

Film In The Third Reich

Hitler and Film Bill Niven 2018-01-01 An exposé of Hitler's relationship with film and his influence on the film industry A presence in Third Reich cinema, Adolf Hitler also personally financed, ordered, and censored films and newsreels and engaged in complex relationships with their stars and directors. Here, Bill Niven offers a powerful argument for reconsidering Hitler's fascination with film as a means to further the Nazi agenda. In this first English-language work to fully explore Hitler's influence on and relationship with film in Nazi Germany, the author calls on a broad array of archival sources. Arguing that Hitler was as central to the Nazi film industry as Goebbels, Niven also explores Hitler's representation in Third Reich cinema, personally and through films focusing on historical figures with whom he was associated, and how Hitler's vision for the medium went far beyond "straight propaganda." He aimed to raise documentary film to a powerful art form rivaling architecture in its ability to reach the masses.

Hitler's Monsters Eric Kurlander 2017-06-06 "A dense and scholarly book about . . . the relationship between the Nazi party and the occult . . . reveals stranger-than-fiction truths on every page."—Daily Telegraph The Nazi fascination with the occult is legendary, yet today it is often dismissed as Himmler's personal obsession or wildly overstated for its novelty. Preposterous though it was, however, supernatural thinking was inextricable from the Nazi project. The regime enlisted astrology and the paranormal, paganism, Indo-Aryan mythology, witchcraft, miracle weapons, and the lost kingdom of Atlantis in reimagining German politics and society and recasting German science and religion. In this eye-opening history, Eric Kurlander reveals how the Third Reich's relationship to the supernatural was far from straightforward. Even as popular occultism and superstition were intermittently rooted out, suppressed, and outlawed, the Nazis drew upon a wide variety of occult practices and esoteric sciences to gain power, shape propaganda and policy, and pursue their dreams of racial utopia and empire. "[Kurlander] shows how swiftly irrational ideas can take hold, even in an age before social media."—The Washington Post "Deeply researched, convincingly authenticated, this extraordinary study of the magical and supernatural at the highest levels of Nazi Germany will astonish."—The Spectator "A trustworthy [book] on an extraordinary subject."—The Times "A fascinating look at a little-understood aspect of fascism."—Kirkus Reviews "Kurlander provides a careful, clear-headed, and exhaustive examination of a subject so lurid that it has probably scared away some of the serious research it merits."—National Review

Through Amateur Eyes Frances Guerin 2012 A history of rare archival amateur photographs and films from Nazi Germany

Popular Cinema of the Third Reich Sabine Hake 2001 Too often dismissed as escapist entertainment or vilified as mass manipulation, popular cinema in the Third Reich was in fact sustained by well-established generic conventions, cultural traditions, aesthetic sensibilities, social practices, and a highly developed star system—not unlike its Hollywood counterpart in the 1930s. This pathfinding study contributes to the ongoing reassessment of Third Reich cinema by examining it as a social, cultural, economic, and political practice that often conflicted with, contradicted, and compromised the intentions of the Propaganda Ministry. Nevertheless, by providing the illusion of a public sphere presumably free of politics, popular cinema helped to sustain the Nazi regime, especially during the war years. Rather than examining Third Reich cinema through overdetermined categories such as propaganda, ideology, or fascist aesthetics, Sabine Hake concentrates on the constituent elements shared by most popular cinemas: famous stars, directors, and studios; movie audiences and exhibition practices; popular genres and new trends in set design; the reception of foreign films; the role of film criticism; and the representation of women. She pays special attention to the forced coordination of the industry in 1933, the changing demands on cinema during the war years, and the various ways of coming to terms with these filmic legacies after the war. Throughout, Hake's findings underscore the continuities among Weimar, Third Reich, and post-1945 West German cinema. They also emphasize the codevelopment of German and other national cinemas, especially the dominant Hollywood model.

Rubble Films Robert Shandley 2001 An insightful analysis of German film in the immediate postwar era.

