

ACADEMY MUSEUM, USC LIBRARIES & MAX KADE INSTITUTE

VIENNA IN HOLLYWOOD

A Symposium on the Influence and Impact of Austrians
on the Hollywood Film Industry, 1920s–2020s



Organized by the Academy Museum, USC Libraries,
and USC's Max Kade Institute, with support from
the Austrian Consulate General in Los Angeles.



ACADEMY
MUSEUM
OF MOTION
PICTURES

USC Libraries

USCDornsife

Dana and David Dornsife
College of Letters, Arts and Sciences
*Max Kade Institute for
Austrian-German-Swiss Studies*

 Austrian
Consulate General
Los Angeles



This symposium is also made possible by generous support
from the Botstiber Institute for Austrian-American Studies
and the Max Kade Foundation.

Organizers:

Doris Berger, Academy Museum
Eduardo Sánchez, Academy Museum
Paul Lerner, USC Department of History and Max Kade Institute
Michaela Ullmann, USC Libraries
Regina Range, University of Alabama

Co-Organizers:

Bernardo Rondeau, Academy Museum
Amy Homma, Academy Museum
Lohanne Cook, Academy Museum
Marje Schuetze-Coburn, USC Libraries
Hugh McHarg, USC Libraries
Tyson Gaskill, USC Libraries
Patty Johnson, USC Libraries
Simone Bliss, Austrian Consulate General

VIENNA IN HOLLYWOOD

The Influence and Impact of Austrians on the Hollywood Film Industry, 1920s–2020s

The Hollywood film industry was largely built by Jewish immigrants from Eastern and Central Europe in the early 20th century. Among an earlier wave of émigrés to Hollywood were talents such as Austrian-born actor-director Erich von Stroheim and composer Max Steiner who sought better opportunities in the American film industry.

A larger wave of predominantly Jewish émigrés arrived in the 1930s and 1940s as a consequence of the Nazis' rise in Germany and the Anschluss in Austria. Austrian émigré directors such as Billy Wilder, Fritz Lang, Fred Zinnemann, and Otto Preminger, actors Hedy Lamarr, Peter Lorre, and Paul Henreid, producers like Eric Pleskow and Sam Spiegel, screenwriters Vicki Baum, Gina Kaus, and Salka Viertel, as well as composers such as Erich Wolfgang Korngold and Ernest Gold had a lasting impact in Hollywood. And so did other, often lesser known,

émigrés who worked as writers, composers, actors, producers, cinematographers, talent agents, costume designers, and production designers. The cultural impact of these legacies is often absorbed into German film history or forgotten when we celebrate Austrian filmmakers like Michael Haneke and actors like Arnold Schwarzenegger or Christoph Waltz.

The symposium Vienna in Hollywood focuses on the impact of Austrian film professionals and their legacy from the classic Hollywood era to contemporary filmmaking. The symposium is accompanied by a film series at the Academy Museum of Motion Pictures featuring films by some of these influential émigré artists during Hollywood's studio system.

Organized by the Academy Museum, USC Libraries, USC's Max Kade Institute, with support from the Austrian Consulate General in Los Angeles.

