

APPENDIX

WATCHING DEFA FILMS (LEGALLY)

Reading about East German cinema is nice, but only half as fun without being able to watch the films for oneself. Luckily, nobody needs to rely on the written word, as DEFA films are easily accessible, even for audiences without any or only marginal knowledge of German. All of the films discussed in Part II of this book are available with subtitles in a convenient DEFA Box, available at the DEFA Film Library (<https://defafilmlibrary.com/>).

The DEFA Film Library at the University of Massachusetts Amherst holds not only the distribution rights to DEFA films in the United States of America and Canada, but has also taken on the commercial distribution of the films on DVD for these countries. At the time of publication, more than one hundred DEFA films have been subtitled, and are for sale on their website. The Film Library is also constantly releasing more films with English subtitles for home use, public libraries, educational institutions, and noncommercial screenings. They even rent out rare prints on 16 mm and 35 mm, and films not for sale otherwise (www.umass.edu/defa). At the time of this book going into print, no official streaming service is available yet.

For films not yet available from the DEFA Film Library, viewers need good mastery of German and access to a DVD/ Blu-ray player to be able to play discs from Europe. Those audiences have access to an amazing selection of hundreds of films available for purchase on the website of Icestorm Entertainment (www.icestorm.de/) and other online platforms or brick-and-mortar stores. For readers with a German IP address and a German residence, Icestorm also offers a growing library of video on demand as Icestorm.TV (www.icestorm.tv). Due to licensing issues, this service may not be available everywhere. None of the streaming videos and few of the DVDs have English subtitles. Some of the fairy tale films are also available in dubbed versions. For those with access to VCRs, preferably multisystem machines, searching for VHS tapes of DEFA films will yield treasures on auction platforms and other places selling used films. Some films were only released on VHS in the 1990s, and are not available on DVD at all.

NOTES

INTRODUCTION

1. For example, Sabine Hake, *German National Cinema*, 2nd ed. (New York: Routledge, 2008); Tim Bergfelder, Erica Carter, and Deniz Gokturk, eds. *The German Cinema Book* (London: British Film Institute, 2008); Stephen Brockman, *A Critical History of German Film* (Rochester, NY: Camden House, 2010); Terri Ginsberg and Andrea Mensch, eds. *A Companion to German Cinema* (Chichester: Wiley-Blackwell, 2012); and Jennifer Kapczynski and Michael Richardson, eds. *A New History of German Cinema* (Rochester, NY: Camden House, 2012).
2. Some books to start are Seán Allan and John Sandford, eds., *DEFA: East German Cinema 1946–1992* (Oxford: Berghahn, 1999); Leonie Naughton, *That Was the Wild East: Film Culture, Unification, and the “New” Germany* (Ann Arbor: University of Michigan Press, 2002); Joshua Feinstein, *The Triumph of the Ordinary: Depictions of Daily Life in the East German Cinema, 1949–1989* (Chapel Hill: University of North Carolina Press, 2001); Daniela Berghahn, *Hollywood behind the Wall: The Cinema of East Germany* (Manchester: Manchester University Press, 2005); and Anke Pinkert, *Film and Memory in East Germany* (Bloomington: Indiana University Press, 2008).
3. For two German-language treatments of the DEFA documentary genre, see Günter Jordan and Ralf Schenk, *Schwarzweiß und Farbe: DEFA-Dokumentarfilme 1946–1992* (Berlin: Jovis, 1996) and Tobias Ebbrecht, Hilde Hoffmann, and Jörg Schweinitz, eds., *DDR—Erinnern, Vergessen: Das visuelle Gedächtnis des Dokumentarfilms* (Marburg, Germany: Schüren, 2009).
4. Ralf Forster and Volker Petzold, *Im Schatten der DEFA: Private Filmproduzenten in der DDR* (Konstanz: UVK, 2010).
5. A good start into this genre would be Nora Alter, *Projecting History: German Nonfiction Cinema 1967–2000* (Ann Arbor: University of Michigan Press, 2003). Some of these films are available as bonus material or have been released separately on DVD by the DEFA Film Library at the University of Massachusetts at Amherst.
6. A selection of animated films is available on the DVD *Red Cartoons—Animated Films from East Germany* (First Run Features, 2010).
7. See Ralf Schenk and Sabine Scholze, *Die Trick-Fabrik: DEFA-Animationsfilme, 1955–1990* (Berlin: Bertz + Fischer, 2003).

1 EAST GERMAN CINEMA AS STATE INSTITUTION

1. Seán Allan, "DEFA: An Historical Overview," in *DEFA: East German Cinema, 1946–1992*, ed. Seán Allan and John Sandford (New York: Berghahn, 1999), 2.
2. *Ibid.*, 3.
3. Quoted in *ibid.*
4. See also chapter 4 for a reading of *Die Mörder sind unter uns*, the first German postwar film.
5. Christiane Mückenberger, "Zeit der Hoffnungen 1946 bis 1949," in *Das zweite Leben der Filmstadt Babelsberg: DEFA 1946–1992*, ed. Ralf Schenk (Berlin: Henschel, 1994), 8–49.
6. Günter Jordan, *Film in der DDR: Daten Fakten Strukturen* (Potsdam: Filmmuseum Potsdam 2009), 33–34.
7. For example, the Free German Trade Union Federation (Freier Deutscher Gewerkschaftsbund) (FDBG), the Free German Youth (Freie Deutsche Jugend) (FDJ), and the Cultural Association of the GDR (Kulturbund der DDR) (KB). See Jordan, *Film in der DDR*, 33–34.
8. For all of these and other dates, see Jordan "Film in der DDR."
9. Allan and Sanford, "DEFA: An Historical," 8.
10. See chapter 2 for a description of the production hierarchy that determined the fate of a film project.
11. Even DEFA stars were not spared. Manfred Krug, one of the most prominent East German actors, published his experiences with being blacklisted and his subsequent expatriation in his diary, *Abgehauen: Ein Mitschnitt und ein Tagebuch* (Düsseldorf: Econ, 1996).
12. DEFA-Kommissionssitzung October 3, 1950, Stiftung Archiv der Parteien und Massenorganisationen der DDR im Bundesarchiv (SAPMO) IV 2/906/208 (my translation). For more on the film, see also Deborah Vietor-Engländer, "Arnold Zweig, Lion Feuchtwanger und der Film *Das Beil von Wandsbek*: Was darf die Kunst und was darf der Präsident der Akademie der Künste? Ein politisches Lehrstück aus der DDR," in *Feuchtwanger und Film*, ed. Ian Wallace (New York: Peter Lang, 2009), 297–314.
13. Ralf Schenk, "Mitten im Kalten Krieg 1950 bis 1960," in *Das zweite Leben der Filmstadt Babelsberg: DEFA 1946–1992*, ed. Ralf Schenk (Berlin: Henschel, 1994), 50–157, quote on p. 70.
14. Jordan, *Film in der DDR*, 230–231.
15. See Schenk, "Mitten im Kalten," 86–99.
16. See also the discussion of the film *Berlin—Ecke Schönhauser* in chapter 3. While the idea of "freezes" and "thaw" periods in East German culture based on the political decisions of the Central Committee may seem to be an oversimplification of the rather complex structure and interaction of cinema and political life, it is nevertheless a useful concept to explain how critical films could be produced despite censorship during a period of "thaw," but then ended up becoming banned as a result of more strict censorship measures during a "freeze."
17. Schenk, "Mitten im Kalten," 132–138.
18. For more on the fate of the film *Die Schönste*, see also my essay "GDR Cinema as Commodity: Marketing DEFA Films since Unification," *German Studies Review* 36, no. 1 (2013): 61–78; for *Die Spielbankaffäre*, see also "Die gefährliche Farbe," *Der Spiegel* (44), 58–61.

19. Dagmar Schittly, *Zwischen Regie und Regime: Die Filmpolitik der SED im Spiegel der DEFA-Produktionen* (Berlin: Links, 2002), 93–94.
20. Schenk, “Mitten im Kalten,” 151.
21. See also chapter 6, *Berlin—Ecke Schönhauser* for more on the film “tourism” between the sectors, and see chapter 2 for general information on the competition of DEFA cinema with West German films. For demographic information on East German audiences, see Elizabeth Prommer, *Kinobesuch im Lebenslauf* (Konstanz: UVK, 1999).
22. Dirk Jungnickel, “Produktionsbedingungen bei der Herstellung von Kinospielefilmen und Fernsehfilmen,” in *Filmland DDR: Ein Reader zu Geschichte, Funktion, und Wirkung der DEFA*, ed. Harry Blunk and Dirk Jungnickel (Cologne: Wissenschaft und Politik, 1990), 47–58. See also chapter 2 in this book for more on KAGs.
23. See the discussion of *Das Kaninchen bin ich* in chapter 8.
24. *Heißer Sommer*, *Der schweigende Stern*, and *Apachen* discussed in chapters 7, 9, and 10 are three examples of DEFA’s genre cinema.
25. A copy of the film was preserved by the director’s wife, Evelyn Carow, and restored in 1987.
26. See also chapter 2 for more on DEFA stardom.
27. For DEFA cinema during this decade, see particularly Hans Joachim Meurer, *Cinema and National Identity in a Divided Germany, 1979–1989* (Lewiston, NY: Edwin Mellen Press, 2000).
28. Sabine Hake, *German National Cinema*, 2nd ed. (New York: Routledge, 2008).
29. See also the discussion of *Solo Sunny* in chapter 13.
30. Bärbel Dalichow, “Das letzte Kapitel 1989 bis 1993,” in *Das zweite Leben der Filmstadt Babelsberg: DEFA 1946–1992*, ed. Ralf Schenk (Berlin: Henschel, 1994), 329.
31. See the discussion of *Die Architekten* and *Letztes aus der DaDaeR* in chapters 11 and 12 for more about the *Wendefilme*.
32. More on censorship can be found in chapter 2.
33. See chapter 5, *Die Geschichte vom Kleinen Muck*, for further information on the financing of children’s films and fairy tales.

2 RECIPROCITIES AND TENSIONS: DEFA AND THE EAST GERMAN ENTERTAINMENT INDUSTRY

1. See Ute Poiger, *Jazz, Rock, and Rebels: Cold War Politics and American Culture in a Divided Germany* (Berkeley: University of California Press, 2000), 85.
2. See Wolfgang Kohlhaase and Gerhard Klein, “DEFA: A Personal View,” in *DEFA: East German Cinema, 1946–1992*, ed. Sean Allan and John Sandford (New York: Berghahn, 1999), 117–130.
3. Elizabeth Prommer, *Kinobesuch im Lebenslauf* (Konstanz: UVK Medien, 1999), 131–135.
4. Heinz Kersten, “Von Karl May bis Clara Zetkin: Was 1984 aus eigenen und fremden Ateliers in DDR-Kinos kommt,” *Deutschland-Archiv* 3 (1984): 233.
5. For the problems of media research in East Germany, see Dieter Wiedemann, “Von den Schwierigkeiten der Medienforschung mit der Realität,” *Funk und Fernsehen* 3 (1990): 343–356.

