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Erogami no Onryo/The Revengful Spirit of Eros 1930 (d); *Ashi ni Sawatta Koun/Lost Luck/Luck Touched My Legs* 1930 (d); *Ojosan/Young Miss* 1931 (d); *Shukujo to Hige/The Lady and the Beard/The Lady and Her Favorite* 1931 (d); *Bijin Aishu/Beauty's Sorrows* 1931 (d); *Tokyo no Gassho/Tokyo Chorus* 1931 (d); *Haru wa Gofujin Kara/Spring Comes From the Ladies* 1932 (d); *Umarete wa Mita Keredo/I Was Born, But ...* 1932 (d); *Seishun no Yume Ima Izuko/Where Now Are the Dreams of Youth* 1932 (d); *Mata Au Hi Made/Until the Day We Meet Again* 1932 (d); *Tokyo no Onna/Woman of Tokyo* 1933 (d); *Hijosan no Onna/Dragnet Girl/Women On the Firing Line* 1933 (d); *Dekigokoro/Passing Fancy* 1933 (d); *Haha o Kawazuya/A Mother Should Be Loved* 1934 (d); *Ukigusa Monogatari/A Story of Floating Weeds* 1934 (d); *Hakoiri Musume/An Innocent Maid/The Young Virgin* 1935 (d); *Tokyo no Yado/An Inn in Tokyo* 1935 (d); *Daigaku Yoi Toko/College Is a Nice Place* 1936 (d); *Hitori Musuko/The Only Son* 1936 (d); *Shukujo wa Nani o Wasuretaka/What Did the Lady Forget?* 1937 (d); *Toda-ke no Kyodai/The Brothers and Sisters of the Toda Family* 1941 (d); *Chichi Aiki/There Was a Father* 1942 (d); *Nagaya no Shinshi Roku/The Record of a Tenement Gentleman* 1947 (d); *Kaze no Naka no Mendori/A Hen In the Wind* 1948 (d); *Banshun/Late Spring* 1949 (d,sc); *Munekata Shimai/The Munekata Sisters* 1948 (d); *Bakushu/Early Summer* 1951 (d); *Ochazuke No Aji/The Flavor of Green Tea Over Rice/Tea and Rice* 1952 (d,sc); *Tokyo Monogatari/Tokyo Story* 1953 (d,sc); *Soshun/Early Spring* 1956 (d); *Tokyo Boshoku/Tokyo Twilight/Twilight in Tokyo* 1957 (d); *Higanbana/Equinox Flower* 1958 (d); *Ohayo/Good Morning* 1959 (d); *Ukigusa/Floating Weeds* 1959 (d); *Akibiyori/Late Autumn* 1960 (d); *Kohayagawa-ke no Aki/The End of Summer/Early Autumn/The Last of Summer* 1961 (d); *Samma No Aji/An Autumn Afternoon* 1963 (d,sc).

P

Pabst, G. W. • Director; also actor, screenwriter. • Born Georg Wilhelm Pabst, Raudnitz, Bohemia, August 27,

1885; died 1967. *Educ.* Academy of Decorative Arts, Vienna. Georg Wilhelm Pabst's greatest contribution to filmmaking is his not being limited by a dominant style. Though his films have been criticized for their lack of stylistic unity, rather than diminishing their impact, that eclectic approach pushed him beyond the aesthetic norm to break away from convention. This experimentation contributed to the evolution of the "Neue Sachlichkeit" (New Objectivity) in German films, a movement which rejected the extremist values of Expressionism for a less intrusive, quasi-documentary style.

Pabst began his academic career in engineering but his interests gravitated to the theater and in 1904, he entered the Vienna Academy of Decorative Arts. He made his directorial debut in New York in 1910 on a tour with a German-language theatrical troupe. Upon his return to Europe in 1914, he was detained as an enemy alien in a French prison camp, where he organized a theater company. After the war, he directed theater in Prague and later in Vienna. The German cinematographer and film pioneer, Carl Froelich, coaxed Pabst into filmmaking, offering him a job as assistant director.

