



FRITZ
LANG

THE
NATURE
OF THE
BEAST

a
BIOGRAPHY

PATRICK MCGILLIGAN

Author of George Cukor: A Double Life

Fritz Lang The Nature Of The Beast

Patrick McGilligan



Fritz Lang The Nature Of The Beast:

Fritz Lang Patrick McGilligan, 2013-09-01 The name of Fritz Lang the visionary director of Metropolis M Fury The Big Heat and thirty other unforgettable films is hallowed the world over But what lurks behind his greatest legends and his genius as a filmmaker Patrick McGilligan placed among the front rank of film biographers by the Washington Post spent four years in Europe and America interviewing Lang s dying contemporaries researching government and film archives and investigating the intriguing life story of Fritz Lang This critically acclaimed biography lauded as one of the year s best nonfiction books by Publishers Weekly reconstructs the compelling flawed human being behind the monster with the monocle

Fritz Lang Patrick McGilligan, 1997-11-01 Fritz Lang was the visionary director of Metropolis M Fury The Big Heat The Woman in the Window over 30 other memorable films But what lurks behind Fritz Lang s legendary genius Did he murder his first wife Did he really refuse an offer from Hitler to become the Third Reich s Fuhrer of Film before he fled to the U S Was Lang a sensitive artist or a sadomasochist whose cruel on set behavior was mirrored in a sordid love life crowded with prostitutes mistresses Marlene Dietrich said that Fritz Lang was the director I detested most Here Patrick McGilligan demolishes the myths created by Lang himself reconstructs the fascinating flawed human being behind the monster with the monocle B W photos

Fritz Lang Fritz Lang, 2003 A collection of conversations about the filmmaker whose life and work spanned six decades of film history

A Companion to Fritz Lang Joe McElhaney, 2015-01-27 A Companion to Fritz Lang Fritz Lang s movie making spans a major part of the history of cinema across genres styles and national contexts With smartness and sharpness the essays in this essential volume come from many angles to capture the richness of Lang s cinema and bring great insight to its study Dana Polan Cinema Studies NYU Fritz Lang s influence on cinema cannot be overstated with a career that stretched from the silent era in Germany to the decline of the Hollywood studio system in the late 1950s from the Weimar Republic to Nazi Germany from Depression America to the McCarthy era One of the best known migr s from Germany s school of Expressionism Lang is also credited with influencing the emergence of film noir A Companion to Fritz Lang offers the first full scale collection of scholarship available in English on one of the most important filmmakers of all time Addressing much of Lang s voluminous body of work from Metropolis and M to lesser known titles such as Western Union and Clash by Night this volume offers a superb overview of Lang s cinema with revealing insights into his enduring influence on directors such as Godard Scorsese Chabrol and Tarantino The two dozen essays presented here are an unrivaled and up to the minute assessment of the prolific and resilient life and vision of one of cinema s greatest auteurs

East Asian-German Cinema Joanne Miyang Cho, 2021-09-29 This is the first edited volume dedicated to the study of East Asian German cinema Its coverage ranges from 1919 to the present a period which has witnessed an unprecedented degree of global entanglement between Germany and East Asia In analyzing this hybrid cinema this volume employs a transnational approach which highlights the nations cinematic encounters and entanglements It reveals both German

perceptions of East Asia and East Asian perceptions of Germany through analysis of works by both German directors and East Asian directors. It is hoped that this volume will not only accelerate cross cultural exchange but also provide a wider perspective that helps film scholars to see the broader contexts in which these films are produced. It introduces multiple compelling topics not just immigration, multiculturalism and exile but also Japonisme, children's literature, musical modernity, media hybridity, gender representation, urban space, Cold War divisions and national identity. It addresses several genres: feature films, essay films and documentary films. Lastly, by embracing three East Asian cinemas in one volume, this volume serves as an excellent introduction for German cinema students and scholars. It will appeal to international and interdisciplinary audiences as its contributors represent multiple disciplines and four world regions. M Anton Kaes, 2021-03-25

M (1931) is an undisputed classic of world cinema. Lang considered it his most lasting work. Peter Lorre's extraordinary performance as the childlike misfit Hans Beckert was one of the most striking of film debuts and it made him an international star. Lang's vision of a city gripped with fear, haunted by surveillance and total mobilization is still remarkably powerful today. And *M* resonates too in the serial killer genre which is so prominent in contemporary cinema. *M* speaks to us as a timeless classic but also as a Weimar film that has too often been isolated from its political and cultural context. In this groundbreaking book, Anton Kaes reconnects *M*'s much studied formal brilliance to its significance as an event in 1931 Germany, recapturing the film's extraordinary social and symbolic energy. Interweaving close reading with cultural history, Kaes reconstitutes *M* as a crucial modernist artwork. In addition, he analyzes Joseph Losey's 1951 film noir remake and in an appendix publishes for the first time *M*'s missing scene. *German Culture through Film* Robert C. Reimer, Reinhard Zachau, 2017-09-01