6. Prommer, *Kinobesuch*, 134.
7. See Rosemary Stott, *Crossing the Wall: The Western Feature Film Import in East Germany* (Oxford: Peter Lang, 2012).
8. For more on this committee, see Andreas Kötzing, “Zensur von DEFA Filmen in der Bundesrepublik,” *Aus Politik und Zeitgeschichte*, 1–2 (2009): 33–39.
9. See also chapter 5 for more on the DEFA fairytale film and chapter 3 for the significance of these films after German unification.
10. Compare Daniela Berghahn’s unpublished paper “Ein Gruselmärchen aus Europa. Zur Rezeption von ‘Das singende klingende Bäumchen’ (1957) in Großbritannien,” presented at the conference Grenzen und Grenzüberschreitungen. Transnationale Filmbeziehungen der DEFA vor und nach dem Mauerbau (Potsdam, November 2011). A written version of this paper is slated to appear in Michael Wedel et al., eds., *DEFA International Grenzüberschreitende Filmbeziehungen Vor Und Nach Dem Mauerbau* (Wiesbaden, Germany: Springer VS, 2013).
11. Compare Mariana Ivanova’s unpublished paper “Gemeinschaftsproduktionen (Un)Wanted: Transnational Strategies for Negotiation of East/West German Film Co-Productions during the Cold War,” presented at the conference Cold War Cultures: Transnational and Interdisciplinary Perspective (The University of Texas at Austin, September 2010). A written version of this paper is slated to appear in Wedel et al., *DEFA International*.
12. See Ralf Schenk, “Ich fürchte mich vor gar nichts mehr,” *Berliner Zeitung*, August 19, 2010, last accessed March 26, 2013, <http://www.berliner-zeitung.de/archiv/ralf-schenk-ueber-den-berliner-filmkaufmann-erich-mehl-sein-husarenstueck-und-die-liebe-zum-untertan-ich-fuerchte-mich-vor-gar-nichts-mehr,10810590,10737218.html>.
13. See Wolfgang Mühl-Benninghaus, ed., *Dreimal auf Anfang: Fernsehunterhaltung in Deutschland* (Berlin: Vistas, 2006).
14. Prommer, *Kinobesuch*, 352.
15. See Günter Schulz, *Ausländische Spiel: Und abendfüllende Dokumentarfilme in den Kinos der SBZ/DDR 1945–1966* (Berlin: Bundesarchiv-Filmarchiv, 2001).
16. “Kaum Fernseher zum Sendestart,” *DDR Fernsehen*, last modified January 21, 2011, last accessed March 26, 2013, <http://www.ddd-fernsehen.de/deutscher-fernsehfunk/kaum-fernseher-zum-sendestart.html>, lists 60 television sets; Rüdiger Steinmetz and Reinhold Viehoff mention 75 sets in *Deutsches Fernsehen Ost: Eine Programmgeschichte des DDR-Fernsehens* (Berlin: VBB, 2008), 67.
17. Steinmetz and Viehoff, *Deutsches Fernsehen Ost*, 121.
18. Some of the films shown were 1–2–3 *Corona* (Hans Müller, 1948), *Der Kahn der fröhlichen Leute* (*The Happy Barge Crew*, Hans Heinrich, 1950), and *Die lustigen Weiber von Windsor* (*The Merry Wives of Windsor*, Georg Wildhagen, 1950).
19. Steinmetz and Viehoff, *Deutsches Fernsehen Ost*, 91.
20. See Ralf Schenk, “Kino in der DDR,” Filmportal, last accessed March 26, 2013, <http://www.filmportal.de/thema/kino-in-der-ddr>.
21. See Johannes Klingsporn, “Zur Lage der deutschen Kinowirtschaft,” *Media Perspektiven* 12 (1991): 793–805.
22. Steinmetz and Viehoff, *Deutsches Fernsehen Ost*, 15–16.
23. See also chapter 10.

24. More about Staudte in chapters 4 and 5.
25. Sabine Hake, *German National Cinema*, 2nd ed. (New York: Routledge, 2008); Hans Joachim Meurer, *Cinema and National Identity in a Divided Germany 1979–1989: The Split Screen* (Lewiston, NY: Edwin Mellen Press, 2000); and John Davidson and Sabine Hake, eds., *Take Two: Fifties Cinema in a Divided Germany* (New York: Berghahn, 2007).
26. Katie Trumpener, “DEFA: Moving Germany into Eastern Europe,” in *Moving Images of East Germany: Past and Future of DEFA Film*, ed. Barton Byg and Betheny Moore (Washington DC: American Institute for Contemporary German Studies, 2002), 85–104.
27. See, for example, Dina Iordanova, *Cinema of the Other Europe* (London: Wallflower, 2003) and Mette Hjort and Duncan Petrie, *The Cinema of Small Nations* (Bloomington: Indiana University Press, 2007).
28. See Evan Torner’s interview with DEFA director Jörg Foth about his international coproduction with a Vietnamese film studio at <http://guyintheblackhat.wordpress.com/2011/09/22/apocalypse-hanoi-an-interview-with-jorg-foth-about-dschungelzeit-1988/>.
29. Trumpener, “DEFA,” 99. See also the discussion of *Das Kaninchen bin ich* in chapter 8.
30. Wieland Becker and Volker Petzold, *Tarkowski trifft King Kong* (Berlin: Vistas, 2001).
31. Mariana Ivanova, “DEFA and East European Cinemas: Co-Productions, Transnational Exchange, and Artistic Collaborations,” PhD diss. (Austin: University of Texas, 2011), 18.
32. See, for example, the discussion of the coproduced films *Der schweigende Stern* and *Apachen* in chapters 7 and 10.
33. Ownership of DEFA-produced films was granted to the DEFA-Stiftung and not to the former directors.
34. See <http://www.defa.de/cms/DesktopDefault.aspx?TabID=1012> for more details on the various changes to the production structure.
35. The production collective was later renamed “artistic work groups” (KAG). These KAGs were supposed to become independent groups within the studio, a decision that was reverted after only two years in 1966. Only four KAGs remained, led by dramaturges and not film directors.
36. Dagmar Schittly, *Zwischen Regie und Regime: Die Filmpolitik der SED im Spiegel der DEFA-Produktionen* (Berlin: Links, 2002).
37. David Bathrick, *The Powers of Speech* (Lincoln: University of Nebraska Press, 1995), 37.
38. The films by some directors, especially those made before 1965, or by directors whose topics were in line with the dogma of socialist realism, could be understood as auteurist. Some of these DEFA “auteurs” are Kurt Maetzig, Gerhard Klein, Slatan Dudow, and Wolfgang Staudte.
39. See especially the discussion of *Das Kaninchen bin ich* in chapter 8.
40. Prommer, *Kinobesuch*, 122–151.
41. Richard Dyer, *Heavenly Bodies: Film Stars and Society* (London: British Film Institute, 1986).
42. Harry Blunk and Dirk Jungnickel, “Aus Gesprächen der Herausgeber mit Armin Mueller-Stahl,” in *Filmland DDR: Ein Reader zu Geschichte, Funktion*

- und Wirkung der DEFA*, ed. Harry Blunk and Dirk Jungnickel (Cologne: Wissenschaft und Politik, 1990), 63.
43. See Ingrid Poss and Peter Warnecke, *Spur der Filme: Zeitzeugen über die DEFA* (Berlin: Links, 2006), 171.
 44. Stefan Soldovieri has explored this by looking at a 1962 East German book called *Our Filmstars (Unsere Filmsterne)* (Berlin: Junge Welt, 1962) in his essay “The Politics of the Popular: *Trace of the Stones* (1966/89) and the discourse on stardom in the GDR Cinema,” in *Light Motives: German Popular Film in Perspective*, ed. Randal Halle and Margaret McCarthy (Detroit, MI: Wayne State University Press, 2003), 224.
 45. In the 1950s and early 1960s, DEFA still encouraged the involvement of Western stars in their productions and made their participation widely known. For example, Stefan Soldovieri explains how, with the help of the French Pathé company, Yves Montand and Simone Signoret played in the Pathé-DEFA coproduction *Die Hexen von Salem (The Witches of Salem)*, Raymon Rouleau, 1957), for which Signoret won a Best Actress Academy Award. Stefan Soldovieri, “Managing Stars: Manfred Krug and the Politics of Entertainment in GDR Cinema,” in *Moving Images of East Germany: Past and Future of DEFA Film* (Washington, DC: AICGS, 2002), 59.
 46. A similar approach has been taking place since 2006, when Icestorm Entertainment and the magazine *SuperIllu* started the marketing of DEFA films by adding the DVDs to the magazine and running accompanying stories about the actors in the magazine. See also chapter 3.
 47. Soldovieri, “Managing Stars,” 58.
 48. <http://www.filmstadt-quedlinburg.de/starpostkarten.php> gives a good list of these postcards.
 49. Claudia Fellmer, “Armin Mueller-Stahl: From East Germany to the West Coast,” in *The German Cinema Book*, ed. Tim Bergfelder, Erica Carter, and Deniz Göktürk (London: British Film Institute, 2002), 96.
 50. Soldovieri, “Managing Stars,” 58–59.
 51. Fellmer, “Armin Mueller-Stahl,” 91.
 52. Soldovieri, “Managing Stars,” 63.
 53. Harry Blunk, *Die DDR in ihren Spielfilmen* (Munich: Profil, 1984), 124.
 54. Fellmer, “Armin Mueller-Stahl,” 92.
 55. Claudia Fellmer, “The Communist Who Rarely Played a Communist: The Case of DEFA Star Erwin Geschonneck,” in *Millennial Essays on Film and Other German Studies*, ed. Daniela Berghahn and Alan Bance (Oxford: Peter Lang, 2002), 41–62.
 56. See chapter 7 for more details on Simon and how his previous role as communist leader Ernst Thälmann affected his role in the sci-fi film of 1960.
 57. See also the documentary film *Der rote Elvis (The Red Elvis)*, Leopold Grün, 2007).
 58. See the analysis of *Apachen* in chapter 3 for more on the history of the red westerns and on Gojko Mitic.
 59. “Die DEFA Indianerfilm,” Filmportal, last accessed March 26, 2013, <http://www.filmportal.de/thema/die-defa-indianerfilme>.
 60. Horst Claus, “DEFA—State, Studio, Style, Identity,” in *The German Cinema Book*, ed. Tim Bergfelder, Erica Carter & Deniz Göktürk (London: British Film Institute, 2002), 139–147.

3 A CULTURAL LEGACY: DEFA'S AFTERLIFE

1. The ideas for this chapter are based in part on research originally presented in two articles, "Emerging from the Niche: DEFA's Afterlife in Unified Germany," forthcoming in *Monatshefte* 105, no. 4 (Winter 2013), and "GDR Cinema as Commodity: Marketing DEFA Films since Unification," *German Studies Review* 36, no. 1 (2013): 61–78.
2. Stefan Haupt, *Urheberrecht und DEFA-Film* (Berlin: DEFA-Stiftung, 2005).
3. The concept of invented traditions was addressed by Eric Hobsbawm in a different context. See Eric Hobsbawm and Terence Granger, eds., *The Invention of Tradition* (Cambridge: Cambridge University Press, 1983).
4. "Filmpark Babelsberg," <http://www.filmpark-babelsberg.de>.
5. See chapter 5 for a discussion of this film and its significance for DEFA cinema. A photo of the gardens is stored at http://upload.wikimedia.org/wikipedia/commons/3/32/Filmpark_Babelsberg%2C_Der_kleine_Muck.jpg.
6. The museum is now a part of the film school Hochschule für Film und Fernsehen "Konrad Wolf," formerly East Germany's film school. The museum is not located near the school, but is housed in the historic Marstall building in the center of Potsdam.
7. For a brief timeline of the museum's history, see, for example, <http://www.filmuseum-potsdam.de/en/372-0.htm>.
8. Videocassettes and recording equipment were generally unavailable to the East German public to prevent the unregulated dissemination of potential contraband.
9. In 2012, the contract was once again awarded to Progress (now owned by Icestorm Entertainment, the DEFA home video distributor), beating Studio Hamburg as competitor for the distribution rights.
10. From 2006 to 2012, the DEFA-Stiftung also operated a subsidiary company defa-spektrum for the distribution of reconstructed DEFA films and of new productions related to eastern German cinema that had been financially supported by the DEFA-Stiftung.
11. Dina Iordanova, *Cinema of the Other Europe* (London: Wallflower, 2003), 143–146.
12. Torsten Wahl, "DEFA-Filme als Renner der Videothek?" *Berliner Zeitung*, June 30, 1995, <http://www.berliner-zeitung.de/archiv/bis-zum-jahresende-soll-progress-filmverleih-verkauft-sein—jubilaeumsnacht-im-kino—boerse—defa-filme-als-renner-der-videothek-,10810590,8971612.html>.
13. See also note 7.
14. See chapters 7, 9, and 10 for analyses of DEFA's genre films.
15. For more on Kurt Maetzig and his role in DEFA, see chapters 7 and 8.
16. Susan Sontag, "Notes on 'Camp,'" in *Against Interpretation and Other Essays*, ed. Susan Sontag (New York: Farrar, 1967), 275–292.
17. Eric Hobsbawm, "Introduction: Inventing Traditions," in *The Invention of Tradition*, ed. Eric Hobsbawm and Terence Granger (Cambridge: Cambridge University Press, 1983), 4.
18. Manja Meister, email message to the author, August 2, 2011. Attendance figures and statistics provided. Meister was the former CEO of the now-defunct defa-spektrum.
19. "60 Jahre PROGRESS Film-Verleih: Daten und Fakten," <http://www.progress-film.de/de/progress/geschichte/documents/datenfakten.pdf>.

20. Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 2006).
21. For the concept of “poaching,” see Henry Jenkins, *Textual Poachers: Television Fans and Participatory Culture*, updated ed. (New York: Routledge, 2013). For more detail on visual artist Matthias Fritsch, who tested the effect of Web 2.0 culture, see <http://www.hfg-karlsruhe.de/~mfritsch/works/installation/technoviking-archiv/technoviking-archive.html>. The original “Technoviking” video can be found at http://www.youtube.com/watch?v=_1nzEFMjkI4, and the video response by frischbeton, using *Heißer Sommer*, at http://www.youtube.com/watch?v=48dTH_pWtFA.
22. See chapter 9 for an analysis of *Heißer Sommer*.
23. See their fan website, <http://www.dreihaselnuessefueraschenbroedel.de/>.
24. For more details on Ludger Vollmer’s opera, see <http://www.operundtanz.de/archiv/2004/03/berichte-nordhausen.shtml>.

PART II FREEZES AND THAWS: CANONIZING DEFA

1. Frank-Burkhard Habel, *Das große Lexikon der DEFA-Spielfilme: Die vollständige Dokumentation aller DEFA-Spielfilme von 1946 bis 1993* (Berlin: Schwarzkopf & Schwarzkopf, 2001).
2. The slogan comes from the DVD distributor First Run Features marketing of the “Red Westerns,” <http://firstrunfeatures.com/defawesterns.html>.

4 THE RUBBLE FILM, WOLFGANG STAUDTE, AND POSTWAR GERMAN CINEMA: *DIE MÖRDER SIND UNTER UNS* (*THE MURDERERS ARE AMONG US*, WOLFGANG STAUDTE, 1946)

1. Kinematheksverbund, ed. *Die deutschen Filme. Deutsche Filmografie 1895–1998. Die Top 100*, CD-Rom (Frankfurt am Main: Deutsches Filminstitut, 1999).
2. The film does not clearly state this. Film scholar Robert Shandley has pointed out that the original script gives the father’s communist affiliation as reason. See Shandley’s *Rubble Films: German Cinema in the Shadow of the Third Reich* (Philadelphia, PA: Temple University Press, 2001), 134.
3. During the postwar time, interrogations by the Allies classified Germans into the categories of perpetrator, bystander, and victim. “Whitewashing” in this context meant to be acquitted of having been active in the Nazi system.
4. Peter Meyers, “Der DEFA-Film: *Die Mörder sind unter uns*,” in *Nationalsozialismus und Judenverfolgung in DDR-Medien* (Berlin: Bundeszentrale für politische Bildung, 1997), 74.
5. See <http://www.umass.edu/defa/filmtour/sjmurder.shtml#Commentary>.
6. See chapter 1 for more information about this group of filmmakers.
7. See Christiane Mückenberger, “The Anti-Fascist Past in DEFA-Films,” in *DEFA: East German Cinema, 1946–1992*, ed. Seán Allan and John Sandford (Oxford: Bergahn, 1999), 60.
8. Atina Grossmann notes how Soviets were eager to appear capable of getting services back in order in their sector in her 2007 book *Jews, Germans, and Allies* (Princeton: Princeton University Press).

9. Therefore, one should read Christiane Mückenberger's statement in "The Anti-Fascist Past in DEFA-Films" that "artists could develop their ideas without fear of censorship" (60) with caution.
10. The Soviet colonel Sergei Tulpanov, head of the SMAD propaganda department, stated these and other goals at the official ceremony for DEFA in May. Quoted by Seán Allan in "DEFA: An Historical Overview," in *DEFA: East German Cinema, 1946–1992*, ed. Seán Allan and John Sandford (Oxford: Berghahn, 1999), 3.
11. See also details of the film *Jakob der Lügner* in chapter 12.
12. See <http://www.insidekino.de/DJahr/DDRAlltimeDeutsch.htm>.
13. The idea of mourning as a necessary element of moving on is something Alexander and Margarete Mitscherlich bring up in their 1975 work *The Inability to Mourn: Principles of Collective Behavior* (New York: Grove, 1975).
14. Christiane Mückenberger, "Die ersten antifaschistischen DEFA-Filme der Nachkriegsjahre," in *Nationalsozialismus und Judenverfolgung in DDR-Medien*, ed. Bundeszentrale für politische Bildung (Bonn: Bundeszentrale für politische Bildung, 1977), 16.
15. For more on the German rubble film, see Shandley, *Rubble Films*; as well as Wilfried Wilms and William Rasch, eds. *German Postwar Films: Life and Love in Ruins* (New York: Macmillan, 2008).
16. See for instance Stefan Soldovieri, "Finding Navigable Waters: Inter-German Film Relations and Modernization in Two DEFA Barge Films of the 1950s," *Film History* 18, no. 1 (2006): 59–72.
17. "Des Müllers Lust," *Der Spiegel* Issue 50 (December 1951): 35.
18. During the shooting, the East German head of state, Walter Ulbricht, had summoned Minister of Culture Johannes R. Becher, DEFA's general director Albert Wilkening, and Staudte to request that the director replace the lead actress Helene Weigel. See "Mutter Blamage," *Der Spiegel* Issue 48 (November 1955): 54–55.

5 FAIRY TALES AND CHILDREN'S FILMS AS ETERNAL BLOCKBUSTERS: *DIE GESCHICHTE VOM KLEINEN MUCK* (*THE STORY OF LITTLE MOOK*, WOLFGANG STAUDTE, 1953)

1. <http://www.insidekino.de/DJahr/DDRAlltimeDeutsch.htm> lists this film as the most successful DEFA film ever in East Germany. For the import ban of East German films into West Germany, see chapter 2.
2. *Das Kalte Herz* (The Cold Heart, Michael Verhoeven, 1950) was the first one.
3. Marc Silberman, "The First DEFA Fairy Tales: Cold War Fantasies of the 1950s," in *Take Two: Fifties Cinema in Divided Germany*, ed. John Davidson and Sabine Hake (New York: Berghahn, 2007), 107.
4. *Ibid.*, 108.
5. For reasons why West Germany relied on television, see *ibid.* Silberman also cites the data from a study about television programming in the 1950s by Bernhard Merkelbach and Dirk Stötzel, "Das Kinderfernsehen in der ARD in den 50er Jahren: Quantitative und qualitative Ergebnisse zum Programmangebot für Kinder," in *Fernsehen für Kinder: Vom Experiment zum Konzept. Programmstrukturen—Produkte—Präsentationsformen*, ed. Hans Dieter Erlinger, Bernhard Merkelbach, and Dirk Stötzel (Siegen: University of Siegen, 1990), 25.
6. Silberman, "The First DEFA Fairy Tales," 109.

7. See Joachim Giera, *Gedanken zu DEFA-Kinderfilmen* (Berlin: Betriebsakademie des VEB DEFA Studio für Spielfilme, 1982).
8. See chapter 2 for more details on the complicated political situation, the gray areas, and the ingenuity of film distributors when it came to matters of importing and exporting films between East and West Germany.
9. For more on the censorship of East German movies in West Germany, see Andreas Kötzing, “Zensur von DEFA Filmen in der Bundesrepublik,” *Aus Politik und Zeitgeschichte*, nos. 1–2 (2009): 33–39.
10. Staudte had also directed DEFA’s first feature *Die Mörder sind unter uns*, discussed in chapter 4, along with a number of other well-received projects.
11. For more on the failed project, see Werner Hecht, “Staudte verfilmt Brecht,” in *Apropos: Film 2003*, ed. Ralf Schenk and Erika Richter (Berlin: Bertz, 2003), 8–23.
12. Sonja Fritzsche, “‘Keep the Home Fires Burning’: Fairy Tale Heroes and Heroines in an East German *Heimat*,” *German Politics and Society* 30, no. 4 (2012): 50.
13. See chapter 2 for more about the international relations and coproductions of DEFA.
14. Silberman, “The First DEFA Fairy Tales,” 107.
15. Qinna Shen, “Barometers of GDR Cultural Politics: Contextualizing the DEFA Grimm Adaptations,” *Marvels & Tales: Journal of Fairy Tale Studies* 25, no. 1 (2011): 70.
16. For the educational aspects of DEFA fairytales and children’s films, see Benita Blessing, “Happily Socialist Ever After? East German Children’s Films and the Education of a Fairy Tale Land,” *Oxford Review of Education* 36, no. 2 (2010): 233–248.
17. David Bathrick, *The Powers of Speech: The Politics of Culture in the GDR* (Lincoln: University of Nebraska Press, 1995), 167.
18. Jack Zipes, *The Enchanted Screen: The Unknown History of Fairy Tale Films* (New York: Routledge, 2010).
19. Silberman presents an extensive reading of *Muck* that illustrates how DEFA altered elements of the film to bring it in line with 1950s politics.
20. Ingelore König, Dieter Wiedemann, and Lothar Wolf, *Zwischen Marx und Muck* (Berlin: Henschel, 1996), 97.
21. Blessing, “Happily Socialist Ever After?” 240.
22. See Rosemary Creeser, “Cocteau for Kids: Rediscovering *The Singing, Ringing Tree*,” in *Cinema and the Realms of Enchantment: Lectures, Seminars, and Essays by Marina Warner and Others*, ed. Duncan Petrie (London: British Film Institute, 1993), 111–124; <http://3hfa.jimdo.com/>; and Jim Morton’s blog <http://eastgermancinema.com/2011/12/23/the-golden-goose/>.

6 THE GEGENWARTSFILM, WEST BERLIN AS HOSTILE OTHER, AND EAST GERMANY AS HOMELAND: THE REBEL FILM *BERLIN*—ECKE SCHÖNHAUSER (*BERLIN SCHÖNHAUSER CORNER*, GERHARD KLEIN, 1957)

1. See also chapter 1.
2. See also chapter 2.

3. See Horst Claus, "Rebels with a Cause: The Development of the 'Berlin-Filme' by Gerhard Klein and Wolfgang Kohlhaase," in *DEFA: East German Cinema, 1946–1992*, ed. Seán Allan and John Sandford (New York: Berghahn, 1999), 93–116.
4. These films are *Alarm im Zirkus* (1953), *Berliner Romanze* (1956), and *Berlin um die Ecke* (1965).
5. Wolfgang Kohlhaase mentions his and Klein's own experiences of going to West Berlin for these movies. See Wolfgang Kohlhaase and Gerhard Klein, "DEFA: A Personal View," in *DEFA: East German Cinema, 1946–1992*, ed. Seán Allan and John Sandford (New York: Berghahn, 1999), 117–130.
6. Matthias Judt, ed., *DDR-Geschichte in Dokumenten* (Berlin: Links, 1997), 545–546.
7. Ralf Schenk, ed., *Das zweite Leben der Filmstadt Babelsberg: DEFA 1946–1992* (Berlin: Henschel, 1994), 127.
8. See also chapter 1 for more on the historical events of June 17, 1953.
9. For a detailed account of these riots, see Ute Poiger, *Jazz, Rock, and Rebels: Cold War Politics and American Culture in a Divided Germany* (Berkeley: University of California Press, 2000).
10. The bikes also reference the genre of the prewar proletarian film, in particular Slatan Dudow's *Kuhle Wampe oder: Wem gehört die Welt* (*Kuhle Wampe: Or Who Owns the World?*, 1930) in which the bike becomes a symbol for the worker's movement.

