge: Brennende Gier [TV]; Das Kuckucksei [SF]; Fliege hat Angst [TV]. 2004/05: Irren ist sexy [TV]. 2005: Polizeiruf 110: Die Mutter von Monte Carlo [TV]. 2005/06: Blackout – Die Erinnerung ist tödlich [TV]; Sieben Tage Sonntag. 2006: Polizeiruf 110: Die Lettin und ihr Lover [TV]; Hurenkinder [TV]. 2007/08: SOKO Köln: Tod dem Tyrannen [TV].

LÍDA BAAROVÁ

(Ludmila Babková)

Born September 7, 1914, Prague (Austria-Hungary, now Czech Republic)

Died October 27, 2000, Salzburg (Austria)

Cast as a sultry Slavic siren in a series of Ufa hits in the mid-1930s, Baarová is today remembered less for her film career than for her affair with Nazi propaganda minister Joseph Goebbels.

At age fifteen, she joined the Prague Dramatic Conservatory, and it was there that she adopted the pseudonym 'Lída Baarová' while moonlighting as a film extra, something that was strictly against the institution's regulations. Expelled on account of this in 1931, she soon established herself as a popular star in a string of Czech film comedies and in 1934 was engaged by Ufa to come to Berlin.

Promoted as an exotic vamp, her most frequent screen partner became Gustav Fröhlich (with whom she also became involved privately), e.g. in Gerhard Lamprecht's BARCAROLE (1934/35), Georg Jacoby's LEUTNANT BOBBY, DER TEUFELSKERL (A Devil of a Fellow, 1935) and Paul Wegener's DIE STUNDE DER VERSUCHUNG (The Hour of Temptation, 1936). Baarová's Ufa contract furthermore provided for her to make two films a year in Czechoslovakia.

Baarová's widely known relationship with the married Goebbels – on account of which she declined a M-G-M contract to come to Hollywood in 1937 – was forcibly ended by Hitler 'for reasons of state', and Baarová was blacklisted. As a consequence, her final German film, Paul Martin's PREUSSISCHE LIEBESGESCHICHTE (A Prussian Love Story) was shelved until after the war.

In 1938 she returned to Prague, where she appeared on stage and, opposite her younger sister Zorka Janú (1921–1946) in lyrical films such as Frantisek Cáp's OHNIVÉ LÉTO (Fiery Summer, 1939). However, after occupying German forces extended the ban on her working to Prague, Otakar Vávra's TURBINA (The Turbine, 1941) became her final Czech film.

Between 1943 and 1945, she fled to Rome with her sister and appeared in a number of Italian pictures. After the end of the war, the pair were taken into custody as collaborators in Prague, leading Janú to commit suicide. Baarová escaped to Austria, and eventually returned to Italy in 1950, where she once again appeared in films, including Federico Fellini's I VITELLONI (The Young and the Passionate, 1953).

A couple of years in Spain followed, before Baarová finally settled in Austria, where she was able to find stage work. From 1960, she also appeared in West Germany, including in a stage production of Rainer Werner Fassbinder's 'Die bitteren Tränen der Petra von Kant' (The Bitter Tears of Petra von Kant) in 1975.

Following Czechoslovakia's Velvet Revolution, she was permitted to visit Prague again in 1990, and brought out her autobiography the following year. Three television documentaries about her life were made in the 1990s.

[act – CS] 1931: Kariéra Pavla Čamrdy; Obrácení Ferdýše Pištory. 1932: Lelíček ve službách Sherlocka Holmese [MLV]; Funebrák; Malostranští mušketýři; Šenkýřka 'U divoké krásy'; Růžové kombiné; Zapadlí vlastenci. 1933: Okénko; Jsem děvče s čertem v těle [MLV]; Madla z cihelny; Sedmá velmoc; Její lékař. 1933/34: Zlatá Kateřina. 1934: Baby [SF]; Pán na roztrhání; Pokušení paní Antonie; Dokud máš maminku; Grandhotel Nevada; Na růžích ustláno. 1934/35: Barcarole [MLV – DE]. 1935: Leutnant Bobby, der Teufelskerl [AT]; Einer zuviel an Bord [MLV – DE]. 1936: Komediantská Princezna; Die Stunde der Versuchung [DE]; Verräter [DE]; Švadlenka. 1936/37: Lidé na kře. 1937: Patrioten [DE]; Die Fledermaus [DE]; Panenství. 1938: Der Spieler [MLV – DE]; Preußische Liebesgeschichte [DE]. 1939: Ohnivé léto [sng,act – CS (DE)]; Dívka v modrém [sng,act – CS (DE)]. 1940: Artur a Leontýna [CS (DE)]; Maskovaná milenka [CS (DE)]; Život je krásný [CS (DE)]; Za tichých nocí [CS (DE)]. 1941: Paličova dcera [CS (DE)]; Turbina [CS (DE)]. 1943: La fornarina [IT]; Ti conosco, mascherina! [IT]; Grazia [IT]; La sua strada [IT]; L'Ippocampo [IT]. 1943/44: Il cappello da prete [IT]; Vivere ancora [IT]. 1950: La bisarca [IT]; Gli amanti di Ravello [IT]. 1951: La vendetta di una pazza [IT]; Gli innocenti pagano [IT]. 1953: I vitelloni / Les inutiles [IT/FR]. 1953/54: Pietà per chi cade [IT]. 1956: Miedo [ES]; Todos somos necesarios / Ritorno alla vita [ES/IT]; Viaje de novios [ES]; La mestiza [ES]. 1956/57: El batallón de las sombras [ES]. 1957: Rapsodia de sangre [ES]. 1990/91: Joseph Goebbels. Gesehen von dem Ufa-Star Lida Baarova [TVD – DE]. 1995: Sladke horkosti Lídy Baarové [TVD – CZ]; Život herečky Lídy Baarové pohledem Otakara Vávry [TVD – CZ].

ROBERT BABERSKE

Born May 1, 1900, Rixdorf (now Berlin-Neukölln, Germany)

Died March 27, 1958, Berlin (East Germany)

Revered for his technical adroitness and assured lighting skills, cinematographer Baberske's work comprises Weimar classics, Third Reich entertainment and propaganda films, and several of DEFA's most important early productions.

His brother, an employee of the Messter film studio, helped to secure Baberske a job as assistant to cameraman Karl Freund. Working both on fiction and documentary films, he received hands-on training in all aspects of cinematography, and went on to assist Freund on almost all major productions of the 1920s, in particular those directed by F. W. Murnau.

Baberske was one of three cameramen (together with Reimar Kunze and László Schäffer) entrusted with the occasionally arduous task of shooting footage us-

ing hidden cameras for Walther Ruttmann's topographical documentary BERLIN, DIE SINFONIE DER GROSSSTADT (Berlin, Symphony of a Big City, 1926/27), produced by Freund.

Following Freund's departure for Hollywood in 1929, Baberske stayed in Berlin and worked as second cameraman alongside Eugen Schüfftan, Franz Planer and especially Fritz Arno Wagner on pictures directed by Anatole Litvak and Reinhold Schünzel, as well as on G. W. Pabst's KAMERADSCHAFT (Comradeship, 1931).

He graduated to director of photography in 1932, and received a full-time contract with Ufa in Neubabelsberg two years later. Shooting revue films, comedies, light dramas, crime pictures and adventure films, he worked repeatedly with directors Georg Jacoby, Peter Paul Brauer, Erich Waschneck, and Detlef Sierck (Douglas Sirk) on the latter's melodrama SCHLUSSAKKORD (Final Accord, 1936). Baberske also photographed two explicitly propagandistic works, Erich Waschneck's anti-Semitic DIE ROTHSCHILDS (The Rothschilds, 1940) and Fritz Kirchhoff's anti-British ANSCHLAG AUF BAKU (Assault on Baku, 1940/41).

Baberske spent the conclusion of the war in safety in Tyrol's Ziller Valley, where he and a full camera crew were ostensibly shooting location footage for an Ufa romance – despite having no film stock available to them.

Returning to Berlin, he was employed by Artur Brauner's CCC-Produktion from early 1947, and then joined DEFA in the Soviet Zone. He shot Hans Müller's 1–2–3 CORONA (1947/48), and was director of photography on Slatan Dudow's UNSER TÄGLICH BROT (Our Daily Bread, 1949), employing a style that consciously emulated the look of late Weimar proletarian cinema.

Dudow's contemporary exposé FRAUENSCHICKSALE (Women's Destinies, 1952) was Baberske's first colour film, and other significant DEFA productions on which he worked include Falk Harnack's DAS BEIL VON WANDSBEEK (The Axe of Wandsbek, 1950/51) and Wolfgang Staudte's satire on Wilhelmine masculinity, DER UNTERTAN (The Kaiser's Lackey, 1951), based on the novel by Heinrich Mann.

[ass-cam – DE] 1917: Christa Hartungen. 1918: Der tote Gast. Der Fall Rödern. 1919: Die Arche; Die letzten Menschen. Die Arche. 2. Teil; Die Spinnen. 2. Das Brillantenschiff. 1920: Der Januskopf; Der Bucklige und die Tänzerin; Der verlorene Schatten. Der Student von Prag; Katharina die Große; Die Frau im Delphin oder 30 Tage auf dem Meeresgrund; Der Golem, wie er in die Welt kam. 1921: Der Schwur des Peter Hergatz; Der tote Gast; Die Ratten; Kinder der Finsternis. 1. Der Mann aus Neapel. – 2. Kämpfende Welten. 1921/22: Der brennende Acker. 1922: Herzog Ferrantes Ende; Lucrezia Borgia; Mäciste und der Sträfling Nr. 51. 1923: Die Austreibung. Die

Macht der zweiten Frau; Die letzte Sensation des Zirkus Farini; Die Finanzen des Großherzogs. 1923/24: Michael. 1924: Der letzte Mann. 1925: Tartüff; Varieté. 1925/26: Manon Lescaut; Metropolis.

[co-cam – DE] 1926: K 13 513. Die Abenteuer eines Zehnmarkscheines; 1000 Schritte Charleston. 1. – 4. Teil [SD – cam]; Madame wünscht keine Kinder. 1926/27: Der Sohn der Hagar; Berlin. Die Sinfonie der Großstadt [DO]. 1927: Doña Juana. 1928: Eine Nacht in London / A Knight in London [DE/GB]. 1928/29: Fräulein Else. 1929: Napoleon auf St. Helena. 1930: Lohnbuchhalter Kremke; Dolly macht Karriere. 1930/31: Die 3-Groschen-Oper [MLV – DE/US]; L'Opéra de quat'sous [MLV – DE/US]; Gassenhauer [MLV]; Les quatres vagabonds [MLV]. 1931: M [MLV]; Nie wieder Liebe [MLV]; Calais – Douvres [MLV]; Kameradschaft / La tragédie de la mine [DE/FR]; Ronny [MLV] Ronny [French MLV]. 1931/32: Es wird schon wieder besser ... 1932: Das Lied einer Nacht [MLV]; La chanson d'une nuit [MLV]; Das schöne Abenteuer [MLV]; La belle aventure [MLV]; Wie sag' ich's meinem Mann?; Tell Me Tonight [MLV]; Das Abenteuer einer schönen Frau [cam]; So ein Mädel vergißt man nicht [DE/AT]. 1932/33: Brennendes Geheimnis; Spione am Werk [MLV].

[cam – DE] 1933: Das häßliche Mädchen; Johannsnacht; Kleines Mädel – großes Glück [co-cam]; Keine Angst vor Liebe; Die Sonne geht auf. 1933/34: Hanneles Himmelfahrt. 1934: Jede Frau hat ein Geheimnis; Ich heirate meine Frau; Besuch am Abend; Glückspilze. 1934/35: Die törichte Jungfrau. 1935: Les époux célibataires [MLV]; Mach' mich glücklich [MLV]; Einer zuviel an Bord [MLV]; Un homme de trop à bord [MLV]; Der höhere Befehl. 1935/36: Kalbsragout mit Champignons [SF]. 1936: Schlußakkord; Inkognito; Das Mädchen Irene. 1936/37: La griffe du hasard; Die Kronzeugin. 1937: Karussell; Streit um den Knaben Jo; Gewitterflug zu Claudia. 1937/38: Kleiner Mann, ganz groß. 1938: Das Mädchen von gestern Nacht; Was tun, Sybille?; Eine Nacht im Mai; Das Verlegenheitskind; Preußische Liebesgeschichte. 1938/39: Ich bin gleich wieder da; Mann für Mann. 1939: Fräulein; Der Stamm- baum des Dr. Pistorius; Ihr erstes Erlebnis [co-cam]. 1939/40: Liebesschule. 1940: Die Rothschilds. Aktien auf Waterloo; Zwischen Hamburg und Haiti. 1940/41: Jungens; Anschlag auf Baku. 1941/42: Zwischen Himmel und Erde. 1942: Der Seniorchef; Sommerliebe. 1942/43: Kohlhiesels Töchter. 1943/44: Familie Buchholz; Neigungsehe; Träumerei. 1944/45: Der stumme Gast; Wie sagen wir es unseren Kindern? 1947: Herzkönig.

[cam – DD] 1947/48: 1–2–3 Corona. 1948/49: Die Kuckucks [co-cam]. 1949: Unser täglich Brot. 1949/50: Bürgermeister Anna [co-cam]. 1950: Familie Benthin [co-cam]. 1950/51: Das Beil von Wandsbek. 1951: Der Untertan. 1952: Frauenschicksale [co-cam]. 1953: Die Geschichte vom kleinen Muck. 1954: Leuchtfener [DD/SE]. 1954/55: Ein Polterabend. 1955: Mutter Courage und ihre Kinder; Robert Mayer – Der Arzt aus Heilbronn. 1956: Das tapfere Schneiderlein. 1957: Die Schönste.

JOSEF VON BÁKY

(Báky József)

Born March 23, 1902, Zombor (Austria-Hungary, now Sombor, Slovakia)

Died July 31, 1966, Munich (West Germany)

Primarily remembered as the director of Ufa's 25th anniversary Agfacolor spectacular MÜNCHHAUSEN (1942/43), Báky was a commercially successful director and occasional producer from the mid-1930s through to the early 1960s.

Báky worked as a cinema projectionist while studying for his *Abitur* in his home town. In 1920, the family moved to Budapest, where he enrolled at technical college and his father became proprietor of the Urania cinema. With his father's financial assistance, Báky became a partner in a film distribution company that went broke after just two years.

Relocating to Berlin in 1927, Báky at first took work as an extra in films including Jakob & Luise Fleck's 'sexual hygiene film' FRAUENARZT DR. SCHÄFER (Dr. Schäfer, Gynaecologist, 1928) before making the acquaintance of fellow Hungarian director Géza von Bolváry, whose assistant he remained for the next eight years.

Báky's directorial debut was the light-hearted INTERMEZZO (1936), followed by other musicals such as MENSCHEN VOM VARIÉTÉ (Variety People, 1938/39). Despite the success of MÜNCHHAUSEN in 1943, Báky encountered problems with his final film made during the 'Third Reich'. VIA MALA (1943/44), a noir *Heimatfilm* about a case of patricide in the Alps, was banned 'on account of its sombre tone'.

In 1947, Báky founded his own production company, Objectiv-Film in Munich, and produced ... UND ÜBER UNS DER HIMMEL (City of Torment, 1947), a melodrama that combined realist footage shot amid Berlin's ruins with the star appeal of MÜNCHHAUSEN leading man Hans Albers playing a soldier returning from the war. The company's second production, DER RUF (The Last Illusion, 1948/49), was an ambitious film detailing an émigré's return home to Göttingen. Starring and scripted by (returning émigré) Fritz Kortner, the film proved a financial disaster.

After this, Báky established himself as one of the 1950s' most reliable directors of extremely commercial light entertainment films. In 1951, he won the German Film Award for best director for his adaptation of Erich Kästner's children's novel DAS DOPPELTE LOTTCHEN (Two Times Lotte, 1950). Báky often foregrounded a gripping story at the expense of any kind of social critique, e.g. in his errant teenager parable DIE FRÜHREIFEN (Juvenile Delinquents, 1957) and his newspaper thriller DER MANN, DER SICH VERKAUFTE (The Man Who Sold Himself, 1958/59). His final film was the Edgar Wallace thriller DIE SELTSAME GRÄFIN (The Strange Countess, 1961).

[ass-dir – DE] 1928/29: Champagner / Bright Eyes [AT/GB]. 1929: The Vagabond Queen [MLV – GB]; Der Erzieher meiner Tochter; Vater und Sohn. 1929/30: Delikatessen. 1930: Zwei Herzen im 3/4-Takt; Ein Tango für Dich; Das Lied ist aus; Der Herr auf Bestellung. 1930/31: Die lustigen Weiber von Wien. 1931: Der Raub der Mona Lisa; Liebeskommando. 1932: Ein Lied, ein Kuß, ein Mädel. 1934: Frühjahrsparade [HU/AT/DE]. 1934/35: Winternachts-traum. 1935: Stradivari [MLV]. 1935/36: Die Entführung. 1930: Das Schloß in Flandern. [dir – DE] 1936: Intermezzo. 1937/38: Die kleine und die große Liebe. 1938: Die Frau am Scheidewege [HU]. 1938/39: Menschen vom Varieté [MLV – HU/DE]; A variété csillagai [MLV – HU]. 1939: Ihr erstes Erlebnis. 1940: Der Kleinstadtpoet. 1941: Annelie. 1942/43: Münchhausen. 1943/44: Via Mala. 1947: ... und über uns der Himmel [dir,pro]. 1948/49: Der Ruf [dir,pro]. 1949: Die seltsame Geschichte des Brandner Kaspar. 1950: Das doppelte Lottchen. 1952/53: Der träumende Mund. 1953: Tagebuch einer Verliebten. 1954: Du bist die Richtige [co-dir – DE/AT]. 1955: Hotel Adlon; Dunja [AT]. 1956: Fuhrmann Henschel [AT]. 1956/57: Robinson soll nicht sterben. 1957: Die Frühreifen. 1958: Gestehen Sie, Dr. Cordal; Stefanie. 1958/59: Der Mann, der sich verkaufte. 1959: Die ideale Frau; Marili. 1960: Sturm im Wasserglas. 1961: Die seltsame Gräfin.

BÉLA BALÁZS

(Herbert Bauer)

Born August 4, 1884, Szeged (Austria-Hungary, now Hungary)

Died May 17, 1949, Budapest (Hungary)

Marxist film theorist Balázs distinguished himself from his contemporaries Rudolf Arnheim and Siegfried Kracauer by having practical experience in filmmaking, in particular as a screenwriter.

Balázs studied German and Hungarian literature in Budapest and received his doctorate in 1908. Working subsequently as a teacher, he also published poems, short stories, reviews and essays in leading Hungarian journals, albeit with little immediate success.

He came to greater public attention following the premieres of two Béla Bartók works, the fairytale ballet 'A fából faragott királyfi' (The Wooden Prince, 1917) and the opera 'A kékszakállú herceg vára' (Bluebeard's Castle, 1918), both based on plays by Balázs.

Actively involved in Béla Kun's Communist Republic in 1919, Balázs fled to Vienna after Kun's government was overthrown. In Austria, he wrote his first screenplays and some two hundred film reviews that served as the basis for his first book-length study of film aesthetics, 'Der sichtbare Mensch' (Visible Man), which immediately secured his reputation as a leading international film theorist upon its publication in 1924.

Balázs relocated to Berlin in 1926 where he wrote the script for Berthold Viertel's episodic 'cross-section' of modern urban life, K 13 513. DIE ABEN-

TEUER EINES ZEHNMARKSCHEINES (Adventures of a Ten Mark Note), and Alexander Korda's comedy MADAME WÜNSCHT KEINE KINDER (Madame Doesn't Want Children). This started a prolific screenwriting period in Balázs's life.

A staunch supporter of proletarian cinema, Balázs helped found the 'Volksfilmverband' (People's Film Association) in 1928, and prepared German release versions of Soviet films. His second book-length study, 'Der Geist des Films' (The Spirit of Film) appeared in 1930. Meanwhile, Balázs co-wrote screenplays for a number of sound films, including G. W. Pabst's DIE 3-GROSCHEN-OPER (The Threepenny Opera, 1930/31) and Leni Riefenstahl's mystic mountain film DAS BLAUE LICHT (The Blue Light, 1931/32).

Receiving an invitation from the Mežrabpom studio, Balázs moved to Moscow in October 1931. Opposed to Stalinist doctrine and stunted in his creativity, Balázs grew increasingly bitter during his years in exile. A film project about the 1919 Hungarian revolution was banned upon completion in 1934. Balázs' anti-fascist children's picture KARL BRUNNER (1935/36) was withdrawn following Stalin's non-aggression pact with Hitler in 1939, but had a successful re-release when the Nazis invaded the Soviet Union in June 1941. A third work of film theory was published in 1945 under the title 'Iskusstvo Kino' (The Art of Cinema).

Returning to Budapest after World War II, Balázs again found himself at odds with the new communist regime. He published his memoirs in 1946, and his final work of film theory – 'Filmkultúra' (Theory of the Film) – in 1948.

In the meantime, Balázs continued to work as a script doctor, on Isztván Szót's ÉNEK A BÚZAMEZŐKRÖL (Song of the Cornfields) and Géza Radványi's VALA-HOL EURÓPÁBAN (It Happened in Europe, both 1947). In 1949, East Germany's DEFA studio offered him the position of artistic director. However, a few days later, Balázs suffered a fatal cerebral haemorrhage.