DAY 1

Fri, Dec 10, 2021
USC, DOHENY MEMORIAL LIBRARY
FRIENDS LECTURE HALL

- 8:45–9am** COFFEE
- 9–10am** GREETINGS
Catherine Quinlan, Dean, USC Libraries
- INTRODUCTION
Doris Berger, Senior Director, Curatorial Affairs, Academy Museum
Paul Lerner, Director, Max Kade Institute for Austrian-German-Swiss-Studies, USC
Michaela Ullmann, Exile Studies Libraries, USC Libraries
- OPENING ADDRESS
Andreas Launer, Austrian Ambassador to Malaysia
- 10am–Noon** PANEL 1: WIEN KULTUR
Moderator: Doris Berger
- 10-10:30am Katharina Prager, Historian and Cultural Studies Scholar, Wienbibliothek im Rathaus: *The Vienna Circles in Hollywood*
- 10:30-11am Paul Lerner, Director, Max Kade Institute for Austrian-German-Swiss-Studies, USC: *From Vienna to Topeka to Hollywood: Fred Hacker and the Psychoanalytic Moment in American Film Culture*
- 11-11:30am Frank Stern, Professor Emeritus, University of Vienna: *Acting Spaces and Cinematic Gesture: Hedy Lamarr from Max Reinhardt's Stage to the Hollywood Screen*
- 11:30am-Noon Q&A
- Noon–1pm** LUNCH BREAK
- 1–2:20pm** PANEL 2: HISTORY, NOSTALGIA & FANTASY
Moderator: Paul Lerner
- 1-1:30pm Jacqueline Vansant, Professor Emerita of German, University of Michigan-Dearborn: *Displaced and Displacing Nostalgia: Emperor Franz Josef on the Hollywood Screen, 1923-2006*
- 1:30-2pm Lisa Silverman, Associate Professor of History, University of Wisconsin-Milwaukee: *Billy Wilder's Austrian Heimat Fantasy: The Emperor Waltz (1948)*
- 2-2:20pm Q&A

2:20–2:30pm	COFFEE BREAK
2:30–3:50pm	PANEL 3: AUSTRIAN FILM INDUSTRY BETWEEN BERLIN & HOLLYWOOD Moderator: Noah Isenberg
2:30–3pm	Robert Dassanowsky , CU Distinguished Professor of Film Studies and Languages + Cultures at the University of Colorado, Colorado Springs: <i>Hollywood in Vienna? Austrian Interwar Film and the Hollywood/Vienna Co-Production Pact of 1936</i>
3–3:30pm	Anjeana Hans , Associate Professor of German Studies and Affiliated Faculty in the Cinema and Media Studies Program, Wellesley College: <i>Hollywood Remakes of Independent Austrian Films and the Shaping of the Comedy Genre</i>
3:30–3:50pm	Q&A
3:50–4pm	COFFEE BREAK
4–6pm	PANEL 4: (WOMEN) WRITERS & EXILE NETWORKS Moderator: Michaela Ullmann
4–4:30pm	Regina Range , Associate Professor of German, University of Alabama: <i>The City of Angels through the Eyes of Female Austrian-Jewish Scriptwriters</i>
4:30–5pm	Isa Rosenberger , Artist & Senior Lecturer, Academy of Fine Arts in Vienna, Austria: <i>Café Vienne: Dedicated to Gina Kaus</i>
5–5:30pm	Donna Rifkind , Author: <i>Salka Viertel and the Austrian Exile Community in 1930s/40s Los Angeles</i>
5:30–6pm	Q&A
6pm	DAY 1 PROGRAM ENDS

Sat, Dec 11, 2021
ACADEMY MUSEUM
TED MANN THEATER

DAY 2

8–9am

COFFEE

8:45am

WELCOME

Jacqueline Stewart, Chief Artistic and Programming Officer at the Academy Museum
Doris Berger, Senior Director of Curatorial Affairs at the Academy Museum
Eduardo Sánchez, Manager, Public Program at the Academy Museum

9–10am

KEYNOTE ADDRESS

Moderator: Paul Lerner

Noah Isenberg, George Christian Centennial Professor and Chair of the Department of Radio-Television-Film, University of Texas at Austin: *Between Vienna and Hollywood: Billy Wilder, Some Like It Hot (1959), and the European Origins of the Great American Sex Comedy*

10am–Noon

PANEL 1: DIRECTORS

Moderator: Bernardo Rondeau

10-10:30am

Todd Herzog, Professor and Head, Department of German Studies, University of Cincinnati: *“Ambience – Viennese... Epoch – World War I”: Nostalgia for a Self-Destructive Society in Dishonored (1931)*

10:30-11am

Darcy Buerkle, Professor of History, Smith College: *Fred Zinnemann and The Search (1948)*

11-11:30am

Jan-Christopher Horak, former Director of UCLA Film & Television Archive & **Benjamin-Andreas Seyfert**, PhD candidate, UCLA Department of Germanic Languages: *Enchanted by Cinema: William Thiele in Vienna, Berlin, and Hollywood*

