



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 *cinefest* (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.

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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].