[scr – DE] 1921: Kaiser Karl [AT]. 1922: Der Unbekannte aus Rußland [AT]. 1924: Moderne Ehen [scr,sma]; Híchy v manželství [sma – CS/DE]. 1926: K 13 513. Die Abenteuer eines Zehnmarkscheines; Madame wünscht keine Kinder. 1927: Grand Hotel ...!; Das Mädchen mit den fünf Nullen; 1 + 1 = 3. Ehe man Ehemann wird [co-scr]; Doña Juana [co-scr]. 1928: Was wir wollen – Was wir nicht wollen [SD – co-dir,cut]. 1928/29: Fräulein Else [scr]. 1929: Narkose. 1930: Sonntag des Lebens [MLV – co-scr – FR/US]. 1930/31: Die 3-Groschen-Oper [MLV – co-scr – DE/US]; L'Opéra de quat'sous [MLV – co-scr – DE/US]. 1931/32: Das blaue Licht. 1933/34: Tisza garit [co-dir,scr – SU]. 1934: Vor [ANI – SU]. 1935/36: Karl Brunner [SU]. 1941: V černý gorah [SF – SU]. 1947: Ének a búzamezőkről [co-scr – HU]; Valahol Európában [co-scr – HU]. 1947/48: Chemie und Liebe [sma – DD]. 1949/50: Der Rat der Götter

[co-scr – DD]. 1957: Az igazi égszinkék [sma – HU]. 1959: A pórujárt madárijesztő [sma – HU]. 1963: Herzog Blaubarts Burg [TV – sma]. 1974: Álmodó ifjúság [sma – HU]. 1979: Karcsi kalandjai [TV – sma – HU]; Karlchen, durchhalten [TV – sma – DD]; Veszélyes játékok / Ernste Spiele [sma – HU/DD].

MICHAEL BALLHAUS

Born August 5, 1935, Berlin (Germany)

Famous for his sumptuous, almost sculptural colour cinematography, award-winning cinematographer Ballhaus helped define the look of New German Cinema in the 1970s prior to establishing himself as one of Hollywood's most sought-after craftsmen.

The nephew of film director Max Ophüls, Ballhaus initially trained as a still photographer after gaining his *Abitur*. In 1959 Ballhaus took a permanent position at the Südwestfunk television station in Baden-Baden, where he worked his way up from assistant cameraman to head cinematographer by 1966, collaborating with directors including Peter Lilienthal, Herbert Vesely and Johannes Schaaf.

Ballhaus's first work for the big screen was Ralf Gregan's satire MEHRMALS TÄGLICH (Several Times Daily, 1968). Subsequently, he shot Rainer Werner Fassbinder's WHITY (1970), inaugurating a long-running collaboration that would comprise fifteen films and two *Filmband* in Gold awards for best cinematography, for DIE BITTEREN TRÄNEN DER PETRA VON KANT (The Bitter Tears of Petra von Kant, 1972) and EINE REISE INS LICHT – DESPAIR (Despair, 1977/78). Ballhaus also co-directed and produced the television documentary FASSBINDER PRODUZIERT: FILM NR. 8 (Fassbinder Produces Film No. 8) in 1970, before parting ways with Fassbinder during the preparations for BERLIN ALEXANDERPLATZ (1979/80).

Working with director Peter Lilienthal, he travelled to Nicaragua for DER AUFSTAND (The Uprising, 1979/80) and to New York for DEAR MR. WONDERFUL (1981/82). Having gotten acquainted with several US filmmakers during the latter project, Ballhaus debuted in America with John Sayles's BABY, IT'S YOU (1982/83).

After settling permanently in the States, a fruitful collaborative partnership with Martin Scorsese began in 1984 with the black comedy AFTER HOURS, and continued with THE COLOR OF MONEY (1986), THE LAST TEMPTATION OF CHRIST (1987/88), GOODFELLAS (1990), AGE OF INNOCENCE (1993), GANGS OF NEW YORK (2002), and THE DEPARTED (2006).

During the mid-1980s, Ballhaus also became renowned as director of music videos for artists including Madonna, Prince, Bruce Springsteen, and Chaka Khan. He picked up Oscar nominations for best cinematog-

raphy in 1988 for James L. Brooks's BROADCAST NEWS, in 1989 for Steve Kloves's THE FABULOUS BAKER BOYS and in 2003 for Scorsese's GANGS OF NEW YORK, and was named Cameraman of the Year in 1989.

He worked with top Hollywood directors such as Francis Ford Coppola, Barry Levinson, and Mike Nichols, as well as with German expats such as Volker Schlöndorff on the TV adaptation DEATH OF A SALESMAN (1985) and Wolfgang Petersen on the blockbusters OUTBREAK (1994/95) and AIR FORCE ONE (1997).

Ballhaus maintained strong links with Germany, having lectured at Film Academies in Berlin, Munich and Hamburg. After the death of his wife Helga (1935–2006), an actress and art director, he announced his retirement from active film-making. In 2007 he received a number of honorary awards including the International Achievement Award of the American Society of Cinematographers (ASC) as well as an European Film Award. In 2008 Ballhaus announced a series of short documentaries shot by his students as part of an initiative ('Ballhaus Klimaschutz-Initiative') to combat climate change.

Ballhaus conducted a book-length series of interviews about his career with director Tom Tykwer in 2002, published as 'Das fliegende Auge' (The Roving Eye). His son Florian Ballhaus (b. 1965) has been his regular assistant since 1983, and has worked extensively on German television productions since the mid-1990s.

[cam – DE] 1957-71: Sie schreiben mit [TVS]. 1959-61: Traumland der Sehnsucht [DO]. 1960: Die Nachbarskinder [TV – co-cam]. 1960/61: Die Kasette [TV]. 1963: Der Nachfolger [TV – co-cam]; Der Klassenaufsatz [TV]. 1964: Das Martyrium des Peter O'Hey [TV – co-cam]. 1965: Der große Wildenberg. Ein Feuilleton [TV]. 1965/66: Große Liebe [TV]; Abschied [TV]; Ein Haus aus lauter Liebe [TV]. 1967/68: Gold für Montevasall [TV]. 1968: Ganze Tage in den Bäumen [TV]; Der Eine und der Andere [TV]; Mehrmals täglich. 1968/69: Darf ich Sie zur Mutter machen?; Der Kidnapper [TV]. 1969: Deine Zärtlichkeiten. 1969/70: Wir – zwei. 1970: Whity; Der amerikanische Soldat [act]; Fassbinder produziert: Film Nr. 8 [TVD – co-dir, pro]. 1970/71: Warnung vor einer heiligen Nutte. 1971: Der trojanische Sessel [TV]; Sand [TV]. 1972: Die bitteren Tränen der Petra von Kant; Der Marquis von Keith [TV]; Der Held [TV]; Adele Spitzeder [TV]; Tschetan, der Indianerjunge. 1972/73: Ich bin Bürger der DDR [DO]. 1973: Welt am Draht [TV]; Tatort: Tote brauchen keine Wohnung [TV]; Martha [TV]; Das Sparschwein [TV]. 1974: Made in Germany und USA [co-cam]; Ein Haus für uns: Aus der Familie der Panzerechsen / Die Insel [TV]; Rosenmontag [TV]; Faustrecht der Freiheit. 1974/75: Das Amulett des Todes. 1974-76: Unter einem Dach [TVS]. 1975: Mutter Küsters' Fahrt zum Himmel; Sonntag [TV]; Sommergäste; Die Wahl [TV]; Dorothea Merz [TV]. 1975/76: Ich will doch nur, daß

ihr mich liebt [TV]; Satansbraten [co-cam,act]. 1976: Chinesisches Roulette / Roulette chinoise [DE/FR]; Adolf und Marlene; Also es war so ... [co-cam – DE/AT]; Auf dem Chimborazo [TV]. 1976/77: Curd Jürgens – Der Filmstar, der vom Theater kam [TVD – co-cam]; Nur zum Spaß – nur zum Spiel. Kaleidoskop Valeska Gert [DO]; Bolwieser [TV]. 1976/83: Bolwieser [FF]. 1976-78: Der kleine Godard an das Kuratorium Junger Deutscher Film. 1977: Frauen in New York [TV]. 1977/78: Deutschland im Herbst. EP 1: Rainer Werner Fassbinder; Eine Reise ins Licht – Despair; Spiel der Verlierer [act]; Venedig – Die Insel der Glückseligen am Rande des Untergangs [DO]. 1978: Die Ehe der Maria Braun [act,cam]; Der Gehilfe [TV]; Bourbon Street Blues [SF]; Die erste Polka. 1978/79: Trilogie des Wiedersehens [TV]. 1979: Groß und klein [TV]. 1979/80: Der Aufstand [acam]; Oye Raimundo, adónde vas? / Kindheit in Amacueca – Oye Raimundo, adónde vas? [pro – MX/DE]. 1980: Alpensaga V: Der deutsche Frühling [TV – AT]; Malou; Weihnacht 80. EP 1: Maria und Josef / EP 3: Das Menschenkindl [TV – AT]; Der Auslöser [TV]. 1981: Looping – Der lange Traum vom kurzen Glück; Heute spielen wir den Boss – Wo geht's denn hier zum Film?; Der Zauberberg / La montagne magique / La montagna incantata [DE/FR/IT]. 1981/82: Dear Mr. Wonderful. 1982: Heller Wahn / L'Amie [DE/FR]. 1982/83: Baby, It's You [US]. 1983: Ediths Tagebuch; Old Enough [US]. 1983/84: Das Autogramm / L'Autographe [DE/FR]. [cam – US] 1984: Reckless; Heartbreakers. 1984/85: After Hours. 1985: Death of a Salesman / Tod eines Handlungsreisenden [TV – US/DE]; Landscape With Waitress [SF]. 1986: Under the Cherry Moon; The Color of Money. 1987: The Glass Menagerie; Broadcast News. 1987/88: The Last Temptation of Christ [US/CA]. 1988: Baja Oklahoma [TV]; Dirty Rotten Scoundrels; The House on Carroll Street; Working Girl. 1989: The Fabulous Baker Boys. 1990: GoodFellas; Postcards from the Edge. 1991: The Mambo Kings; What About Bob?; Guilty by Suspicion / La liste noire [US/FR]. 1992: Bram Stoker's Dracula. 1993: Age of Innocence. 1993/94: I'll Do Anything. 1994: Quiz Show. 1994/95: Outbreak. 1996: Sleepers. 1997: Air Force One; Primary Colors. 1998: Wild Wild West. 1998/99: The Thirteenth Floor / The 13th Floor – Bist du was du denkst? [pro – US/DE]. 1999/2000: What Planet Are You From? 2000: The Legend of Bagger Vance; Gone Underground [SF]. 2002: Gangs of New York. 2003: Uptown Girls; Something's Gotta Give. 2004: Triell [SF – DE]. 2004/05: Sonntagsluft – eine Theaterproduktion in Deutschland [DO – DE]. 2005/06: The Departed. 2006: Cinematographer Style [DO – app]. 2007: Der einsame König [SF – DE]; 8 neue Minuten-Filme [SF – DE]; Auge um Auge – Eine deutsche Filmgeschichte [DO – app – DE]. 2008: Ballhaus Klimaschutz-Initiative: Eisblume / Finkenwerder Scholle / Marathon / Turquoise [SF – supv – DE]; Michael Ballhaus – Eine Reise durch mein Leben [TVD – app – DE].

WILFRIED BASSE

(Wilhelm-Friedrich Heinrich Hermann Basse)

Born August 17, 1899, Hanover (Germany)

Died June 6, 1946, Berlin (Germany)

A documentary filmmaker whose gently mocking avant-garde montages of everyday life epitomised the 'New Sobriety' of the Weimar Republic's final years, Basse later made educational films for schools during the 'Third Reich'.

Basse inherited his father's bank in 1923, and ran it successfully for several years while maintaining a keen interest in architecture and the arts. In 1927 he gave up his career to become a trainee at Hans Cürlis's film company Institut für Kulturforschung (Institute for Cultural Research) in Berlin. Initially designing promotional artwork, he soon graduated to assistant cameraman.

After purchasing his own handheld camera, Basse directed the short BAUMLÜTZENZEIT IN WERDER (Blossom Season in Werder, 1929), released through left-wing distributor Prometheus-Film, and founded his own production company, Basse-Film. The company's first production, MARKT IN BERLIN (Market in Berlin, 1929), immediately gained acclaim for the intimacy and spontaneity of its handheld camerawork, as well as for its satirical take on the rituals of everyday life.

Basse was thereafter commissioned to make two architectural documentaries, DER WIRTSCHAFTLICHE BAUBETRIEB (Economical Building Methods, 1930) and ABRUCH UND AUFBAU (Demolition and Reconstruction, 1930/31), the latter of which rhythmically charted the regeneration of Berlin's Alexanderplatz over an eighteen-month period. He also shot DAS ROTE SPRACHROHR (The Red Mouthpiece, 1931), featuring Maxim Vallentin's communist theatre group of the same name.

In 1932, Basse commenced work on a feature-length sound documentary about Germany, intended to highlight the nation's broad array of different milieus and their distinctive inhabitants. However, by the time he had shot 14,000 metres of footage in over one hundred locations, the Nazis had seized power. The film was altered and trimmed of several minutes at the hands of the new censors, and gained the crypto-nationalist title DEUTSCHLAND – ZWISCHEN GESTERN UND HEUTE (Germany Between Yesterday and Today, 1932–34). Derided in the press for its apolitical stance and non-unifying character, it proved a huge financial disaster for Basse, although it did receive a special award at the Venice Film Festival.

In 1935, Basse joined the Reichsstelle für den Unterrichtsfilm (RfU – Reich Institute for Educational Films) – the sole filmmaking body not under Propagandaminister Goebbels's direct control – where he produced some forty shorts for to be shown in

schools. However, these lacked the spontaneity of his earlier works, since they had to be given script approval, and were therefore mostly staged.

Basse also contributed slow-motion and other specialist camerawork for Leni Riefenstahl's *OLYMPIA* (1936–38), after which he produced a series of sports films for schools, one of which, *KUGELSTOSSEN* (Shot-Put, 1937), received a gold medal at the Paris World Exhibition.

Following the outbreak of World War II, the Educational Film Unit was replaced with a new body producing wartime information films. Clinically depressed, Basse suffered a nervous and physical breakdown, and died during routine surgery in 1946.

[dir – DE]. 1928/29: Die Donau. Vom Schwarzwald bis zum Schwarzen Meer [DO – ass-cam]. 1929: Baumblütenzeit in Werder [SD – dir,scr,cam,cut,pro]; Markt in Berlin [SD – dir,scr,cam,cut,pro]; Wochenmarkt auf dem Wittenbergplatz [SD – dir,scr,cam,cut,pro]. 1930: Der wirtschaftliche Baubetrieb [DO – dir,cam,cut,pro]. 1930/31: Abbruch und Aufbau [SD – dir,scr,cam,cut,pro]. 1931: Mit Optik 1,4. Kamerastudie [SD – dir,scr,cam,cut,pro]; Das rote Sprachrohr [SD – dir,scr,cam,cut,pro]. 1932–34: Deutschland – zwischen gestern und heute [DO – dir,scr,cam,cut,pro]. 1934/35: Der Bötticher baut einen Zober [SD – dir,cam,cut,pro]; Der Kohlenmeiler [SD – dir,cam,cut,pro]; Bunter Alltag [SD – dir,scr,cam,cut,pro]; Glückliche Heimat [SD – dir,scr,cam,cut,pro]. 1935: Braunkohle-Tagebau [SD – dir,co-cam,cut,pro]; Hausbau [SD – dir,cam,cut,pro]; Roggenernte [SD – dir,cam,cut,pro]; Wie ein Pflasterstein entsteht [SD – dir,cam,cut,pro]. 1935/36: Erbkrank – Erbgesunde [SD – dir,co-cam,cut,pro]; Wie ein Ziegelstein entsteht [SD – dir,co-cam,cut,pro]. 1936: Ein Brief wird befördert [SD – dir,co-cam,cut,pro]; Dachschiefer [SD – dir,co-cam,cut,pro]; Handweberei I. Scheren und Aufbäumen der Kette / II. Aufbringen der Kette und Weben [SD – dir,scr,cut,pro]; Ein Kohlenschleppzug auf dem Mittelrhein [SD – dir,cam,cut,pro]; Der Schuhmacher [SD – dir,cut,pro]; Tabakbau in der Uckermark [SD – dir,cam,cut,pro]; Vom Korn zum Brot [SD – dir,cam,cut,pro]. 1936–38: Olympia. 1. Fest der Völker. – 2. Fest der Schönheit [DO – cam]. 1937: Dämmen einer Schornsteingruppe [SD – pro]; Kugelstoßen [SD – dir,cam,cut,pro]; Kurzstreckenlauf [SD – dir,cam,cut,pro]; Perspektivisches Sehen [SD – dir,co-cam,cut,pro]; Schwälmer Bäuerin am Spinnrad [SD – dir,cam,cut,pro]; Schwimmen [SD – dir,cam,cut,pro]; Städtische Feuerwehr [SD – dir,co-cam,cut,pro]; Weitsprung [SD – dir,cam,cut,pro]. 1938: Das Anlernen junger Pferde im Zuge [SD – dir,cut,pro]; Junge Bären im Zoologischen Garten [SD – dir,cut,pro]; Junge Löwen im Zoologischen Garten [SD – dir,cut,pro]; Junge Paviane im Zoologischen Garten [SD – dir,cut,pro]; Schwäbische Kunde [SD]. 1939: Ein Tag auf einer fränkischen Dorfstraße [SD – dir,cut,pro]; Deutschland – Gastliches Land [SD – dir,co-cam,cut,pro]; Bunter Alltag im Zoo [SD – co-dir,co-cam,pro]; D-Zug fertig zur Fahrt [SD – dir,co-cam,pro]. 1939/40: Der Jockey [SD MLV – dir,cut,pro]; Le jockey [SD MLV – dir,cut,pro]. 1947: Es liegt an Dir

[SD – co-cam]. 1968: Menschen im Deutschland von 1932 [DO – co-dir,co-cam,snd].

ALBERT BASSERMANN

Born September 7, 1867, Mannheim (Germany)

Died May 15, 1952, on a flight between New York (USA) and Zurich (Switzerland)

Widely acclaimed as Germany's foremost classical actor during the early 20th century, Bassermann played a key role in breaking the ban for theatre actors appearing in films during the 1910s, and continued to undertake regular film work for the rest of his life.

After studying chemistry in Strasbourg, Bassermann was initially employed as a technician at a cellulose plant before training at Mannheim's theatre from 1887. Engagements at numerous provincial venues followed, including the respected Meininger Hoftheater in 1891. Appearing at Berlin theatres from 1895, Bassermann made a name for himself especially as part of Otto Brahm's ensemble at the Deutsches Theater (1899–1904) and at the Lessing-Theater (1904–09), and 1909–15 under Max Reinhardt's direction at the Deutsches Theater.

Bassermann's screen debut in Max Mack's *DER ANDERE* (The Other, 1912/13), a variant on the *Jekyll & Hyde* theme adapted by Paul Lindau from his earlier stage play, was heralded as a major event in the German-speaking press, and helped to alter attitudes towards the cultural standing of the new medium. Starring and supporting roles in over forty silent and sound films followed, with Bassermann working under directors including William Wauer, Adolf Gärtner and Richard Oswald.

No longer tied to any one ensemble following his years with Reinhardt, the actor undertook guest appearances and tours across Germany and the Continent from 1915, mostly alongside his wife, actress Else Schiff-Bassermann (1878–1961).

A Jew, Bassermann emigrated to Switzerland following the Nazis' rise to power, and in 1934 publicly declared his *émigré* status. Sporadic stage work in Austria, Switzerland and the Netherlands followed, before the couple and their handicapped daughter relocated to the USA in 1939.

After appearing in a small supporting role as Prof. Robert Koch in William Dieterle's biopic *DR. EHR- LICH'S MAGIC BULLET* (1939/40), the grey-haired Bassermann played primarily sympathetic, grandfatherly, roles in over twenty Hollywood films. He picked up an Oscar nomination for his performance in Alfred Hitchcock's *FOREIGN CORRESPONDENT* (1940), for which he had learned his dialogic phonetically. He also starred as a rather touching incarnation of the Captain of Koepenick in Richard Oswald's *PASSPORT TO HEAVEN* (1941), and made his English-speaking stage debut in 1944.

Returning to Europe after the war, he staged a successful tour of over fifty German theatres, and undertook one final outstanding film role, as Professor Ratov in Michael Powell and Emeric Pressburger's British-made *THE RED SHOES* (1948). Bassermann's last stage appearance in Germany took place at the reopening of Berlin's Schiller-Theater in 1951.

[act – DE]. 1912/13: *Der Andere*. 1913: *Der letzte Tag*; *Der König* [scr,act]. 1914: *Das Urteil des Arztes*. 1917: *Du sollst keine anderen Götter haben*; *Herr und Diener*; *Der eiserne Wille*. 1918: *Vater und Sohn*; *Dr. Schotte*; *Die Brüder von Zaarden*; *Lorenzo Burghardt*. 1919: *Der letzte Zeuge*; *Das Werk seines Lebens*; *Eine schwache Stunde*; *Die Duplizität der Ereignisse*. 1920: *Die Stimme*; *Die Söhne des Grafen Dossy*; *Masken*. 1. *Mister Rex*. – 2. *Variété*. – 3. *Ein Trappistenkloster*; *Der Frauenarzt*; *Puppen des Todes*. 1920/21: *Die Nächte des Cornelius Brouwer*; *Brennendes Land*. 1921: *Die kleine Dagmar*; *Das Weib des Pharao*; *Frauenopfer*. 1922: *Lucrezia Borgia*; *Christoph Columbus*; *Der Mann mit der eisernen Maske*. 1922/23: *Erdgeist*; *Alt-Heidelberg*. 1923/24: *Helena*. 1. *Der Raub der Helena*. – 2. *Der Untergang Trojas*. 1925: *Der Herr Generaldirektor*; *Briefe, die ihn nicht erreichten*. 1926: *Wenn das Herz der Jugend spricht*. 1928/29: *Fräulein Else*. 1929: *Napoleon auf St. Helena*. *Der gefangene Kaiser*. 1930: *Dreyfus*; *Alraune*; '1914'. *Die letzten Tage vor dem Weltbrand*. 1931: *Gefahren der Liebe*; *Voruntersuchung* [MLV]; *Zum goldenen Anker* [MLV – FR/US]; *Kadetten*. 1933: *Ein gewisser Herr Gran* [MLV].

[act – US] 1934/35: *Letzte Liebe* [AT]. 1938: *Les héros de la Marne* [FR]. 1939/40: *(The Story of) Dr. Ehrlich's Magic Bullet*. 1940: *Foreign Correspondent*; *Knute Rockne – All American*; *Moon Over Burma*; *A Dispatch from Reuters*; *Escape*. 1941: *A Woman's Face*; *New Wine*; *The Shanghai Gesture*; *Fly-by-night*; *Passport to Heaven*. 1942: *Reunion in France*; *Invisible Agent*; *The Moon and Sixpence*; *Desperate Journey*; *Once Upon a Honeymoon*. 1943: *Good Luck Mr. Yates*; *Madame Curie*. 1944: *Since You Went Away*. 1945: *Rhapsody in Blue*. 1945/46: *The Searching Wind*. 1947: *The Private Affairs of Bel Ami*; *Escape Me Never*. 1948: *The Red Shoes* [GB].

