

# 10

## Annexes

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### 10.1 Annex I – Online Film Catalogues, Archives and Heritage Platforms

*American Film Institute:* [afi.com](http://afi.com)

*British Film Institute:* [bfi.org.uk](http://bfi.org.uk)

*Danish Film Institute:* [dfi.dk](http://dfi.dk)

*Danish Silent Film Portal:* [stumfilm.dk](http://stumfilm.dk)

*Deutsche Kinemathek – Museum für Film und Fernsehen:* [deutsche-kinemathek.de](http://deutsche-kinemathek.de)

*DFF – Deutsches Filminstitut & Filmmuseum:* [dff.film](http://dff.film)

*European Film Gateway:* [europeanfilmgateway.eu](http://europeanfilmgateway.eu)

*Film and Audiovisual Collections of FIAF Affiliates Online:*  
[www.fiafnet.org/filmsonline](http://www.fiafnet.org/filmsonline)

*Filmographie Pathé:* [filmographie.fondation-jeromeseydoux-pathe.com](http://filmographie.fondation-jeromeseydoux-pathe.com)

*Filmportal:* [filmportal.de](http://filmportal.de)

*Gaumont Pathé Archives:* [www.gaumontpathearchives.com](http://www.gaumontpathearchives.com)

*Harvard Film Archive:* [hcl.harvard.edu/hfa/](http://hcl.harvard.edu/hfa/)

*Internet Archive:* [archive.org](http://archive.org)

*Open Society Archives:* [osaarchivum.org](http://osaarchivum.org)

*Pordenone Silent Film Festival:* [giornatedelcinemamuto.it](http://giornatedelcinemamuto.it)

*Silent Hall of Fame:* [silent-hall-of-fame.org](http://silent-hall-of-fame.org)

*Silent Era:* [silentera.com](http://silentera.com)

*United States Holocaust Memorial Museum:* [collections.ushmm.org](http://collections.ushmm.org)

## 10.2 Annex II – Silent Films with the Motif of ‘Gypsy’ Child-theft

The information about the silent films presented here comes from various film archives and/or online databases. When the films are accompanied by a short synopsis or by keywords of content in the respective source databases, these are given here as direct quotations. Six of the synopses are provided by the author (R.M.). The specific emphasis in the study is on the black-and-white aesthetics that accompanies the ‘gypsy’ theme, hence the detailed summaries.

*Stolen by Gypsies* (1905): US, Dir. Edwin S. Porter and Wallace McCutcheon, 845 ft.

Keywords: “Babies – Birthmarks – Crime – Kidnapping – Gypsies” (The Silent Era).

Synopsis: In a spacious room, a maid dresses up a small fair-haired girl on her lap. While the child is still naked, we can see a huge dark mark on her back. The maid continues putting on the girl’s white clothes, adding finally a voluminous white dress. The parents come to kiss the child and then leave the room. The mother wears a billowing white dress; the father sports an elegant dark suit. In the next shot, the maid takes the child outside the house and both sit on the sunny lawn. She is then summoned by the mother and leaves the baby alone. A man runs across the lawn and gathers up the girl, taking her through a patch of dark bushes to a horse-drawn carriage. Another man helps him and both drive off. Upon her return, the maid sees the empty lawn, calls the mother – still wearing her voluminous white dress – and both start searching for the child. The women come across two thieves carrying a bulging sack and chase after them. More household members join the chase. During the pursuit, the chasing party comes across various obstacles: a man with a basket, another man with a string of balloons, a thicket and finally a sandy slope. At the bottom of the slope, the thieves are caught but it turns out that their sack contains stolen geese and hens. One year later, two ladies visit a ‘gypsy’ camp to get their fortunes told. A small girl with a scarf and a handful of sticks comes up to one of the ladies. The lady checks the child’s back for the mark and finds it. In the meantime, the parents sit at home and mourn in front of a portrait that shows their stolen girl in a white dress. The mother takes out a box and starts unfolding the child’s white clothes. One of the ladies visits the parents and informs them about the small girl in the ‘gypsy’ camp. The parents rush to the camp and while the mother acts like a client who wants her

fortune told, the father goes inside one of the tents, finds his daughter and comes out pointing his gun at the ‘gypsies’ (R.M.).

