

Contents

<i>List of Illustrations</i>	viii
<i>Notes on the Contributors</i>	xi
<i>Disclaimer</i>	xvi
Introduction	1
<i>Roel Vande Winkel and David Welch</i>	
1 Europe's New Hollywood? The German Film Industry Under Nazi Rule, 1933–45	6
<i>David Welch and Roel Vande Winkel</i>	
2 'European Cinema for Europe!' The International Film Chamber, 1935–42	25
<i>Benjamin George Martin</i>	
3 German Attempts to Penetrate the Spanish-speaking Film Markets, 1936–42	42
<i>Lisa Jarvinen and Francisco Peredo-Castro</i>	
4 Between Resistance and Collaboration: Austrian Cinema and Nazism Before and During the Annexation, 1933–45	58
<i>Robert von Dassanowsky</i>	
5 German Influence on Belgian Cinema, 1933–45: From Low-profile Presence to Downright Colonisation	72
<i>Roel Vande Winkel</i>	
6 Nazi Film Politics in Brazil, 1933–42	85
<i>Luiz Nazario</i>	
7 The Influence of German Cinema on Newly Established Croatian Cinematography, 1941–45	99
<i>Daniel Rafaelić</i>	

8	A Dangerous Neighbourhood: German Cinema in the Czechoslovak Region, 1933–45 <i>Ivan Klimeš</i>	112
9	The Attempted Nazification of French Cinema, 1934–44 <i>Brett Bowles</i>	130
10	Cinema Goes to War: The German Film Policy in Greece During the Occupation, 1941–44 <i>Eirini Sifaki</i>	148
11	Competitor or Compatriot? Hungarian Film in the Shadow of the Swastika, 1933–44 <i>David S. Frey</i>	159
12	A War within the War: Italy, Film, Propaganda and the Quest for Cultural Hegemony in Europe (1933–43) <i>Aristotle A. Kallis</i>	172
13	Celluloid Competition: German–Japanese Film Relations, 1929–45 <i>Janine Hansen</i>	187
14	From <i>Dawn</i> to <i>Young Eagles</i> : The (Failed) Attempt of Germanisation and Nazification of Luxembourg through Cinema, 1933–44 <i>Paul Lesch</i>	198
15	Dutch–German Film Relations under German Pressure and Nazi Occupation, 1933–45 <i>Ingo Schiweck</i>	207
16	From Will to Reality – Norwegian Film during the Nazi Occupation, 1940–45 <i>Bjørn Sørenssen</i>	220
17	Brown-red Shadows: The Influence of Third Reich and Soviet Cinema on Afrikaans Film, 1927–48 <i>Keyan Tomaselli and Michael Eckardt</i>	231
18	Film and Politics in South-east Europe: Germany as ‘Leading Cultural Nation’, 1933–45 <i>Tim Kirk</i>	243

19	German Films on the Spanish Market Before, During and After the Civil War, 1933–45 <i>María A. Paz and Julio Montero</i>	253
20	Swedish Film and Germany, 1933–45 <i>Rochelle Wright</i>	265
21	Film Propaganda and the Balance between Neutrality and Alignment: Nazi Films in Switzerland, 1933–45 <i>Gianni Haver</i>	276
22	‘A Thin Stream Issuing through Closed Lock Gates’: German Cinema and the United Kingdom, 1933–45 <i>Jo Fox</i>	289
23	German Films in America, 1933–45: Public Diplomacy and an Uncoordinated Information Campaign <i>David Culbert</i>	306
	<i>Select Bibliography on the German Cinema, 1933–45</i>	318
	<i>Index</i>	323

1

Europe's New Hollywood? The German Film Industry Under Nazi Rule, 1933–45

David Welch and Roel Vande Winkel

This chapter, together with the following chapters on the International Film Chamber and the Hispano-Film-Produktion Company, serves as an introduction to the many case studies of German activities on the international film market, and offers a brief introduction to the National-Socialist 'reorganisation' of the domestic film market. For the purpose of this book, it provides an overview of how the German government, and most notably its propaganda ministry, streamlined German film production and regulated film distribution and exhibition.

The Nazi party and film before the takeover of power¹

The film activities of the Nazi Party before 1933 were of little relevance to the film industry of the time, but they illustrate the Nazi party's growing awareness of the importance of a well-coordinated organisation and opportunism for learning and adapting new propaganda techniques. The knowledge that film was an important propaganda medium was present from the early beginnings of the Party. But at this stage they had little finance and even less experience in their propaganda department of the complexities of film. Films produced by the party were amateurish and mainly shown to closed party gatherings.

Towards the end of 1930, Joseph Goebbels, who had been steadily building up the Party following in Berlin since 1926, decided to establish the Reich Film Cells (*NSDAP-Reichsfilmstelle*, RFS) in the capital for the purpose of distributing films throughout Germany. However, the project proved to be optimistically premature as the Nazi leadership was not convinced of its necessity and refused to supply the necessary capital. It was only by October 1932 that all *Nationalsozialistische Deutsche Arbeiterpartei* (NSDAP) film activities were finally transferred to Berlin under Goebbels' control. During this

period the film industry in general was still recoiling from the continuing effects of the recession in world trade and the advent of sound films, which involved considerable expenditure at a time when total receipts were falling, companies were going bankrupt, and cinemas were changing hands at an alarming rate. The German film industry responded with the so-called *SPIO Plan* of 1932. The *Spitzenorganisation der Deutschen Filmindustrie* (SPIO) was the industry's main professional representative body and its principle concern was to strike a satisfactory relationship between the production, distribution, and exhibition sectors while at the same time retaining the traditional structure of the industry. Significantly SPIO was dominated by the large combines and it was no surprise that they should produce a plan that discriminated so blatantly against the German Cinema Owners' Association (*Reichsverband Deutscher Lichtspieltheater*) whom they accused of flooding the market with too many cinemas, price cutting, and retaining a disproportionate share of total receipts.

This conflict within the film industry placed the NSDAP in a rather delicate position. On the one hand, the Nazis did not have to worry about making their own propaganda films at this stage. Alfred Hugenberg, press baron, leader of the German National People's Party (*Deutschnationale Volkspartei*) and sympathiser of the Nazis, had bought the largest and most prestigious German film company, Ufa (*Universum-Film-Aktiengesellschaft*).² Hugenberg had acquired Ufa to 'preserve it for the national outlook', which in practice meant producing overt nationalist films; but on the other hand, they had believed for some time that the cinema owners were an important element in their future operations. There were also at this stage divisions within the NSDAP itself over the nature of the German film industry. The struggle between these elements both within the industry and the NSDAP and the questions they posed for the future of the German film industry would be answered by the new Nazi government in less than a year after assuming power.

The Gleichschaltung (coordination) of the German film industry³

As early as the 1920s the National Socialists had infiltrated their members into many spheres of public life. The entire organisation of the Party, the division into administrative sectors, and the structure of leadership were built up as a state within a state. The Nazis were therefore well placed to take control of a film industry which had to a large extent prepared itself to be controlled. The *Gleichschaltung* (coordination)⁴ of the German cinema was affected behind the scenes by a process of which the ordinary citizen was largely unaware. To achieve this end, a plethora of complex laws, decrees, and intricate state machinery was instigated to prevent any form of non-conformity. Pursuing a policy that was to become traditional in the Third

Reich, the Party organisation was kept separate from state administration at both national and regional levels, while at the same time remaining closely linked.

In the months following Hitler's appointment to Chancellor in January 1933, the divisions within the Party which had flared up in 1932 became an issue again. Certain organisations such as the Nazi Trade Union (*Nationalsozialistische Betriebszellen Organisation*, NSBO) and the Fighting League for German Culture (*Kampfbund für deutsche Kultur*, KfdK – led by Alfred Rosenberg) put forward radical solutions to the film industry's problems, demanding centralisation and the banning of all films which offended the National-Socialist world-view (*Völkische Weltanschauung*). Goebbels, on the other hand, was more realistic, and appreciated that the German film community did not welcome these forces of Nazi extremism. He was unwilling to undertake an immediate nationalisation of the industry not only on ideological grounds but for the pragmatic reasons that Hugenberg, who owned Ufa, was in the new cabinet as Minister of Economics and that the Party in general depended on big business for its finances.

Cinema owners were not the only sector of the industry to be effectively 'coordinated' in this manner. Throughout March and April the NSBO had been active in all spheres of film production – from cameramen to film actors and composers. When the Nazis banned all trade unions in early May, the industry's 'official' trade union DACHO was dissolved and absorbed initially into the NSBO⁵ which was itself transferred automatically to the German Labour Front (*Deutsche Arbeitsfront*, DAF), the only permissible trade union. It was during these months that Goebbels was making final plans for a Propaganda Ministry that would assume control over all aspects of mass communication. Eventually Goebbels was appointed head of the Reich Ministry for Popular Enlightenment and Propaganda (*Reichsministerium für Volksaufklärung und Propaganda*, RMVP) on 13 March 1933. In June Hitler was to define the scope of the RMVP according to which the new Minister would be responsible for 'all tasks of spiritual direction of the nation'.⁶ Not only did this vague directive give Goebbels room to manoeuvre against the more radical elements within the Party (like Party ideologue Alfred Rosenberg, who also tried to exercise influence over the German film industry⁷), it also gave the mark of legality to what was soon to be the Ministry's complete control of all that mattered most in the functioning of the mass media in the Third Reich.

The film industry presented a number of structural, economic, and artistic problems for the builders of the new German society. Corresponding to its importance as a medium of propaganda, film was immediately reorganised after the takeover of power. The RMVP was already established when a provisional Reich Film Chamber (*Reichsfilmkammer*) was set up in July 1933. Shortly afterwards, in September 1933, Goebbels decided to extend the idea to the whole of German life and form the Reich Culture Chamber (*Reichskulturkammer*). The Reich Film Chamber became one of the seven Chambers

which made up the Reich Culture Chamber, the others being literature, theatre, music, fine arts, press, and radio.

The creation of the Reich Film Chamber is an excellent example of the process of coordination in that it allowed the RMVP to exert *its* control over both film-makers and the film industry as a whole. As Propaganda Minister, Goebbels acted as President of the seven Chambers, and through him their jurisdiction spread down to both the nation's regional administrations (*Länder*) and the Party's own specifically political areas (*Gaue*). This not only facilitated the RMVP's control over individual Chambers but, equally importantly, it allowed the Ministry to coordinate its propaganda campaigns. The structure of the Reich Film Chamber was scarcely changed after it had been incorporated into the Reich Culture Chamber. Its head and all-responsible President was subordinate only to the President of the Reich Culture Chamber, that is the Propaganda Minister. The various sections of the German film industry were grouped together into 10 departments. These 10 departments controlled all film activities in Germany. The centralisation, however, did not lead to what the Propaganda Minister claimed – the harmonisation of all branches of the industry – but it did harm the substance of the German film by limiting personal and economic initiative and artistic freedom.

To gain control over film finance, a Film Credit Bank (*Filmkreditbank*) was established. It was announced on 1 June 1933 as a provider of credit and help for a crisis-ridden film economy. The Film Credit Bank was to create the beginnings of the National Socialists' disastrous film policy and to result in the dependence of the private film producers on the Nazi state. However, at the time, the Film Credit Bank was greeted with great enthusiasm from all sides of the film industry. The Film Credit Bank took the form of a private, limited liability company and functioned to all intents and purposes as a normal commercial undertaking except that it was not expected to make large profits. The procedure for securing finance from the Bank was that a producer had to show that he could raise 30 per cent of the production costs as well as convincing the Film Credit Bank that the film stood a good chance of making a profit. The film then became the property of the Bank until the loan was repaid. Thus, private finance was excluded from all freedom of credit and opportunities for profit. Within a short time this financial body would also become an important means of securing both economic and political conformity. The Bank, acting on behalf of the government, could refuse all credit at the pre-production stage until a film reflected the wishes of the new regime. Significantly, there is no evidence to suggest that the film industry was unwilling to accept this form of self-censorship.

Originally the Film Credit Bank was inaugurated to assist the small independent producer; however, by 1936 it was financing over 73 per cent of all

German feature films dealing almost exclusively with distributors who could guarantee that a film would be shown nationwide.⁸ The result was that the smaller companies' share of the market continued to decline as the process of concentration was relentlessly increased. This was a further step towards creating dependence and establishing a state monopoly in order to destroy any form of independent initiative.

Apart from regulating the financing of films, one of the main purposes of establishing the Reich Film Chamber was the removal of Jews and other 'degenerate artists' from German cultural life, since only racially 'pure' Germans could become members. Whoever wished to participate in any aspect of film production was forced to become a member of the Reich Film Chamber. Goebbels was, however, given the power to issue exemptions to these conditions should he require to do so.⁹ The man entrusted by Goebbels for the *Entjudung* (removal of Jews) was Hans Hinkel, who in May 1935 was given overall responsibility for all matters relating to Reich Culture Chamber personnel policy. Hinkel brought about a radicalisation of the Reich Culture Chamber policy. Eventually, by arranging for the Jews to have their own separate cultural organisation, Hinkel justified the total elimination of Jews from German cultural life. Not surprisingly the result of such policies was the emigration of all those who either could not or would not submit to these conditions. The loss of talent was naturally severe but the Nazis were able to retain the services of many highly qualified technical and artistic staff, and a veritable reservoir of talented actors.

Tightening the straitjacket: The new Reich Cinema Law¹⁰

To consolidate his position Goebbels still desired more power than he had hitherto secured through the Reich Culture Chamber legislation. He also needed some form of legal confirmation to be able to supervise films in the early stages of production. Goebbels settled both these issues by creating a revised version of the Reich Cinema Law (*Reichslichtspielgesetz*), which became law on 16 February 1934 after long and careful preparation. This decree attempted to create a new 'positive' censorship by which the State undertook to encourage 'good' films instead of merely discouraging 'bad' ones. The new Cinema Law anticipated three ways of achieving this positive censorship: a compulsory script censorship, an increase in the number of provisions under which the Censorship Office (*Filmprüfstelle*) might ban a film, and a greatly enlarged system of distinction marks. The most significant innovation of the new Cinema Law was the institution of a pre-censor (*Vorzensor*) undertaken by an RMVP official called the Reich Film Director (*Reichsfilmdramaturg*). The Reich Film Director could supervise every stage of production. The orders issued and the changes suggested by him were binding. As the representative of the RMVP, he could even interfere with

the censorship exercised by the Censorship Office (*Prüfstelle*) in Berlin. After the 1934 Cinema Law had been in operation for just 10 months, the law was changed (13 December 1934) to make the submission of scripts optional instead of compulsory.