GIUSEPPE BECCE

Born February 3, 1877, Lonigo (Italy)

Died October 5, 1973, Berlin (West Germany)

German cinema's most prolific composer of original scores and stock music to accompany silent films, Italian-born Becce subsequently served as musical director on numerous sound films through the late 1950s.

Becce attended the Padua Conservatory while still at school, studying flute and cello alongside linguistics and geography, and became conductor of Padua University's student orchestra by age eighteen. In 1901, he moved to Berlin to study music under Leopold Schmidt and as a private pupil of Arthur Nikisch,

and went on to compose the operetta 'Das Bett der Pompadour' (Madame Pompadour's Bed), which premiered with Becce as conductor in Bremen in 1910, and the opera 'Tullia', first produced in Breslau in 1912.

In 1913 Becce began composing original pieces to accompany Oskar Messter film productions, in particular those starring Henny Porten. He also played the lead in Messter's RICHARD WAGNER (*The Life and Works of Richard Wagner*, 1913) and supplied a 'Wagnerian' score after Wagner's estate demanded too much money for the originals. 1915–23, Becce was conductor of the fifteen-piece orchestra at Berlin's Mozartsaal cinema, and went on to conduct the orchestras at other first-run cinemas in the capital.

As head of Ufa's musical section in the 1920s, Becce wrote original scores to accompany Fritz Wendhausen's *DER STEINERNE REITER* (*The Stone Rider*, 1922) and F. W. Murnau's *DER LETZTE MANN* (*The Last Laugh*, 1924) and *TARTÜFF* (*Tartuffe*, 1925), and conducted his own music at premieres of films by directors including Gerhard Lamprecht, Joe May and Berthold Viertel.

Becce also published the trade journal 'Kinomusikblatt' (later retitled 'Film-Ton-Kunst') from 1921, as well as 'Kinothek', an extensive series of stock music collections from 1919, some of which later turned up as cues on the soundtracks of Hollywood productions including James Whale's *FRANKENSTEIN* (1931).

With the advent of sound, Becce became musical director on opera and operetta films such as Mario Bonnard's *FRA DIAVOLO* (1930/31) and Max Neufeld's *DAS LIED DER SONNE* (*Song of the Sun*, 1933), as well as on several vehicles for popular tenor Beniamino Gigli including *DU BIST MEIN GLÜCK* (*Thou Art My Joy*, 1936).

Working in a broad range of genres throughout the 1930s and 1940s, Becce's mountain film scores stood out in particular, emphatically underlining the drama of Leni Riefenstahl's *DAS BLAUE LICHT* (*The Blue Light*, 1931/32), Luis Trenker's *BERGE IN FLAMMEN* (*Mountains on Fire*, 1931) and the sound version of Arnold Fanck's *DIE WEISSE HÖLLE VOM PIZ PALÜ* (*The White Hell of Pitz Palu*, 1929) in 1935.

Spending much of World War II working in Italy, Becce's post-war scores for West German productions included educational films, further mountain films and *Heimatfilms* including Helmut Weiss's *DAS SCHWEIGEN IM WALDE* (*Silence of the Forest*, 1955) and Eduard von Borsody's *DER SCHÄFER VOM TRUTZBERG* (*The Shepherd of Trutzberg*, 1958).

Becce received a Filmband in Gold lifetime achievement award for his outstanding contribution to German cinema in 1971.

[mus – DE] 1913: Richard Wagner [mus,act]; Schuldig; Komtesse Ursel; Der Weg des Lebens. 1915: Auf der Alm, da gibt's ka Sünd; Es fiel ein Reif in der Frühlingsnacht; Das Tagebuch Collins. 1915/16: Frau Eva. 1916: Abseits vom Glück; Das wandernde Licht; Die Räuberbraut. Eine tragische Posse; Der Ruf der Liebe; Gelöste Ketten; Feenhände. 1916/17: Die Ehe der Luise Rohrbach; Der Liebesbrief der Königin. Intriguenspiel in drei Akten und 475 Küssen. 1917: Die Prinzessin von Neutralien; Gefangene Seele; Höhenluft; Die Faust des Riesen [2 parts]; Gräfin Küchenfee. Ein Film ohne Liebe und ohne Verlobung. 1917/18: Edelsteine. 1918: Auf Probe gestellt; Der Prozeß Hauers; Das Geschlecht derer von Ringwall; Agnes Arnau und ihre drei Freier; Vater und Sohn; Dr. Schotte; Das Maskenfest des Lebens; Die Sieger; Die Heimkehr des Odysseus; Die blaue Laterne; Die Dame, der Teufel und die Probiermamsell. 1918/19: Irrungen. 1919: Ihr Sport; Die Schuld; Die beiden Gatten der Frau Ruth; Die Rache des Titanen; Das Spiel von Liebe und Tod; Die lebende Tote; Eine schwache Stunde; Rose Bernd; Der Tempelräuber; Nachstasy; Teufelchen; Die Fahrt ins Blaue; Monica Vogelsang. 1919/20: Mascotte. 1920: Kohlhesels Töchter; Die goldene Krone; Christian Wahnschaffe. 1. Teil: Weltbrand; 10 Milliarden Volt. 1921: Scherben. 1922: Der Absturz. Ein Drama aus dem Künstlerleben [mus,act]; Der steinerne Reiter. 1923: Buddenbrooks. 1924: Dekameron-Nächte / Decameron Nights [DE/GB]; Die Andere; Komödie des Herzens; Schicksal; Das schöne Abenteuer; Der letzte Mann. 1924/25: Wege zu Kraft und Schönheit [DO – several international versions]; Der Demütige und die Sängerin; Der Farmer aus Texas. 1925: Tartüff; Schatten der Weltstadt; Die da unten. 1925/26: Geheimnisse einer Seele; Die letzte Droschke von Berlin. Alte Herzen – neue Zeit; Menschen untereinander. 1926: Kubinke, der Barbier und die drei Dienstmädchen; Die keusche Susanne; K 13 513. Die Abenteuer eines Zehnmarkscheines. 1926/27: Der Himmel auf Erden. 1927: 'Üb' immer Treu' und Redlichkeit; Am Rande der Welt; Der Katzensteg; Die Leibeigenen; Paname n'est pas Paris / Die Apachen von Paris [FR/DE]; Die geheime Macht; Doña Juana. 1927/28: Die Durchgängerin. 1928: Angst; Leontines Ehemänner; Eine Frau von Format; Die große Liebe (Revolutionshochzeit); Unfug der Liebe; Der geheime Kurier; Der Ring der Bajadere; Die drei Frauen von Urban Hell; Die Siebzehnjährigen; Der Kampf der Tertia. 1928/29: Das brennende Herz; Der Zigeunerprimas. 1929: Die Frau, nach der man sich sehnt; Der Günstling von Schönbrunn; Jennys Bummel durch die Männer; Die weiße Hölle vom Piz Palü; Schwarzwaldmädel; Sprengbagger 1010. 1930: Kirmes in Hollywood [ANI]; Skandal um Eva [mus,act]; Der Sohn der weißen Berge [MLV]; Les chevaliers de la montagne [MLV – DE/FR]; Das alte Lied; Die Erzeugung der echten Knüpftteppiche im Orient und in Deutschland [SD]; Zweierlei Moral; Tres Caballeros [ANI]. 1930/31: Fra Diavolo [MLV – DE/FR]. 1931: Zwischen Nacht und Morgen; Mündiges Volk [SD]; Sanssouci [SD]; Berge in Flammen [MLV – DE/FR]; Les monts en flammes [MLV – DE/FR]. 1931/32: The Doomed Battalion [MLV – DE/US]; Unter falscher Flagge; Das blaue Licht; Die Vier vom Bob 13 [MLV]; L'amour en vitesse [MLV – DE/FR]. 1932: Razzia in St. Pauli; Küchen-Sinfonie [SD]; Extase /

Ekstase [German + French MLV – CS/AT]; Der Rebell [MLV]; The Rebel [MLV – DE/US]. 1932/33: Der Läufer von Marathon; Camicia nera [DO – IT]; Spione am Werk [MLV]; Gipfelstürmer. 1933: Hans Westmar; La canzone del sole [MLV – IT/DE]; Das Lied der Sonne [MLV]. 1933/34: Der ewige Traum [MLV]; Rêve éternel [MLV – DE/FR]; Der verlorene Sohn. 1934: Polarstürme; Ich heirate meine Frau; Peer Gynt. 1934/35: Campo di maggio [MLV – IT/DE]; Hundert Tage [MLV – IT]; Wunder des Fliegens; Nanga Parbat [DO]. 1935: Künstlerliebe; Die weiße Hölle vom Piz Palü [sound version]. 1935/36: Der Kaiser von Kalifornien. 1936: Ein seltsamer Gast; New York. Ein Städtefilm [SD]; Die Stunde der Versuchung; Manja Valewska [AT]; Du bist mein Glück. 1936/37: Die Stimme des Herzens; Condottieri [German + Italian MLV – IT/DE]. 1937: Madame Bovary; Die gelbe Flagge; Der Berg ruft [MLV]. 1938: Pfälzer Land und Moselfahrt [SD]; Le joueur [MLV – DE/FR]; Der Spieler [MLV]; Liebesbriefe aus dem Engadin / Lettere d'amore dall'Engadina [DE/IT]. 1938/39: Schweizer Bergfibel [SD – CH]; Sieger des Friedens [SD]; Salonwagen E 417; Alpenföhn [SD – CH/DE]; Ein Abenteuer am Thunersee [SF – CH/DE]. 1939: Urlaub im Schnee [SD]; Frau im Strom; Der König der Berge [SD]. 1939/40: Der Feuerteufel. 1939/51: Atlantische Inseln und die Welt am Mittelmeer [DO]. 1941: Kampf um den Berg [SD]; Clarissa; Krishna; Amore imperiale [IT]; Non mi sposo più [MLV – IT]; Viel Lärm um Nixi [MLV]. 1941/42: La cena delle beffe [IT]. 1942: Orizzonte di sangue [IT]; Mit den Augen einer Frau. 1942/43: Fahrt ins Abenteuer; L'angelo bianco [IT]. 1943/48: Im Banne des Monte Miracolo [MLV – AT/IT]. 1947: Il corriere del re [IT]. 1947/48: Addio, Mimi [IT]. 1948/49: Bergkristall [DE/AT]. 1949: Bildschnitzer im Grödnertal [SD]. 1949/50: Paradies auf Erden [DO – CH/NL/DE]. 1950: Skurlaub in den Dolomiten [SD]; An der Dolomitenstraße [SD]; Frühling in Südtirol [SD]; Schönes Venedig [SD]; Gondelfahrt durch Venedig [SD]; Niemals mutlos [SD]. 1950/51: Gesetz ohne Gnade [AT/DE]; Ewig läuten die Glocken [SD – AT]; Ewiges Handwerk [SD – AT]; Lofotenfischer [SD]; Aus König Laurins Rosengarten; Urlaub im Schnee [SD]. 1951: Was das Herz befiehlt; Nacht am Mont Blanc / Weiße Hölle am Mont Blanc [AT/DE]. 1951/52: Bergsommer [SD]; Straße zur Heimat; Hinter Klostermauern; Kleine Kletterfahrt [SD]. 1952: Karneval in Weiß; Der Herrgottschnitzer von Ammergau; Hofkirche Innsbruck [SD – AT]. 1952/53: Sonnes Südtirol [SD]. 1953: Junges Herz voll Liebe; Sonniges Spanien [DO]; Ehestreik; Kavaliers im Eis [SD]. 1953/54: SOS Zinnen-Nordwand [SD]. 1954: Hänsel und Gretel; Rotkäppchen; Ruf der Berge [DO – CH]. 1955: Auf Himmelsgraten [DO]; Wetterwart auf Deutschlands höchstem Gipfel [SD]; Ski Heil! [SD]; Das Schweigen im Walde; Kleiner Mensch gib acht! [DO]. 1956: Über Tal und Wolken [DO]; Der Jäger von Fall. 1957: Der Edelweißkönig; Unser Freund der Haflinger [SD]; Phänomen Klettern [DO]. 1958: Der Schäfer vom Trutzberg. 1959: Zauber der Dolomiten [DO]. 1968: Der Tageslauf eines Bergpfarrers [SD]. Erlebnisse am Matterhorn [DO].

BEN BECKER

Born December 19, 1964, Bremen (West Germany)
The offspring of a clan of prominent actors, Ben Becker in the 1990s became one of the most popular young male film and television stars of unified Germany, sometimes aiming hard for the image of an *enfant terrible* in the tradition of eccentric Klaus Kinski.

Becker is the son of actors Monika Hansen (b. 1943) and Rolf Becker (b. 1930), stepson of actor Otto Sander, and the brother of singer and actress Meret Becker (b. 1969). He grew up in Hamburg, Stuttgart, and Berlin, and started out as a child actor in radio and in small roles in films. After training as an actor at the Schaubühne in Berlin where he earned his living as a stagehand, he secured his first contract with the Ernst-Deutsch-Theater in Hamburg. Becker subsequently had engagements at the Staatstheater Stuttgart, Düsseldorfer Schauspielhaus, and the Deutsches Schauspielhaus in Hamburg.

In the late 1980s he appeared more frequently and in increasingly substantial parts on television. Initially cast as a young thug or macho in popular crime series such as TATORT (Crime Scene) and DER ALTE (The Old Fox) he gradually was given more serious character parts. In the TV-movie POLIZEIRUF 110: TOTES GLEIS (Dead End, 1995), he and Otto Sander played a pair of incompetent crooks in provincial East Germany. For his performance, Becker received the prestigious Adolf Grimme Prize. Becker and Sander teamed up again for the sequel DAS WUNDER VON WUSTERMARK (The Miracle of Wustermark). Other television assignments in the 1990s included the leading role of a police detective in ten episodes of the series FRIEDEMANN BRIX (1996/97).

Becker's first major film role was in Peter Sehr's DAS SERBISCHE MÄDCHEN (The Serbian Girl, 1989/90), as a cad who disowns a Serbian girl he had a holiday affair with and who is expecting his child. His breakthrough came 1995 with Joseph Viltsmaier's neo-*Heimatfilm* SCHLAFES BRUDER (Brother of Sleep) departing from his macho image by playing a gay character.

For his portrait of 1930s singer Robert Biberti in Viltsmaier's biopic COMEDIAN HARMONISTS (The Harmonists, 1997) he got his share of the numerous awards the film picked up. Becker strengthened his professional reputation with roles as diverse as a romantic SS officer in the Nazi melodrama EIN LIED VON LIEBE UND TOD – GLOOMY SUNDAY (1998/99), a Jewish journalist in EIN GANZ GEWÖHNLICHER JUDE (Just a Regular Jew, 2005), and the villain in the adaptation of the classical children's book DIE ROTE ZORA (Red Zora, 2006/07).

Even after achieving film and television success, Becker continued to work in the theatre. Alongside sister Meret, he staged his own production of 'Sid &

Nancy', and in 1999 he was cast in the leading role in Alfred Döblin's 'Berlin Alexanderplatz' at the Maxim Gorki Theater in Berlin. His other activities have included playing in a rock band and running a pub in Berlin. Becker repeatedly featured in Germany's tabloid press for this erratic behaviour in public, and for his alleged substance abuse. Recovering from a serious breakdown in summer 2007 he subsequently went on tour reciting selections from the Bible.

[act – DE – TV] 1978/79: Trilogie des Wiedersehens. 1980: Weltuntergang in Berlin. 1983: Eine Liebe in Deutschland / Un amour en Allemagne [FF – DE/FR]. 1986/87: Tatort: Tod im Elefantenhaus. 1987: Whopper-Punch 777 [FF]; Ein Fall für TKKG: Überfall im Hafen; Eine geschlossene Gesellschaft; Always Afternoon [AU]. 1988: Der Alte: Schweigen für immer; Der Alte: Ein ganz gewöhnlicher Mord. 1988/89: Der Landarzt.: Auf neuen Wegen / Das Leben geht weiter [TVS]. 1989: Die Männer vom K3: Augen zu und durch; Quarantäne. 1989/90: Die zukünftigen Glückseligkeiten [DE/CH]; Das serbische Mädchen [FF]; Der Fahnder: Das schwarze Schaf. 1991: Tatort: Tod im Häcksler; Ein Fall für zwei: Schweigen ist Geld. 1991/92: Landschaft mit Dornen; Die Serpentin tänzerin / Szerpentin táncosnö [FF – DE/HU]. 1991-93: Der Brocken [FF]. 1992: Wolffs Revier: Katharina und Kaviar; Herzsprung [FF]. 1992/93: Die Vermummten. 1993: Hitzeschock!; Die Männer vom K3: Made in Hongkong; Julian H. entführt – Qualen einer Mutter. 1993/94: Polizeiruf 110: Arme Schweine; Polizeiruf 110: Totes Gleis. 1994: Apokalypse Pink [SF]; Tatort: Jetzt und alles [mus]; Zwei alte Hasen: Heißes Eis; A. S.: Der kleine Bruder. 1994/95: Faust [FF]: Tödliche Route; Peter Strohm: Kids; Schlafes Bruder [FF – AT/DE]. 1995: Tatort: Die Kampagne; Verliebte Feinde; Doppelter Einsatz: Wechselgeld. 1995/96: Die Drei: Supergirl; Die Drei: Ich habe Lünsmann nicht getötet; Friedemann Brix – Eine Schwäche für Mord [10 episodes – TVS]. 1996: Alles nur Tarnung [FF]; Samson und Delilah / Sansone e Dalila / Samson and Delilah [FF – DE/IT/US]; Engelchen [FF]; Gegen den Strom. 1997: Die sieben Feuer des Todes; Comedian Harmonists [FF]; Spiel um dein Leben; Polizeiruf 110: Das Wunder von Wustermark. 1998: Kurt Gerrons Karussell [DO – DE/NL/CZ]; Südsee, eigene Insel [FF]; Tatort: Bienzle und der Champion. 1998/99: Der Einstein des Sex – Leben und Werk des Doktor Magnus Hirschfeld [FF – DE/NL]; Ein Lied von Liebe und Tod – Gloomy Sunday [FF]. 1999: Bella Block: Geflüsterte Morde; E-m@il an Gott; Sturmzeit; Marlene [FF]. 1999/2000: Otto – Der Katastrofenfilm [FF]; Frau2 sucht HappyEnd [FF]. 2000/01: Planet Alex. 2001: Partner akut [ANI – voi]; Så vit som en snö [FF – SE/DK]; Sass [FF]; Die Akte Joel [TVD – voi – AT/DE]. 2002: Trenck – Zwei Herzen gegen die Krone. 2003: Gero von Boehm begegnet: Ben Becker [TVD]; Raumpatrouille Orion – Rücksturz ins Kino [FF – voi]. 2004: Das Traumschiff: Australien; Polizeiruf 110: Dettmanns weite Welt. 2005: Max und Moritz Reloaded [FF]; Ein ganz gewöhnlicher Jude; Santos – Heldentaten, die keiner braucht [DO – dir,ide,act,proj].

2005/06: Esperanza. 2006: Die Bibel – eine gesprochene Symphonie [TV]. 2006/07: Die rote Zora. 2007: Giganten: Luther – Kampf mit dem Teufel [TV]. 2007/08: Ben Becker – Ein Leben [TVD – app]; Unter Verdacht – Brubeck [TV]; Chaostage – We are Punks! 2008/09: Der Tiger oder Was Frauen lieben! [TV].

JUREK BECKER

Born September 30, 1937, Łódź (Poland)

Died March 14, 1997, Siesebý (Germany)

Prominent East German author Becker brought a wry blend of observational humour and polemics to a number of screenplays for DEFA in the 1970s, and continued in similar vein after moving to West Germany.

After the Nazis invaded Poland, Becker's Jewish family was 'resettled' in the Litzmannstadt Ghetto, and he spent the last two years of the war in the concentration camps Ravensbrück and Sachsenhausen, where his mother was killed.

Moving to Berlin in 1945 after being reunited with his father, who had been in Auschwitz, Becker learned German and gained his Abitur in 1955. He studied philosophy at East Berlin's Humboldt University, but was expelled for political reasons shortly before graduating, and set up as a freelance writer in East Berlin in 1960.

He began scripting satirical shorts for DEFA in 1961, and in 1962 began collaborating with Klaus Poche on television dramas. Becker's first feature was the comedy OHNE PASS IN FREMDEN BETTEN (Without a Passport in Unfamiliar Beds, 1964/65), directed by Vladimír Brebera.

Becker's script 'Jakob der Lügner' (Jakob the Liar), about a Jewish shoemaker who brings hope to fellow ghetto inmates by pretending to have a radio on which he hears news from the outside world, was rejected outright by DEFA. Becker went on to rework the tragicomic tale into a novel, which was published to international acclaim in 1969. A film version directed by Frank Beyer finally appeared in 1974, picking up both a National Prize and an Oscar nomination, and became the first DEFA production to be presented at the international film festival in West Berlin. Hollywood later produced a remake, JAKOB THE LIAR (1997/98), which starred Robin Williams.

Becker further demonstrated his ability to address serious subjects in a light-hearted manner with his script for Joachim Hasler's MEINE STUNDE NULL (My Zero Hour, 1969/70), a fast-paced adventure film set in 1943 and detailing a German soldier's exploits with two Soviet officers. Much of the film's success was due to the dry humour of its lead, Manfred Krug, a close friend of Becker's with whom he collaborated repeatedly over the years. However, after working

together on Frank Beyer's comedy DAS VERSTECK (The Hiding Place, 1976/77), Krug moved to West Berlin, and the film was released with just five prints in East German cinemas. In late 1977, Becker also left East Germany.

He continued to publish short stories and novels, and served as script consultant on two West German films about Jewish experiences under the Nazis, Peter Lilienthal's DAVID (1979) and Thomas Brasch's DER PASSAGIER – WELCOME TO GERMANY (Welcome to Germany, 1987/88).

