

Ernst Lubitsch

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 Weimar Cinema, Embodiment, and Historicity

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Ernst Lubitsch and the Rise of UFA, 1917-1922 Springer
 Explores the common ethical themes of these influential Hollywood filmmakers and their influence on American culture. *German Cinema* South Brunswick [N.J.] : A. S. Barnes
 Orson Welles called Ernst Lubitsch (1892-1947) "a giant" whose "talent and originality are stupefying." Jean Renoir said, "He invented the modern Hollywood." Celebrated for his distinct style and credited with inventing the classic genre of the Hollywood romantic comedy and helping to create the musical, Lubitsch won the admiration of his fellow directors, including Alfred Hitchcock and Billy Wilder, whose office featured a sign on the wall asking, "How would Lubitsch do it?" Despite the high esteem in which Lubitsch is held, as well as his unique status as a leading filmmaker in both Germany and the United States, today he seldom receives the critical attention accorded other major directors of his era. How Did Lubitsch Do It? restores Lubitsch to his former stature in the world of cinema. Joseph McBride analyzes Lubitsch's films in rich detail in the first in-depth critical study to consider the full scope of his work and its evolution in both his native and adopted lands. McBride explains the "Lubitsch Touch" and shows how the director challenged American attitudes toward romance and sex. Expressed obliquely, through sly innuendo, Lubitsch's risqué, sophisticated, continental humor engaged the viewer's intelligence while circumventing the strictures of censorship in such masterworks as *The Marriage Circle*, *Trouble in Paradise*, *Design for Living*, *Ninotchka*, *The Shop Around the Corner*, and *To Be or Not to Be*. McBride's analysis of these films brings to life Lubitsch's wit and inventiveness and offers revealing insights into his working methods. *Cultural Memory and the Historical Films of Ernst Lubitsch* Columbia University Press
 Consists of stills from the motion picture *Ninotchka*, interspersed with dialogue from its screenplay by C. Brackett, B. Wilder, and W. Reisch.
An Index to the Films of Ernst Lubitsch Rowman & Littlefield
 A historical overview of German film from the silent era to the present, presenting close readings of 14 films from five major historical periods of German cinema. Each chapter analyzes a single film, discussing filmmakers' personal styles, genre, and modes of narration, and looks at the wider contexts of film production and reception including political issues and social change. Films include a Nazi propaganda musical, Ernst Lubitsch's *Passion*, and Wim Wenders' *Paris, Texas*. Includes film credits for each film, bandw photos, and extensive notes. Annotation copyright by Book News, Inc., Portland, OR

Ernst Lubitsch's American Comedy Taylor & Francis
 Analyzes the style and social themes of the comic films made in Hollywood by the director, Ernst Lubitsch
Adaptation Studies JHU Press
 Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia. *Ernst Lubitsch's 'Ninotchka'* New York : Dover Publications
 Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (films not included). Pages: 28. Chapters: *Ninotchka*, *The Love Parade*, *One Hour with You*, *To Be or Not to Be*, *The Smiling Lieutenant*, *Heaven Can Wait*, *The Shop Around the Corner*, *Trouble in Paradise*, *Lady Windermere's Fan*, *The Oyster Princess*, *Ernst Lubitsch filmography*, *Design for Living*, *If I Had a Million*, *That Lady in Ermine*, *Rosita*, *Paramount on Parade*, *The Student Prince in Old Heidelberg*, *Broken Lullaby*, *Angel*, *Monte Carlo*, *The Merry Widow*, *The Patriot*, *That Uncertain Feeling*, *Bluebeard's Eighth Wife*, *A Royal Scandal*, *Cluny Brown*, *The Marriage Circle*, *Forbidden Paradise*, *Eternal Love*, *Three Women*, *Anna Boleyn*, *Kohlhiesels Tochter*, *The Doll*, *Kiss Me Again*, *Sumurun*, *The Wild Cat*, *I Don't Want to Be a Man*. Excerpt: *The Oyster Princess* (German:) is a 1919 German silent film directed by Ernst Lubitsch. It is a grotesque comedy in 4 acts about an American millionaire's spoiled daughter's marriage that just doesn't go as planned. The film earned fame from his intangible use of style and sophistication in this movie among others. The term for his style was later dubbed "The Lubitsch Touch." The American oyster King dictates to a room full of typing writing women. He smokes a large cigar held by one of his many butlers at his side. One butler scurries in to say, "Your daughter is in a fit of raging madness" Ossi, in the other room, has destroyed the room by throwing everything onto the floor. Mister Quaker oddly jogs through the house to see Ossi on the other side of the mansion. When Mister Quaker peeps in, Ossi throws newspapers at him. He asks, "Why are you throwing those newspapers?" and the brat replies with, "Because all of the vases are broken." Ossi is clearly angered, and in a big mess. She shows her father a newspaper that says the Shoe cream king's daughter has married to a count. This is what...
New Approaches Hall Reference Books
 Ernst Lubitsch (1892-1947) was one of the most successful and influential German filmmakers in American film comedy. In this volume, Rick McCormick argues for a more transnational view of Lubitsch's career and films with respect to nationality, ethnicity, migration, class, sexuality, and gender. McCormick focuses on