11:30am-Noon

Q&A

Noon–1pm

LUNCH BREAK

- 1–2:20pm** **PANEL 2: BELOW THE LINE**
Moderator: Regina Range
- 1-1:30pm **Patricia Allmer**, Professor of Modern and Contemporary Art History, University of Edinburgh: *Tilly Losch: Vienna and Hollywood Entangled*
- 1:30-2pm **Christina Wieder** (Filmmaker and Scholar), **Klaudija Sabo** (Filmmaker and Scholar): *RoughCut: Die Zweite Reihe des Wiener Filmexils (making of conversation with film clips)*
- 2-2:20pm Q&A
- 2:20–2:30pm** **COFFEE BREAK**
- 2:30–4:20pm** **PANEL 3: COMPOSERS AND THEIR LEGACIES**
Moderator: Thomas Mikusz
- 2:30-2:50pm **Steven C. Smith**, Max Steiner Biographer / Documentarian: *From Strauss to Selznick: Max Steiner and the Creation of the Hollywood Sound*
- 2:50-3:20pm **Nobuko Nakamura**, PhD candidate in Musicology, University of Music and Performing Arts Vienna: *Erich Wolfgang Korngold's Hollywood Correspondence, 1934-45*
- 3:20-3:50pm **Heather Moore**, PhD candidate in Musicology, USC: *Hanns Eisler*
- 3:50-4:20pm Q&A
- 4:20–4:30pm** **COFFEE BREAK**
- 4:30–5:15pm** **PANEL 4: VIENNA & HOLLYWOOD TODAY**
Marijana Stoisits (CEO, Vienna Film Commission),
Paul Haslinger (Film Composer and Recording Artist),
Thomas Mikusz (President, White Bear PR)
in conversation with Doris Berger
- 5:15pm** **DAY 2 PROGRAM ENDS**
- 7:30pm** **VIENNA IN HOLLYWOOD FILM SERIES BEGINS**

CASABLANCA
Screening on nitrate in the David Geffen Theater
Introduction by Noah Isenberg

Andréas-Benjamin Seyfert

Andréas-Benjamin Seyfert is a PhD candidate at the Department of European Languages and Transcultural Studies at the University of California, Los Angeles (UCLA). He completed the Gender Studies Concentration and holds a Digital Humanities Graduate Certificate. His work includes The Weimar Talkies Project, a Digital Humanities project supported by the UCLA Digital Library Program, as well as a chapter in the German-language volume *Goethe als Literatur-Figur* (Wallstein, 2016). His dissertation focuses on the lost films of the late Weimar Republic.

Andreas Launer

Andreas Launer, a career diplomat with 25 years of international experience, is currently serving as Austrian Ambassador to Malaysia and Brunei. During his previous assignment as Austrian Consul General in Los Angeles (2017–August 2021) he successfully launched several cultural initiatives recognizing the depth of Austria’s cultural heritage in Los Angeles including the “Vienna in Hollywood” series of events. Ambassador Launer also co-initiated the present symposium jointly with the Academy Museum of Motion Picture and the University of Southern California.

Anjeana K. Hans

Anjeana K. Hans is Associate Professor of German Studies at Wellesley College. Her research focuses on cultural constructions of gender, sexual, national, and ethnic identity and on filmmakers forced into exile by the Nazis’ rise to power in 1933. Her first book, *Gender and the Uncanny in Films of the Weimar Republic* (Wayne State UP, 2014), examined how film engaged with anxieties emerging from women’s emancipation. A second monograph on *Schatten (Warning Shadows, Robison, 1923)* was published in fall 2021. Her current project examines independent films produced in Austria between 1933 and 1937 by Jewish filmmakers banned by the Nazis.

Bernardo Rondeau

Bernardo Rondeau is Senior Director of Film Programs at the Academy Museum of Motion Pictures. Rondeau has served as an Associate Programmer at AFI FEST, as a jury member of the Indian Film Festival of Los Angeles, and as Assistant Curator of Film Programs at LACMA, where he presented the first Los Angeles retrospectives of Bela Tarr, Bong Joon-ho, Sergei Paradjanov, Arnaud Desplechin, and Lee Chang-dong, among others. He holds an MA in Cinema and Media Studies from the University of California, Los Angeles’s School of Theater, Film and Television, where he co-founded The Crank-a graduate-student organization that programs public screenings of archival prints-and where he serves as an adjunct professor.