According to the new Cinema Law, all kinds of films were to be submitted to the censor. Public and private screenings were made equal in law. Even film advertising in the cinemas was censored. In all matters concerning censorship, the Propaganda Minister had the right of intervention. In the second amendment to the Cinema Law (28 June 1935) Goebbels was given extra powers to ban, without reference to Censorship Office, any film if he felt it was in the public's interest. Not only was the entire censorship apparatus centralised in Berlin but the previous rights of local governments to request a re-examination of films was now the exclusive prerogative of the RMVP.

In addition to direct censorship the film industry depended on a system of distinction marks (*Prädikate*), which was really a form of negative taxation. As film allegedly improved, the range of the *Prädikat* system was extended. Before 1933 the distribution of *Prädikate* was an honour and an opportunity to gain, according to the degree of the distinction mark, tax reductions, but now every film had to obtain a *Prädikat* not only to benefit from tax reductions but to be allowed to be exhibited at all. Films without these distinction marks needed special permission to be shown. A further incentive was that producers with a *Prädikat* now received an extra share of the film's profits. By 1939 the law provided for the following distinction marks:¹¹ Instructional (1920); National education (1924); Politically and artistically especially valuable (awarded from 1933); Politically especially valuable (1933); Artistically especially valuable (1933); Politically valuable (1933); Artistically valuable (1933); Culturally valuable (1933); Valuable for youth (1938); Nationally valuable (1939); and Film of the Nation (1939).

The highest distinction marks meant that the entire programme would be exempt from entertainment tax while the lower *Prädikate* reduced the tax proportionate to their value. The system not only produced certain financial advantages but also helped to establish the appropriate expectations and responses on the part of cinema audiences. 'Politically valuable' was clearly a film which completely reflected the aims of the NSDAP. This title was given not only to documentaries like *Triumph of the Will* (*Triumph des Willens*, 1935) but also to feature films with a political message such as the pro-euthanasia production *I Accuse* (*Ich klage an*, 1941). The combination of 'politically and artistically especially valuable' signified a special quality and credibility. The distinction marks 'artistically valuable' were understood in the sense of cultural propaganda and were given only to prestige films and those reserved for export.

Under the pretence of discarding all the old hypocrisies surrounding the film industry, the Cinema Law assumed powers which in fact only served



O. K. Farb-Film-Foto



Foto: Paul K. Schöner



Foto: Wink



Reich Propaganda Minister Joseph Goebbels and some of his closest collaborators in the field of cinema. From left to right: Leopold Gutterer, State Secretary in the RMVP (1941–44) and chair of the Ufa and Ufi board; Max Winkler, Goebbels's financial genius and Reich Appointee (*Reichsbeauftragter*) for the German film industry; Fritz Hippler, Head of the RMVP's film department since 1939 and *Reichsfilmintendant* from 1939 to 1943; Ludwig Klitzsch, Chairman of Ufa. Source: Unnumbered pages of O. Kriegk, *Der Deutsche Film Im Spiegel Der UFA – 25 Jahre Kampf Und Vollendung* (Berlin: Ufa-Buchverlag, 1943).

to create the formation of a film monopoly controlled by the Party and the State. The result was the adjusting of cinema terminology to fit the ideas of National Socialism, in terms of both the language used in Nazi films and the phrasing of the film law which was kept as ambiguous as possible so that it could be applied according to the wishes of the moment and the official viewpoint. The producer was informed of the current aims of the government by having his particular film project checked by both the Film Credit Bank and the *Reichsfilm dramaturg*. A film was often passed by the Censorship Office only one or two days before its première.¹² This suggests that within a short period of time legal censorship became a mere formality, the real censorship being done elsewhere at an earlier stage in the process of the film's production.

When discussing the implementation of the Nazi Cinema Law it is important to consider the attempts to control film criticism at this time. On 13 May 1936, Goebbels issued a proclamation that banned the writing of critical reviews on the same evening as the performance (*Nachtkritik*). In November of the same year, the RMVP banned all art criticism by confining critics to writing merely 'descriptive' reviews.¹³ In practice film criticism came more and more to resemble publicity material associated with any film company attempting to promote a new product. A film deemed important by the RMVP would be introduced to the film public before its première by progress reports on its production. The first performance would be accompanied by an extravagant illustrated report and then, perhaps one or two days later, by a favourable analysis which would place the film within its political context. Thus with slogans following the propaganda principle of repetition, the press introduced the public to the films, explained them, and fitted the events of the film into the topical context. Even for a patently bad film a positive review had to be found and 'politically valuable' films were praised on principle. The press were guided in the formation of definitions and the use of language by directives from the RMVP, enabling it to present a common approach in its film reviews.

It should not, however, be assumed that all films produced under the aegis of the RMVP were *overtly* propagandistic. An analysis of the different types of film made during the Third Reich reveals a good deal about Goebbels' *Filmpolitik*. Of the 1097 feature films produced between 1933 and 1945 only about one-fifth were, according to assessments of the regime,¹⁴ overtly propagandistic with a direct political content. Less than half of these films (96 out of 229) were 'state-commissioned films' (*Staatsauftragsfilme*), which included the most important films from a political standpoint and were given disproportionate funding and publicity. Of the entire production of feature films, virtually 50 per cent were either love stories or comedies, and 25 per cent dramatic films, such as crime thrillers or musicals.¹⁵ Regardless of the genre, all of these films went through the pre-censorship process and all were associated with the National-Socialist ideology in that they were produced and

performed in accordance with the propagandistic aims of the period. From the breakdown of films made, it can be seen that there was no clearly formulated policy regarding the percentage of films that were to be allocated to each particular genre. However, it is discernible that as the war dragged on – particularly after Stalingrad, when disillusionment set in – the number of political films declined, and the Nazi cinema served increasingly to facilitate escapism (*Wirklichkeitsflucht*) that would divert people's attention from the war. These figures both reflect the diversification of the film programme and illustrate Goebbels' intentions of mixing entertainment with propaganda.

It should also be mentioned that, in spite of all the efforts to streamline film production, the RMVP failed to condition the actual content of the films, let alone the ways in which audiences interpreted them – if only because the meaning of a film can be interpreted in so many ways.¹⁶ Also, it has been demonstrated that even well-produced propaganda films failed to exercise long time influence over its audiences.¹⁷

Conditioning film exhibition: Newsreel, *Kulturfilm*, and feature film¹⁸

Cinema owners were tied by the regulations mentioned above and had, which was especially true for the larger cinemas in cities, virtually no say in the composure of 'their' film programme. The state-controlled companies decided which film went to what cinema and which productions were to be shown before or after the feature. But that was not the end of it. The RMVP wished not only to control national cinematographic production/distribution, but also to condition circumstances under which audiences (Aryan audiences, as Jews were not allowed) viewed films. In 1934, the RMVP obliged all cinemas to include a non-fiction short, known as the *Kulturfilm*, in the supporting programme of each feature film. In November 1938, the screening of a newsreel was also made obligatory. This way the ministry established a compulsory 'cinematic trinity' of newsreel, *Kulturfilm* and feature film that was often – but not always and everywhere – shown in that order. When, in subsequent years, Nazi Germany conquered many European countries, allowing the Propaganda Ministry to 'reorganise' local film industries and orientate them towards Berlin, most occupied territories were forced to adopt this three-pronged cinema programme. While German cinemas already often showed such programmes before it became obligatory, the system was new to many foreign cinemas that used to have a 'double bill' of two feature films, sometimes headed by a newsreel. The advantage of this film programme was twofold: it diminished the need for feature films (a need the German industry could not fulfil without imports) and it increased the propagandistic potential of film screenings. Indeed, 'propaganda and enlightenment' were often a stronger presence in the *Kulturfilm* and (particularly) in the newsreel than in the feature.

The notion of *Kulturfilm* is specifically German and to be preferred over the English translation ('cultural short') for *Kulturfilme* did not only treat cultural subjects. Hilmar Hoffmann described their thematic variety as follows:

From the cellular division of an amoeba to an artistic giant such as Michelangelo, the *Kulturfilm* deals with everything that is being investigated by biology and medicine, by research and technology, art and literature, ethnology and geography and incorporates it all into a more elevated way of looking at the world that is peculiar to this genre.¹⁹

Although the educational component was crucial, it was not unique to the genre. In other words: every *Kulturfilm* was at some level educational, but not every educational short was a *Kulturfilm*. Long before the Nazi takeover, Ufa and many other enterprises produced *Kulturfilme*. Since their educational component was widely known and accepted, it was manifestly logical that Nazi propagandists show an interest in the *Kulturfilm*. Nevertheless, Nazi's ascension to power did not result in a real break in *Kulturfilm* production. It is true that everyone involved in the *Kulturfilm* sector was subject to the Reich Film Chamber and was therefore controlled by the Propaganda Ministry. It is also true that some professionals produced propagandist *Kulturfilme*, which had been specifically commissioned by the party or the state. The fact that a number of *Kulturfilme* were deployed for propaganda purposes should, nevertheless, not be interpreted as a goal-oriented direction of the entire *Kulturfilm* production. A first attempt to centralise the sector was only made around March 1939, when preparation for war required a halt to an uncoordinated accumulation of similar *Kulturfilm* projects. This led to the creation of the German *Kulturfilm* Centre that was officially established in August 1940. The setting up of the German *Kulturfilm* Centre (*Deutsche Kulturfilmzentrale*) served a political as well as an economic purpose because it facilitated the production of propagandist *Kulturfilme* while assuring the production of a sufficient number of *Kulturfilme* during the war years. In February 1942, the duties of the German *Kulturfilm* Centre were transferred to another service but remained controlled by the Propaganda Ministry.

Although their efficacy in terms of real influence on public opinion has often been exaggerated, newsreels were undoubtedly an important Third Reich propaganda medium, especially during the war years. Soon after its foundation, the Propaganda Ministry created a department that facilitated the work of newsreel cameramen and suggested topics that could/should be covered. In 1935, the RMVP increased its influence on German newsreel production by establishing a German Film News Office (*Deutsches Film-Nachrichtenbüro*, 1935). By that time, the number of different newsreels distributed in German cinemas was, taking into account the size of Germany, surprisingly low. This can mainly be attributed to the expansionist politics

of Ufa owner Alfred Hugenberg, under whose guidance several smaller newsreels had been taken over and absorbed by Ufa. There were only four different newsreels, two of which were produced and distributed by Ufa: the *Ufa-Tonwoche* and *Deulig-Tonwoche*. The other two newsreels were the *Tobis-Woche* and the *Fox-Tönende-Wochenschau*, respectively produced/distributed by Tobis firm and by the German branch of the American Fox company. In 1938, the German Film News Office transferred its tasks of controlling newsreel editorial offices and censoring the final results to another service within the ministry, the so-called German Newsreel Bureau (*Deutsche Wochenschauzentrale*). As responsibilities for newsreels were transferred from one ministerial department to another, they increased slightly. Until the war broke out, the above-mentioned ministerial services successively controlled the four existing newsreels to an increasing extent but nevertheless allowed their separate editorial offices to co-exist. Replacing all of them with a single department would certainly have facilitated the Propaganda Ministry's tasks but it would also have highlighted the ministry's role. The full reason for Goebbels' reluctance to nationalise and monopolise the German newsreels is to be found here, in his clear preference to conceal propaganda mechanisms. As the Wehrmacht made its final preparations to invade Poland, the Propaganda Ministry nevertheless realised that to control newsreel coverage of the campaign it would have to combine the different editorial offices. From September 1939 onwards, coinciding exactly with the German invasion, the *Ufa-Tonwoche*, *Deulig-Tonwoche*, *Tobis-Woche*, and *Fox-Tönende-Wochenschau* were merged into a single war newsreel. They kept their respective opening titles until June 1940. After that the merger was made public by the use of a single new opening title: *Die Deutsche Wochenschau* (DW) or the German Weekly Newsreel. As the Propaganda Ministry's newsreel centre transformed from a powerful watchdog into a proper newsreel editorial office, Goebbels considered subcontracting it to a separate organisation. These plans were finalised with the foundation of the German Newsreel Company (*Deutsche Wochenschau GmbH*), officially set up on 21 November 1940. Although legally speaking, a subsidiary of the (in the meantime state-owned) Ufa film company, all of its employees were directly subordinate to the Propaganda Ministry. The German Newsreel Company also produced a foreign weekly newsreel, or *Auslandstonwoche* (ATW). The ATW was not just a foreign version of the DW, but a fully fledged newsreel in its own right, a continuation of the newsreels Ufa had exported since 1927. From late 1940 onwards, foreign editorial boards making local versions of the ATW were established all over Europe, in occupied as well as in neutral territories. In Germany as in many occupied regions these Nazi newsreels were compulsory before each film screening, which made them accessible to a wide audience.²⁰

Enlarging the German film market and nationalising the German film industry²¹

In 1934, an NSDAP handbook claimed that German films should continue to sell extremely well in international markets. It calculated that foreign sales would take an upward turn and that the industry should be striving to achieve 40 per cent of its total income from the sale of German films abroad.²² But in 1934–35, instead of rising, German film exports went into an alarming decline, accounting for only 8 per cent of the industries' income and in 1938–39 this figure dropped to 7 per cent.²³ A number of reasons accounted for this catastrophic state, the most important being the growing political hostility towards Germany. The film industry found itself in a difficult position; on the one hand the government wanted to reduce film imports, but because of foreign countries' quota systems, this made exporting difficult. Moreover, many foreign Jewish distributors simply refused to accept German films. The situation was further complicated by the Censorship Office, which tended to object to foreign films on ideological and racial grounds. The result was that within a short time, foreign distributors gave up trying to exhibit their films in Germany. This led German artists with an international reputation to leave the country and German films became even more parochial and nationalistic.

The decline in exports would not have been so alarming had it not been accompanied by a sharp increase in production costs in 1935–36. In the same year the President of the Reich Film Chamber (Dr Fritz Scheuermann) warned Goebbels that production expenditure had increased by 50 per cent since 1933. Two years later, the Film Chamber Yearbook (*Jahrbuch der Reichsfilmkammer*) was gloomily reporting that costs had risen by 35 per cent since the previous year. As far as the RMVP was concerned, this situation called for state intervention. There were a number of options open to Goebbels, he could either support the independent film-makers or he could increase the government's hold over the large production companies. In choosing the latter, the gradual nationalisation of the film industry, the concentration of film as a propaganda medium was carried out with great care. The task of clearing up the economic problems of the nationalisation and disguising them was given to a private company.

Goebbels' agent in these transactions and later Reich Delegate to the German film industry was Max Winkler, who had been active as a trustee on behalf of successive German governments since 1919.²⁴ By disguising the real nature of the transactions, Goebbels was able to claim that the government takeover had been motivated by purely artistic and not commercial reasons. Winkler, in fact, had convinced Goebbels that the best way of achieving the ideologically committed films that he had been demanding was not to force the film industry to become National-Socialists but instead to guarantee them financial stability. In this way, both production and distribution

sectors would be drawn into the Nazi *Weltanschauung* without realising that they were becoming increasingly the political instruments of the Propaganda Ministry.