7 THE BIRTH OF DEFA GENRE CINEMA, EAST GERMAN SCI-FI FILMS, NEW TECHNOLOGIES, AND COPRODUCTION WITH EASTERN EUROPE: *DER SCHWEIGENDE STERN* (SILENT STAR, KURT MAETZIG, 1960)

1. Stefan Soldovieri, "Socialists in Outer Space: East German Film's Venusian Adventure," *Film History* 10 (1998): 382–398.
2. Kurt Maetzig, *Filmarbeit. Gespräche, Reden, Schriften*, ed. Günter Agde (Berlin: Henschel, 1987), 124.
3. Stanislaw Lem, *Astronauci* (Warsaw: Czytelnik, 1951).
4. Soldovieri, "Socialists in Outer Space," 393.
5. "Bemerkungen zur Bearbeitung des Drehbuchs *Planet des Todes*," February 13, 1958, SAPMO: DR 117 1927, qtd. in Soldovieri, "Socialists in Outer Space," 393.
6. Michael Grisko. "Zwischen Sozialphilosophie und Actionfilm: Grenzen und Möglichkeiten des Science-Fiction Genres bei der DEFA," in *Apropos: Film 2002: Das Jahrbuch der DEFA-Stiftung*, ed. Ralf Schenk and Erika Richter (Berlin: Bertz, 2002), 112. See also chapter 1 in this book about the genre *Gegenwartsfilm*.
7. Stefan Soldovieri has meticulously researched and recorded the development of these collaborations in his aforementioned essay, "Socialists in Outer Space."
8. In the eyes of Detlef Kannapin, international solidarity is the main issue of DEFA sci-fi films. See Detlef Kannapin, "'Peace in Space': Die DEFA im Weltraum. Anmerkungen zu Fortschritt und Utopie im Filmschaffen der DDR," in *Zukunft im Film. Sozialwissenschaftliche Studien zu "Star Trek" und*

- anderer Science Fiction*, ed. Frank Hörnlein and Herbert Heinicke (Magdeburg: Scriptorum, 2000), 55–70.
9. See Maetzig's remarks on the screenplay, cited in Soldovieri, "Socialists in Outer Space," 386.
 10. Mariana Ivanova, "DEFA and East-European Cinemas: Co-Productions, Transnational Exchange and Artistic Collaborations," PhD diss., (The University of Texas at Austin, 2011), 117.
 11. Soldovieri, "Socialists in Outer Space," 383.
 12. DEFA produced a few sci-fi films set in the present and in the past, such as *Die Reise nach Kosmatom* (*The Journey to Kosmatom*, Manfred Gußmann and Janusz Star, 1961) and Frank Vogel's *Der Mann mit dem Objektiv* (*Man with the Objective*, 1961). For further information on defa-futurum, see Sonja Fritzsche, "East Germany's *Werkstatt Zukunft*: Futurology and the Science Fiction Films of defa-futurum," *German Studies Review* 29, no. 2 (2006): 367–386.
 13. For more on DEFA genre cinema, see Daniela Berghahn, *Hollywood Behind the Wall: The Cinema of East Germany* (Manchester: Manchester University Press, 2005), 39–43.
 14. The film was not shot in 70 mm, as Stefan Soldovieri erroneously states ("Socialists in Outer Space," 382), but in 35 mm using the Totalvision lens from East Germany. DEFA only produced seven films in 70 mm format. *Der schweigende Stern* was not among them; two other sci-fi films, *Eolomea* and *Signale*, were. (See <http://www.defa.de/cms/film-und-videoausgangsformate.>) In fact, filming in 70 mm would have been rather useless, since only two movie theaters were able to play that format in 1962. See <http://www.arsenal-berlin.de/de/kino-arsenal/programmarchiv/einzelansicht/article/590/2804//archive/2006/july.html>.
 15. The East German ministry was still called Ministry of Foreign Trade and German-German Trade (Ministerium für Außenhandel und Innerdeutschen Handel) in 1960. See "Innerzonenhandel: Rein und Raus," *Der Spiegel* 50 (December 7, 1960): 23–25. For this case, see also Soldovieri, "Socialists in Outer Space," 386.
 16. Soldovieri, "Socialists in Outer Space," 387.
 17. See chapter 1.
 18. Intervision, officially called OIRT (Organisation Internationale de Radio-diffusion et de Télévision), did exist as a counter-organization to the Western European Eurovision. See Kenneth Harwood, "An Association of Soviet-Sphere Broadcasters: The International Radio and Television Organization," *Journal of Broadcasting and Electronic Media* 5, no. 1 (1960): 61–72.
 19. Grisko, "Zwischen Sozialphilosophie," 112.
 20. Sonja Fritzsche has noted how the later DEFA sci-fi films used the idea of East Germany as homeland in "A Natural and Artificial Homeland: East German Science-Fiction Film Responds to Kubrick and Tarkovsky," *Film & History: An Interdisciplinary Journal of Film and Television Studies* 40, no. 2 (Fall 2010): 80–101.
 21. Frederic Jameson. "Science Fiction and the German Democratic Republic," *Science Fiction Studies* 11, no. 2 (July 1984): 194–199.
 22. *Ernst Thälmann—Sohn seiner Klasse* (*Ernst Thälmann—Son of his Class*, Kurt Maetzig, 1954) and *Ernst Thälmann—Führer seiner Klasse* (*Ernst Thälmann—Leader of his Class*, Kurt Maetzig, 1955).

23. For instance, his 1946 documentary *Einheit SPD-KPD* (*Unity SPD-KPD*) depicted a very distorted view of the merger of the political parties that formed the SED.
24. See also Maetzig, *Filmarbeit*, and the discussion of Maetzig's film *Das Kaninchen bin ich* (*The Rabbit is Me*) in chapter 8 of this book.
25. Soldovieri, "Socialists in Outer Space," 386.
26. Berghahn, *Hollywood Behind the Wall*, 41.
27. Soldovieri, "Socialists in Outer Space," 394.
28. Burkhard Ciesla, "'Droht der Menschheit Vernichtung?'" *Der schweigende Stern / First Spaceship on Venus: Ein Vergleich*," in *Apropos: Film 2002: Das Jahrbuch der DEFA-Stiftung*, ed. Ralf Schenk and Erika Richter (Berlin: Bertz, 2002), 121–136.
29. See Sebastian Heiduschke, "Communists and Cosmonauts in Mystery Science Theater 3000: De-Camping *First Spaceship on Venus / Silent Star*," in *The Peanut Gallery with Mystery Science Theater 3000: Essays on Film, Fandom, Technology and the Culture of Riffing*, ed. Robert Weiner and Shelley Barbra (Jefferson, NC: McFarland, 2011), 40–45.
30. See the *New York Times* DVD review at http://www.nytimes.com/2005/12/30/movies/30dvd.html?pagewanted=print&_r=0.

8 FILM CENSORSHIP, THE EAST GERMAN NOUVELLE VAGUE, AND THE "RABBIT FILMS": *DAS KANINCHEN BIN ICH* (*THE RABBIT IS ME*, KURT MAETZIG, 1965)

1. The interview can be found on the US DVD of *Das Kaninchen bin ich* released by First Run Features.
2. See also the case of Konrad Wolf's film *Sonnensucher* in the discussion of *Solo Sunny* in chapter 13.
3. See the discussion of *Letztes aus der Da-Da-eR* in chapter 15.
4. Katie Trumpener, "La guerre est finie: New Waves, Historical Contingency, and the GDR *Kaninchenfilme*," in *The Power of Intellectuals in Germany*, ed. Michael Geyer (Chicago: University of Chicago Press, 2001), 116.
5. For more on the West German "nouvelle vague" see, for example, Thomas Elsaesser, *New German Cinema: A History* (Basingstoke: Macmillan/British Film Institute, 1989) and Julia Knight, *New German Cinema: The Images of a Generation* (London: Wallflower, 2004).
6. Trumpener, "La guerre est finie," 126.
7. Günter Adge, ed., *Kahlschlag. Das 11. Plenum des ZK der SED. Studien und Dokumente*, 2nd ed. (Berlin: Aufbau, 2000).
8. See *ibid.*, 303–309 for Maetzig's letter of apology.
9. See chapter 1 for a more extensive discussion of socialist realism as one of the guiding principles of DEFA film.
10. See, for example, Dagmar Schittly, *Zwischen Regie und Regime: Die Filmpolitik der SED im Spiegel der DEFA-Produktionen* (Berlin: Links, 2002), 129–132.
11. Joshua Feinstein, *The Triumph of the Ordinary: Depictions of Daily Life in the East German Cinema 1949–1989* (Chapel Hill: University of North Carolina Press, 2002), 163.
12. Stefan Soldovieri, "Censorship and the Law: The Case of *Das Kaninchen bin ich* (*I am the Rabbit*)," in *DEFA: East German Cinema 1946–1992*, ed. Seán Allan and John Sandford (New York: Berghahn, 1999), 146–163.

13. When Leonid Brezhnev reversed many of the liberal reform policies and returned to a politic of repression in the Soviet Union in 1964, East Germany followed suit. See also chapter 1 for the mirroring of Soviet policies in East Germany.
14. Soldovieri, "Censorship and the Law," 150–151.
15. Christiane Mückenberger, ed., *Prädikat: Besonders schädlich: Filmtexte* (Berlin: Henschel, 1990).
16. The novel never appeared in East Germany. Bieler published it under its original title *Maria Morzeck oder Das Kaninchen bin ich* (*Maria Morzedk or The Rabbit Is Me*) (Munich: Biederstein, 1969) after he had emigrated, first to Prague and then to West Germany.
17. See the interview with Maetzig on the US DVD of *Das Kaninchen bin ich*.
18. See chapter 2 for more on Eastern European influences in the 1960s.
19. See also the chapters 7, 9, and 10 on the genre films *Der schweigende Stern*, *Heißer Sommer*, and *Apachen*. Essentially, these productions became possible partly because of the building of the Berlin Wall.
20. Erika Richter, "Zwischen Mauerbau und Kahlschlag: 1961 bis 1965," in *Das zweite Leben der Filmstadt Babelsberg*, ed. Ralf Schenk (Berlin: Henschel, 1994), 171.
21. For an excerpt of a speech by East German head of state Walter Ulbricht in English translation, see http://germanhistorydocs.ghi-dc.org/sub_document.cfm?document_id=927.
22. See also Feinstein, *The Triumph of the Ordinary*," 154–155.
23. Soldovieri, "Censorship and the Law," 150.
24. See Walter Ulbricht, "Schlußwort auf der 11: Tagung des ZK der SED 1965," in *Kahlschlag. Das 11. Plenum des ZK der SED. Studien und Dokumente*, 2nd ed., ed. Günter Adge (Berlin: Aufbau, 2000), 266–281.
25. Anke Pinkert, *Film and Memory in East Germany* (Bloomington: Indiana University Press, 2000), 180.
26. Gilles Deleuze, *Cinema 2: The Time-Image* (Minneapolis: University of Minnesota Press, 1989), 192–194.
27. See also the analysis of *Solo Sunny* in chapter 13.
28. See the discussion of *Letztes aus der Da-Da-eR* in chapter 15.
29. Daniela Berghahn, *Hollywood Behind the Wall: The Cinema of East Germany* (Manchester: Manchester University Press, 2005), 134–141.
30. See chapter 3.