Lubitsch's Jewishness, which is inseparable from the distinct transnational character of the director, categorizing his early films as "Jewish comedies" where Lubitsch strikes a tenuous balance between Jewish humor, antisemitic jokes, stereotypes, and the incorporation of antifascist subjects into his popular films. Above all, the larger political issues at stake in Lubitsch's work are brought forward: German-Jewish perspectives and experiences, the subtle treatment of covert political and social messages, and the relationship of comedy, especially sexual comedy, to emancipatory politics and, in particular, to the turbulent politics of Europe and the United States in the first half of the twentieth century. The book discusses in depth the following films by Lubitsch: *The Pride of the Firm* (1914), *Shoe Palace Pinkus* (1916), *Meyer From Berlin* (1918), *I Don't Want to Be a Man* (1918), *The Oyster Princess* (1919), *Madame Dubarry* (1919), *The Doll* (1919), *Sumurun* (1920), *The Wildcat* (1921), *The Marriage Circle* (1924), *The Student Prince in Old Heidelberg* (1927), *The Love Parade* (1929), *The Man I Killed* (1932), *Trouble in Paradise* (1932), *Design for Living* (1933), *Ninotchka* (1939), *The Shop Around the Corner* (1940), and *To Be or Not to Be* (1942).
Ernst Lubitsch Simon and Schuster
 A collaborator with Warner Brothers and Paramount in the early days of sound film, the German film director Ernst Lubitsch (1892-1947) is famous for his sense of ironic detachment and for the eroticism he infused into such comedies as *So This Is Paris* and *Trouble in Paradise*. In a general introduction to his silent and early sound films (1914-1932) and in close readings of his comedies, Sabine Hake focuses on the visual strategies Lubitsch used to convey irony and analyzes his contribution to the rise of classical narrative cinema. Exploring Lubitsch's depiction of femininity and the influence of his early German films on his entire career, she argues that his comedies represent an important outlet for dealing with sexual and cultural differences. The readings cover *The Oyster Princess*, *The Doll*, *The Mountain Cat*, *Passion*, *Deception*, *So This Is Paris*, *Monte Carlo*, and *Trouble in Paradise*, which are interpreted as part of an underlying process of negotiation between different modes of representation, narration, and spectatorship--a process that comprises the conditions of production in two different national cinemas and the ongoing changes in film technology. Drawing attention to Lubitsch's previously neglected German films, this book presents the years until 1922 as the formative period in his career. *Film Images of Capra, Lubitsch, Sternberg, and Wyler* German Jewish Cultures
 When movie lovers speak of the "Lubitsch touch," they refer to a singular sense of style and taste, humor and humanity, that suffused the films of one of Hollywood's greatest directors. In this first ever full-length biography of Ernst Lubitsch, Scott Eyman