In 1936, the shaky financial position of the two major film companies, Ufa and Tobis (*Tonbild-Syndikat AG*, a German company owed by international investors and dominated by Dutch shareholders²⁵), gave the RMVP the opportunity they had been seeking. Winkler's method of control was to establish a trust company, *Cautio Treuhand GmbH*, which was to act as a majority shareholder and would administer the assets of the various companies. The preparations for the state monopoly took place in almost complete secrecy. The takeover of these firms was achieved by the purchase of the majority of the shares and the transactions were always carried out as separate dealings. The film press scarcely commented on them, or, if so, only briefly. Thus the process of nationalisation went completely unnoticed. *Cautio* simply bought out ailing companies and administered them for the State as trustee. Interestingly enough, they were referred to as *staatsmittelbar* (indirectly state-controlled), rather than state owned.

Ufa, which itself had swallowed many smaller companies in the 1930s, was the first company to be acquired in March 1937. Two months later, Winkler decided that Tobis should be broken up. In August of that year, Terra Film AG (an Ufa subsidiary of Swiss origin²⁶) was amalgamated with one of Tobis' distribution companies (Tobis Rota) to form a new production company, *Terrakunst GmbH*. Four months later, in December, the original Tobis was transformed and given the new title, *Tobis Filmkunst GmbH*.²⁷ The most pressing problem at this stage, however, was how to finance these *staatsmittelbar* companies. If nationalisation was to be effective, Winkler appreciated that a radical reorganisation of film finance was needed. This came in the form of a new company called Film Finanz GmbH. Film credit was determined by a supervisory board consisting of representatives of the RMVP, the Reich Finance Ministry, the Reich Credit Company, *Cautio*, and the *staatsmittelbar* companies. The first meeting was held in November 1937 and RM 22 million was allocated (RM 10 million to Tobis and RM 6 million each to Ufa and Terra).²⁸

Shortly afterwards, *Cautio* purchased the holding of Bavaria Film AG and on 11 February 1938 it became known as *Bavaria Filmkunst GmbH*. It was during this time that Goebbels announced that a National Film School, the *Deutsche Filmakademie*, would be entrusted with the task of training new technicians and artists in the service of the National Socialist State.²⁹ There were 23 different courses, including scenario writing, direction, set and costume design, photography, sound recording, acting, even distribution, house management, and laboratory work. The new German cinema, it was claimed, now rivalled Hollywood in terms both of scope and resources. While this was an exaggeration, it is true that when war came in 1939, the German cinema had attained an expertise and technical mastery that was unequalled in Europe.



ZARAH LEANDER



Marika Röck



A. 82072
Kristina Söderbaum
1938
Karl-Ludwig Poppe
Karl-Ludwig Poppe



gewilligtes
Heinz Rühmann
Heinz Rühmann

Some of the greatest stars of Third Reich cinema. From left to right: Zarah Leander; Marika Röck; Kristina Söderbaum; Heinz Rühmann. Source: Vande Winkel/De Paep Collection.

Winkler, meanwhile, had not finished the process of state intervention. In 1938 the *Anschluss* (annexation) of Austria provided further opportunities. Because of a common language and culture the Austrian film industry had always had close ties with Germany. On 16 December 1938, the whole industry amalgamated to form a new *staatsmittelbar* company, *Wien Film GmbH*, which immediately came under the jurisdiction of Winkler's *Cautio*.³⁰ Later a similar reorganisation was carried out in Czechoslovakia with the formation of the *Prag-Film AG*.³¹

By 1939, all the major film companies were *staatsmittelbar*. Not surprisingly they quickly dominated film output. In 1939, they accounted for 60 per cent of all feature film production; in 1941, this figure had risen to 70 per cent. The aim behind this reorganisation was to rationalise film-making so that it could respond quickly and efficiently to the demands of the RMVP; in practice this meant simplifying the financing of films and maintaining a strict control over the content of feature films. *Staatsmittelbar* film companies were not intended to compete with each other but to cooperate in producing quality films that would represent the intrinsic values of National Socialism both at home and abroad.

The outbreak of war in September 1939 created initial problems for the film industry in that shortages of labour and raw materials tended to increase production costs. Another factor which increased costs still further was the disruptive effect of tighter censorship during the making of films. However, there emerged as a result of the war important developments that offset these difficulties. First, the military conquests of 1939–40 had created a German-dominated film monopoly in Europe. At the end of 1939 German distributors were in the fortunate position of having 8300 cinemas at their disposal.³² This number increased in 1940–41, as the *Wehrmacht* conquered territory in Western and Eastern Europe. Several measures, notably the enforced closure of American film distributors inside and outside the Reich, further expanded the market for German films. This also allowed for the exploitation of films that had not been authorised for screenings in Germany. All over Europe, Ufa and Tobis either established new distribution branches or were able to strengthen the market position of already existing subsidiaries.

Sometimes new production centres (which often incorporated existing local companies) were established as well: *Wien-Film* in Austria,³³ *Prag-Film* (above) in Czechoslovakia,³⁴ and *Continental Films* in France,³⁵ and the *Zentralfilmgesellschaft Ost* and its subsidiaries (*Ostland Filmgesellschaft* and *Ukraine-Filmgesellschaft*) in Poland and the occupied zones of the Soviet-Union.³⁶ In other countries too, the Netherlands³⁷ for instance, local studio facilities were primarily used to produce German (instead of local) films. Meantime, Max Winkler's *Cautio* openly or secretly acquired foreign theatres (preferably prestigious film palaces that attracted large audiences) in order to recuperate more ticket office revenues. Such tasks were usually carried out by plenipotentiaries such as Alfred Greven.

This unprecedented growth also created problems for the German film industry. The major problem at this stage, in spite of the establishment of new production centres, was the supply of films. Winkler was particularly concerned that if Germany was to exploit her position in Europe the industry should be producing at least 100 feature films per year. However, during 1941 it became increasingly clear that the target of 100 films was not going to be reached. The only solution seemed to lay in a complete take-over by the state. On 10 January 1942, a giant holding company, *Ufa-Film GmbH* (called Ufi to distinguish it from its predecessors), assumed control of the entire German film industry and its foreign subsidiaries. This resulted, for instance, in Ufa subsidiaries all over Europe incorporating local branches of Tobis. The Ufi umbrella organisation would not only facilitate a much closer supervision of the industry's economic and political development but from Goebbels' point of view it would also protect the film industry from the financial demands of the Finance Ministry who were causing him considerable anxiety.

Ufi had a capital of RM 65 million, which was initially held by Cautio and represented the entire assets of the *staatsmittelbar* firms. Although they remained largely unchanged, they were now referred to as 'state-owned' (*staatseigen*). To facilitate the purchasing of film theatres throughout Greater Germany a single company, the *Deutsche Filmtheater GmbH*, was set up with the intention of regulating the profits from exhibition. Similarly, in order to keep distribution costs to a minimum, the *Deutsche Filmvertriebs-GmbH* was formed; although a centralised, non-profit-making distribution organisation, it is significant that all films were still distributed under their old production companies' names. This served to retain a link with the past and also to disguise the State's monopoly.

Finally on 29 February 1942, Goebbels announced to an audience of film-makers a new body within the Ufi called the *Reichsfilmintendanz*. It would be headed by Dr Fritz Hippler who was already in charge of the Film Section of the RMVP and was the director of the virulent anti-Semitic film *The Wandering/Eternal Jew (Der ewige Jude, 1940)*.³⁸ The *Reichsfilmintendanz* was to concentrate on matters of film 'art' allowing the RMVP to dictate the political affairs of the industry. In practice there was no duplication of labour in that Goebbels was overlord of both bodies and therefore the *Reichsfilmintendant* (Head of the *Reichsfilmintendanz*) was directly subordinate to him.

The Propaganda Minister's weaponry was now complete. Ufi had taken over the responsibilities of the Cautio with Winkler once again in charge. The Nazi film industry would remain virtually unchanged for the rest of its existence. Every aspect of film-making, from the selection of subject-matter to production distribution and eventually exhibition, was now the immediate responsibility of Ufa-Film GmbH. The Reich Film Chamber had become merely a bureaucratic administrative machine and Ufi, thanks to

its vertical organisation, was a mere receiver of orders from the RMVP. This represented an enormous concentration of a mass medium in the hands of the National-Socialist State and more specifically, the Minister for Popular Enlightenment and Propaganda.

Notes

1. D. Welch, *Propaganda and the German Cinema, 1933–45* (London: IB Tauris, 2001 rev.), pp. 5–8; T. Hanna-Daoud, *Die NSDAP und der Film bis zur Machtergreifung* (Köln–Weimar–Wien: Böhlau, 1996).
2. K. Kreimeier, *Die Ufa story. Geschichte eines Filmkonzerns* (München: Wilhelm Heyne Verlag, 1992).
3. D. Welch (2001 rev.), pp. 10–18; W. Becker, *Film und Herrschaft. Organisationsprinzipien und Organisationsstrukturen der nationalsozialistischen Filmpropaganda* (Berlin: Verlag Volker Spiess, 1973); J. Spiker, *Film und Kapital* (Berlin: Verlag Volker Spiess, 1975).
4. *Gleichschaltung* was the term employed by the Nazis which loosely referred to the obligatory assimilation within the state of all political, economic, and cultural activities.
5. NSBO had to share DACHO with Alfred Rosenberg's KfDK.
6. The decree is reproduced J. Wulf, *Theater und Film im Dritten Reich* (Gütersloh: Sigbert Mohn Verlag, 1964), p. 94.
7. See, for instance, Chapter 23.
8. Bundesarchiv (Barch), R55/484, *Akten des Reichsministeriums für Volksaufklärung und Propaganda, Filmkreditbankbilanz, 1943*.
9. G. Albrecht, *Nationalsozialistische Filmpolitik. Eine soziologische Untersuchung über die Spielfilme des Dritten Reiches* (Stuttgart: Ferdinand Enke Verlag, 1969), pp. 208–9. In fact a number of 'half Jews' and 'quarter Jews' did remain in the Reich Film Chamber.
10. D. Welch (2001 rev.), pp. 10–18; Becker (1973); Spiker (1975).
11. The dates refer to the year when the *Prädikate* were first awarded.
12. K.-J. Maiwald, *Filmzensur im NS-Staat* (Dortmund: Nowotny, 1983); W. Moritz, 'Filmzensur während der Nazi-Zeit', in S. Barron (eds), *Entartete Kunst: das Schicksal der Avantgarde im Nazi-Deutschland* (München: Hirmer Verlag, 1992), pp. 185–91.
13. The decree was issued on 27 November and is reproduced in Wulf (1964), pp. 119–20.
14. G. Albrecht (1969); Welch (2001 rev.).
15. A full breakdown of the different genres can be found in Welch (2001 rev.), p. 36.
16. This goes for other cultural products too. 'In contrast to what the Nazis envisioned, it was impossible to streamline popular culture; instead a strange parallelism permeated the popular, allowing a number of non-simultaneous discourses to exist.' A. Ascheid, *Hitler's Heroines: Stardom and Womanhood in Nazi Cinema* (Philadelphia: Temple University Press, 2003), p. 7.
17. D. Welch (2001 rev.).
18. D. Welch, 'Nazi Wartime Newsreel Propaganda', in K. R. M. Short (ed.), *Film & Radio Propaganda in World War II* (Knoxville: The University of Tennessee Press, 1983), pp. 202–19; R. Vande Winkel, 'Nazi Newsreels in Europe, 1939–1945: The Many Faces of Ufa's Foreign Weekly Newsreel (Auslandstonwoche) versus the German Weekly Newsreel (Deutsche Wochenschau)', *Historical Journal of Film, Radio and Television*, 24:1 (2004), pp. 5–34; P. Zimmermann and K. Hoffmann

- (eds), *Geschichte des dokumentarischen Films in Deutschland. Band 3: 'Drittes Reich' (1933–1945)* (Stuttgart: Philipp Reclam, 2005).
19. H. Hoffmann, *'Und die Fahne führt uns in die Ewigkeit.'* *Propaganda im NS-Film* (Frankfurt: Fischer Verlag, 1991).
 20. For an analysis of some of these newsreels see, D. Welch, 'Goebbels, Götterdämmerung and the Deutsche Wochenschauen', in K. R. M. Short and S. Dolezel (eds), *Hitler's Fall. The Newsreel Witness* (London, New York, Sydney: Croom Helm, 1988), pp. 88–99.
 21. D. Welch (2001 rev.), pp. 23–9; M. S. Phillips, 'The Nazi Control of the German Film Industry', *Journal of European Studies*, 1(1) (1971), pp. 37–68; Spiker (1975), pp. 182–239.
 22. W. Plugge, 'Wesen und Aufgaben des Films und der Reichsfilmkammer', in E. A. Dreyer (ed.), *Deutsche Kultur im neuen Reich. Wesen, Aufgabe und Ziel der Reichsfilmkammer* (Berlin: Schlieffen-Verlag, 1934), p. 123.
 23. Barch, R2/4799, *Akten des Reichsfinanzministeriums*.
 24. M. Behn and M. Töteberg, 'Diskrete Transaktionen: Bürgermeister Winkler und die Cautio; Die graue Eminenz: Bürgermeister Max Winkler', in H.-M. Bock and M. Töteberg (eds), *Das Ufa-Buch* (Frankfurt am Main: Zweitausendeins, 1992), pp. 389–91.
 25. K. Dibbets, 'Tobis, Made in Holland', in J. Distelmeyer (ed.), *Tonfilmfrieden/Tonfilmkrieg: Die Geschichte der Tobis vom Technik-Syndikat zum Staatskonzern* (München: Edition text + kritik, 2003), pp. 25–33.
 26. T. Kramer and D. Siegrist, *Terra. Ein Schweizer Filmkonzern im Dritten Reich* (Zürich: Chronos Verlag, 1991).
 27. Details taken from Barch, R109 1/431, *Akten der Ufa-Film GmbH*.
 28. Barch, R2/4807.
 29. The decree is dated 18 March 1938. It is reproduced in Wulf (1964), p. 302. See also H. Traub, *Die Ufa-Lehrschau: Der Weg des Films von der Planung bis zum Vorführung* (Berlin: Ufa-Buchverlag, 1941).
 30. See Chapter 4.
 31. See Chapter 8.
 32. Barch, R2/4799.
 33. See Chapter 4; Spiker (1975), pp. 183–6.
 34. See Chapter 8; Spiker (1975), pp. 187–9.
 35. See Chapter 9.
 36. Spiker (1975), pp. 190–2; Becker (1973), pp. 216–17.
 37. See Chapter 15.
 38. R. Vande Winkel, 'Nazi Germany's Fritz Hippler (1909–2002)', *Historical Journal of Film, Radio and Television*, 23:2 (2003), pp. 91–9.