German Culture through Film: An Introduction to German Cinema is an English language text that serves equally well in courses on modern German film, in courses on general film studies, in courses that incorporate film as a way to study culture, and as an engaging resource for scholars, students and devotees of cinema and film history. In its second edition, *German Culture through Film* expands on the first edition, providing additional chapters with context for understanding the era in which the featured films were produced. Thirty-three notable German films are arranged in seven chronological chapters spanning key moments in German film history from the silent era to the present. Each chapter begins with an introduction that focuses on the history and culture surrounding films of the relevant period. Sections within chapters are each devoted to one particular film, providing film credits, a summary of the story, background information, an evaluation, questions and activities to encourage diverse interpretations, a list of related films and bibliographical information on the films discussed. **The Concise New Makers of Modern Culture** Justin Wintle, 2008-11-28

A Who's Who of Western culture from Woody Allen to Emile Zola. Containing four hundred essay-style entries and covering the period from 1850 to the present, *The Concise New Makers of Modern Culture* includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film makers and many other culturally

significant individuals and is thoroughly international in its purview Next to Karl Marx is Bob Marley with John Ruskin is Salman Rushdie alongside Darwin is Luigi Dallapiccola Deng Xiaoping rubs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin With its global reach The Concise New Makers of Modern Culture provides a multi voiced witness of the contemporary thinking world The entries carry short bibliographies and there is thorough cross referencing as well as an index of names and key terms *New Makers of Modern Culture* Justin Wintle, 2016-04-22 New Makers of Modern Culture is the successor to the classic reference works Makers of Modern Culture and Makers of Nineteenth Century Culture published by Routledge in the early 1980s The set was extremely successful and continues to be used to this day due to the high quality of the writing the distinguished contributors and the cultural sensitivity shown in the selection of those individuals included New Makers of Modern Culture takes into full account the rise and fall of reputation and influence over the last twenty five years and the epochal changes that have occurred the demise of Marxism and the collapse of the Soviet Union the rise and fall of postmodernism the eruption of Islamic fundamentalism the triumph of the Internet Containing over eight hundred essay style entries and covering the period from 1850 to the present New Makers of Modern Culture includes artists writers dramatists architects philosophers anthropologists scientists sociologists major political figures composers film makers and many other culturally significant individuals and is thoroughly international in its purview Next to Karl Marx is Bob Marley next to John Ruskin is Salman Rushdie alongside Darwin is Luigi Dallapiccola Deng Xiaoping runs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin Once again Wintle has enlisted the services of many distinguished writers and leading academics such as Sam Beer Bernard Crick Edward Seidensticker and Paul Preston In a few cases for example Michael Holroyd and Philip Larkin contributors are themselves the subject of entries With its global reach New Makers of Modern Culture provides a multi voiced witness of the contemporary thinking world The entries carry short bibliographies and there is thorough cross referencing There is an index of names and key terms [The Death of Classical Cinema](#) Joe McElhaney, 2012-02-01 The Death of Classical Cinema uncovers the extremely rich yet insufficiently explored dialogue between classical and modernist cinema examining the work of three classical filmmakers Alfred Hitchcock Fritz Lang and Vincente Minnelli and the films they made during the decline of the traditional Hollywood studio system Faced with the significant challenges posed by alternative art cinema and modernist filmmaking practices in the early 1960s these directors responded with films that were self conscious attempts at keeping pace with the developments in film modernism These films Lang s The Thousand Eyes of Dr Mabuse Hitchcock s Marnie and Minnelli s Two Weeks in Another Town were widely regarded as failures at the time and bolstered critics claims concerning the irrelevance of their directors in relation to contemporary filmmaking However author Joe McElhaney sheds new light on these films by situating them in relation to such acclaimed modernist works of the period as Godard s Contempt Fellini s La dolce vita Antonioni s Red Desert and Resnais s Last Year at Marienbad He finds that these modernist films rather than being diametrically opposed in form to the work of