takes readers behind the scenes of such classic films as *Trouble in Paradise* (1932), *The Merry Widow* (1934), *Bluebeard's Eighth Wife* (1938), *Ninotchka* (1939), *The Shop around the Corner* (1940), *To Be or Not to Be* (1942), and *Heaven Can Wait* (1943), which together constitute one of the most important and influential bodies of work in Hollywood. Eymann examines both the films Lubitsch crafted and the life he lived—his great successes and his overwhelming anxieties—to create an indelible portrait of Hollywood's Golden Age and one of its most respected artists.

Ernst Lubitsch and American Film Comedy Praeger Pub Text

"The contributions collected in this book examine Lubitsch's best Hollywood pictures from the 1930s and '40s--*Trouble in Paradise*, *Design for Living*, *Ninotchka*, *To Be or Not to Be*, and *Cluny Brown*--to demonstrate that comedy, at its best, is not merely a matter of providing comic relief."--Page 4 of cover.

Laughter in Paradise Amsterdam University Press

In its retrieval and (re)construction, the past has become interwoven with the images and structure of cinema. Not only have mass media—especially film and television—shaped the content of memories and histories, but they have also shaped their very form. Combining historicization with close readings of German director Ernst Lubitsch's historical films, this book focuses on an early turning point in this development, exploring how the medium of film shaped modern historical experience and understanding—how it moved embodied audiences through moving images.

How Did Lubitsch Do It? Greenwood Publishing Group

This book studies the use of cinematic space by four important directors in American cinema from the 1930s to the 1960s: Frank Capra, Ernst Lubitsch, Josef von Sternberg, and William Wyler. Bowman examines each of their styles and backgrounds--showing how their unique visual styles complement each other.

Herr Lubitsch Goes to Hollywood Wayne State University Press

Studienarbeit aus dem Jahr 2002 im Fachbereich Filmwissenschaft, Note: 1, Philipps-Universität Marburg (Neuere deutsche Literatur und Medien), Veranstaltung: Ernst Lubitsch, Sprache: Deutsch, Abstract: "Endlich kommt es auch zu uns! Das Meisterwerk von Ernst Lubitsch. Hier geht es wirklich um Sein oder Nichtsein. Schauspieler spielen um ihr Leben!" So schwärmte der deutsche Original-Trailer, als "Sein oder Nichtsein" mit einiger Verspätung 1960 endlich in die hiesigen Kinos kam. Der kleine Verleih Hamburger Deutsche Film hatte sich Lubitschs Spätwerk angenommen und vermarktete es mit dem unpassenden Beinamen "Heil Hamlet". Der Film galt Jahrzehntlang als heikel und eine Veröffentlichung in

Deutschland als risikoreich. Zu radikal waren bereits die Anfeindungen gewesen, die Lubitsch 1941 mit seinem Film in den USA ausgelöst hatte. In den Vereinigten Staaten führten Anti-Nazi-Satiren Ende der dreißiger, Anfang der vierziger Jahre zu heftigen emotionalen Reaktionen und kaum zu den anvisierten Lachern. Hatte Charlie Chaplins "The Great Dictator" 1940 noch wohlwollende Zurückhaltung geerntet, reagierte die amerikanische Öffentlichkeit und Presse auf "Sein oder Nichtsein" empört. Als Lubitsch im November 1941 mit den Dreharbeiten begonnen hatte, waren die Vereinigten Staaten noch nicht direkt in den II. Weltkrieg involviert. Ganz anders stellte sich die Situation dar, als die Dreharbeiten am 23. Dezember beendet wurden: Nach dem japanischen Angriff auf Pearl Harbor vom 7. Dezember hatten Italien und das Dritte Reich den USA am 11. Dezember den Krieg erklärt. Doch im nachhinein erscheint der Zeitpunkt nicht nur aus weltpolitischen Gründen ungünstig - Hauptdarstellerin Carole Lombard fand kurz vor dem Starttermin bei einem Flugzeugabsturz den Tod, während sie auf einer Amerikatournee für Kriegsanleihen warb. Man unterstellte Lubitsch, er belustige sich auf Kosten eines okkupierten und blutenden Polens. Die New York Times befand seinerzeit, der Film sei geschmacklos, verharmlose die faschistischen Verbrechen und Verbrecher und so wie er ist, "one has a strange feeling, that Mr. Lubitsch is a Nero, fiddling while Rome burns....." .