Film Professionals in Nazi-Occupied Europe Pavel Skopal

2021-08-23 This book analyses the film industries and cinema cultures of Nazi-occupied countries (1939-1945) from the point of view of individuals: local captains of industry, cinema managers, those working for film studios and officials authorized to navigate film policy. The book considers these people from a historical perspective, taking into account their career before the occupation and, where relevant, pays attention to their post-war lives. The perspectives of these historical agents" contributes to an understanding of how top-down orders and haphazard signals from the occupying administration were moulded, adjusted and distorted in the process of their translation and implementation. This edited collection offers a more dynamic and less deterministic approach to research on the international expansion of Third-Reich cinema in World War Two; an approach that strives to balance the role of individual agency with the structural determinants. The case studies presented in this book cover the territories of Belgium, Czechoslovakia, France, the Netherlands, Norway, Poland and the Soviet Union.

Cinema and the Swastika Roel Vande Winkel 2007-02-07 This is the first publication to bring together comparative research on the international expansion of Third Reich cinema. This volume investigates various attempts to infiltrate - economically, politically and culturally - the film industries of 20 countries and regions either occupied by, friendly with or neutral towards Nazi Germany.

Cultural History Through a National Socialist Lens Robert Charles Reimer 2000 This collection of essays offers a view of Nazi Germany through an analysis of twenty films. These represent a sampling of the period's directors and reflect the film medium's major genres. For in spite of the control that Goebbels's film industry exercised over all aspects of filmmaking in the Third Reich, the films reveal an individuality that belies subsuming them under any one rubric or containing them within any one theory. Films such as *Hitlerjunge Quex*, *Die groe Liebe*, and *Auf Wiedersehen Franziska* represent the Nazi film industry's efforts to propagandize through entertainment. Others such as *Immensee*, *Kleider machen Leute*, and *Der Schimmelreiter* reveal an attempt to expropriate Germany's rich literary past for the regime. These literary adaptations and films like *Gl ckskinder*, *La Habanera*, and *Der Kaiser von Kalifornien* today seem void of Nazi ideology if viewed outside the context of Nazism. Yet another film, *Der ewige Jude*, shocks us with its virulent anti-Semitism and hateful propaganda almost sixty years after its release. All of the films treated, regardless of their fame or notoriety or the level of commitment of their directors to the Nazi cause, played an important role in a cinema that not only represents the dreams and lives of the citizens of the Third Reich, but influenced them as well. Robert C. Reimer is professor of German at the University of North Carolina, Charlotte.

Film in the Third Reich David Stewart Hull 1969

Film Posters of the Third Reich William Gillespie 2007

The Star-Spangled Screen Bernard F. Dick 2022-05-31 The American World War II film depicted a united America, a mythic America in which the average guy, the girl next door, the 4-F patriot, and the grieving mother were suddenly transformed into heroes and heroines, warriors and goddesses. The *Star-Spangled Screen* examines the historical accuracy—or lack thereof—of films about the Third Reich, the Resistance, and major military campaigns. Concerned primarily with the films of the war years, it also includes discussions of such postwar movies as *Battleground* (1949), *Attack!* (1956), *The Bridge on the River Kwai* (1957), and *Patton* (1970). This revised edition includes new material covering recent films such as *Saving Private Ryan* (1998), *Pearl Harbor* (2001), *Dunkirk* (2017), and *JoJo Rabbit* (2019), and their place in the war movie tradition. The *Star-Spangled Screen* makes a major contribution to popular culture by re-creating an era that, for all its tragedy, was one of the most creative in the history of American film. *Hitler's Third Reich of the Movies* Rolf Giesen There were many who agreed with him like Karl Ritter who introduced Mickey Mouse to German audiences in 1930 and in 1933 began to produce propaganda films like *Hitler Youth Quex*: "In our cinemas we want to see nothing else than convinced National Socialists!" For a while German film export languished, but with WW2 the Nazis "conquered" cinemas all over Europe and flooded them with their movies, propaganda as well as allegedly "apolitical" entertainment. In the new Germany one can laugh again! the propaganda promised but it was a different way of laughing. It was gallows humor. This book deals not only with Hitler's personal

cinematic likes and dislikes, with the ambitions of Leni Riefenstahl, with the idyllic world of German animation, with film emigration, with anti-Semitic films, Dachau and Auschwitz. There is also a back story to tell about certain German silents like Metropolis and why the way of Teutonic imagery didn't end with the death of the Nazi leaders in 1945, why their way of "laughing" is still alive on German screens... About the author Rolf Giesen, a film historian, worked for 40 years writing, collecting, supervising, lecturing in Germany and abroad, particularly China. He is one of Europe's leading experts on animation and VFX.

