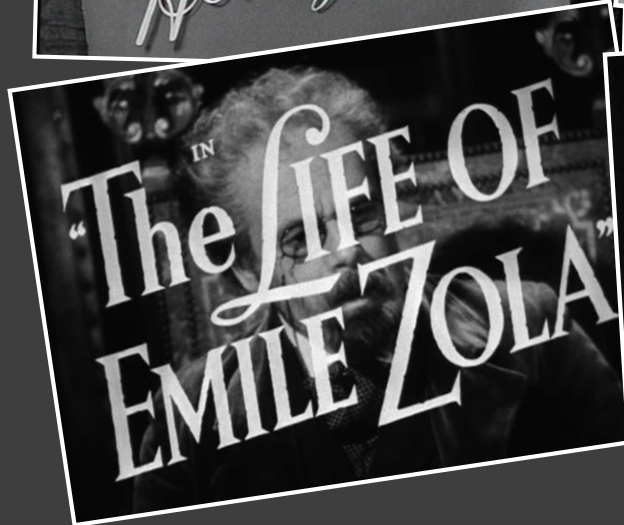
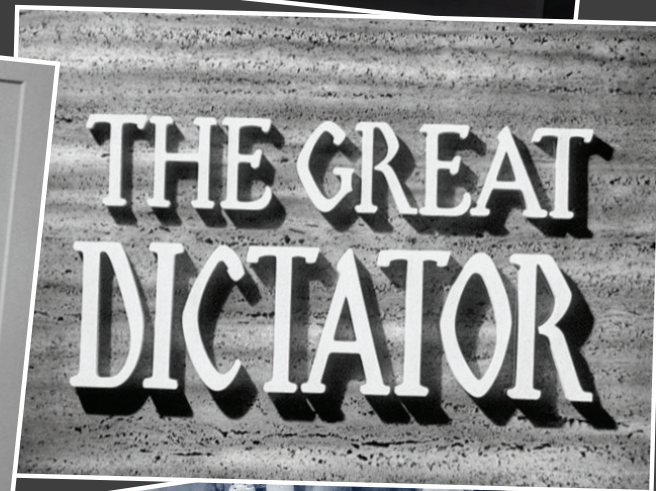
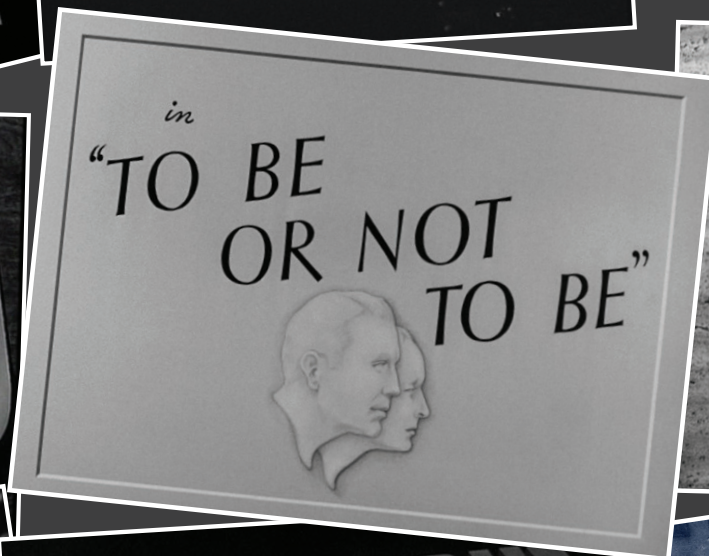
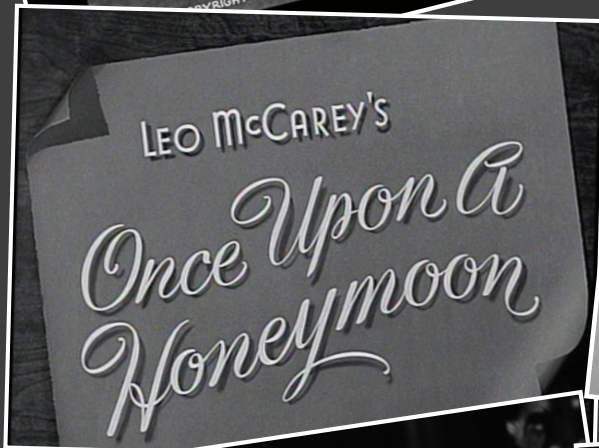
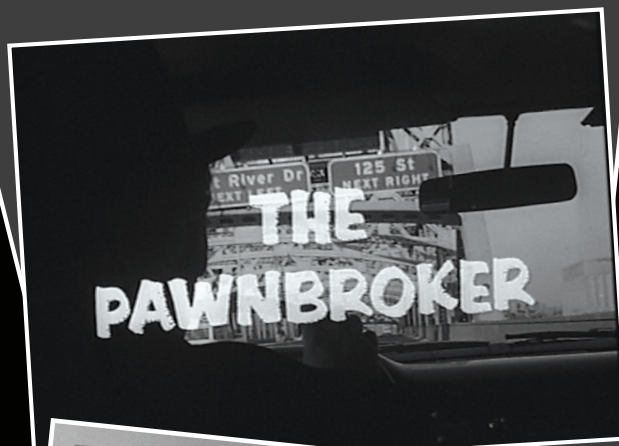