Becker also wrote the scripts for the first three seasons of the popular television series LIEBLING KREUZBERG (1985–89), again starring Manfred Krug as a non-conformist Berlin lawyer. Before Jurek Becker's early death from cancer, he and Krug teamed up again for WIR SIND AUCH NUR EIN VOLK (Only One People, 1993/94), a nine-part satirical television series on East/West relations after unification.

[scr – DE] 1960/61: Ballade vom freien Friedrich [SF – ide – DD]. 1961: Mit der NATO durch die Wand [SF – co-scr – DD]. 1962: Wenn ein Marquis schon Pläne macht [TV – co-scr – DD]; Komm mit nach Montevideo [TV – co-scr – DD]. 1963: Gäste im Haus [TV – DD]. 1963/64: Zu viele Kreuze [TV – DD]. 1964/65: Ohne Paß in fremden Betten [co-scr – DD]. 1967: Immer um den März herum [TV – co-scr – DD]; Mit 70 hat man noch Träume [TV – co-scr – DD]. 1967/68: Urlaub [TV – co-scr – DD]. 1968: Jungfer, Sie gefällt mir [co-scr – DD]. 1969/70: Meine Stunde Null [co-scr – DD]. 1974: Jakob der Lügner [co-scr – DD]. 1976/77: Das Versteck [co-scr – DD]. 1979: David [co-scr]. 1979/80: Der Boxer [TV – sma]. 1982: Schlaflose Tage [TV – sma]. 1985-89: Liebling Kreuzberg [seasons 1–3 – TVS]. 1987/88: Der Passagier – Welcome to Germany [co-scr – DE/CH/GB]. 1990: Neuner; So schnell es geht nach Istanbul [sma – DD]. 1990/91: Bronsteins Kinder [co-scr,sma]. 1991: Nach der ersten Zukunft [TVD – act]; Schlaflose Tage [TV – sma]. 1992/93: Liebling Kreuzberg [TVS – season 4 – ide]. 1993/94: Wir sind auch nur ein Volk [TVS]. 1994/95: Wenn alle Deutschen schlafen [TV – scr, sma]. 1997: Manfred Krug und die DDR [TVD – act]; Liebling Kreuzberg [season 5 – TVS – ide]. 1997/98: Jakob the Liar [sma – US].

WOLFGANG BECKER

Born June 22, 1954, Hemer (West Germany)

Alongside Tom Tykwer, one of his collaborators, Wolfgang Becker was one of the most prominent new film directors to emerge in the 1990s. His films display a confident professionalism, yet retain an individual style. His international breakthrough was GOOD BYE, LENIN! (2002/03).

Becker studied German literature, history and American studies in Berlin, followed by enrollment at the Deutsche Film- und Fernsehakademie (dffb).

During this time he gained work experience as a production assistant on films by Hans W. Geissendörfer and Adolf Winkelmann. Becker's graduation film *SCHMETTERLINGE* (Butterflies, 1988), based on a short story by Ian McEwan, concerned the mystery surrounding the drowning of a little girl. The film won the Student Film Oscar, as well as a string of other awards.

Becker subsequently worked in television, directing an episode for the crime series *TATORT* (Crime Scene), as well as the drama *KINDERSPIELE* (Children's Games, 1991/92), a childhood drama set in a provincial German town in the 1960s. The film was later released in the cinema.

Becker's proper cinema debut as a director was *DAS LEBEN IST EINE BAUSTELLE* (Life Is All You Get, 1995–97), a story about a young slaughterhouse worker and his romance with an enigmatic woman. Co-written by Tom Tykwer, and drawing extensively on the changing topography of post-reunification Berlin, the film was a poetic urban fable, articulating the anxieties and aspirations of Germany's twenty-something generation in the late 1990s.

Further projects for television followed prior to his next film, the phenomenally successful *GOOD BYE, LENIN!* (2002/03), the story of a young East Berliner after reunification who creates the illusion for his gravely ill Communist mother that the German Democratic Republic still exists. As in his previous film, Becker successfully combined comedy with melancholy, and realism with surreal visual touches. The film was an international box office hit, and alongside Tykwer's work revived international interest in German cinema in the new millennium.

In 1994, Becker became co-founder with fellow directors Tykwer and Dani Levy, and producer Stefan Arndt of X-Filme Creative Pool. From the late 1990s the company became a powerhouse for a resurgent German cinema, also producing films by directors such as Ayse Polat (*EN GARDE*, 2004), Dominik Graf (*DER ROTE KAKADU*, *The Red Cockatoo*, 2006), and Nicolette Krebitz (*DAS HERZ IST EIN DUNKLER WALD*, *The Heart Is a Dark Forest*, 2006).

Another – not related – Wolfgang Becker (1910–2005) was active as editor from the 1930s and a prolific television director from the late 1950s.

[dir – DE] 1980/81: *Jede Menge Kohle* [act]. 1983: *Ediths Tagebuch* [ass-cam]. 1988: *Schmetterlinge* [scr,cut]. 1988/89: *Sturzflug* [TV – co-cam,cut]. 1990: *Soldiers of Music: Rostropovich Returns to Russia* [DO – cam – US]. 1991: *Tatort: Blutwurstwalzer* [TV]. 1991/92: *Kinderspiele* [dir,co-scr,cut]. 1993/94: *Alles auf Anfang* [act]. 1994: *Die Nacht der Regisseure* [DO – app]. 1995–97: *Das Leben ist eine Baustelle* [dir,co-scr,act]. 2000: *Stundenhotel* [dir]. 2001: *Freitagnacht* [supv]. 2002/03: *Good Bye, Lenin!* [dir,scr]. 2002–04: *Wer ist Helene Schwarz?* [DO – app].

2004: *Im freien Fall* – Tom Tykwer und das Kino [DO – app]; *Bem-Vindo a São Paulo* [DO – co-dir – BR]; *Good Bye, Lenin! – Deleted Scenes* [DO – app]. 2005: *Ballero* [TVD – dir,scr]. 2005/06: *Mein Führer – Die wirklich wahrs-te Wahrheit über Adolf Hitler* [act]. 2006: *Ernst Lubitsch in Berlin* [DO – app]. 2008: *Deutschland 09. 13 kurze Filme zur Lage der Nation* [episode 12 – dir,co-scr].

FRIEDL BEHN-GRUND

(Karl Friedrich Behn)

Born August 26, 1906, Bad Polzin (Germany, now Polczyn Zdrój, Poland)

Died August 2, 1989, Berlin (West Germany)

Renowned for his atmospheric lighting, sublime facial close-ups and ability to adapt to the requirements of individual directors, Behn-Grund remained a sought-after cinematographer from the 1920s through to the 1970s.

Behn-Grund entered the film industry as a child performer in 1919. He became cameraman Erich Waschneck's assistant at Ufa in 1923, and swiftly gained experience in all areas of cinematography. He ascended to the position of director of photography on *KAMPF UM DIE SCHOLLE* (*Struggle for the Soil*, 1924/25), which Waschneck directed.

In 1929 Behn-Grund started to work for other production companies besides Ufa. The aesthetic realism of his cinematography in Leo Mittler's *JENSEITS DER STRASSE* (*On the Other Side of the Street*, 1929), made for the left-wing Prometheus-Film, was praised as a new triumph of German cinema. He then worked under director Richard Oswald on *DIE HERRIN UND IHR KNECHT* (*The Noblewoman and Her Bondsman*, 1929), a picture for Henny Porten-Produktion, before shooting his first sound production under Oswald as well, the film operetta *WIEN, DU STADT DER LIEDER* (*Vienna, City of Song*, 1930).

Behn-Grund was also active at Waschneck's newly-founded production company Fanal-Film from 1932. Back at Ufa, he and director Ludwig Berger developed the idea of employing tilted camera angles as a leitmotif for different characters in the multi-language production *ICH BEI TAG UND DU BEI NACHT* (1932, British version: *EARLY TO BED*).

From 1936 to 1945, Behn-Grund had a full-time contract with the Tobis production company, for whom he photographed popular comedies such as Curt Goetz's *NAPOLEON IST AN ALLEM SCHULD* (*It's All Napoleon's Fault*, 1938), Herbert Selpin and Werner Klingler's big-budget disaster epic *TITANIC* (1942/43), as well as propaganda features such as the anti-Semitic musical *ROBERT UND BERTRAM* (1939) or Wolfgang Liebeneiner's pro-euthanasia film *ICH KLAGEN AN* (*I Accuse*, 1941). On the final day of the war, Behn-Grund was seriously injured, and had to have a leg amputated.

Behn-Grund was back at work on the first post-war German film, Wolfgang Staudte's *DIE MÖRDER SIND UNTER UNS* (The Murderers Are Among Us, 1946), and went on to shoot other major early DEFA pictures including Kurt Maetzig's *EHE IM SCHATTEN* (Marriage in the Shadows, 1947) and *DER RAT DER GÖTTER* (Council of the Gods, 1949/50), for which he and Maetzig were awarded East Germany's National Prize for best film in 1950.

Subsequently, Behn-Grund worked as a freelance cameraman in West Germany, photographing box office hits such as Kurt Hoffmann's *DAS FLIEGENDE KLASSENZIMMER* (The Flying Classroom, 1954) and the Thomas Mann adaptations *BEKENNTNISSE DES HOCHSTAPLERS FELIX KRULL* (The Confessions of Felix Krull, 1957), again directed by Hoffmann, and *BUDDENBROOKS* (The Buddenbrooks, 1959), directed by Alfred Weidenmann.

Behn-Grund received the 'Filmband in Gold' lifetime achievement award for his outstanding contribution to German cinema in 1974.

[cam – DE] 1919: Der Vampir von St. Louis [act]; Die Geächteten [act]; Liebe, Haß und Geld [act]. 1920: Das Blut der Ahnen [act]. 1924: Vitus Thavons Generalcoup [co-cam]. 1924/25: Kampf um die Scholle. 1925: Segen der Erde [SD]; Mein Freund, der Chauffeur; Die Straße des Vergessens. 1926: Der Mann im Feuer [co-cam]; Die Warenhausprinzessin; Brennende Grenze. 1927: Regine; Die Frau mit dem Weltrekord; Der Sprung ins Glück / Tote et sa chance [co-cam – DE/FR]; Die geheime Macht. 1928: Vom Täter fehlt jede Spur; Die Carmen von St. Pauli; Die blaue Maus; Der Skandal in Baden-Baden; S.O.S. Schiff in Not [co-cam]. 1928/29: Diane. 1929: Die Schmugglerbraut von Mallorca; Der Günstling von Schönbrunn; Jenseits der Straße; Die Drei um Edith; Ehe in Not; Die Herrin und ihr Knecht. 1929/30: Der Witwenball; O Mädchen, mein Mädchen, wie lieb' ich Dich!; Rotterdam: Der Pulsschlag des Welthandels / Wasserstraßen und Brücken / Wunder der Technik [SD series]. 1930: Stadt und Hafen Rotterdam [SD]; Wien, du Stadt der Lieder [co-cam]; Der Detektiv des Kaisers; Zapfenstreich am Rhein [co-cam]; Dreyfus; Die zärtlichen Verwandten; Holländische Reise [SD]; Das alte Lied; Der Hampelmann [co-cam]. 1930/31: Der Liebesarzt [co-cam]; Der Mörder Dimitri Karamasoff [MLV]; Les frères Karamazoff [MLV – cam(?) – FR/DE]; Die Faschingsfee; Leichtsinnige Jugend [MLV – co-cam – FR/US]. 1931: Salto mortale [MLV – co-cam]; Salto mortale [MLV – co-cam – DE/FR]; 24 Stunden aus dem Leben einer Frau [co-cam]; Jeder fragt nach Erika; Paris – Béguin [co-cam – FR]; Luise, Königin von Preußen; Der Stolz der 3. Kompagnie. 1931/32: Peter Voß, der Millionendieb. 1932: Melodie der Liebe [co-cam]; Ich will nicht [SF]; Die Tänzerin von Sanssouci; 8 Mädels im Boot; Geigenzauber [SF]; Ich bei Tag und Du bei Nacht [MLV – co-cam]; À moi le jour, à toi la nuit [MLV]; Early to Bed [MLV]. 1932/33: Ich und die Kaiserin [MLV]; Moi et l'Impératrice [MLV]; Hände aus dem Dunkel; The Only Girl [MLV]. 1933: Die schönen Tage von Aranjuez [MLV]; Adieu les beaux jours [MLV]; Des jungen Dessauers

große Liebe [MLV]; Tambour battant [MLV]; Der Polizeibericht meldet ... Die Frau im schwarzen Schleier. 1934: Mein Herz ruft nach Dir [MLV]; Mon coeur t'appelle [MLV – DE/FR]; Musik im Blut; Der junge Baron Neuhaus [MLV]; Nuit de mai [MLV]; Die englische Heirat; Petersburger Nächte. 1934/35: Barcarole [MLV]; Barcarolle [MLV]. 1935: Ich liebe alle Frauen [MLV]; J'aime toutes les femmes [MLV]; Liebesleute. 1935/36: Donogoo Tonka. Die geheimnisvolle Stadt [MLV]; Donogoo [MLV]. 1936: Flitterwochen; Eskapade; Ein Hochzeitstraum; Truxa. 1936/37: Sein bester Freund [co-cam]. 1937: Die göttliche Jette; Alarm in Peking; Versprich mir nichts!; Manège. 1937/38: Die kleine und die große Liebe. 1938: Ich liebe Dich; Der Tag nach der Scheidung; Napoleon ist an allem schuld. 1938/39: Silvesternacht am Alexanderplatz. 1939: Robert und Bertram; Schneider Wibbel; Die goldene Maske. 1939/40: Casanova heiratet; Was wird hier gespielt? 1940: Die 3 Codonas; Ritorno [MLV – IT]; Traummusik [MLV – DE/IT]. 1940/41: Kopf hoch, Johannes!; Ohm Krüger [co-cam]. 1941: Ich klage an; Das andere Ich. 1941/42: Die Nacht in Venedig. 1941-44: Philharmoniker. 1942/43: Titanic; Fritze Bollmann wollte angeln [co-cam]. 1943/44: Ich hab von dir geträumt; Jugendliebe. 1944: Die Jahre vergehen ... Der Senator. 1944/45: Wir seh'n uns wieder [co-cam]; Die Kreuzschreiber; Frau über Bord. Kabine 27. 1945: Dr. phil. Döderlein. 1946: Die Mörder sind unter uns [co-cam – DD]. 1946/47: Razzia [co-cam – DD]. 1947: Ehe im Schatten [co-cam – DD]. 1947/48: Die seltsamen Abenteuer des Herrn Fridolin B. [co-cam – DD]. 1947-51: A Tale of Five Cities / Passaporto per l'oriente / Fünf Mädchen und ein Mann / 5 Städte – 5 Mädchen / L'Inconnue des cinq cités [German episode – GB/IT/AT/DE/FR]. 1948: Affaire Blum [co-cam – DD]. 1948/49: Begegnung mit Werther [co-cam]; Die Buntkarierten [co-cam – DD]. 1949: Nächte am Nil. 1949/50: Der Rat der Götter [DD]. 1950: Skandal in der Botschaft; Rausch einer Nacht. Alexa. 1950/51: Begierde. 1951: Was das Herz befiehlt; Maria Theresia [AT]. 1952: Die Försterchristi; Alraune; Karneval in Weiß [co-cam]; Die große Versuchung [co-cam]. 1952/53: Käpt'n Bay-Bay. 1953: Einmal keine Sorgen haben / Einen Jux will er sich machen [DE/AT]; Der letzte Walzer. 1953/54: Meines Vaters Pferde. 1. Lena und Noline [co-cam]; Meines Vaters Pferde. 2. Seine dritte Frau [co-cam]. 1953/56: Meines Vaters Pferde. 1954: Morgengrauen; Das fliegende Klassenzimmer; Der Engel mit dem Flammenschwert. 1955: Geliebte Feindin; Griff nach den Sternen; Der Himmel ist nie ausverkauft; Vor Gott und den Menschen; Nacht der Entscheidung. 1955/56: Ein Mädchen aus Flandern [co-cam]. 1956: Liebe, die den Kopf verliert [AT]; Ohne Dich wird es Nacht; Anastasia, die letzte Zarentochter; Stresemann. 1956/57: Wie ein Sturmwind. 1957: Bekenntnisse des Hochstaplers Felix Krull; Das einfache Mädchen; Der gläserne Turm; Der Graf von Luxemburg. 1957/58: ... und abends in die Scala. 1958: Nachtschwester Ingeborg [co-cam]; Ihr 106. Geburtstag; Polikuschka / Polikuska / Polikouchka [DE/IT/FR]; Unruhige Nacht. 1958/59: Frau im besten Manne-salter; Der Mann, der sich verkaufte. 1959: Die unvollkommene Ehe [co-cam – AT]; Buddenbrooks [2 parts]. 1959/60: Als geheilt entlassen. 1960: Sturm im Wasser-

glas; Die Botschafterin; Mit Himbeergeist geht alles besser [co-cam – AT]. 1961: Das Riesenrad; Unter Ausschluss der Öffentlichkeit; Es muß nicht immer Kaviar sein / Pour-quoi toujours du caviar? [DE/FR]; Diesmal muß es Kaviar sein! / Top Secret – c'est pas toujours du caviar [DE/FR]; Auf Wiedersehen; Eheinstitut Aurora. 1961/62: Finden Sie, daß Constanze sich richtig verhält? [DE/CH]. 1962: Hochzeitsnacht im Paradies [AT]; Das schwarz-weiß-rote Himmelbett / Tête-à-tête sur l'oreiller [co-cam – DE/FR]; Die lustige Witwe / La veuve joyeuse [AT/FR]. 1963: Ein Alibi zerbricht [AT]; Schwejks Flegeljahre [AT]. 1964: Heirate mich, Chéri [DE/AT]. 1965: Das unverschämte Glück, ein Mann zu sein [TV]; Die Sommerfrische [TV]; Das Kriminalmuseum: Die Ansichtskarte [TV65]; Die fromme Helene. 1965/66: Ganovenehre; Gespenster [TV]. 1966: Die Fliegen [TV]; Der Fall der Generale [TV]; Rasputin [TV]. 1966/67: Phaedra [TV]. 1968: Kidnap – Die Entführung des Lindbergh-Babys [TV]; Berliner Blockade [TV].

HEINZ BENNENT

(Heinrich August Bennent)

Born July 18, 1921, Atsch (Germany)

Primarily a stage actor, Bennent also played numerous character leads in West German, French, Swiss and Austrian film and television from the 1950s onwards.

After an apprenticeship as a metalworker, Bennent was conscripted into the Luftwaffe's ground personnel in 1940. Taking acting lessons in Göttingen after the end of the war, he performed at various German theatres between 1947 and 1963. Bennent continued to undertake copious stage tours throughout the 1960s and 1970s. A resident of Switzerland since the early 1970s, he made his French-speaking stage debut in Samuel Beckett's 'Endgame' at Lausanne's Théâtre de Vidy in 1995.

In television from 1954, Bennett appeared as the lead in Sylvain Dhomme's version of Kafka's DAS SCHLOSS (The Castle, 1962) and in Peter Zadek's DER NEBBICH (The Milkop, 1965). He worked repeatedly with director Hans W. Geissendörfer, playing a hired assassin in EINE ROSE FÜR JANE (A Rose for Jane, 1970) and a released criminal in his PERAHIM – DIE ZWEITE CHANCE (Perahim's Second Chance, 1973/74). Bennent furthermore starred as the eponymous lead in ZDF's crime series DER ANWALT (The Attorney, 1975/76), directed by Heinz Schirk.

After a starring role in Christian Rischert's KOPFSTAND, MADAME! (Headstand, Madam!, 1966), Bennent did not have another significant big-screen appearance until his performance as sinister Doctor Hans Vergerus in Ingmar Bergman's THE SERPENT'S EGG (1976/77).

Bennett subsequently often played characters wrestling with inner demons, such as in playwright Samuel Beckett's own film version of his monologue HE,

JOE (Hey Joe, 1979) and as a Jewish theatre director in François Truffaut's LE DERNIER MÉTRO (The Last Metro, 1980). He portrayed middle-class men whose lives are disintegrating, in Theodor Kotulla's television mini-series DER FALL MAURIZIUS (The Maurizius Case, 1981) and Claude Goretta's DER TOD DES MARIO RICCI (The Death of Mario Ricci, 1982/83).

Meanwhile, Bennent acted alongside his wife Diane Mansart and their children Anne (b. 1963) and David (b. 1966) in Geissendörfer's small-screen drama DIE ELTERN (The Parents, 1973). He was seen again alongside Anne in Geissendörfer's DIE WILDENTE (The Wild Duck, 1976) and had a supporting part in Volker Schlöndorff's DIE BLECHTROMMEL (The Tin Drum, 1978/79), which starred his son.

Since the early 1980s, Bennent has worked primarily in French-language productions, including a starring role as Sigmund Freud opposite Catherine Deneuve in Benoît Jacquot's two-part television drama PRINCESSE MARIE (2004).