9 RENEGADE FILMS, DEFA MUSICALS, AND THE GENRE CINEMA: *HEIßER SOMMER* (*HOT SUMMER*, JOACHIM HASLER, 1968)

1. See also chapter 2 for more details on the import of US and West German films. Other interesting sources are, for example, Hans Joachim Meurer, *Cinema and National Identity in a Divided Germany 1979–1989: The Split Screen* (Lewiston, NY: Edwin Mellen Press, 2000) and Rosemary Stott, *Crossing the Wall: The Western Feature Film Import in East Germany* (Oxford: Peter Lang, 2011).
2. See http://germanhistorydocs.ghi-dc.org/sub_document.cfm?document_id=79 for an excerpt of the constitution in English translation. The entire constitution (in German) was reprinted in Volker Gransow and Konrad Jarausch, eds. *Die Deutsche Vereinigung: Dokumente zu Bürgerbewegung, Annäherung und Beitritt* (Cologne: Verlag Wissenschaft und Politik, 1991), 40–41.

3. See also the discussions of *Der schweigende Stern* and *Apachen* in this book.
4. See chapter 1 for details how an UFA style continued to exist in DEFA.
5. See the discussion of *Das Kaninchen bin ich* in chapter 8.
6. Helga Balach. *Wir tanzen um die Welt: Deutsche Revuefilme 1933–1945* (Munich: Hanser, 1979).
7. See also the discussion of *Die Mörder sind unter uns* in chapter 4.
8. See chapter 2 for more on these films.
9. Mary Wauchope, “The Other ‘German’ Cinema,” in *Framing the Fifties: Cinema in a Divided Germany*, ed. John Davidson and Sabine Hake (New York: Berghahn, 2007), 220.
10. See the discussion of *Der schweigende Stern* in chapter 7 for more on the 70 mm format at DEFA.
11. The film continues to capture audiences time and again. It has been reviewed numerous times, and it appears on many blogs such as *Classic Forever*, <http://classicforever.blogspot.com/2010/12/east-germanys-heier-sommer-aka.html>; and *East German Cinema*, <http://eastgermancinema.com/2011/12/29/hot-summer/>.
12. Andrea Rinke, “Eastside Stories: Singing and Dancing for Socialism,” *Film History* 18 (2006): 73.
13. *East Side Story*, Dir. Dana Ranga, 1997.
14. Andrea Rinke, “Film Musicals in the GDR,” in *Film’s Musical Moments*, ed. Ian Conrich and Estelle Tincknell (Edinburgh: Edinburgh University Press, 2006), 190.
15. Johannes von Moltke has shown convincingly that the concept of the *Heimatfilm* also can be applied to DEFA cinema. See especially Chapter 7 entitled “Collectivizing the Local: DEFA and the Question of Heimat in the 1950s” in his monograph *No Place Like Home: Locations of Heimat in German Cinema* (Berkeley: University of California Press, 2005), 170–202.
16. See, for example, the discussion of *Das Kaninchen bin ich* in chapter 8.
17. For more about Gert Natschinski, see, for example, Manfred Haedler, “Der weiße Fleck: Musikfilm: Gespräche mit dem Regisseur Horst Bonnet und dem Komponisten Gerd Natschinski,” in *Kino—und Fernseh-Almanach: Prisma 07*, ed. Horst Knietzsch (Berlin: Henschel, 1976), 64–80.
18. For more on the role of music in East Germany, the *Deutschlandtreffen* 1964, and the ban of “beat music” that was followed by a licensing requirement of bands after 1965, see, for example, Michael Rauhut, *Rock in der DDR* (Bonn: Bundeszentrale für politische Bildung, 2002).
19. Hans Helmut Prinzler, qtd. on <http://www.hhprinzler.de/1965/06/findet-der-deutsche-film-bei-der-defa-statt/>.
20. Rinke, “Film Musicals,” 191.
21. See also the discussion of *Berlin—Ecke Schönhauser* in chapter 6.

10 MORE GENRE CINEMA, THE “RED WESTERN,” AND STARDOM IN EAST GERMANY: APACHEN (APACHES, GOTTFRIED KOLDITZ, 1973)

1. Thomas Schatz, *Hollywood Genres* (New York: Random House, 1981), 64.
2. Daniela Berghahn, *Hollywood behind the Wall: The Cinema of East Germany* (Manchester: Manchester University Press, 2005), 39.
3. See the statistics compiled at <http://www.insidekino.de/DJahr/DDRAlltimeDeutsch.htm>.

4. See also chapter 1.
5. The story about the Apache tribe and their chief wraps up in *Ulzana* (Gottfried Kolditz, 1974).
6. Rex Strickland, "The Birth and Death of a Legend: The Johnson Massacre of 1837," *Arizona and the West* 18, no. 3 (1976): 257–286.
7. See also the analysis of *Der schweigende Stern* in chapter 7. For more on Welskopf-Henrich and her significance in East Germany, see Glenn Penny, "Red Power: Liselotte Welskopf-Henrich and Indian Activist Networks in East and West Germany," *Central European History* 41 (2008): 447–476.
8. See also the analysis of *Das Kaninchen bin ich* in chapter 8.
9. Berghahn, *Hollywood behind the Wall*, 39.
10. At this time, DEFA consisted of artistic work groups (*Künstlerische Arbeitsgruppe*, or KAG). Each group had a pool of directors, dramaturges, and technical personnel that would act as producers on films. The status and responsibilities of KAGs within DEFA changed multiple times throughout the studio history. Roter Kreis (Red Circle) was among four KAGs that remained after the changes of 1967, turned KAGs into groups led by a chief dramaturge. For a more detailed explanation of the KAG, see Mariana Ivanova, "DEFA and East European Cinemas: Co-Productions, Transnational Exchange and Artistic Collaborations," PhD Diss. (The University of Texas at Austin, 2011), 93–95.
11. Vera Dika, "An East German *Indianerfilm*: The Bear in Sheep's Clothing," *Jump Cut* 50 (2008), <http://www.ejumpcut.org/archive/jc50.2008/Dika-indianer/index.html>.
12. Ibid.
13. Andre Bazin. "The Western: Or the American Film Par Excellence," in *What is Cinema?* vol. 2, ed. and trans. Hugh Gray (Berkeley: University of California Press, 1971), 140.
14. Film scholar Katie Trumpener makes an important case for the proximity between DEFA and Eastern European Cinema in "DEFA: Moving Germany into Eastern Europe," in *Moving Images of East Germany: Past and Future of DEFA Film*, ed. Barton Byg and Betheny Moore (Washington DC: American Institute for Contemporary German Studies, 2002), 85–104.
15. Some East Germans mentioned rather ironically that after the building of the Berlin Wall, they also lived in some type of reservation—much like the Native Americans. See Friedrich von Borries and Jens-Uwe Fischer, *Sozialistische Cowboys: Der Wilde Western Ostdeutschlands* (Frankfurt am Main: Suhrkamp, 2008), 28.
16. Ivanova, "DEFA and East European Cinemas," 126–127.
17. In a question-and-answer session at the 2012 "Berlin and Beyond Film Festival" in San Francisco, German filmmaker Veit Helmer mentioned that he had grown up watching the West German westerns filmed in Yugoslavia and was deeply disappointed when he traveled to the "real" locations in the United States and realized they did not look at all like the places he knew from the films.
18. I am borrowing the word "twisted" from the US release of a box set of three *Indianerfilme* on DVD by First Run Features. "Turning the traditional [...] cowboy movies on their head" and "Westerns with a twist" were two of the catchphrases used to promote the set. See <http://firstrunfeatures.com/defawesterns.html>.
19. Trumpener, "DEFA," 96.

20. See Les Paul Robley, <http://www.in70mm.com/news/2010/widescreen/index.htm>
21. See “Eine Frage des Formats: DEFA 70,” [//archive/2006/july.html">http://www.arsenal-berlin.de/de/kino-arsenal/programmarchiv/einzelsicht/article/590/2804 //archive/2006/july.html](http://www.arsenal-berlin.de/de/kino-arsenal/programmarchiv/einzelsicht/article/590/2804).
22. Charles Barr, “CinemaScope: Before and After,” *Film Quarterly* 16, no. 4 (1963): 4–24.
23. See, for example, Peter Uwe Hohendahl, “Von der Rothaut zum Edelmenschen. Karl Mays Amerikaromane,” in *Amerika in der deutschen Literatur: Neue Welt, Nordamerika, USA*, ed. Sigrid Bauschinger, Horst Denkler, and Wilfried Malsch (Stuttgart: Reclam, 1975), 229–245.
24. Jeffrey Sammons, *Ideology, Nemesis, Fantasy: Charles Sealsfield, Friedrich Gerstäcker, Karl May, and Other German Novelists of America* (Chapel Hill: University of North Carolina Press, 1998).
25. It is difficult to determine the exact number of tickets sold because Rialto did not keep statistics before Tobis Film was founded in 1970. The revenue for this film was nearly 6.5 million Deutsche Marks, according to Michael Petzel, *Karl May Filmbuch* (Bamberg: Karl-May-Verlag, 1998), 403.
26. Christian Heermann, *Old Shatterhand ritt nicht im Auftrag der Arbeiterklasse* (Dessau: Anhaltische Verlagsgesellschaft, 1995).
27. Borries and Fischer, *Sozialistische Cowboys*, 26.
28. Gerd Gemünden. “Between Karl May and Karl Marx. The DEFA *Indianerfilme* 1965–1983,” in *Germans and Indians: Fantasies, Encounters, Projections*, ed. Colin Calloway, Gerd Gemünden, and Susanne Zantop (Lincoln: University of Nebraska Press, 2002), 244.
29. Borries and Fischer, *Sozialistische Cowboys*, 34.
30. For the notion of a void in the 1960s, see Rosemary Stott, “Entertained by the Class Enemy: Cinema Programming Policy in the German Democratic Republic,” in *100 Years of European Cinema: Entertainment or Ideology?*, ed. Diana Holmes and Alison Smith (Manchester: Manchester University Press, 2000), 27–39.
31. Günter Agde, ed., *Kurt Maetzig—Filmarbeit: Gespräche, Reden, Schriften* (Berlin: Henschel, 1987), 285.
32. Peter Kenez, *Cinema and Soviet Society: From the Revolution to the Death of Stalin* (London: I. B. Tauris, 200), 93.

11 GENDER, CLASS, AND SEXUALITY: ENDING TABOOS IN *DIE LEGENDE VON PAUL UND PAULA (THE LEGEND OF PAUL AND PAULA, HEINER CAROW, 1973)*

1. Zoe Ingalls, “Tender? Playful? Reflective? East German Cinema Comes to Light in Massachusetts,” *The Chronicle of Higher Education* 46, no. 12 (November 12, 1999), B2.
2. Daniela Berghahn, *Hollywood Behind the Wall: The Cinema of East Germany* (Manchester: Manchester University Press, 2005), 200–201.
3. For more on *Gegenwartsfilme*, see the discussions of *Das Kaninchen bin ich* in chapter 8 and *Solo Sunny* in chapter 13, both examples of failed relationships.
4. Stephen Brockmann, *A Critical History of German Film* (Rochester, NY: Camden House, 2010), 263.
5. Frank Beyer’s *Spur der Steine* (1965), for example, features a female engineer, Katie Klees.

