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Sommario/riassunto	Hundreds of German-speaking film professionals took refuge in Hollywood during the 1930's and 1940's, making a lasting contribution to American cinema. Hailing from Austria, Hungary, Poland, Russia, and the Ukraine, as well as Germany, and including Ernst Lubitsch, Fred Zinnemann, Billy Wilder, and Fritz Lang, these multicultural, multilingual writers and directors betrayed distinct cultural sensibilities in their art. Gerd Gemunden focuses on Edgar G. Ulmer's <i>The Black Cat</i> (1934), William Dieterle's <i>The Life of Emile Zola</i> (1937), Ernst Lubitsch's <i>To Be or Not to Be</i> (1942), Bertolt Brecht and Fritz Lang's <i>Hangmen Also Die</i> (1943), Fred Zinnemann's <i>Act of Violence</i> (1948), and Peter Lorre's <i>Der Verlorene</i> (1951), engaging with issues of realism, auteurism, and genre while tracing the relationship between film and history, Hollywood politics and censorship, and exile and (re)migration.