*Rescued by Rover* (1905): UK, Dir. Lewin Fitzhamon.

Synopsis: The film begins with an emblematic shot of a child, dressed in frilly white clothes, while it is watched over by the family’s collie that goes by the name of Rover. The nursemaid, in an elegant white outfit, takes the child for a walk in the park where she is accosted by a ‘gypsy’ woman in a tattered stripy shawl that covers her entire body. The ‘gypsy’ wraps her head with one end of the shawl and begs for alms, but the nursemaid walks past and the ‘gypsy’ raises an angry fist behind her back. The nursemaid meets a uniformed soldier and while the two are talking, the beggar woman sneaks out of the bushes, grabs the child from its pram and disappears in the wild vegetation. Almost swooning, the nursemaid reports the incident to the mother, the latter, too, in an elegant white outfit. Rover witnesses the scene and embarks on a rescue mission. The dog jumps through the window, races down a street and swims across a river to reach a terrace of simple houses; it goes from door to door in search of the child. In a shabby garret with exposed roof timbers and bare bricks, the ‘gypsy’ undresses the child, placing it on a jumble of rags directly on the floor. She takes several swigs from a bottle of liquor and then lies down next to the child. The dog discovers them and races back to fetch the father. He rushes in and saves the child, pushing the ‘gypsy’ away; left alone, she surveys the child’s clothes, takes another swig at the bottle and lays herself down again. The grieving mother is soon joined by the dog, the father and the child, the four happily reunited (R.M.).

*Two Little Waifs* (1905): UK, Dir. James Williamson, 505 ft.

Synopsis: Two children, a boy and a girl of five or six, in smart clothes, escape from their abusive ‘gypsy’ kidnappers. The children reach the boy’s parental mansion where – through a cut in the sequence – we are made to understand that boy is welcomed by his family, while the girl is left alone on the street. This act of unexplained insensitivity, conveniently omitted by the editing, allows the film to continue as a rescue story in which father and son – in an expensive horse-drawn carriage upholstered with leather and steered by a coachman in livery and a top hat – search for the girl among the ‘gypsies’ and save her from a house fire, all the while allowing the viewers to evaluate the difference in quality of attire and mode of transportation. The father

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wears an expensive tailor-made suit, his son, a sailor suit and a straw hat, while the 'gypsies' they meet have shapeless, shabby clothes on and use wagons. The 'gypsy' woman, who hides the girl and who tries to obstruct her rescuers by setting the house on fire, has an old blanket over her head, so instead of her face, we can only see a black hollow. The film ends with an idyllic picture of the girl and the boy reading a huge children's book, both being taken care of by the elegant mother and father (R.M.).

*The Gypsies; or The Abduction* (1907): FR or UK, 447 ft.

*Kidnapped by Gypsies* (1908): FR or UK, 574 ft.

*The Peachbasket Hat* (1909): US, Dir. D.W. Griffith, 609 ft.

Synopsis: "Mr. Jones reads an item in the morning paper about a kidnapping by gypsies but Mrs. Jones is interested only in the advertisement for hats. On leaving home, he spots gypsies on the street and returns to warn their maid. Mrs. Jones goes hat shopping and leaves her infant with the maid, who invites the gypsies in to read her palm. When Mrs. Jones returns triumphant with her purchase, the maid hustles the gypsies out, and in the excitement the large hatbox falls over the Jones' child. Everyone assumes that the child has been stolen by the gypsies but, after a chase, they are found innocent. Back home, the missing child is located under the hatbox and all is again well at the Joneses. -SS [DWG Project # 146]" (Pordenone).

*Jessie, the Stolen Child* (1909): US, Dir. Van Dyke Brooke.

Synopsis: "Gypsies steal a child. She grows up with them and causes jealousy among them, and a gypsy woman restores her to her home" (BFI).

*Billy's Bulldog* (1910): UK, Dir. A.E. Coleby.

Synopsis: "A bulldog leads police to the gypsies who have kidnapped its owner" (BFI).

*The Little Blue Cap* (1910): UK, Dir. Lewin Fitzhamon.