6. See also *Solo Sunny* in chapter 13 for more on the genre of the DEFA women's film.
7. Berghahn, *Hollywood Behind the Wall*, 194.
8. *Ibid.*, 195.
9. Helke Sander and Renée Schlesier, "Die Legende von Paul und Paula: Eine frauenverachtende Schnulze aus der DDR," *Frauen und Film* 2 (1974): 8–47.
10. Brockmann compares the bed scene to an LSD trip but later uncovers the political dimension of this scene; Brockmann, *A Critical History*, 266.
11. See <http://www.spiegel.de/politik/deutschland/stichwort-veb-horch-und-guck-alias-stasi-a-78264.html>. The contemporary films *Das Leben der Anderen* (*The Lives of Others*, Florian Henckel von Donnersmarck, 2006) and *Barbara* (Christian Petzold, 2012) show fictional stories of how the Stasi permeated and controlled life in East Germany.
12. Karin Hartewig, *Das Auge der Partei: Fotografie und Staatssicherheit* (Berlin: Links, 2004), 93.
13. Joshua Feinstein, *The Triumph of the Ordinary: Depictions of Daily Life in the East German Cinema 1949–1989* (Chapel Hill: University of North Carolina Press, 2002), 211–212.
14. Berghahn, *Hollywood Behind the Wall*, 197.
15. See also the discussion of *Solo Sunny* in chapter 13.
16. Paul Betts, *Within Walls: Private Life in the German Democratic Republic* (New York: Oxford University Press, 2010), 109.
17. Günter Gaus, *Wo Deutschland liegt. Eine Ortsbestimmung* (Hamburg: Hoffman und Campe, 1986), 119.
18. For more on the role of screen heroines, see Andrea Rinke, "Models or Misfits? The Role of Screen Heroines in GDR Cinema," in *Triangulated Visions: Women in Recent German Cinema*, ed. Ingeborg Majer O'Sickey and Ingeborg von Zadow (Albany: State University of New York Press, 1998), 207–218.
19. Andrea Rinke, "Sex and Subversion in GDR Cinema: The Legend of *Paul and Paula* (1973)," in *100 Years of European Cinema: Entertainment or Ideology?*, ed. Diana Holmes and Alison Smith (Manchester: Manchester University Press, 2001), 58–59.
20. The film marked the breakthrough for the Puhdys, who had covered mostly Western rock bands such as Deep Purple or Uriah Heep but needed German lyrics in order to be played on the radio and to receive concert requests. After *Paul und Paula*, the Puhdys became so famous in East Germany that they were allowed to travel internationally to play concerts. They survived unification and still tour Germany and play in front of large crowds. See <http://www.mdr.de/fernsehen/ablage/riverboat/artikel25734.html>.
21. See also the discussion of both films in chapters 13 and 14.
22. By that time, the actors who had played Paula (Angelica Domröse) and Paul (Winfried Glatzeder) had left East Germany to protest the expatriation of their colleague Wolf Biermann.
23. See chapter 3.

12 DEFA AND THE HOLOCAUST, THE ANTIFASCIST LEGACY, AND INTERNATIONAL ACCLAIM: *JAKOB DER LÜGNER* (*JACOB THE LIAR*, FRANK BEYER, 1974)

1. For a concise but sometimes too cursory overview of the antifascist DEFA film, see Christiane Mückenberger, "The Antifascist Past in DEFA Films," in *DEFA*:

- East German Cinema 1946–1992*, ed. Seán Allan and John Sandford (Oxford: Berghahn, 1999), 58–76. Another useful treatment is available by Barton Byg, “The Antifascist Tradition and GDR Film,” *Proceedings, Purdue University Fifth Annual Conference on Film* (West Lafayette, IN: Purdue University Press, 1980), 115–124.
2. For a detailed history of the ghetto, see Lucjan Dobroszycki, ed., *The Chronicle of the Lodz Ghetto, 1941–1944* (New Haven, CT: Yale University Press, 1987).
 3. See chapter 1 for more on the historic events and their significance for DEFA cinema.
 4. Sabine Hake, “Political Affects: Antifascism and the Second World War in Frank Beyer and Konrad Wolf,” in *Screening War: Perspectives on German Suffering*, ed. Paul Cooke and Marc Silberman (Rochester, NY: Camden House, 2010), 103.
 5. See also Joshua Feinstein, *The Triumph of the Ordinary: Depictions of Daily Life in the East German Cinema 1949–1989* (Chapel Hill: University of North Carolina Press, 2002), 26.
 6. For a more historically balanced film about the “Red Orchestra,” see *Die rote Kapelle (The Red Orchestra)*, Stefan Roloff, 2004).
 7. See the discussion of *Mörder* in this chapter.
 8. Russel Lemmons, “‘Great Truths and Minor Truths’: Kurt Maetzig’s Ernst Thälmann Films, the Antifascism Myth, and the Politics of Biography in the German Democratic Republic,” in *Take Two: Fifties Cinema in Divided Germany*, ed. John E. Davidson and Sabine Hake (New York: Berghahn, 2007), 92.
 9. Klaus Wischnewski, “Über Jakob und andere,” *Film und Fernsehen 2* (February 1975): 18–24.
 10. See also Hake, “Political Affects,” 119.
 11. In his study of Konrad Wolf’s *Mama, ich lebe*, Larson Powell brought up the use of intermediality, in particular, the interplay of sound and picture, to emphasize flashbacks in DEFA film: “*Mama, ich lebe*: Konrad Wolf’s Intermedial Parable of Antifascism,” in *Contested Legacies: Constructions of Cultural Heritage in the GDR*, ed. Matthew Philpotts and Sabine Rolle (Rochester, NY: Camden House, 2009), 63–75.
 12. Frank Beyer, *Wenn der Wind sich dreht* (Munich: Econ, 2001), 189. See also chapter 1 for DEFA’s 1970s competition with cinema imports and television.
 13. For an interesting article on Rühmann’s role after the war, see “Ballade vom Mitläufer,” *SPIEGEL* December 1960, 60–61. For more on the actor before, during, and after the war, see Stephen Lowry, “Heinz Rühmann: The Archetypal German,” in *The German Cinema Book*, ed. Tim Bergfelder, Erica Carter, and Deniz Göktürk (London: British Film Institute, 2002), 81–89.
 14. Movie critic John Simon complains about the dubbing of Brodsky’s dialogue in his review “Well-intentioned, Ill-conceived,” *New York Magazine*, May 9, 1977, 71–72.
 15. See also the discussion of *Das Kaninchen bin ich* in this chapter.
 16. Ralf Schenk, “Damit Lebe Ich Bis Heute: Ein Gespräch Mit Frank Beyer,” in *Regie: Frank Beyer*, ed. Ralf Schenk (Berlin: Hentrich, 1995), 72–75.
 17. The film premiered on DFF 1, a channel that at this time was slowly making transition to full color channel. Many programs were still broadcast in black and white, and most television sets in East Germany were not capable of receiving color pictures. The second East German channel, DFF 2, had already been

- broadcasting in color for a number of years at that time. Color television sets were available, but rather expensive, often costing the equivalent of a worker's annual salary.
18. See Jennifer Bjornstad, "From East Berlin to Hollywood: Literary Resistance in Jurek Becker's *Jakob der Lügner*," *Journal of the Midwest Modern Language Association* 41, no. 1 (2008): 56–66.
 19. *Ibid.*, 56.
 20. Sabine Hake, *German National Cinema*, 2nd ed. (New York: Routledge, 2008), 127–153.

13 THE WOMEN'S FILM, KONRAD WOLF, AND DEFA AFTER THE "BIERMANN AFFAIR": *SOLO SUNNY* (KONRAD WOLF, 1980)

1. See Kohlhaase's remark about the film at http://www.progress-film.de/film_doks/sonstige_pdfs/f-solosunny-sp.pdf.
2. Alexander Haeder and Ulrich Wüst, *Prenzlauer Berg: Besichtigung einer Legende* (Berlin: Edition Q, 1994).
3. Heinz Kersten, "Der Tagesspiegel," March 3, 1980, accessed October 2, 2012, qtd. in *Solo Sunny* (n.d.), *Progress Film-Verleih*, http://www.progress-film.de/film_doks/sonstige_pdfs/f-solosunny-sp.pdf.
4. Andrea Rinke, "From Models to Misfits: Women in DEFA Films of the 1970s and 1980s," in *DEFA: East German Cinema, 1946–1992*, ed. Seán Allan and John Sandford (New York: Berghahn, 1999), 201.
5. *Ibid.*, 201.
6. Christiane Lemke, "Social Change and Women's Issues in the GDR: Problems of Leadership Positions," in *Studies in GDR Culture and Society* 2, ed. Christine Cosentino et al. (Washington DC: University Press of America, 1982), 252.
7. Miriam Hansen, "Frauen und Film and Feminist Film Culture in West Germany," in *Gender and German Cinema: Feminist Interventions. Volume II; German Film History/ German History on Film*, ed. Sandra Frieden et al. (Oxford: Berg, 1993), 293–298.
8. Rosemary Stott, "'Letting the Genie out the Bottle': DEFA Film-Makers and *Film und Fernsehen*," in *DEFA: East German Cinema, 1946–1992*, ed. Seán Allan and John Sandford (Oxford: Berghahn, 1999), 49.
9. Rinke, "From Models to Misfits," 185.
10. See, for example, Barbara Holland-Cunz, *Die alte neue Frauenfrage* (Frankfurt am Main: Suhrkamp, 2003) and Herta Kuhrig, "Mit den Frauen—Für die Frauen: Frauenpolitik und Frauenbewegung in der DDR," in *Geschichte der deutschen Frauenbewegung*, 5th ed., ed. Florence Hervé (Köln: PapyRossa, 1995), 209–248.
11. The East German parliament (*Volkskammer*) usually consisted of only 24–32% of female politicians, and not a single woman ever held a leading function in the SED *politburo*.
12. Joshua Feinstein, *The Triumph of the Ordinary: Depictions of Daily Life in the East German Cinema 1949–1989* (Chapel Hill: University of North Carolina Press, 2002), 220.
13. Gisela Bahr, "Film and Consciousness: The Depiction of Women in East German Movies," in *Gender and German Cinema: Feminist Interventions. Volume. I;*