Christina Wieder

Christina Wieder studied history and Romance Studies in Vienna and Buenos Aires. Her PhD project “Visual transformations. The exile of the Jewish artists Grete Stern, Hedy Crilla and Irena Dodal” deals with artistic representations of exile and forms of cultural translation in Argentina. Since 2015, she has been part of the research group “Visual Contemporary and Cultural History” and lecturer at the Institute of Contemporary History at the University of Vienna. Together with Klaudija Sabo, she directed the documentary film *Die Zweite Reihe des Wiener Filmexils*. Wieder was a Junior Fellow at the International Research Center for Cultural Studies (IFK Vienna) and a visiting researcher at the Institute for Cultural Studies at Humboldt University in Berlin, at the Instituto de Artes del Espectáculo in Buenos Aires, and at the Cinémathèque française.

Darcy Buerkle

Darcy Buerkle is Professor of History at Smith College where she served as department chair from 2018 to 2021. Her research focuses on modern European women’s and gender history with an emphasis on German and German Jewish women’s intellectual and cultural history. Her first book, *Nothing Happened: Charlotte Salomon and an Archive of Suicide*, was published by University of Michigan in 2013; a co-edited volume with Skye Doney titled *Mosse’s Europe* is forthcoming in 2021 from University of Wisconsin. She is currently working on two books: *The Force of Elsewhere: Fred Zinnemann’s Films 1940–1960* and *Gender, Guilt, and Democracy 1945–1960*.

Donna Rifkind

Donna Rifkind is the author of *The Sun and her Stars: Salka Viertel and Hitler’s Exiles in the Golden Age of Hollywood*, which was nominated for a National Jewish Book Award. She also wrote the afterword for the 2019 re-issue of Salka Viertel’s memoir, *The Kindness of Strangers*.

Rifkind’s book reviews appear frequently in *The Wall Street Journal*, and she is a longtime contributor to *The New York Times*, the *Los Angeles Times*, *The Washington Post*, *The Times Literary Supplement*, *The American Scholar*, and many other publications.

In 2006, she was a finalist for the Nona Balakian Citation for Excellence in Reviewing from the National Book Critics Circle.

Doris Berger

Doris Berger is the Senior Director of Curatorial Affairs and co-organized “Vienna in Hollywood” at the Academy Museum of Motion Pictures. She co-curated the Academy Museum’s opening exhibitions *Stories of Cinema and Backdrop: An Invisible Art*. Prior, she curated the exhibition and published the catalogue *Light & Noir: Exiles and Emigres in Hollywood, 1933-1950* (Skirball, 2015) and wrote the book *Projected Art History: Biopics, Celebrity Culture, and the Popularizing of American Art* (Bloomsbury, 2014) among other essays in books and journals. She is currently working together with Rhea Combs on the exhibition and catalogue *Regeneration: Black Cinema, 1898–1971* (Academy Museum, 2022).

Frank Stern

Frank Stern, Institute for Contemporary History, is chair of the Visual Culture Focus and member of the Doctoral School for the Arts and Visual Culture, Vienna University. He has taught at Tel-Aviv University and Ben-Gurion University, Beer-Sheva and was visiting professor at Columbia University, Georgetown University, Humboldt University, Berlin, and others. He is Vice-President of the International Feuchtwanger Society and President of the Jewish Film Club Vienna. Research and publications on Austrian and German Jewish History and Visual Culture, film and media, Exile and Jewish Studies. Ongoing research on the role of exiles in British Palestine and Israeli Cinema. Last publication on the films of Hedy Lamarr.