Passions and Deceptions GRIN Verlag

Analyzes the style and social themes of the comic films made in Hollywood by the director, Ernst Lubitsch

[A Guide to References and Resources](#) University-Press.org

The first study by an acclaimed American scholar of the artistic interdependencies between the German and the Hollywood cinema in the 1920s.

Ethics and Social Criticism in the Hollywood Films of Erich Von Stroheim, Ernst Lubitsch, and Billy Wilder Fairleigh Dickinson Univ Press

"Highly recommended" (Library Journal): The only full-length biography of legendary film director Ernst Lubitsch, the director of such Hollywood classics as *Trouble in Paradise*, *Ninotchka*, and *The Shop Around the Corner*. In this groundbreaking biography of Ernst Lubitsch, undeniably one of the most important and influential film directors and artists of all time, critic and biographer Scott Eymann, author of the critically acclaimed New York Times bestseller *John Wayne*, examines not just the films Lubitsch created, but explores as well the life of the man, a life full of both great successes and overwhelming insecurities. The result is a fascinating look at a man and an era—Hollywood's Golden Age. Born in Berlin and transported to Hollywood in the

1920s with the help of Mary Pickford, Lubitsch brought with him a level of sophistication and subtlety previously unknown to American movie audiences. He was quickly established as a director of unique quality and distinction. He captivated audiences with his unique "touch," creating a world of fantasy in which men are tall and handsome (unlike Lubitsch himself) and humorously adept at getting women into bed, and where all the women are beautiful and charming and capable of giving as well as receiving love. He revived the flagging career of Marlene Dietrich and, in *Ninotchka*, created Greta Garbo's most successful film. When movie buffs speak of "the Lubitsch touch," they refer to a sense of style and taste, humor and humanity that defined the films of one of Hollywood's all-time great directors. In the history of the medium, no one has ever quite equaled his unique talent. Written with the cooperation of an extraordinary ensemble of eyewitnesses, and unprecedented access to the files of Paramount Pictures, this is an enthralling biography as rich and diverse as its subject—sure to please film buffs of all types, especially those who champion Lubitsch as one of the greatest filmmakers ever.

The Lubitsch Touch Ernst Lubitsch

Laughter in Paradise

The volume takes as its starting point the assumption that adapters cannot simply "transpose" or transfer one particular text from one medium to another. They must interpret, re-work, and re-imagine the precursor text in order to choose the various meanings and sensations they find most compelling (or most cost-effective); then, they create scenes, characters, plot elements, etc., that match their interpretation. These very relationships are the subject matter this collection seeks to explore. Poststructural theory is an ideal place to begin a rigorous and theoretically sound investigation of adaptation. As adaptation studies adopts a poststructuralist lens and defines this richer notion of intertextuality, some of its key assumptions will change. Adaptation scholars will recognize that all film adaptations are intertextual by definition, multivocal by necessity, and adaptive by their nature --

A Study in Collaboration Routledge

This book looks closely at Ernst Lubitsch's *The Student Prince in Old Heidelberg*, a film undervalued by film scholars and critics. It advocates for the elevation of the film within the canon of Lubitsch's films, as well as an appreciation of the classical style it represents, characterized by aesthetics, meticulous structure, and understatement.

Films Directed by Ernst Lubitsch Slovenian Cinematheque

Ernst Lubitsch

Laughter in Paradise Simon and Schuster