Nazi Cinema

Harry Waldman

Nazi Cinema:

 Ministry of Illusion Eric Rentschler,1996-10-01 Eric Rentschler argues that cinema in the Third Reich emanated from a Ministry of Illusion and not from a Ministry of Fear His analysis of the sophisticated media culture of this period demonstrates in an unprecedented way the potent and destructive powers of fascination and fantasy **Nazi Cinema's New Women** Jana F. Bruns,2009-04-27 This book examines the careers of three of Nazi cinema s preeminent movie actresses painting a unique portrait of mass entertainment and stardom under Nazi rule Bruns uses undiscovered sources and a new approach which integrates visual analysis within a thorough political and social context to trace how the Nazis tried to use films and stars to build National Socialism This analysis focuses on female stars an important but largely unexplored area because they were mostly responsible for Nazi cinema s spectacular commercial success and political failure Challenging earlier studies which view Nazi cinema as an effective propaganda instrument that helped turn Germans into devoted Aryan mothers and tough warriors the book shows that the Nazi regime s liaison with the cinema was ambivalent Films failed to disseminate a coherent political message and to Nazify German society However they helped the regime maintain power by diverting people s attention from the brutality of Hitler s rule and eventually from impending defeat

 Nazi Cinema's New Women Jana Francesca Bruns,2002 **Nazis and the Cinema** Susan Tegel,2007-08 A comprehensive account of the films made in Nazi Germany from 1933 to 1945 including the notorious feature film Jud Suss and the compilation documentary Der Ewige Jude **Nazi Films in America, 1933-1942** Harry Waldman,2008-09-24 Offers a history of German films shown in America from the founding of the Nazi government to America s involvement in the war This book examines the major filmmakers and distributors who kept the German film industry alive during the rule of Hitler and the Third Reich *Screen Nazis* Sabine Hake,2012-08-31 From the late 1930s to the early twenty first century European and American filmmakers have displayed an enduring fascination with Nazi leaders rituals and symbols making scores of films from Confessions of a Nazi Spy 1939 and Watch on the Rhine 1943 through Des Teufels General The Devil s General 1955 and Pasqualino settebellezze Seven Beauties 1975 up to Der Untergang Downfall 2004 Inglourious Basterds 2009 and beyond Probing the emotional sources and effects of this fascination Sabine Hake looks at the historical relationship between film and fascism and its far reaching implications for mass culture media society and political life In confronting the specter and spectacle of fascist power these films not only depict historical figures and events but also demand emotional responses from their audiences infusing the abstract ideals of democracy liberalism and pluralism with new meaning and relevance Hake underscores her argument with a comprehensive discussion of films including perspectives on production history film authorship reception history and questions of performance spectatorship and intertextuality Chapters focus on the Hollywood anti Nazi films of the 1940s the West German anti Nazi films of the 1950s the East German anti fascist films of the 1960s the Italian Naziploitation films of the 1970s and issues related to fascist aesthetics the ethics of

resistance and questions of historicization in films of the 1980s 2000s from the United States and numerous European countries   *Cinema* Ursula Broschke-Davis,2005   **Hitler and Nazi Germany** Jackson J. Spielvogel,David Redles,2010 This text is a brief yet comprehensive survey of the Third Reich based on current research findings and it is written for students and general readers who want a deeper understanding of this period in German history It provides a balanced approach in examining Hitler s role in the history of the Third Reich and includes coverage of the economic social and political forces that made the rise and growth of Nazism possible the institutional cultural and social life of the Third Reich the Second World War and the Holocaust Hallmark Features An in depth portrait of Adolf Hitler the man and the leader Coverage includes the influences on his early development his character traits his oratorical skills his messianic pretensions and an analysis of his ideology based on quotations from his writings and speeches A thorough examination of the Holocaust Includes coverage of anti Semitism in Germany Hitler s personal racial ideology and vision of Aryan purity the mechanisms of terror and control and the machinery of the Final Solution The Jewish perspective is woven throughout this coverage Engaging coverage of the following topics Anti Jewish policies and the involvement of ordinary Germans in the Holocaust The political scene in Weimar Germany The role of Gregor Strasser in rebuilding the Nazi Party Walter Darr and Blood and Soil The internal consolidation of power Party state relations Early Nazi economic policy The SS and the military between 1933 1939 Provides the most up to date research Pedagogical Features Student Pedagogy Includes maps photos bibliographies and suggestions for further reading David Redles Associate Professor of History at Cuyahoga Community College contributed his expertise to the latest revision by revising and updating the text in accordance with the most recent scholarship in the field Coverage of World War I has been reorganized to improve flow Includes a substantial amount of NEW coverage of cultur   *Russian War Films* Denise Jeanne Youngblood,2007 A panoramic survey of nearly a century of Russian films on wars and wartime from World War I to more recent conflicts in Afghanistan and Chechnya with heavy emphasis on films pertaining to World War II   **Film Propaganda in Britain and Nazi Germany** Jo Fox,2006-12-01 Propaganda so crucial to winning the battle of hearts and minds in warfare witnessed a transformation during World War II when film was fast becoming the most popular form of entertainment In Film Propaganda in Britain and Nazi Germany Jo Fox compares how each country exploited their national cinema for political purposes Through an investigation of shorts and feature films the author looks at how both political propaganda films and escapist cinema were critical in maintaining the morale of civilians and the military and how this changed throughout the war While both countries shared certain similarities in their wartime propaganda films a harking back to a glorious historic past for example the thematic differences reveal important distinctions between cultures This book offers new insight into the shifting pattern of morale during World War II and highlights a key moment in propaganda film history   *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 *Nazi Cinema* Erwin Leiser,1974   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 gro e Liebe Tanz auf dem Vulkan Damals Die Degenhardts Opfergang Kautschuk Robert und Bertram Verklungene Melodie Frauen f r Golden Hill Das Leben kann so sch n 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 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 **Nazi Propaganda Films** Rolf Giesen,2008-07-15 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 **Film in the Third Reich** David Stewart Hull,1969 How to Read a Film James Monaco,1977 **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 *Cinema Inferno* Robert G. Weiner,John Cline,2010-07-17 This is a provocative collection of essays that provide cutting edge original research in film studies discussing a number of transgressive films that have never before had such in depth analysis and treatment From 70s Italian horror films and extreme European cinema to

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

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