

BIGGER THAN LIFE

100 Years of Hollywood—A Jewish Experience

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How Big? Bigger Than Life!

During my research I would often ask film historians and cinema enthusiasts how many films they thought had been produced in Hollywood to date. Estimates ranged from 20,000 to 300,000. In February 2011 I finally found the man in Los Angeles capable of giving me a precise answer. Robert S. Birchard, editor of the American Film Institute (AFI) *Catalog of Feature Films*: "Between 1911 and 2010 there have been 42,714 feature films, of which 11,187 were silent movies made until 1927–8. Of these, only 22 percent have survived; the

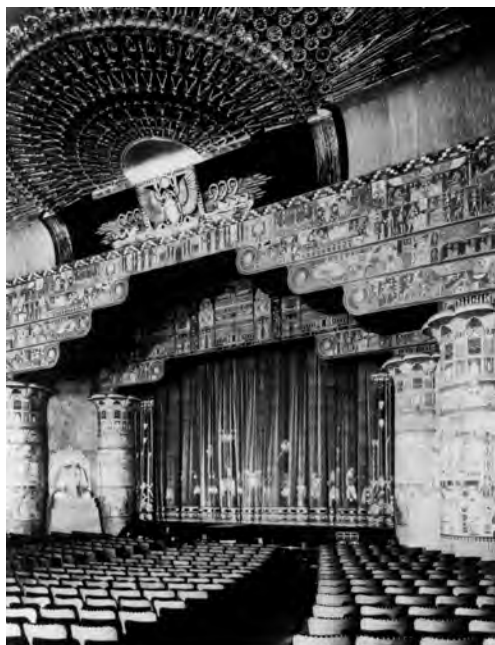
rest have been destroyed. In addition, there were around 17,000 short films made between 1883 and 1910 and a further 25,000 to 30,000 up to 1920. In peak years there were as many as 800 feature-length films. In 2010, a total of 462 were theatrically released, including a number of documentaries. The Academy of Motion Picture Arts and Sciences considered 238 of them for the Academy Awards."

On my way back from the American Film Institute I drove through the old Hollywood, which today consists mainly of souvenir stores and very few production companies. But Sid Grauman's

(left) Grandiose setting for the big screen: Grauman's Egyptian Theatre in Hollywood, 1936.

(center) Humphrey Bogart at Warner Bros. studios, c. 1940.

(right) James Dean during a break in the shooting of *East of Eden* (Elia Kazan, 1955) at Warner Bros. studios.



magnificent Chinese and Egyptian Theatres reminded me that the industry that was born here not only produced more than 40,000 feature films for America and the world but was also the creator of big-screen and bigger-than-life representations. The stories, the heroes, the stars, the happy endings, were all bigger here than in real life. Hollywood itself is also a story of incredible growth: from the rural orange groves and its origins as a New York film colony in the early 1910s, the early Hollywood shaped the USA not only in cinematic but also in economic terms.¹ In 1939, when the most popular film of all times, *Gone with the Wind*, announced the start of the Golden Era of Hollywood, there were more movie theaters in America (15,115) than banks (14,952), and 673 million dollars found their way from the box offices into the studio coffers. In terms of profit, the movie industry was the eleventh largest earner in the United States, and Louis B. Mayer, boss of Metro-Goldwyn-Mayer, the highest-paid person in the country with a salary of 1.3 million dollars.²

Hollywood remained an exclusively American phenomenon only for a short while. It radiated back to the places where its founders had come from. Already after World War I, when the entire European film scene, including the leading French industry, broke down, movie the-

aters in Europe were showing more American than European films. And the inhabitants of the old continent, even the educated classes, welcomed it with open arms. As Stephan Kurz and Michael Rohrwasser note in a recent study, the Viennese author and cinema enthusiast Arthur Schnitzler and his partner Clara Katharina Polaczek watched mostly American productions in the 1920s.³

Today there cannot be many people in the world, even in the most remote provinces with little to do with Western culture, who have not heard of Hollywood or seen a Hollywood film. Ironically, the first encounter today with Hollywood is usually through television, once Hollywood's deadly enemy. Through this medium, Hollywood can today target its audiences with high accuracy. No one can escape this manufacturer of films and dreams (or its children in spirit with similar names, like Bollywood). The myth machine continues to provide America with pictures to go with its dream, which is now shared throughout the world. As a consequence, Hollywood is both idolized for its ability to relate the human experience in a way that is bigger than life and criticized because of its industrial superficiality.