Index

- A nous la liberté (1931), *see* Give Us Liberty (A nous la liberté, 1931)
- Abetz, O., 134
- AB (Company), 119, 120
- AB Ufa Film, *see* Ufa Stockholm
- Abschiedswalzer (1934), *see* Farewell Waltz (Abschiedswalzer, 1934)
- ACE Brussels, 73, 76, 77, 81, 83
- ACE Madrid, 254, 255, 256, 258, 260
- ACE Paris, 132, 134, 137, 140, 141
- Actualidades Mundiales (Actualidades Ufa), 255
- Actualités Mondiales, 137, 139, 140, 141
- AEG, 26
- Africa (La canción de Aixa, 1939), 47
- Agfa, 50, 51, 52, 247, 280
- Agram, 39, 107, 110
- ahnungslose Engel, Der (1936), *see* Unwitting Angel, The (Der ahnungslose Engel, 1936)
- Aktualita, 122, 128
- Albach-Retty, W., 108
- Albers, H., 143, 155, 218, 301
- Alexander Nevsky (1938), 295
- Alfieri, D., 174, 177, 178, 184, 185
- Alfonso XIII, King of Spain, 253
- Aliança, 88
- Alianza Cinematográfica Española (Madrid), *see* ACE Madrid
- Alien Property Custodian, 314
- All Quiet on the Western Front (1930), 257, 310
- Allégret, M., 134
- Alliance Cinématographique Européenne (Brussels), *see* ACE Brussels
- Alliance Cinématographique Européenne (Paris), *see* ACE Paris
- Alpar, G., 296
- alte und der junge König, Der (1934), *see* Young and the Old King, The (Der alte und der junge König, 1934)
- Amerfilm-Corporation, 312, 316
- Andalusian Nights (Andalusische Nächte, 1938), 46, 47
- Andersson, O., 27, 29, 266, 268, 275
- Angèle (1934), *see* Heartbeat (Angèle, 1934)
- Annelie (1941), 287
- Anti-Nazi League, 312
- Anton, K., 89, 303
- Anzervos, 150, 152
- Aragonese Virtue (Nobleza baturra, 1935), 45
- Aranha, O., 92, 93
- Argentina, I., 44, 45, 46, 54, 55, 201
- Argentina Sono Film, 52
- Ariane (1931), 291
- Arletty, 134
- Art-Sciences-Voyages, 145
- L'Assassin habite au 21 (1942), *see* Murderer Lives at Number 21, The (L'Assassin habite au 21, 1942)
- Assumpção, R., 91
- Atarashiki tsuchi (1937), *see* Daughter of the Samurai, The (Die Tochter des Samurai, 1937)
- Atesia Film, 181
- Auf Wiedersehen Franziska (1941), *see* Goodbye Franziska (Auf Wiedersehen Franziska, 1941)
- Aufbruch in Damaskus (1939), *see* Tumult in Damascus (Aufbruch in Damaskus, 1939)
- Auslandsstelle des Lichtbilddienstes der Filmabteilung, 166, 167
- Auslandstonwoche (ATW) or Auslandswochenschau, *see* Foreign Weekly Newsreel (Ufa Auslandstonwoche, ATW)

- Baarová, L., 26, 73, 113, 126
 Baccarat (Baccara, 1936), 134
 Bachelor Paradise (Paradies der Junggesellen, 1939), 248
 Balin, M., 134
 Ball at the Metropol (Ball im Metropol, 1937), 198
 Balogh, L., 29
 Banat-Film, 249
 Banco Germánico, *see* Deutsche Bank
 Baptism of Fire (Feuertaufe, 1940), 268, 281, 283, 300, 313, 315
 Barber of Seville, The (El barbero de Sevilla, 1938), 47
 Barcarole (1935), 293, 294, 295, 304
 Barlog, B., 80
 Baroncelli, J. de, 134
 Barrandov (Studios), 118, 119, 120, 121
 Barroso, G., 92, 97
 Barry, I., 314, 317
 Barth, J., 188
 Bastille Day (Quatorze Juillet, 1932), 133
 Bat, The (Die Fledermaus, 1937), 73
 Bat'a Film Studios, *see* Filmové ateliéry Bat'a (Bat'a Film Studios, FAB)
 Battement de cœur (1940), *see* Beating Heart (Battement de cœur, 1940)
 Battleship Potemkin (Bronenosets Potyomkin, 1925), 295
 Baur, H., 138, 145
 Bavaria, 19, 43, 45, 157, 213, 278
 Bayer, 47, 88
 Beating Heart (Battement de cœur, 1940), 152
 Beauty and the Beast (La Belle et la bête, 1946), 144
 Bel Ami (1939), 64, 141, 142, 262
 Belle et la bête, La (1946), *see* Beauty and the Beast (La Belle et la bête, 1946)
 Bengasi (1942), 181
 Berg Ruft, Der (1938), *see* Mountain Call, The (Der Berg Ruft, 1938)
 Bergman, Ingmar, 272
 Bergman, Ingrid, 268
 Bergner, E., 291, 296
 Berlin-Film, 212
 Berry, J., 134
 Biester, H., 52
 Bildhauerkunst in Kroatien (1940), *see* Sculpting in Croatia (Bildhauerkunst in Kroatien, 1940)
 Binovec, V., 117
 Bismarck (1940), 203, 294
 Bjørnson, B., 221
 Black Robe, The (Die Schwarze Robe, 1943), 212
 Black Roses (Schwarze Rosen, 1935), 89
 Black Shirt (Camicia Nera, 1933), 85, 96
 Blanchar, P., 134
 Blossom Time (1934), 293
 Blue Angel, The (Der Blaue Engel, 1930), 1, 255, 297, 311
 Blum, R., 199
 Boese, C., 248
 Böhmisches-mährische Filmzentrale, *see* ČMFÚ/BMFZ (Bohemian-Moravian Film Center – Českomoravské filmové ústředí – Böhmisches-mährische Filmzentrale)
 Böhmisches-mährische Schmalfilmgesellschaft, 120
 Bojer, J., 227
 Bolvary, G. von, 64, 69, 88, 108, 111, 160, 168, 261, 304
 Borsody, E. von, 66, 95
 Bou van 'n Nasie, Die (1938), *see* They Built a Nation (Die Bou van 'n Nasie, 1938)
 Boyer, J., 76
 Brazilian Integralist Action movement (AIB), 87, 92, 96
 Brecht, B., 308
 Breuer, S., 67
 Brezraeanu, G., 245
 British Board of Film Classification (BBFC), 298, 301, 305
 British Foreign Office (London), 53
 British Information Services Office (New York), 53
 British International Pictures, 297, 305
 British Ministry of Information (MoI), 49, 50, 53, 56, 57, 300, 301
 Broadway Melody of 1936, 311
 Broadway Melody of 1938, 311
 Broken Jug, The (Der Zerbrochene Krug, 1937), 294
 Bruciné, 77

- Buch, F. P., 103, 212
- Burgtheater (1936), *see* Vienna
Burgtheater (Burgtheater, 1936)
- Butler for Three Weeks (Drie Weken
Huisknecht, 1943), 212
- Butterfly Wu, 26
- Cabinet of Dr. Caligari, The (Das Cabinet
des Dr. Caligari, 1920), 1, 297, 305
- Camicia Nera (1933), *see* Black Shirt
(Camicia Nera, 1933)
- Campaign in Poland (Feldzug in Polen,
1940), 139, 190, 197, 208, 268, 281,
313, 315
- Canción de Aixa, La (1939), *see* Africa
(La canción de Aixa, 1939)
- Čáp, F., 124
- Capanema, G., 91
- Capra, F., 307, 311, 314, 315, 317
- Carl Peters (1941), 280, 298
- Carmen, la de Triana (1938), 45, 46, 47,
48, 51, 304
- Carmoy, G. de, 140
- Carné, M., 138
- Carnival in Flanders (La Kermesse
héroïque, 1935), 134
- Casablanca (1942), 268
- Casanova, M., 44
- Casaus, L., 46
- Castro, E., 45, 47
- Catherine the Great (1934), 291, 292,
293, 303
- Cautio Treuhand GmbH, 19, 21, 22, 24,
77, 199, 207, 217
- CEA (Studios), 43, 50
- Censorship Office (Filmprüfstelle), 10,
11, 14, 18, 139
- Centrale Commissie voor de
Filmkeuring – Central Commission
for Film Censorship, 210
- Centre Artistique et Technique des
Jeunes du Cinéma (CATJC), 141, 145
- Centre National de la Cinématographie
(CNC), 145
- Cerovac, M., 108, 109
- Česká filmová unie (Czech Film Union),
117
- Českomoravská kinematografická
společnost (Bohemian–Moravian
Cinematographic Company), 123
- Českomoravské filmové ústředí, *see*
ČMFÚ/BMFZ (Bohemian–Moravian
Film Center – Českomoravské
filmové ústředí –
Böhmisch-mährische Filmzentrale)
- Ceux qui veillent (1939), *see* They who
watch over us (Ceux qui veillent,
1939)
- Chaplin, C., 78, 93, 268, 298, 305, 311
- Charell, E., 255
- Chekhova, O., *see* Tschecchowa, O.
- Children of Paradise (Les Enfants du
Paradis, 1945), 144
- Chump at Oxford, A (1940), 78
- Ciano, G., 177
- Cifesa, 43, 44, 45, 49, 50, 54, 175, 256
- Cinecittà (Studios), 33, 173
- Cines, 27
- Cinetone (Studios), 207, 211
- Clair, R., 131, 133, 138, 296
- ČMFÚ/BMFZ (Bohemian–Moravian Film
Center – Českomoravské filmové
ústředí – Böhmisch-mährische
Filmzentrale), 117
- Cocteau, J., 144
- Columbia Pictures, 52
- Come on, Don't you Know Korff?
(Nanu, Sie kennen Korff noch
nicht? 1938), 284
- Comité d'Organisation de l'Industrie
Cinématographique (COIC), 140,
145
- Comité France-Allemagne, 134
- Compañía Industrial Film Española, The
see Cifesa
- Confessions of a Nazi Spy (1930), 208,
267, 298, 305, 307, 308
- Congress Dances, The (Der Kongress
Tanzt, 1931), 191, 255
- Consejo de la Hispanidad (Council of
the Hispanic Culture), 49
- Continental Films, 21, 137, 152, 297
- Coral Reef (Le Récif de corail, 1938), 134
- Corbeau, Le (1943), *see* Raven, The (Le
Corbeau, 1943)
- Courant, K., 135
- Croatia-Film, 248
- Croatian Anton Day (1944), 248
- Crown Film Unit, 300

- Čs. filmová unie (Czechoslovak Film Union), 117
 Csardas Princess, The (Die Czardas Fürstin, 1934), 88
 Cultura Artística, 87
 Czar's Courier, The (Der Kurier des Zaren, 1935), 89
 Cziffra, G. von, 66, 67
 Czinner, P., 291, 292
- Damman, C., 80
 Dangerous Ways (Farliga vägar, 1942), 271
 Dankó Pista (1940), 153
 Dark Traces (Donker Spore, 1944), 238
 Darrieux, D., 134, 138
 Daughter of the Samurai, The (Die Tochter des Samurai, 1937), 189, 190, 191, 192, 193
 Dawn (Morgenrot, 1933), 190, 199, 208, 290, 291, 294, 295
 Day of Freedom: Our Armed Forces (Tag der Freiheit: unsere Wehrmacht, 1935), 133
 de Brinon, F., 134
 De Miguel, 256
 Death of Yugoslavia/War on the Balkans (Smrt Jugoslavije/Rat na Balkanu), 105, 107
 Decoin, H., 152
 Del Ruth, R., 311
 DEOPS (Specialised Departement for Political and Social Order – Departamento de Ordem Política e Social), 91
 Departamento de Ordem Política e Social, *see* DEOPS (Specialised Departement for Political and Social Order – Departamento de Ordem Política e Social)
 Departement van Volksvoorlichting en Kunsten (Ministry of Popular Enlightenment and Arts), DVK, 209, 210, 214, 219
 Descheg, 81, 165, 166
 Desert Song, The (Das Lied der Wüste, 1939), 261
 Destiny (Schicksal, 1925), 295, 305
 Deulig-Tonwoche, 17
 Deutsch-Ungarische Kulturausschuss (German–Hungarian Culture Committee), 163, 170
 Deutsche Akademie, 87
 Deutsche Arbeitsfront (German Labour Front, DAF), 8
 Deutsche Bank, 52
 Deutsche Filmakademie (German Film Academy), 19, 30, 39
 Deutsche Filmexport, 31
 Deutsche Filmvertriebs-GmbH, 22
 Deutsche Italienische Film Union, *see* DIFU (German–Italian Film Union–Deutsche Italienische Film Union)
 Deutsche Kulturfilmzentrale (German Kulturfilm Centre), 16
 Deutsche Schmalfilm Exportgesellschaft, *see* Descheg
 Deutsche Vereinigung, 87
 Deutsche Wochenschau GmbH (German Newsreel Company), 17, 103, 122, 137, 212, 223, 247, 249, 259, 261, 268
 Deutsche Wochenschau, Die, *see* German Weekly Newsreel (Die Deutsche Wochenschau, DW)
 Deutsche Wochenschauzentrale (German Newsreel Bureau), 17
 Deutsche Zeichenfilm GmbH, 213
 Deutsches Film-Nachrichtenbüro (German Film News Office), 16, 17
 Deutschnationale Volkspartei (German National People's Party), 7
 Devil's Envoys, The (Les Visiteurs du soir, 1942), 144
 Devil's Hand, The (La Main du diable, 1943), 144
 DGC (General Directorate for Cinematography - Direzione Nazionale per la Cinematografia), 173
 DGSP (Propaganda General Directorate–Direzione Generale per I Servizi della Propaganda), 175, 177, 185
 Di Fiori, N., 53
 Dickinson, T., 294
 Diesel, G., 103
 Diesen, E., 226