Synopsis: "A boy saves a young girl from gypsy kidnappers" (BFI).

*Her Mother's Image* (1911): UK, Dir. George Bellamy.

Synopsis: "An artist who has been adopted by a lord discovers that a gypsy is the lord's kidnapped daughter" (BFI).

*The Portrait [Zillah, a Gypsy Romance]* (1911): UK, Dir. A.E. Coleby.

Synopsis: “Gypsies adopt a lost child who is later recognised by her real parents when they see her portrait” (BFI).

*Notre-Dame de Paris* (1911): FR, Dir. Albert Capellani.

Synopsis: “Esmeralda, a beautiful gypsy street dancer, arouses the desire of men, especially of Claude Frollo, the archdeacon of Notre-Dame. The latter asks Quasimodo, the deaf and deformed bell-ringer of the cathedral, to kidnap the girl. Quasimodo, who has been adopted by Frollo and obeys his every word, captures the gypsy but she is saved thanks to Phoebus, a handsome captain, and his archers. Arrested by Phoebus, the hunchback is condemned to be flogged at the pillory. When Esmeralda, moved to pity by his lot, gives him water to drink, Quasimodo falls in love with her. Later, Phoebus is stabbed to death and Esmeralda is wrongly accused of the murder. Sentenced to hang she is saved by Quasimodo who offers her asylum and... the love of his heart...” (Gaumont Pathé Archives).

*Children of the Forest* (1912): UK, Dir. Lewin Fitzhamon.

Synopsis: “A boy and his dog trail a gypsy who has kidnapped his sister” (BFI).

*Kidnapped for Revenge* (1913): UK, Dir. Ernest G. Batley.

Synopsis: “A dog saves a farmer’s baby from being kidnapped by a gypsy” (BFI).

*The Firefly [Ildfluen]* (1913): Denmark, Dir. Einar Zangenberg,  
47 mins.

Synopsis: A ‘gypsy’ couple has encamped on the estate of Countess Barri. The ‘gypsy’ husband, Michael, wears a broad brimmed hat, a golden earring, a striped vest, a striped pair of trousers and a black cloak. His wife has a black scarf over her head and is wrapped in a striped piece of cloth, her chest decorated with masses of jewellery. Countess Barri – in an immaculate and highly elegant white dress – plays with her daughter Lilian and the son of her estate’s manager, Ralph, in front of her white mansion. The two children go to a nearby tower and on their way back, they bump into Michael who has a performing monkey on a leash. The children start playing with the animal; they themselves have a toy monkey. The worried countess finds them in the fields and is persuaded by Michael to come and visit his sick child. The camera cuts

to the 'gypsy' wife, who treats a baby bear with visible cruelty as well as her sick daughter; she starts lashing the child, until the countess arrives to stop her. The sick girl is put to bed. Countess Barri gives Michael some money and orders the 'gypsies' to leave her estate immediately; she is enraged by their cruel treatment of the sick child. At home, fair-haired Lilian dreams of monkeys and when she wakes up, she crawls out of her room's window and goes in her white nightgown to the 'gypsies', asking to play with the animal. While she is inside the wagon, the sick 'gypsy' child – with a head full of unruly pitch-black hair – dies. The 'gypsies' decide to drive off with Lilian. Ralph starts searching for his friend, catches up with the 'gypsy' wagon and for lack of other options asks if he can join them, demonstrating he can do a cartwheel. Lilian is to take the place of the dead 'gypsy' child and is trained as a performer. Twelve years later, the 'gypsies' are back on Countess Barri's estate. An agent offers to take Lilian to the town circus. As a 'gypsy', Lilian wears a striped head scarf and a garish dark dress. Ralph has a tartan-patterned cap and a striped shirt. While Lilian is in town, Ralph helps Count Silver to repair his car and gets a job as his chauffeur. During the performance, Lilian is suspended from the circus dome as a firefly in a spectacular white costume. Due to her success, Michael can obtain an advance from the circus manager and immediately loses all the money to alcohol and cards. While watching Lilian's performance, Count Silver falls in love with her. He sends Lilian a bouquet with flowers and a note, in which he confesses his love. Michael uses the man's feelings to get more money. Count Silver takes Lilian out for a ride in his car, driven by Ralph, and when he tries to force himself on the girl, Ralph stops the car, acting as if there is a technical problem and then suddenly drives off, leaving the count on the dusty road. Lilian and Ralph go back to the mansion of their childhood and reunite with Countess Barri, who is still mourning in a black dress. The three climb up the old ruined tower, where vengeful 'gypsy' Michael locks them up and lights a bomb fuse at the foot of the building. However, Ralph shows up again as the brave hero and saves them all (R.M.).