Hollywood is not a simple structure but a multifaceted and profound one. Moreover, it

(left) Pictures that Hollywood sent out to the world: Greta Garbo with Leo, the Metro-Goldwyn-Mayer logo lion.

(right) Creative talents who consistently turned Hollywood on its head: directors Billy Wilder and Erich von Stroheim (as General Rommel) on the set of *Five Graves to Cairo* (Paramount, 1943).



should be borne in mind that Hollywood is not only what it stands for; it is also frequently the opposite of its own image. The Dream Factory, a term that is seldom used positively, is often self-critical, producing and allowing directors like Erich von Stroheim, Howard Hawks, Billy Wilder, Orson Welles, Robert Altman, or Quentin Tarantino. Hollywood has also proved to be very crisis-proof, which is not to say that individuals, conglomerates, or studios have not sometimes come to grief. But the global drama production center on the West Coast has always managed, often at the last moment, so it would appear, to reinvent itself. The studios always seem to recover and come out even stronger—for example, following the court decision in 1948 forcing them to relinquish their hold on movie theater chains, or in face of competition from television as the new medium. Even the fossilized megalomania of the studio bosses in the 1950s and 1960s in their confrontation with television was overcome with the aid of the young generation of directors and producers of New Hollywood in the late 1960s. Whether the greatest and most powerful image-producing machine of the twentieth century will be able to withstand the development of the twenty-first century, in which the big screen is being broken down into smaller digital fragments, remains to be seen. But the networks between Los Angeles and New York are well armed. The fact that film production today often takes place in other countries, which hope to gain a foothold in the film industry by offering tax breaks, does not make a large difference.

Jewish Planet Hollywood?

An exhibition about Hollywood in a Jewish museum will naturally lead even the most ignorant to conclude that Jews and Hollywood are connected in some way. And then there are others—also ignorant, but in a different way—who are firmly convinced that Jews do indeed “have something to do with Hollywood,” as they would put it, “control” or “dominate” it. These charges are older than most people think. They

originate from the time when Hollywood was founded by European Jews, first- and second-generation immigrants. At the turn of the twentieth century the film business was not yet a fully-fledged industry and offered lots of potential for development. And the old élites, who had other major industries firmly in hand, could be more easily dislodged from this sector by the immigrants. The more powerful the “independent” Hollywood founders became, the more serious and absurd the allegations became, reaching their climax during political crises, for example at the outbreak of World War II or during the Communist witch hunt at the beginning of the Cold War.

Hollywood’s “Jewish Question” has been topical as long as Hollywood has existed, and will remain so. In the introduction to the catalog accompanying their excellent exhibition “Entertaining America: Jews, Movies, and Broadcasting” at the Jewish Museum New York, J. Hoberman and Jeffrey Shandler write: “The nature of Jewish involvement in the American film industry has been a charged subject of public discussion for almost as long as the industry has existed. Hollywood’s ‘Jewish Question’ has involved Jews and Gentiles, anti-Semites and philo-Semites, industry insiders and scholarly observers, clergy and laypeople, fiction writers and journalists; it has ranged from heated invective to coy obfuscation, playful self-mockery to probing analysis. Now over three generations old, it is one of the most extensive, diverse, and contentious public discussions of Jews in America and of Jewishness as an American cultural force.”⁴ The issue provokes unending discussion that Jewish Americans, particularly those who work occasionally for Hollywood, cannot escape. This is evident, for example, in the ironic and resigned notes by the US theater writer and film maker David Mamet in his 2007 essay “Jews in Show Business”: “Note 1: Yes, there are a lot of Jews in the movie business. 2. No, we did not kill Christ.”⁵