- Dietrich, M., 97, 255, 268, 313
- DIFU (German-Italian Film Union-Deutsche Italienische Film Union), 179
- Direzione Generale per I Servizi della Propaganda, *see* DGSP (Propaganda General Directorate-Direzione Generale per I Servizi della Propaganda)
- Direzione Nazionale per la Cinematografia, *see* DGC (General Directorate for Cinematography - Direzione Nazionale per la Cinematografia)
- Disney, W., 94, 313
- Divide and Conquer (1943), 315, 317
- Dollfuss, E., 60
- Donker Spore (1944), *see* Dark Traces (Donker Spore, 1944)
- Don't Go to Bed without a Kiss (Ungekusst Soll Man nicht Schlafen Gehen, 1936), 261
- Dreaming Lips (Der Träumende Mund 1932), 291
- Drie Weken Huisknecht (1943), *see* Butler for Three Weeks (Drie Weken Huisknecht, 1943)
- Državno tajništvo za narodno prosvjećivanje (National Secretary for Public Enlightenment), 100
- du Preez, H., 238, 240, 241, 242
- Dumas, R.-C., 135
- Dutra, G., 96, 97
- Eckardt, J., 107, 231, 240
- EFI-film, 227
- Eggert, M., 88, 293
- Eichberg, E., 89
- Eisenstein, S., 231, 233, 234
- Eisler, H., 308
- Elbl, J., 114
- Emberek a havason (1942), *see* People on the High Mountains (Emberek a havason, 1942)
- Emo-Film, 67
- Emo, E. W., 63, 64, 67, 68
- Enchanted Evening (Es war eine rauschende Ballnacht, 1939), 152, 269
- Enemies (Feinde, 1940), 280, 286
- Enfants du Paradis, Les (1945), *see* Children of Paradise (Les Enfants du Paradis, 1945)
- Englich, L., 202
- Entente Cordiale, L' (1939), 152
- EOS-Film, 277, 278
- Epinay (Studios), 131, 133
- Es war eine rauschende Ballnacht (1939), *see* Enchanted Evening (Es war eine rauschende Ballnacht, 1939)
- Escape into the Dark (Flucht ins Dunkel, 1939), 199
- Esperia, 102, 150
- Eternal Forest, The (Ewiger Wald, 1936), 133
- Eternal Jew, The (1940), *see* Wandering Jew, The (Der Ewige Jude, 1940)
- Eternal Return, The (L'Eternel Retour, 1943), 144
- Etrange Monsieur Victor, L' (1938), *see* Strange Mr. Victor (L'Etrange Monsieur Victor, 1938)
- Etrange Suzy, L' (1941), *see* Strange Suzy (L'Etrange Suzy, 1941)
- Europa Film, 265
- Europa Magazin, 281
- Evensmo, S., 221, 222, 229, 230
- Ewige Jude, Der (1940), *see* Wandering Jew, The (Der Ewige Jude, 1940)
- Ewiger Wald (1936), *see* Eternal Forest, The (Ewiger Wald, 1936)
- Excellensen (1944), *see* His Excellency (Excellensen, 1944)
- Fairbanks, D. Jr, 94
- Falange Española y de las Juntas de Ofensiva Nacionalindicalista, *see* FE JONS (Spanish Phalanx of the Assemblies of National-Syndicalist Offensive-Falange Española y de las Juntas de Ofensiva Nacionalindicalista)
- Fallschirmjäger (1939), *see* Paratroopers (Fallschirmjäger, 1939)
- Fanck, A., 189, 191, 192, 255, 296
- Farewell Waltz (Abschiedswalzer, 1934), 88, 191
- Fargas, L., 175
- Farkas, N., 88
- Farliga vägar (1942), *see* Dangerous Ways (Farliga vägar, 1942)

- Farrebique (1946), 145
- FBI (Federal Bureau of Investigation), 307
- FE JONS (Spanish Phalanx of the Assemblies of National-Syndicalist Offensive–Falange Española y de las Juntas de Ofensiva Nacionalsindicalista), 44, 45, 46
- Federasie van Afrikaanse Kultuurvereniginge, (Federation of Afrikaans Cultural Associations), 234
- Fédération Internationale de la Presse Cinématographique, *see* Fipresci (International Federation of Cinema Journalism–Fédération Internationale de la Presse Cinématographique)
- Feinde (1940), *see* Enemies (Feinde, 1940)
- Feldzug in Polen (1940), *see* Campaign in Poland (Feldzug in Polen, 1940)
- Fernandel, 76, 138
- Feuchtwanger, L., 292
- Feuertaufe (1940), *see* Baptism of Fire (Feuertaufe, 1940)
- Feuerteufel (1940), *see* Fire-Devil, The (Feuerteufel, 1940)
- Feyder, J., 134
- Fille du puisatier, La (1940), *see* Well Digger's Daughter, The (La Fille du puisatier, 1940)
- Film Credit Bank (Filmkreditbank), 9, 14, 132, 232
- Film Finanz GmbH, 19
- Film Guild (Belgium), 80
- Film Guild (Netherlands), 210, 211
- Film Popular, 256
- Film Service Luxembourg (Landesbildstelle Luxemburg), 204
- Film Society (London), 294
- Filmbund, 60
- Filmové ateliéry Bat'a (Bat'a Film Studios, FAB), 120
- Filmový poradní sbor (Film Advisory Council), 115
- Films Sonores Tobis, 73, 83
- Filmsonor, 73, 81
- Filmstad Wassenaar (Studios), 207
- Finos, F., 152, 158
- Fipresci (International Federation of Cinema Journalism–Fédération Internationale de la Presse Cinématographique), 28, 116
- Fire-Devil, The (Feuerteufel, 1940), 202
- Fischerkoesen Film Produktion, 213
- Fischerkösen, H., 213
- Fischinger, O., 195
- Fish, H., 308, 310, 315
- Flaherty, R., 293
- Flax Field, The (1943), *see* When the Sun Shines again (Wenn die Sonne wieder scheint, 1943)
- Fleck, L., 116
- Fledermaus, Die (1937), *see* Bat, The (Die Fledermaus, 1937)
- Flucht ins Dunkel (1939), *see* Escape into the Dark (Flucht ins Dunkel, 1939)
- Flüchtlinge (1933), *see* Refugees (Flüchtlinge, 1933)
- Flynn, E., 94
- Foja (Studios), 120
- Fonda, H., 94
- Fontes, L., 93, 94
- For Honour (Pour le Mérite, 1938), 201, 257, 300
- Ford, J., 94
- Forde, E., 311
- Foreign Weekly Newsreel (Ufa Auslandstonwoche, ATW), 17, 23, 76, 77, 81, 83, 85, 88, 102, 103, 122, 137, 176, 185, 195, 200, 218, 223, 251, 255, 257, 258, 259, 263, 268, 275, 281, 282, 288
- Forget me not (Vergiss mein Nicht, 1935), 89
- Forst-Film, 67
- Forst, W., 63, 64, 65, 66, 67, 69, 70, 88, 121, 141, 194, 215, 257, 261
- Forster, R., 68
- forsvunne pøsemaker, Den (1941), *see* Lost Sausage-Maker, The (Den forsvunne pøsemaker, 1941)
- Forzano, G., 85, 90
- Fotorama, 223
- Four Horsemen of the Apocalypse, The (1921), 253
- Fournier, S., 92
- Fox (Company), 17, 44, 72, 88, 102, 113, 122, 188, 259, 281, 311

- Fox from Glenarvon, The (Der Fuchs von Glenarvon, 1939), 203, 300
 Fox Movietone, 102, 281
 Fox-Tönende-Wochenschau, 17
 Fraenkel, H., 126, 300
 France-Actualités Gaumont, 281
 France-Actualités Pathé-Gaumont, 140, 141, 143, 281
 France on the March (La France en Marche), 140, 146
 Franco, F., 48, 49, 50, 176, 253, 256, 257, 258, 261, 262
 Frank, A., 214, 219
 Frau Luna (1941), 300
 Freddi, L., 173, 174, 175, 176, 177, 178, 181, 184, 185
 Freedom Radio (1941), 298
 Fresnay, P., 138
 freudlose Gasse, Die (1925), *see* Joyless Street, The (Die freudlose Gasse, 1925)
 Frič, M., 124, 127
 Friedrich Schiller, Triumph of a Genius (Friedrich Schiller–Triumph eines Genies, 1940), 65
 Froehlich, C., 152, 304
 From the Tatra to the Sea of Azov (1941), 247
 Front Sportive Belge, 73
 Fronttheater (1942), 212, 280
 Fuchs von Glenarvon, Der (1939), *see* Fox from Glenarvon, The (Der Fuchs von Glenarvon, 1939)
 Fyrst, W., 224, 227, 228, 229, 230

 Gaál, B., 160
 Gabin, J., 134, 139
 Gaik, W., 60
 Gallone, C., 85, 304
 Gandra, F., 27
 Ganz grossen Torheiten, Die (1937), *see* Real Big Follies, The (Die ganz grossen Torheiten, 1937)
 Garbo, G., 268
 Gaumont, 72, 132, 293
 Gaumont-British, 293
 Geesink, J., 213
 Geliebte, Die (1939), *see* Loved one, The (Die Geliebte, 1939)
 General, Staff, and Soldiers (Shôgun to sanbô to hei, 1942), 193, 194, 197

 Genina, A., 89
 George, H., 68, 95, 137, 193
 George, J. R., 108, 111
 Georgescu, J., 249
 Gerasimov, A., 100
 German–American Bund, 307, 308
 German Weekly Newsreel (Die Deutsche Wochenschau, DW), 17, 23, 24, 69, 83, 103, 110, 122, 137, 185, 195, 200, 206, 212, 218, 223, 247, 249, 251, 259, 261, 263, 268, 275, 281, 284, 288
 Germanin (1943), 280
 Gestapo (Secret Police–Geheime Staatspolizei), 70, 91, 124, 201, 298
 Gevaert, 50
 Gigli, B., 89, 201
 Gimeno, R. D., 45
 Girl Irene, The (Das Mädchen Irene, 1936), 191
 Girls in Uniform (Mädchen in Uniform, 1931), 190, 191
 Give Us Liberty (A nous la liberté, 1931), 131
 Glessgen, H., 117
 Goal in the Clouds (Ziel in den Wolken, 1939), 199
 Goebbels, J., 1, 3, 4, 6, 8, 9, 10, 11, 13, 14, 15, 17, 18, 19, 22, 26, 28, 29, 30, 31, 35, 36, 42, 43, 44, 45, 46, 47, 55, 56, 58, 61, 62, 66, 67, 68, 76, 77, 90, 98, 107, 118, 122, 126, 132, 133, 134, 138, 145, 151, 157, 159, 162, 167, 168, 174, 177, 178, 179, 181, 187, 189, 190, 192, 195, 211, 216, 295, 307, 310, 311
 Gold (1934), 255
 Golden City, The (Die goldene Stadt, 1942), 75, 121, 202, 215, 262, 269
 Goldman, J., 293
 Goodbye Franziska (Auf Wiedersehen Franziska, 1941), 300
 Gooyer, R. de, 216, 219
 Göring, H., 132, 310
 Gösta Berlings saga (1924), *see* Story/Atonement of Gösta Berling, The (Gösta Berlings saga, 1924)
 Gottwald, F., 67
 Gouvêa, O., 87, 97

- Grande Illusion, La (1937), *see* Great Illusion, The (La Grande Illusion, 1937)
- Great Dictator, The (1940), 78, 93, 268, 298, 305, 311
- Great Illusion, The (La Grande Illusion, 1937), 135
- Great King, The (Der grosse König, 1942), 179, 203, 262
- Greibl, I. T., 307
- Grémillon, J., 134, 139
- Greven, A., 21, 77, 82, 132, 137, 138, 139, 140, 141, 142, 144, 145, 211
- Gribouille (1937), *see* Heart of Paris (Gribouille, 1937)
- grosse König, Der (1942), *see* Great King, The (Der grosse König, 1942)
- Grund, A., 100
- Grune, K., 295
- Gueule d'amour (1937), *see* Loverboy (Gueule d'amour, 1937)
- Gyssling, G., 314
- Haas, H., 113
- Hab' mich lieb (1942), *see* Love Me (Hab' mich lieb, 1942)
- Hagelin, A., 222
- Hallo Janine (1939), 261, 300
- Hände hoch (1942), *see* Hands Up (Hände hoch, 1942)
- Hands Up (Hände hoch, 1942), 204
- Hanfständl, E., 290
- Hangmen also Die (1943), 308
- Hanna, J. C., 298
- Hans Westmar (1933), 294
- Hansen, R., 287
- Hanus, H., 187
- Hara, S., 190, 192, 228
- Hardy, S., 78, 226
- Harlan, V., 2, 74, 75, 93, 108, 111, 121, 137, 179, 202, 215, 268, 269, 280, 293, 294, 303
- Harrel, M., 108
- Hartl, K., 62, 66, 67, 70, 255
- Harvest (Regain, 1937), 133
- Hauptabteilung Volksaufklärung und Propaganda (Department of Popular Enlightenment and Propaganda, HAVP), 209
- Havel, M., 120
- Hays, W., 314
- Heart of Paris (Gribouille, 1937), 134
- Heart of the Queen, The (Das Herz der Königin, 1940), 137, 201, 274
- Heartbeat (Angèle, 1934), 133
- Heesters, J., 212
- Heilige Ziel, Das (1939), *see* Holy Goal, The (Das Heilige Ziel, 1939)
- Heimat (1938), *see* Homeland (Heimat, 1938)
- Heimkehr (1941), *see* Homecoming (Heimkehr, 1941)
- Heimliche Gräfin, Die (1942), *see* Secret Countess, The (Die heimliche Gräfin, 1942)
- Helbig, H., 67
- Hellas Films, 149, 150, 152, 154
- Helm, B., 24, 38, 218, 255
- Henie, S., 66
- Hening Von Cossel, H., 87
- Henrique de Miranda Correia, A., 91
- Hensel, F., 26
- Her First Affair (Premier Rendez-vous, 1941), 152
- Herdman, 52
- Héritier des Mondésir, L' (1940), *see* Mondésir Heir, The (L'Héritier des Mondésir, 1940)
- Herron, C., 314
- Herrscher, Der (1937), *see* Ruler, The (Der Herrscher, 1937)
- Herz der Königin, Das (1940), *see* Heart of the Queen, The (Das Herz der Königin, 1940)
- Hets (1944), *see* Torment (Hets, 1944)
- Heydrich, R., 122, 128, 308
- Hille, H., 88
- Himmler, H., 209, 251, 274, 310
- Hinkel, H., 10, 69, 70, 162, 169
- Hippler, F., 13, 22, 24, 40, 69, 108
- Hirt, F., 62, 70
- His Excellency (Excellensen, 1944), 271, 272
- Hispania-Tobis S.A. Madrid, *see* Tobis Madrid
- Hispano-Italo-Alemana Films, 43
- Hispano-Film-Produktion Company (HFP), 6, 42, 44
- Hitchcock, A., 296
- Hitler Youth (Hitlerjugend), 204

