



# European Emigre Actors in Hollywood

Comparing actors in the Southern California émigré network.

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## Lights, Camera, Action: *European Emigré Actors in Hollywood*

In response to the rise of Nazi Germany in the 1930s, many European artists, directors, activists, producers, and actors emigrated to the United States, including the famed actor Max Reinhardt, the writers Thomas Mann and Bruno Frank, the composer Arnold Schoenberg, and director Ernst Lubitsch (Weschler 348). Once in the United States, many of these émigrés relocated to the Los Angeles area, where they sought work in Hollywood's film industry. Bolstered by the growing émigré community, émigré organizations like the European Film Fund provided financial support for refugee affidavits, and key émigrés like Salka Viertel connected new exiles with established directors and producers through her parties (Ross and Gottlieb). However, actors in particular faced difficulties in adapting to the American

film industry, ranging from cultural shocks to language barriers. One German actor, Albert Bassermann, even memorized his English parts phonetically (Horak 27). Many were unfortunately type-casted as Nazis due to their appearances or their European accents, with typecasting referring to the process in which a particular actor becomes strongly associated with a particular character archetype or role (Thomas). And if not Nazis, then butlers in comedy films.

**Peter Lorre**, a German actor previously known for his portrayal of serial killer Hans Beckert in Fritz Lang's *M* (1931), found moderate success in crime films like *The Maltese Falcon* (1941). He was well-known for his eccentric and strange method acting, with method acting referring to a technique where the actor fully immerses themselves in the role through understanding and identifying with the character's psychological state (i.e. their emotions and desires). Unfortunately, his later career consisted of mostly low-budget horror movies, marking an end to a somewhat inconsistent yet notable career (Thomas 5). **Hans Heinrich von Twardowski** was a German actor who fled Nazi Germany in fear of persecution for being gay. Once in Hollywood, he acted in many anti-Nazi films, like *Confessions of a Nazi Spy* (1939) ("Hans Heinrich"). Although he acted in prominent films like *Casablanca* (1942) or *Hangmen Also Die!* (1943), his roles were either type-casted Nazi officers, uncredited, or both ("Marlenes Beste Freundin").



**From left to right:** Peter Lorre, Hans Heinrich von Twardowski, Conrad Veidt, and Bela Lugosi

Like Hans Heinrich von Twardowski, **Conrad Veidt** was a German actor who was type-casted as Nazi officers in anti-Nazi films. Renowned for his starring role as the somnambulist controlled by hypnotist Dr. Caligari in the horror film *The Cabinet of Dr. Caligari* (1920), he played Nazi officer Major Strasser in *Casablanca* (1942) before his death of a heart attack in 1943 (Friedman; Soister 24). Finally, **Bela Lugosi**, a Hungarian exile who spent some time in Weimar Germany before emigrating to the United States, was most well-known for his role as Count Dracula in both the Broadway adaptation of *Dracula* and the 1931 movie (Lenning 5). He also played Commissar Razinin in Lubitsch's romantic comedy *Ninotchka* (1939), but his later career consisted of B-list horror movies due to his accent and his medical issues (Lenning 483).

These four actors illustrate the wide spectrum of experiences for émigré actors during World War II: some, like Lorre, achieved success in crime films and remains fairly well-known to this day; others, like Veidt and Heinrich von Twardowski, were typecasted as Nazi officers – the very people and institutions they were fleeing from during their exile. Similarly, Lugosi was typecast as a horror movie villain due to his reputation and his strong accent, limiting his niche within the Hollywood industry (Lenning 190).

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Our research project analyzes the legacy of these four actors: **Peter Lorre**, **Hans Heinrich von Twardowski**, **Conrad Veidt**, and **Bela Lugosi**, and the role that they played within the Hollywood exile community. We aim to illustrate the connections between an actor's legacy and their role within the émigré network. Our questions include:

1. What factors (e.g. filming locations, movie genres, etc...)

- contributed to each of these actors' differing reputations?
2. Did an actor's general fame or reputation affect their prominence within the Southern California exile community?
  3. What role did typecasting play in each actor's Hollywood career?
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## Timeline

To contextualize our project, we created a timeline using Knight Lab to note the actors' works and film genres that emerged during the war and post-war periods. We included the emergence of the German Expressionist art movement to illustrate its influences on the films' genres (film noir and horror) that Peter Lorre, Bela Lugosi, Conrad Veidt, and Hans Heinrich von Twardowski became well-known for.



*Film Timeline*

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## Methods

To address our research questions, we chose four digital

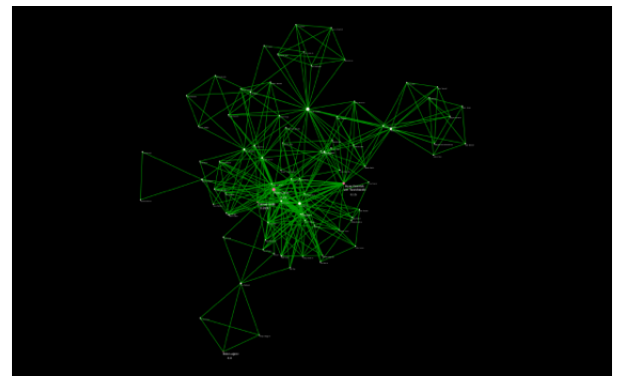
methodologies: **network analysis** with Cytoscape, **Python visualizations** of IMDb data, **text analysis** of a selected corpus of movie reviews, and **spatial mapping** of filming locations on ArcGisOnline's Story Maps. Data about each actor's filmography and locations was collected from the IMDb website through web scraping through Python's BeautifulSoup library, and movie reviews were collected through the *New York Times*, *LA Times*, *The Hollywood Reporter*, and *Variety* magazine archives. By analyzing these four actors' legacies through four digital methodologies, we hoped to analyze our research questions from multiple perspectives for a more holistic, thorough narrative.

## Network Analysis

After gathering inspiration from our Cytoscape network analysis lab, we decided to further investigate the European exile film industry network. Curious about actors who had either very high or low betweenness-centrality, we chose to focus on the connections of four actors: Bela Lugosi, Peter Lorre, Hans Heinrich von Twardowski and Conrad Veidt. Our Hollywood exile network was originally a bimodal network, with two nodes being actors and films, while the edges expressed their relationships between each mode. Since we wanted our project to focus on the careers and connections of these four actors, we decided it best to create a unimodal, rather than bimodal, network.