The charges leveled against the Hollywood Jews were seldom harmless and included all

of the varieties of classic anti-Semitism. The Jews were characterized as oversexed monsters, capitalists, Communists, anti-Christians, or traitors to their country, and in some instances all of these stereotypes bundled together (see illustration, p. 85). They were warned against as fiends who were interested only in corrupting White Anglo-Saxon Protestant and Catholic youth. The movie theaters that were now to be found in every small town next to the church were stigmatized as dens of iniquity where the innocent rural youth was exposed without protection to an unending stream of new morally suspect wares from Hollywood (see Ch. 8).

The article "Who Runs Hollywood? C'mon" by journalist Joel Stein in 2008 shows that Hollywood's Jewish Question is still topical. Like Mamet, Stein uses a humorous and provocative style, a strategy that would not have been used publicly by the Jewish side before 1970. "I have never been so upset by a poll in my life," writes Stein. "Only 22% of Americans now believe 'the movie and television industries are pretty much run by Jews,' down from nearly 50% in 1964. The Anti-Defamation League, which released the poll results last month, sees in these numbers a victory against stereotyping. Actually, it just shows how dumb America has gotten. Jews totally run Hollywood."⁶ Stein points to a full-page ad by the studio chiefs in connection with a conflict with the Screen Actors Guild, showing that all of the signatories (including Paramount, Warner Bros., CBS, MGM, NBC, and Walt Disney) were Jewish, as was the addressee, SAG president Alan Rosenberg. In summary, to remove any doubts about his motives, Stein notes: "As a proud Jew, I want America to know about our accomplishment. Yes, we control Hollywood. ... So I've taken it upon myself to re-convince America that Jews run Hollywood by launching a public relations campaign, because that's what we do best. I'm weighing several slogans, including: 'Hollywood: More Jewish than ever!'; 'Hollywood: From the people who brought you the

Bible'; and 'Hollywood: If you enjoy TV and movies, then you probably like Jews after all.'"

Cinematic Picture Puzzles

In the discussion of cinema in the USA, Hollywood's Jewish Question was underexposed until the 1970s, possibly because of the rarity of Hollywood films about the Jewish identity (see Ch. 21, 22, and 24). Robert Sklar's excellent 1975 study published in *Movie-Made America: How the Movies Changed American Life*, which placed films in a political and social context, was the first to underline the importance of the American immigrant ghettos for the origins of Hollywood. These ghettos produced both an eager audience for cinema entertainment and the future makers of moving pictures. It was here that the studio founders familiarized themselves with the needs of the poor masses, for whom they later developed their stories.

In Europe, where the immigrants originally came from, discussion of their Jewish background remained taboo until well into the 1980s. This is well illustrated in retrospect by the thirteen-part documentary series broadcast initially in 1980, *Hollywood: A Celebration of the American Silent Film* by the British film historians Kevin Brownlow and David Gill. Each episode provides an in-depth introduction to the

Universal founder Carl Laemmle and his family (from l. to r.): son Carl Laemmle Jr., brother Joseph, wife Recha, Carl Laemmle, daughter Rosabelle, Charlotta, Peppi, and Sigfried Laemmle, late 1920s.



early world of Hollywood and offers a remarkable sensory experience, particularly through the numerous rarely shown silent movies, played at a speed that restores the dignity of the actors rather than making them and their roles look comical in spite of themselves. The many interviews with Hollywood protagonists in front of and behind the camera, none of whom are alive today, is also unique: actresses like Gloria Swanson, Lillian Gish, or Colleen Moore, and directors like Henry Hathaway, King Vidor, Frank Capra, or William Wyler, not to mention cameramen and special effects artists, provide vivid accounts of their first impressions and the hard work behind the scenes of Tinseltown. The series takes a comprehensive approach, focusing on the early pioneers of film technology, Hollywood as the new film venue, its scandals and the subsequent self-censorship, the film star phenomenon, the major directors Erich von Stroheim and Cecil B. DeMille, and the world of cameramen, stuntmen, and other necessary protagonists on the film set.

