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# THE NAZIS STRIKE

BIRMINGHAM Futurist  
CARDIFF Odeon  
LEEDS Tower  
SHEFFIELD Cinema House

**PROVINCIAL TRADE SHOWS**  
Fri., Nov. 12 10.30 a.m.  
Fri., Nov. 12 10.45 a.m.  
Fri., Nov. 12 10.45 a.m.  
Fri., Nov. 12 10.45 a.m.  
MANCHESTER Gaumont

NEWCASTLE Odeon  
GLASGOW La Scala  
BELFAST Classic  
NOTTINGHAM News Theatre  
Wed., Nov. 17 10.45 a.m.

Fri., Nov. 12 10.45 a.m.  
Tues., Nov. 16 10.45 a.m.  
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Wed., Nov. 17 10.45 a.m.

# Nazis Strike

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Records Administration**



## **Nazis Strike:**

Screen Nazis Sabine Hake, 2012-08-31 From the late 1930s to the early twenty first century European and American filmmakers have displayed an enduring fascination with Nazi leaders rituals and symbols making scores of films from *Confessions of a Nazi Spy* 1939 and *Watch on the Rhine* 1943 through *Des Teufels General* *The Devil's General* 1955 and *Pasqualino settebellezze* *Seven Beauties* 1975 up to *Der Untergang* *Downfall* 2004 *Inglourious Basterds* 2009 and beyond Probing the emotional sources and effects of this fascination Sabine Hake looks at the historical relationship between film and fascism and its far reaching implications for mass culture media society and political life In confronting the specter and spectacle of fascist power these films not only depict historical figures and events but also demand emotional responses from their audiences infusing the abstract ideals of democracy liberalism and pluralism with new meaning and relevance Hake underscores her argument with a comprehensive discussion of films including perspectives on production history film authorship reception history and questions of performance spectatorship and intertextuality Chapters focus on the Hollywood anti Nazi films of the 1940s the West German anti Nazi films of the 1950s the East German anti fascist films of the 1960s the Italian Naziploitation films of the 1970s and issues related to fascist aesthetics the ethics of resistance and questions of historicization in films of the 1980s 2000s from the United States and numerous European countries

Women of War Suzanne Cope, 2025-04-29 The gripping true and untold history of the Italian anti fascist resistance during World War II told through the stories of four spectacularly courageous women fighters From underground soldiers to intrepid spies *Women of War* unearths the hidden history of the brave women who risked their lives to overthrow the Nazi occupation and liberate Italy Using primary sources and brand new scholarship historian Suzanne Cope illuminates the roles played by women while Italians struggled under dual foes Nazi invaders and Italian fascist loyalists Cope's research and storytelling introduces four brave and resourceful women who risked everything to overthrow the Nazi occupation and pry their future from the fascist grasp We meet Carla Capponi in Rome where she made bombs in an underground bunker then ferried them to their deadly destination wearing lipstick and a trenchcoat and Bianca Guidetti Serra who rode her bicycle up switchbacks in the Alps dodging bullets while delivering bags of clandestine newspapers and munitions to the anti fascist armies hidden in the mountains In Florence the young future author of Italy's new constitution Teresa Mattei carried secret messages and hid bombs while Anita Malavasi led troops across the Apennine Mountains *Women of War* brings their experiences as underground resistance fighters partisan combatants spies and saboteurs to life Essential and original *Women of War* offers not only a reexamination of the elision of women from vital WWII history but also a valuable perspective on the ongoing fight for gender equality and social justice After all these were the women who launched a feminist movement as they fought for the future of their country and what that could mean for its women all while under Nazi and fascist fire

**Hollywood's War with Poland, 1939-1945** M.B.B. Biskupski, 2010-01-08 This passionate carefully researched richly detailed well written