Hitler's True Believers Robert Gellately 2020 Nazi ideology drove Hitler's quest for power in 1933, colored everything in the Third Reich, and culminated in the Second World War and the Holocaust. In this book, Gellately addresses often-debated questions about how Führer discovered the ideology and why millions adopted aspects of National Socialism without having laid eyes on the "leader" or reading his work.

Entertaining the Third Reich Linda Schulte-Sasse 1996 On Nazi cinema

The Nazi Past in Contemporary German Film Axel Bangert 2014 From intimate portrayals of ordinary Germans and Nazi leaders to immersive spectacles of war and defeat, this study argues that, since 1990, German film has focused on portraying the Nazi past from within.

Nazi Film Melodrama Laura Heins 2013-09-16 Cultural productions in the Third Reich often served explicit propaganda functions of legitimating racism and glorifying war and militarism. Likewise, the proliferation of domestic and romance films in Nazi Germany also represented an ideological stance. Rather than reinforcing traditional gender role divisions and the status quo of the nuclear family, these films were much more permissive about desire and sexuality than previously assumed. Focusing on German romance films, domestic melodramas, and home front films from 1933 to 1945, *Nazi Film Melodrama* shows how melodramatic elements in Nazi cinema functioned as part of a project to move affect, body, and desire beyond the confines of bourgeois culture and participate in a curious modernization of sexuality engineered to advance the imperialist goals of the Third Reich. Offering a comparative analysis of Nazi productions with classical Hollywood films of the same era, Laura Heins argues that German fascist melodramas differed from their American counterparts in their negative views of domesticity and in their use of a more explicit antibourgeois rhetoric. Nazi melodramas, film writing, and popular media appealed to viewers by promoting liberation from conventional sexual morality and familial structures, presenting the Nazi state and the individual as dynamic and revolutionary. Some spectators objected to the eroticization and modernization of the public sphere under Nazism, however, pitting Joseph Goebbels' Ministry of Propaganda against more conservative film audiences in a war over the very status of domesticity and the shape of the family. Drawing on extensive archival research, this perceptive study highlights the seemingly contradictory aspects of gender representation and sexual morality in Nazi-era cinema.

Film in the Third Reich David Stewart Hull 1973

Ministry of Illusion Eric Rentschler 1996-10-01 German cinema of the Third Reich, even a half-century after Hitler's demise, still provokes extreme reactions. "Never before and in no other country," observes director Wim Wenders, "have images and language been abused so unscrupulously as here, never before and nowhere else have they been debased so deeply as vehicles to transmit lies." More than a thousand German feature films that premiered during the reign of National Socialism survive as mementoes of what many regard as film history's darkest hour. As Eric Rentschler argues, however, cinema in the Third Reich emanated from a Ministry of Illusion and not from a Ministry of Fear. Party vehicles such as Hitler Youth Quex and anti-Semitic hate films such as *Jew Süss* may warrant the epithet "Nazi propaganda," but they amount to a mere fraction of the productions from this era. The vast majority of the epoch's films seemed to be "unpolitical"--melodramas, biopix, and frothy entertainments set in cozy urbane surroundings, places where one rarely sees a swastika or hears a "Sieg Heil." Minister of propaganda Joseph Goebbels, Rentschler shows, endeavored to maximize film's seductive potential, to cloak party priorities in alluring cinematic shapes. Hitler and Goebbels were master showmen enamored of their media images, the Third Reich was a grand production, the Second World War a continuing movie of the week. The Nazis were movie mad, and the Third Reich was movie made. Rentschler's analysis of the sophisticated media culture of this period demonstrates in an unprecedented way the potent and destructive powers of fascination and fantasy. Nazi feature films--both as entities that unreeled in moviehouses during the regime and as productions that continue to enjoy wide

attention today--show that entertainment is often much more than innocent pleasure.