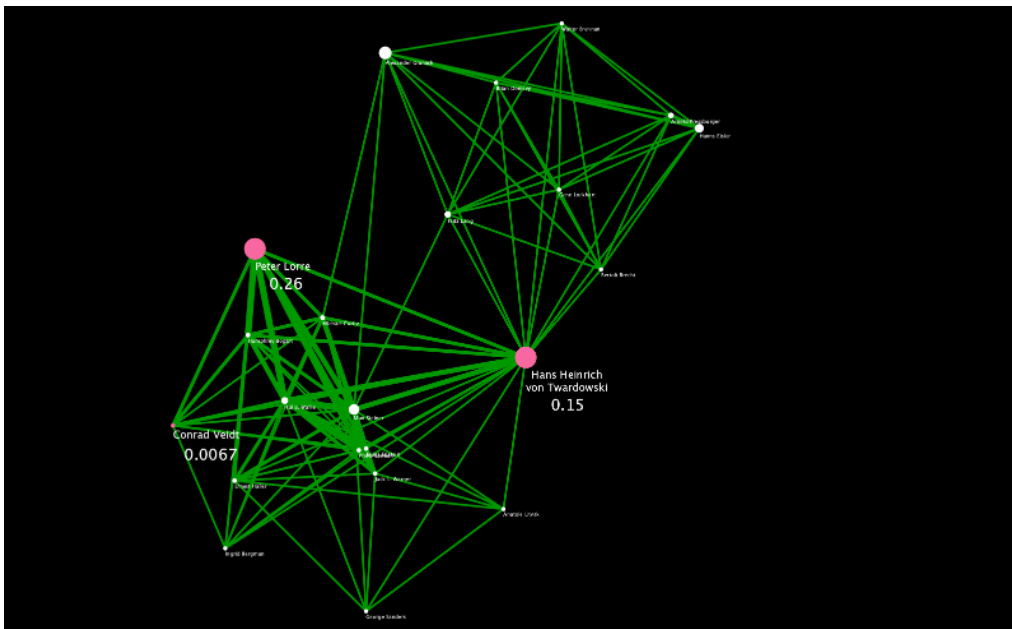
Our nodes represent the actors within the Hollywood exile community; we used the same actor data from our former network lab assignment. Here, our edges represent the connections between the actors within the industry. To remove films from our new network, we built a new dataset using R that identified which actors were connected to each other regarding who worked on the same films together and weighting their connection with a "strength" parameter.

Once we had our new dataset, we used **Cytoscape** to build our unimodal network. Our edges are weighted which can be seen through the thickness of the edges. The thicker the edge line is, the stronger the relationship/connection between the actors' is. Additionally, the size of our nodes corresponds to their betweenness-centrality; the larger the node is, the higher their betweenness-centrality is (meaning that more people have to be connected to this person in order to expand further into the network and build more connections). Higher betweenness-centrality indicates that this actor was able to bridge multiple cohorts of exile film workers together, thus serving as a proxy for how integral they were within the community.

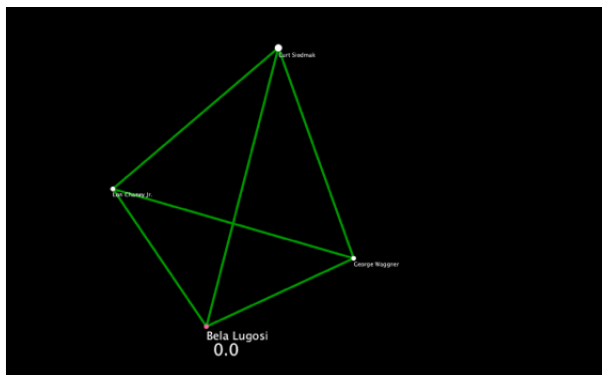


Our unimodal network. [Link to interactive model.](#)

The full unimodal network model shows that Hans Heinrich von Twardowski and Peter Lorre had high betweenness-centrality (0.26 and 0.15, respectively), which signifies that Lorre and Twardowski were popular connections that other actors needed to have a bigger role in the Hollywood exile community. Meanwhile, Conrad Veidt and Bela Lugosi had low betweenness-centrality (0.0067 and 0.0, respectively), which indicates that the need for actors to connect to them was not as great.



Neighboring nodes network including Twardowski, Veidt and Lorre. [Link to interactive model.](#)



Neighboring nodes network, including only Lugosi. [Link to interactive model.](#)

Twardowski, Lorre, and Veidt all had many thick edge connections, indicating that they worked with other émigré actors in the network on more than one film. On the other hand, Lugosi did not have very thick connections. Although considering that when our four nodes are separated into their own neighboring nodes networks, Lugosi is the only actor out of the four that does not appear in

the other three's networks and appears alone in his network. This means that, at least within our limited dataset, Lugosi did not work with our other three nodes on any films.

Overall, our unimodal network displays which actors within the Hollywood exile community are connected to each other, the strength of their connections and how important were their spots in the community.



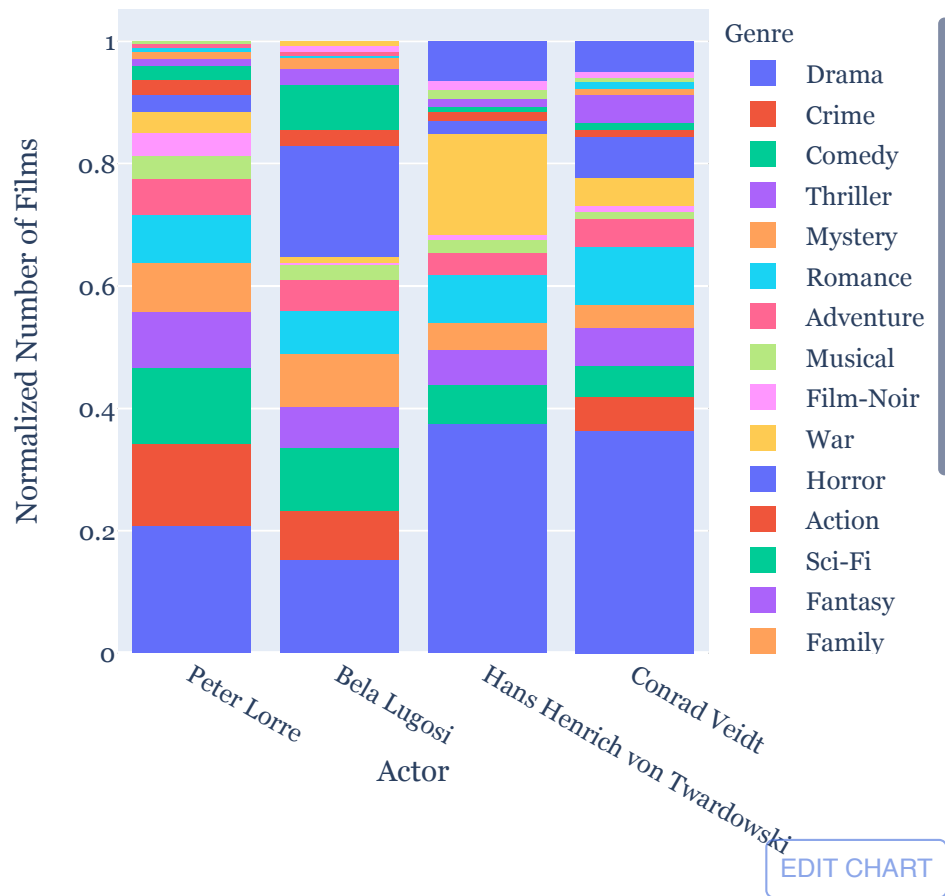
# Python Visualizations

IMDb data for Peter Lorre, Hans Heinrich von Twardowski, Conrad Veidt, and Bela Lugosi were scraped using Python's BeautifulSoup library, including the box office, filming locations, budgets, and genres of all of the films under each actor's filmography. Our dataset only analyzed films in which they were credited as an **Actor**, as opposed to a producer/director/additional crew. In addition, archival footage was not included, nor were films or documentaries where the actor portrayed themselves. For television series, the web scraping did include the series as a whole, but not individual episodes.

First, the genres represented in each actor's filmography was normalized against the total number of films and television shows. Peter Lorre had a high percentage of drama and crime films, which aligns with his filmography including well-known crime films like *M* (1931) and *The Maltese Falcon* (1941). By using his distinctive method acting to portray criminals, he carved out a unique niche for himself within the film industry. On the other hand, Lugosi's most frequent genre was horror, followed by drama, which harkens back to Lugosi's portrayal of Dracula and his subsequent "horror villain" typecasting (Lenning 5). Finally, both Hans Heinrich von Twardowski and Conrad Veidt had similar percentages of drama films, but what sets them apart is von Twardowski's high percentage of war films, which is the highest out of any of the four actors. Von Twardowski acted in many anti-Nazi war films (albeit typically as Nazi officers), which were relevant and in high demand due to the American war efforts against Nazi Germany. Although Veidt had similar typecasting, his early death in 1943 likely contributed to his lower overall impact (Lenning 483).