[TV – act – DE] 1954/55: 24 alte Meister. 1956: Pariser Geschichten; Die Fahrt ins Blaue; Die Tochter des Brunnenmachers. 1958: Bäume sterben aufrecht. 1959: Schneider Wibbel; Arzt aus Leidenschaft [FF]. 1960/61: Der Teufel ist los. Eine ironische Revue. 1961: Das Rendezvous von Senlis. 1962: Das Schloß; Heroische Komödie. 1962/63: Der Maulkorb. 1963: Detective Story. 1964: Die erste Legion. 1965: Der Tod des Judas; Der große Wildenberg. Ein Feuilleton; Acht Stunden Zeit; Der Nebbich; Das Apostelspiel. 1965/66: Ein Haus aus lauter Liebe; Freiheit im Dezember. 1966: Der Kirschgarten; Kopfstand, Madam! [FF]. 1966/67: Die Frau des Fotografen. 1967: Tatzeit 15.56 Uhr; Sherlock Holmes: Sechsmal Napoleon; Heiraten ist immer ein Risiko; Das Kriminalmuseum: Die Spur führt nach Amsterdam; Love from a Stranger. Ein Fremder klopft an. 1967/68: Nachtcafé. 1968: Ganze Tage in den Bäumen; Ein ehrenwerter Herr. 1968/69: Im Kreis. 1969: Intermezzo – Das Duell; Tatort: Exklusiv!; Nur der Freiheit gehört unser Leben; Alle hatten sich abgewandt. 1970: Solche Stunden vertragen Glas; Der Portland-Ring; Ich kenne die Geschichte [TV-SF]; Eine Rose für Jane; Mord im Pfarrhaus; Der Pott. 1971: Tatort: AE 612 ohne Landeerlaubnis; Auguri; Rendez-vous en forêt / Rendez-vous im Wald [FF – FR/DE]; Die Witwen oder Eine vollkommene Lösung; Szenen aus dem Eheleben; Nasrin oder die Kunst zu träumen. 1971/72: Mandala. 1972: Der Kommissar: Tod eines Schulmädchens; Sonderdezernat K 1: Vier Schüsse auf den Mörder; Marie. 1972/73: Der Teufelsschüler; Entziehung – Ein Tagebuch. 1973: Alle lieben Célimare; Der Kommissar: Der Geigenspieler; Schneesturm; Die Eltern. 1973/74: Perahim – die zweite Chance. 1974: Ich suche Herrn Obolsky; Sirenenengesang / Une femme fatale [FF – DE/FR]; Section spéciale / L'affaire della Sezione Speciale / Sondertribunal [FF – FR/IT/ DE]. 1974/75: Eiszeit [FF]; Tatort: Wodka Bitter-Lemon. 1974-76: Unter einem Dach [TVS]. 1975: Derrick: Paddenberg; Die verlorene Ehre der Katharina Blum [FF]; Die Verwandlung; Das

Netz [FF]; *Lobster: Der Einarmige*. 1975/76: *Tatort: Zwei Leben*; *Der Anwalt* [season 1 – TVS]. 1976: *Néa* [FF – FR]; *Die Wildente* [FF – DE/AT]; *Ich will leben* [AT]. 1976/77: *Das Schlangenei / The Serpent's Egg* [FF – DE/US]. 1977/78: *Son of Hitler / Hitlers Sohn* [FF – GB/DE]; *Die Ängste des Dr. Schenk* [DE/AT]; *Deutschland im Herbst*. EP 12: *Die verschobene Antigone* [FF]; *Kleine Geschichten mit großen Tieren*. 1978: *Derrick: Lissas Vater*; *Der Mann im Schilf* [FF]; *Brass Target* [FF – US]. 1978/79: *Die Blechtrommel / Le tambour* [FF – DE/FR]; *Clair de femme / Chiaro di donna / Die Liebe einer Frau* [FF – FR/IT/DE]. 1979: *Schwestern oder Die Balance des Glücks* [FF]; *He, Joe*. 1979/80: *Lulu / Lulù* [FF – DE/FR/IT]; *Aus dem Leben der Marionetten* [DE/AT]. 1980: *Le dernir métró* [FF – FR]. 1980/81: *Possession* [FF – FR/DE]. 1981: *Guerre en pays neutre* [FR/CH]; *Der Fall Maurizius*; *L'Amour des femmes* [FF – CH/FR]; *Espion, lève-toi* [FF – FR]; *Derrick: Nachts in einem fremden Haus*. 1982: *Le lit* [FF – BE/CH]; *Via degli specchi* [FF – IT]. 1982/83: *Krieg und Frieden*. EP: *Atombunker* [FF]; *Derrick: Geheimnisse einer Nacht*; *La mort de Mario Ricci / Der Tod des Mario Ricci* [FF – CH/FR/DE/AT]. 1983: *Sarah* [FF – FR]; *Der Snob*; *Capucine* [CH]. 1984: *Le rapt* [CH/FR]. 1985: *Derrick: Die Tänzerin*; *Le transfuge / Stegers letzte Chance* [FF – FR/BE/DE]; *Tiroir secret / Die Geheimschublade* [TVS – FR/IT/DE]. 1985/86: *Gambit*. 1987: *Der einsame Weg* [AT]. 1988: *Im Jahr der Schildkröte* [FF]; *Le due croci / Im Schatten des Kreuzes* [IT/DE]. 1990: *Café Europa* [FF]. 1990/91: *Plaisir d'amour* [FF – FR]. 1991: *Jour blanc* [CH]; *Maigret: Maigret et le fantôme* [FR/BE/CH]. 1992/93: *Je m'appelle Victor / Mein Name ist Viktor* [FF – FR/BE/DE]. 1993: *Das Sahara-Projekt*; *König Lear*; *Elles ne pensent qu'à ça* [FF – FR]. 1994: *Une femme française / A French Woman / Eine französische Frau* [FF – FR/GB/DE]. 1995: *Tár úr steini* [FF – IS]. 1995/96: *Bruder Esel* [TVS]. 1997: *Endspiel*. 1998: *Bennent mal vier* [TVD]. 1999: *Jonas et Lila, à demain* [FF – FR/CH]. 1999/2000: *Kalt ist der Abendhauch* [FF]. 2002: *Abgeschminkt: Heinz Bennent* [TVD]. 2004: *Princesse Marie* [AT/FR].

ANITA BERBER

Born June 10, 1899, Leipzig (Germany)

Died November 10, 1928, Berlin-Kreuzberg (Germany)

Epitomising Weimar decadence, notorious nude dancer Berber often appeared alongside Conrad Veidt and Reinhold Schünzel in director Richard Oswald's sexual enlightenment films and historical melodramas of the late 1910s and early 1920s.

The daughter of a violinist and a cabaret singer who divorced when she was three, Berber was raised by her grandmother in Dresden before moving to Berlin in 1914. Studying acting under Maria Moissi and dance under Rita Sacchetto from 1915, she debuted as a dancer the following year.

She gained her first engagements appearing nude at revue theatres in the capital in 1917, and swiftly became a scandalous fixture of Berlin nightlife, with artists Charlotte Behrend-Corinth and Otto Dix (re-

printed on a German stamp in 1991) painting her, and a series of porcelain figurines based on her dances being produced.

Richard Oswald first employed her to play dancer Giuditta Grisi in his adaptation of Franz Schubert's *DAS DREIMÄDERLHAUS* (*The House of Three Girls*, 1918), after which she took the female lead in numerous of his enlightenment pictures, including *DIDA IBSENS GESCHICHTE* (*The Story of Dida Ibsen*, 1918), *ANDERS ALS DIE ANDERN* (*Different from the Others*, 1918/19), and *DAS GELBE HAUS* (*Prostitution*, 1919).

Also working on adventure films and racy melodramas for other directors, Berber played a revue dancer in Fritz Lang's *DR. MABUSE, DER SPIELER* (*Dr. Mabuse, the Gambler*, 1921/22), and made her final appearance under Oswald's direction in *LUCREZIA BORGIA* (*Lucretia Borgia*, 1922).

In 1922, Berber and her second husband, dancer Sebastian Droste, choreographed a new stage show called 'Tänze des Lasters, des Grauens und der Ekstase' (*Dances of Vice, Horror and Ecstasy*). The couple also brought out a book under the same title, and several of the routines were filmed by Austrian director Fritz Freisler.

Divorcing Droste after he absconded to New York with her jewellery, she married American dancer Henri Châtin-Hoffmann in 1924, and the two toured extensively across the world before separating in 1927. Her body ravaged by years of drug and alcohol abuse, it was tuberculosis that ultimately brought an end to Berber's turbulent life.

Filmmaker Rosa von Praunheim paid suitably irreverent homage to her in his *ANITA – TÄNZE DES LASTERS* (*Anita – Dances of Vice*, 1987).

[act – DE] 1918: *Das Dreimäderlhaus*. Schuberts Liebesroman; *Dida Ibsens Geschichte*; *Peer Gynt*. 1. *Peer Gynts Jugend* / 2. *Peer Gynts Wanderjahre und Tod*; *Die Reise um die Erde in 80 Tagen*. 1918/19: *Anders als die Andern*. 1919: *Das gelbe Haus*; *Unheimliche Geschichten*; *Nachtgestalten* (*Eleagabal Kuperus*). 1920: *Yoshiwara, die Liebesstadt der Japaner*; *Falschspieler*; *Der Schädel der Pharaonentochter*; *Der Graf von Cagliostro* [AT/DE]. 1921: *Lucifer* [AT]; *Die Nacht der Mary Murton* [AT]; *Verfehltes Leben* [AT]; *Die goldene Pest*. 1921/22: *Dr. Mabuse, der Spieler*. 1. *Der große Spieler – Ein Bild unserer Zeit* / 2. *Inferno, ein Spiel von Menschen unserer Zeit*. 1922: *Die vom Zirkus*; *Schminke*; *Lucretia Borgia*; *Die drei Marien und der Herr von Marana* [AT/DE]. 1922/23: *Wien, die Stadt der Lieder* [AT]. 1923: *Moderne Tänze* [DO – AT]; *Irrlichter der Tiefe* [AT]. 1924: *Die Zirkusdiva*. 1925: *Ein Walzer von Strauß / Der Walzer von Strauß* [AT/DE].

HELMUT BERGER

(Helmut Steinberger)

Born May 29, 1944, Bad Ischl (Austria)

A former model and protégé of Italian director Luchino Visconti, the sexually ambiguous Berger has brought an intense, subtly menacing air to numerous European productions since the 1960s.

After spending his childhood in Salzburg, Berger attended a Franciscan college in Feldkirch, near the Swiss border, where he gained his *Abitur*. He tried his hand at various jobs before undertaking modelling work in Paris and London. In 1965, he began his University studies in Perugia, while also working as a film extra at Cinecittà.

The following year, director Luchino Visconti, with whom Berger was involved privately, gave him a small part in the portmanteau film *LE STREGHE* (The Witches, 1966), initiating a long-lasting professional partnership. In the first film of Visconti's so-called 'German trilogy', *LA CADUTA DEGLI DEI* (The Damned, 1968/69), Berger portrayed a tormented paedophile who is famously introduced impersonating Marlene Dietrich in drag, while in the third film, *LUDWIG* (1972), he played the eponymous mad Bavarian king. Berger was also cast as an unscrupulous gigolo in *GRUPPO DI FAMIGLIA IN UN INTERNO* (Conversation Piece, 1974).

Berger's sinister edge and indeterminate sexuality were frequently the defining elements of his performances under other directors. In Vittorio de Sica's *IL GIARDINO DEI FINZI CONTINI* (The Garden of the Finzi-Continis, 1970) he played a closet homosexual; in Massimo Dallamano's *IL DIO CHIAMATO DORIAN* (Dorian Gray, 1969/70) he starred as Oscar Wilde's eternally young dandy. In Otto Schenk's adaptation of Arthur Schnitzler's play *REIGEN* (Merry-Go-Round, 1973), he appeared as the young gentleman involved with a chambermaid and a married woman; and in Tinto Brass's *SALON KITTY* (1975/76) he was a thuggish SS officer in charge of undercover surveillance at a brothel.

From the late 1970s, the actor worked primarily on the small screen, playing master criminal *Fantômas* in four television films by Claude Chabrol and Juan Luis Buñuel, and appearing as a guest star on the British series *RETURN OF THE SAINT* and on the American soap *DYNASTY*. Berger recreated his role as the Bavarian king for the big screen in Donatello and Fosco Dubini's *LUDWIG 1881* (1992/93) and appeared in a number of experimental independent features, including Miriam Kruishoop's *UNTER DEN PALMEN* (Under the Palms, 1999) and Mika Kaurismäki's *HONEY BABY* (2003).

In 1998, Berger published his kiss-and-tell autobiography, titled simply 'Ich' (Me).

There is another Austrian TV-actor and director named Helmut Berger (b. 1949 in Graz) whose filmo-

graphy is often mixed up with that of the Austrian-Italian star.

[act – IT] 1966: *Le streghe*. EP 1: *La strega bruciata viva / Les sorcières* [IT/FR]. 1967/68: *I giovani tigri*. 1968/69: *Metti, una sera a cena; La caduta degli dei / Die Verdammten* [IT/DE]. 1969: *Sai cosa faceva Stalin alle donne? 1969/70: Il dio chiamato Dorian / Das Bildnis des Dorian Gray* [IT/DE]. 1970: *Il giardino dei Finzi Contini / Der Garten der Finzi Contini* [IT/DE]; *Un beau monstre / Il bel mostro* [FR/IT]. 1970/71: *Un'anguilla da 300 milioni*. 1971: *Una farfalla con le ali insanguinate*. 1972: *Ludwig / Ludwig ... ou le crépuscule des dieux / Ludwig II.* [IT/FR/DE]; *Les voraces / Così' bello, così' corrotto, così' conteso!* [FR/IT]; *La colonna infame*. 1973: *Reigen* [DE]; *Ash Wednesday* [US]. 1974: *Orden de matar / La testa del serpente* [ES/IT]; *Gruppo di famiglia in un interno / Conversation pièce* [IT/FR]. 1974/75: *The Romantic Englishwoman / Une Anglaise romantique* [GB/FR]. 1975/76: *Salon Kitty* [IT/DE/FR]. 1976: *Battle Force 9* [US]; *Victory at Entebbe* [TV – US]. 1977: *La belva col mitra; Il grande attacco*. 1977/78: *Das fünfte Gebot / L'alba dei falsi dei* [DE/IT]. 1978/79: *Return of the Saint: The Murder Cartel* [TV – GB]. 1979: *Le rose di Danzica; Fantômas / Fantomas*. 1. *L'Échafaud magique / Verhängnisvolles Rendezvous*. / 2. *L'Étriente du diable / Tödliche Umarmung*. / 3. *Le mort qui tue / Ein Toter mordet nicht*. / 4. *Le tramway fantôme / Der rote Diamant* [TVS – FR/DE]. 1980: *Mia moglie è una strega*. 1980-82: *Die Jäger – Deadly Game* [DE]. 1982: *Eroina* [TV]; *Femmes* [FR/ES]; *iVictoria! La gran aventura de un poble* [ES]. 1983: *iVictoria! 2. La disbauxa del 17* [ES]; *Veliki transport* [YU/US]. 1983/84: *Dynasty* [TVS – act – US]. 1984: *iVictoria! 3. La razón y el arrebató* [ES]. 1985: *Code Name: Emerald* [US]. 1988: *I promessi sposi* [TV]. 1990: *The Godfather. Part III* [US]. 1990/91: *Adelaide*. 1992/93: *Ludwig 1881* [CH/DE]. 1993: *Das Sahara-Projekt* [TV – DE]. 1995: *Verdammt, er liebt mich* [TV – DE]. 1996: *L'Ombre du pharaon* [MA]; *Ultimo taglio*. 1997: *Die 120 Tage von Botrop* [DE]; *Teo* [TV]. 1999: *Unter den Palmen* [NL]. 2002: *Haider lebt – 1. April 2021* [AT]. 2003: *Honey Baby* [FI/LV/DE]. 2005: *Damals warst Du still* [TV – DE].

LUDWIG BERGER

(Ludwig Gottfried Heinrich Bamberger)

Born January 6, 1892, Mainz (Germany)

Died May 18, 1969, Schlangenbad (West Germany)

German cinema's foremost director of silent film operettas during the Weimar period, Berger also briefly worked at Paramount in Hollywood.

Berger studied art history and German literature in Munich and Heidelberg, and was awarded his doctorate in 1914. From 1917, Berger put on plays in Hamburg, Darmstadt and Berlin, making his name in the capital with a series of Shakespeare productions for which his brother Rudolf Bamberger (1888–1945) designed the sets and costumes.

Berger's film debut was *DER RICHTER VON ZALAMEA* (The Mayor of Zalamea) in 1919, followed by

three lavish, all-star pictures for producer Erich Pommer at Decla-Bioscop. On *EIN GLAS WASSER – DAS SPIEL DER KÖNIGIN* (*One Glass of Water*, 1922/23) Berger first worked with actress Mady Christians, who became his regular leading lady for the rest of the decade.

In 1925, he shot an ironic, self-reflective version of Oscar Straus's operetta *EIN WALZERTRAUM* (*The Waltz Dream*) at Ufa, which began a fruitful collaboration with screenwriter Robert Liebmann, who furnished the scripts for almost all Berger's German films until 1933. Praised by his contemporaries on account of their tangible musicality and fairytale qualities, Berger's pictures were eulogised by critic Willy Haas as 'a triumph of German filmmaking'.

Enticed to Hollywood with a Paramount contract, Berger's completed Mauritz Stiller's *THE STREET OF SIN* (1927/28) after the latter's return to Sweden. He directed two further silents and two sound films for the studio, before returning to Europe.

In 1932, he directed the musical *ICH BEI TAG UND DU BEI NACHT* in three language versions (German, French and English) for Erich Pommer's production unit at Ufa. The British version was released under the title *EARLY TO BED*. The film's ironic juxtaposition of mundane day-to-day reality and dazzling fantasy typifies Berger's style.

After the Nazis seized power, Berger emigrated to the Netherlands, where his first film in exile was an adaptation of Shaw's *PYGMALION* (1936/37). *TROIS VALSES* (*Three Waltzes*, 1938) was shot in France. The British-made *THE THIEF OF BAGDAD* (1939/40), proved an ignominious experience mostly due to the interference of producer Alexander Korda. His final film prior to the Netherlands' occupation by the Nazis was *ERGENS IN NEDERLAND* (*Somewhere in Holland*, 1940), after which he managed to survive using forged papers.

Returning to West Germany in 1947, Berger's last film for the cinema was the French production *BALLERINA* (*Dream Ballerina*, 1949/50). Subsequently, he directed stage and radio plays, before becoming one of the pioneers of West German television drama in 1954. His standout achievement was a series of six Shakespeare comedies in 1957 and 1958.

Berger published numerous plays and novels throughout these years, as well as his memoirs in 1953. He was head of the performing arts section at West Berlin's Arts Academy from 1956 to 1968, and received a 'Filmband in Gold' lifetime achievement award for his outstanding contribution to German cinema in 1964, as well as the Order of the Federal Republic of Germany in 1966.

[dir – DE] 1919: *Der Richter von Zalamea* [dir,scr]. 1921: *Der Roman der Christine von Herre* [dir,scr]. 1922/23: *Ein Glas Wasser. Das Spiel der Königin* [dir,co-scr]. 1923:

Der verlorene Schuh [dir,scr]. 1925: *Ein Walzertraum*. 1925/26: *Faust. Eine deutsche Volkssage* [sma]. 1926/27: *Der Meister von Nürnberg* [dir,scr]. 1927: *Königin Luise*. 1. Teil: *Die Jugend der Königin Luise* [scr]. 1927/28: *Königin Luise*. 2. Teil [scr]; *The Street of Sin* [co-dir – US]. 1928: *The Woman from Moscow* [US]; *Sins of the Fathers* [US]. 1928/29: *Das brennende Herz*. 1929/30: *The Vagabond King* [US]; *Paramount on Parade*. EP: *The Gallows Song* [MLV – app – US]. 1930: *Playboy of Paris* [MLV – US]; *Le petit café* [MLV – US]. 1932: *Ich bei Tag und Du bei Nacht* [MLV]; *À moi le jour, à toi la nuit* [MLV]; *Early to Bed* [MLV]. 1933: *Walzerkrieg* [MLV]; *La guerre des valse* [MLV – co-dir]. 1936/37: *Pygmalion* [dir,scr – NL]. 1938: *Trois valse* [FR]. 1939/40: *The Thief of Bagdad* [co-dir – GB]. 1940: *Ergens in Nederland* [dir,co-scr – NL]. 1949/50: *Ballerina* [dir,scr – FR]. 1954: *Die Spieler* [TV]; *Der Schauspielersdirektor* [TV]; *Frau Mozart* [TV – dir,scr]. 1955: *Undine* [TV – dir,scr]. 1956: *Stresemann* [co-scr]. 1957: *Der Tod des Sokrates* [TV – dir,scr]; *Der Widerspenstigen Zähmung* [TV – dir,scr]. 1957/58: *Was Ihr wollt* [TV – dir,scr]; *Viel Lärm um Nichts* [TV – dir,scr]. 1958: *Wie es euch gefällt* [TV – dir,scr]; *Maß für Maß* [TV – dir,scr]; *Ein Sommernachtstraum* [TV – dir,scr]. 1959: *Das Paradies und die Peri* [TV – dir,scr]. 1960: *Die Nacht in Zaandam* [TV – dir,scr]. 1961: *Hermann und Dorothea* [TV – dir,scr]. 1961/62: *Alpenkönig und Menschenfeind* [TV – dir,scr]. 1964: *Ottiliens Tollheiten* [TV – dir,scr]. 1965: *Rebell und Poet* [TV – dir,scr]. 1967: 'Herr, laß mich musizieren'. Aus Carl Zuckmayers *Werken* [TVD – co-dir]; *Samen von Kraut und Unkraut* [TV – dir,scr]. 1968: *Odysseus auf Ogygia* [TV]. 1969: *Demetrius* [TV – dir,scr].

SENTA BERGER

Born May 13, 1941, Vienna (Austria)

Multitalented and perpetually glamorous redhead Berger is perhaps best known outside Germany for her roles in international productions, but is also a successful producer of German film and television drama.

At age sixteen Berger enrolled at Vienna's Max Reinhardt Acting School. Despite being expelled after two semesters for having undertaken film work while a student there – e.g. appearing in Anatole Litvak's *THE JOURNEY* (1958/59) – she was offered a contract to train at the city's Theater in der Josefstadt, where she debuted in 1958.

In 1960, Berger signed a five-year deal with producer Artur Brauner, and appeared in a succession of comedies, pop musicals and thrillers, as well as in the Disney television film *THE WALTZ KING* (1962/63), directed by Steve Previn. During the 1960s she also had a prolific career in Hollywood, playing alongside Charlton Heston in Sam Peckinpah's western *MAJOR DUNDEE* (1964/65), starring with Kirk Douglas in Melville Shavelson's war film *CAST A GIANT SHADOW* (1966), and opposite Dean Martin in the Matt Helm spy thriller *THE AMBUSHERS* (1967).

On U.S. television she appeared on THE MAN FROM U.N.C.L.E. and THE BOB HOPE SHOW.

She was also cast in numerous pan-European sex comedies and spy thrillers during these years, while undertaking considerable stage work. In German films, Berger convinced as a serious actress in Volker Schlöndorff's DIE MORAL DER RUTH HALBFASS (The Morals of Ruth Halbfass, 1971) and Wim Wenders's DER SCHARLACHROTE BUCHSTABE (The Scarlet Letter, 1972/73).

