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Nota di contenuto	Frontmatter -- Contents -- List of Illustrations -- Acknowledgments -- Introduction -- Part I. Politics -- 1: "Timid Heresies": Werner Hochbaum's Razzia in St. Pauli (1932) -- 2: Film as Pedagogy in Late Weimar and Early Nazi Cinema: The Role of the Street in Mobilizing the Spectator -- Part II. The Economy -- 3: "A Fairy Tale for Grown-ups": Financial and Cinematic Crises in Die Koffer des Herrn O.F. (1931) -- 4: "Denn Gold ist Glück und Fluch dieser Welt": Examining the Trope of "Gold" in Gold (1934) and Der Kaiser von Kalifornien (1936) -- Part III. Concepts of Race and Ethnicity -- 5: Degenerate Disease and the Doctors of Death: Racial Hygiene Film as Propaganda in Weimar and Early Nazi Germany -- 6: "White Jews" and Dark Continents: Capitalist Critique and Its Racial Undercurrents in Detlef Sierck's April! April! (1935) -- Part IV. Genre Cinema -- 7: The Zigeunerdrama Reloaded: Leni Riefenstahl's Fantasy Gypsies and Sacrificial Others -- 8: Regaining Mobility: The Aviator in Weimar Mountain Films -- Part V. Making Cinema Stars -- 9: Brigitte Helm and Germany's Star System in the 1920s and 1930s -- 10: Foreign Attractions: Czech Stars and Ethnic Masquerade -- Part VI. Film Technologies -- 11: Objects in Motion: Hans Richter's Vormittagsspuk (1928) and the Crisis of Avant-Garde Film -- 12: Seeing Crisis in Harry Piel's Ein Unsichtbarer geht durch die Stadt (1933) -- Part VII. German-International Film Relations

-- 13: Playing the European Market: Marcel L'Herbier's *L'Argent* (1928), Ufa, and German-French Film Relations -- 14: A Serious Man? Ernst Lubitsch's Antiwar Film *The Man I Killed* (aka *Broken Lullaby*, USA 1932) -- Selected Bibliography -- Notes on the Contributors -- Index

Sommario/riassunto

Hitler's Machtergreifung, or seizure of power, on January 30, 1933, marked the end of the Weimar Republic and the beginning of the Third Reich, and German film scholarship has generally accepted this date as the break between Weimar and Nazi-era film as well. This collection of essays interrogates the continuities and discontinuities in German cinema before and after January 1933 and their relationship to the various crises of the years 1928 to 1936 in seven areas: politics, the economy, concepts of race and ethnicity, the making of cinema stars, genre cinema, film technologies and aesthetics, and German-international film relations. Focusing both on canonical and lesser-known works, the essays analyze a representative sample of films and genres from the period. This book will be of interest to scholars and students of Weimar and Third Reich cinema and of the sociopolitical, economic, racial, artistic, and technological spheres in both late Weimar and the early Third Reich, as well as to film scholars in general.

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