## Genres in Each Actor's Filmography

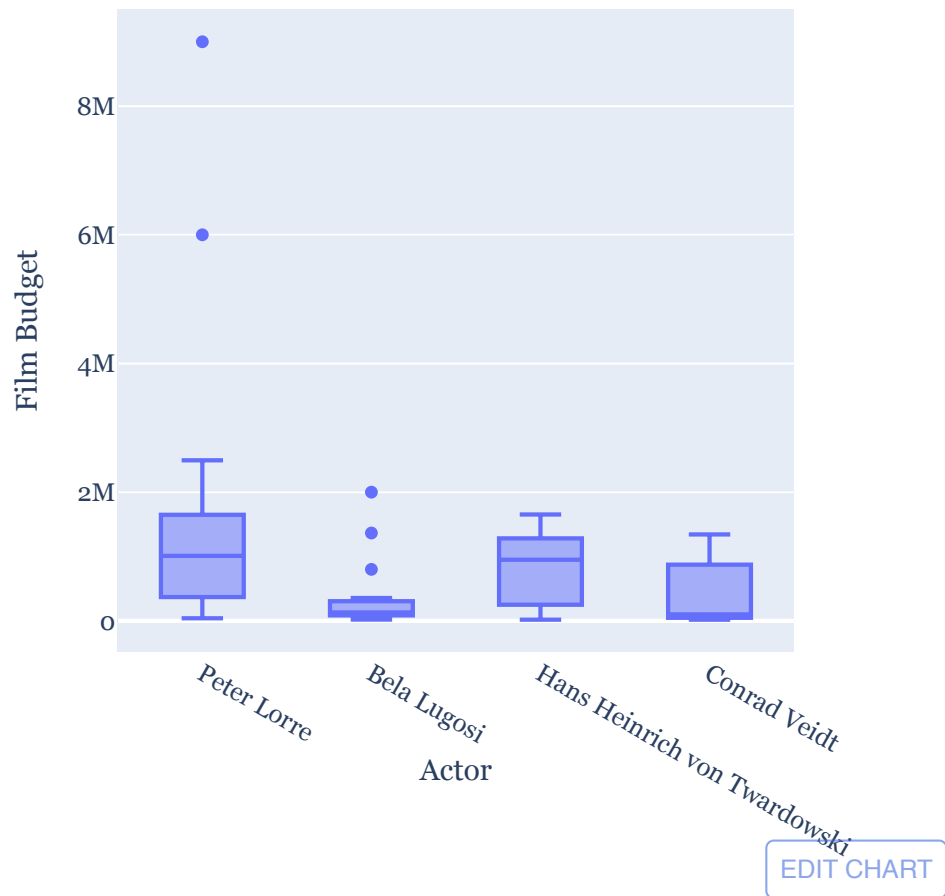


*The distribution of film genres in each actor's filmography, normalized by each actor's total number of films.*

We then analyzed the movie budgets and US/Canada box offices for each actor's filmography; however, it is important to note that the sample size for these datasets were smaller, as not all films on IMDb contained box office or budget data. Of the four, Peter Lorre had the highest budgets (albeit with a right-skewed distribution), with two outliers at \$6 million and \$9 million. The next highest distribution was Hans Heinrich von Twardowski, followed by Conrad Veidt and then Bela Lugosi. Bela Lugosi had a very low, narrow distribution with a median budget of only \$130k, and the films with budgets higher than 800k were considered outliers relative to the rest of his filmography. Evidently, we see that the

actors' rankings by budget correlate well with betweenness centrality and that Lorre was present in the most high-budget films, compared to Lugosi's more B-list movies.

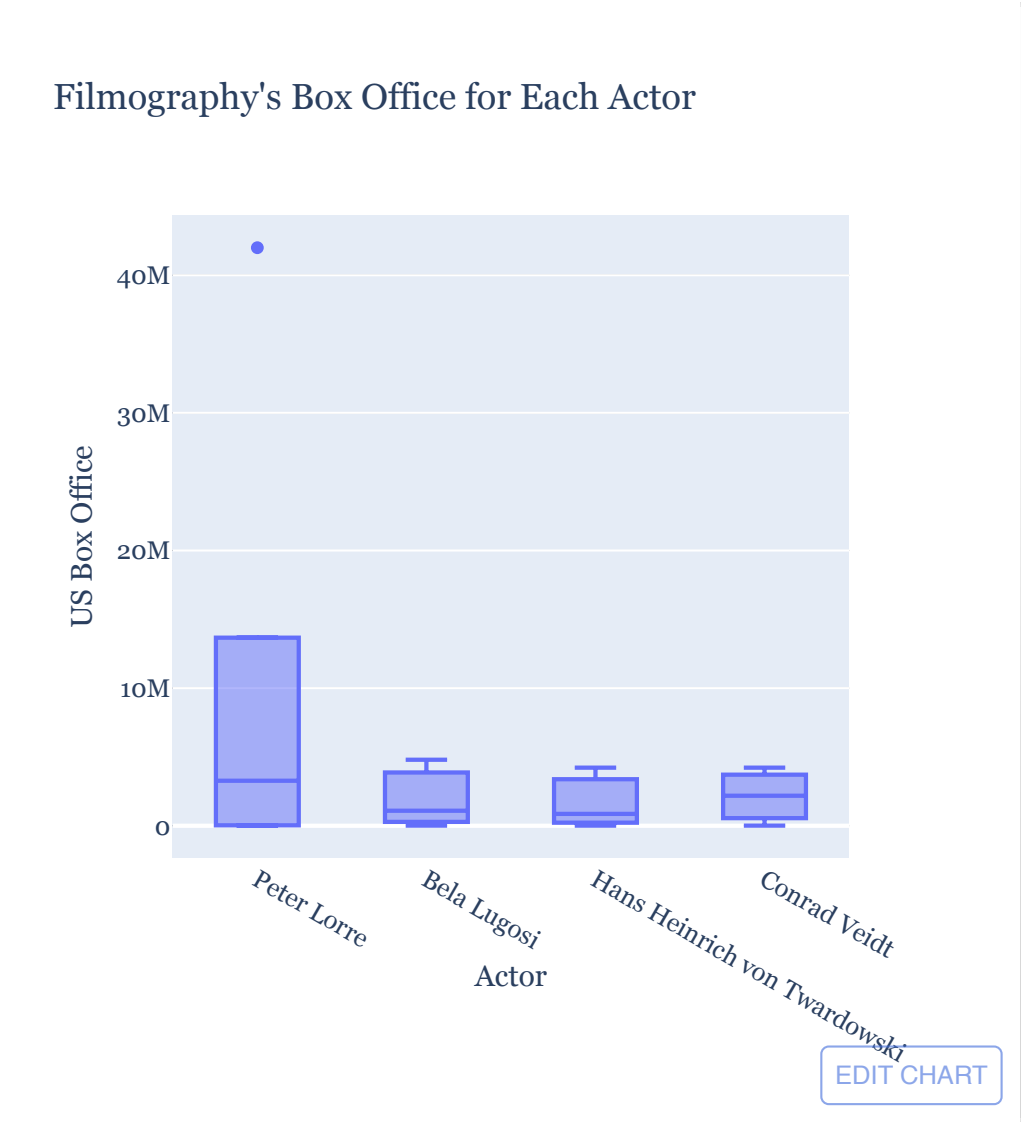
### Filmography Budgets for Each Actor



*Boxplot for the budget of each actor's films.*

Box office earnings showed a similar trend to budget. Peter Lorre was in films with the highest US/Canada box office earnings, with the \$42 million box office datapoint belonging to *Around the World in 80 Days* (1956), where he played a minor role of a Japanese steward on the S. S. Carnatic. The box office distributions for Bela Lugosi, Hans Heinrich von Twardowski, and Conrad Veidt were more narrow and lower than Lorre, indicating that most of their movies had earnings below \$5 million. Of the three, Hans