*The Exploits of Elaine*, Ep. 8. "The Reptile Under the Flowers" (1914):

US, Dir. Louis J. Gasnier/George B. Seitz.

Synopsis: Elaine is kidnapped just as a gypsy tells her fortune. She is discovered by Singoalla, the gypsy's wife. The husband shoots at his wife. Singoalla meets Harry and helps him escape from captivity. But the gypsy is wounded in the fight, so Singoalla tries to avenge him. She

brings a bouquet of flowers to Elaine, yet Harry, suspicious, discovers a snake in the middle of the bouquet and kills it. A few weeks later, Elaine wants to participate in a steeplechase. She climbs onto Firefly, but the horse rolls on the ground. Fortunately, Elaine has only minor bruises. (Gaumont Pathé Archives) [my translation, R.M.].

*The Adventures of a Madcap* (1915): US, Prod. Balboa Films,  
1135 m/1014 in colour.

Synopsis: “Jean, a waif, is adopted by old Jason, and acts as an assistant to him in the culture and sale of his flowers. She is loved by Owen, a country swain, who hesitates asking her to be his wife because of her erratic, irresponsible gaiety. One day she returns home to find old Jason dead in the garden. Her grief knows no bounds, and she knows not what to do. However, the Gordons, a childless couple, take a fancy to the child and bring her to live with them. But her wild life is poor preparation for the conventional drawing rooms of the rich, and tired of the life, she runs away. Attired in the garb of a boy, she joins a gypsy camp. Carlos, one of the men, engaged to Carmio, falls in love with her, and one night, to escape his attentions, she hides in a deserted shack. He follows her, and Carmio, seeing him, runs back to the camp for help. She comes across the Gordons and Owen, and with them arrives back at the shack in time to save Jean from an awful fate. The picture ends charmingly with Jean and Owen in the roles that ‘all the world loves’” (Moving Picture World, IMDb), see also the synopsis in Filmographie Pathé.

*The Twin Triangle* (1916): US, Dir. Harry Harvey, 5 reels.

Keywords: “Artists – Children: Waifs – Crime: Kidnapping, Rape (Attempted) – Gypsies – Revenge – Self-defense – USA: New York” (AFI).

*The Vagabond* (1916): US, Dir. Charlie Chaplin, 24 mins.

Synopsis: A Victorian tale of the Tramp (Charlie Chaplin) rescuing a drudge (Edna Purviance) from a cruel ‘gypsy’ gang. The gang consists of a corpulent leader (Eric Campbell) who whips the girl mercilessly, some men without any distinguishing marks, and an ugly old hag (Leo White in drag). After riding off with the girl in a commandeered wagon, the Tramp hands her a rake to use on her flea-infested hair and diligently washes her face in water and suds. A passing artist (Lloyd Bacon), inspired by the freshened-up girl, paints a portrait of her and displays his work in a gallery. The girl’s patrician mother recognises her

daughter's birthmark on the painting and with the artist's assistance finds her whereabouts. Mother and daughter reunite and drive off in the family's automobile, leaving the Tramp behind. Later, the family chauffeur returns and collects the Tramp as well (R.M.).

*Runaway Romany* (1917): US. Dir. George W. Lederer, 1340 m.

Synopsis: To promote Anitra, a rising star, the theatrical agent Ink Ames comes up with the idea to make people believe that Anitra is the long-lost daughter of Théodore Harrisson, the copper king, who disappeared fifteen years ago. Mr. Harrisson really believes that he has found his missing daughter and takes Anitra to him. But in the West, Harrisson's mine supervisor, Bud Haskel, falls in love with a young 'gypsy', Romany, who is destined for the son of the 'gypsy' chief. She runs away and, thanks to Bud, manages to reach New York. Jealous Anitra wants to throw the suspicion of a robbery on Romany, but Ink reveals the truth. Shortly after, we realise that Romany is the daughter of the copper king, because she has a heart-shaped mark on her shoulder. And Mr. Harrisson wins a daughter and a son-in-law who, he hopes, will give him grandchildren (Filmographie Pathé) [my translation, R.M.].