The producers and studio bosses, in other words the founders of Hollywood, are not discussed or paid tribute to. Those who made the system possible, who pulled the strings behind the scenes, are completely absent from the se-

ries, as are their achievements, visions, and—in most cases—their immigrant and Jewish background. It is unclear whether the British film historians were not interested in the producers or thought that their role was overestimated compared with the “creative artists,” or whether they deliberately avoided touching on Hollywood’s Jewish Question. At all events, information about the importance of the studio founders and their eastern European Jewish origins was available in Europe and the UK in the form of old and new biographies, like the one on Adolph Zukor entitled *The House that Shadows Built* written by Will Irwin in 1928, or *Goldwyn: A Biography of the Man Behind the Myth* written by Arthur Marx, son of Groucho, in 1976.

When one considers the absence of the producers and Jewish bosses of Hollywood from this otherwise outstanding British documentary, Neal Gabler’s pioneering work published in 1988, *An Empire of Their Own: How the Jews Invented Hollywood* with its concentration on the early socialization of the Hollywood founders and their constricted and threatened childhood in eastern Europe in the late nineteenth century comes as an explosive response to the eloquent silence of the two British film historians. Gabler paints a portrait of the studio founders, who came almost exclusively from

(left) Director Edward Laemmle, nephew of Carl Laemmle (center), with some of the cast of the movie series *The Days of Buffalo Bill* on the occasion of an award, 1922.

(right) Cup awarded to Edward Laemmle for the movie series *The Days of Buffalo Bill* (Universal, 1922). [Catalog Set 1, p. 191].



eastern Europe or the New York Lower East Side, and their “empire” in Hollywood, whose creation he analyzes not only in cultural and socio-historical but also in Freudian terms: “It was also, if one examined it, a fictive rehabilitation of the moguls’ own lives—lives where fathers had been weak, families destabilized, people unattractive, doomed, impractical, and indifferent. But the rehabilitation wasn’t only fictive. While they were mythologizing America on the screen, the Hollywood Jews also set about redesigning themselves.”⁷

Gabler’s book has had an abiding influence on discussion of the invention of Hollywood and its protagonists. He presents a fascinating account of the way that the mostly uneducated immigrants, many of whom grew up in the garment industry, wrenched control of the business from Edison’s trust and, first as film projectionists and later as producers and distributors, not only shaped Hollywood into an industry but also gave visual form to America’s values and myths, traditions, and archetypes, and even created new images. In complete contrast to Brownlow and Gill, Gabler does this without presenting the contributions by directors, screenwriters, or cameramen on the set and also with the sometimes inflexible theory that practically all motivation came from the studio founders with their

fragile families and precarious origins in eastern Europe.

A Hollywood Exhibition in Europe

The first inspiration for my concept for the exhibition “BIGGER THAN LIFE: A Hundred Years of Hollywood—A Jewish Experience” came from Gabler’s epic narration. He aroused my interest in the importance of the Jews for Hollywood and the importance of Hollywood for the Jews, and in the European Jewish origins of the studio founders and their desire to move from the margins to the mainstream of this unique nation. Other ideas came from various studies on aspects of this subject. I was considerably impressed by the exhibition and catalog *Entertaining America: Jews, Movies, and Broadcasting* by J. Hoberman and Jeffrey Shandler (Jewish Museum New York, 2003). These two authors increased my knowledge of Hollywood’s approach to the Holocaust and contemporary trends in the American film industry. A book that provided guidance on cinema in the 1930s (Ch. 9, 10, and 11) was Rachel Rubin and Jeffrey Melnick’s *Immigration and American Popular Culture* (New York/London, 2007). The authors show the extent to which American popular culture acted as a signpost to integration for the immigrants and continues

Premiere evening in Hollywood, c. 1940. Like the red carpet, the Oscar® statuettes, and the Hollywood sign, the searchlights are unmistakable Hollywood icons.



to do so today. Rachel Rubin has written an essay on the history of gangster movies, one of the main genres of this time.