- Gender and Representation in New German Cinema*, ed. Sandra Frieden et al. (Providence, RI: Berg, 1993), 125–140.
14. Anthony Coulson, “Paths of Discovery: The Films of Konrad Wolf,” in *DEFA: East German Cinema, 1946–1992*, ed. Seán Allan and John Sandford (New York: Berghahn, 1999), 164.
 15. Coulson (“Paths of Discovery,” 164–165) splits Wolf’s films into one group about exploring the rise of fascism and a second group of films about the war-times. Marc Silberman chooses different categories altogether in “Remembering History: The Filmmaker Konrad Wolf,” *New German Critique* 49 (Winter 1990): 163–191.
 16. Barton Byg, “Generational Conflict and Historical Continuity in GDR Film,” in *Framing the Past: The Historiography of German Cinema and Television*, ed. Bruce Murray and Christopher J. Wickham (Carbondale: Southern Illinois University Press, 1992), 200.
 17. Silberman, “Remembering History,” 165–166.
 18. See also Seán Allan, “‘Ich denke, sie machen meistens nackte Weiber’: Kunst und Künstler in Konrad Wolfs *Goya* (1971) und *Der nackte Mann auf dem Sportplatz* (1974),” in *Von der Vision zur Realität: Film im Sozialismus—die DEFA*, ed. Frank Stern and Barbara Eichinger (Vienna: Mandelbaum, 2009), 342–367.
 19. Coulson, “Paths of Discovery,” 165.
 20. See the documentary *Solo für Sanije: Die wahre Geschichte der “Solo Sunny”* (*Solo for Sanije: The True Story of “Solo Sunny”*), Alexandra Czok, 2008.
 21. A DEFA film that addressed life in these juvenile detention centers was Helmut Dziuba’s *Jana und Jan* (1992). See also my essay “Love behind Double Walls: Helmut Dziuba’s *Jana und Jan* about Youth Love in an East German Workshop for Juvenile Delinquents” (Amherst: DEFA Film Library, 2009) as part of the bonus material on the US DVD release of that film.
 22. See Tamara Bartlitz’s transcript of her interview with Alexandra Czok at <http://www.ad-hoc-news.de/sanje-ddp-wortlautinterview-wiederholung-vom-samstag—/de/Politik/20494122>.
 23. Jutta Voigt is, however, listed as a “consultant” in the film credits.
 24. See “Solo Sunny,” *Film Tipp*, date accessed October 2, 2012, <http://www.dieterwunderlich.de/Wolf-solo-Sunny.htm>.
 25. Silberman, “Remembering History,” 183.
 26. For Geick’s filmography, see <http://www.filmportal.de/en/node/1086391>.
 27. Silberman, “Remembering History,” 183.
 28. Wolfgang Kohlhaase points this out in Christoph Wende’s 2003 documentary *Auf den Spuren von “Solo Sunny” und Konrad Wolf* (*Looking for Solo Sunny and Konrad Wolf*).
 29. See “Sunnys Solo—anregend wie am ersten Tag,” *blogsgesang* (blog), last modified October 2, 2012, <http://www.blogsgesang.de/2012/03/10/sunnys-solo-anregend-wie-am-ersten-tag>.
 30. Stefan Zahlmann, “Vom Wir zum Ich: Körper und Konfliktkultur im Spielfilm der DDR seit den 1960er Jahren,” in *Körper mit Geschichte: Der menschliche Körper als Ort der Selbst—und Weltdeutung*, ed. Clemens Wischermann and Stefan Haas (Stuttgart: Franz Steiner, 2000), 309–336.
 31. See the list of leading US reviewers at <http://www.metacritic.com/movie/summer-in-berlin/critic-reviews>. Only a few reviewers, even in Germany, had the necessary film knowledge to make this connection.

14 PASSED BY HISTORY: DYSTOPIA, PARABLE, AND BOOKEND: *DIE ARCHITEKTEN* (*THE ARCHITECTS*, PETER KAHANE, 1990)

1. See also the discussion of *Die Mörder sind unter uns* in chapter 4.
2. Kahane's debut film, *Weibervirtschaft*, was produced for television in 1983 when he was over 30 years old.
3. Peter Kahane, "Interview 1993," in *DEFA NOVA: Nach wie vor? Versuch einer Spurensicherung*, ed. Dietmar Hochmuth (Berlin: Freunde der deutschen Kinemathek, 1993), 115. (My translation.)
4. Ingrid Poss and Peter Warnecke, *Spur der Filme: Zeitzeugen über die DEFA* (Berlin: Links, 2006), 462.
5. *Ibid.*, 462.
6. See chapter 2 for more on the censoring mechanisms at DEFA.
7. Laura McGee, "'Ich wollte ewig einen richtigen Film machen! Und als es soweit war, konnte ich's nicht!' The End Phase of the GDR in Films by DEFA Nachwuchsregisseure," *German Studies Review* 26, no. 2 (May 2003): 323.
8. See the minutes of the discussion about the screenplay (stored at the Bundesarchiv in Berlin) with the East German Minister of Culture Horst Pehnert, Golde, and his cohead Rudolf Jürschik that took place on May 5, 1989. BArch DR 117 (III) 3391.
9. One of the many books about this time is by Mary Fulbrook, *Anatomy of a Dictatorship: Inside the GDR, 1949–89* (Oxford: Oxford University Press, 1995).
10. "'Laßt die Leute raus.' Die Nacht in der die Berliner Mauer brach," *Der Spiegel* 46 (November 1989), 28–30.
11. Laura McGee mentions this unpublished interview with Peter Kahane in "Ich wollte," 323.
12. Also in Schenk's interview with Peter Kahane on the US DVD.
13. McGee, "Ich wollte," 324.
14. For more on buildings as symbols of progress, see also the discussion of *Die Legende von Paul und Paula* in chapter 11.
15. As Seán Allan points out in his essay "1989 and the *Wende* in East German Cinema: Peter Kahane's *Die Architekten* (1990), Egon Günther's *Stein* (1991) and Jörg Foth's *Letztes aus der Da Da eR* (1990)," Lothar Warnecke's film *Unser kurzes Leben* (Our Short Life, 1981) features a female architect who also fails with her architectural vision.
16. Kahane makes the comparison between architects and filmmakers in the interview with Schenk on the US DVD.
17. According to data by the FFA, quoted in Richard Oehmig, "*Überholt*" von der Geschichte? *Drei Defa-Spielfilme im Blickpunkt*, Masters Thesis, Humboldt University Berlin, 2008, 58.
18. In Schenk's interview on the DVD.

15 THE WENDEFLICKS, JÖRG FOTH, AND DEFA AFTER CENSORSHIP: *LETZTES AUS DER DA-DA-ER* (LATEST FROM THE DA-DA-ER, JÖRG FOTH, 1990)

1. Reinhild Steingröver, "On Fools and Clowns: Generational Farewell in Two Final DEFA Films: Egon Günther's *Stein* and Jörg Foth's *Letztes aus der DaDaer*," *German Quarterly* 78, no. 4 (2005): 458.

2. Ibid., 445.
3. Ibid.
4. Seán Allan, “1989 and the *Wende* in East German Cinema: Peter Kahane’s *Die Architekten* (1990), Egon Günther’s *Stein* (1991) and Jörg Foth’s *Letztes aus der Da Da eR* (1990),” in *1949/1989: Cultural Perspectives on Divisions in East and West*, ed. Clare Flanagan and Stuart Taberner (Amsterdam: Rodopi, 2000), 242.
5. See Reinhild Steingrövern, “2 February 1988: Last Generation of DEFA Directors Calls in Vain for Reform,” in *A New History of German Cinema*, ed. Jennifer M. Kapczynski and Michael E Richardson (Rochester, NY: Camden House, 2012), 497–501.
6. For a detailed account of the fourth generation, see Laura McGee, “Revolution in the Studio? The DEFA’s Fourth Generation of Film Directors and Their Reform Efforts in the Last Decade of the GDR,” *Film History*, 15 (2003) 444–464.
7. See Jörg Foth, “Forever Young,” in *Filmland DDR*, ed. Harry Blunck and Dirk Jungnickel (Cologne: Wissenschaft und Politik, 1990), 97.
8. The term *Wende* Flicks was coined in the United States, when the DEFA Film Library took on the project to release the series of films. For a list of film titles, see http://www.umass.edu/defa/wende_flicks_collection.shtml.
9. For a detailed analysis of the cabaret of Wenzel and Mensching, see David Robb, *Zwei Clowns im Lande des verlorenen Lachens: Das Liedertheater Wenzel & Mensching* (Berlin: Links, 1998).
10. See chapter 1 for more information on the consequences of Biermann’s send-off for East Germany’s cultural landscape.
11. Robb, *Zwei Clowns*, 7.
12. Ibid., 159–160.
13. The short film is included as bonus material on the US DVD release of *Letztes*.
14. Hiltrud Schulz, interview with Jörg Foth, *Latest from the Da-Da-eR* (Amherst, MA: DEFA Film Library), 11. DVD.
15. For more information on the tradition of DEFA musical films, see the discussion of the film *Heißer Sommer* in chapter 9.
16. Robb, *Zwei Clowns*, 48–49.
17. See, for example, Gordon Rottman, *The Berlin Wall and the Intra-German Border 1961–89* (New York: Osprey, 2008).
18. The German *Stimme* is both used for “vote” and “voice.” In East German elections, the citizens approved the national front, an alliance of parties and mass organizations lead by the communist party. Voters were able to check boxes with only “Yes” for approval or “No” for disapproval. The official results usually reported approval rates of close to 100 percent, suggesting that participation in these elections did not matter.
19. See David Robb’s introductory essay “Wenzel, Mensching and the *Latest from the Da-Da-R*,” in *Latest from the Da-Da-eR* (Amherst: DEFA Film Library, 2009), 2. DVD.
20. Schulz, *Latest from the Da-Da-eR*, 5.
21. Ibid., 9.
22. Ibid. Foth mentions an initial euphoric reception with movie theater audiences clapping throughout the screenings of his film, but nothing happened with the films afterward, until the director was invited to tour the United States of

America. Afterward, *Letztes* also was played again in Germany, and is now marketed there as well.

23. See chapter 3 for more information on the current distribution of DEFA films. Because no German distributor was interested in the home video rights, Hans-Eckhardt Wenzel founded his own label “Matrosenblau” to sell the film. See <http://www.tmdb.de/de/marke/MATROSENBLAU,DE30779314.html>.

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FILMOGRAPHY

The following filmography lists detailed information about the 12 films discussed in this book to facilitate access. The second part catalogues all DEFA films with English subtitles currently available for purchase at the DEFA Film Library. The third part contains a list of films mentioned in this book.

For a complete list of feature films produced by DEFA see Susanne Brömsel and Renate Biehl, “Die Spielfilme der DEFA: 1946 bis 1993.” In *Das zweite Leben der Filmstadt Babelsberg: DEFA–1992*, edited by Ralf Schenk, 356–543. Berlin: Henschel, 1994.

I. THE 12 FILMS

These films can be purchased individually and also in a special box set at the DEFA Film Library.

Apachen (Apaches). Directed by Gottfried Kolditz. 1973. Berlin: Icestorm, 2006. DVD. Color. 94 minutes.

Die Architekten (The Architects). Directed by Peter Kahane. 1990. Northampton, MA: Icestorm International, 2004. DVD. Color. 97 minutes.

Berlin—Ecke Schönhauser (Berlin Schönhauser Corner). Directed by Gerhard Klein. 1957. Berlin: Icestorm, 2007. DVD. B&W. 82 minutes.

Die Geschichte vom Kleinen Muck (The Story of Little Mook). Directed by Wolfgang Staudte. 1953. Northampton, MA: Icestorm International, 2000. DVD. Color. 96 minutes.

Heißer Sommer (Hot Summer). Directed by Joachim Hasler. 1968. Northampton, MA: Icestorm International, 2001. DVD. Color. 91 minutes.

Jakob der Lügner (Jacob the Liar). Directed by Frank Beyer. 1974. Northampton, MA: Icestorm International, 1999. DVD. Color. 101 minutes.

Das Kaninchen bin ich (The Rabbit Is Me). Film. Directed by Kurt Maetzig. 1965. Northampton, MA: Icestorm, 2007. DVD. Color. 109 minutes.

Die Legende von Paul und Paula (The Legend of Paul and Paula). Film. Directed by Heiner Carow. 1973. Northampton, MA: Icestorm International, 1999. DVD. Color. 106 minutes.

Letztes aus der Da-Da-eR (Latest from the Da-Da-eR). Film. Directed by Jörg Foth. 1990. Babelsberg: Medien Bildungsgesellschaft, 2009. DVD. Color. 86 minutes.

Die Mörder sind unter uns (The Murderers Are among Us). Film. Directed by Wolfgang Staudte. 1946. Northampton, MA: Icestorm International, 2002. DVD. B&W. 81 minutes.

- Der schweigende Stern (Silent Star)*. Film. Directed by Kurt Maetzig. 1960. Amherst, MA: DEFA Film Library, 2004. DVD. Color. 95 minutes.
- Solo Sunny*. Film. Directed by Konrad Wolf. 1980. Berlin: Icestorm, 2007. DVD. Color. 102 minutes.