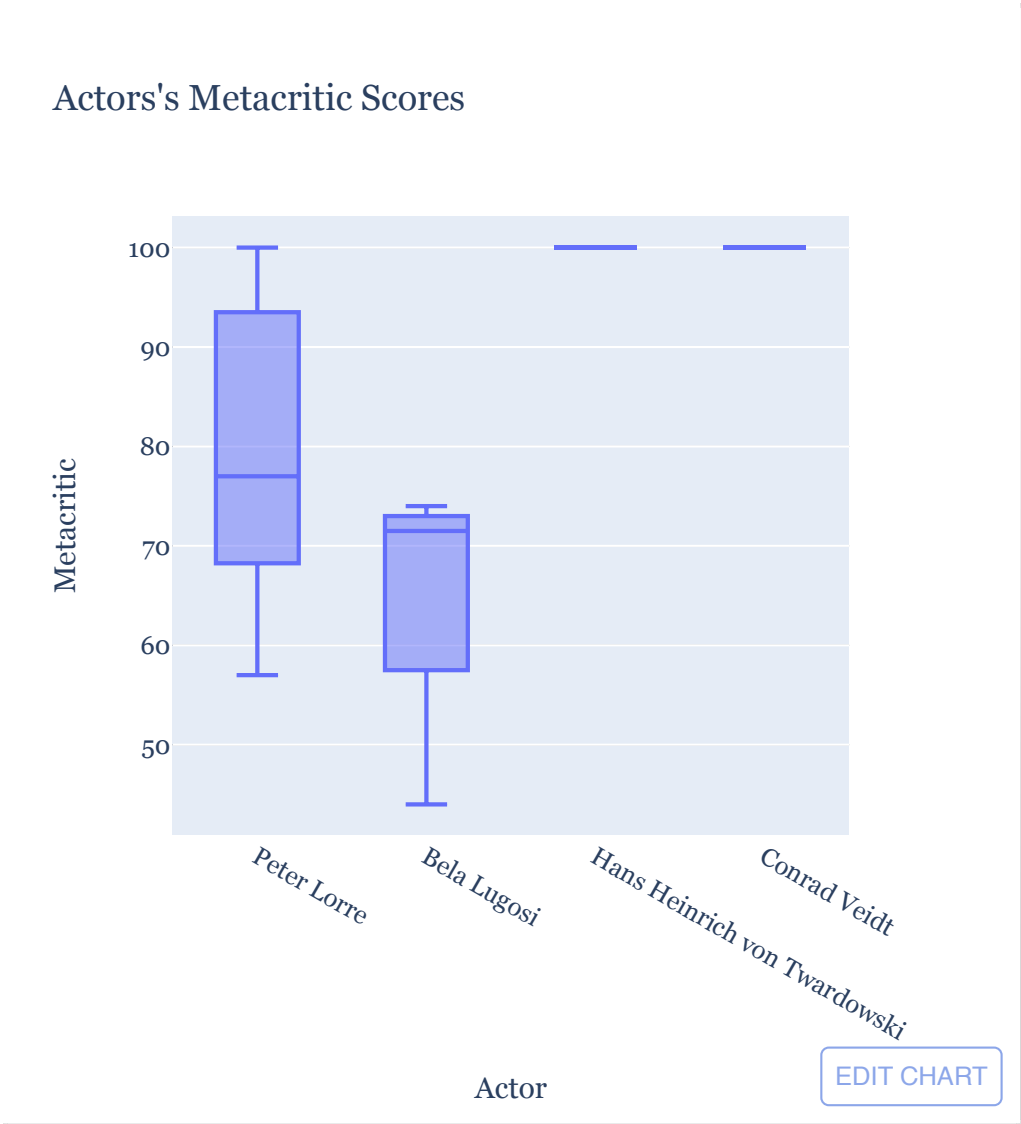
Heinrich von Twardowski had the lowest median box office earnings, which was opposite to what we observed in film budgets. This is likely due to Hans Heinrich von Twardowski only having box office data for 3 films on IMDb, decreasing the dataset's strength.



*Boxplot of each actor's US/Canada (domestic) box office.*

Finally, each actor's Metacritic scores were used as a proxy for their overall critical reception. For Hans Heinrich von Twardowski and Conrad Veidt, they only had one film rated on Metacritic: *Casablanca*, with a score of 100. Due to this low sample size, we could not draw substantial conclusions from their datasets. However, by comparing Peter Lorre and Bela Lugosi and their

medians/distributions, we see that Lorre’s Metacritic scores tended to be much higher than Lugosi’s, a trend that aligns with the observed difference in betweenness centralities.



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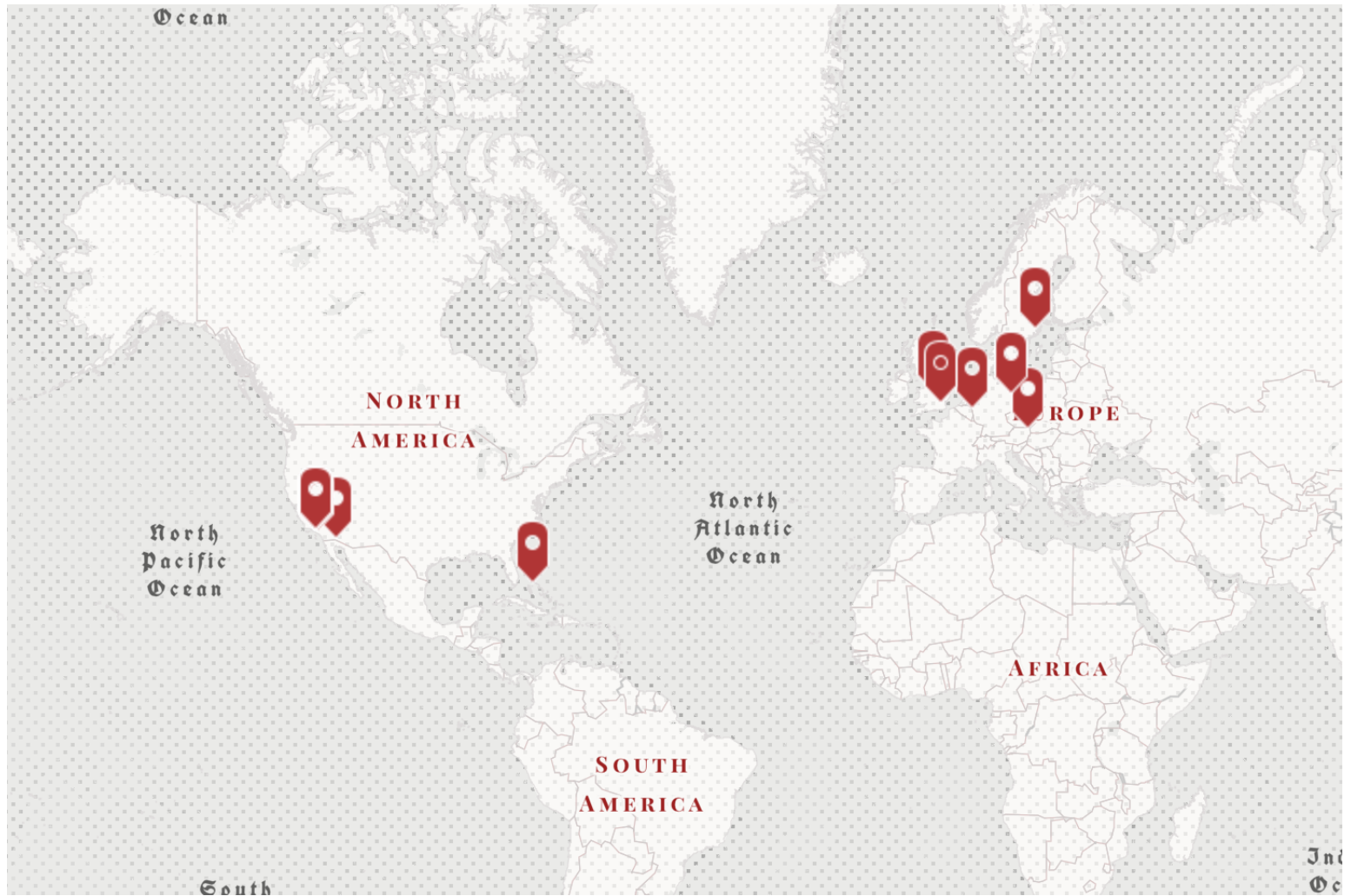
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## Film Location Mapping