The USA and Europe feature strongly in both the exhibition and the catalog. The geographical coordinates and the theoretical background to this project shift from eastern Europe to the American West Coast (Ch. 1), from New York, the port of entry of European immigrants and the first major film and movie theater capital of America, to Hollywood (Ch. 2 and 3), the new film venue and destination of many pioneers at the end of the long trail westward (Ch. 6). It was transformed in the process from a sunny, light-filled insider's tip to the new home of the founders of the American film industry, with their own synagogue and country club (Ch. 8). Finally, Hollywood was a city whose glittering image, emancipated from its topographical function, came to stand quite simply for the American Dream.

BIGGER THAN LIFE highlights the motives and strategies of the early protagonists, their love and gratitude to the country that gave them the chance to achieve their ambitions. Demonstrations of humility, like that of Louis B. Mayer, who made Independence Day his birthday, or declarations of love, like that of cinema pioneer Barney Balaban, who purchased

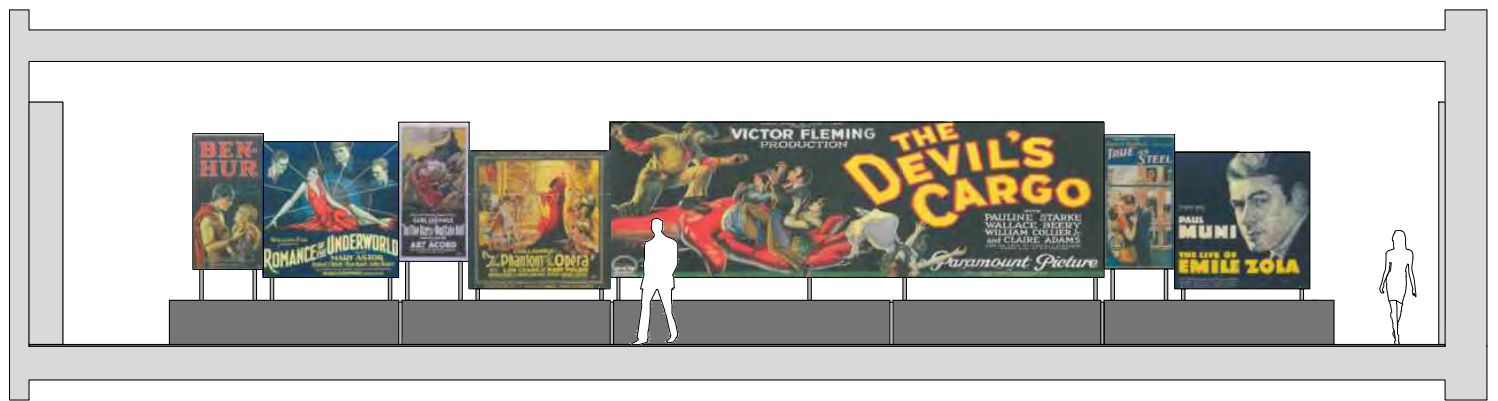
one of the fourteen original copies of the Bill of Rights at an auction and then donated it to the Library of Congress as an expression of gratitude for the freedom that his parents, immigrants from Russia, found in the USA, explain why most of the studio founders were mainly interested in films whose plots consisted of trials to be overcome, culminating in a happy ending within the bosom of the American family.