study reveals the political motives behind WWII Hollywood's portrayal of Poles. Choice During World War II Hollywood studios supported the war effort by making patriotic movies designed to raise the nation's morale. Often the characterizations were as black and white as the movies themselves. Americans and their allies were heroes while everyone else was a villain. The peoples of Norway, France, Czechoslovakia, and England were all good because they had been invaded or victimized by Nazi Germany. Yet Poland, the first country to be invaded by the Third Reich, was repeatedly represented in a negative light. In this prize-winning study, Polish historian M. B. B. Biskupski explores why Biskupski presents a close critical study of prewar and wartime films such as *To Be or Not to Be*, *In Our Time*, and *None Shall Escape*. Through memoirs, letters, diaries, and memoranda written by screenwriters, directors, studio heads, and actors, Biskupski examines how the political climate and especially pro-Soviet sentiment influenced Hollywood films of the time. Winner of the Oscar Halecki Prize, A Choice Outstanding Academic Title. New Political Ideas in the Aftermath of the Great War, Alessandro Salvador, Anders G. Kjølsvædt, 2016-11-10. This edited collection presents new research on how the Great War and its aftermath shaped political thought in the interwar period across Europe. Assessing the major players of the war as well as more peripheral cases, the contributors challenge previous interpretations of the relationship between veterans and fascism and provide new perspectives on how veterans tried to promote a new political and social order. Those who had frontline experience of the First World War committed themselves to constructing a new political and social order in war-torn Europe, shaped by their experience of the war and its aftermath. A number of them gave voice to the need for a world order free from political and social conflict, and all over Europe veterans imagined a third way between capitalist liberalism and state-controlled socialism. By doing so, many of them moved towards emerging fascist movements and became in some cases unwillingly the heralds of totalitarian dictatorships. The British Press and Nazi Germany, Kylie Galbraith, 2020-12-10. What was known and understood about the nature of the Nazi dictatorship in Britain prior to war in 1939? How was Nazism viewed by those outside of Germany? The British Press and Nazi Germany considers these questions through the lens of the British press. Until now, studies that centre on British press attitudes to Nazi Germany have concentrated on issues of foreign policy. The focus of this book is quite different. In using material that has largely been neglected, Kylie Galbraith examines what the British press reported about life inside the Nazi dictatorship. In doing so, the book imparts important insights into what was known and understood about the Nazi revolution. And because the overwhelming proportion of the British public's only means of news was the press, this volume shows what people in Britain could have known about the Nazi dictatorship. It reveals what the British people were being told about the regime, specifically the destruction of Weimar democracy, the ruthless persecution of minorities, the suppression of the churches, and the violent factional infighting within Nazism itself. This pathbreaking examination of the British press coverage of Nazism in the 1930s greatly enhances our knowledge of the fascist regime with which the British Government was attempting to reach agreement at the time. **The Routledge Companion to Cinema**

**and Politics** Yannis Tzioumakis, Claire Molloy, 2016-07-01 The Routledge Companion to Cinema and Politics brings together forty essays by leading film scholars and filmmakers in order to discuss the complex relationship between cinema and politics Organised into eight sections Approaches to Film and Politics Film Activism and Opposition Film Propaganda Ideology and the State The Politics of Mobility Political Hollywood Alternative and Independent Film and Politics The Politics of Cine geographies and The Politics of Documentary this collection covers a broad range of topics including third cinema cinema after 9 11 eco activism human rights independent Chinese documentary film festivals manifestoes film policies film as a response to the post 2008 financial crisis Soviet propaganda the impact of neoliberalism on cinema and many others It foregrounds the key debates concepts approaches and case studies that critique and explain the complex relationship between politics and cinema discussing films from around the world and including examples from film history as well as contemporary cinema It also explores the wider relationship between politics and entertainment examines cinema s response to political and social transformations and questions the extent to which filmmaking itself is a political act *A List of Audiovisual Materials Produced by the United States Government for History* National Audiovisual Center, 1982 **The Rise of Global Powers** Anthony D'Agostino, 2011-11-17 Does a system of great powers necessarily imply a struggle for world primacy Do great states merely hold onto what is theirs or do they reach for more Anthony D Agostino offers a fascinating new answer to these questions through a fundamental reassessment of the international history of the first half of the twentieth century From the spatial limits of a purely European great power politics the book looks out to the new horizon of world politics From the time limits of 1914 to 1945 it considers the interface with nineteenth century imperialism at one end and the impact of the world wars on the Cold War at the other This is a global retelling of the expansion of Europe coming up against its limits in the most violent conflicts and explosive social movements yet known to history the two world wars the Great Depression and the Russian and Chinese revolutions *Days of Remembrance, April 26-May 3, 1992*, 1992

**Geopolitics, Geography and Strategic History** Geoffrey Sloan, 2017-02-17 This volume examines geopolitics by looking at the interaction between geography strategy and history This book addresses three interrelated questions why does the geographical scope of political objectives and subsequent strategy of states change How do these changes occur Over what period of time do these changes occur The theories of Sir Halford Mackinder and Nicholas Spykman are examined in order to provide an analytical narrative for five case studies four historical and one contemporary Taken together they offer the prospect of converting descriptions of historical change into analytic explanations thereby highlighting the importance of a number of commonly overlooked variables In addition the case studies will illuminate the challenges that states face when attempting to change the scope of their foreign policy and geo strategy in response to shifts in the geopolitical reality This book breaks new ground in seeking to provide a way to understand why and how the geographical scope of political objectives and subsequent strategy both expands and contracts This book will be of much interest to students of geopolitics