To better visualize the lives of Peter Lorre, Hans Heinrich von Twardowski, Conrad Veidt, and Bela Lugosi, we mapped the filming locations of films that they starred in. For each film, we wrote the title of the film, a short introduction sentence, and

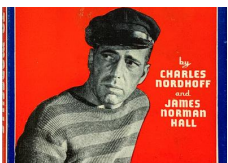
included a related image.

After creating the map, we made several observations. For example, the distances between the locations gave us the opportunity to make inferences on the Hollywood network and how tightly knit it was. Clusters of locations on the map revealed to us that many of the films were made by the same big companies, such as Warner Bros.



### Casablanca (1942)

Casablanca is a 1942 American romantic drama film starring Peter Lorre and Conrad Veidt.



### Passage to Marseille (1944)

Passage to Marseille, also known as Message to Marseille, is a 1944 war film made by Warner Brothers, starring Peter Lorre.



### A Scandal in Paris (1946)

A Scandal in Paris is a 1946 American biographical film starring George Sanders (pictured above).



### Fury (1936)

Fury is a 1936 American drama film about an innocent man (Spencer Tracy) who is wrongly accused of a crime. Tracy stars with Sylvia Sidney (shown above) who plays his fiancée.



### Confession (1937)

Confession is a 1937 drama film that is a direct remake of the 1935 German film Mazurka. Kay Francis, Ian Hunter, Basil Rathbone (shown above) and Jane Bryan star in the film.



### Confessions of a Nazi Spy (1939)

Confessions of a Nazi Spy is an American political thriller film that was the first explicitly anti-Nazi film produced by a major Hollywood studio. Edward G. Robinson, Francis Lederer, Georg...



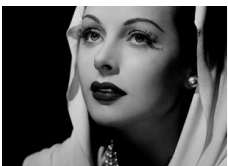
### Ninotchka (1939)

Ninotchka is a 1939 American romantic comedy film starring Greta Garbo and Melvyn Douglas.



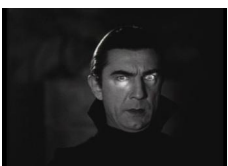
### The Invisible Man Returns (1940)

The Invisible Man Returns is a 1940 American horror science fiction film directed by Joe May starring Vincent Price and John Sutton.



### The Conspirators (1944)

The Conspirators is a 1944 American film noir, World War II, drama, spy, and thriller film starring Peter Lorre. Hedy Lamarr (shown above) also stars in this film.



### Dracula (1931)

Dracula is a 1931 American pre-Code supernatural horror film starring Bela Lugosi.



### Hotel Berlin (1945)



Hotel Berlin is an American drama film made by Warner Bros and starring Peter Lorre.



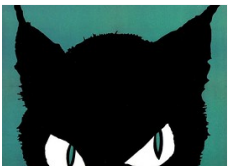
### Dawn Express (1942)

The Dawn Express is a 1942 American film directed by Albert Herman and starring Hans Heinrich von Twardowski.



### Rope of Sand (1949)

Rope of Sand is a 1949 adventure-suspense film noir directed by William Dieterle and starring Peter Lorre.



### The Black Cat (1934)

The Black Cat is a 1934 American pre-Code horror film directed by Edgar G. Ulmer and starring Boris Karloff and Béla Lugosi.



### The Wolf Man (1941)

The Wolf Man is a 1941 American horror film starring Bela Lugosi.



### The Raven (1935)

The Raven is a 1935 American horror film directed by Louis Friedlander and starring Béla Lugosi.



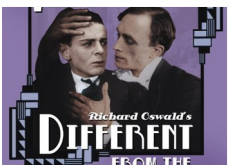
### Son of Frankenstein (1939)

Son of Frankenstein is a 1939 American horror film starring Bela Lugosi.



### Murders in the Rue Morgue (1932)

Murders in the Rue Morgue is a 1932 American horror film starring Bela Lugosi.



### Different from the others (1919)

Different from the Others is a German film produced during the Weimar Republic and starring Conrad Veidt.





### Dark Journey (1937)

Dark Journey is a 1937 British spy film directed by Victor Saville and starring Conrad Veidt and Vivien Leigh.



### The Hands of Orlac (1924)

The Hands of Orlac is a 1924 Austrian silent horror film directed by Robert Wiene and starring Conrad Veidt.



### The Man Who Knew Too Much (1934)

The Man Who Knew Too Much is a 1934 British thriller film directed by Alfred Hitchcock, featuring Leslie Banks and Peter Lorre,



### Invisible Agent (1942)

Invisible Agent is a 1942 American action and spy film starring Peter Lorre.



### The Maltese Falcon (1941)

The Maltese Falcon is a 1941 American film noir written and directed by John Huston and starring Peter Lorre.



### M (1931)

M is a 1931 German thriller film directed by Fritz Lang and starring Peter Lorre in his breakthrough role as Hans Beckert,



### Three Strangers (1946)

Three Strangers is a 1946 American film noir crime drama starring Peter Lorre.



### Lady Hamilton (1921)

Lady Hamilton is a 1921 German silent historical film directed by Richard Oswald and starring Conrad Veidt and Werner Krauss.



### Spione (1928)



Spione is a 1928 German silent espionage thriller directed by Fritz Lang and starring Hans Heinrich von Twardowski.

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## Text Analysis

The corpus of film reviews consisted of a total of 34 contemporary reviews from 18 films. These films were chosen based on individual contributions<sup>1</sup> from actors Peter Lorre, Hans Heinrich von Twardowski, Conrad Veidt, and Bela Lugosi.