In 1965, together with her husband, director Michael Verhoeven (b. 1938), Berger founded production company Sentana Film in Munich. Her reputation as a producer increased considerably after the couple started making politically engaged films, and in 1983 they received the German Film Award as best producers on account of Verhoeven's film about an anti-Nazi resistance group, DIE WEISSE ROSE (The White Rose, 1981/82).

In 1987, Berger picked up the Association of German Film Directors' Chaplin Shoe Award for her lead role in Helmut Dietl's television mini-series KIR ROYAL (1984–86). Further highlights of her illustrious television career include the eponymous taxi driver in Verhoeven's DIE SCHNELLE GERDI (Speedy Gerdi, 1988/89), the female lead in Frank Beyer's two-part SIE UND ER (Her and Him, 1991), and a hard-nosed Munich prosecutor in the crime series UNTER VERDACHT (Under Suspicion, 2002–07).

Berger was awarded the Order of the Federal Republic of Germany in 1998 and in 2003 she became the first president of the Deutsche Filmakademie.

Her son Simon Verhoeven (b. 1972) is a film and television actor who memorably portrayed 1950s football legend Ottmar Walter in Sönke Wortmann's DAS WUNDER VON BERN (The Miracle of Bern, 2002/03).

[act – DE] 1957: Die unentschuldigte Stunde [AT]; Die Lindenhirtin vom Donaustand [AT]. 1958: Der veruntreute Himmel. 1958/59: The Journey [US]. 1959: Katia [FR]. 1959/60: Ich heirate Herrn Direktor [AT]. 1960: Der brave Soldat Schwejk; O sole mio. 1960/61: The Secret Ways [US]; Das Wunder des Malachias. 1961: Eine hübscher als die andere; Junge Leute brauchen Liebe [AT]; Immer Ärger mit dem Bett; Adieu, Lebewohl, Goodbye; Es muß nicht immer Kaviar sein / Pourquoi toujours du caviar? [DE/FR]; Diesmal muß es Kaviar sein! / Top Secret – c'est pas toujours du caviar [DE/FR]; Ramona. 1961/62: Das Geheimnis der schwarzen Koffer. 1962: Frauenarzt Dr. Sibelius; Das Testament des Dr. Mabuse; Sherlock Holmes und das Halsband des Todes / Sherlock Holmes et le collier de la mort / Sherlock Holmes [DE/FR/IT]. 1962/63: Disneyland: The Waltz King [TV – US]; The Victors [GB]. 1963: Kali Yug, la dea della vendetta / Kali-Yug, déesse de la vengeance / Kali Yug – 1. Teil: Die Göttin der Rache [IT/FR/DE]; Il mistero del tempio indiano / Le mystère du temple hindou / Kali Yug – Aufruhr in Indien [IT/FR/DE]; Jack und Jenny. 1963/64: Vol-

les Herz und leere Taschen / ... e la donna creò l'uomo [DE/IT]. 1964: Bob Hope Presents the Chrysler Theatre: White Snow, Red Ice [TV – US]; See How They Run [TV – US]. 1964/65: Major Dundee [US]. 1964–65: The Man from U.N.C.L.E. [season 1 – TV – US]. 1965: Schüsse im 3/4-Takt / Operazione 'Terzo uomo' [AT/IT]; The Glory Guys [US]. 1965/66: Our Man in Marrakesh [GB]; Lange Beine – lange Finger. 1966: Cast a Giant Shadow [US]; The Poppy Is Also a Flower [US]; The Quiller Memorandum [GB/US]; Operazione San Gennaro / Unser Boß ist eine Dame / Opération San Gennaro [IT/DE/FR]. 1966/67: Peau d'espion / Der grausame Job / Congiura di spie [FR/DE/IT]. 1967: Paarungen [pro]; The Ambushers [US]; Diaboliquement vôtre / Diabolicamente tua / Mit teuflischen Grüßen [FR/IT/DE]; It Takes a Thief: A Thief Is a Thief [TV – US]. 1968: Orson Welles' Vienna [TV – US]; The Name of the Game: Collectors Edition [TV – US]; Istanbul Express [TV – US]; Babeck [TV]. 1968/69: If It's Tuesday, This Must Be Belgium [US]; Les étrangers / Quelli che sanno uccidere / Frühstück mit dem Killer [FR/IT/DE]; De Sade / Das ausschweifende Leben des Marquis de Sade [US/DE]. 1969: Die Senta Berger Show [TV]; Wien nach Noten [TV]; It Takes a Thief: Flowers from Alexander [TV – US]; Infanzia, vocazione e prime esperienze di Giacomo Casanova veneziano [IT]; Cuori solitari [IT]. 1970: Quando le donne avevano la coda [IT]; Wer im Glashaub liebt ... [act,pro]. 1970/71: Un'anguilla da 300 milioni [IT]. 1971: Le saut de l'ange / Da parte degli amici. Firmato mafia [FR/IT]; Roma bene / Scandale à Rome / Roma Bene – Liebe und Sex in Rom [IT/FR/DE]; Die Moral der Ruth Halbfass [TV – act,pro]; L'amante dell'orsa maggiore / La ligne de feu / Der Geliebte der großen Bärin [IT/FR/DE]. 1971/72: Causa di divorzio [IT/DE]; Quando le donne persero la coda / Toll trieben es die alten Germanen [IT/DE]. 1972/73: Der scharlachrote Buchstabe / La lettera scarlatta [DE/ES]; Bisturi la mafia bianca [IT]. 1973: Amore e ginnastica [IT]; Ein unheimlich starker Abgang [pro]; Reigen; Frühlingsfluten [TV]. 1973/74: Di mamma non ce n'è una sola [IT]; Krempli – Ein Platz für wilde Kinder [TVS]. 1974: L'uomo senza memoria [IT]; La bellissima estate [IT]. 1974/75: Die Verschwörung des Fiesco zu Genua [TV]. 1975: Der Stargast: Senta Berger [TV]; MitGift [act,pro]. 1975/76: La padrona è servita [IT]; The Swiss Conspiracy / Per Saldo Mord [US/DE]. 1976: Brogliaccio d'amore [IT]; Das chinesische Wunder; Signore e signori, buonanotte [IT]; Gefundenes Fressen [pro]; Perry Como's Christmas in Austria [TV – US]; Abschiede [TV – AT]. 1976/77: Steiner – Das Eiserne Kreuz / Cross of Iron [DE/GB]; Una donna di seconda mano [IT]. 1977: Halbweiße [TV – AT]. 1977/78: Ritratto di borghesia in nero [IT]. 1978: Freiheit [SF – AT]. 1978/79: La giacca verde [TV – IT]. 1979: Sonntagskinder [pro]. 1979/80: Am Südhang [TV – pro]. 1980: Die Ursache [TV – pro]; Speed Driver / Vértigo en la pista / Speed Driver [IT/DE/ES]; Die Priwalowschen Millionen [TVS]. 1981: Der Traum ein Leben [TV – AT]; Dantons Tod [TV – AT]. 1981/82: Die weiße Rose [pro]; Die Entscheidung [TV]. 1982: Notte e nebbia [TV – IT]; Die Mutprobe [TV – pro]; Heut' abend ... Senta Berger und Michael Verhoeven zu Gast bei Joachim Fuchsberger [TV]. 1983: Spider Murphy Gang [pro]; Liebe Melanie [TV – act,pro]. 1984: Das Tor zum Glück [TV – pro]; Fatto su mi-

sura [IT]. 1984-86: Kir Royal. 1. Wer reinkommt, ist drin. / 2. Muttertag. / 3. Das Volk sieht nichts. / 4. Adieu Claire. / 5. Königliche Hoheit. / 6. Karriere [TVS]. 1985: De flyvende djaevle / De flygande djävlarerna [DK/SE]; Le due vite di Mattia Pascal / Die zwei Leben des Mattia Pascal [TV – IT/FR/DE]. 1985/86: Killing Cars [act,pro]; Stinkwut [TV – pro]. 1986: Stadtschreiber: Der Mainzer Tod [TV]; L'ultima mazurka [IT]. 1986/87: Gundas Vater [TV – pro]. 1987: Luisa. Quattro storie di donne [TV – IT]; Animalì metropolitani [IT]. 1987/88: Semmelweis Ignaz – Arzt der Frauen [TV – pro – AT/DE]; Peter Strohm: Heißer Schmuck [TV]. 1988/89: Die schnelle Gerdi [TVS – act,pro]. 1988-91: La belle Anglaise / Ein Lord für alle Fälle [TVS – FR/DE]. 1989: Heut' abend ... Senta Berger zu Gast bei Joachim Fuchsberger [TV]; So klingt's bei uns: Der Wind weht [TV]; Begegnungen: Senta Berger im Gespräch mit Paul Burkhalter [TV]; Das schreckliche Mädchen [pro]. 1989/90: Oceano [TVS – IT]. 1990: Tre colonne in cronaca [IT]; Schlaraffenland [TV – pro]. 1991: Mütter: Bis auf den heutigen Tag [TV – AT]; Sie und Er [TV]. 1991/92: Lilli Lottotfee [TVS – act,pro]. 1992: Auf der Couch: Senta Berger [TV]. 1993: Eine unheilige Liebe [TV – pro]; Gefangene Liebe [TV]. 1994: Ärzte: Dr. Schwarz und Dr. Martin [TVS]; Mütter: Hermi Löbl im Gespräch mit Senta Berger [TV – AT]; Die Nacht der Nächte [TV – AT]. 1994/95: Kommissar Rex: Der maskierte Tod [TV – AT]. 1995: Dopo ila tempesta / Mein Sohn ist kein Mörder! [TV – IT/DE]. 1995/96: Ärzte: Dr. Schwarz und Dr. Martin [season 2 – TVS]. 1996: Lamorte [TV – DE/AT]. 1996/97: Der König: Kap der Rache [TV]. 1997/98: Mammamia [TV]; Bin ich schön? 1998: Liebe und weitere Katastrophen [TV – DE/AT]; Mit fünfzig küssen Männer anders [TV]. 1998/99: Nancherrow / Rosamunde Pilcher – Das große Erbe [TV – GB/DE]. 1999: Zimmer mit Frühstück [TV]; Trennungsfieber [TV]. 2000: Scharf aufs Leben [TV]; Probieren Sie's mit einem Jüngeren [TV – AT]. 2001/02: Bis dass dein Tod uns scheidet [TV]. 2002: Unter Verdacht – Verdecktes Spiel [TV]. 2002/03: Unter Verdacht – Eine Landpartie [TV]; Die Verhoevens [TVD – app]. 2003: Die schnelle Gerdi und die Hauptstadt [TVS – act,pro]. 2004: Die Konferenz [TV]; Einmal so wie ich will [TV]; Unter Verdacht – Gipfelstürmer [TV]. 2004/05: Unter Verdacht – Beste Freunde [TV]; Emilia – Die zweite Chance [TV]; Unter Verdacht – Das Karussell [TV]. 2005: Unter Verdacht – Willkommen im Club [TV]; Emilia – Familienbande [TV]. 2005/06: Nette Nachbarn küsst man nicht [TV]. 2006: Der unbekannte Soldat [DO – pro]; Unter Verdacht – Atemlos [TV]; Unter Verdacht – Ein neues Leben [TV]. 2006/07: Münchner (Filmfest-)Geschichten – 25 Jahre Filmfest München [TVD – app]; Unter Verdacht – Das Geld anderer Leute [TV]. 2007: Unter Verdacht – Hase und Igel [TV]. 2007/08: Unter Verdacht – Brubeck [TV]; Menschliches Versagen [TVD – pro]. 2008: Sex und 68 [TVD – app]; Unter Verdacht – Die falsche Frau [TV]. 2008/09: Rosamunde Pilcher – Vier Jahreszeiten [TV – 4 episodes]; Unter Verdacht – Der schmale Grat [TV]; Unter Verdacht – Tausend Augen [TV]; Schlaflos [TV]; Mama kommt! [TV]; Laura – Ob ihr wollt, oder nicht! [DE/NL].

WERNER BERGMANN

Born January 14, 1921, Niederkaina (Germany)
 Died October 25, 1990, Potsdam-Babelsberg
 (Germany)

Master cinematographer and occasional director Bergmann photographed some of the most stylistically innovative DEFA-pictures made in East Germany from the 1950s to the 1970s.

From 1935 Bergmann trained as an industrial and portrait photographer in Dresden. Three years later, he started work as a laboratory and lighting technician and assistant cameraman at the city's Boehner-Film company, which produced advertising and industrial shorts. Called up following the outbreak of World War II in 1939, he lost his right arm while serving as a cameraman at the front in 1943, whereafter he was posted to Ufa's cultural film unit, again as a cameraman.

Initially working as a freelance photographer in Potsdam after the end of the war, Bergmann shot and directed the documentary EIN KLEINES WUNDERWERK (A Small Marvel) in 1947. He joined DEFA's educational film unit in 1946, photographing both his own documentary shorts and those of up-and-coming directors such as Heiner Carow and Gerhard Klein, before moving to the studio's feature film division in 1953.

On Klein's ALARM IM ZIRKUS (Alarm At the Circus, 1953/54), Bergmann employed grainy high-speed film and short-focus lenses to create a documentary-like effect that stood in marked contrast to the standard look of other DEFA productions at this time. He then entered into a lengthy collaboration with leading DEFA director Konrad Wolf, lasting from EINMAL IST KEINMAL (Once Won't Do Any Harm, 1954/55) to MAMA, ICH LEBE (Mama, I'm Alive, 1976).

Bergmann experimented with everything from recreating the style of Weimar silents to the latest 70mm stock, and directed the test film DEFA 70 (1966) as a showcase for this new widescreen format prior to deploying it to artistic effect in Wolf's GOYA (1970/71). Wolf and Bergmann received East Germany's National Prize three times, for STERNE (Stars, 1958/59), ICH WAR NEUNZEHN (I Was Nineteen, 1967) and GOYA.

From the 1960s onwards, Bergmann directed numerous documentaries and television films, including the chamber play NACHTSPIELE (Night Games, 1978) and the children's film DIE DICKE TILLA (Fatso, 1981), which sought to promote a sense of tolerance and understanding towards others. He lectured at the Babelsberg Film Academy, as well as publishing extensively on still and motion picture photography.

Retiring in 1984, Bergmann collated his huge personal archive of documents relating to his career (now in the collection of Potsdam Film Museum) and

ran a cinematography workshop in Tbilisi, where he suffered an accident in 1990 as a result of which he subsequently died.

His younger brother Helmut Bergmann (b. 1926) became also a cameraman at DEFA in 1949.

[cam – DD] 1947: Ein kleines Wunderwerk [SD – dir,scr, cam]. 1948: Zurück ins Leben [SD – dir,scr,cam,act]. 1949: Der 13. Oktober. 1. Der durchbrochene Kreis [SD]; Tiergestalt [SD – co-cam]. 1949/50: Die Pferde [SD – co-cam]. 1950: Der Weg nach oben [DO]. 1951: Die neuen Herren von Lützgendorf [SD – dir,scr,cam]; Unsere jungen Künstler [SD]; Wildpflege im Winter [DO]; Gäste aus Moskau [SD – co-cam]; Aladin [SD – co-cam]; Unsere Stahlwerker aus Riesa [SD – dir,scr,cam]. 1951/52: Freundschaft siegt / My za mir! [DO – DD/SU]. 1952: Bauern erfüllen den Plan [SD]. 1953: Das kleine und das große Glück; Die DEFA-Rakete 2. Folge. Satire – Humor – Zirkus – Tanz. 1953/54: Alarm im Zirkus. 1954: Formkokillenguß [DO – dir,cam,scr]. 1954/55: Einmal ist keinmal. 1955: Genesung. 1956: Der Hauptmann von Köln [co-cam]. 1956/57: Lissy. 1957/58: Sonnensucher. 1958: Die Feststellung [co-dir,co-cam]. 1958/59: Sterne / Zvezdy [DE/BG]. 1959: Krawatzke zur Kur [SF]; Schlauberger oder Die Kinderkonferenz! [SF]. 1959/60: Leute mit Flügeln. 1960/61: Professor Mamlock. 1961: Vielgeliebtes Sternchen [TV]. 1962: Mord in Gateway [TV – co-cam]; Fetzers Flucht [TV]; Monolog für einen Taxifahrer [TV]; Das DEFA-Film-Magazin Nr. 4: Die Direktensendung [SF]. 1962/63: Reserviert für den Tod [act]. 1963: Julia lebt [co-cam]. 1963/64: Der geteilte Himmel. 1964/65: Mörder auf Urlaub / Ubica na odsustva [co-cam – DD/YU]. 1965: BID 65 [SD – co-cam]. 1966: Heimweh nach der Zukunft. Max Steenbeck erzählt [TVD – co-cam]; 400 cm3 [SD]; DEFA 70 [SF – dir,scr,cam]. 1967: Ich war neunzehn. 1967/68: Rosen [TV – dir,scr – DD/SU]. 1970: Elektronische Datenverarbeitung [Folge 28–42 – TVS]. 1970/71: Goya / Goja, ili Tâzkij put' poznani' [co-cam – DD/SU]. 1971: Zwischen Freitag und morgen [TV]. 1971/72: Januskopf. 1973: Der nackte Mann auf dem Sportplatz. 1974: WMW Ruffbild-Film 1974 [DO – dir,scr,cam]. 1974/75: Der arme Reiche, Hubert B. [TV]. 1975/76: Liebesfallen. 1976: Mama, ich lebe; DEFA Disko 77 [scr,cam]. 1978: Nachtspiele [dir,scr]. 1980: Darf ich Petruschka zu dir sagen. 1981: Die dicke Tilla [TV – cam, dir, scr]. 1981/82: Der Mann von der Cap Arcona [TV – cam,co-scr]. 1983/84: Meine Frau Inge und meine Frau Schmidt. 1984/85: Die Gänse von Bützow. 1985: Die Zeit die bleibt. Ein Film über Konrad Wolf [DO – app]. 1990/91: Schuß Gengenschuß [DO – app – DE].

ELISABETH BERGNER

(Elisabeth Ettel)

Born August 22, 1897, Drohobycz (Austria-Hungary, now Drohobych, Ukraine)

Died May 12, 1986, London (England)

Waif-like international theatre legend Bergner starred in a string of popular romantic films during the

Weimar period, and maintained an occasional – and highly successful – involvement with cinema for the rest of her life.

Bergner trained at the Vienna Conservatory between 1912 and 1915. Over the next seven years, she appeared at theatres in Innsbruck, Zurich, Vienna and Munich, but it was in Berlin that Bergner had her greatest success. Her *Rosalind* in Max Reinhardt's 1923 production of 'As You Like It' at Deutsches Theater was fêted as a triumph of modern stage technique, and an association both with Reinhardt and this venue continued for many years.

Bergner's film debut was Holger-Madsen's *DER EVANGELIMANN* (The Preacher Man, 1922/23). However, she soon appeared exclusively in starring roles under the direction of Paul Czinner, whom she later married. These included *NJU* (Husbands or Lovers, 1924), *DER GEIGER VON FLORENZ* (Impetuous Youth, 1925/26), *LIEBE* (Love, 1926) and *DOÑA JUANA* (1927), all of which showcased the actress as a slightly androgynous *femme fragile*.

The couple's most successful silent was *FRÄULEIN ELSE* (Miss Else, 1928/29) based on Arthur Schnitzler's novella. *ARIANE* (The Loves of Ariane, 1930/31), their first sound film, followed, which Billy Wilder remade in 1957 as *LOVE IN THE AFTERNOON*, starring Audrey Hepburn in Bergner's old role. Bergner's final German film prior to emigrating was *DER TRÄUMENDE MUND* (Dreaming Lips, 1932).

Czinner and Bergner moved to London in 1932, and stayed on in England after Hitler seized power. They continued to collaborate on stage and screen work, which included *ESCAPE ME NEVER* (1935), for which Bergner received an Oscar nomination; *AS YOU LIKE IT* (1935/36), in which her on-screen partner was Laurence Olivier; and a remake of her final German film called *DREAMING LIPS* (1936/37). Following the start of World War II, the couple relocated to the United States where Bergner was involved primarily in stage work and made only a single film appearance, in Edwin L. Martin's anti-Nazi picture *PARIS CALLING* (1941).

Bergner returned to London in 1951, where she undertook stage, screen and television work. From 1954, she also made a number of successful stage appearances in West Germany. She went on to receive a 'Filmband in Gold' award for her lead role in John Olden and Wolfgang Staudte's family saga *DIE GLÜCKLICHEN JAHRE DER THORWALDS* (The Happy Years of the Thorwalds, 1962), and frequently appeared on German television from the 1960s to the 1980s.

Performances as feisty old women became Bergner's forte in later years, and she picked up an Ernst Lubitsch Award for her portrayal of a pensioner in Michael Günther's light-hearted television film *DER PFINGSTAUSFLUG* (The Whitsun Outing, 1978).

Bergner published her memoirs in 1978, and received a 'Filmband in Gold' lifetime achievement award for her outstanding contribution to German cinema in 1985.

[act – DE] 1922/23: Der Evangelimann. 1924: Nju. Eine unverständene Frau. 1925/26: Der Geiger von Florenz. 1926: Liebe. 1927: Doña Juana. 1928/29: Fräulein Else. 1929: Rund um die Liebe [DO]. 1930/31: Ariane [MLV]. 1931: Ariane [MLV – FR]. 1932: Der träumende Mund [MLV]. 1933/34: Catherine the Great [GB]. 1935: Escape Me Never [GB]. 1935/36: As You Like It [GB]. 1936/37: Dreaming Lips [MLV – GB]. 1938: Stolen Life [GB]. 1941: Paris Calling [US]. 1958: Stunde der Wahrheit [TV]. 1962: Die glücklichen Jahre der Thorwalds. 1963: Geliebter Lügner [TV]. 1968: A Touch of Venus: The Jewish Wife [TV – GB]. 1970: In Good King Charles's Golden Days [TV – GB]; Cry of the Banshee [GB]; Strogoff / Michel Strogoff, le courrier du Tsar / Der Kurier des Zaren [IT/FR/DE]; Ein Mann seltener Art. Aussagen über Hans Otto [TVD – DD]. 1971: Release [TV – GB]; Thirty-Minute Theatre: The Proposal [TV – GB]. 1972/73: Der Fußgänger / Der Fussgänger [DE/CH]. 1975: Nachtdienst [TV]. 1976: Memories of Berlin: The Twilight of Weimar Culture [TVD – CA]. 1978: Der Pfingstausflug [DE/CH]. 1980: Die Bergner [TVD]. 1981: Klaus Maria Brandauer im Gespräch mit Elisabeth Bergner [TV – AT]. 1981/82: Feine Gesellschaft – Beschränkte Haftung. 1982: Heut' abend ... Elisabeth Bergner zu Gast bei Joachim Fuchsberger [TV]; Elisabeth Bergner im Gespräch [TV]; Der Garten [TV]. 1982/83: Angelo und Luzy [TVS]. 1983: Rummelplatzgeschichten [TVS]. 1984: Alles aus Liebe: Wenn ich dich nicht hätte [TV]. 1986: Fast verwehte Spuren. Erinnerungen an den Schauspieler Alexander Granach [TVD]. 1987: Elisabeth Bergner – Zwischen Gedankenstrich und Fragezeichen [TVD – DD].