- Hitler Youth Quex (Hitlerjunge Quex, 1933), 4, 133, 190, 208, 283
- Hitler, A., 1, 4, 8, 23, 24, 26, 38, 39, 45, 46, 56, 58, 61, 70, 73, 76, 80, 86, 87, 89, 91, 97, 99, 113, 116, 126, 128, 131, 135, 136, 141, 143, 174, 180, 185, 186, 190, 193, 200, 208, 209, 211, 217, 220, 222, 224, 251, 253, 283, 290
- Hitler's Madmen (1944), 308
- Hlinkova garda, 125
- Hochzeitsnacht (1940), *see* Wedding Night (Hochzeitsnacht, 1940)
- Hoffmann, K., 23, 248
- Höfling, L. 46
- Höhn, C. 26
- Hollaender, F. 313
- Holy Goal, The (Das Heilige Ziel, 1939), 190
- Homecoming (Heimkehr, 1941), 64, 68, 203, 280
- Homeland (Heimat, 1938), 96, 133, 268, 269, 274, 278
- Hörbiger, A., 68, 70
- Horney, B., 202
- Horthy, M., 168
- Host (Studios), 120
- Hostivař (Studios), 120
- How the Anti-Jewish Exhibition Arose (Kako je nastala protužidovska izložba, 1942), 108
- Hrvatska u rieči i slici–HURIS (Croatia in Word and Picture), 102
- Hrvatski slikopis (Croatia Film), 101, 103, 107, 108
- Hrvatski slikopisni tjednik (Croatian Film Weekly), 103
- Hugenberg, A., 7, 8, 17, 290
- Hundert Tage (1935), *see* One Hundred Days (Hundert Tage, 1935)
- Hunnia, 153, 245, 247
- Hunnia (Studios), 163, 246
- Hunsche, K.-H., 87
- I Accuse (Ich klage an, 1941), 11
- I Am Sebastian Ott (Ich bin Sebastian Ott, 1939), 65
- I Entrust my Wife to You (Ich vertraue Dir meine Frau an, 1943), 202
- Ibsen, H., 221
- Ibsen, T., 221, 226
- Ich bin Sebastian Ott (1939), *see* I Am Sebastian Ott (Ich bin Sebastian Ott, 1939)
- Ich klage an (1941), *see* I Accuse (Ich klage an, 1941)
- Ich vertraue Dir meine Frau an (1943), *see* I Entrust my Wife to You (Ich vertraue Dir meine Frau an, 1943)
- Igiroşanu, H., 249
- Immensee (1943), *see* Lake of Bees (Immensee, 1943)
- Immortal Heart, The (Das unsterbliche Herz, 1939), 201
- Immortal Waltz (Unsterblicher Walzer, 1939), 63
- Imperial Film, 175
- In Blue Life (Ins blaue Leben, 1940), 180
- INCE (National Institute of Educational Cinema–Instituto Nacional de Cinema Educativo), 91
- Inconnus dans la Maison, Les (1942), *see* Strangers in the House (Les Inconnus dans la Maison, 1942)
- Ine and her Horse (Ine und ihr Pferd, 1941), 190
- Ingeborg Holm (1913), 265
- Ingram, R., 253
- Ins blaue Leben, *see* In Blue Life (Ins blaue Leben, 1940)
- Inside Nazi Germany (1938), 298
- Institut des Hautes Etudes Cinématographiques (IDHEC), 145
- Instituto Nacional de Cinema Educativo, *see* INCE (National Institute of Educational Cinema–Instituto Nacional de Cinema Educativo)
- Interna-Film, 278
- International Film Chamber (Internationale Filmkammer, IFK), 3, 6, 25, 26, 27, 28, 29, 31, 32, 33, 34, 36, 40, 80, 116, 127, 165, 178, 183, 224, 225, 248, 266, 297
- Internationale Tobismaatschappij (Intertobis), 207
- Invisible Wall, The (Den osynliga muren, 1944), 272
- Ioannopoulos, D., 153
- Iron Duke, The (1934), 293
- It Happened One Night (1934), 311

- Ivakić, J., 100
 Iwasaki, A, 192, 193, 195, 197
- Jannings, E., 46, 137, 255
 Jaray, H., 116
 Jeanson, H., 134, 146
 Jenes, N., 164, 165, 170
 Jew Süss (1934), 292, 293, 303
 Jew Süss (Jud Süss, 1940), 74, 108, 109, 137, 203, 215, 219, 243, 268, 280
 Joan of Arc (Das Mädchen Johanna, 1935), 257, 293, 295
 Journey to Tilsit, The (Die Reise nach Tilsit, 1939), 300
 Joyless Street, The (Die freudlose Gasse, 1925), 1
 Jud Süss (1940), *see* Jew Süss (Jud Süss, 1940)
 Jugo, J., 202, 255
 Junghans, W., 195
 Juster, L., 226
- Kaiser of California, The (Der Kaiser von Kalifornien, 1936), 294
 Kako je nastala protužidovska izložba (1942), *see* How the Anti-Jewish Exhibition Arose (Kako je nastala protužidovska izložba, 1942)
 Kalle at Spången (Kalle på Spången, 1939), 267
 Kalmår, L., 153
 Kampfbund für deutsche Kultur (Fighting League for German Culture, KfdK), 8
 Kampfgeschwader Lützow (1941), *see* Squadron Lützow (Kampfgeschwader Lützow, 1941)
 Karaman, J., 100
 Karol, W., 278
 Kartel filmových dovozců (Cartel of Film Importers), 114, 127
 Kaufmann, N., 195
 Kawakita, N., 187, 190, 191
 Kefifor (Keskényfilm Forgalmi Kft), 165, 166
 Keresztes-Fischer, F., 166, 169
 Kermesse héroïque, La (1935), *see* Carnival in Flanders (La Kermesse héroïque, 1935)
- Keskényfilm Forgalmi Kft., *see* Kefifor (Keskényfilm Forgalmi Kft)
 Kiel, E., 80
 Kimmich, M. W., 280
 Kippura, J., 88
 Kishi, K., 187
 Klein Dorrit (1934), *see* Little Dorrit (Klein Dorrit, 1934)
 Kleine Mutti, *see* Little Mother (Kleine Mutti, 1934)
 Klement, J., 102
 Klitsch, L., 26
 Kmoch, F., 124
 Kodak, 50, 132, 170, 267
 Kolberg (1945), 269, 280
 Kolm-Veltée, W., 116
 Kombination Otzoup, 60
 Komédie om Geld (1936), *see* Trouble with Money, The (Komédie om Geld, 1936)
 Kommunenes Filmcentral, 223
 Kongo Express (1939), 261
 Kongress Tanz, Der (1931), *see* Congress Dances, The (Der Kongress Tanz, 1931)
 Korda, A. (Corda), 292, 296
 Kosek, O., 119
 Koselka, F., 67
 Koster, H., 257
 Koutzii, J., *see* Moraes, P.
 Kracauer, S., 314, 317
 Krasker, B., 301
 Krauss, W., 90
 Kroatisches Bauernleben, *see* Life of Croatian Peasants, The (Kroatisches Bauernleben)
 Kuhle Wampe (1932), 190
 Kuhn, F., 308, 312
 Kulturfilm (genre), 15, 16, 32, 69, 77, 78, 80, 88, 101, 105, 119, 133, 137, 144, 151, 165, 187, 195, 200, 212, 214, 225, 247, 249, 254, 255
 Kurier des Zaren, *see* Czar's Courier, The (Der Kurier des Zaren, 1935)
- Laboratorios Mendez Delfino and Laboratorios Cristiani, 50
 Lake of Bees (Immensee, 1943), 262, 269
 Lamač, C., 293
 Lamprecht, G., 248, 293

- Land, R., 116
- Lang, F., 135, 191, 255, 289, 296, 297, 308, 313
- Last Laugh, The (Der letzte Mann, 1924), 1, 295, 305
- Last Visit Home, The (Saigo no kikyô, 1945), 194
- Laurel, S., 78, 226
- Laval, P., 143
- Lean, D., 301
- Leander, Z., 2, 20, 46, 47, 82, 137, 152, 191, 202, 215, 268, 269, 274, 278, 281
- Leave on Word of Honour (Urlaub auf Ehrenwort, 1938), 193, 194
- Ledić, F., 100, 109
- Leinen aus Irland (1939), *see* Linen from Ireland (Leinen aus Irland, 1939)
- Leise Flehen Meine Lieder (1933), *see* Lover Divine (Leise Flehen Meine Lieder, 1933)
- Leopold III, King of Belgium, 73, 76
- Leopold, J., 60
- Letzte Mann, Der (1924), *see* Last Laugh, The (Der letzte Mann, 1924)
- Lev farligt (1944), *see* Live Dangerously (Lev farligt, 1944)
- Levi, R., 86, 97
- Levy, L., 293
- L'Herbier, M., 152
- Liebe ist Zollfrei (1941), *see* Love is Tax-Free (Liebe ist Zollfrei, 1941)
- Liebesträume (Dreaming of Love, 1935), 88
- Lied der Wüste, Das (1939), *see* Desert Song, The (Das Lied der Wüste, 1939)
- Lied Für Dich, Ein (1933), *see* Song for You, A (Ein Lied Für Dich, 1933)
- Life of Croatian Peasants, The (Kroatisches Bauernleben), 107
- Ligero, M., 45
- Linen from Ireland (Leinen aus Irland, 1939), 67, 68, 300
- Lingen, T., 202
- Lion has Wings, The (1940), 76
- Lippens, M., 73
- Lisboa Filme de Portugal Studios, 43
- Lisenmeier, 257
- Lisinski (1944), 107, 248
- Little Dorrit (Klein Dorrit, 1934), 293
- Little Mother (Kleine Mutti, 1934), 257
- Little Window, The (Okénko, 1933), 113, 126
- Litvak, A., 135, 298, 307
- Live Dangerously (Lev farligt, 1944), 272
- Lloyd's of London, 135
- London Films, 292
- Long, B., 313, 317
- Lorre, P., 296, 313
- Lost Sausage-Maker, The (Den forsvunne pølsemaker, 1941), 226
- Lost Valley, The (Das verlorene Tal, 1934), 133
- Lourau, G., 28, 38
- Love is Tax-Free (Liebe ist Zollfrei, 1941), 67
- Love Me (Hab' mich lieb, 1942), 156, 202
- Loved one, The (Die Geliebte, 1939), 248
- Lover Divine (Leise Flehen Meine Lieder, 1933), 88, 191, 261
- Loverboy (Gueule d'amour, 1937), 134
- Lubitsch, E., 191, 289, 295, 303, 308, 313
- Luce, 85, 91, 102, 103, 173, 175, 180
- Lucernafilm, 120
- Lumière brothers, 245
- Lunde, G., 222
- Lustige Weiber von Wien, Die (1931), *see* Merry Wives of Vienna, The (Die Lustige Weiber von Wien, 1931)
- Lykke-Seest, P., 221
- M–The Murderers are Among Us (M. Eine Stadt sucht einen Mörder, 1931), 1, 255
- Madam's Secretary, The (Petit Officier... Adieu!, 1930), 255
- Mädchen in Uniform (1931), *see* Girls in Uniform (Mädchen in Uniform, 1931)
- Mädchen Irene, Das (1936), *see* Girl Irene, The (Das Mädchen Irene, 1936)
- Mädchen Johanna, Das (1935), *see* Joan of Arc (Das Mädchen Johanna, 1935)
- Main du diable, La (1943), *see* Devil's Hand, The (La Main du diable, 1943)
- Maisch, H., 46

- Man of Aran (1934), 293
- Man spricht über Jacqueline (1937), *see* Talking about Jacqueline (Man spricht über Jacqueline, 1937)
- Mane, A., 87
- Mannesmann (1937), 93
- Mannheim, L., 296
- March of Time, The, 254, 298
- Marion, P., 143
- Mariquilla Terremoto (1939), 47, 48
- Markus, E., 202, 310
- Merry Wives of Vienna, The (Die Lustige Weiber von Wien, 1931), 255
- Martha (1936), 89
- Masirevich, S., 162, 169
- Maskerade (1934), *see* Masquerade in Vienna (Maskerade, 1934)
- Masquerade in Vienna (Maskerade, 1934), 191
- Mauro, H., 93, 97
- Mazurka (1935), 88, 257
- Mein Herz ruft nach dir (1934), *see* My Heart is Calling You (Mein Herz ruft nach dir, 1934)
- Meisel, K., 103
- Melzer, K., 29, 33, 34, 39, 40, 225
- Mendes, L., 292
- Menschen im Sturm (1941), *see* People in the Storm (Menschen im Sturm, 1941)
- Menzel, G., 26, 64
- Mercure/Mercator, 72, 81
- Merimée, P., 45
- Mester Film, 153, 163, 169
- Metaxas, I., 148
- Metropolis (1927), 1
- Meyendorff, I. von, 67
- Meyer, P., 234
- MGM, 72, 78, 113, 188, 310, 311
- Michelena Llaguno, Q., 49
- Midnight Taxi (1937), 311
- Mihail, J., 249
- Mikac, M., 100, 101, 102, 103, 109, 110
- Miletić, O., 100, 107, 110
- Million, The (Le Million, 1931), 133
- MinCulPop (Ministry of Popular Culture–Ministero della Cultura Popolare), 173, 174, 175, 176, 177, 184
- Ministero della Cultura Popolare, *see* MinCulPop (Ministry of Popular Culture–Ministero della Cultura Popolare)
- Ministerstvo lidové osvěty (Ministry of Public Enlightenment), 119
- Ministry of Popular Enlightenment and Propaganda, *see* RMVP (Ministry of Popular Enlightenment and Propaganda–Reichsministerium für Volksaufklärung und Propaganda)
- Mirande, Y., 134
- Mitt land är icke ditt (1943), *see* My Land Is Not Yours (Mitt land är icke ditt, 1943)
- Molnár, F., 160
- Monaco, E., 178, 179, 181
- Mondesir Heir, The (L'Héritier des Mondésir, 1940), 76
- Montagu, I., 293, 294, 296, 303, 305
- Montez, L., 45, 47
- Moraes, P., 88, 89, 90, 94
- Morgan, M., 134, 139
- Morgenrot (1933), *see* Dawn (Morgenrot, 1933)
- Moser, H., 67, 68, 202
- Mother's Love, A (Mutterliebe, 1939), 64, 287
- Motion Picture Producers and Distributors of America, 28, 113, 314
- Mountain Call, The (Der Berg Ruft, 1938), 133
- Movement of the German People (Volksdeutsche Bewegung, VDB), 203
- Müller, F., 91, 94
- Müller-Scheld, W., 221, 222
- Münchhausen (1943), 121, 143, 154, 155, 157, 202, 301
- Murderer Lives at Number 21, The (L'Assassin habite au 21, 1942), 144
- Music in the Blood (Musik im Blut, 1934), 294
- Mussolini, B., 90, 99, 172, 184
- Mussolini, V., 33, 91
- Mutterliebe (1939), *see* Mother's Love, A (Mutterliebe, 1939)

