Likewise, Broderick’s work on the continuity reports produced for each day’s shoot-
ing, allows him to somewhat squash the common misconception that Peter Sellers was
given complete freedom to ad lib his lines throughout filming. As he says: ‘…. Sellers and
the other cast members quantitively added very little to the shooting script. However,
qualitatively, those variations in performance, no matter how slight – a few words here,
an inflection or a nuanced reading there – often made all the difference’ (187). This chap-
ter also gives us a wonderful insight into the changes (aesthetic, dramatic, political)
Kubrick’s final cuts made to the film that we have come to know and love.

Broderick devotes a chapter of his book to the issues raised by the plagiarism case
brought (in alliance with George) against Columbia Studio’s *Fail Safe* project (novel
and then film). Importantly, Broderick’s painstaking account of the origins of both
projects and the legal cases brought against the *Fail Safe* novel and film correct Harvey
Wheeler’s (co-author of the novel) revisionist (and highly inaccurate) account pub-
lished in 2000. Other figures with an influence on the intellectual climate of the film,
like the Rand Institute nuclear strategist and media guru, Herman Kahn, come into
focus in this book. Nowhere more so than in the admirably inclusive chapter on the
sources behind the film’s standout character, Dr Strangelove himself. In this chapter
(‘Doctors Strangelove’), we are guided through a panoply of historical, political, sci-
entific and fictional male characters, from scientists like John von Neumann, Edward
Teller and Wernher von Braun, through strategists and political types such as Henry
Kissinger, Herman Kahn and Albert Wohlstetter, on to cinematic and fictional char-
acters such as Rotwang from *Metropolis*, Peter Lorre’s Dr. Gogol from *Mad Love*, Dr
No from the Bond franchise and of course Peter Seller’s portfolio of crazies, espe-
cially Dr. Zempf from his previous film with Kubrick, *Lolita*. An enjoyable coda to
this chapter takes us from Kubrick’s own black gloves (used to handle hot lights dur-
ing shooting) back to the 1924 silent film *The Hands of Orlac*.

Above all else, however, it is Broderick’s deep involvement with the history
of nuclear strategy and Cold War economics and politics that allows him to
demonstrate time and again how well Kubrick’s bizarre, surreal, nightmare comedy
captures the actualities of what was and for all intents and purposes still is the
global reliance on a delicate balance of nuclear terror.

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‘Eine Episode aus unserem Dasein’: Frühes Kino in Deutschland –
Programmgestaltung und weibliches Publikum

ANDREA HALLER, 2016

Wissenschaftlicher Verlag Trier

pp. 425, illus., €42.50 (paper)

Andrea Haller’s *Eine Episode aus unserem Dasein* is a thoroughly researched study of
the mutual influences between female spectators and cinema programming practices
in the German Empire. The book focuses on the period from 1906 to 1918, when short ‘cinema of attractions’ variety programmes were transitioning to programmes of longer feature films. Haller’s title cites a letter from a woman reader to a popular film magazine who lauds cinema’s ability to reflect ‘an episode from our existence’. Haller argues that, before women began to exert influence on the content of films by virtue of their enthusiastic embrace of the medium, ‘regular’ women had never felt their lives adequately represented in the public sphere. They had certainly rarely been acknowledged in the ‘fine arts’ of literature or theatre.

Haller begins by recalling Siegfried Kracauer’s 1927 essay ‘The Little Shopgirls go to the Movies’. The popularity of Kracauer’s essay drew attention to the rise of consumer society and the feminization of mass culture. Haller argues that Kracauer’s shop girls serve merely as ‘placeholders’ in his sociological perspective on the institution of the cinema, at the time still looked on by many with deep mistrust. In an effort to see female cinema-goers as individuals rather than members of a societal group, Haller has dug up dozens of fascinating, and often amusing, contemporary accounts of the relatively new experience of cinema-going in women’s lives. Many of these take the form of articles in industry publications (Lichtbild-Bühne, Der Kine-matograph) or letters to the editors of fan magazines by female writers.