*Betta the Gypsy* [*Betta la Bohémienne*] (1918): UK, Dir. Charles Raymond, 48 mins.

Synopsis: The film is an adaptation of an operetta by Edward Waltyre. Betta (Marga Rubia Levy), the daughter of the queen of the 'gypsies' Aleska (Malvian Longfellow), is an object of rivalry between the king of the 'gypsies' Tempestro (George Foley), a brutal man wearing a pirate's hat trimmed with long feathers, and the young 'gypsy' Hubert (Edward Combermere). Betta and Hubert love each other; their bond is emphasised by the similarity of their black-and-white striped costumes. Blackmailing Aleska with a secret, Tempestro obtains her permission to marry Betta. Hubert is forced to leave the 'gypsy' camp, and he finds a job at the Merchant Marine, changing his 'gypsy' garb with a smart uniform. Betta runs away from the camp, too, to join Hubert, and the two start a family in a nice house. Six years later, Tempestro tracks them down and steals their blond-haired boy. Betta returns to the 'gypsy' camp, where she reunites with her son. Finding the house empty, Hubert also enters into a search for his family. On his way, he meets an old 'gypsy' (Barbara Gott) who reveals to him the secret of his noble origin. In a flashback, another story involving a child-theft committed by 'gypsies' is embedded. Queen Aleska's only sister Hazla,

costumed in a black-and-white striped dress, had a love affair with an English lord. To pay off his gambling debts, the lord abandoned Hazla and married a rich heiress, dressed in white, who gave him a son. Hazla also gave him a son, but she and the child died soon after. As revenge, Aleska replaced the lord’s son with the corpse of her sister’s baby. This is the story that Tempestro uses to put pressure on Queen Aleska. The old ‘gypsy’ reveals the secret not only to Hubert but also to the lord, his father. The old lord comes to the ‘gypsy’ camp to talk to Queen Aleska and there he meets his kidnapped son. The final scene shows the lord welcoming Hubert and Betta into his affluent dining room and entertaining his blond, curly-haired grandson on his lap (R.M.).

*Gypsies [Cikáni]* (1921): Czech Republic, Dir. Karel Anton, 118 mins.  
Synopsis: The film is based on Karel Hynek Mácha’s novel of the same name. It tells the story of the Venetian gondolier Giacomo (Hugo Svoboda) and his beloved Angelina (Olga Augustová). Angelina and Giacomo live in a bubble of happiness until the clawed fingers of fate shatter it to pieces. Angelina betrays Giacomo’s love and runs away with Count Lomecky (Theodor Pištěk). The count betrays Angelina in turn. He is married and suspects his pregnant wife of infidelity. The countess denies being unfaithful to him and pledges that her child will be born with a birthmark if this were to be true. Her son indeed comes into the world with a birthmark. She dies during childbirth and the count gives the baby to Angelina, who has just lost her own child at birth. Angelina abandons the boy in the forest, where he is picked up and raised by Giacomo, who has taken the road of revenge and roams in the world disguised as a ‘gypsy’. In the meantime, banished in a cave, Angelina goes mad. Giacomo and his adopted son, both in ‘gypsy’ disguise, appear at the count’s estate. Learning about Angelina’s fate, Giacomo kills the count, receives a death sentence and is executed at the gallows. The son (Alfons Rasp) falls in love with Lea, a pale and sad Jewish girl who harbours a shameful secret. She was taken by Angelina to the castle, where the count raped her. Feeling his pride hurt, the young man deserts Lea, who dies of a broken heart, soon followed by her father. The young nameless ‘gypsy’ discovers his true identity – he is Count Lomecky’s son and the sole heir of his estate – and the identities of the people around him. Robbed of all the loved ones in his life, he leaves the place, never to return (R.M.).