Heather Moore

Heather Moore is a doctoral student at the University of Southern California, where she is pursuing a PhD in Historical Musicology. She holds a dual-emphasis Master of Arts in Music History & Literature and Piano Pedagogy from California State University, Fullerton, as well as a Bachelor of Music in Piano Performance from Chapman University. Moore's research revolves around the intersection of music and politics within 20th-century Germany, with particular focus on the German Democratic Republic. Beyond her studies, Moore serves as President of the Board of Regimes Museum, a nonprofit organization devoted to the study of tyranny and dictatorship.

Isa Rosenberger

Isa Rosenberger is an artist based in Vienna, Austria. In her videos and installations, Rosenberger frequently focuses on forgotten or repressed women's history(s) and on socio-political changes and their social and economic consequences.

A graduate of the University of Applied Arts Vienna and the Jan van Eyck Academy in Maastricht, she has shown her work internationally in numerous group and solo exhibitions. She currently teaches as a Senior Lecturer at the Academy of Fine Arts Vienna. She has received various awards and prizes, including the Otto Mauer Prize (2008) and an Outstanding Artist Award for Video and Media Art (2012).

Jacqueline Vansant

Jacqueline Vansant is Professor Emerita of German, University of Michigan-Dearborn. Her publications related to the symposium topic include her book *Austria, Made in Hollywood* (Rochester: Camden House: 2019) and the articles "Robert Wise's The Sound of Music: The 'Denazification' of Austria in American Cinema" (1999); "Österreichische Geschichte(n) aus Hollywood—1938-1948" (2007); and "Austrian and Dust Bowl Refugees Unite in Three Faces West" (2017). She also authored the blog post "A Habsburg Archduke in Hollywood" on the Botstiber Institute for Austrian-American Studies platform.

Jan-Christopher Horak

Professor, Chapman University; Former Director, UCLA Film & Television Archive; Director, Archives & Collections, Universal Studios; Director, Munich Filmmuseum; Senior Curator, George Eastman House; Professor, University of Rochester; Hochschule für Film und Fernsehen, Munich; University of Salzburg, UCLA; PhD Westfälische Wilhelms-Universität, Münster, Germany; MS Boston University. Publications include: *Hollywood Goes Latin* (2017), *L.A. Rebellion: Creating a New Black Cinema* (2015), *Saul Bass* (2014), *Making Images Move* (1997), *Lovers of Cinema: The First American Film Avant-Garde* (1995), and *The Dream Merchants* (1989). Over 250 articles and reviews in English, German, French, Italian, Dutch, Spanish, Hungarian, Czech, Polish, Swedish, Japanese, and Hebrew publications.

Katharina Prager

Katharina Prager, historian and cultural scientist, is in charge of digital research at the Wienbibliothek im Rathaus and heads the WienGeschichteWiki. She has published widely on life-writing (with a focus on gender and digitization), on Vienna 1900 (with a focus on Karl Kraus and Berthold Viertel), on exile and migration, on women's and gender history, and on archival and knowledge history. Recent books include *Berthold Viertel. Eine Biographie der Wiener Moderne* (2018); *Doing Gender in Exile: Gender Relations, Constructions and Networks in Motion, edited with Irene Messinger* (2019). Together with Simon Ganahl she just finished editing the Kraus-Handbuch (Metzler 2021).

Klaudija Sabo

Klaudija Sabo is a cultural and visual scientist as well as a filmmaker. She studied cultural studies and art history at Humboldt University in Berlin, Goldsmiths University in London, and at the University of Zagreb. In 2016, she completed her PhD at the University of Vienna, at the Institute of Contemporary History in the Department Visual Contemporary History and Cultural History on representations of heroine figures in post-socialist Croatia and Serbia. Since 2018, she has been a post-doctoral assistant in the Department of Visual Culture at the Institute for Cultural Analysis at the University of Klagenfurt. Her research interests lie in the field of visual culture, intermediality, transformation, and nation-building processes, as well as film and media studies.

Lisa Silberman

Lisa Silverman is Associate Professor of History and Jewish Studies at the University of Wisconsin-Milwaukee and Contributing Editor of the Leo Baeck Institute Year Book for Central European Jewish history and culture. Her books include *Becoming Austrians: Jews and Culture between the World Wars* (Oxford UP, 2012) and *Holocaust Representations in History: An Introduction* (Bloomsbury, 2nd edition 2019), co-authored with Daniel H. Magilow. She is currently completing a manuscript titled *The Postwar Antisemite: Culture and Complicity in Germany and Austria after the Holocaust*.