The Third Reich's Celluloid War Ian Garden 2011-11-30 This book exposes the myths surrounding the propaganda films produced during the Third Reich. One, that the Nazis were infallible masters in the use of film propaganda. Two, that everything the Nazis said was a lie. Three, that only the Riefenstahl documentaries are significant to the modern viewer. It reveals the truth, lies, successes and failures of key films designed to arouse hostility against the Nazis' enemies, including Ohm Krüger - the most anti-British film ever produced; their 1943 anti-capitalist version of *Titanic*; anti-English films about Ireland and Scotland; and anti-American films like *The Emperor of California* and *The Prodigal Son*. Including an objective analysis of all the key films produced by the Nazi regime and a wealth of film stills, Ian C. Garden takes the reader on a journey through the Nazi propaganda machine. In today's turbulent world the book serves as a poignant reminder of the levels to which powerful regimes will stoop to achieve power and control.

Hitler's Furies Wendy Lower 2013 A history of German women in the Holocaust reveals their roles as plunderers, witnesses, and actual executioners on the Eastern front, describing how nurses, teachers, secretaries, and wives responded to what they believed to be Nazi opportunities only to perform brutal duties.

The Rise and Fall of the Third Reich William L. Shirer 2011-10-11 History of Nazi Germany.

The Film Minister Felix Moeller 2000 There is probably no other politician who has exerted so much power over the medium of film as Joseph Goebbels, Propaganda Minister in the Third Reich.

Nazi Films in America, 1933-1942 Harry Waldman 2020-08-05 From 1933 until America's entry into World War II in 1941, nearly 500 Nazi films were shown in American theaters, accounting for nearly half of all foreign language film imports during the period. These poorly disguised propaganda films were produced by Germany's top studios and featured prominent pro-German and Nazi actors, directors and technicians. The films were replete with overt and covert anti-Jewish imagery and themes, but in spite of this obvious intent to use the medium to justify Nazi ascendancy, viewers and film critics from such prominent publications as the *New York Times*, *Variety*, the *Washington Post* and the *Chicago Times* consistently overlooked the films' anti-Semitic message, dubbing them harmless entertainment. This is the complete history of German films shown in America from the founding of the Nazi government to America's involvement in the war. Summaries, descriptions and discussions of these almost 500 films serve to examine the major filmmakers and distributors who kept the German film industry alive during the rule of Hitler and the Third Reich. Special emphasis is placed on films directly commissioned by Joseph Goebbels, head of the German Ministry for the Enlightenment of the People and Propaganda and the man directly responsible for ensuring that the anti-Semitic ideology of the new regime was reflected in all films produced after January 30, 1933. Rarely seen photographs and illustrations complete an in-depth study of the Nazi use of this global medium.

Screening War Paul Cooke 2010 Re-examines German cinema's representation of the Germans as victims during the Second World War and its aftermath.

Hollywood and Hitler, 1933-1939 Thomas Doherty 2013-04-02 Between 1933 and 1939, representations of the Nazis and the full meaning of Nazism came slowly to Hollywood, growing more ominous and distinct only as the decade wore on. Recapturing what ordinary Americans saw on the screen during the emerging Nazi threat, Thomas Doherty reclaims forgotten films, such as *Hitler's Reign of Terror* (1934), a pioneering anti-Nazi docudrama by Cornelius Vanderbilt Jr.; *I Was a Captive of Nazi Germany* (1936), a sensational true tale of "a Hollywood girl in Naziland!"; and *Professor Mamlock* (1938), an anti-Nazi film made by German refugees living in the Soviet Union. Doherty also recounts how the disproportionately Jewish backgrounds of the executives of the studios and the workers on the payroll shaded reactions to what was never simply a business decision. As Europe hurtled toward war, a proxy battle waged in Hollywood over how to conduct business with the Nazis, how to cover Hitler and his victims in the newsreels, and whether to address or ignore Nazism in Hollywood feature films. Should Hollywood lie low, or stand tall and sound the alarm? Doherty's history features a cast of charismatic personalities: Carl Laemmle, the German Jewish founder of Universal Pictures, whose production of *All Quiet on the Western Front* (1930) enraged the nascent Nazi movement; Georg Gyssling, the Nazi consul in Los Angeles, who read the Hollywood trade press as avidly as any studio mogul; Vittorio Mussolini, son of the fascist

dictator and aspiring motion picture impresario; Leni Riefenstahl, the Valkyrie goddess of the Third Reich who came to America to peddle distribution rights for *Olympia* (1938); screenwriters Donald Ogden Stewart and Dorothy Parker, founders of the Hollywood Anti-Nazi League; and Harry and Jack Warner of Warner Bros., who yoked anti-Nazism to patriotic Americanism and finally broke the embargo against anti-Nazi cinema with *Confessions of a Nazi Spy* (1939).