- My Heart is Calling You (Mein Herz ruft nach dir, 1934), 293
- My Land Is Not Yours (Mitt land är icke ditt, 1943), 272
- Nakamura, M., 194
- Nanu, Sie kennen Korff noch nicht? (1938), *see* Come on, Don't you Know Korff? (Nanu, Sie kennen Korff noch nicht? 1938)
- Národní výbor českých filmových pracovníků (National Committee of Czech Film Workers), 119
- Nasie Hou Koers, 'n (1939), *see* Nation Maintains Direction, A ('n Nasie Hou Koers, 1939)
- Nasjonal Samling, 220, 222, 223, 225, 227, 228, 229
- Nástup, 125, 247, 248
- Natan, Bernard, 132, 135
- Nation Maintains Direction, A ('n Nasie Hou Koers, 1939), 236, 238
- Nationaal-Socialistische Beweeging (National Socialist Movement, NSB), 89, 209, 227
- Nationalsozialistische Betriebszellen Organisation (Nazi Trade Union, NSBO), 8
- Nazis Strike, The (1942), 315, 317
- Neame, R., 301
- Nederlandsch Nieuws (Dutch News), 213
- Nederlandsche Bioscoop Bond (League of Dutch Cinema, NBB), 208, 211
- Nederlandsche Kultuurkamer (Dutch Culture Chamber, NKK), 210, 211
- Negrelli, A., 181
- Nell Gwyn (1935), 293
- Němcová, B., 124
- Neufeld, M., 116
- New Earth, The (1937), *see* Daughter of the Samurai, The (Die Tochter des Samurai, 1937)
- Nichiei Overseas News (Nichiei kaigai nyūsu), 195
- Nikkatsu, 193
- Nikkatsu (Studios), 189
- Nippon (1929), 189, 190
- Nippon's Wild Eagles (Nippons wilde Adler, 1942), 190
- Nitze, G., 314
- No-Do (Cinematographic Newsreels and Documentaries–Noticiarios y Documentales Cinematográficos), 261
- Nobleza baturra (1935), *see* Aragonese Virtue (Nobleza baturra, 1935)
- Nordisk-Film (Switzerland), 277
- Norsk Film A/S, 221
- Nosferatu (1922), 1
- Nóti, K., 160
- Noticario Español, 257
- Noticario Fox, 261
- Noticario Ufa, *see* Actualidades Mundiales (Actualidades Ufa)
- Noticiarios y Documentales Cinematográficos, *see* No-Do (Cinematographic Newsreels and Documentales Cinematográficos)
- NSDAP (National Socialist German Worker Party–Nationalsozialistische Deutsche Arbeiterpartei) (Nazi Party), 289
- NSDAP (National Socialist German Worker Party–Nationalsozialistische Deutsche Arbeiterpartei) (Nazi Party), 6, 7, 11, 18, 44, 58, 87, 96, 109, 283, 289, 291, 310
- Office of the Coordinator of Inter-American Affairs (OCIAA), 93
- Ohm Krüger (1941), *see* Uncle Krüger (Ohm Krüger, 1941)
- Okénko (1933), *see* Little Window, The (Okénko, 1933)
- Olivier, L., 297
- Olympia (1938), 1, 73, 88, 93, 134, 153, 179, 191, 257, 295, 313
- ONC, 249
- One Hundred Days (Hundert Tage, 1935), 90
- Operation Michael (Unternehmen Michael, 1937), 190, 192, 193, 194
- Operetta (Operette, 1940), 65, 66, 121
- Oppenheimer, S., 292
- Orazi, V., 178, 185
- Orbis Film SPRL Brüssel, 81, 82
- Organización Cinematográfica Argentina, 53
- Ostland Filmgesellschaft, 21

- Osynliga muren, Den (1944), *see*
Invisible Wall, The (Den osynliga
muren, 1944)
- Otzoup, S., 60
- Pabst, G. W., 191, 296
- Pacheco Picazo, A., 29
- PAF, 50
- Pagnol, M., 133, 138, 141
- Palivoda, A., 278
- Pandora Film, 278
- Panic (Panik, 1939), 270
- Papen, A. von, 290
- Paradies der Junggesellen (1939), *see*
Bachelor Paradise (Paradies der
Junggesellen, 1939)
- Paramount, 44, 72, 113, 122, 131, 188,
277, 281, 310, 311
- Paratroopers (Fallschirmjäger, 1939), 281
- Paris Exploitation Cinémas, 138
- Pasternak, J., 160
- Pastor Hall (1940), 298
- Pathé, 72, 132, 150, 245, 281
- Pathé-Journal, 281
- Patriots (Patrioten, 1937), 278
- Pavelić, A., (Poglavnik), 101, 248
- Pavolini, A., 34, 40, 178, 179, 181, 185,
186
- Peasant Symphony (Symphonie
paysanne, 1942–44), 80
- Pečený, K., 122
- People in the Storm (Menschen im
Sturm, 1941), 103–5, 110
- People on the High Mountains (Emberek
a havason, 1942), 164
- Pérez Galdós, B., 50
- Perojo, B., 44–8, 55
- Persson, E., 267
- Pétain, P., 136, 140, 141, 144
- Peters, Carl, 280, 298
- Petit Officier... Adieu! (1930), *see*
Madam's Secretary, The (Petit
Officier... Adieu!, 1930)
- Pettersson & Bendel (1933), 270, 275
- Pilzer Group (Kurt, Severin and Viktor
Pilzer), 59, 61
- Pirow, O., 236, 242
- Poglavnik and the People, The (1944),
248
- Polygoon, 213
- Pommer, E., 27, 135, 289, 295, 296
- Popular Front, 130, 135
- Postmaster, The (Der Postmeister, 1940),
179
- Pour le Mérite (1938), *see* For Honour
(Pour le Mérite, 1938)
- Prag-Film, 21, 120, 121, 128
- Preiss, E., 69
- Premier Rendez-vous (1941), *see* Her First
Affair (Premier Rendez-vous, 1941)
- Preminger, O., 313
- Private Life of Henry VIII, The (1933),
292
- Pró-Arte, 87
- Prodigal Son, The (Der verlorene Sohn,
1934), 133
- Prodolliet, E., 280, 287
- Producciones Dulcinea, 49
- Profilti, 213
- Propaganda-Abteilung Belgien
(Propaganda Division Belgium,
PAB), 76, 77, 78, 79, 80, 82
- Propaganda-Abteilung Frankreich
(Propaganda Division France), 140
- Puscariu, M., 29
- Quatorze Juillet (1932), *see* Bastille Day
(Quatorze Juillet, 1932)
- Quax, the Crash Pilot (Quax, der
Bruchpilot, 1941), 216, 262
- Quisling, V., 220–2, 224–7
- Rabenalt, A. M., 212, 280
- Radic, A., 248
- Raimu, 134, 138
- Raven, The (Le Corbeau, 1943), 144
- Ravnateljstvo za film (Film
Directorship), 100
- Ražbouil independenți (1912), *see* War
of Independence (Ražbouil
independenți, 1912)
- RCA, 131
- Real Big Follies, The (Die ganz grossen
Torheiten, 1937), 191
- Reale, M., 92
- Récif de corail, Le (1938), *see* Coral Reef
(Le Récif de corail, 1938)
- Reddingsdaadbond, 239, 242
- Reddingsdaadbond-Amateur-Rolprent-
Organisatie (Rescue Action

- League-Amateur Film Organisation, RARO), 231
- Redonda, V., 93
- Refugees (Flüchtlinge), 190, 293
- Regain (1937), *see* Harvest (Regain, 1937)
- Reich Culture Chamber
(Reichskulturkammer, RCC), 8–10, 90, 174, 210
- Reich Film Archive (Reichsfilmarchiv, RFA), 26, 116
- Reich Film Chamber (Reichsfilmkammer RFK), 8, 9, 10, 16, 18, 22, 26, 27, 29, 31, 59, 62, 114, 161, 174, 232, 247, 257, 259, 266, 268, 292
- Reich Film Director
(Reichsfilmdramaturg), 10, 14, 116
- Reich Institution for Film and Photography in Science and Education (Reichsanstalt für Film und Bild in Wissenschaft und Unterricht), 91
- Reich Office for the Educational Film (Reichsstelle für den Unterrichtsfilm), 91
- Reich Film Cells (Reichsfilmstelle, RFS), 6
- Reich Ministry of Popular Enlightenment and Propaganda (Reichsministerium für Volksaufklärung und Propaganda, RMVP) *see* RMVP (Ministry of Popular Enlightenment and Propaganda–Reichsministerium für Volksaufklärung und Propaganda)
- Reichsverband Deutscher Lichtspieltheater (German Cinema Owners' Association), 7
- Reig Gonzalbes, J., 44
- Reinhardt, M., 296
- Reinigger, E., 277
- Reise nach Tilsit, Die (1939), *see* Journey to Tilsit, The (Die Reise nach Tilsit, 1939)
- reitet für Deutschland (1941), *see* Ride for Germany (...reitet für Deutschland, 1941)
- Reitsch, W., 296
- Rembrandt (1942), 212, 215, 262
- Remorques (1941), *see* Stormy Waters (Remorques, 1941)
- Renoir, J., 135, 138, 146
- Request Concert (Wunschkonzert, 1940), 194
- Retour à l'aube (1938), *see* She Returned at Dawn (Retour à l'aube, 1938)
- Rey, F., 44–7, 54, 55, 56
- Reynaerde the Fox (Van den Vos Reynaerde, 1943), 213
- Rid i natt (1942), *see* Ride This Night (Rid i natt, 1942)
- Ride for Germany (...reitet für Deutschland, 1941), 280
- Ride This Night (Rid i natt, 1942), 271
- Riefenstahl, L., 1, 4, 73, 83, 88, 93, 116, 133, 134, 146, 153, 179, 191, 254, 255, 257, 295, 296, 307, 313, 315, 317
- Rijksfilmkeuring (Reich Film Censorship), *see* Centrale Commissie voor de Filmkeuring – Central Commission for Film Censorship
- Riscoe, A., 293
- Ritter, K., 92, 93, 96, 193, 194, 257, 278, 280, 300
- RKO, 72, 316
- RMVP (Ministry of Popular Enlightenment and Propaganda–Reichsministerium für Volksaufklärung und Propaganda), 1, 8, 9, 10, 11, 13, 14, 15, 16, 18, 19, 21, 22, 23, 26, 28, 29, 58, 59, 62, 63, 76, 77, 82, 101, 105, 149, 174, 176, 179, 195, 207, 209, 213, 291, 296, 298, 301
- Road Back, The (1937), 199
- Robert, A., 144
- Robert and Bertram (Robert und Bertram, 1939), 199
- Robert Koch (1939), 137, 152, 206, 287
- Rockefeller, N., 93, 314, 317
- Roeber, G., 29
- Rökk, M., 2, 20, 82, 137, 152, 156, 166, 202, 260
- Rompel, F., 231–2
- Rompel, H., 231, 239, 241
- Roncoroni, C., 27, 38
- Roosevelt, F. D., 94, 306, 308
- Roquette-Pinto, E., 91
- Rosenberg, A., 91
- Rosenhügel (Studios), 62
- Rosenthal family, 277

- Rotha, P., 301
 Rothschilds' Shares in Waterloo, The (Die Rotschilds. Aktien auf Waterloo, 1940), 108
 Rouquier, G., 145
 Rubens, P., 76
 Rühmann, H., 2, 20, 82, 202, 215, 216, 284
 Ruler, The (Der Herrscher, 1937), 294
 Ruttmann, W., 93, 304
 Rygh-Hallan, B., 224–6, 230
- SA Mann Brandt (1933), *see* Storm Trooper Brandt (SA Mann Brandt, 1933)
 Saigo no kikyô (1945), *see* Last Visit Home, The (Saigo no kikyô, 1945)
 Salgado, P., 92, 96, 97
 Salgado y Cia SA, 256
 Sandrews, 265
 Sangen til livet, *see* Song of Life, The (Sangen til livet, 1943)
 Sbor filmových lektorů (Council of Film Lectors), 125
 Scheuermann, F., 18, 27, 38
 Schicksal (1925), *see* Destiny (Schicksal, 1925)
 Schmeling, M., 26
 Schmidt, 40, 149
 Schmitt, J., 116, 128
 Schönerer, G. von, 68
 Schoukens, G., 76, 80, 84
 Schrammeln (1945), 69
 Schulz, K., 93, 120, 195
 Schulz, U., 120, 195
 Schuschnigg, K. von, 60, 61
 Schwarz, G., 29, 31, 33, 34, 40, 257
 Schwarze Robe, Die (1943), *see* Black Robe, The (Die Schwarze Robe, 1943)
 Schwarze Rosen (1935), *see* Black Roses (Schwarze Rosen, 1935)
 Scipio the African (Scipione L'Africano, 1937), 85
 Sculpting in Croatia (Bildhauerkunst in Kroatien, 1940), 107
 Sdružení filmového dovozu (Film Import Association), 117
 Seastrom, *see* Sjöström, V.
 Secret Countess, The (Die heimliche Gräfin, 1942), 108
 Secret of the Submarine, The (1915), 253
 Security Service (Sicherheitsdienst, SD), 44, 201
 Selpin, H., 280, 287, 298
 Semeraro, G., 102
 Sérénade (1940), 76
 Seyss-Inquart, A., 61, 209, 213
 Shaw, G. B., 291
 She Returned at Dawn (Retour à l'aube, 1938), 152
 Shen, E., 149
 Shochiku (Studios), 189
 Shôgun to sanbô to hei (1942), *see* General, Staff, and Soldiers (Shôgun to sanbô to hei, 1942)
 SIDE, 50, 51
 Sieg im Westen (1941), *see* Victory in the West (Sieg im Westen, 1941)
 Siegfried (1924), 67, 297, 314, 317
 Siemens, 26, 52
 Sierck, D. (Douglas Sirk), 73, 92, 209, 308
 Sighs of Spain (Suspiros de España, 1938), 47, 48
 Sima, O., 68
 Simões Lopes, L., 90
 Simon, G., 199
 Simon, J., 292
 Simon, M., 134
 Simpson, M. von, 50, 51
 Sinding, L., 221, 225, 230
 Siodmak, R., 135
 Sirk, D., *see* Sierck, D. (Douglas Sirk)
 Sjöström, V., 265
 Sklavos, L., 151
 Slavinský, V., 113, 124, 126
 Smrt Jugoslavije/Rat na Balkanu, *see* Death of Yugoslavia/War on the Balkans (Smrt Jugoslavije/Rat na Balkanu)
 Sociedad Española de Empresarios de Espectáculos (Spanish Association of Entertainment Entrepreneurs), 260
 Société de Gestion et d'Exploitation de Cinémas, 138
 Société des Cinémas, 138
 Söderbaum, K., 2, 20, 75, 82, 111, 215, 268, 269, 275
 Söhnker, H., 202
 Soliño, N., 44, 45

