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GERMANY 149

expressionistic masterpieces. Lubitsch was also directing lavish historical romances, such as ***Madame Du Barry*** (1919), ***Anne Boleyn*** (1920), and ***Pharaoh's Wife*** (1922).

At the same time, there were the kammerspiel (chamber play) films, chiefly Lupu Pick's ***Shattered*** (1921) and Murnau's ***The Last Laugh*** (1924). Two other popular genres also emerged—"street films" such as G.W. Pabst's ***The Joyless Street*** (1925), with 20-year-old Greta Garbo (in her last European film); and "mountain films," which focused on man's battle against Nature. The latter was exemplified by the films of Arnold Fanck, the best being ***The White Hell of Pitz Palu*** (1929). Appearing in four of Fanck's films was director Leni Riefenstahl, whose first feature as a director, ***The Blue Light*** (1932) was a similar "mountain film."

The end of the Golden Age

Before the Golden Age was terminated by Hitler, there were a number of significant sound films: Josef von Sternberg's ***The Blue Angel*** (1930), Pabst's ***Westfront 1918*** (1930) and ***The Threepenny Opera*** (1931), and Leontine Sagan's ***Mädchen in Uniform*** (1931), about a lesbian relationship. Fritz Lang's ***M*** (1931), with Peter Lorre as a child killer, and ***Testament of Dr. Mabuse*** (1933) were also produced during this period. The latter, made as Hitler seized power, had the mad villain expressing sentiments too close for Nazi comfort. This provoked Joseph Goebbels, the Minister of Propaganda, to ask Lang to change the last reel. Lang refused to do so and fled the country.

All filming now came under the control of Goebbels, who also purged all Jews from the industry. More than 1,000 films were made under the Nazis, most of them frivolous comedies and musicals, balanced with a number of anti-Semitic propaganda pieces, including ***Jew Süss*** and ***The Eternal Jew*** (both 1940). Other propaganda films were ***Hitlerjunge Quex*** (1933), and Riefenstahl's ***Triumph of the Will*** (1935) and ***Olympia*** (1938). One of the few movies to survive the period was ***The Adventures of Baron Munchausen*** (1943), an elaborate fantasy, superbly photographed in Agfacolor. It was produced to celebrate the 25th anniversary of UFA studios.

After the war, it took just as long to rebuild the film industry as it did to rebuild the now Allied-occupied country. Almost all the production facilities, including UFA and Tobis studios, were in the Russian zone and were taken over by DEFA, the newly formed State film company. Most of the post-war films (known as "rubble films") in both East and West Germany were marked by strong sociological content, in an attempt to come to terms with bitter reality. After the division of Germany in 1949, the two industries developed separately—East Germany made films with a heavy political slant, while West Germany, in contrast, turned out more escapist entertainment.

Emil Jannings features as a proud hotel doorman who loses his job and is reduced to a lavatory attendant in F. W. Murnau's ***The Last Laugh*** (1924).

The astonishing 12-year-old David Bennent plays Oskar in Volker Schlöndorff's Oscar-winning ***The Tin Drum*** (1979), based on an allegorical novel on Nazism.

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