Marijana Stoitsits

Marijana Stoitsits studied cultural anthropology (PhD), art history, and cultural management in Vienna, Hamburg, and Berlin. She worked as a journalist and presenter for the NDR-TV and Spiegel TV in Hamburg and Vienna. Since 2009, she has been the founding CEO of the Vienna Film Commission. She was a longtime member of the Board of Directors of The Association of Film Commissioners International. Stoitsits serves as chair of the Vienna Film Fund and is managing the Vienna Film Incentive. She is a member of the board of the Vienna International Filmfestival and member of the European Film Academy.

Michaela Ullmann

Michaela Ullmann is the Exile Studies Librarian and Instruction Coordinator at USC Libraries' department of Special Collections. Ullmann oversees the Feuchtwanger Memorial Library, home to Lion Feuchtwanger's invaluable 30,000 volume rare book collection, as well as papers by German-speaking intellectuals and artists who fled Germany and Austria and came to Los Angeles in the 1930s and early 1940s. She teaches a freshman seminar on Exile and Resistance - Then and Now at USC, and is on the faculty of UCLA's California Rare Book School. Her recent publications include: *Lion Feuchtwanger - Ein Möglichst Intensives Leben* (Aufbau, 2018) and *Teaching Exile Studies in Los Angeles – Active Learning und Digital Scholarship an der Feuchtwanger Memorial Library* (Exilforschung. Ein internationales Jahrbuch, 2019).

Noah Isenberg

Noah Isenberg is the George Christian Centennial Professor and Chair of the Department of Radio-Television-Film at the University of Texas at Austin. He has written *We'll Always Have 'Casablanca': The Life, Legend, and Afterlife of Hollywood's Most Beloved Movie* (W.W. Norton) and *Edgar G. Ulmer: A Filmmaker at the Margins* (California) and edited *Weimar Cinema: An Essential Guide to Classic Films of the Era* (Columbia). His current projects include a book on Billy Wilder's *Some Like It Hot* and a biography of Wilder. The anthology, *Billy Wilder on Assignment*, which he edited and introduced, is now out from Princeton University Press.

Nobuko Nakamura

Nobuko Nakamura is doctoral student in musicology at the University of Music and Performing Arts Vienna (mdw, Austria) and scientific researcher at the Exilarte Center of the mdw. She has been engaged in source material research of works by Erich Wolfgang Korngold for many years and is currently working on her dissertation about the compositional process of his opera *Die tote Stadt*.

Patricia Allmer

Patricia Allmer is Professor of Modern and Contemporary Art History at the University of Edinburgh. She has published, lectured, curated, and taught widely on Surrealism and women artists, writers, and filmmakers. Her next book is the forthcoming *The Traumatic Surreal: Germanophone Women Artists and Surrealism after the Second World War* (Manchester University Press, 2022).

Paul Haslinger

Paul Haslinger grew up in Linz, Austria. After studying music in Vienna, he joined German electronic pioneers Tangerine Dream, working on a number of critically acclaimed albums and soundtracks (*Miracle Mile*, *Near Dark*, *Canyon Dreams*). After settling in Los Angeles, Paul embarked on the second phase of his career, working as a film and media composer. Work on the early John Stockwell films (*Cheaters*, *Blue Crush*), as well as Len Wiseman's *Underworld* franchise, soon lead to his proliferation across formats, including TV work (Golden Globe- and Emmy-nominated series *Sleeper Cell*) as well as video games (*Rainbow Six Siege* with Ben Frost). Paul has received Emmy and Grammy nominations and is the recipient of seven BMI film-music awards.