II. OTHER DEFA FILMS AVAILABLE WITH ENGLISH SUBTITLES

- All films are available for purchase on DVD at the DEFA Film Library.
- Die Abenteuer des Werner Holt (The Adventures of Werner Holt)*. Directed by Joachim Kunert. 1964.
- Affaire Blum (The Blum Affair)*. Directed by Erich Engel. 1948.
- Alle meine Mädchen (All My Girls)*. Directed by Iris Gusner. 1979.
- Art/Work: Six Shorts*. Directed by Jürgen Böttcher. 1961.
- Das Beil von Wandsbek (The Axe of Wandsbek)*. Directed by Falk Harnack. 1951.
- Bis daß der Tod euch scheidet (Until Death Do Us Part)*. Directed by Heiner Carow. 1979.
- Chingachgook, die Große Schlange (Chingachgook, the Great Snake)*. Directed by Richard Groschopp. 1967.
- Coming Out*. Directed by Heiner Carow. 1989.
- DEFA Animation Nr. 1/ Ohne Worte (Animation before Unification: 16 Shorts from East Germany)*. Various directors. 1975.
- Denk bloß nicht, ich heule (Just Don't Think I'll Cry)*. Directed by Frank Vogel. 1965.
- Der Dritte (Her Third)*. Directed by Egon Günther. 1972.
- Ehe im Schatten (Marriage in the Shadows)*. Directed by Kurt Maetzig. 1947.
- Eine Berliner Romanze (A Berlin Romance)*. Directed by Gerhard Klein. 1956.
- Einer trage des Anderen Last (Bear Ye One Another's Burden)*. Lothar Warneke, 1981.
- Eolomea*. Directed by Hermann Zschoche. 1972.
- Das Fahrrad (The Bicycle)*. Directed by Evelyn Schmidt. 1982.
- Der Fall Gleiwitz (The Gleiwitz Affair)*. Directed by Gerhard Klein. 1961.
- Der fliegende Holländer (The Flying Dutchman)*. Directed by Joachim Herz. 1964.
- Die Flucht (The Flight)*. Directed by Roland Gräf. 1977.
- Flüstern und Schreien (Whisper and Shout)*. Directed by Dieter Schumann. 1988.
- For Eyes Only-Streng geheim (For Eyes Only-Top Secret)*. Directed by János Veizci. 1964.
- Frauenschicksale (Destinies of Women)*. Directed by Slatan Dudow. 1952.
- Die Frau und der Fremde (The Woman and the Stranger)*. Directed by Rainer Simon. 1984.
- Fünf Patronenhülsen (Five Cartridges)*. Directed by Frank Beyer. 1960.
- Gegenbilder (Counter Images: GDR Underground Images 1983-1989)*. Various directors. 1983.
- Der geteilte Himmel (The Divided Heaven)*. Directed by Konrad Wolf. 1964.
- Die goldene Gans (The Golden Goose)*. Directed by Siegfried Hartmann. 1964.
- Goya*. Directed by Konrad Wolf. 1971.
- Ich war neunzehn (I Was Nineteen)*. Directed by Konrad Wolf. 1968.
- Im Staub der Sterne (In the Dust of the Stars)*. Directed by Gottfried Kolditz. 1976.
- Irgendwo in Berlin (Somewhere in Berlin)*. Directed by Gerhard Lamprecht. 1946.

- Jadup und Boel (Jadup and Boel)*. Directed by Rainer Simon. 1980.
- Jahrgang 45 (Born in '45)*. Directed by Jürgen Böttcher. 1966.
- Jana und Jan (Jana and Jan)*. Directed by Helmut Dziuba. 1992.
- Karbid und Sauerampfer (Carbide and Sorrel)*. Directed by Frank Beyer. 1963.
- Karla (Carla)*. Directed by Hermann Zschoche. 1965.
- Das Land hinter dem Regenbogen (The Land beyond the Rainbow)*. Directed by Herwig Kipping. 1991.
- La Villette*. Directed by Gert Kroske. 1990.
- Leipzig im Herbst (Leipzig in the Fall)*. Directed by Gert Kroske and Andreas Voigt. 1989.
- Die Mauer (The Wall)*. Directed by Jürgen Böttcher. 1989/90.
- Miraculi*. Directed by Ulrich Weiß. 1991.
- Nackt unter Wölfen (Naked among Wolves)*. Directed by Frank Beyer. 1963.
- Professor Mamlock*. Directed by Konrad Wolf. 1961.
- Rat der Götter (Council of the Gods)*. Directed by Kurt Maetzig. 1950.
- Red Cartoons—Animated Films from East Germany*. (Also known as *DEFA Animation Nr. 1*). Various Directors. 1975.
- Roman einer jungen Ehe (The Story of a Young Couple)*. Directed by Kurt Maetzig. 1952.
- Rotation*. Directed by Wolfgang Staudte. 1949.
- Schaut auf diese Stadt (Look at This City)*. Directed by Karl Gass. 1962.
- Schlösser und Katen (Castles and Cottages)*. Directed by Kurt Maetzig. 1957.
- Das singende, klingende Bäumchen (The Singing, Ringing Tree)*. Directed by Francesco Stefani. 1957.
- Die Söhne der Großen Bärin (Sons of the Great Mother Bear)*. Directed by Joseph Mach. 1966.
- Sonnensucher (Sun Seekers)*. Directed by Konrad Wolf. 1958.
- Spur der Steine (Trace of Stones)*. Directed by Frank Beyer. 1966.
- Sterne (Stars)*. Directed by Konrad Wolf. 1959.
- Stilles Land (Silent Country)*. Directed by Andreas Dresen. 1992.
- Die Taube auf dem Dach (The Dove on the Roof)*. Directed by Iris Gusner. 1973.
- Der Tangospieler (The Tango Player)*. Directed by Roland Gräf. 1990.
- Dein unbekannter Bruder (Your Unknown Brother)*. Directed by Ulrich Weiß. 1982.
- Und deine Liebe auch (And Your Love Too)*. Directed by Frank Vogel. 1962.
- Der Untertan (The Kaiser's Lackey)*. Directed by Wolfgang Staudte. 1951.
- Die Verfehlung (The Mistake)*. Directed by Heiner Carow. 1991.
- Wer reißt denn gleich vor'm Teufel aus (The Devil's Three Golden Hairs)*. Directed by Egon Schlegel. 1977.
- Winter Adé (After Winter Comes Spring)*. Directed by Helke Misselwitz. 1988.
- Wozzeck*. Directed by Georg Klaren. 1947.
- Das zweite Gleis (The Second Track)*. Directed by Joachim Kunert. 1962.

III. DEFA FILMS NOT AVAILABLE WITH ENGLISH SUBTITLES

Some films may be available on the German website of Icestorm.

1–2–3 Corona. Directed by Hans Müller. 1948.

Alarm im Zirkus (Alarm at the Circus). Directed by Gerhard Klein. 1954.

- Der Aufenthalt (The Turning Point)*. Directed by Frank Beyer. 1983.
- Berlin um die Ecke (Berlin around the Corner)*. Directed by Gerhard Klein. 1965.
- Chronik eines Mordes (The Story of a Murder)*. Directed by Joachim Hasler. 1965.
- Drei Haselnüsse für Aschenbrödel (Three Nuts for Cinderella)*. Directed by Václav Vorlíček. 1973.
- Einheit SPD-KPD (Unity SPD-KPD)*. Directed by Kurt Maetzig. 1946.
- Ernst Thälmann—Führer seiner Klasse (Leader of His Class)*. Directed by Kurt Maetzig. 1955.
- Ernst Thälmann—Sohn seiner Klasse (Son of His Class)*. Directed by Kurt Maetzig. 1954.
- Ete und Ali (Ete and Ali)*. Directed by Peter Kahane. 1985.
- Feuer unter Deck (Fire Below Deck)*. Directed by Hermann Zschoche. 1977.
- Figaros Hochzeit (Figaro's Wedding)*. Directed by Georg Wildhagen. 1949.
- Die Fledermaus (The Bat)*. Directed by Géza von Bolváry. 1946.
- Fräulein Schmetterling (Miss Butterfly)*. Directed by Kurt Barthel. 1965.
- Freies Land (A Free Country)*. Directed by Milo Harbich. 1946.
- Der Frühling braucht Zeit (Spring Takes Its Time)*. Directed by Günter Stahnke. 1965.
- Geliebte weiße Maus (Beloved White Mouse)*. Directed by Gottfried Kolditz. 1964.
- Die goldene Jurte (The Golden Tent)*. Directed by Gottfried Kolditz and Rabschaa Dordschpalam. 1961.
- Hände hoch, oder ich schieße (Hands Up, or I'll Shoot)*. Directed by Hans-Joachim Kasprzik. 1966.
- Die Hexen von Salem (The Witches of Salem)*. Directed by Raymond Rouleau. 1957.
- Insel der Schwäne (Island of Swans)*. Directed by Hermann Zschoche. 1983.
- Der Kahn der fröhlichen Leute (The Happy Barge Crew)*. Directed by Hans Heinrich. 1950.
- Das kalte Herz (Heart of Stone)*. Directed by Paul Verhoeven. 1950.
- Das Kleid (The Dress)*. Directed by Konrad Petzold. 1961.
- KLK an PTX—Die rote Kapelle (KLK Calling PTX—The Red Orchestra)*. Directed by Horst Brandt. 1971.
- Die lustigen Weiber von Windsor (The Merry Wives of Windsor)*. Directed by Georg Wildhagen. 1950.
- Mama, ich lebe (Mama, I'm Alive)*. Directed by Konrad Wolf. 1976.
- Meine Frau macht Musik (My Wife Makes Music)*. Directed by Hans Heinrich. 1958.
- Der Mann mit dem Objektiv (Man with the Objective)*. Directed by Frank Vogel. 1961.
- Der nackte Mann auf dem Sportplatz (The Naked Man in the Stadium)*. Directed by Konrad Wolf. 1974.
- Nicht schummeln, Liebling! (Don't Cheat, Darling)*. Directed by Joachim Hasler. 1972.
- Novalis—Die blaue Blume (Novalis—The Blue Flower)*. Directed by Herwig Kipping. 1994.
- Orpheus in der Unterwelt (Orpheus in the Underworld)*. Directed by Horst Bonnet. 1973.
- Rauschende Melodien (Sweeping Melodies)*. Directed by Erich Wilhelm Fiedler. 1955.
- Die Reise nach Kosmatom (The Journey to Kosmatom)*. Directed by Manfred Gußmann and Janusz Star. 1961.

- Revue um Mitternacht (Midnight Revue)*. Directed by Gottfried Kolditz. 1962.
- Die Russen kommen (The Russians are Coming)*. Directed by Heiner Carow. 1968.
- Die Schlüssel (The Keys)*. Directed by Egon Günther. 1974.
- Die Schönste (The Most Beautiful)*. Directed by Ernesto Remani. 1958.
- Die Schönste (The Most Beautiful)*. Directed by Walter Beck. 1959.
- Signale (Signals—An Adventure in Space)*. Directed by Gottfried Kolditz. 1970.
- Die Spielbank-Affäre (The Casino-Affair)*. Directed by Arthur Pohl. 1957.
- Das tapfere Schneiderlein (The Brave Little Tailor)*. Directed by Helmut Spieß. 1956.
- Utzana*. Directed by Gottfried Kolditz. 1974.
- Unser kurzes Leben (Our Short Life)*. Directed by Lothar Warneke. 1981.
- Der verlorene Engel (The Lost Angel)*. Directed by Ralf Kirsten. 1966.
- Wenn du groß bist, lieber Adam (When You're Older, Adam)*. Directed by Egon Günther. 1965.
- Zar und Zimmermann (Czar and Carpenter)*. Directed by Hans Müller. 1956.
- Zille und Ick (Zille and Me)*. Directed by Werner Wallroth. 1983.
- Das zweite Leben des Friedrich Wilhelm Georg Platow (The Second Life of Friedrich Wilhelm Georg Platow)*. Directed by Siegfried Kühn. 1973.

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