Hitchcock Lang and Minnelli are in fact profoundly linked to them **The Third Reich on Screen, 1929-2015** Bob Herzberg, 2016-11-23 For more than 80 years images of the Third Reich have appeared in newsreels documentaries and fictional stories from comedies and musicals to war horror and science fiction films Many of these representations say as much about the filmmakers as they do about Nazism itself Hollywood often used the brutal Nazi as an all purpose villain in escapist adventures set during and after the war but just as often used him to attack the evil he symbolized Drawing on studio files correspondence of the Production Code office and the writings of noted historians and critics this book describes the making of many such films produced in Hollywood Nazi Germany the Soviet Union and Eastern Bloc nations Biographies of several military and political figures who served as the basis for Nazi characters compare the cinematic and real life versions Artificial Generation Christina Parker-Flynn, 2021-11-19 Artificial Generation Photogenic French Literature and the Prehistory of Cinematic Modernity investigates the intersection of film theory and nineteenth century literature arguing that the depth of amalgamation that occurred within literary representation during this era aims to replicate an illusion of life and its sensations in ways directly related to broader transitions into our modern cinematic age A key part of this evolution in representation relies on the continual re emergence of the artificial woman as longstanding expression of masculine artistic subjectivity which by the later nineteenth century becomes a photographic and filmic drive Moving through the beginning of film history from Georges Méliès and other silent filmmakers in the 1890s into more contemporary movies including Alfred Hitchcock's *Vertigo* 1958 and *Blade Runner* 2049 2017 the book analyzes how films are often structured around the prior century's mythic and literary principles which now serve as foundation for film as medium a phantom form for life's representation Artificial Generation provides a crucial reassessment of the longstanding mutual exchange between cinematic and literary reproduction offering an innovative perspective on the proto cinematic imperative of simulation within nineteenth century literary symbolism Cinema and Language Loss Tijana Mamula, 2013-03-05 Cinema and Language Loss provides the first sustained exploration of the relationship between linguistic displacement and visuality in the filmic realm examining in depth both its formal expressions and theoretical implications Combining insights from psychoanalysis philosophy and film theory the author argues that the move from one linguistic environment to another profoundly destabilizes the subject's relation to both language and reality resulting in the search for a substitute for language in vision itself a reversal as it were of speaking into seeing The dynamics of this shift are particularly evident in the works of many displaced filmmakers which often manifest a conflicted interaction between language and vision and through this question the signifying potential and the perceptual ambiguities of cinema itself In tracing the encounter between cinema and language loss across a wide range of films from Billy Wilder's *Sunset Boulevard* to Chantal Akerman's *News from Home* to Michael Haneke's *Caché* Mamula reevaluates the role of displacement in postwar Western film and makes an original contribution to film theory and philosophy based on a reconsideration of the place of language in our experience and

understanding of cinema *Love, Sex, Gender, and Superheroes* Jeffrey A. Brown, 2021-11-19 Impossibly muscular men and voluptuous women parade around in revealing skintight outfits and their romantic and sexual entanglements are a key part of the ongoing drama Such is the state of superhero comics and movies a genre that has become one of our leading mythologies conveying influential messages about gender sexuality and relationships *Love Sex Gender and Superheroes* examines a full range of superhero media from comics to films to television to merchandising With a keen eye for the genre s complex and internally contradictory mythology comics scholar Jeffrey A Brown considers its mixed messages Superhero comics may reinforce sex roles with their litany of phallic musclemen and slinky femme fatales but they also blur gender binaries with their emphasis on transformation and body swaps Similarly while most heroes have heterosexual love interests the genre prioritizes homosocial bonding and it both celebrates and condemns gendered and sexualized violence With examples spanning from the Golden Ages of DC and Marvel comics up to recent works like the TV series *The Boys* this study provides a comprehensive look at how superhero media shapes our perceptions of love sex and gender **Wagnerism** Alex

Ross, 2020-09-15 Alex Ross renowned New Yorker music critic and author of the international bestseller and Pulitzer Prize finalist *The Rest Is Noise* reveals how Richard Wagner became the proving ground for modern art and politics an aesthetic war zone where the Western world wrestled with its capacity for beauty and violence For better or worse Wagner is the most widely influential figure in the history of music Around 1900 the phenomenon known as Wagnerism saturated European and American culture Such colossal creations as *The Ring of the Nibelung* *Tristan und Isolde* and *Parsifal* were models of formal daring mythmaking erotic freedom and mystical speculation A mighty procession of artists including Virginia Woolf Thomas Mann Paul C zanne Isadora Duncan and Luis Bu uel felt his impact Anarchists occultists feminists and gay rights pioneers saw him as a kindred spirit Then Adolf Hitler incorporated Wagner into the soundtrack of Nazi Germany and the composer came to be defined by his ferocious antisemitism For many his name is now almost synonymous with artistic evil In

Wagnerism Alex Ross restores the magnificent confusion of what it means to be a Wagnerian A pandemonium of geniuses madmen charlatans and prophets do battle over Wagner s many sided legacy As readers of his brilliant articles for *The New Yorker* have come to expect Ross ranges thrillingly across artistic disciplines from the architecture of Louis Sullivan to the novels of Philip K Dick from the Zionist writings of Theodor Herzl to the civil rights essays of W E B Du Bois from *O Pioneers* to *Apocalypse Now* In many ways *Wagnerism* tells a tragic tale An artist who might have rivaled Shakespeare in universal reach is undone by an ideology of hate Still his shadow lingers over twenty first century culture his mythic motifs coursing through superhero films and fantasy fiction Neither apologia nor condemnation *Wagnerism* is a work of passionate discovery urging us toward a more honest idea of how art acts in the world *Medieval Literature on Display* Alexandra