HOLLYWOOD

# PRODUCING SILENCE: HOLLYWOOD, THE HOLOCAUST, AND THE JEWS





# PRODUCING SILENCE: HOLLYWOOD, THE HOLOCAUST, AND THE JEWS

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EXHIBIT CURATED AND TEXT WRITTEN BY:  
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THE HARRIET AND KENNETH KUPFERBERG HOLOCAUST RESOURCE CENTER AND ARCHIVES

THE EXHIBIT OPENED ON MARCH 6, 2016 AT  
THE HARRIET AND KENNETH KUPFERBERG  
HOLOCAUST RESOURCE CENTER AND ARCHIVES  
AT QUEENSBOROUGH COMMUNITY COLLEGE

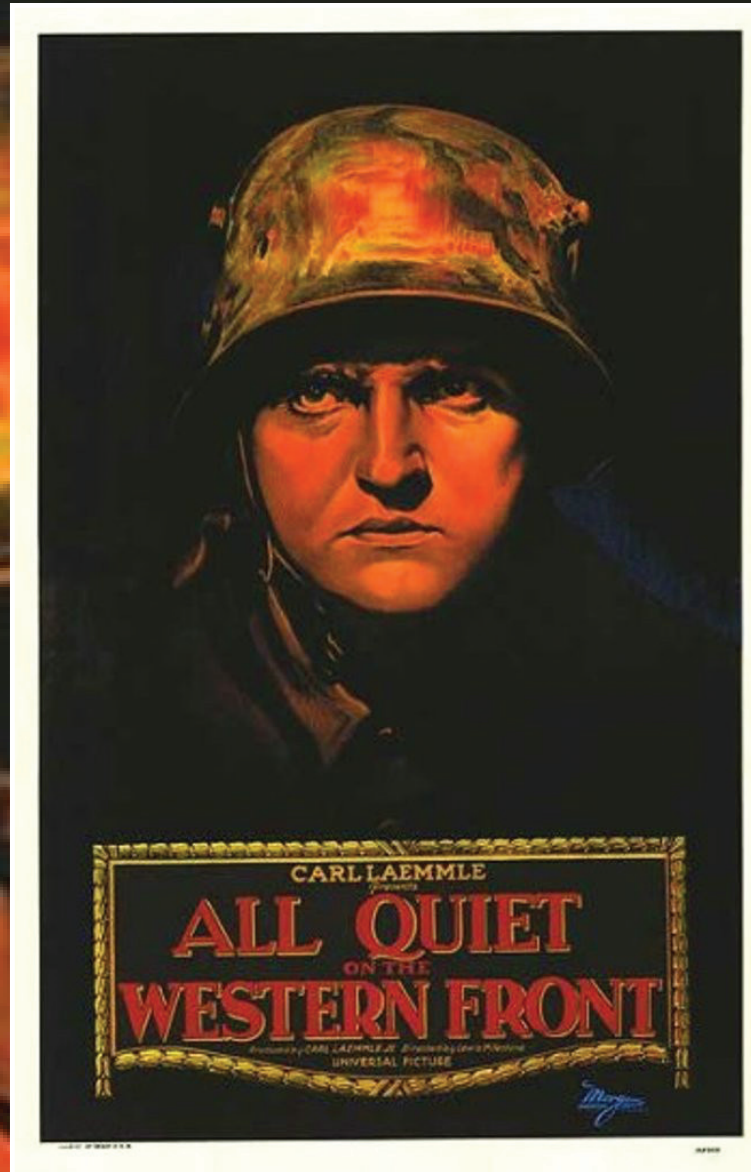
## ACKNOWLEDGMENTS:

DR. ERIC GOLDMAN FOR HIS EXPERT AND CAREFUL READING OF THE TEXT AND THE MANY  
VALUABLE SUGGESTIONS HE MADE IN ORDER TO HONE ITS MESSAGE.

## INTRODUCTION

“HOLLYWOOD FIRST confronted Nazism when a mob of “Brownshirts” barged into a motion picture theater and trashed a film screening—a resonant enough curtain-raiser, if a bit heavy-handed on symbolism,” (Thomas Doherty, *Hollywood and Hitler 1933-1939*, 1). The film was *All Quiet on the Western Front*, (Universal Pictures, 1930).

“By 1942 the Shoah was not a secret. *The New York Times* announced in the back pages of their June 25, 1942 edition that a million Jews had already been massacred in Eastern Europe...Two days later FDR made a speech vowing that the Nazis’ crimes would be punished, but did not mention the Jews as the principal target of those policies.” (Bill Krohn, “Hollywood and the Shoah,” in Jean-Michel Frodon ed., *Cinema and the Shoah*, 150).



PUBLIC DOMAIN

Indeed, by 1942 the genocidal intent of Nazi Germany was an open secret in the Western world. While many future victims in Central and Eastern Europe were successfully kept in the dark through radio and media blackouts, Western governments and concerned groups were keenly aware of the scale and pace of the unfolding Holocaust. Although the Nazi regime did not ultimately decide on a genocidal policy until the early 1940s their virulent antisemitism was apparent from the party's beginnings in the 1920s and their rise to power in the early 1930s. Antisemitism was an integral part of the Nazi party platform, and attacks targeting Jews began immediately in 1933.

The largely Jewish owners of the big Hollywood studios of the time—Columbia Pictures, Twentieth Century Fox, Metro Goldwyn Mayer, and Warner Brothers—were thus confronted by a new German reality and a frayed business relationship beyond their control. On the one hand, the Jewish moguls witnessed how the Nazis' rise brought about the implementation of increasingly oppressive anti-Jewish policies without internal or worldwide protest. On the other hand their own film industry was not excluded from German discriminatory regulations. Films were seen in Germany as a powerful graphic medium to convey a message. The 1928 appointment of Joseph Goebbels as the Nazi Party's propaganda director, and Adolf Hitler's own predilection for the movies, early on set the tenor for absolute

control of thought in print and film. During the next five years a strictly managed censorship regime was established, further tightening a policy that went into effect after 1933. Censored films could be cleared for showing only if edited according to Nazi requirements: no Jewish characters could appear in a film and Jewish life should be presented in a negative light.

How did the Hollywood film industry react to the German demands? For many years it acquiesced in order to continue selling films to German audiences. Many of the studios kept representation throughout Germany, a market they had invested much in and that became "too lucrative to abandon." The studios also caved under pressure by removing their Jewish representatives, and replacing them with racially "vetted" personnel. Later on, they even agreed to establish guidelines governing the films' themes. In all future movies Jews could not be featured, Germany was not to be slighted, Nazis were not to be criticized, and Hitler was not to be mentioned. References to anything Jewish or the appearance of Jewish actors was forbidden. Finally, Germany appointed its own censor in Hollywood.