Nazi Film Melodrama Laura Heins 2013-09-16 Cultural productions in the Third Reich often served explicit propaganda functions of legitimating racism and glorifying war and militarism. Likewise, the proliferation of domestic and romance films in Nazi Germany also represented an ideological stance. Rather than reinforcing traditional gender role divisions and the status quo of the nuclear family, these films were much more permissive about desire and sexuality than previously assumed. Focusing on German romance films, domestic melodramas, and home front films from 1933 to 1945, *Nazi Film Melodrama* shows how melodramatic elements in Nazi cinema functioned as part of a project to move affect, body, and desire beyond the confines of bourgeois culture and participate in a curious modernization of sexuality engineered to advance the imperialist goals of the Third Reich. Offering a comparative analysis of Nazi productions with classical Hollywood films of the same era, Laura Heins argues that German fascist melodramas differed from their American counterparts in their negative views of domesticity and in their use of a more explicit antibourgeois rhetoric. Nazi melodramas, film writing, and popular media appealed to viewers by promoting liberation from conventional sexual morality and familial structures, presenting the Nazi state and the individual as dynamic and revolutionary. Some spectators objected to the eroticization and modernization of the public sphere under Nazism, however, pitting Joseph Goebbels' Ministry of Propaganda against more conservative film audiences in a war over the very status of domesticity and the shape of the family. Drawing on extensive archival research, this perceptive study highlights the seemingly contradictory aspects of gender representation and sexual morality in Nazi-era cinema.

Literature and Film in the Third Reich Karl-Heinz Schoeps 2004 This book is the first survey in English of literature and film in Nazi Germany. It treats not only works sympathetic to National Socialism, but also works of the so-called Inner Emigration, of the resistance, and those written in prisons and concentration camps. Much of this literature is not easily accessible in German, and not available at all in English translation. Historical and ideological context is provided in chapters covering influential works of the time such as Alfred Rosenberg's *The Myth of the Twentieth Century* and Houston Stewart Chamberlain's *The Foundations of the Nineteenth Century*. Schoeps also analyzes Nazi cultural policies, fascist histories of literature, and the role of German studies and Germanists in the Nazi movement. A major section of the book is devoted to film, then a relatively new medium of communication whose propaganda value was clearly recognized by Goebbels, the minister for propaganda and president of the Reich's Chamber of Culture. One of the most interesting areas of research in recent years is the relationship between Hitler's cultural commissars, in particular Goebbels, and the literature and film production of the Nazi years. This book is based on the revised and expanded second German edition, *Literatur im Dritten Reich* (1933-1945), but has again been revised and expanded, especially the chapter on film and Nazi policies toward the film industry. The chapter on cultural policies has also been expanded to include Himmler's efforts to meddle in this area. New also are sections dealing with Jewish entertainers in concentration camps (for example, Kurt Gerron) and activities of the Jewish Cultural League. Karl-Heinz Schoeps is professor of German at the University of Illinois at Urbana-Champaign.

Nazisploitation! Daniel H. Magilow 2012-01-01 A brilliant line-up of international contributors examine the implications of the portrayals of Nazis in low-brow culture and that culture's re-emergence today

Propaganda and the German Cinema, 1933-1945 David Welch 2001-03-23 This is the most comprehensive analysis to date of Nazi film propaganda in its political, social, and economic contexts, from the pre-war cinema as it fell under the control of the Propaganda Minister, Joseph Goebbels, through to the end of the Second World War. David Welch studies more than one hundred films of all types, identifying those aspects of Nazi ideology that were concealed in the framework of popular entertainment.