Haller reminds us that early cinemas were places of freedom, where viewers came and went during variety-style programmes of unrelated short films. Many brought food, cried out in delight or dismay at the events on-screen, and talked to their neighbours. The cinema became to some extent one of the public places where women viewers could see ‘themselves’ reflected. From 1907 to 1918 though, the cinema went through profound changes. The female audience, which found not only diversion but inspiration and self-realization in the cinema, contributed to these shifts.

Prevailing early ideas focused on the untowardness of the cinema establishment and its likelihood of corrupting easily influenced groups such as the working class, children, and women. Early film magazines countered this opposition by arguing variously that films represented a new form of entertainment for a modern audience living in an increasingly sped-up world; that films were potentially educational; and that they were in many ways equal to the ‘fine’ arts.

Few women were writing about the film business at the time, whether from outside it or within. Yet one treasure trove of contemporaneous insight that Haller cites extensively is the doctoral dissertation of Emilie Altenloh, submitted to the University of Mannheim in 1914: Zur Soziologie des Kinos. Die Kinounternehmen und die sozialen Schichten ihrer Besucher (On the Sociology of the Cinema. Cinema Companies and the Social Classes of Their Audience). Altenloh’s dissertation describes the experiences of upper-class women at the cinema versus those of the working class, who ‘live then in a world of luxury and extravagance that helps them forget the monotony of their everyday lives’ (pp. 78–79). Unmarried working women would have gone to the movies more often, Altenloh contends, if they hadn’t been too unsure of themselves to go on their own.

Haller’s most interesting research is based on non-specialist source material like women’s and fashion magazines, which throw a light on film history from the ‘consumer’s’ perspective (Die Dame, Elegante Welt). She also addresses the macro themes of film and cinema history by analysing micro, local cinema histories, providing exhaustive descriptions of turn-of-the-century programme advertisements for local cinemas in the cities of Mannheim and Trier. These she uses to trace the
changes in production and distribution in the film industry. Though descriptions of weekly film programmes for movie theatres in mid-size German cities from 1911 to 1913 certainly proved useful for Haller’s research on industry trends, they are of less interest to readers looking for a general overview.

The programme transformation of 1911–1912 is largely attributed to the rise of women as regular consumers of film, as passionate cinema-goers and active film fans. Even the early programmes held particular attraction for women and other marginalised members of the audience. Beginning in 1911–1912, vaudeville-type programmes began transitioning into programmes of one or two longer films, a format specifically directed at women who preferred social, moralistic and big-city dramas and, Haller suggests, forming a sort of alternate cinema to the norm. It was a period of experimentation with subject matter, projection methods, programming, and reception. Finally, Haller describes programming and reception during the Great War, much of which was directed to women tending the home fires. Topics of some debate: What subjects were appropriate during wartime, and how was one to behave as a member of a cinema audience? Urban legends arose, of the cinema as a mediator between home and front, where women were said to discover their long-lost sons, husbands or brothers, alive and well, on-screen. Theatre owners were advised to ban everything French, including posters and terms such as ‘premiere’ from their establishments; the theatre director ought, in times of war, to serve simultaneously as a psychologist, fitting the programme to his audience’ (pp. 351–352). Indicating women’s dual loyalties to nation and emotion, media-driven cults of personality formed simultaneously around 70-year-old General Hindenburg of the German high command and film stars like Scandinavian heart-throb Gunnar Trolle, captivating in his role as an Indian Maharaja.

Previous works such as Television, History, and American Culture: Feminist Critical Essays (1999), edited by Mary Beth Haralovich and Lauren Rabinovitz, and the many writings of feminist cinema philosopher Heide Schlüpmann, have also approached the topic of female spectators and programming practices. Andrea Haller’s ‘Eine Episode aus unserem Dasein’ is a welcome addition to the study of women in early media history.

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Agatha Christie on Screen

MARK ALDRIDGE, 2016

London, Palgrave Macmillan pp. vii + 363, bibliography, and index, £19.99 (paperback)

I should start this review by explaining that I am a huge fan of Agatha Christie — my favourite novel of hers is The Murder of Roger Ackroyd (1926), and therefore, it