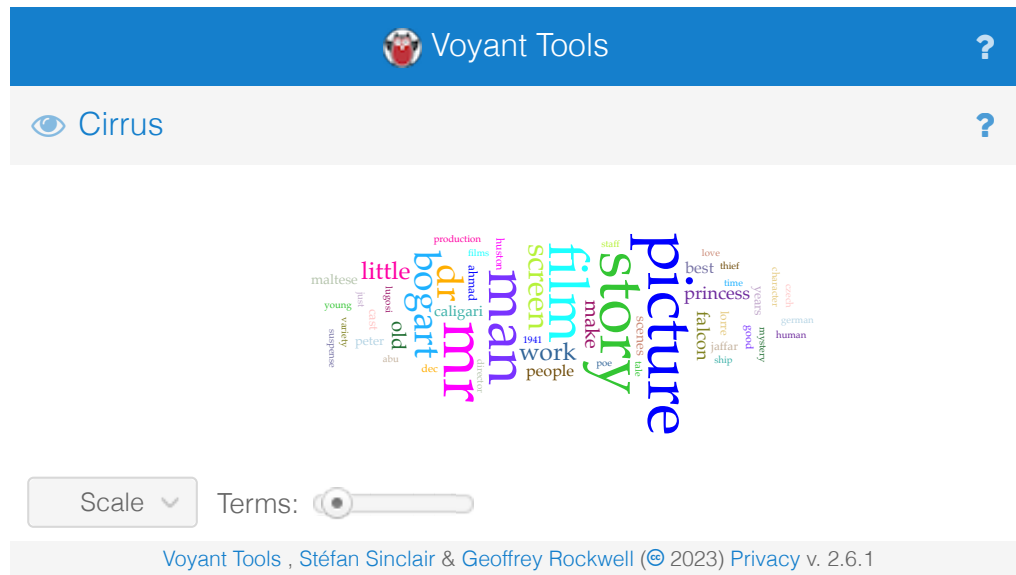
- From Peter Lorre’s filmography, we selected (i) *Passage to Marseille* (1944), (ii) *Casablanca* (1942), (iii) *The Man Who Knew Too Much* (1956), (iv) *The Maltese Falcon* (1941), (v) *20,000 Leagues Under the Sea* (1954), and (vi) *M* (1931).
- From Hans Heinrich von Twardowski’s filmography, we selected (i) *The Cabinet of Dr. Caligari* (1920), (ii) *Spione* (1928), and (iii) *Hangmen Also Die!* (1943).
- From Conrad Veidt filmography, we selected (i) *The Cabinet of Dr. Caligari* (1920), (ii) *The Thief of Bagdad* (1940), (iii) *Casablanca* (1942), and (iv) *The Hands of Orlac* (1924).
- From Bela Lugosi’s filmography, we selected (i) *Dracula* (1931), (ii) *The Raven* (1935), (iii) *The Wolf Man* (1941), (iv) *Son of Frankenstein* (1939), and (v) *Murders in the Rue Morgue* (1932).

We accumulated contemporary film reviews using digital magazine and newspaper archives, cleaned our corpus using Sublime Text, and analyzed the corpus using Voyant Tools.

### *Cirrus and Trends* — Bogart

The **Cirrus** tool provided a quick glimpse into which terms appear with most frequency throughout the corpus and this is represented through a given term’s relative font size. “Bogart”,

which referred to the actor Humphrey Bogart, was the 7th most frequent term overall and the most frequent term in regards to all of the actors mentioned throughout the corpus.



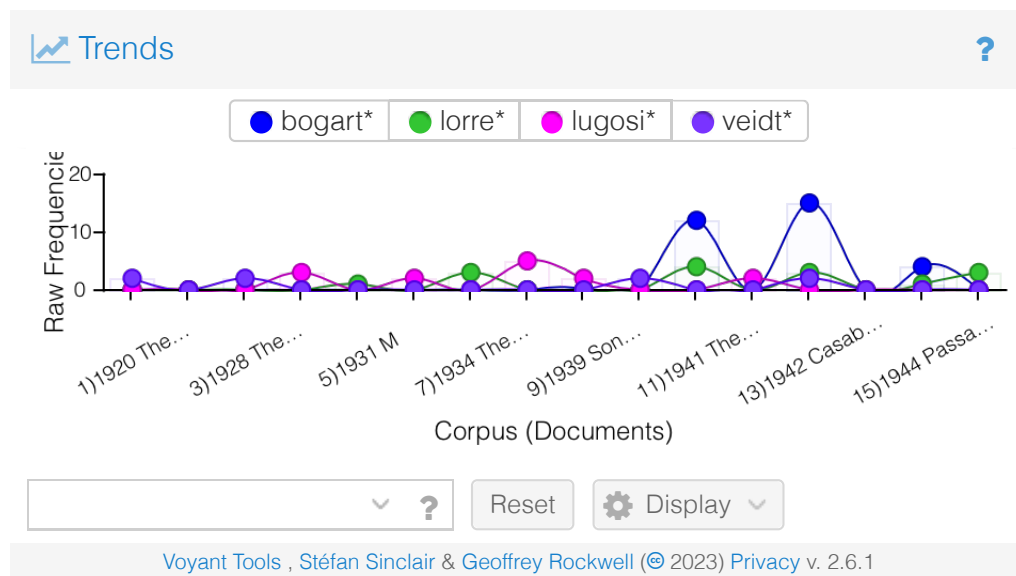
*Cirrus tool from Voyant Tools*

This is notable because Humphrey Bogart is not one of the actors we selected. “Lorre”, which refers to Peter Lorre, was the 20th most frequent term, while “Lugosi”, which refers to Bela Lugosi, was the 32nd most frequent term. In retrospect, the number of film reviews allotted to each actor in our corpus was not uniform. This is because it was difficult to find reviews for certain films pertaining to certain actors, which may impact how a given actor’s name appears with more frequency than another.

Bogart's breakthrough role in *High Sierra* (1941) cemented his role as an American cultural icon (Sragow), and his popularity grew after the release of *The Maltese Falcon* (1941) and *Casablanca* (1942). After the commercial success of *Casablanca* (1942), Bogart was nominated for an Academy Award for Best Actor in 1943. By 1946, Bogart became the world's highest-paid actor, with an annual salary of over \$460,000 (adjusted for inflation, this would equate to over \$6.6 million in 2022). Because Humphrey Bogart is now considered an American cultural icon, this could possibly explain

why his presence in a given film might overshadow other actors. This could also indicate how some film reviews might give preference towards giving commentary on Bogart's performance over other actors, since his name alone could garner more readers.

This notion was also expressed through the **Trends** tool. This tool depicts the frequency of a given term through the documents within the corpus. For this section, we used the terms "bogart", "veidt", "lorre", and "lugosi". In all of the documents where Humphrey Bogart's name was mentioned, his name appeared with more frequency than all of the actors we are researching.

