
MAX OPHULS

— IN THE —

HOLLYWOOD STUDIOS



Lutz Bacher

Max Ophuls In The Hollywood Studios

Gerd Gemünden



Max Ophuls In The Hollywood Studios:

Max Ophuls in the Hollywood Studios, 1996 *Max Ophuls in the Hollywood Studios* Lutz Bacher, 1996 Drawing on documents in many archives and on interviews with more than sixty of Ophuls contemporaries Bacher traces the European director's struggle to find a niche in the U S film industry *Letter from an Unknown Woman* James Naremore, 2021-03-25 James Naremore's study of Max Ophuls' classic 1948 melodrama *Letter from an Unknown Woman* not only pays tribute to Ophuls but also discusses the backgrounds and typical styles of the film's many contributors among them Viennese author Stephan Zweig whose 1922 novella was the source of the picture producer John Houseman an ally of Ophuls who nevertheless made questionable changes to what Ophuls had shot screenwriter Howard Koch music composer Dani le Amfitheatrof designers Alexander Golitzen and Travis Banton and leading actors Joan Fontaine and Louis Jourdan whose performances were central to the film's emotional effect Naremore also traces the film's reception history from its middling box office success and mixed early reviews exploring why it has been a work of exceptional interest to subsequent generations of both aesthetic critics and feminist theorists Lastly Naremore provides an in depth critical appreciation of the film offering nuanced appreciation of specific details of mise en scene camera movement design sound and performances integrating this close analyses into an overarching analysis of Letter's recognition plot a trope in which the recognition of a character's identity creates dramatic intensity or crisis Naremore argues that Letter's use of recognition is one of the most powerful in Hollywood cinema and contrasts it with what we find in Zweig's novella **Film, Music, Memory** Berthold Hoeckner, 2019-11-27 Film has shaped modern society in part by changing its cultures of memory Film Music Memory reveals that this change has rested in no small measure on the mnemonic powers of music As films were consumed by growing American and European audiences their soundtracks became an integral part of individual and collective memory Berthold Hoeckner analyzes three critical processes through which music influenced this new culture of memory storage retrieval and affect Films store memory through an archive of cinematic scores In turn a few bars from a soundtrack instantly recall the image that accompanied them and along with it the affective experience of the movie Hoeckner examines films that reflect directly on memory whether by featuring an amnesic character a traumatic event or a surge of nostalgia As the history of cinema unfolded movies even began to recall their own history through quotations remakes and stories about how cinema contributed to the soundtrack of people's lives Ultimately Film Music Memory demonstrates that music has transformed not only what we remember about the cinematic experience but also how we relate to memory itself **Race and the Suburbs in American Film** Merrill Schleier, 2021-07-01 This book is the first anthology to explore the connection between race and the suburbs in American cinema from the end of World War II to the present It builds upon the explosion of interest in the suburbs in film television and fiction in the last fifteen years concentrating exclusively on the relationship of race to the built environment Suburb films began as a cycle in response to both America's changing urban geography and the

re segregation of its domestic spaces in the postwar era which excluded African Americans Asian Americans and Latinx from the suburbs while buttressing whiteness By defying traditional categories and chronologies in cinema studies the contributors explore the myriad ways suburban spaces and racialized bodies in film mediate each other Race and the Suburbs in American Film is a stimulating resource for considering the manner in which race is foundational to architecture and urban geography which is reflected promoted and challenged in cinematic representations

Losing the Plot Pardis Dabashi, 2023-11-06 An examination of the relationship between literature and classical Hollywood cinema reveals a profound longing for plot in modernist fiction The modernist novel sought to escape what Virginia Woolf called the tyranny of plot Yet even as twentieth century writers pushed against the constraints of plot driven Victorian novels plot kept its hold on them through the influence of another medium the cinema Focusing on the novels of Nella Larsen Djuna Barnes and William Faulkner writers known for their affinities and connections to classical Hollywood Pardis Dabashi links the moviegoing practices of these writers to the tensions between the formal properties of their novels and the characters in them Even when they did not feature outright happy endings classical Hollywood films often provided satisfying formal resolutions and promoted normative social and political values Watching these films modernist authors were reminded of what they were leaving behind both formally and in the name of aesthetic experimentalism by losing the plot

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

Driven to Darkness Vincent Brook, 2009-09-18 From its earliest days the American film industry has attracted European artists With the rise of Hitler filmmakers of conscience in Germany and other countries particularly those of Jewish origin found it difficult to survive and fled for their work and their lives to the United States Some had trouble adapting to Hollywood but many were celebrated for their cinematic contributions especially to the dark shadows of film noir *Driven to Darkness* explores the influence of Jewish émigré directors and the development of this genre

