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Ufa, 1937. 16mm. Black and white. 106 min.

Directed by Detlef Sierck. Screenplay: Sierck and Kurt Heuser, based on Lovis H. Lorenz's novel. Cinematography: Franz Weihmayr. Set Design: Fritz Maurischat. Music and lyrics: Ralph Benatzky. With: Zarah Leander (Gloria Vane), Willy Birgel (Sir Albert Finsbury), Hilde von Stolz (Fanny), Carola Höhn (Mary), Viktor Staal (Henry), Erich Ziegel (Dr. Hoyer), Edwin Jürgensen (governor), Jakob Tiedtke (Wells Senior), Robert Dorsay (Bobby Wells), Iwa Wanja (Violet), Ernst Legal (Stout), Siegfried Schürenberg (Gilbert), Lina Lossen (head warden of Paramatta Penitentiary), Lissi Arna (Nelly), Herbert Hübner (music hall proprietor), Mady Rahl (soubrette), Lina Carstens (chanteuse), Curd Jürgens, Paul Bildt.

A persistent preoccupation of Sierck's German films is the question of a woman's rightful place. Repeatedly women appear as objects of exchange; one thinks of the "parade of brides" in The Girl from Marsh Croft as well as market of potential spouses we see in the Paramatta penitentiary of To New Shores. In both of her films with Sierck, Zarah Leander plays a displaced person, a woman who leaves the Old World and faces an alien environment and a hostile situation. In this way she allowed her female audiences imaginary excursions away from their daily endeavors. (Recall the

scenes in Edgar Reitz's Heimat where Maria and Pauline fervently attend to the perils of Zarah.) Nazi critics proudly compared her to Garbo and Dietrich. She was at once racially pure and racey, a sinner in the service of the state, an illusory image of utopian desire. Curiously (and not altogether unproblematically), her myth continues to fascinate German admirers. "Zarah Leander is an idol," a young Berlin journalist recently observed, "even her loyalty to the Nazis could do nothing to change this. So wonderfully wicked, so harmless and so hip." — Eric Zentzler