strategic studies military history and international relations      **Hitler in the Movies** Sidney Homan, Hernán Vera, 2016-04-21 In *Hitler in the Movies* Finding Der F hrer on Film a Shakespearean and a sociologist explore the fascination our popular culture has with Adolf Hitler What made him Hitler Do our explanations tell us more about the perceiver than the actual historical figure We ask such question by viewing the Hitler character in the movies How have directors actors film critics and audiences accounted for this monster in a medium that reflects public tastes and opinions The book first looks at comedic films such as Chaplain s *The Great Dictator* or Ernst Lubitsch s *To Be or Not to Be* 1942 along with the Mel Brooks s 1983 version Then there is the Hitler of fantasy from trash films like *The Saved Hitler s Brain* to a serious work like *The Boys from Brazil* where Hitler is cloned Psychological portraits include Anthony Hopkins s *The Bunker* the surreal *The Empty Mirror* and Max a portrait of Hitler in his days in Vienna as a would be artist Documentaries and docudramas range from Leni Reinfenstahl s iconic *The Triumph of the Will* or *The Hidden F hrer* to the controversial *Hitler A Film from Germany* and Quentin Tarantino s fanciful *Inglourious Basterds* *Hitler in the Movies* also considers the ways Der F hrer remains today as a ghostly presence if not an actual character Why is he still with us in everything from political smears to video games to merchandise In trying to explain this and the man himself what might we learn about ourselves and our society      **Dictators, Democracy, and American Public Culture** Benjamin Leontief Alpers, 2003-01-01 Focusing on portrayals of Mussolini s Italy Hitler s Germany and Stalin s Russia in U S films magazine and newspaper articles books plays speeches and other texts Benjamin Alpers traces changing American understandings of dictatorship from the la      **World War II on Film** United States. National Archives and Records Administration, 1994      **Nonfiction Film** Richard Barsam, 1992-11-22 Richard Barsam has given us as comprehensive a study of the origins and development of the nonfiction mode in motion pictures as we are ever likely to have in one volume He draws on all the major written sources and many which are little known and he shares with us many eloquent descriptions of the films themselves giving us a valuable textbook Richard Dyer MacCann superb work *Historical Journal of Film Radio and Television*      *Greece in the 1940s* Leandros Savvides, Ioanna Ferra, 2024-12-12 This edited volume brings together academics researchers and practitioners to investigate historical continuities and discontinuities in the public discourse and the creation of diverse sets of opinions around conflict in Greece and internationally      **World War II Goes to the Movies & Television Guide** Terry Rowan, 2012-03-07 A complete film guide to all of your films and television shows that pertain to WWII Included are every WWII film produced throughout the world Historical and informative Stories behind the Hollywood Canteen USO shows War Bond drives those who served or were classified as 4F during the war Many interested stories      Frank Capra Joseph McBride, 2011-06-02 Moviegoers often assume Frank Capra s life resembled his beloved films such as *Mr Smith Goes to Washington* and *It s a Wonderful Life* A man of the people faces tremendous odds and by doing the right thing triumphs But as Joseph McBride reveals in this meticulously researched definitive biography the reality was far more complex a true

American tragedy Using newly declassified U S government documents about Capra s response to being considered a possible subversive during the post World War II Red Scare McBride adds a final chapter to his unforgettable portrait of the man who gave us *It Happened One Night* *Mr Deeds Goes to Town* and *Meet John Doe* Film and Genocide Kristi M. Wilson, Tomás F. Crowder-Taraborrelli, 2012-01-04 *Film and Genocide* brings together scholars of film and of genocide to discuss film representations both fictional and documentary of the Holocaust the Armenian genocide and genocides in Chile Australia Rwanda and the United States Since 1955 when Alain Resnais created his experimental documentary *Night and Fog* about the Nazis mass killings of Jews and other ostracized groups filmmakers have struggled with using this medium to tell such difficult stories to re create the sociopolitical contexts of genocide and to urge awareness and action among viewers This volume looks at such issues as realism versus fiction the challenge of depicting atrocities in a manner palatable to spectators and film distributors the Holocaust film as a model for films about other genocides and the role of new technologies in disseminating films about genocide *Film and Genocide* also includes interviews with three film directors who discuss their experiences in working with deeply disturbing images and bringing hidden stories to life Irek Dobrowolski director of *The Portraitist* 2005 a documentary about Wilhelm Brasse an Auschwitz Birkenau prisoner ordered to take more than 40 000 photos at the camp Nick Hughes director of *100 Days* 2005 a dramatic film about the Rwandan mass killings and Greg Barker director of *Ghosts of Rwanda* 2004 a television documentary for Frontline *Capturing the German Eye* Cora Sol Goldstein, 2009-08-01 *Shedding new light on the American campaign to democratize Western Germany after World War II* *Capturing the German Eye* uncovers the importance of cultural policy and visual propaganda to the U S occupation Cora Sol Goldstein skillfully evokes Germany s political climate between 1945 and 1949 adding an unexpected dimension to the confrontation between the United States and the USSR During this period the American occupiers actively vied with their Soviet counterparts for control of Germany s visual culture deploying film photography and the fine arts while censoring images that contradicted their political messages Goldstein reveals how this U S cultural policy in Germany was shaped by three major factors competition with the USSR fear of alienating German citizens and American domestic politics Explaining how the Americans used images to discredit the Nazis and later the Communists she illuminates the instrumental role of visual culture in the struggle to capture German hearts and minds at the advent of the cold war **Encyclopedia of the Documentary Film 3-Volume Set** Ian Aitken, 2013-10-18 *The Encyclopedia of the Documentary Film* is a fully international reference work on the history of the documentary film from the Lumi re brothers *Workers Leaving the Lumi re Factory* 1885 to Michael Moore s *Fahrenheit 9/11* 2004 This Encyclopedia provides a resource that critically analyzes that history in all its aspects Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and

preservation



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