

# Table of Contents

<i>Foreword by Arianné Ulmer Cipes</i>	1
<i>Introduction: The Return of Edgar G. Ulmer</i>	
BERND HERZOGENRATH	3
<i>Ulmer and Cult/ure</i>	
BERND HERZOGENRATH	23
<i>Camera Obscura, or Moments of Broken Economy in Edgar G. Ulmer's Films</i>	
STEFAN GRISSEMAN	39
<i>The Ordinary Life of Ordinary People: Menschen am Sonntag</i>	
PETRA LÖFFLER	49
<i>Ulmer's Anti-Syphilis Film: Damaged Lives and Its Novelization</i>	
MARCEL ARBEIT	63
<i>The Black Cat</i>	
GREGORY WILLIAM MANK	89
<i>In Search of Jewish Identity</i>	
SHARON PUCKER RIVO	105
<i>Moon of Alabama / Moon Over Harlem: African American Culture and German Imaginations from Brecht to Ulmer</i>	
FRANK MEHRING	119
<i>Detour's History/History's Detour</i>	
DANA POLAN	137
<i>The Strange Woman: An Analysis with Gilles Deleuze's Notion of the Impulse-Image</i>	
JULIA MEIER	150

The Logic of Contradiction and the Politics of Desire in <i>Ruthless</i> REYNOLD HUMPHRIES	159
<i>The Man from Planet X</i> MATTHEW SWENEY	171
Camp, Art Film, Classical Hollywood Cinema and <i>Babes in Bagdad</i> HERBERT SCHWAAB	183
The Pleasures of the “Not-Quite Movie”: <i>Murder Is My Beat</i> and <i>Daughter of Dr. Jekyll</i> EKKEHARD KNÖRER	196
Products of Circumstances STEFANIE DIEKMANN	206
<i>The Naked Dawn</i> : Production, Sources, and <i>Mise-en-Scène</i> BILL KROHN	215
The Effects of the Displacement of Home in <i>Daughter of Dr. Jekyll</i> MICHAL PEPRNÍK	225
What You See Is What You Get: Ulmer and the Nudist Picture PETRA HANÁKOVÁ	236
Geocinema and Geophilosophy: <i>The Cavern</i> PHILIPP HOFMANN	248
Ulmer in the Aquarium ADRIAN MARTIN	262
<i>About the Contributors</i>	279
<i>Index</i>	285