- Song for You, A (Ein Lied Für Dich, 1933), 255
- Song of Life, The (Sangen til livet, 1943), 227
- Song of the Depart (1940), 152
- Sottosecretario per la Stampa e Propaganda, *see* SsSP (Under-Secretariat for Press and Propaganda–Sottosecretario per la Stampa e Propaganda)
- Soupault, R., 135, 142
- Sous le Casque de Cuir (1932), *see* Under the Leather Helmet (Sous le Casque de Cuir, 1932)
- Sous les toits de Paris (1930), *see* Under the Roofs of Paris (Sous les toits de Paris, 1930)
- Spies at Work (Spione am Werk, 1933), 293
- Spitzenorganisation der Deutschen Filmindustrie (SPIO), 7
- Squadron Lützow (Kampfgeschwader Lützow, 1941), 281, 286
- SsSP (Under-Secretariat for Press and Propaganda–Sottosecretario per la Stampa e Propaganda), 174, 177
- Starčević, A., 248
- Statens Filmdirektorat (State Film Directory), 222, 223, 224–6
- Stavisky, A., 135
- Steinhoff, H., 137
- Sternberg, J. von, 255, 297, 313
- Stiller, M., 265
- Storck, H., 80
- Storm Trooper Brandt (SA Mann Brandt, 1933), 254
- Stormy Waters (Remorques, 1941), 139
- Story/Atonement of Gösta Berling, The (Gösta Berlings saga, 1924), 265
- Strange Mr. Victor (L'Etrange Monsieur Victor, 1938), 134
- Strange Suzy (L'Etrange Suzy, 1941), 142
- Strangers in the House (Les Inconnus dans la Maison, 1942), 144
- Strauss, J., 63
- Streuvels, S., 80
- Student from Prague, The (Der Student von Prag, 1935), 295
- Styria-Film, 67
- Super Film, 102, 108
- Supreme Headquarters Allied Expeditionary Force (SHAEF), 300
- Suspiros de España (1938), *see* Sighs of Spain (Suspiros de España, 1938)
- Svaz filmové výroby (Film Production Union), 117
- Svaz filmového průmyslu a obchodu (Film Industry and Commerce Union), 117
- Svensk Filmindustri, 27, 265, 266
- Svenska Biograf- och Filmkammare (Swedish Film Chamber), 266, 268
- Swiss National Movement, 283
- Symphonie paysanne (1942–1944), *see* Peasant Symphony (Symphonie paysanne, 1942–44)
- Székely, I., 160
- Széll, J., 159, 160, 168
- Tag der Freiheit: unsere Wehrmacht (1935), *see* Day of Freedom: Our Armed Forces (Tag der Freiheit: unsere Wehrmacht, 1935)
- Taguchi, S., 195
- Talking about Jacqueline (Man spricht über Jacqueline, 1937), 198
- Tecnograf, 50
- Terra, 19, 24, 43, 80, 212, 223, 277, 284, 285
- Testament of Dr. Mabuse, The (Das Testament des Dr. Mabuse, 1933), 297
- Teunissen, G. J., 211, 217
- Teuton-Brazilian Working Circle, 87
- That Was a Czech Musician (To byl český muzikant, 1940), 124
- Ther, J. W., 44, 45
- They Built a Nation (Die Bou van 'n Nasie, 1938), 236
- They who watch over us (Ceux qui veillent, 1939), 76
- Thimig, H., 64, 67
- Titanic (1943), 262, 287, 300
- Tixier-Vignancour, J.-L., 140
- To Be or not to Be (1942), 308
- To byl český muzikant (1940), *see* That Was a Czech Musician (To byl český muzikant, 1940)
- To new Shores (Zu neuen Ufern, 1937), 191, 278

- Tobis, 17, 19, 21, 22, 43, 72, 73, 81, 82, 89, 103, 104, 107, 113, 131, 132, 133, 134, 137, 139, 152, 157, 207, 210, 213, 227, 256, 260, 267, 278, 295
- Tobis (Intertobis), 207, 256
- Tobis AB *see* Tobis Stockholm
- Tobis Brussels, 81
- Tobis-Degeto Films SPRL Brüssel, *see* Orbis Film SPRL Brüssel
- Tobis Films SPRL Brüssel–Tobis-Films S.A. Brüssel *see* Tobis Brussels
- Tobis Hollandsch Nieuws, 213
- Tobis Klangfilm, 113, 131
- Tobis Madrid, 256
- Tobis-Sascha, 59, 61, 62
- Tobis Stockholm, *see* Daughter of the Samurai, The (Die Tochter des Samurai, 1937)
- Tobis-Tonwoche, 17
- Tochter des Samurai, Die (1937), *see* Daughter of the Samurai, The (Die Tochter des Samurai, 1937)
- Toho (Studios), 189
- Toland, G., 94
- Toonder, M., 213
- Torment (Hets, 1944), 272
- Tourjansky, V., 280
- Tôwa Shôji, 187, 188, 189, 190, 191, 195, 196
- Tôwa Shôji Gôshi Kaisha, 187, 191
- Traitors (Verräter, 1936), 278
- Transit Film GmbH, 35
- Träumende Mund, Der (1932), *see* Dreaming Lips (Der Träumende Mund 1932)
- Treasury Department (USA), 314
- Trenker, L., 202, 294
- Trippel, O., 69
- Triumph of the Will (Triumph des Willens, 1935), 1, 11, 73, 116, 133, 191, 208, 254, 295, 304, 307
- Trouble with Money, The (Komédie om Geld, 1936), 209, 217
- Tschechowa, O., 103, 104
- Tsumura, H., 194, 197
- Tumult in Damascus (Aufruhr in Damaskus, 1939), 199
- Turrou, L. G., 307
- U-Boats Westwards (U-Boote Westwärts, 1941), 167, 281
- Ucicky, G., 64, 67, 68, 179, 199, 217, 257, 280, 287, 290, 293, 294, 304
- Ufa (Universum Film Aktiengesellschaft), 4, 7, 8, 13, 16, 17, 19, 21, 22, 26, 27, 30, 39, 44, 46, 52, 58, 62, 65, 67, 73, 76, 77, 81, 82, 85, 86, 88, 95, 102, 107, 108, 113, 114, 115, 121, 122, 132, 133, 134, 137, 139, 143, 144, 149, 151, 152, 154, 156, 157, 167, 176, 181, 187, 188, 189, 196, 210, 211, 212, 213, 215, 223, 226, 247, 249, 254, 255, 256, 257, 259, 260, 267, 268, 269, 276, 277, 278, 281, 282, 284, 285, 307, 311, 312, 314
- Ufa-Films Inc., 312, 316
- Ufa-Films SPRL Brüssel *see* Ufa Brussels
- Ufa Brussels *see* 77, 81, 82
- Ufa Filmstad, 211
- Ufa-Lehrschau, 24, 30, 39
- Ufa Magazin, 281
- Ufa Stockholm, 267
- Ufa Theaters USA Inc., 312, 316
- Ufa-Tonwoche, 17
- Ufa Wereldnieuws (Ufa World News), 212, 213
- Ufi (Ufa-Film-Gesellschaft Concern), 13, 22, 30, 67, 81, 121, 179, 210, 212, 267
- Ufilms, 50, 255
- Ukraine-Filmgesellschaft, 21
- Uncle Krüger (Ohm Krüger, 1941), 106, 137, 142, 179, 203, 204, 247, 300
- Under the Leather Helmet (Sous le Casque de Cuir, 1932), 253
- Under the Roofs of Paris (Sous les toits de Paris, 1930), 131
- UNEP (National Union for Film Export–Unione Nazionale Esportazione Pellicola), 175
- Unfinished Symphony (1934), 194
- Unge viljer (1943), *see* Young Wills (Unge viljer, 1943)
- Ungekusst Soll Man nicht Schlafen Gehen (1936), *see* Don't Go to Bed without a Kiss (Ungekusst Soll Man nicht Schlafen Gehen, 1936)
- Unione Cinematografica Educativa, L', *see* Luce

- Unione Nazionale Esportazione
Pellicula, *see* UNEP (National Union for Film Export–Unione Nazionale Esportazione Pellicula)
- United Artists, 72, 78, 88, 113, 311, 316
- Universal, 72, 78, 88, 113, 172, 183, 184, 188, 310, 316
- Unsterbliche Herz, *Das* (1939), *see* Immortal Heart, *The* (*Das unsterbliche Herz*, 1939)
- Unsterblicher Walzer (1939), *see* Immortal Waltz (*Unsterblicher Walzer*, 1939)
- Unternehmen Michael (1937), *see* Operation Michael (*Unternehmen Michael*, 1937)
- Unwitting Angel, *The* (*Der ahnungslose Engel*, 1936), 198
- Urlaub auf Ehrenwort (1938), *see* Leave on Word of Honour (*Urlaub auf Ehrenwort*, 1938)
- Ustasha, 99, 101, 105, 109, 172, 248
- Ústředí filmového oboru (Centre of Film Branche), 117
- Ústřední svaz kinematografů (Central Union of Cinematographers), 113, 117, 127, 128
- Van den Vos Reynaerde (1943), *see* Reynaerde the Fox (*Van den Vos Reynaerde*, 1943)
- Vančura, V., 124
- Vanderheyden, J., 79, 80
- Vanel, C., 134
- Vargas, G., 85, 90, 91, 92, 93, 94, 96, 97
- Variété (1925), *see* Vaudeville (*Variété*, 1925)
- Variété (1935), 88
- Vaudeville (*Variété*, 1925), 295, 305
- Vávra, O., 124
- Veidt, C., 255, 295, 296, 313
- Vergiss mein Nicht (1935), *see* Forget me not (*Vergiss mein Nicht*, 1935)
- Verhoeven, P., 73
- Verlorene Sohn, *Der* (1934), *see* Prodigal Son, *The* (*Der verlorene Sohn*, 1934)
- verlorene Tal, *Das* (1934), *see* Lost Valley, *The* (*Das verlorene Tal*, 1934)
- Verräter (1936), *see* Traitors (*Verräter*, 1936)
- Vi er Vidkun Quislings hirdmenn (1942), *see* We Are Vidkun Quisling's Guardsmen (*Vi er Vidkun Quislings hirdmenn*, 1942)
- Victorine (Studio), 141
- Victory in the West (*Sieg im Westen*, 1941), 153, 197, 203, 268, 281, 286, 309, 313, 315
- Vienna Burgtheater (*Burgtheater*, 1936), 191, 194
- Viennese Blood (*Wiener Blut*, 1942), 65
- Viennese Girls (*Wiener Mädeln*, 1944–49), 65, 69
- Visiteurs du soir, *Les* (1942), *see* Devil's Envoys, *The* (*Les Visiteurs du soir*, 1942)
- Volksbioskope (*Volks-cinemas*, *VOBI*), 231, 242
- Voice of the Heart, *The* (1942), 153, 154
- Volpi di Misurata, G., 29
- Wachsfigurenkabinett, *Das* (1924), *see* Waxworks (*Das Wachsfigurenkabinett*, 1924)
- Waffen des Blitzkrieges (1940?), *see* Weapons of the Blitzkrieg (*Waffen des Blitzkrieges*, 1940?)
- Waltz War (*Walzerkrieg*, 1933), 191
- Wandering Jew, *The* (*Der Ewige Jude*, 1940), 22, 108, 219
- Wanka, R., 67
- War of Independence (*Ražbouil independenți*, 1912), 245
- Warner Bros. (*Warners*), 78, 88, 188, 217, 307, 315
- Was Frauen Träumen (1933), *see* What Women Dream (*Was Frauen Träumen*, 1933)
- Waschneck, E., 108, 294, 303
- Waxman, F., 313
- Waxworks (*Das Wachsfigurenkabinett*, 1924), 297
- We Are Vidkun Quisling's Guardsmen (*Vi er Vidkun Quislings hirdmenn*, 1942), 224, 229
- We Dance around the World (*Wir tanzen um die Welt*, 1939), 300
- Weapons of the Blitzkrieg (*Waffen des Blitzkrieges*, 1940?), 281
- Wedding Night (*Hochzeitsnacht*, 1940), 248

- Wehrmacht, 17, 21, 76, 82, 105, 117, 136, 139, 148, 190, 196, 202, 209, 216, 249, 277, 279, 283
- Weidenmann, A., 204
- Weiße Hölle vom Piz Palü, Die (1929), *see* White Hell of Piz Palü, The (Die Weiße Hölle vom Piz Palü, 1929)
- weisse Traum, Der (1943), *see* White Dream, The (Der weisse Traum, 1943)
- Well Digger's Daughter, The (La Fille du puisatier, 1940), 141, 142
- Welles, O., 294
- Wen die Götter lieben (1942), *see* Whom the Gods Love (Wen die Götter lieben, 1942)
- Wenn die Sonne wieder scheint (1943), *see* When the Sun Shines again (Wenn die Sonne wieder scheint, 1943)
- Wenzler, F., 90
- Werner, I., 137, 212
- Wessel, H., 294
- Wessely, P., 64, 68, 70
- Western Electric, 131
- Whale, J., 199
- What Women Dream (Was Frauen Träumen, 1933), 261
- When the Sun Shines again (Wenn die Sonne wieder scheint, 1943), 80
- White Dream, The (Der weisse Traum, 1943), 66
- White Hell of Piz Palü, The (Die Weiße Hölle vom Piz Palü, 1929), 297
- Whitney, J. H., 53
- For Whom the Bell Tolls (1943), 268
- Whom the Gods Love (Wen die Götter lieben, 1942), 66, 202
- Why We Fight (1942–1945), 315
- Wien 1910 (1943), 68
- Wien-Film, 21, 62–70, 278
- Wiener Blut (1942), *see* Viennese Blood (Wiener Blut, 1942)
- Wiener Mädeln (1944–1949), *see* Viennese Girls (Wiener Mädeln, 1944–49)
- Wilder, B., 261, 313
- Winkler, M., 13, 18, 19, 21, 22, 24, 207
- Wir tanzen um die Welt (1939), *see* We Dance around the World (Wir tanzen um die Welt, 1939)
- Wunschkonzert (1940), *see* Request Concert (Wunschkonzert, 1940)
- Young and the Old King, The (Der alte und der junge König, 1934), 293, 304
- Young Wills (Unge viljer, 1943), 226, 227, 228
- Your Job in Germany (1945), 315
- Zay, J., 135
- Zeiss, 26
- Zentralfilmgesellschaft Ost, 21
- Zerbrochene Krug (1937), *see* Broken Jug, The (Der Zerbrochene Krug, 1937)
- Ziel in den Wolken (1939), *see* Goal in the Clouds (Ziel in den Wolken, 1939)
- Zimmer, P., 211
- Zu neuen Ufern (1937), *see* To new Shores (Zu neuen Ufern, 1937)