But the Jewish Hollywood moguls' relationship with Nazi Germany was not unique. It is worthwhile recalling that between the same years, 1933-1945, only six of the 24,000 articles published on the front page of the Jewish-owned *The New York Times*, referred to Hitler's outspoken plan to

exterminate Europe's Jews. The *Times* also had to contend with the same pressures as Hollywood moguls: pronounced antisemitism in the United States, an American ruling class whose mood was not unsympathetic to Germany's repression of left-wing parties and independent worker's organizations, a Jewish-American fear not to be perceived as warmongering when the popular mood was just the opposite. The Jewish moguls faced an additional undeclared pressure: an assimilationist streak that colored their ambition to leave behind "shtetl culture."

Ultimately, the major studios did end their policy of appeasement and acquiescence to German demands. Warner Brothers became the first to close their offices in Germany at the end of 1933. United Artists, Universal, RKO, and Columbia followed suit. Fox, Paramount and MGM stayed on. Only the Japanese attack on Pearl Harbor in 1941 put an end to the Hollywood presence in Germany.

This exhibit is an attempt to capture and explore some of the tensions that the Hollywood film industry faced during the 1930-1942 years, aware of its enormous potential to influence public opinion, and yet submitting to German and American pressure to negotiate its way with Nazi bureaucrats until a few years after the outbreak of the war.

**W**HILE IN the early 1930s TV was not available, movies were; Adolf Hitler's favorite after-dinner pastime was to watch a movie in his private cinema in the Reich Chancellery or wherever else he might have been on vacation. He is known to have been a big fan of Mickey Mouse cartoons, and was fascinated and seduced by Hollywood films, particularly due to their potent propaganda value on the masses. Hitler was literally guided by the dictum that a picture is worth a thousand words. After assuming absolute power of Germany, he created the Ministry of Popular Enlightenment and Propaganda to leverage the power of emerging media to create an ideologically charged society.



▲ HITLER, ACCOMPANIED BY REICH PROPAGANDA MINISTER JOSEPH GOEBBELS, DURING A VISIT TO UFA, GERMANY'S FLAGSHIP MOTION PICTURE STUDIO, WATCHING A PREVIEW OF THE FILM *BARCAROLE*.

A new Universal Pictures war film arrived in Germany in November 1930: *All Quiet on the Western Front* (*Im Westen nichts Neues*). The film was based on the best-selling staunchly anti-war novel of the same title by the German-born Erich Maria Remarque, a narrative about the experiences of German soldiers during World War I. The film begins with a teacher of superb oratorical skills encouraging his young students to enlist, but then ushering the viewers to witness the consequences of horrific images of death and destruction.

Even though the film had passed the test of German censors, it stood squarely against Germany's rising militarism and nationalism. At the same time, it underlined the power of oratory that could be employed according to a speaker's design, a mainstay in Hitler's vision of how to address the masses. Remarque's story on the celluloid strip became the trigger of what Goebbels called a "film war" (Ben Urwand, *The Collaboration: Hollywood's Pact with Hitler*, 26). Germany would from now on make sure that all films screened in its territory would comply with Nazi standards and as Goebbels gloated in his diary, "The embittered masses are violently against the Jews," (Doherty, 4).

In Hollywood, the Jewish president of Universal Pictures, Carl Laemmle, was not one to passively acquiesce to seeing his film banned in his native country. Following a back and forth with German authorities, Universal resubmitted an edited version of *All Quiet* in August 1931. Three months



▲ LOBBY CARD FOR ALL QUIET ON THE WESTERN FRONT SHOWS STARS LEW AYRES AND LOUIS WOLHEIM IN SCENES FROM THE FILM.

later Laemmle himself visited Germany and was pleased that his film was "doing good business," (Doherty, 33).

But Laemmle's editing that propelled his movie's earning potential, was an irreversible mistake, one that would haunt Hollywood for the next decade plus.

