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Nota di contenuto	Preliminary Material -- The Go-Between. Martin Miller's Career in Broadcasting / Charmian Brinson -- Is there Life after Kurt und Willi? Bruno Adler's anti-Soviet Radio Series Zwei Genossen / Jennifer Taylor -- 'England but not mine.' Großbritannien im journalistischen Schaffen von Edmund Wolf / Ursula Seeber and Barbara Weidle -- Gerhard Hinze or Gerard Heinz? A Life in two Acts / Richard Dove -- Litz Pisk, Dance and Theatre / Marian Malet -- 'Möglichst nah am Original.' Erich Fried, Poet, Translator and would-be Performer / Manya Elrick -- Margarete Berger Hamerschlag and the Theatre. Vienna, Rome, London / Anna Nyburg -- Vom Englischen ins Deutsche. Peter Zadeks Weg ins deutsche Theater / Günther Rühle -- Lutz Weltmann, Theatre Critic and Cultural Mediator in the AJR Information / Anthony Grenville -- The Choreographer Hilde Holger. Between Three Worlds / Thomas Kampe -- Kurt Jooss and Sigurd Leder. Refugees, Battle and Aftermath / Clare

Lidbury -- 'Just part of my Continental charm.' Anton Walbrooks
Filmkarriere im britischen Exil / Christian Cargnelli -- A Lucky Man.
Wolf Suschitzky – Photographer and Cameraman / Brigitte Mayr and
Michael Omasta -- '...den Menschen und den Sachen auf den Grund zu
kommen.' Zu Leben und Werk von Jens Brüning / Wilfried Weinke --
Contributors -- Index.

Sommario/riassunto

This volume focuses on the contribution of German-speaking refugees from Nazism to the performing arts in Britain, evaluating their role in broadcasting, theatre, film and dance from 1933 to the present. It contains essays evaluating the role of refugee artists in the BBC German Service, including the actor Martin Miller, the writer Bruno Adler and the journalist Edmund Wolf. Miller also made a career in the English theatre transcending the barrier of language, as did the actor Gerhard Hinze, whose transition to the English stage is an instructive example of adaptation to a new theatre culture. In film, language problems were mitigated by the technical possibilities of the medium, although stars like Anton Walbrook received coaching in English. Certainly, technicians from Central Europe, like the cameraman Wolf Suschitzky, helped establish the character of British film in the 1950's and 1960's. In dance theatre, language played little role, facilitating the influence in Britain of dance practitioners like Kurt Jooss and Sigurd Leeder. Finally, evaluating the reverse influence of émigrés on Germany, two essays discuss Erich Fried's translations of Shakespeare and Peter Zadek's early theatre career in Germany.