The spectrum covered by the exhibition and catalog rests on turning points in the history of Hollywood: the film industry's move from New York to Hollywood, the revolution heralded by the talkies, inaugurated by *The Jazz Singer*, a film with a Jewish theme (Ch. 7), which was subsequently to settle down into a diet of comedy, gangster, and horror movies, genres that provide interesting cultural insights into the Jewish identity in the crisis-ridden 1930s (Ch. 9, 10, and 11). The narration then looks at the second wave of immigration, which also had an immense impact on Hollywood, triggered by the Nazi terror in Germany, Austria, and ultimately the rest of Europe (Ch. 12), and puts it in the context of the hesitant attempts by the studios to make anti-Nazi propaganda films (Ch. 14).

The new arrivals from Europe provided Hollywood with some of its most creative talents, including the Austrian directors Billy Wilder, Otto Preminger, and Fred Zinnemann. The clash of central Europe's dramatic élite with the American studio system revealed divergent views on how intellect could collaborate fruitfully with money. Eric Zeisl from Vienna, who sought film music commissions in Los Angeles, described Hollywood as a "blue sunny grave."⁸ The conductor André Previn, born in Berlin in 1929, compared his existence as a film composer in Hollywood at the start of his career with the fate of a truck driver: "The music department ... was no more nor less important than the Department of Fake Lawns. ... We shaped up at the Music Department each day like truckers waiting to see who had tomatoes to be driven to Chicago or furniture for

Otto Preminger, former director of the Josefstädter Theater in Vienna and independent direction and production zampano in Hollywood, during the filming of *Exodus* in Israel (1960).





BIGGER THAN LIFE: 100 Years of Hollywood—A Jewish Experience, view (2nd floor, top) and layout plan (1st floor, bottom) of the exhibition at the Jewish Museum Vienna (architecture: cp-architektur, Christian Prasser, Vienna, 2011).

Delaware.”⁹ In view of this involuntary culture clash, cynics within Hollywood’s Jewish community spoke of the revenge of eastern European Jews (and Hollywood founders) on central European Jews (artists from Germany and Austria who had fled from the Nazis in the 1930s and 1940s and had to beg for work/polish the boots of those whom their parents had traditionally looked down on).

The first two parts of the exhibition look at the producers and studio founders, and then at the various genres. The third part considers the representations of Jewish identity before the camera. Starting with comedies with Woody Allen or Barbra Streisand, stories of an urban Jewish world have become a standard narrative in many films (Ch. 21, 22, and 24). The consideration of Jewishness can be seen finally in films about the Holocaust. Whereas the films in the first decades after 1945 focused on universal humanitarian issues, the spotlight has shifted in recent decades to the realization that the Shoah was in fact about the extermination of Europe’s Jewry (Ch. 16 and 23).

The exhibition in twenty-four chapters on the hundred-year history of Hollywood is intended to provide a concise narrative that touches on Hollywood clichés but also demonstrates that the phenomenon of Hollywood and its history

are multifaceted and that for every image that Hollywood has made of itself or the world has made of Hollywood there is a mirror image. Re-counting the history of the first hundred years of Hollywood involves addressing one of the most fascinating chapters in the cultural history of the twentieth century. Because of its profundity and diversity from both a qualitative and quantitative point of view, the narrative is also of necessity one of omissions.

The idea of quantifying and qualifying the entire Hollywood output is indeed tempting. A total of 42,714 feature films were produced in Hollywood between 1911 and 2010. It would be fascinating to consider how many lead and supporting roles were written for these films, how many actors and actresses have attempted to interpret them, how many people in how many countries have seen them, and how much these films have influenced the discourse, behavior, and lifestyle of these people. But that is another story.

Vienna–Hollywood and Back

The exhibition was shaped in Vienna and on three trips to Los Angeles and New York. I was encouraged to do it by my colleagues in New York who put together the exhibition “Entertaining America: Jews, Movies, and Broadcast-

(left) Hollywood founder and Paramount boss Adolph Zukor, New York, 1937.

(right) A plate from Adolph Zukor’s gala dinner service [Catalog Set 1, p. 191]



ing," and I am particularly grateful in this regard to Jeffrey Shandler and Fred Wassermann. I presented the exhibition concept for the first time to colleagues at the museum in 2007. It was not until December 2010, after it had been postponed twice for financial reasons, that I was able to embark on my journey to the heart of Hollywood. I thank Danielle Spera for her positive support that made it possible finally to implement the project.