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fell under the control of the Propaganda Minister, Joseph Goebbels, through to the end of the Second World War. David Welch studies more than one hundred films of all types, identifying those aspects of Nazi ideology that were concealed in the framework of popular entertainment. **The Triumph of Propaganda** Hilmar Hoffmann 1996 Seeing German film during the Third Reich as a powerful and sinister tool for both indoctrination and escapist pacification, analyses the pictorial and spoken language to identify the psychological techniques used in the various genres, including news reels, documentaries, features, and cultural films. Two chapters focus on the role of flags, and another explains the rise of Hitler. Not illustrated. No subject index. First published as *Und die Fahne fuhr uns in die Ewigkeit* in 1988 by Fischer Taschenbuch Verlag in Frankfurt am Main. Annotation copyright by Book News, Inc., Portland, OR

East German Film and the Holocaust Elizabeth Ward 2021-04-01 East Germany's ruling party never officially acknowledged responsibility for the crimes committed in Germany's name during the Third Reich. Instead, it cast communists as both victims of and victors over National Socialist oppression while marginalizing discussions of Jewish suffering. Yet for the 1977 Academy Awards, the Ministry of Culture submitted *Jakob der Lügner* - a film focused exclusively on Jewish victimhood that would become the only East German film to ever be officially nominated. By combining close analyses of key films with extensive archival research, this book explores how GDR filmmakers depicted Jews and the Holocaust in a country where memories of Nazi persecution were highly prescribed, tightly controlled and invariably political.

The Third Reich on Screen, 1929-2015 Bob Herzberg 2016-11-19 For more than 80 years, images of the Third Reich have appeared in newsreels, documentaries, and fictional stories--from comedies and musicals to war, horror and science fiction films. Many of these representations say as much about the filmmakers as they do about Nazism itself. Hollywood often used the brutal Nazi as an all-purpose villain in escapist adventures set during and after the war, but just as often used him to attack the evil he symbolized. Drawing on studio files, correspondence of the Production Code office and the writings of noted historians and critics, this book describes the making of many such films produced in Hollywood, Nazi Germany, the Soviet Union and Eastern Bloc nations. Biographies of several military and political figures who served as the basis for Nazi characters compare the cinematic and real-life versions.

The Ministry of Illusion Eric Rentschler 2018 German cinema of the Third Reich, even a half-century after Hitler's demise, still provokes extreme reactions. More than a thousand German feature films that premiered during the reign of National Socialism survive as mementoes of what many regard as film history's darkest hour. As Eric Rentschler argues, however, cinema in the Third Reich emanated from a Ministry of Illusion and not from a Ministry of Fear. Party vehicles such as *Hitler Youth Quex* and anti-Semitic hate films such as *Jew Suss* may warrant the epithet "Nazi propaganda," but they amount to a mere fraction of the productions from this era. The vast majority of the epoch's films seemed to be "unpolitical"--Melodramas, biopics, and frothy entertainments set in cozy urbane surroundings, places where one rarely sees a swastika or hears a "Sieg Heil." Minister of Propaganda Joseph Goebbels, Rentschler shows, endeavored to maximize film's seductive potential, to cloak party priorities in alluring cinematic shapes. Hitler and Goebbels were master showmen enamored of their media images, the Third Reich was a grand production. The Nazis were movie mad, and the Third Reich was movie made. Rentschler's analysis of the sophisticated media culture of this period demonstrates in an unprecedented way the potent and destructive powers of fascination and fantasy. Nazi feature films--both as entities that unreeled in moviehouses during the regime and as productions that continue to enjoy wide attention today--show that entertainment is often much more than innocent pleasure.

Nazi Propaganda Films Rolf Giesen 2015-09-11 Hitler and the Nazis saturated their country with many types of propaganda to convince the German citizenry that the Nazi ideology was the only ideology. One type of propaganda that the Nazis relied on heavily was cinematic. This work focuses on Nazi propaganda feature films and feature-length documentaries made in Germany between 1933 and 1945 and released to the public. Some of them were *Staatsauftragsfilme*, films produced by order of and financed by the Third Reich. The films are arranged by subject and then alphabetically, and complete cast and production credits are provided for each. Short biographies of actors, directors, producers, and other who were involved in the making of Nazi propaganda films are also provided.

