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The Encyclopedia of Film: Karl Freund

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THE ENCYCLOPEDIA OF FILM

James Monaco and the editors of BASELINE

James Pallet
Senior Editor

A Perigee Book
and visualizing the central character's state of mind. To film one scene where the main character is intoxicated, Freund strapped the camera to his chest, batteries to his back for balance, and stumbled about like a drunken man.

In 1925, Freund worked on *Variety*, directed by E.A. Dupont. Once again, Freund's expressive camerawork drew a great deal of praise. Faced with numerous inquiries about the innovative camerawork, Dupont wrote an article for the *New York Times* explaining the "photographer's ingenuity" in making the film. In 1927, Freund worked with Walter Ruttman on *Berlin—The Symphony of a Great City*. To achieve greater flexibility in difficult shooting situations, Freund developed a special high-speed film stock. The entire documentary was reportedly shot without a single person spotting the camera.

In 1929, Freund came to the United States to work on an experimental color process for Technicolor. Shortly thereafter, he went to work for Universal Studios, shooting *Dracula* (1931) and *Murders in the Rue Morgue* (1932). While under contract at Universal, he directed several films, including *The Mummy* (1932). He went on to work at MGM and Warner Brothers, receiving an Academy Award for his cinematography for *The Good Earth* (1937). Freund's work in the United States, including such diverse films as *Key Largo* (1948) and *Pride and Prejudice* (1940), reflected his tremendous range and versatility.

In 1944, Freund founded the Photo Research Corporation in California. In the early 1950s, he went to work in the television industry. His TV work included the "I Love Lucy" show, where he designed an innovative way to film the live program using three 35mm cameras simultaneously. In 1954, he was given a technical award by the Academy of Motion Pictures Arts and Sciences for his contributions. Freund continued to experiment with and develop new photographic techniques. DFD

Freund, Karl

* Director of photgraphy; also director. * Born Koeniginhof, Bohemia, January 16, 1890; died 1969. At the age of 15, Karl Freund began his long, illustrious career in motion pictures as a projectionist. Within two years, he had graduated to camera operator and received a variety of assignments, including newsreels and shorts. In the 1920s, Freund worked at the Ufa studios during what has become known as the Golden Age of German cinema. Collaborating with such film artists as Fritz Lang, F.W. Murnau, Paul Wegener and E.A. Du pont, Freund helped to create some of the most beautiful and highly regarded films of the silent era. In 1924, he worked on *The Last Laugh* with Murnau and screenwriter Carl Mayer. Mayer collaborated closely with Freund to write a script exploiting the potentials of a mov ing-camera. The camera became an integral part of the narrative, interpreting