The visits to and friendly reception by the families of the studio founders were particularly memorable and gave me the strength to study the myth of Hollywood through an exhibition narrative. I thank Jim and Gisela Zukor for talking to me and for the sensational loans from the estate of their grandfather, Paramount founder Adolph Zukor. This contact was set up by an old friend of the museum, Randy Schoenberg, grandson of Arnold Schoenberg. I was also provided with important contacts by Rabbi Steven Leder and Rabbi Karen Fox from the Wilshire Boulevard Temple, the significance of which is discussed by me in chapter 8 of this catalog. Through Greg Laemmle, head of the Laemmle Theatres and a member of the congregation, I met Rosemary Hilb and then her aunt Carla Laemmle. The visit and interview with the 101-year-old niece of the Universal

founder, who at the age of twenty-two played in the classic *Dracula* movie with Bela Lugosi, was unforgettable. At lunch in the residence of the Austrian Consul General Karin Proidl, who has generously supported the project, I met Cass Warner Sperling, granddaughter of Harry Warner, who with her platform Warner Sisters Inc. is also studying the early history of Hollywood. The afternoon with David Selznick and his stories about his work in New Hollywood with Peter Bogdanovich and Lew Wassermann and his recollections of his father David O. Selznick and his grandfather Louis B. Mayer were also memorable.

There is no public museum in Los Angeles that does adequate justice to Hollywood and its history. There are two reasons for this. First, the focus of the Dream Factory is on the present or near future. The next project is always the most important. Second, the private structure of the studios, their marketing as tourist attractions, and the rivalry between them have prevented the setting up of any major museum covering all of them. Establishments like the Hollywood Museum in the former offices of the make-up king Max Factor are more tourist attractions than museums. The Hollywood Heritage Museum is a small and devoted museum in the former Lasky-DeMille Barn, which once

(left) Carla Laemmle (front left with eyeglasses) in the opening coach scene in *Dracula* (directed by Tod Browning, Universal, 1931).

(right) Carla Laemmle, born 1909, actress, dancer, and niece of Universal founder Carl Laemmle.



housed the oldest studio in Hollywood and in which Cecil B. DeMille shot the first feature film in southern California in 1913. The museum association and its chairman Richard Adkins have energetically supported the exhibition. The largest public collection on the history of Hollywood is contained in the Natural History Museum in Los Angeles and it is to be hoped that more of the first-class memorabilia will be seen in the show collection to be opened in 2012.¹⁰ Beth Werling, curator of the Hollywood collection, and the staff of the Seaver Center for Western History within the museum have given great support for the exhibition and arranged contacts with private donors.

The journey through the history of Hollywood led to a number of unique encounters and impressions. One example was the visit to Bill Marx, son of Harpo Marx, who as a teenager managed his father's props. Then there were the visits to the almost surrealistic prop stores in Hollywood, for example the prop house at Warner Bros., which I was shown around by prop manager Laura Richarz, who loaned us her chair from Rick's Café Américain in *Casablanca*. I was a regular visitor to History for Hire, a prop house specializing in providing props for war films and productions about films and music. I spent an unforgettable morning in

the legendary Hillcrest Country Club founded by Jews in Los Angeles in 1920, whose members included not only the studio founders but also stars like the Marx Brothers. I thank Irwin Field for this invitation and Edward Serotta for introducing me to him. Irwin Field in turn introduced me to Danielle Berrin, who writes the weekly column "Hollywood Jew" in the *Jewish Journal of Los Angeles*. She wrote not only a column about our exhibition project,¹¹ but also a contribution to the catalog. I should like to thank her and the other authors for providing an insight into the various aspects of this subject in such a short space of time. Contributions were gratefully received from Leon Botstein, Jan-Christopher Horak, Julio Vera, and Daniel Itzkovitz in the USA, and from Gabriele Flossmann, Rainer M. Köppl, Natalie Lettner, Christian Maryška, Brigitte Mayr, Michael Omasta, Frank Stern, and Leshu Torchin in Europe.

