

1991

The Encyclopedia of Film: Karl Freund

David Donnelly

The College of New Rochelle, ddonnelly@cnr.edu

Follow this and additional works at: <http://digitalcommons.cnr.edu/facpubs>

 Part of the [Film and Media Studies Commons](#)

Recommended Citation

Donnelly, D. (1991). Karl Freund. In J. Monaco and the editors of Baseline (Eds.), *The Encyclopedia of Film*. New York: Putnam Publishing Group.

This Other is brought to you for free and open access by Digital Commons @ CNR. It has been accepted for inclusion in Faculty Publications by an authorized administrator of Digital Commons @ CNR. For more information, please contact lfazzino@cnr.edu.

THE ENCYCLOPEDIA OF
FILM

James Monaco and the editors of BASELINE

James Pallot
Senior Editor

A Perigee Book

Perigee Books

are published by

The Putnam Publishing Group

200 Madison Avenue

New York, NY 10016

Copyright © 1991 by Baseline II, Inc.

All rights reserved. This book, or parts thereof,
may not be reproduced in any form without permission.

Published simultaneously in Canada

Library of Congress Cataloging-in-Publication Data

Monaco, James.

The encyclopedia of film / James Monaco and the editors of Baseline, Inc.
p. cm.

ISBN: 0-399-51604-2: price.—ISBN: 0-399-51606-9 (pbk.): price.

1. Motion pictures—Dictionaries. I. Baseline, Inc. II. Title.

PN1993.45.M638 1991 89-72134 CIP
791.43'03—dc20

Printed in the United States of America

1 2 3 4 5 6 7 8 9 10

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 includes 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 the design and development of a direct-reading brightness meter. The following year, he represented the US at the International Conference on Illumination in Zurich. Freund devoted his last years to his Photo Research Corporation, where he continued to experiment with and develop new photographic techniques. DFD

• *Engelein* 1913; *Die Filmprimadonna* 1913; *Eine Venezianische Nacht* 1914; *Abseits vom Gluck* 1916; *Frau Eva* 1916; *Geloste Ketten* 1916; *Die Ehe der Luise Rohrbach* 1917; *Gefangene Seele* 1917; *Hartungen Christa* 1917; *Die Prinzessin von Neutralien* 1917; *Das Geschlecht derer von Ringwall* 1918; *Die Arche* 1919; *Die Letzten Menschen* 1919; *Rausch* 1919; *Satanas* 1919; *Der Bucklige und die Tänzerin* 1920; *Der Golem, wie er in die Welt kam* 1920; *Der Januskopf* 1920; *Katharina die Grosse* 1920; *Die Spinnen/The Spiders* 1920 (ph "Das Brillantenschiff/The Diamond Ship"); *Der Verlorene Schatten* 1920;

Kinder der Finsternis 1: Der Mann aus Neapel 1921; *Kinder der Finsternis 2: Kampfende Welten* 1921; *Louise de Lavallière* 1921; *Marizza, genannt die Schmugglermadonna* 1921; *Die Ratten* 1921; *Der Roman der Christine von Herre* 1921; *Der Schwur des Peter Hergatz* 1921; *Verlogene Moral* 1921; *Die Brennende Acker* 1922; *Herzog Ferrantes Ende* 1922; *Lucrezia Borgia* 1922; *Die Austreibung—die Macht der zweiten Frau* 1923; *Die Finanzen des Grossherzogs* 1923; *Der Letzte Mann/The Last Laugh* 1924; *Mikaël* 1924 (a,ph—interiors); *Tartuff* 1925; *Variété/Variety* 1925; *Faust* 1926 (pre-prod.ph); *Madame Wunsch keine Kinder* 1926 (prod.sup); *Manon Lescaut* 1926; *Metropolis* 1926; *Die Abenteuer eines Zehnmarkscheines* 1927 (prod.sup); *Berlin—Die Sinfonie einer Gross Stadt/Berlin—Symphony of a Great City* 1927; *Doña Juana* 1927; *Der Sohn der Hagar* 1927 (prod.sup); *A Knight in London* 1928; *Fraülein Else* 1929; *All Quiet on the Western Front* 1930 (ph—butterfly sequence); *The Boudoir Diplomat* 1930; *Bad Sister* 1931; *Dracula* 1931; *Personal Maid* 1931; *Strictly Dishonorable* 1931; *Up For Murder* 1931; *Afraid to Talk* 1932; *Air Mail* 1932; *Back Street* 1932; *The Mummy* 1932 (d); *Murders in the Rue Morgue* 1932; *Scandal For Sale* 1932; *The Kiss Before the Mirror* 1933; *Moonlight and Pretzels* 1933 (d); *The Countess of Monte Cristo* 1934 (d); *Gift of Gab* 1934 (d); *I Give My Love* 1934 (d); *Madame Spy* 1934 (d); *Uncertain Lady* 1934 (d); *Mad Love* 1935 (d); *The Great Ziegfeld* 1936 (ph—roof sequences); *Camille* 1937; *Conquest* 1937; *The Good Earth* 1937 (AABPH); *Parnell* 1937; *Letter of Introduction* 1938; *Man-Proof* 1938; *Port of Seven Seas* 1938; *Three Comrades* 1938 (uncred.ph); *Balalaika* 1939; *Barricade* 1939; *Golden Boy* 1939; *Rose of Washington Square* 1939; *Tail Spin* 1939; *Comrade X* 1940 (uncred.ph); *The Earl of Chicago* 1940 (uncred.ph); *Florian* 1940; *Green Hell* 1940; *Keeping Company* 1940; *Pride and Prejudice* 1940; *We Who Are Young* 1940; *Blossoms in the Dust* 1941 (AANBPH); *The Chocolate Soldier* 1941 (AANBPH); *Tortilla Flat* 1942; *The War Against Mrs. Hadley* 1942; *A Yank at Eton* 1942; *The Cross of Lorraine* 1943 (uncred.ph); *Cry Havoc* 1943; *Du Barry Was a Lady* 1943; *A Guy Named Joe* 1943; *The Seventh Cross* 1944; *The Thin Man Goes Home* 1944; *Dangerous Partners* 1945; *Without Love* 1945; *A Letter For Evie* 1946; *Two Smart People* 1946; *Undercurrent* 1946; *That Hagen Girl* 1947; *This Time For Keeps* 1947; *The Decision of Christopher Blake* 1948; *Key Largo* 1948; *Wallflower* 1948; *South of St. Louis* 1949; *Bright Leaf* 1950; *Montana* 1950.

Freund, Karl • Director of photography; 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 col-laborated closely with Freund to write a script exploiting the potentials of a mov-ing camera. The camera became an inte-gral part of the narrative, interpreting