In 1923, Pabst directed his first film, *Der Schatz/The Treasure*. His use of "chiaroscuro" and his ability to arrange physical objects in highly expressive (though seemingly objective) ways demonstrated his technical prowess. His next film, *Gräfin Donelli/Countess Donelli* (1924) was a commercial success but it was *Die Freudlose Gasse/The Joyless Street* (1925) which established Pabst as an important director. *The Joyless Street* is a gritty look at how the residents of Melchior Street are affected by the post-war ills of corruption, prostitution and inflation. Among the film's accomplishments is its creation of a prototype for the naturalistic "street film" genre. One of the first directors to shoot on location, Pabst developed a photographic style that effectively depicted the stark realities of the streets. Among the cast of *The Joyless Street* was a young Greta Garbo; when Hollywood executive Louis B. Mayer saw the film, he recruited her to a contract with MGM.

Always fascinated by the human psyche, Pabst's next film, *Geheimnisse Einer Seele/Secrets of a Soul* (1926) dramatized a Freudian case history. The extraordinary dream sequences, which utilized optical distortion and other special effects, were prototypes of surrealism. *Die Liebe Der Jeanne Ney/The Love of Jeanne Ney* (1927), with its undercurrent of modern angst, marked an important advance in Pabst's technique. The editing reveals Pabst's technical adeptness, the rapid cutting on movement occupying the viewer's attention on movement, thus making the cuts "invisible." This method, especially useful with reverse cuts, where a shift of speaker

could be implied, foreshadowed the dialogue cutting of sound film and accounts in part for why Pabst's silent films seem surprisingly modern today.

One of his most controversial films was *Die Buchse Der Pandora/Pandora's Box* (1928). Criticized for its inconsistent style and its blatant sexuality, including a lesbian scene, the film received a hostile reception. Recent critics have praised the film, especially Louise Brooks's performance as Lulu, whose primitive sexuality is heightened by Pabst's careful closeups. Pabst's masterful direction of actors, especially women, inspired provocative, remarkable performances in many of his films.

The coming of sound further enhanced Pabst's artistry. His ingenuity with the new technology is especially evident in *Westfront 1918* (1930) and *Kameradschaft/Comradeship* (1931).

Although he continued to work in film into the 1950s, making movies in France, Austria, the United States and Italy, as well his native Germany, Pabst is best known for his early work. In general, Pabst refused to be defined. His constant drive to experiment reflected his restless vision, a vision which has influenced other directors and produced an inspired body of work. MCJ • *Der Schatz/The Treasure* 1923 (d); *Gräfin Donelli* 1924 (d); *Die Freudlose Gasse/The Joyless Street* 1925 (d); *Geheimnisse einer Seele/Secrets of a Soul* 1926 (d); *Die Liebe der Jeanne Ney/The Love of Jeanne Ney* 1927 (d); *Abwege/Begierde/Crisis/Desire* 1928 (d); *Buchse der Pandora/Pandora's Box* 1928 (d,sc); *Das Tagebuch einer Verlorenen/Diary of a Lost Girl* 1929 (d,p); *Die Weisse Hölle Piz Palü/The White Hell of Piz Palü* 1929 (d); *Westfront 1918/Comrades of 1918* 1930 (d); *Die Dreigroschenoper/The Threepenny Opera* 1931 (d); *Kameradschaft/Comradeship* 1931 (d); *L'Atlantide/Die Herrin von Atlantis* 1932 (d); *Don Quichotte/Don Quixote* 1933 (d); *De Haut en bas* 1933 (d); *A Modern Hero* 1934 (d); *Mademoiselle Docteur/Street of Shadows/Spies from Salonika* 1936 (d); *Le Drame de Shanghai* 1937 (d); *Jeunes filles en détresse* 1939 (d); *Paracelsus* 1943 (d,sc); *Der Prozess/The Trial* 1947 (d); *Geheimnisvolle Tiefen/Mysterious Shadows* 1949 (d); *La Voce del Silenzio/The Voice of Silence* 1952 (d); *Cose da Pazzi/Droll Stories* 1953 (d); *Das Bekenntnis der Ina Kahr/Afraid to Love* 1954 (d); *Der letzte Akt/The Last Ten Days/Ten Days to Die* 1955 (d); *Es Geschah am 20 Juli/The Jackboot Mutiny* 1956 (d); *Rosen Für Bettina/Ballerina* 1956 (d); *Durch die Wälder, durch di Auen* 1956 (d).

Pacino, Al • Actor • Born Alberto Pacino, New York, NY, April 25, 1940. *Educ.* High School for the Performing Arts, New York; Herbert Berghof Studio, New York; Actors Studio. Award-winning, Italian-American stage actor