Sterling-Hellenbrand, 2020-01-23 How is the medieval world depicted today Two German museums serve as case studies for a vibrant imaginative and provocative enactment of twenty first century medievalism the Museum Wolfram von Eschenbach in

Wolframs Eschenbach 1995 and the Nibelung Museum in Worms 2001 Emerging around the turn of the 20th century the museums explore medieval German literature cultural memory and local history As the museums reconstruct and transform medieval narratives for the contemporary audience they enact the process of medievalism they reveal how memory through the lens of the middle ages shapes modern cultural identity and heritage Medieval Literature on Display thereby contributes to important conversations about medievalism s role in constructing and affirming cultural identity in conceptualizing and finding places for the future of the past This unique book is vital reading for scholars of medieval literature and historians of medieval Europe as well as scholars of visual culture and museum studies

Iconic Designs Grace Lees-Maffei,2020-01-23 Iconic Designs is a beautifully designed and illustrated guide to fifty classic things designs that we find in the city in our homes and offices on page and screen and in our everyday lives In her introduction Grace Lees Maffei explores what makes a design iconic and fifty essays by leading design and cultural critics tell the story of each iconic thing its innovative and unique qualities and its journey to classic status Subjects range from the late 19th century to the present day and include the Sydney Opera House the Post It Note Coco Chanel s classic suit the Sony Walkman™ Hello Kitty™ the typeface Helvetica the Ford Model T Harry Beck s diagrammatic map of the London Underground and the Apple iMac G3 This handsome volume provides a treasure trove of stories that will shed new light on the iconic designs that we use without thinking aspire to possess love or hate or love to hate and which form part of the fabric of our everyday lives

Gangsters and G-Men on Screen Gene D. Phillips,2014-09-26 While the gangster film may have enjoyed its heyday in the 1930s and 40s it has remained a movie staple for almost as long as cinema has existed From the early films of Humphrey Bogart James Cagney and Edward G Robinson to modern versions like Bugsy Public Enemies and Gangster Squad such films capture the brutality of mobs and their leaders In Gangsters and G Men on Screen Crime Cinema Then and Now Gene D Phillips revisits some of the most popular and iconic representations of the genre While this volume offers new perspectives on some established classics usual suspects like Little Caesar Bonnie and Clyde and The Godfather Part II Phillips also calls attention to some of the unheralded but no less worthy films and filmmakers that represent the genre Expanding the viewer s notion of what constitutes a gangster film Phillips offers such unusual choices as You Only Live Once Key Largo The Lady from Shanghai and even the 1949 version of The Great Gatsby Also included in this examination are more recent ventures such as modern classics The Grifters and Martin Scorsese s The Departed In his analyses Phillips draws on a number of sources including personal interviews with directors and other artists and technicians associated with the films he discusses Of interest to film historians and scholars Gangsters and G Men on Screen will also appeal to anyone who wants to better understand the films that represent an important contribution to crime cinema

Metropolis Thomas Elsaesser,2012-07-30 Metropolis is a monumental work On its release in 1925 after sixteen months filming it was Germany s most expensive feature film a canvas for director Fritz Lang s increasingly extravagant ambitions Lang inspired by the skyline of New York created a whole new

vision of cities One of the greatest works of science fiction the film also tells human stories about love and family Thomas Elsaesser explores the cultural phenomenon of Metropolis its different versions there is no definitive one its changing meanings and its role as a database of twentieth century imagery and ideologies In his foreword to this special edition published to celebrate the 20th anniversary of the BFI Film Classics series Elsaesser discusses the impact of the 27 minutes of lost footage discovered in Buenos Aires in 2008 and incorporated in a restored edition which premiered in 2010

Pictorial Affects, Senses of Rupture Michael Wedel, 2019-05-20 German film in the Wilhelmine and Weimar periods is regarded as marked by a strong sense of cultural conservatism and the aspiration to be recognized as an art form This book takes an alternative approach to the history of German cinema from the emergence of the early feature film to the transition to sound by focusing on the poetics of popular genres such as the disaster film melodrama the musical and the war film exploring their cultural reverberations and modes of audience address Based on the assumption that popular cinema contributed immensely to the breakthrough of a modern audiovisual culture of the senses in Germany between 1910 and 1930 Pictorial Affects, Senses of Rupture offers close readings of a number of rarely analyzed films including one of the first cinematic adaptations of the Titanic disaster from 1912 and the German version of All Quiet on the Western Front from 1930 Restoring the films horizons of historicity by locating them at crucial points of intersection between social cultural technological and aesthetic discourses this book argues for the prominent role popular German cinema s own forms of discursivity have played within the historical formation of modernity

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