Laemmle was a product of late 19th century Germany, the oldest of Hollywood's Jewish moguls, most of whom had come from Eastern Europe and Russia, and the first to emigrate from Europe



▲ CARL LAEMMLE, HIS SON CARL JR., AND HIS DAUGHTER ROSABELLE. NO RECORDED DATE OF WHEN PHOTO WAS TAKEN.

to America. He kept in touch with his family back in his native German village of Laupheim, and “called the country his fatherland,” (*NYT*). He visited Germany often, but not too long after agreeing to censor *All Quiet*, he became increasingly concerned about his own Laupheim family. To be on the safe side, he had made arrangements for them to leave the country on short notice. But Laemmle also wrote: “My present concern...is not so much for those dear to me personally, as much as it is for those less fortunate members of my race who would necessarily be at the mercy of fierce racial hatreds...Hitler’s rise to power [and] his obvious militant attitude towards the Jews, would be the signal for a general physical onslaught of many thousands of defenseless Jewish men, women and children in Germany, and possibly in Central Europe as well,” (Urwand, 36). Laemmle saw red, his words were prescient, but Hollywood yawned.

Laemmle went on to save his German relatives and his fellow Leupheim Jews. He intervened with the American consul in nearby Stuttgart on behalf of Jews that he didn’t know. He provided living quarters and jobs for some newly arriving refugees, and even offered temporary shelter to Hermann Einstein, a Hebrew teacher from Dresden, in his Beverly Hills mansion, (*NYT*). The man responsible for the silent *Phantom of the Opera* and the original *Frankenstein* saved about 300 Jews. He died on Sept. 24, 1939, three weeks after Hitler invaded Poland.





▲ HOLLYWOOD GERMAN CENSOR AND HORSEBACK ENTHUSIAST GEORG GYSSLING IN FRONT OF THE PLAYA ENSENADA HOTEL (9/18/37), MEXICO, VACATIONING WITH BERLINER MRS. ELBA CARQUEVILLE.

Laemmle's acquiescence to German pressure to censor *All Quiet*, together with Hitler and his government's growing grip on Germany, contributed to firmer restrictions on what could or could not be shown in German theaters and beyond. Already by 1932, the German Foreign Office issued a quota law affecting the American film distribution system in Germany. Buried in this law was "Article Fifteen" according to which American film studios that would produce anti-German pictures, would no longer be able to enter the German market. (Read: Jewish actors, Jewish fiction, Jewish authors, Jewish directors). Given the network of German diplomatic missions throughout the world, the law could be easily enforced, and it was. "The studio executives had to decide whether to cut their losses or bargain with the devil," (Doherty, 10).

Following the issuing of these laws, the German Foreign Office assigned Dr. Martin Freudenthal supervision over the Hollywood film industry. After spending a year immersing himself in the Hollywood world, he succeeded in getting Carl Laemmle Jr., his father's successor at Universal, to help him

achieve his censoring goals: he was even more successful with United Artists, establishing "the closest cooperation." Thus, by the early 1930s, Nazi German control on the American film industry had been secured.

Freudenthal returned to Germany to witness Hitler become chancellor on January 30, 1933. Soon after, Georg Gyssling, a German diplomat and Nazi party member since 1931, was sent to Los Angeles. He became the Nazi Party's ears and eyes in Hollywood for the next few years.

Conspicuous in Hollywood films after 1933 was the absence of Nazis and Jews. Nazis, because nothing against them would make it through the tight censor's eye. And Jews? They were being discriminated against and banned from German life. It made no sense, therefore, to keep producing films that would be banned from being imported. "Commerce and censorship colluded to erase Hollywood's most prominent ethnic group from the Hollywood screen," (Doherty, 45).

While the late 1920's had seen early sound cinema productions like *Kosher Kitty Kelly* (1926), *The Cohens and the Kellys* (1926-1933), and to top them all, *The Jazz Singer* (1927), Judeo-themed cinema all but disappeared. The one exception was *The House of Rothschild* (1934), a theatrical piece about the international banking family. After Twentieth Century received letters protesting the "too Semitic" film, the Nebraska-born-Protestant producer Darryl F. Zanuck and the British baptized leading actor George Arliss, decided to rid the script of any positive slants towards Jews. At the same time, they added the antisemitic Prussian character of Count Ledrantz played by Boris Karloff. While the film opened to rave reviews and earned a Best Picture nomination from the Academy of Motion Picture and Sciences, it remained an anomaly of its time.

It is worth recalling that it would be the same Darryl F. Zanuck who would produce the classic exposé on antisemitism in the United States, *A Gentleman's Agreement*, in 1947.