KURT BERNHARDT

(aka Curtis Bernhardt)

Born April 15, 1899, Worms (Germany)

Died February 22, 1981, Pacific Palisades

(California, USA)

Bernhardt established himself as a director in Weimar cinema in a variety of genres. Following his emigration to Hollywood, he became known as a specialist in 'women's pictures', particularly at Warner Bros. in the 1940s.

Bernhardt left school to complete a commercial apprenticeship, before being conscripted into the army in 1917. After World War I he lived briefly in Heidelberg, where he appeared on stage at the Stadttheater and undertook his first film work as an extra in one of Phil Jutzi's westerns. Bernhardt moved to Berlin in 1922, where he was engaged by the avant-garde Renaissance-Theater.

In 1924 the communist-affiliated Prometheus-Film company approached him to direct his first picture,

NAMENLOSE HELDEN (Nameless Heroes), an anti-war film that blended documentary elements with studio footage. A further seven silents for various production companies followed, including the melodrama QUALEN DER NACHT (Torments of the Night, 1925/26); an adaptation of 'Jane Eyre' titled DIE WAISE VON LOWOOD (Orphan of Lowood, 1926); the anti-abortion feature KINDERSEELEN KLAGEN EUCH AN (Children's Souls Accuse You, 1926/27), sponsored by the Catholic church; and Marlene Dietrich's first starring role in DIE FRAU, NACH DER MAN SICH SEHNT (Three Loves, 1929).

Bernhardt's first sound production was a film about the Napoleonic wars, DIE LETZTE KOMPAGNIE (The Last Company, 1929/30), starring Conrad Veidt. He went on to direct another Veidt vehicle, the exotic crime thriller DER MANN, DER DEN MORD BEGINT (Stamboul, 1930/31), in both German and French-language versions, as well as Luis Trenker's patriotic mountain film, DER REBELL (The Rebel, 1932).

After the Nazis seized power, Bernhardt received special permission to shoot the science fiction film DER TUNNEL (The Tunnel, 1933), a Franco-German co-production, in Munich. However, after the filming was completed, he was arrested for having made derogatory remarks about Nazi idol Horst Wessel, and was lucky to escape with his life.

Bernhardt shot a further four films in multiple-language versions in France and England before going to Hollywood in 1939 with a seven-year Warner Bros. contract. Changing his first name to Curtis in 1940, Bernhardt directed nine vehicles for female stars including Bette Davis, Joan Crawford, Jane Wyman, Ida Lupino, and Barbara Stanwyck, as well as being lent out to Paramount for the musical HAPPY GO LUCKY (1942).

Becoming an American citizen in 1946, Bernhardt made a further six pictures at M-G-M and another four for independent producers after his Warner Bros. contract ended.

Also taking work in Europe from the mid-1950s, he directed the West German comedy STEFANIE IN RIO (Stephanie in Rio, 1960). His final picture was KISSES FOR MY PRESIDENT (1964), a comedy about America's first female president, produced by Bernhardt's eldest son Steven (1937–1999), who also enjoyed a lengthy career as a Hollywood producer and assistant director.

In 1970, Bernhardt received the 'Filmband in Gold' lifetime achievement award for his outstanding contribution to German cinema.

[dir – DE] 1913: Fiesko [act]. 1924: Namenlose Helden (Infanterist Scholz) [dir,co-scr – AT]. 1925/26: Qualen der Nacht [dir,scr]. 1926: Die Waise von Lowood. 1926/27: Kinderseelen klagen euch an. 1927: Das Mädchen mit den fünf Nullen. 1927/28: Schinderhannes [dir,co-scr]. 1928:

Das letzte Fort. 1929: Die Frau, nach der man sich sehnt. 1929/30: Die letzte Kompagnie. 1930/31: Der Mann, der den Mord beging [MLV]; L'Homme qui assassina [MLV]. 1932: Der Rebell [MLV – co-dir]. 1933: Der Tunnel [MLV – dir,co-scr – FR/DE]; Le tunnel [MLV – dir,co-scr – FR/DE]. 1934: L'Or dans la rue [FR]. 1934/35: The Dictator [pro – GB]. 1936: Le vagabond bien-aimé [MLV – dir,co-scr – GB]; The Beloved Vagabond [MLV – GB]. 1937: La chaste Suzanne [MLV – pro – GB]; The Girl in the Taxi [pro – GB]. 1938: Carrefour [MLV – dir,co-scr – FR]. 1939: Nuit de décembre [FR]. [dir – US] 1940: My Love Came Back; Lady With Red Hair. 1941: Million Dollar Baby. 1941/42: Juke Girl. 1942: Happy Go Lucky. 1942/43: Devotion. 1943: Conflict. 1943/44: My Reputation. 1945: A Stolen Life. 1947: Possessed; High Wall. 1949: The Doctor and the Girl. 1950: Payment On Demand [dir,co-scr]. 1951: Sirocco; The Blue Veil. 1952: The Merry Widow. 1953: Miss Sadie Thompson. 1954: Beau Brummell [GB]. 1954/55: Interrupted Melody. 1956: Gaby. 1960: Stefanie in Rio [DE]. 1962: Il tiranno di Siracusa [MLV – IT/US]; Damon and Pythias [MLV – US/IT]. 1963: Es war mir ein Vergnügen [co-scr,sma – DE]. 1964: Kisses for My President [dir,proj].

FRANK BEYER

Born March 26, 1932, Nobitz (Germany)

Died October 1, 2006, Berlin (Germany)

Specialising in conflict-filled dramas addressing contemporary social and political issues, director Beyer's challenging DEFA productions were at once hugely popular and the subject of several of the East German regime's most notorious acts of cultural censorship.

Beyer studied film directing at Prague's FAMU Film School from 1952, and served as assistant to various directors, including Kurt Maetzig, before completing his dissertation film, ZWEI MÜTTER (Two Mothers, 1956/57).

Beyer joined DEFA's feature film studio in 1958, where his first assignment was EINE ALTE LIEBE (An Old Love, 1958/59), a drama set in an agricultural collective. Subsequently his films were often set against the backdrop of recent history: his adventure drama FÜNF PATRONENHÜLSEN (Five Cartridges, 1959/60) concerned the Spanish civil war; KÖNIGSKINDER (And Your Love Too, 1961/62) focussed on conformity and rebellion under fascism; and NACKT UNTER WÖLFEN (Naked Among Wolves, 1962) depicted a young boy's survival in Buchenwald concentration camp. Meanwhile Beyer's KARBID UND SAUERAMPFER (Carbide and Sorrel, 1963), starring Erwin Geschonnek, is considered one of DEFA's finest comedies.

The director's next film, SPUR DER STEINE (Traces of Stones, 1965/66), based on Erik Neutsch's bestselling novel about living and working conditions on a building site in East Germany, was banned by the rul-

ing SED party – and led to a temporary suspension of Beyer's film career. Over the next few years, he worked at various theatres and directed television productions such as the five-part ROTTENKNECHTE (Naval Subcommand, 1969/70), about a failed sailors' uprising in May 1945.

His eventual big-screen comeback was the tragi-comic ghetto drama JAKOB DER LÜGNER (Jakob the Liar, 1974), which won the Silver Bear at the Berlin Film Festival, and was the only East German production ever to receive an Oscar nomination. Beyer's subsequent DAS VERSTECK (The Hiding Place, 1976/77) received only a limited release, following the defection of lead actor Manfred Krug to West Germany, while his psychological TV-drama GESCHLOSSENE GESELLSCHAFT (No Exit, 1978) was again subjected to a ban, after which he was given leave to work on television films in West Germany.

Further DEFA productions included an award-winning adaptation of Hermann Kant's novel DER AUFENTHALT (The Turning Point, 1982) addressing questions of individual guilt in wartime, and the crime film DER BRUCH (The Break-In, 1988), whose all-star cast from both sides of the Iron Curtain was intended to attract West German box office attention.

After German unification, Beyer continued to make films about the country's recent past, and he remained one of the few leading DEFA directors to have escaped the widespread lambasting of former East German cultural figures. His television production DAS GROSSE FEST (The Big Celebration, 1992) offered a satirical look at German unification, while ABGEHAUEN (Getting Away, 1998), based on actor Manfred Krug's bestselling account of his 1977 defection, also featured Beyer (played by his brother Hermann) as one of the characters embroiled in these events. The direction of a four-part TV-adaptation of Uwe Johnson's novel JAHRESTAGE (Anniversaries) that Beyer had prepared was handed over to Margarethe von Trotta shortly before shooting began in 1999.

Beyer received a 'Filmband in Gold' lifetime achievement award in 1991, and published his bitter autobiography 'Wenn der Wind sich dreht' (When the Wind Changes) in 2001.

[dir – DD] 1954: Roznčky [SD – dir,co-scr – CS]. 1955: Blázní mezi námi [co-dir,co-scr – CS]; Zar und Zimmermann [ass-dir]. 1956: Schlösser und Katen. 1. Der krumme Anton. – 2. Annegrets Heimkehr [ass-dir]. 1956/57: Zwei Mütter [dir,co-scr]. 1957: Fridericus Rex – Elfter Teil [SF – dir,scr]; Polonia-Express [ass-dir,scr]; Das Gesellschaftsspiel – eine unglaubliche Geschichte oder? [SF – dir,scr]. 1958/59: Eine alte Liebe [dir,co-scr]. 1959/60: Fünf Patronenhülsen. 1961/62: Königskinder. 1962: Nackt unter Wölfen [dir,co-scr]. 1963: Karbid und Sauerampfer [dir,scr]. 1965/66: Spur der Steine [dir,co-scr]. 1968: Der

Geizige [TV]. 1969/70: Rottenknechte [5 episodes – TV – dir,scr]. 1971/72: Januskopf [act]. 1972: Der Egoist [TV – co-dir]. 1972/73: Die sieben Affären der Doña Juanita [4 episodes – TV – dir,co-scr]. 1974: Jakob der Lügner [dir,co-scr]. 1976/77: Das Versteck [dir,co-scr]. 1978: Geschlossene Gesellschaft [TV – dir,co-scr]. 1980/81: Der König und sein Narr [TV – DE]. 1981: Die zweite Haut [TV – DE]. 1982: Der Aufenthalt. 1983: Bockshorn. 1988: Der Bruch. [dir – DE] 1990/91: Ende der Unschuld [TV]; Der Verdacht. 1991: Sie und Er [TV]. 1992: Das große Fest [TV]. 1992/93: Das letzte U-Boot [TV]. 1993: Zwischentöne: Frank Beyer über Manfred Krug [TVD – app]; Frank Beyer – Zwischen den Zeiten [TVD – app]; Die UFA – Mythos und Wirklichkeit [TVD – app]. 1994: Die Nacht der Regisseure [DO – app]. 1994/95: Wenn alle Deutschen schlafen [TV]. 1995: Nikolaikirche [TV – dir,co-scr]. 1996: DEFA. Es werden ein paar Filme bleiben [DO – app]. 1997: Manfred Krug und die DDR [TVD – app]; Spur der Zeiten – Der Regisseur Frank Beyer [TVD – app]; Film als Heimat – Frank Beyer [TVD – app]; Der Hauptmann von Köpenick [TV]. 1998: Abgehauen [TV]. 2001: Profile: Richard Schneider im Gespräch mit Frank Beyer [TVD – app].

WILLY BIRGEL

(Wilhelm Maria Birgel)

Born September 19, 1891, Cologne (Germany)

Died December 29, 1973, Dübendorf (Switzerland)

Raven-haired, moustached, with a forceful voice and aristocratic bearing, Birgel achieved leading man status only in his forties, becoming one of Germany's best-known stars in the late 1930s and early 1940s.

Birgel went to art college prior to studying at the Academy of Art in Düsseldorf, while also starting acting lessons in Cologne in 1910. Following active service in World War I he dedicated himself wholly to an acting career, joining Aachen's Stadttheater in 1919, and then performing at the Nationaltheater in Mannheim from 1924 to 1936.

Birgel stood out in his film debut, a supporting role as an English officer in Paul Wegener's EIN MANN WILL NACH DEUTSCHLAND (A Man Wants to Get to Germany, 1934), and several shady character parts followed, including the Russian governor in Paul Martin's Lilian Harvey vehicle SCHWARZE ROSEN (Black Roses, 1935).

In the latter half of the decade, the actor changed gear decisively, however, becoming German cinema's archetypal upstanding nobleman, especially in Detlef Sierck (Douglas Sirk) melodramas such as SCHLUSSAKKORD (Final Accord, 1936) with Lil Dagover, and ZU NEUEN UFERN (To New Shores / Life Begins Anew, 1937) with Zarah Leander. He also worked in a number of militaristic propaganda pictures, including Karl Ritter's UNTERNEHMEN MICHAEL (The Private's Job, 1937) and Viktor Tourjansky's FEINDE (Enemies, 1940).

However, it was his lead role in Arthur Maria Rabenalt's ... REITET FÜR DEUTSCHLAND (Riding for Germany, 1940/41) that established his enduring image in the popular imagination as 'German cinema's white knight on horseback'. Birgel also continued to do stage work in Berlin throughout the 'Third Reich', appearing primarily at the Volksbühne.

His first post-war role, following a brief ban due to his participation in propaganda films, was in Harald Braun's ZWISCHEN GESTERN UND MORGEN (Between Yesterday and Tomorrow, 1947). Over the next decade, Birgel became typecast as dependable father figures, and his lone attempt at directing a film, ROSEN MONTAG (Rose Monday, 1955), floundered at the box-office.

From 1959, he refocused his career towards the theatre, appearing at Zurich's Schauspielhaus and undertaking guest tours, while also becoming a regular face on West German television. Birgel was given the opportunity to pastiche his old wartime image in his turn as an author of hunting books in Peter Schamoni's SCHONZEIT FÜR FÜCHSE (No Shooting Time for Foxes, 1965/66).

He received a 'Filmband in Gold' lifetime achievement award for his outstanding contribution to German cinema in 1966.

[act – DE] 1934: Ein Mann will nach Deutschland; Fürst Woronzeff [MLV]. 1934/35: Barcarole [MLV]. 1935: Das Mädchen Johanna; Einer zuviel an Bord [MLV]; Schwarze Rosen [MLV]. 1936: Schlußakkord; Verräter; Ritt in die Freiheit. 1936/37: Menschen ohne Vaterland. 1937: Zu neuen Ufern; Unternehmen Michael; Filmstars privat: Willy Birgel [SD]; Fanny Elßler. 1937/38: Verklungene Melodie. 1938: Geheimzeichen LB 17; Der Fall Deruga; Der Blaufuchs. 1938/39: Hotel Sacher. 1939: Der Gouverneur; Maria Ilona; Kongo-Expreß. 1939/40: Das Herz der Königin. 1940: Feinde. 1940/41: ... reitet für Deutschland. 1941: Kameraden. 1942: Diesel; Der dunkle Tag. 1942/43: Du gehörst zu mir. 1942-44: Musik in Salzburg. 1943/44: Der Majoratsherr. 1944: Ich brauche Dich. 1944/45: Die Brüder Noltenius; Leb' wohl, Christina! 1944/45-48: Mit meinen Augen. 1947: Zwischen gestern und morgen. 1950: Vom Teufel gejagt. 1950/51: Das ewige Spiel. 1951: Wenn die Abendglocken läuten. 1952: Mein Herz darfst Du nicht fragen; Heidi [CH]. 1952/53: Der Kaplan von San Lorenzo. 1953: Sterne über Colombo. 1953/54: Die Gefangene des Maharadscha. 1954: Konsul Strotthoff; Rittmeister Wronski. 1954/55: Ein Mann vergißt die Liebe; Heidi und Peter [CH]. 1955: Die Toteninsel; Rosenmontag [dir,act]. 1955/56: Rosen für Bettina. 1956: Ein Herz kehrt heim; Johannsnacht; Zwischen Zeit und Ewigkeit / Entre hoy y la eternidad [DE/ES]. 1957: Die Heilige und ihr Narr [AT]; Frauenarzt Dr. Bertram; Familie Schölermann: Ferien an der See [TVS]. 1958: Die Erbin [TV]; Liebe kann wie Gift sein; Le bellissima gambe di Sabrina [IT]; Der Priester und das Mädchen [AT]. 1958/59: Geliebte Bestie [AT]. 1959: Arzt aus Leidenschaft; Wenn die Glocken hell erklingen [AT]. 1961: Frau Cheneys Ende. 1962: Romanze in Vene-

dig [AT]; Sind wir das nicht alle? [TV]. 1963: Die Möwe [TV]. 1964: Der Gefangene der Botschaft [TV – CH]; Ein Sarg aus Hongkong / Du grisbi pour Hongkong [DE/FR]; Andorra [TV – DE/CH]; Die Sakramentskarosse [TV]. 1965: Die Löwenlotte [TVS]. 1965/66: Schonzeit für Fuchse; Agent 505 – Todesfalle Beirut / La trappola scatta a Beirut / Baroud à Beyrouth pour F.B.I. 505 [DE/IT/FR]. 1966: Der Kreidegarten [TV]. 1966/67: Großer Mann – was nun? [TVS]. 1967: Der Meteor [TV – DE/CH]. 1968: Sommersprossen / I gangsters dalla faccia pulita [DE/IT]. 1969: Die Fee [TV – CH/DE]; Sind wir das nicht alle? [TV]. 1970: Professor Sound und die Pille [TV – CH]. 1971: Glückspilze [TV]. 1981/82: Die Erbin [TV].

HANS CHRISTIAN BLECH

Born February 20, 1915, Darmstadt (Germany)
Died March 5, 1993, Munich (Germany)

With his blond hair, scarred face and intense gaze, Blech was frequently cast playing Nazis in European and Hollywood war films, while also working regularly in films by directors of the New German Cinema. After his stage debut in Baden-Baden in 1937, Blech appeared at theatres in Kiel, Freiburg and Leipzig. Emil Jannings discovered him for the cinema in 1939, and his first part was a rebellious sailor in Max W. Kimmich's *DER LETZTE APPELL* (The Final Roll Call, 1939). However, production was abandoned mid-shoot following the outbreak of World War II, and Blech subsequently served as a soldier from 1940 to 1945.

After the war, he joined the ensemble of Munich's Kammerspiele, where he worked under directors including Fritz Kortner, Bertolt Brecht and Hans Schweikart between 1947 and 1955. Blech's first completed film was Erich Engel's DEFA production *AF-FAIRE BLUM* (The Blum Affair, 1948), in which he played a murderer. He also appeared in the role of a deserter in the Hollywood production *DECISION BEFORE DAWN* (1951), before coming to widespread attention with his performance as the treacherous Sergeant Platzek in Paul May's *Wehrmacht* trilogy 08/15 (1954/55).

Blech's television debut was Peter Beauvais's *SCHINDERHANNES* (1956), while further big-screen roles as uniformed villains followed with *THE LONGEST DAY* (1961/62) and John Guillermin's *THE BRIDGE AT REMAGEN* (1969). Occasionally, Blech was able to break from type, playing a tortured concentration camp prisoner in Armand Gattis's *L'ENCLOS* (Enclosure, 1961) and a resistance fighter in Bernhard Wicki's Hollywood production *MORITURI* (1964/65).

Blech was one of the few established actors from the 1950s who were also accepted by the directors of the New German Cinema. Edgar Reitz cast him as the murderous jeweller in *CARDILLAC* (1968). In the

1970s, Blech impressed as a tramp haunted by his Nazi past in Wim Wenders's *FALSCHER BEWEGUNG* (Wrong Move, 1974/75), which picked up the 1975 German Film Award for best ensemble acting. In *DER MÄDCHENKRIEG* (The Girl's War, 1976/77) by Alf Brustellin and Bernhard Sinkel he was a shady German banker in Nazi-occupied Prague.

Blech also undertook numerous television roles, often playing broken men such as in Hans W. Geisendörfer's mini-series *THEODOR CHINDLER* (1978/79), and in Hartmut Griesmayr's two-part *MEISTER TIMPE* (Master Timpe, 1979). He furthermore excelled as an ailing alcoholic actor in Egon Günther's *DIE LETZTE ROLLE* (The Final Part, 1984/85), and appeared alongside Curd Jürgens in Peter Schulze-Rohr's adaptation of Stefan Heym's novel *COLLIN* (1981) as well as opposite Klaus Maria Brandauer in István Szabó's *OBERTST REDL* (Colonel Redl, 1985).

Blech received the 'Filmband in Gold' lifetime achievement award for his outstanding contribution to German cinema in 1976.