### 10.3 Annex III – Film Directors of ‘Gypsy’-themed Films

A non-exhaustive list of acclaimed filmmakers, in alphabetical order, with one or more fiction ‘gypsy’-themed films in their filmography:

Ivan Andonov | Bulgaria  
Jacqueline Audry | France  
Vicente Aranda (direction and script) | Spain  
Géza von Bolváry | Hungary  
Rasmus Breistein (direction and script) | Norway  
René Clément | France  
Arthur Crabtree | UK  
Robert Duvall (production, direction and script) | USA  
Lewin Fitzhamon (direction and script) | UK  
Urban Gad (direction and script) | Denmark  
José Giovanni | France/Sweden  
D.W. Griffith (direction and script) | USA  
Dušan Hanák (direction and script) | Czechoslovakia  
Bernard Knowles | UK  
Joanna Kos-Krauze and Krzysztof Krauze (direction and script) | Poland  
Emir Kusturica (direction and script) | Serbia  
Mitchell Leisen | USA  
Joseph Losey | USA  
Emil Loteanu (direction and script) | Moldova  
Ernst Lubitsch | Germany  
Luis Lucia (direction and script) | Spain  
Dušan Milić (direction and script) | Serbia  
Roy William Neill | USA  
Aleksandar Petrović (direction, script and music) | Serbia  
Stole Popov (direction and script) | Macedonia  
Nicholas Ray | USA  
Charles Raymond | UK  
Florián Rey (direction and script) | Spain  
Leni Riefenstahl (direction and script) | Germany  
Alexander Siversen (direction, camera and script) | Russia  
Carlos Saura (direction and script) | Spain  
Ernst Ritter von Theumer | Germany  
Valentin Vaala (direction and script) | Finland  
Charles Vidor | USA

## 10.4 Annex IV – Literary Sources of ‘Gypsy’-themed Films

A non-exhaustive list of the literary works written by representatives of the dominant culture that have served as a source material for fiction ‘gypsy’-themed films. Some of the entries are supplemented with references to perceptive articles and books as a way of underscoring the paradoxical centrality that ‘gypsy’ figures have in the construction of national narratives across Europe and the USA.

*Carmen/Gypsy Blood: A Love Tale of Old Spain* (1918) is based on Prosper Mérimée’s tale of the same name, first published in 1845. The opera version by George Bizet (1875) turned Mérimée’s tale into a worldwide success, subsequently giving rise to more than eighty screen adaptations (between 1894 and 2005), which makes “Carmen” the most frequently adapted narrative in the medium of film (Davies ix). Martin Holler and Kirsten von Hagen develop an intertextual and intermedia perspective on Carmen’s myth, tracing its transformations from literature through opera to modern film. In the collective volume *Carmen: from Silent Movie to MTV* that focuses on the large body of Carmen films, Colmeiro discusses the centrality of the mythic ‘gypsy’ female in the process of reconfiguring Spanish national identity (91–106).

*Gipsy Anne [Fante-Anne]* (1920) is the first Norwegian film adapted from literature, being based on an 1879 novel by the New Norwegian writer Kristofer Janson. As pointed in Chapter Two, film scholars consider Rasmus Breinstein’s silent film to be a vital turning point for the national breakthrough of Norwegian film, noting that the director was “among those who felt that Norwegians should film their own national literature” (Myrstad and Diesen 19). The newspaper reviews published at the time of the film’s release in *Morgenbladet* and *Dagbladet* praise *Gipsy Anne* for arousing the sense of community and patriotism and for depicting “authentic Norwegian rural life” (25) (see also Section 2.2 and Section 7.2.1).

*The Bohemian Girl* (1936) takes its inspiration from the ballad opera *The Bohemian Girl* that Michael William Balfe composed in 1843, drawing on “The Gypsy Girl” (“La gitana”) (1613), a seminal tale by the Spanish writer Miguel de Cervantes (see also Section 3.3).

*Dark and Bright* [*Morena Clara*] (1936 and 1954) is based on the popular Spanish theatre comedy *Morena Clara* by Antonio Quintero and Pascual Guillén, first staged in Madrid in 1935 (Claver Esteban 481).