Great thanks go to our creative and efficient production team, my assistant curator Maren Waffenschmid, Christian Prasser for the architecture, Stefan Fuhrer for the graphics, Florian Prix for the media support, Natacha Ruck for clarifying the film rights, Andrea Huemer for the copy editing and translations into German, Nick Somers for the translations into English, Petra Springinsfeld and Naomi Kalwil for the exhibi-

(left) In the religion department of the Warner Bros. prop house, 2011.

(right) Bill Marx, Harpo's son, with his father's golf club, 2011 [Catalog Set 8, p. 193].



tion organization, and everyone else who has made this project possible. I should also like to thank my wife Natalie Lettner for her support and the countless discussions about the concept. Our shared interest in Hollywood and Los Angeles enabled me to manage a project of these proportions and to bring it to a conclusion.

Finally, I should like to dedicate this work to the people who have helped me in my life to pursue and intensify my interest in the history and present-day situation of the USA, which permitted this project to come about. I am thinking of my friend for life Curtiss Calleo in New York, Lucie Porges, the fashion designer who died this year in New York, her husband, the cartoonist Paul Peter Porges, also from Vienna, my generous hosts in Los Angeles, Ditta and George Bishop who, like the Porges family, found a new life in the USA after the years of the Shoah, and finally the Vienna-born historian Gerda Lerner, who opened my eyes to American history, and Leon Botstein, president of Bard College, where I conducted research for a semester in 2004.

For me this work will always be associated with my sister Irmi Maral-Hanak, professor of African Studies at the University of Vienna, who passed away after a long struggle with cancer just before the opening.

- 1 In financial terms Hollywood always remained a colony of New York, where the strategic decisions are still made.
- 2 Otto Friedrich, *City of Nets: A Portrait of Hollywood in the 1940s* (Berkeley/Los Angeles, 1997 [1986]), 14f.
- 3 Stephan Kurz, Michael Rohrwasser (eds.), "A. ist manchmal wie ein kleines Kind." *Clara Katharina Pollaczek und Arthur Schnitzler gehen ins Kino*, Manu Scripta, Band 2. Editionen aus der Handschriftensammlung der Wienbibliothek. To be published in 2012.
- 4 J. Hoberman and Jeffrey Schandler (eds.), *Entertaining America: Jews, Movies, and Broadcasting* (Princeton/Oxford, 2003), 47.
- 5 David Mamet, "Jews in Show Business," in *ibid.*, *Bambi vs. Godzilla: On the Nature, Purpose, and Practice of the Movie Business* (New York, 2007), 22.
- 6 Joel Stein, "Who Runs Hollywood? C'mon," in *Los Angeles Times* (December 19, 2008).
- 7 Neal Gabler, *An Empire of Their Own: How the Jews Invented Hollywood* (New York, 1989), 6.
- 8 Quotation from a dedication by Zeisl to his friend Fritz Altmann. Cited in Karl Albrecht-Weinberger and Werner Hanak, "Hitler, die Sonne und meine Grossmutter": Über die Rückkehr Eric Zeisls ins kulturelle Bewusstsein," in Werner Hanak, Michael Haas, Karin Wagner (eds.), *Endstation Schein-Heiligenstadt: Eric Zeisls Flucht nach Hollywood* (Vienna, 2006), 8.
- 9 André Previn, cited in Otto Friedrich, *City of Nets*, 41.
- 10 The Natural History Museum has the largest Hollywood collection because for decades the establishment housed the Museum of the History of Los Angeles County. The art department moved out in 1961 and founded the Los Angeles County Museum of Art.
- 11 http://www.jewishjournal.com/hollywood_jew/article/history_of_hollywood_jews_to_show_in_vienna_20101215/