Paul Lerner

Paul Lerner is Professor of History at USC where he directs the Max Kade Institute for Austrian-German-Swiss Studies. A historian of modern German-speaking Europe, Lerner is the author of *The Consuming Temple: Jews, Department Stores, and the Consumer Revolution in Germany* (Cornell) and *Hysterical Men: War, Psychiatry, and the Politics of Trauma in Germany* (Cornell). He has co-edited books on Lion Feuchtwanger and Judaism, Jewish Masculinities, and Trauma in the History of Psychiatry and is currently at work on *Exiles on Main Street: Central European Émigrés, American Households, and Cold War Consumer Culture*.

Regina Range

Regina Range is Associate Professor of German at the University of Alabama. She specializes in late 19th to 21st-century German literature and film. Her publications include articles on literary and film criticism, with a particular focus on the author, dramatist, and scriptwriter Gina Kaus as well as publications on language acquisition, program building, and translation studies. In addition to her book project *The Invisible Ones: Reconstructing the Hollywood Lives and Careers of Three Female Austrian-Jewish Exiles*, which investigates Vicki Baum, Salka Viertel, and Gina Kaus and consciously reinserts their national and transnational accomplishments into the larger exile history, Dr. Range is currently collaborating on an edited volume titled *Mut zur Wut: Nasty Women and Feminist Anger in the German-speaking World*. The volume analyzes radical rudeness and rage as displayed in literature, film, and public performances by female artists and activists in the German-speaking world.

Robert Dassenowsky

Robert Dassenowsky is CU Distinguished Professor of Film & Languages and Cultures at the University of Colorado, Colorado Springs. His books include *Austrian Cinema: A History* (2005), *New Austrian Film* (co-ed.) (2011), *World Film Locations: Vienna* (ed.) (2012), *Quentin Tarantino's Inglorious Basterds: A Manipulation of Metafilm* (ed.) (2012), *Screening Transcendence: Film under Austrofascism and the Hollywood Hope 1933-38* (2018), and the forthcoming *Interwar Salzburg: Austrian Culture Beyond Vienna*. Dassenowsky is a sponsor of the Oscar-qualifying VIS Vienna Shorts Film Festival, member of the European and Austrian Film Academies, Fellow of the Royal Historical Society, and Delegate of the European Academy of Sciences and Arts. He is also active as an independent film producer.

Steven C. Smith

Steven C. Smith is an award-winning author and Emmy-nominated documentary producer. His book *Music by Max Steiner: The Epic Life of Hollywood's Most Influential Composer* was named one of the best books of 2020 by Variety and BBC Music Magazine. It received awards from the Theater Library Association and the Association for Recorded Sound Collections and was a semifinalist for the Plutarch Award. Steven is also the author of *A Heart at Fire's Center: The Life and Music of Bernard Herrmann* (winner, ASCAP-Deems Taylor Award). His over-200 documentaries include collaborations with Martin Scorsese, Steven Spielberg, Sidney Poitier, and Stephen Sondheim.

Todd Herzog

Todd Herzog is Professor and Head of German Studies at the University of Cincinnati, where he also directs the Digital Media Collaborative and the Niehoff Center for Film & Media Studies. He is author or editor of six books, most recently *25 Years Berlin Republic* (Wilhelm Fink, 2019). He has co-edited the *Journal of Austrian Studies* since 2011 and has published over three dozen articles on topics ranging from the modernist crime story to the representation of history in the films of Quentin Tarantino. He is currently working on a book project on Vienna's Prater and the History of Amusement.

Thomas Mikusz

In 2011 Thomas Mikusz started and co-founded White Bear PR, a Public Relations Company, specializing in composers, music supervisors, international film and music festivals, and event management and production.

Most recently, he spearheaded the successful Award campaigns for Hildur Gudnadóttir (*Joker*, *Chernobyl*, *Battlefield 2042*) and Carlos Rafael Rivera (*The Queen's Gambit*). He led the PR campaign for the Academy Award-nominated Best Original Song "Husavik," and works with composers such as Rachel Portman ("Julia"), Dickon Hinchliffe ("The Lost Daughter"), Uno Helmersson ("Flee"), Daniel Hart ("The Green Knight"), Volker Bertelmann ("Your Honor"), and John Murphy ("The Suicide Squad"), to name a few.