*Flower of the Tisza* [*Tiszavirág/Zwischen Strom und Steppe*] is based on the novel *Zwischen Strom und Steppe* by the German author Michael Zorn (IMDb).

*Madonna of the Seven Moons* (1944) is based on the 1931 novel of the same name by the British writer of popular fiction Margery Lawrence (Harper 118).

The Technicolor melodrama *Jassy* (1947) is based on the 1944 novel of the same name by the best-selling British writer Nora Lofts (IMDb).

*Lowlands* [*Tiefland*] (1954) is an adaptation of the popular opera of the same name by Eugen d'Albert, first performed in 1903. The opera's libretto, written by Rudolph Lothar, is based on the theatre play *Terra baixa* (1896) by the Catalan poet and playwright Àngel Guimerà. *Tiefland* is also known for being one of Hitler's favourite operas (Uerlings 69–70). In his opening article to the collective volume *'Zigeuner' und Nation*, Herbert Uerlings appraises Leni Riefenstahl's film with incisive scrutiny. At the same time, the German scholar grapples with the paradox of how to come to terms with the fact that the third most expensive film in the Nazis' film production stages a 'gypsy' female as its central character, who is not only idealised but also impersonated by Hitler's favourite film director (71).

*Lola, the Coalgirl* [*Lola, la piconera*] (1951 and 1969) draws on the historical drama *Cuando las Cortés de Cádiz* (1934) by the Spanish author José María Pemán (IMDb).

*The Hunchback of Notre-Dame* (1956) is one of the nine films and TV adaptations based on the Romanic Gothic novel of the same name by the French writer Victor Hugo, first published in 1831 (see also Section 1.3.3 and Section 3.5).

*The Gypsy and the Gentleman* (1958) is based on the 1956 novel *Darkness I Leave You* by the British author Nina Warner Hooke (Gifford 659).

*Queen of the Gypsies* [Табор уходит в небо] (1975) is based on Maxim Gorky's maiden work, the short story "Makar Chudra", first published in Russia in 1892.

*Koštana* [Ковчана] (1976) is one of the five TV adaptations of Bora Stanković's theatre drama of the same name. The latter is itself one of the most staged plays in the history of Serbian theatre and the audience's favourite, first published in 1900 (Zlatanovic 54).

*King of the Gypsies* (1978) is adapted from the 1975 novel *King of the Gypsies* by the American writer Peter Maas (Lee 217).

### 10.5 Annex V – (Inter-)National Celebrity Actors in Gypsyface

A non-exhaustive list of (inter)national actors and actresses, in alphabetical order, with performances in gypsyface in the films included in the film corpus:

Imperio Argentina | Argentina/Spain

Boryslav Brondukov | Ukraine

Jowita Budnik | Poland

Alain Delon | France

Johnny Depp | USA

Marlene Dietrich | Germany

Davor Dujmović | Bosnia

Bekim Fehmiu | Kosovo

Lola Flores | Spain

Ava Gardner | USA

Grigore Grigoriu | Moldova

Oliver Hardy | UK

Rita Hayworth | USA

Katharine Hepburn | USA

Anthony Hopkins | UK

Elma Karlowa | Yugoslavia

Stan Laurel | UK

Margaret Lockwood | UK

Gina Lollobrigida | Italy

Miki Manojlović | Serbia

Melina Mercouri | Greece

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María Montez, the Queen of Technicolour | Dominican Republic

Pola Negri | Poland

Aasta Nielsen | Norway

Asta Nielsen | Denmark

Pepa Nikolova | Bulgaria

Brad Pitt | USA

Anthony Quinn | Mexico/USA

Leni Riefenstahl | Germany

Dolores del Río | Mexico

Eric Roberts | USA

Marga Rubia Levy, aka Marga La Rubia | UK

Margit Symo | Hungary/Austria

Tilda Thamar | Argentina

Thelma Todd | USA

Borivoje Todorović | Serbia

Srdjan Todorović | Serbia

Svetlana Tomá | Moldova

Teuvo Tulio | Finland

Valentin Vaala | Finland

Grigor Vachkov | Bulgaria

Paz Vega | Spain

Olivera Vučo | Serbia

Leo White | Germany/USA

Greguss Zoltán | Hungary