[act – DE] 1939: Der letzte Appell [unfinished]. 1948: Affaire Blum [DD]. 1950: Epilog. 1951: Decision Before Dawn [US]. 1953/54: Sauerbruch – Das war mein Leben. 1954: Geständnis unter vier Augen; 08/15; Phantom des großen Zeltes. 1954/55: Kinder, Mütter und ein General. 1955: 08/15 – II. Teil; Banditen der Autobahn; 08/15 in der Heimat. 1956: Weil du arm bist, mußt du früher sterben; Schinderhannes [TV – DE/AT]. 1957: Der Verdammte [TV]. 1957/58: Un homme se penche sur son passé / Schwarzer Stern in weisser Nacht [FR/DE]. 1958: Die Bekehrung des Ferdys Pistora [TV]; Solange das Herz schlägt; Der Flüchtling [TV]. 1959: Der Fall Pinedus [TV]; Ruf ohne Echo [TV]. 1959/60: Ich schwöre und gelobe. 1960: Hexenjagd [TV]; Das Erbe von Björndal [AT]. 1961: L'Enclos / Ograda [FR/YU]. 1961/62: The Longest Day [US]. 1962: Zeit der Schuldlosen [TV]; Alle Macht der Erde [TV]. 1963: Detective Story (Polizeirevier 21) [TV]; Maria Stuart [TV]. 1963/64: Der Besuch / La rancune / La vedetta della signora [DE/FR/IT]; Marie Octobre [TV]. 1964/65: Morituri [US]. 1964-66: Woyzeck [TV]. 1965: Battle of the Bulge [US]. 1966: La voleuse / Schornstein Nr. 4 [FR/DE]; Der schwarze Freitag [TV]. 1967: Blick von der Brücke [TV]; König Ödipus [TV]; Die Verfolgung und Ermordung Jean Paul Marats dargestellt von der Schauspielgruppe des Hospizes zu Charenton unter Anleitung des Herrn de Sade [TV]. 1968: Cardillac. 1969: The Bridge at Remagen [US]. 1970: Le client de la morte saison / The Traveller [FR/IL]; Der Übergang über den Ebro [TV]. 1970/71: Tatort: Frankfurter Gold [TV]. 1971: Die absolute Frage [TV – CH]; Das Herz aller Dinge [TV]; Geheimagenten [TV]. 1972: Der Leuchtturm [TV – AT]. 1972/73: Der scharlachrote Buchstabe / La lettera scarlatta [DE/ES]. 1973: Giordano Bruno [IT/FR]; Das blaue Hotel [TV – DE/SE]; Das einsame Haus [TV]. 1973/74: Im Zeichen der Kälte [TV]; Tod in Astapowo. Die Ehe von Leo und Sophia Tolstoi [TV]; Le hasard et la violence / Amore e violenza [FR/IT]. 1974: 'Weil Du auch ein Arbeiter bist' [TV]; Les innocents aux mains sales / Die Unschuldigen mit

den schmutzigen Händen / Gli innocenti dalle mani sporche [FR/DE/IT]; Van der Valk und die Toten / Pas de frontières pour l'inspecteur: Le bouc émissaire [TV – DE/FR]. 1974/75: La chair de l'orchidée / Das Fleisch der Orchidee / Un' orchidea rosso sangue [FR/DE/IT]; Falsche Bewegung. 1975: Il faut vivre dangereusement [FR]; Don Juan in der Hölle [TV]; Ansichten eines Clowns. 1975/76: Zerschossene Träume / L'Appât [AT/DE/FR]. 1976/77: Grete Minde – Der Wald ist voller Wölfe [DE/AT]; Das Verhör des Ernst Niekisch [TV]; Der Mädchenkrieg. 1977/78: Winterspelt 1944. 1977-79: Victoria [SE/DE]. 1978: Messer im Kopf; Grüß Gott, ich komm' von drüben [TV]; Der Alte aus der Tomatengasse [TV]. 1978/79: Theodor Chindler [TV]. 1979: Meister Timpe [TV]. 1980: Der Prager Prozeß 1979 [TV]; Nasvidenje v naslednji vojni [YU]. 1981: Looping – Der lange Traum vom kurzen Glück; Collin [TV]; Der Zauberberg / La montagne magique / La montagna incantata [DE/FR/IT]. 1981/82: Qualverwandtschaften [TV]. 1982/83: Satan ist auf Gottes Seite [TV]. 1984: Lenin in Zürich [TV]; Redl ezredes / Oberst Redl [HU/DE/AT]. 1984/85: Die letzte Rolle [TV]. 1985: Im Auge der Nacht [TV]; Das Schneckenhaus [TV]; Via Mala [TV – DE/FR/IT]; Die Orgel [TV]; Kennwort Möwe [TV]. 1985/86: Aus familiären Gründen [TV]; Aus familiären Gründen. 2. Ein Stück Vergangenheit [TV]. 1986: Bitte laßt die Blumen leben. 1987: Der Schrei der Eule [TV]. 1988: Cinéma [TV – FR]. 1988/89: Das Milliardenpiel [TV]. 1989/90: Der achte Tag; Mit den Clowns kamen die Tränen [TV]. 1990: Magyar rekvium [HU]; Wer zu spät kommt [TV]. 1991: Begräbnis einer Gräfin [TV]; La Paloma fliegt nicht mehr [TV]. 1992: Das große Fest [TV]; Die Ringe des Saturn [TV].

MORITZ BLEIBTREU

Born August 13, 1971, Munich (West Germany)

One of post-reunification German cinema's most popular young stars, muscular and vaguely exotic-looking Bleibtreu's roles have comprised sensitive new men, comic fools and urban criminal types.

The son of actors Monica Bleibtreu (1944–2009) and Hans Brenner (1938 – 1998), Bleibtreu first appeared in Rainer Boldt's children's film ICH HATTE EINEN TRAUM (I Had a Dream, 1979/80), composed of three unaired episodes of television series NEUES AUS UHLENBUSCH (News from Uhlenbusch). After receiving his first formal acting training, he spent four years in Italy and the United States. Bleibtreu attended several small acting schools in New York, and worked as a production intern at the Actors Studio.

Back in Germany, he acted at Hamburg's Thalia Theater and Deutsches Schauspielhaus, and then moved into film and television roles from 1986, with his first sizeable parts in Peter Timm's EINFACH NUR LIEBE (Simply Love, 1993/94), in which he played a German-Turkish teenage gang leader, and Bernd Schawald's television mystery thriller KINDER DES SATANS (Satan's Children, 1995), in which he starred as a high school student. After appearing in Rainer

Kaufmann's TV thriller UNSCHULDSENGEL (The Little Innocent, 1994), Bleibtreu played Kai Wiesinger's sexy-but-dim gay lover in Kaufmann's STADTGESPRÄCH (Talk of the Town, 1995), as well as a terminally dense gangster in the road movie KNOCKIN' ON HEAVEN'S DOOR (1996). Both characterisations gained Bleibtreu an estimable fan base, and led to Bleibtreu's receiving the Ernst Lubitsch Comedy Award and a 'Filmband in Gold' award for best supporting actor in 1998.

Bleibtreu's subsequent role as Franka Potente's petty criminal boyfriend in Tom Tykwer's hugely successful LOLA RENNT (Run Lola Run, 1997/98) helped to raise the actor's international profile, although his next film, Detlev Buck's black comedy LIEBE DEINE NÄCHSTE! (Love Your Neighbour!, 1997/98) flopped with critics and audiences alike. Bleibtreu returned to form in Fatih Akin's German-Turkish romantic road movie IM JULI (In July, 1999/2000) and gave a particularly intense performance in Oliver Hirschbirel's DAS EXPERIMENT (The Experiment, 2000), which proved another international success, and for which he gained a second 'Filmband in Gold' award. Subsequently, Bleibtreu's roles have included a sex-obsessed librarian in Oskar Roehler's AGNES UND SEINE BRÜDER (Agnes and His Brothers), a mobster in Pepe Danquart's C(R)OOK, an Oriental ruler in Iranian-American director Kayvan Mashayekh's big-budget THE KEEPER: THE LEGEND OF OMAR KHAYYAM (all three 2004), and terrorist leader Andreas Baader in Uli Edel's DER BAADER MEINHOF KOMPLEX (The Baader-Meinhof Complex, 2007/08).

[act – DE] 1978-82: Neues aus Uhlenbusch [TVS]. 1979/80: Ich hatte einen Traum. 1986: Notturmo. Mit meinen heißen Tränen [FR/AT]. 1986/87: Der Joker. 1993: Schulz & Schulz V: Fünf vor zwölf [TV]. 1993/94: Einfach nur Liebe; Geheim – oder was? [TVS]. 1994: Unschuldengel [TV]; Doppelter Einsatz: Damenopfer [TV]. 1995: Stadtgespräch; Kinder des Satans [TV]; Jackpot [TV]. 1995/96: Der kalte Finger; Kabel und Liebe [TV]. 1996: Das erste Mal [TV]; Knockin' on Heaven's Door; Einsatz Hamburg Süd [TVS – season 1]. 1996/97: Einsatz Hamburg Süd: Willkommen im Club [TV]; Die Gang [TVS]. 1997: Die einzige Chance [TV]; Back in Trouble [TV – LU/DE]; Kind zu vermieten [TV]. 1997/98: Lola rennt; Liebe Deine Nächste! 1998: Das Gelbe vom Ei. 1998/99: Luna Papa / Mondvater [DE/AT]. 1999/2000: Im Juli; Fandango – Members Only; The Invisible Circus [US]. 2000: Das Experiment. 2000/01: Taking Sides – Der Fall Furtwängler / Taking Sides – Le cas Furtwängler / Taking Sides [DE/FR/GB]. 2001: Lammbock. 2001-03: Germanikus. 2002: Solino. 2004: The Keeper: The Legend of Omar Khayyam [US]; Agnes und seine Brüder; Im freien Fall – Tom Tykwer und das Kino [DO]; C(r)ook / Basta – Rotwein oder Totsein [AT/DE]; Fakiren fra Bilbao [DK]; Vom Suchen und Finden der Liebe; Dittsche – Das wirklich wahre Leben [1 episode – TVS]. 2004/05: Mu-

nich [US]. 2005: Durch die Nacht mit ... Moritz Bleibtreu und Oliver Pocher [TVD]. 2005/06: Elementarteilchen. 2006: Le Concile de pierre [FR]. 2006/07: La masseria delle allodole [IT]; 2007: The Walker [US/GB]; Free Rainer – Dein Fernseher lügt [AT/DE]. 2007/08: Chiko; Les femmes de l'ombre [FR]; Speed Racer [US]; Der Baader Meinhof Komplex; Adam Resurrected [US/DE]. 2008/09: Lippels Traum; Soul Kitchen.

HARK BOHM

Born May 18, 1939, Hamburg (Germany)

The films of actor and director Bohm have since the 1970s charted a course between accessible narratives and social criticism. Many of his films have addressed legal dilemmas, and have often centred on the lives of those lacking a voice in society.

Bohm studied law at the universities of Hamburg, Berlin and Lausanne. He came into contact with members of Munich's film scene through his younger brother, actor Marquard Bohm, and had himself numerous minor roles in films by directors including Alexander Kluge and Rainer Werner Fassbinder from 1969. In the films of the latter he often played timid minor officials, fussy bureaucrats, and other socially dysfunctional petit-bourgeois loners, as in FONTANE EFFI BRIEST (1972–74), DIE EHE DER MARIA BRAUN (The Marriage of Maria Braun, 1978), and LILI MARLEEN (1980).

Having directed a few shorts, Bohm's first feature as a director was the humanist western TSCHETAN, DER INDIANERJUNGE (Chetan, Indian Boy, 1972) starring his brother Marquard and his brother-in-law Dschingis Bowakow.

In 1974, Bohm founded his own production company, Hamburger Kino Kompanie, run by his wife Natalia Bowakow. Subsequently, he wrote and directed several pictures focussing on young people's everyday lives, including NORDSEE IST MORDSEE (North Sea Is Dead Sea, 1975/76) and IM HERZEN DES HURRICAN (Eye of the Hurricane, 1979/80), both starring his adopted son Uwe Bohm (b. 1962).

More controversial was DER FALL BACHMEIER – KEINE ZEIT FÜR TRÄNEN (The Bachmeier Case – No Time For Tears, 1983), based on the real life case of a mother who shot dead the killer of her daughter, with some critics accusing the film of exploiting the case's notoriety. Bohm confirmed his ability to communicate serious subject matter within a mainstream aesthetic with DER KLEINE STAATSANWALT (The Little Public Prosecutor, 1987) and the multicultural romance YASEMIN (1987/88).

Bohm continued to take on regular character parts as authority figures (generally of questionable integrity) in films and on television, e.g. in Margarethe von Trotta's DAS VERSPRECHEN (The Promise, 1993/94), Emir Kusturica's UNDERGROUND (1994/95)

and Thomas Jahn's KNOCKIN' ON HEAVEN'S DOOR (1996).

Following a six-year hiatus, he returned to directing with the adoption drama FÜR IMMER UND IMMER (For Ever and Ever, 1996) starring his own adopted daughter Lili (b. 1989), after which he made the multiple-award-winning television courtroom drama VERA BRÜHNE (The Trials of Vera B., 2000/01), about one of Germany's most famous miscarriages of justice.

Apart from his work as director and actor, Bohm in 1970 was a founder member of the distribution and production company Filmverlag der Autoren, which played a crucial role in disseminating the New German Cinema domestically and abroad, and was the head of the film section at Hamburg University from its inception in 1992 until 2005.

[act – DE] 1966/67: Na und ...? [SF – act, catering]. 1969: Die Revolte [TV]; Rote Sonne [snd, act]. 1969/70: Der große Verhau. 1969/77: 'Zu böser Schlacht schleich ich heut nacht so bang –'. 1969–71: Willi Tobler und der Untergang der 6. Flotte. 1970: Wir verbauen 3 x 27 Millia. Dollar in einen Angriffsschlachter [SF]; Der amerikanische Soldat; Fassbinder produziert: Film Nr. 8 [TVD]. 1970/71: Wie starb Roland S? [TV-SF – dir, scr, pro]; Supergirl [snd]; Terror Desire [voi]. 1971: Einer wird verletzt, träumt, stirbt und wird vergessen [SF – dir, scr, pro]; Liebe so schön wie Liebe; Händler der vier Jahreszeiten. 1972: Tschetan, der Indianerjunge [dir, scr, pro]. 1972–74: Fontane Effi Briest oder Viele, die eine Ahnung haben von ihren Möglichkeiten und ihren Bedürfnissen und dennoch das herrschende System in ihrem Kopf akzeptieren durch ihre Taten und es somit festigen und durchaus bestätigen. 1973: Angst essen Seele auf; Ich kann auch 'ne Arche bauen [TV – dir, scr, pro]. 1974: Faustrecht der Freiheit. 1974–76: Wir pfeifen auf den Gurkenkönig [dir, scr]. 1975: Angst vor der Angst [TV]. 1975/76: Nordsee ist Mordsee [dir, scr, pro]; Der starke Ferdinand. 1976: Bomber & Paganini [DE/AT]; Adolf und Marlene. 1976–78: Der kleine Godard an das Kuratorium Junger Deutscher Film; Wölfe [TVD – co-dir, co-scr, pro]. 1977/78: Moritz, lieber Moritz [dir, scr, pro]; Eine Reise ins Licht – Despair. 1978: Die Ehe der Maria Braun; Liebe und Abenteuer [TV – pro]. 1978/79: Der Durchdreher; Die dritte Generation; Der ganz normale Wahnsinn [TVS]. 1979: 1 + 1 = 3. 1979/80: Im Herzen des Hurrican [dir, scr, pro]; Panische Zeiten; Berlin Alexanderplatz. 3. Ein Hammer auf dem Kopf kann die Seele verletzen. / Epilog: Rainer Werner Fassbinder: Mein Traum vom Traum des Franz Biberkopf: Vom Tode eines Kindes und der Geburt eines Brauchbaren [TV]. 1980: Beobachtung an Wölfen [DO – dir, scr, pro]; Endstation Freiheit; Lili Marleen. 1980/81: Das ist Film – Kluge, Godard und andere ... [DO]. 1981: Lola. 1981–83: Milo Barus, der stärkste Mann der Welt [pro]. 1982: Filmball-Spot [SF]. 1982/83: Alles unter Kontrolle. 1983: Besetzungssprobe [DO]; Der Fall Bachmeier – Keine Zeit für Tränen [pro, dir]; Der Beginn aller Schrecken ist Liebe. 1984/85: Das Rätsel der Sandbank [TVS]; Väter und Söhne – Eine deutsche Tragödie

[TV]. 1985: Wie ein freier Vogel – Como un parajo libre [DO – dir,scr,act,pro]; Paradigma / Le pouvoir du mal / Il protère de male [DE/FR/IT]; Nicht nichts ohne Dich. 1985/86: Das Go! Projekt [TV]; In bester Gesellschaft [TVS – DE/AT/IT/FR/BE]. 1986: Warten auf Marie [pro]. 1986/87: Ossegg oder Die Wahrheit über Hänsel und Gretel. 1986-89: Das Spinnennetz [DE/AT/IT/CS]. 1987: Der kleine Staatsanwalt [dir,scr,act,pro]; Fucking Fernand / Zwei halbe Helden [FR/DE]; Das andere Leben [TV]; Prozesse der Weltgeschichte: Der Prozeß des Sokrates [TV]; Linie 1. 1987/88: Yasemin [dir,scr,act,pro]; Adrian und die Römer. 1988: Beim nächsten Mann wird alles anders; Eine Bonner Affaire [TV]; Treffen in Travers [DD]. 1988/89: Erdschwer; Ein verhexter Sommer [TV]. 1989/90: Herzlich willkommen [dir,scr,act,pro]. 1990: NDR III-Werbespot [SF – dir]; Die neuen Postleitzahlen [SF – dir]. 1991: Lost in Siberia / Zaterännyj u Sibiri (Gulag 3) [GB/SU]. 1991/92: Mit tödlicher Sicherheit [TV – DE/FR]; Schtonk! 1991-93: Ruby Cairo [US/JP]. 1992: Begegnungen: Hark Bohm im Gespräch mit Engelbert Sauter [TVD]. 1993: Justiz [DE/CH]; MadreGilda / Madre Gilda / Mamangilda [TV – ES/DE/FR]. 1993/94: Das Versprechen / Les années du mur [DE/CH/FR]. 1994: Die Prärien der Meere. Jacques Costeau trifft Louis Malle, Hans Hass trifft Hark Bohm [TVD]; Balko [season 1 – TVS]. 1994/95: Underground [FR/DE/HU]. 1995: Die Partner [TVS]. 1995/96: Friedemann Brix – Eine Schwäche für Mord [TVS]. 1996: Gespräch mit dem Biest / Conversation with the Beast [DE/US]; Für immer und immer [dir,co-scr,act, pro]; Knockin' on Heaven's Door. 1996/97: ... auch ohne Frau unglücklich ... 1997: Koerbers Akte: Tödliches Ultimatum [TV]; Der Hauptmann von Köpenick [TV]; Härtestest; Die Straßen von Berlin: Terror [TV]. 1998: Tatort: Bildersturm [TV]. 1998/99: Letzter Atem [TV]. 1999: Ich wünsch dir Liebe [TV]; Das Hochzeitsgeschenk [TV]; 'ne günstige Gelegenheit. 2000/01: Vera Brühne [TV – scr,act, dir]; Invincible. 2001/02: Fálkar / Islandfalken / Falcons [IS/NO/DE/GB]. 2002: Der Ermittler: Schöner Tod [TV]; Stahlnetz: Ausgelöscht [TV]; Blond: Eva Blond!: Das Buch der Beleidigungen [TV]; Sterne, die nie untergehen [TV – dir,scr,act]. 2003: Alles kommt wieder ... im Sauseschritt! Die 80er [TVD]. 2003/04: Das verätherische Collier [TV]. 2006: True North [DE/IE/GB]. 2006/07: Underdogs [TV]; Gegenschuss – Aufbruch der Filmemacher [DO – app]. 2007: Die Todesautomatik [TV]. 2007/08: Leo und Marie – Eine Weihnachtsliebe [TV]. 2008: Was wenn der Tod uns scheidet?; Die Jagd nach dem Schatz der Nibelungen [TV]; Der Architekt.

KARLHEINZ BÖHM

(aka Carl Boehm)

Born March 16, 1928, Darmstadt (Germany)

Projecting a squeaky-clean image in the 1950s, stage and screen actor Böhm memorably broke with type in Michael Powell's controversial PEEPING TOM at the end of the decade and later taking on character parts for Fassbinder and other directors.

The son of legendary conductor Karl Böhm, Böhm attended boarding school in Switzerland during World

War II. After gaining his *Abitur* in 1946, he studied German and English literature at Graz University. In 1948, he began studying acting in Vienna under Albin Skoda and Helmuth Krauss, and debuted at the Burgtheater before joining the ensemble of the Theater in der Josefstadt from 1949 to 1953.

Böhm's first screen appearance was in Karl Hartl's DER ENGEL MIT DER POSAUNE (The Angel With the Trumpet, 1948), but he rose to prominence alongside Hildegard Knef and Erich von Stroheim in Arthur Maria Rabenalt's ALRAUNE (Unnatural, 1952).

He gained true star status with his reserved portrayal of clean-cut and dutiful Emperor Franz Josef of Austria opposite Romy Schneider in Ernst Marischka's historical romances SISSI (1955), SISSI, DIE JUNGE KAISERIN (Sissi: The Young Empress, 1956) and SISSI – SCHICKSALSJAHRE EINER KAISERIN (Sissi: The Fateful Years of an Empress, 1957), which proved to be a box-office phenomenon across the German-speaking world, as well as in other parts of Europe. In Britain and America, the three films were edited into a single film, released as FOREVER MY LOVE.

In an attempt to escape his clean-cut image Böhm went to London to play a psychopathic killer in Michael Powell's PEEPING TOM (1959/60). He subsequently starred in numerous West German and international productions, including portraying Ludwig van Beethoven in the American TV production THE MAGNIFICENT REBEL (1960) and playing Jacob Grimm in Walt Disney's THE WONDERFUL WORLD OF THE BROTHERS GRIMM (1962). He also was part of the all-star cast of Vincente Minnelli's war epic THE FOUR HORSEMEN OF THE APOCALYPSE (1962). He was named one of 1962's 'Top Ten Male Newcomers' by Hollywood's trade-organised Laurel Awards.

Back in Germany, Böhm worked increasingly in theatre from the early 1960s, and made his directorial debut with a 1964 production of Richard Strauß's 'Elektra' at the Stuttgart State Opera.

In the 1970s, Böhm appeared in a number of films by Rainer Werner Fassbinder, including FONTANE EFFI BRIEST (Effi Briest, 1972-74) – which also featured Böhm's third wife, the Polish actress Barbara Lass (1940-1995) – and FAUSTRECHT DER FREIHEIT (Fox and His Friends, 1974). Particularly memorable was his ice-cold portrayal of a sadistic husband in Fassbinder's television psycho-drama MARTHA (1973), based on a story by thriller author Cornell Woolrich.

From 1981, when during a TV-show he successfully appealed for aid to famine-stricken Ethiopia, Böhm increasingly dedicated himself to running the charity 'Menschen helfen Menschen' (People Help People), for which he fronted advertising campaigns and spent six months of each year in Ethiopia. He received a