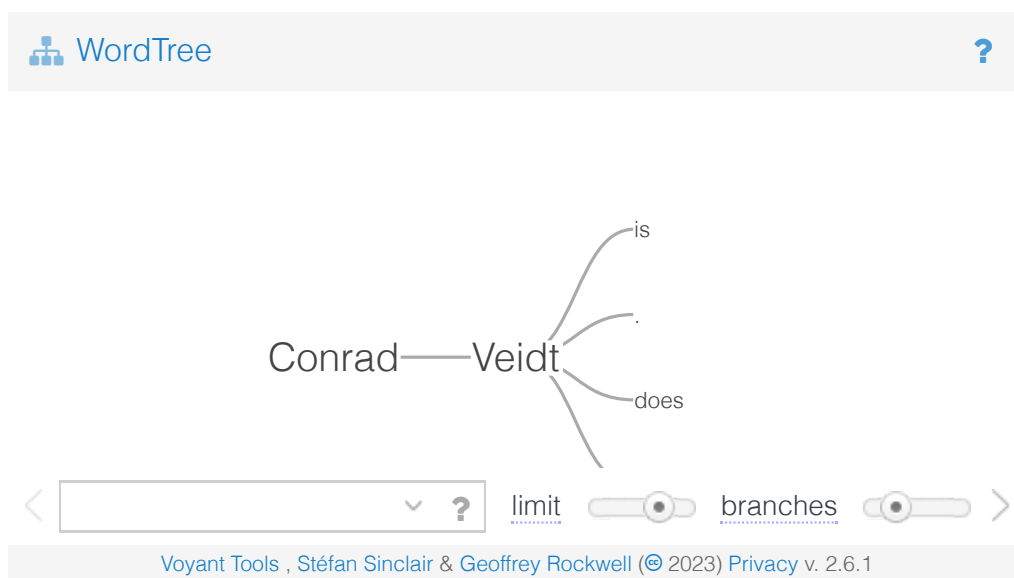


*Trends tool in Voyant Tools*

## **WordTree — Veidt and Lugosi**

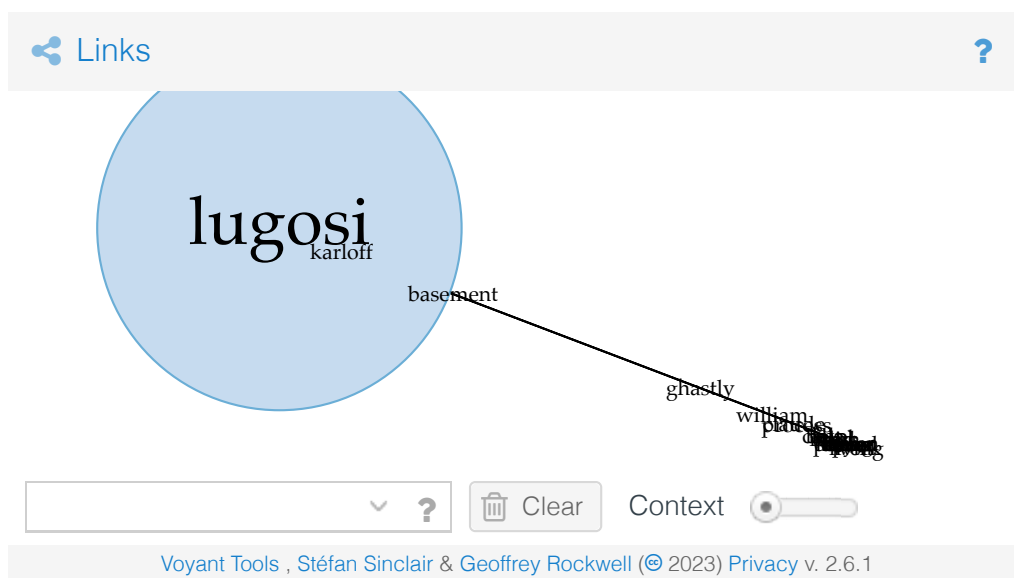
We then wanted to explore how each actor was perceived by film critics and the media. For Conrad Veidt, we plugged “**veidt**” into the Wordtree tool, which allows one to explore how keywords are used in different phrases throughout the corpus. A common term (in this case, “veidt”) was used as the root of the tree, with branches depicting phrases associated with that term. Due to Voyant Tools' UX, we could not expand all of the branches. However, we will disclose the most interesting finding: that

Conrad Veidt's role ("as the usual German officer") appears in the word tree on the branch with the comma (**branches** set to 7). This finding supports the idea that Veidt was typecast as a Nazi officer, despite his wife being Jewish (Soister 264). Because he was so heavily associated with a particular role or character, it became difficult for them to break out of that mold. In fact, Veidt eventually realized that Hollywood would typecast him as a Nazi; hence, he made it explicitly clear in his contracts that he would only play the role of a Nazi officer if and only if he is a villain (Ochoa).



*WordTree tool in Voyant Tools*

Next, we looked at Bela Lugosi using the **Links** tool to fetch the collocates (i.e., words that appear in proximity) to "lugosi". Words that stood out were "eerie", "ghastly", "horror", and "poe": these words support the observation that Lugosi starred in many horror films. Consequently, he was typecast as a horror villain and mad scientist due to his well-known depiction of Count Dracula. Lugosi also starred in many film adaptations of Edgar Allen Poe's works, which are associated with their own ominous reputations.



*Links tool in Voyant*

## Contexts — Lorre

Finally, we used the Contexts tool to investigate how Peter Lorre was perceived by film critics. The Contexts tool is a subset of the Links tool. While the Links tool is used to find collocates of a given term, the cocollates are oftentimes limited to four or five terms. Through isolating a given term (right clicking and selecting “Centralize”), a wider variety of collocates can be displayed.

Contexts				
	Document	Left	Term	Right
+	1931 M	are a few repetitions ...	lorre	does unusually well a...
+	1934 Th...	the work would be im...	lorre	in his first part since h...
+	1934 Th...	of course, subordinat...	lorre	, as the anarchist lea...
+	1941 Th...	roster, is magnificent ...	lorre	, Elisha Cook Jr., Lee ...
+	1941 Th...	work of their careers. ...	lorre	assures suspense as ...
+	1941 Th...	competent hands. Ad...	lorre	, Ward Bond, Gladys ...
<div> <span>&lt;</span> <input type="text"/> <span>&gt;</span> </div> <div> 14 context <input type="text"/> <span>expand</span> </div>				
Voyant Tools , Stéfan Sinclair & Geoffrey Rockwell (© 2023) Privacy v. 2.6.1				

*Context tool in Voyant Tools*

From our findings, we observed that Lorre is generally perceived to be a good actor, as “Lorre” was typically associated with “does unusually well”, “assures suspense”, or “is never dull”. This trend may relate to Lorre’s reputation as a method actor; he believed that a successful actor must completely and utterly identify themselves with their character: “*acting is like a drug and I’m an incurable addict*” (Youngkin 129). Due to his eccentric film persona, his passion was well-noted by film critics of that time.

Unfortunately, none of these reviews mentioned Hans Heinrich von Twardowski, which was likely due to him playing minor roles in these films. It was also difficult to find movie reviews for films he starred in, mostly because those are more obscure and indie films.

<sup>1</sup> “Contribution” refers to an actor’s given role in a film, whether it is a lead or supporting role. “Individual contribution” refers to the manner in which these specific films were chosen. We isolated each actor and chose three to six films from their respective filmography. We opted for films with more mainstream success due to the hopes of it being easier to find contemporary film reviews for. Hence, a film such as *Casablanca* (1942) is attributed to both Peter Lorre and Conrad Veidt. We did not purposefully seek to find films that the majority of actors in our network contributed to.

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## Conclusion

By analyzing the legacies of Peter Lorre, Hans Heinrich von Twardowski, Conrad Veidt, and Bela Lugosi through data visualizations, network analysis, and text analysis, we discovered that all four were typecast into specific character archetypes due to their appearance, accents, or previous filmography. Lorre became known for his depiction of criminals, Veidt and von Twardowski were type casted as Nazi officers, and Lugosi was



restricted to playing horror film villains. This typecasting, which was rooted in ethnic discrimination and language barriers, often limited the range of roles that each actor could obtain, despite support from the Southern California émigré community.

Lorre was able to bridge other émigrés together due to his reputation as a method actor (originating from *M* (1931)'s critical success). On the other hand, Hans Heinrich von Twardowski maintained fairly high betweenness centrality due to his roles in popular wartime films like *Casablanca* or *Hangmen Also Die!*, but he was not able to reach the heights of Lorre's legacy as many of his roles were minor or uncredited.