The Pianist Wladyslaw Szpilman 2000-09-02 The memoir that inspired Roman Polanski's Oscar-winning film, which won the Cannes Film Festival's most prestigious prize—the Palme d'Or. Named one of the Best Books of 1999 by the Los Angeles Times On September 23, 1939, Wladyslaw Szpilman played Chopin's Nocturne in C-sharp minor live on the radio as shells exploded outside—so loudly that he couldn't hear his piano. It was the last live music broadcast from Warsaw: That day, a German bomb hit the station, and Polish Radio went off the air. Though he lost his entire family, Szpilman survived in hiding. In the end, his life was saved by a German officer who heard him play the same Chopin Nocturne on a piano found among the rubble. Written immediately after the war and suppressed for decades, *The Pianist* is a stunning testament to human endurance and the redemptive power of fellow feeling.

Nazi Cinema as Enchantment Mary-Elizabeth O'Brien 2006 The Nazi regime did not merely terrorize its citizens into submission; it also seduced them by offering stability, a traditional value system, a sense of belonging, and hope of a better standard of living. Nazi cinema's popularity rested on its ability to express positive social fantasies and promote the enchantment of reality, so that one would want to share in the dream at any price. This is an interdisciplinary study, written for scholars and students in the fields of film studies, German studies, history, critical studies, and political science, that explores how cinema participated in the larger framework of everyday fascism. The book examines how five film genres - the historical musical, the foreign adventure film, the home-front film, the melodrama, and the problem film - enchanted audiences and enacted shared stories that can tell us much about how family, community, history, the nation, and the war were imagined in Nazi Germany. The book analyzes thirteen motion pictures, many of which are not well known to English-speaking audiences: *Wunschkonzert*, *Die große Liebe*, *Tanz auf dem Vulkan*, *Damals*, *Die Degenhardts*, *Opfergang*, *Kautschuk*, *Robert und Bertram*, *Verklungene Melodie*, *Frauen für Golden Hill*, *Das Leben kann so schön sein*, *Der verzauberte Tag*, and *Via Mala*. Based on exhaustive research in German archives, the book examines, in addition to the films themselves, articles from the propaganda ministry's official organ, *Der deutsche Film*, daily trade sheets, fan magazines, and even studio press packages for individual stars and films. Mary-Elizabeth O'Brien is Professor of German at Skidmore College, Saratoga Springs, New York.

Nazi Cinema Erwin Leiser 1975

Hitler and the Nazi Cult of Film and Fame Michael Munn 2013-05-09 In Nazi Germany, the cult of celebrity was the embodiment of Hitler's style of cultural governance. Hitler's rise to power owed much to the creation of his own celebrity, and the country's greatest stars, whether they were actors, writers, or musicians, could be one of only two things. If they were compliant, they were lauded and awarded status symbols for the regime; but if they resisted—or were simply Jewish—they were traitors to be interned and murdered. This fascinating analysis offers a shocking portrait of a Hitler shaped by aspirations to Hollywood-style fame, of the correlation between art and ambition, of films used as weapons, and of sexual predilections. The Führer believed he was an artist, not a politician, and in his Germany politics and culture became one. His celebrity was cultivated and nurtured by Joseph Goebbels, Germany's supreme head of culture. Hitler and Goebbels enjoyed the company of beautiful female film stars, and Goebbels had his own "casting couch." In Germany's version of Hollywood there were scandals, starlets, secret agents, premieres, and party politics. The Third Reich would launch filmmaker and actress Leni Riefenstahl to prominence by making her its own glorifying documentarian, most famously in *The Triumph of the Will*, the innovative propaganda film starring Hitler and widely considered to be one of the greatest movies ever made. It is no coincidence that Eva Braun, Hitler's longtime partner and wife for the two days leading up to their joint suicide, was a photographer, and in fact shot most of the surviving photographs and film footage of her lover. This book reveals previously unpublished information about the "Hitler film," which Goebbels envisaged as "the greatest story ever told," although it was ultimately trumped by the dictator's own, real-life Wagnerian finale.

Nazi-retro Film Robert Charles Reimer 1992 In *Nazi-retro Film: How German Narrative Cinema Remembers the Past*, Robert and Carol Reimer cite the more than 100 German films made since 1946 that, like Salomon Perel, look back on those years in an effort to comprehend them. "Since the end of World War II and the collapse of the Third Reich, Germans have been trying to come to terms with the legacy bequeathed them by Hitler and the Nazis," the Reimers write, "The essence of the legacy is so powerful that single words convey the hold the past has on the psyche: Auschwitz, genocide, the Holocaust."

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