



FilmTalk

Lectures are held at the Wiener Library and begin at 7.00pm. Admission is free. Places must be reserved in advance by emailing or telephoning the Leo Baeck Institute email: info@leobaeck.co.uk tel: 020 7580 3493

Latecomers may not be admitted.

The Wiener Library, 4 Devonshire Street, London W1W 5BH
Underground: Great Portland Street, Regent's Park. Bus: C2, 18, 27, 30, 88, 453

www.leobaeck.co.uk
www.wienerlibrary.co.uk

The Wiener Library
Institute of Contemporary History

LEO BAECK
INSTITUTE LONDON

Jews, Nazis, Hollywood

Lecture series organised by
The Leo Baeck Institute London
and The Wiener Library

FilmTalk 2009/10 Was Hollywood the preferred destination for European and especially for German and Jewish actors fleeing Nazi persecution? Why was the American film industry interested in hiring these actors? What ideas, cultural codes and emotions were at stake when exiles played Nazis? And in which ways are the emotions of desire and hatred implicated in Nazi films about Jews?

FilmTalk stresses film as much as talk. The lectures are 20-25 minutes long and are followed or intercut with excerpts from the films under review.

Jews, Nazis, Hollywood

Prof Tim Bergfelder
University of Southampton
Exile Actors in Hollywood
during World War II: An
Introduction
29 October 2009, 7pm

This lecture aims to place migration patterns of Jewish exiles to Hollywood within wider industrial and political contexts, and analyse some distinctive career trajectories, such as those of Felix Bressart and Curt Bois. Film examples to be drawn on will include *Casablanca* (1942) and *To Be or Not to Be* (1942).

Tim Bergfelder is Head of Film Studies at the University of Southampton. His most recent books are: *The Concise CineGraph* (co-edited with Hans-Michael Bock, 2009), *Destination London. German-speaking Emigrés and British Cinema 1925-50* (co-edited with Christian Cargnelli, 2008), *Film Architecture and the Transnational Imagination* (co-authored with Sue Harris and Sarah Street, 2007), and *International Adventures. Popular German Cinema and European Co-Productions in the 1960s* (2005).

Dr Joseph Garnarcz
University of Cologne
Jews Playing Nazis in
Hollywood Films – The Ultimate
Irony?
18 February 2010, 7pm

During World War II, many Jewish actors exiled in Hollywood portrayed the very people who had driven them into exile. This lecture discusses how anti-Nazi films offered German-speaking exiled actors the chance to get work and analyses their reactions to playing Nazis. The lecture will draw on a number of actors who wrote or talked about their acting. Film examples include *Man Hunt* (1941), *Lifeboat* (1944) and *Enemy of Women* (1944).

Joseph Garnarcz teaches Film and Media Studies at the University of Cologne. He has published numerous articles on German film history, early cinema, popular European cinema, Hollywood's influence abroad and star theory in international journals, edited collections and reference books. He is the author of *Filmfassungen: Eine Theorie signifikanter Filmvariation* (1992) and a book on the emergence of cinema in Germany (forthcoming).

Dr Daniel Wildmann
LBI London, Queen Mary,
University of London
The Ambivalence of Disgust –
Jud Süß in Nazi Germany
22 April 2010, 7pm

What emotions did antisemitic films in the Third Reich speak to in their German viewers? How were these emotions linked to 'Jews' on the one hand and to moral feelings on the other? Can these films be understood as an attempt to generate emotional and moral justifications for the antisemitic policies of National Socialism? The lecture investigates these questions by analysing the beginning of the film *Jud Süß* by Veit Harlan (1940).

Daniel Wildmann is deputy director at the Leo Baeck Institute London and lecturer in history at Queen Mary, University of London. His publications include *Veränderbare Körper. Jüdische Turner, Männlichkeit und das Wiedergewinnen von Geschichte in Deutschland um 1900* (2009), *Schweizer Chemieunternehmen im Dritten Reich* (co-author with Lukas Straumann, 2001) and *Begehrte Körper. Konstruktion und Inszenierung des "arischen" Männerkörpers im "Dritten Reich"* (1998). He is currently working on a book project entitled *A History of Visual Expressions of Antisemitism, Emotions and Morality*.

Prof Erica Carter
University of Warwick
Marlene Dietrich: the Prodigal
Daughter returns. A Foreign
Affair (Billy Wilder 1948)
17 June 2010, 7pm

When Marlene Dietrich left Germany for Hollywood after *The Blue Angel* (1930), she began a career that would establish her as one of Germany's foremost émigré stars. Dietrich became the target of Nazi ire when she took US citizenship, and later supported the Allied war effort by entertaining troops on European front lines. Though she never returned to work in German cinema, Dietrich did stage a fictive return on screen in her role as Erika von Schluetow, the politically compromised *femme fatale* of Billy Wilder's 1948 *A Foreign Affair*. This lecture takes the film as a starting point to explore the sexual and political ambiguities surrounding Dietrich's star image, and considers her mixed reception by German audiences.

Erica Carter teaches German film history and cultural studies at the University of Warwick. Her books include *Dietrich's Ghosts. The Sublime and the Beautiful in Third Reich Film*; the co-edited *German Cinema Book*; *Béla Balázs. Early Film Theory*; and *How German is She? Post-War West German Reconstruction and the Consuming Woman*.