For Conrad Veidt, his typecasting as a Nazi officer, accompanied by his early death, stifled his legacy and his connections to other émigrés, and Bela Lugosi suffered from being typecasted as a horror villain. Unlike Veidt or von Twardowski, however, Lugosi did not have roles in successful films like *Casablanca* or *The Cabinet of Dr. Caligari* to bolster his filmography. Their relative success can also be observed in their filmography's budgets and box office earnings, with Lugosi in particular starring in mostly B-list films.

Overall, this project highlights the plights of émigré actors and the challenges they faced as they assimilated into the Hollywood scene. Despite discrimination and stereotyping, all four actors were able to make a name for themselves within the industry even as refugees escaping from Nazi Germany through persistence and tenacity. Although their legacies may differ in the present day, we can gain a lot of insight by investigating commonly overlooked actors: by comparing and contrasting their experiences with a variety of digital methodologies, we can highlight their tenacity during difficult times.

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## Data Critique

The network analysis lab during Week 5 on Hollywood's exile community inspired our research questions. By constructing a unimodal network and identifying certain actors with higher betweenness centrality than others, we wanted to understand the careers of these selected European émigré actors (Peter Lorre, Hans Heinrich von Twardowski, Conrad Veidt, and Bela Lugosi) and how their connections influenced their ability to flourish in the Hollywood film industry.

For our network analysis, our dataset consisted of the 29 films included in the class dataset chronologically ranging from 1936's *Fury* to 1950's *Sunset Boulevard*. This dataset is not comprehensive and only showcases 29 of the many films during this time period that involved European émigrés as actors, producers, directors, and writers. The films included in this dataset were typically well-known – e.g. *Casablanca* (1942) or *Passage to Marseille* (1944) – and the nodes/edges datasets were created using only a subset of each film's cast and crew to ensure only émigrés or people connected to the émigré community (e.g. Marlene Dietrich) were included in the network. As a result, our network does not include smaller films or films that only included one or two émigré actors/writers, which may bias our results toward already well-known actors within the film industry.

We also gathered information from archives from the *New York Times*, *Variety*, the *Los Angeles Times*, and *The Hollywood Reporter* for our text analysis of film reviews. By incorporating these reviews into a text corpus for each actor, we used Voyant Tools to highlight how an actor was described within these reviews, which we hoped would provide another perspective on each actors' popularity, connections, and success in Hollywood.

In addition, we used IMDb to scrape data about each of the four

actors for the data visualizations using Python. We compiled information about the financial success (or failures) of each actors' filmographies and the types of films they worked on. This portion of our project provides a more comprehensive view into each actor: the network only includes 29 films, and the text analysis uses a corpus of reviews of only 6 films within each actors' filmography. Thus, we wanted to supplement these selected, potentially non-representative sources with a broader dataset.

Despite the information that these datasets may provide, we do want to acknowledge their shortcomings. Since many of the films were produced in the 1940s and 1950s, it is possible that information about these films may be lost. For instance, box office records or cast lists may not be as detailed as they are for more modern films, reviews in less prominent newspapers may not have been digitized, and certain texts may have been written in a different language. Since we only used film reviews from well-established newspapers and magazines, we recognize that our findings are biased towards actors who are more known and popular. This is due to the newspapers and magazines' need to increase readership by writing about who and what is already being talked about a lot. Additionally, genre descriptions from IMDb are subjective, and all genre descriptions for a film were included in our visualizations (e.g. if a film was considered both a comedy and a crime film).

It's also important to acknowledge further biases that may lie within IMDb, itself. While it is still run under the original founder and CEO, Col Needham, it was bought by Amazon.com in 1998. It didn't lose its complete autonomy, but we can recognize that Amazon.com purchased it under intentions to increase their sales of DVDs and videotapes (Lewis). Beginning with this economic goal, IMDb has moved beyond being a simple indexing source to a marketing and advertising source. Since companies and regular fans can input data and provide ratings, in terms of how this could

affect our database, it makes most sense that films that were popular from premiere date remain the most known and covered today and less popular films of that time remain either lost or scarcely covered today. Companies and fans will continue circulating what is already known and popular (in the company's case, to possibly continue revenue from it) instead of companies and fans potentially losing money and time by attempting to dig up information from lesser-known or lost films. This would explain why we have copious amounts for films that were popular and remain popular, meanwhile, for some lesser-known films, we had trouble finding ratings and box office scores. Overall, there was an underwhelming amount of literature and data about lesser-known actors compared to actors like Peter Lorre, as much of the media attention focused on popular figures and films with higher budgets – this difference in sample size makes direct comparisons more difficult.

## About The Team



**The team:** *Diana Hernandez, Yvonne Nguyen, Bhavna Sreekumar, Katie Wong, James Yoon, and Kelly Zhong.*

**Diana Hernandez** is a fourth-year majoring in Sociology and minoring in Digital Humanities and Musicology. She was the collateral specialist; she helped gather articles for film review analysis, movie locations for visualization data and built the unimodal network for our network analysis. After graduating, Diana hopes to work in marketing and graphic design/illustration content creation, hopefully within the music, film or magazine industry. Aside from making art, her interests lie in watching and reviewing movies on Letterboxd, writing, and visiting second-hand shops.

**Yvonne Nguyen** is a fourth-year majoring in Philosophy and



minoring in Digital Humanities. She was the visualization specialist; she worked on the text analyses, researched the actors' obituaries, and helped James with finding films and contributors for the network. After graduating, Yvonne plans on taking a gap year and applying to graduate school for Human and Computer Interaction. Her current interests include making her way through Nobuhiko Obayashi's filmography, baking pastries, and reading Kierkegaard.

**Bhavna Sreekumar** is a senior majoring in Cognitive Science with a specialization in Computing and minors in Digital Humanities and Music Industry. She was the content specialist for this project and was in charge of putting together the storymaps site that hosted the project as well as working with Kelly to create the storymaps visualization. She also worked on finding film locations for each actor and other necessary information for the visualization. After graduating, Bhavna hopes to work within the Data Science and Marketing industry. Some of her interests outside of academics include writing songs, traveling, and performing with her Acapella team.

**Katie Wong** is a fourth-year majoring in Communication with minors in Film and Digital Humanities. She was the Project Manager. She researched the actors' careers, films they starred in, and artistic movements that influenced film genres for the Timeline. In addition, she worked on the Data Critique. After graduation, Katie hopes to work in Marketing and PR. Outside of class, she likes to knit, crochet, and listen to true crime podcasts.

**James Yoon** is a fourth-year Chemistry major with a specialization in computing and minors in Digital Humanities and Atmospheric & Oceanic Sciences. As the data specialist, James scraped and cleaned the IMDb data, and he also used the Plot.ly library in Python to plot the genre and box office visualizations. He also developed and edited the project narrative, edited the

website's design and accommodated visualizations for smaller screens, contributed to the film review corpus, and compiled some of the filming locations for the mapping visualization. After graduation, James plans on attending graduate school in atmospheric chemistry and to eventually work as a science communicator and an environmental justice advocate. Outside of chemistry, he's interested in music criticism, creative writing, and discovering new restaurants.

**Kelly Zhong** is a senior majoring in Cognitive Science with a specialization in Computing and minoring in Digital Humanities. She was the web specialist for this project and was in charge of putting the storymaps site together. Aside from organizing and presenting the content, she also helped to make the storymaps visualization. She worked with Bhavna to find films for each actor, their filming locations, and related images. After graduating, Kelly hopes to pursue a career in UX/UI design. In her free time, she likes to do pottery, travel with friends and family, and watch shows on Disney+.

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