While filmmakers such as Fritz Lang Billy Wilder Otto Preminger and Edward G Ulmer have been acknowledged as crucial to the noir canon the impact of their Jewishness on their work has remained largely unexamined until now Through lively and original analyses of key films Vincent Brook penetrates the darkness shedding new light on this popular film form and the artists who helped create it *Continental Strangers* Gerd Gemünden, 2014-02-18 Hundreds of German speaking film professionals took refuge in Hollywood during the 1930s and 1940s making a lasting contribution to American cinema Hailing from Austria Hungary Poland Russia and the Ukraine as well as Germany and including Ernst Lubitsch Fred Zinnemann Billy Wilder and Fritz Lang these multicultural multilingual writers and directors betrayed distinct cultural sensibilities in their art Gerd Gemünden focuses on Edgar G Ulmer's *The Black Cat* 1934 William Dieterle's *The Life of Emile Zola* 1937 Ernst Lubitsch's *To Be or Not to Be* 1942 Bertold Brecht and Fritz Lang's *Hangmen Also Die* 1943 Fred Zinnemann's *Act of Violence* 1948 and Peter Lorre's *Der Verlorene* 1951 engaging with issues of realism auteurism and genre while tracing the relationship between film and history Hollywood politics and censorship and exile and re migration **Breaking the Fourth Wall** Tom Brown, 2013-08-12 An examination of the role of direct address within fiction cinema focusing on its role in avant garde or experimental cinema and popular genre traditions **Steven Spielberg's Style by Stealth** James Mairata, 2018-03-26 This book reveals how Spielberg utilises stylistic strategies that are both unique and innovative when considered within the context of the classical Hollywood system James Mairata identifies two distinct systems at work in Spielberg's application of style One is the use of deep space compositions and staging a form that was commonly seen in Hollywood cinema until the rise of the New Hollywood in the early 1970s The other system is based on the ubiquitous shot reverse shot arrangement most commonly used for dialogue scenes and which Spielberg has modified into what the author describes as wide reverses Through the integration of both systems Spielberg is able to create a more complete visual sense of scenographic space and a more comprehensive world of the narrative while still remaining within the conventional boundaries of classical style The wide reverse system also permits him to present a more highly developed version of Hollywood's conventional practice of rendering style as transparent or unnoticed This volume shows that this together with the wide reverse further enables Spielberg to create a narrative that offers the spectator both a more immersive and more affective experience **Danish Television Drama** Anne Marit Waade, Eva Novrup Redvall, Pia Majbritt Jensen, 2020-08-04 This book explores how to understand the international appeal of Danish television drama and Nordic Noir in the 2010s Focusing on production and distribution as well as the series and their reception the chapters analyse how this small nation production culture was suddenly regarded as an example of best practice in the international television industries and how the distribution and branding of particular series such as *Forbrydelsen* *The Killing* *Borgen* and *Bron The Bridge* led to dedicated audiences around the world Discussing issues such as cultural proximity transnationalism and glocalisation the chapters investigate the complex interplays between the national and international in the television industries and the global

lessons learned from the way in which screen ideas production frameworks and public service content from Denmark suddenly managed to travel widely The book builds on extensive empirical material and case studies conducted as part of the transnational research project What Makes Danish Television Drama Travel *True to the Spirit* Colin MacCabe, Rick Warner, Kathleen Murray, 2011 Spanning examples from Shakespeare to Ghost World and addressing such notable directors as Welles Kubrick Hawks Tarkovsky and Ophuls the contributors to this volume write against the grain of recent adaption studies by investigating the question of what fidelity might mean in its broadest and truest sense and what it might reveal of the adaptive process Exiles Traveling , 2015-06-29 This volume presents for the first time a study of the interface between exile and travel within the context of exile from Nazi Germany The nineteen essays share the overarching aim to compare the tropes of travel and exile as generators of a critical discourse and as central categories within German exile in particular literature music and film The essays are guided by powerful questions How does travel compare to exile and how much overlap is there between these two categories How do exiles travel as practitioners of displacement Or rather to what extent does the concept of travel apply to the exilic predicament Do the terms exile and travel still have validity in our postmodern era of cosmopolitanism ever increasing mobility the embrace of otherness and tourism How does exile literature in which travel is thematized compare to the tradition s of travel writing And how are the critical moments of leavetaking remembering home and return imagined and narrated The essays feature numerous German and Austrian authors musicians and filmmakers and lend fresh insights into German Exile and the field of Exile Studies at large Adultery and the Female Star Edward Gallafent, 2018-05-24 This book provides an in depth study of Bette Davis Joan Fontaine Kim Novak and Meryl Streep and the treatment of adultery in their films It avoids the near impossible challenge of writing about the sheer volume of adultery in film by focusing on specific periods in the work of these four major Hollywood actresses who have each performed roles that share some features but also contain points of difference The periods discussed cover Davis s work in 1937 to 1943 Fontaine s work between 1939 and 1950 Novak in 1954 to 1964 and finally Streep s work between 1979 and 1985 Closely analysing both established classics and lesser known films Edward Gallafent explores the work of a broad range of directors including Alfred Hitchcock Max Oph ls Sydney Pollack and Billy Wilder Adultery and the Female Star explores topics such as motherhood the significance of place censorship and adaptation and is the first book of its kind to take on the topic of adultery in relation to these four actresses It ultimately argues that our understanding of the adultery narrative is tightly bound up with our understanding of the Hollywood stars that depict it *The Elusive Auteur* Barrett Hodsdon, 2017-05-21 The director s authorial role in filmmaking the extent to which a film reflects his or her individual style and creative vision has been much debated among film critics and scholars for decades Drawing on generations of criticism this study describes how the designation auteur has gone from stylistic criterion to product label in what has always been an essentially collaborative industry Examining the controversy in regard to Hollywood directors the author compares directors