► **ACTOR GEORGE ARLISS, IN WHISKERS AND SKULLCAP AS THE WHEELING FRANKFORT MONEY-BROKER MAYER AMSCHEL ROTHSCHILD FEATURED ON THE COVER OF TIME FOLLOWING THE OPENING OF THE HOUSE OF ROTHSCHILD.**



# THE FILM DAILY

The Daily Newspaper Of Motion Pictures  
Now Sixteen Years Old

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Intimate in Character  
International in Scope  
Independent in Thought

VOL. LXVI, NO. 6

NEW YORK, MONDAY, JULY 9, 1934

3 CENTS

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## Two More Code Suits Being Filed by I. T. O. A.

# BREEN TO OKAY ALL FILMS STARTING JULY 15

## NRA Will Pay for Defense of Code Officials in Suits

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### Screen Classics

... a permanent repository

By DON CARLE GILLETTE

ALTHOUGH the motion picture is still a pretty much of an infant alongside the various arts, its amazing precision has fructuated into so much that is of lasting artistic merit, aside from entertainment value, that the time has come to give a thought to a permanent repository of screen classics.

The stage and literature have theirs, and the screen has the resources to match any of them.

It also has enough precedent, despite its youth, to serve as a foundation.

\* \* \*

THE idea is not to re-release these outstanding pictures periodically, but to remake them every five or ten years with casts composed of the reigning favorites of the day and with the added advantages of whatever new improvements in technique may be developed in the interim.

Out of some 10,000 features produced in the last 17 years, at least 1,000 had story value of a more or less perennial nature.

If re-made only once every ten years, it would still provide 100 practically surfeit stories each season—and they could be made at a considerable saving in cost.

What's more, the ratio of worthwhile productions is increasing right along.

\* \* \*

AMONG today's generation of moviegoers are many who never saw "Prisoner of Zenda," "Tolable David," "Thief of Bagdad," "When Knighthood Was in Flower," "La Boheme," "Seventh Heaven," "Madame X," "Beau Brummel," "Monsieur Beaucaire," "The Big Parade," "Beau Geste," "Green Goddess," "In Old Arizona," "Show Boat" and other similar caliber hits that are as good stories in one generation as in another.

All they need to make them draw the fans, both new and old, is the timely addition of players who have current marquee value.

The result—box-office names in stories of proven value—seems to be about as near as any producer can ever hope to get in making pictures with pre-assured profit.

### General Johnson Approves Appropriations Up to \$5,000

The NRA Administration will pay for defense of Code Authority and local board members, in addition to the executive secretary, in suits instituted against them. National Administrator Hugh S. Johnson has approved an Authority application whereby its legal committee may from time to time expend not more than \$5,000 for counsel in such instances. The appropriation comes from within the regular code budget and the Administrator may modify the order if he deems such action advisable.

Johnson has also officially approved reopening of the period of filing assents to Aug. 15, next under conditions previously specified.

### NEW SELF-RULE PLAN MAY REPLACE THE NRA

A new plan of self-rule for industries, drafted under the leadership of General Hugh S. Johnson, to replace the NRA.

(Continued on Page 4)

### 12 of New Warner Group Classed as Action Films

No less than 12 features on the Warner-First National new season program will be action pictures. The

(Continued on Page 4)

### Rosenblatt's Removal Asked In New ITOA Code Action

\$15,000 Spent by ITOA In Its Fight Against Code

The I. T. O. A. has spent \$15,000 in its battle against code provisions it considers unfair, Attorney Milton C. Weisman, the association's general counsel, said Saturday in New York.

(Continued on Page 3)

### New Television Problem

Chicago—Whether the operation of the motion picture operators' union or the electricians' union caused a clash between these two groups resulting in a police guard being assigned to the television exhibit on the electrical building at A Century of Progress.

### New Plan for Censorship from Within Expected to Pacify Crusaders

West Coast Bureau of THE FILM DAILY  
Hollywood—Starting July 15 the producers' association will submit all pictures to Joseph I. Breen for approval before release. Upon being passed, the films will be given a credit line indicating that they conform to all requirements of the production code. In the event a picture is not approved by Breen or his associates, it may be submitted to the producer association's board of directors, including the president of the film company, and this board alone will have the power of veto. Should Breen's verdict be sustained.