and would be auteurs of the classic studio system with those of contemporary Hollywood and its new climate of cultural entrepreneurship *The Lives of Robert Ryan* J R Jones, 2015-05-11 An engrossing new biography of the actor famed for his menacing onscreen persona and his offscreen work for peace and civil rights Film Quarterly The Lives of Robert Ryan is an in depth look at the gifted complex intensely private man Martin Scorsese called one of the greatest actors in the history of American film The son of a Chicago construction executive with strong ties to the Democratic machine Ryan became a star after World War II on the strength of his menacing performance as an anti Semitic murderer in the film noir Crossfire Over the next quarter century he created a gallery of brooding neurotic and violent characters in such movies as Bad Day at Black Rock Billy Budd The Dirty Dozen and The Wild Bunch His riveting performances expose the darkest impulses of the American psyche during the Cold War At the same time Ryan s marriage to a liberal Quaker and his own conscience launched him into a tireless career of peace and civil rights activism that stood in direct contrast to his screen persona Drawing on unpublished writings and revealing interviews film critic J R Jones deftly explores the many contradictory facets of Robert Ryan s public and private lives and how these lives intertwined in one of the most compelling actors of a generation Engaging Jones describes a complex man who grappled publicly with the world s demons and privately with his own among them alcohol and depression Associated Press Jones has done a superb job A masterly biography Library Journal Includes photographs

We'll Meet Again Kate McQuiston, 2013-12 Unique and often startling encounters between music and the moving image in the films of Stanley Kubrick are trademarks of his style witness the powerful effects of Strauss s Also Sprach Zarathustra in 2001 A Space Odyssey and of Beethoven s 9th Symphony in A Clockwork Orange each excerpt vetted by Kubrick himself We ll Meet Again argues that for Kubrick music is neither post production afterthought nor background nor incidental but instead is core to films effects and meanings The book first identifies the building blocks in Kubrick s sonic world and illuminates the ways in which Kubrick uses them to support his characters and to define character relationships It then delves into the effects of Kubrick s signature musical techniques including the use of texture form and inscription to render and reinforce psychological ideas and spectator responses Finally it presents case studies that show how the history of the music plays a vital and dynamic role for the films As a whole the book locates Kubrick as a force in music reception history by examining the relationship between his musical choices and popular culture and reveals the foundational role of music in his filmmaking **Dead Ringers** Jennifer Forrest, Leonard R. Koos, 2012-02-01 While the popular press has criticized movie remakes as signs of Hollywood s collective lack of imagination the essays in Dead Ringers reveal the centrality and staying power of remakes as a formative genre in filmmaking The contributors show that the practice of remaking films dates back to the origins of cinema and the evolution of film markets In fact remakes were never so prevalent as during the Classic Hollywood period when filmmaking had achieved its greatest degree of industrialization and they continue to play a crucial role in the development of film genres generally Offering a variety of historical commercial theoretical and cultural

perspectives on the remake *Dead Ringers* is a valuable resource for students of film history and theory as well as those interested in the cultural politics of the late twentieth century *James Mason* Sarah Thomas, 2019-07-25 Sarah Thomas's study moves beyond the image of the brooding destructive man at odds with employers and his own star status to explore the complexity of Mason's career and star persona. Her analysis is structured around three strands central to understanding stardom: the star persona, industry and power, and screen performance. Thomas addresses the incredible range of Mason's star career: 1930s quota quickies, 1940s Gainsborough melodramas, the desperate IRA man in Carol Reed's *Odd Man Out* (1947), from the 1950s onwards Hollywood classics including starring in Hitchcock's *North by Northwest* (1959) and playing Humbert Humbert in Kubrick's *Lolita* (1962). She also considers in depth his undervalued post-1962 career, off-screen celebrity status, non-film work, comic and vocal performances, and the star's own self-commentary. In doing so, she offers a new perspective on such subjects as power and powerlessness, public image and national identity, contextualizing Mason's career in wider histories of British, American, and European transnational filmmaking.

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