(Continued on Page 4)

### COLUMBIA CHI. MEET IS UNDER WAY TODAY

Chicago—Columbia's three-day western sales convention gets under way this morning at the Medinah Club with more than 100 executives and members of the sales force present. As in the case of the first meeting in Atlantic City, the first session will be devoted to the subject

(Continued on Page 5)

### Academy to Resume Technical Program

Hollywood—Executive Committee of the Technicians' Branch will meet this noon for luncheon in the Academy offices, to pass upon plans for the resumption of the technical meeting program of the Branch which was suspended some months ago.

"We feel that the economic turmoil and general upset condition through which Hollywood has passed

### RKO RADIO COMPLETES ITS 1933-34 PROGRAM

West Coast Bureau of THE FILM DAILY  
Hollywood—Two RKO pictures were completed yesterday, winding up the company's 1933-34 production schedule. They are "A Hat, A Coat and A Glove" and "Down to Their Last Yacht." First film in the 1934-35 group, "The Age of Innocence," is in work and will be completed this week. "The Fountain"

(Continued on Page 4)

### Rapf & Ruden Acquire Fourth House in N. J.

With acquisition of the Royal theater, Bloomfield, N. J., from Warners, Rapf & Ruden now have four houses in New Jersey. The others are the Bellevue, Upper Montclair; Broadmoor, Bloomfield and Park, Caldwell.

### Expand Teddington Studio

London—Work has started on a big expansion program at the Teddington studio, recently bought outright by Warner Bros. Several new buildings and another stage are included in the plan.

While the overtly Jewish-themed *The House of Rothschild* sank into oblivion without further repercussion, an attempt was made about the same time, in 1933, to produce an anti-Nazi film. It was to be called *The Mad Dog of Europe*. The project was promoted by Sam Jaffe, a small Hollywood producer, not to be confused with the well-known actor of the same name. Jaffe had left RKO (Radio-Keith-Orpheum) Pictures to push his plan. He published ads in the trade-press advocating support for his anti-Hitler film aimed at exposing his bigotry, antisemitism, and racial policies. The Production Code Administration (PCA), the censorship arm of the Motion Picture Producers and Distributors of America (MPPDA) nixed Jaffe's project. Another producer, Al Rosen, took over the project from Jaffe and pursued the idea with greater tenacity. But he, too, hit a brick wall. Again the MPPDA weighed in. Its chief, Joseph I. Breen, wrote to Rosen that "Because of the large number of Jews active in the motion picture industry in this country, the charge is certain to be made that the Jews, as a class, are behind an anti-Hitler picture and using the entertainment screen for their own personal propaganda purposes," (Doherty, 58). Breen's innuendo to the Jew Al Rosen was clear.

◀ FRONT PAGE OF THE FILM DAILY, THE "DAILY NEWSPAPER OF MOTION PICTURES" (1915-1970) INFORMING THAT STARTING ON JULY 15, 1934, THE MPPDA WILL BEGIN SUBMITTING ALL FILMS FOR BREEN'S APPROVAL BEFORE RELEASE.

That a Jewish-themed film plan promoted by Sam Jaffe or Al Rosen was rejected can be understood in the context of the time. But what about the plan for a film put forward by Cornelius Vanderbilt Jr.? He was none other than a descendant of the 19th century robber barons. As many other young people of his background before and after him had broken with their gilded surrounding, so did Cornelius. He dabbled in journalism and used the prestige of his name to gain access to world personalities, including an informal, brief exchange with Hitler himself. He also filmed in Germany and produced a 65-minute newsreel entitled *Hitler's Reign of Terror*, assuring viewers of his intent to unveil the Nazi terror before naïve American movie goers. The film premiered on April 30, 1934, and received a rousing reception. Although the MPPDA did not censor the film this time, it was later shortened due to pressures by local city authorities where the film was shown. In Chicago the film's title was cut to *Hitler's Reign*, while "terror" was left out. German pressure had won again.

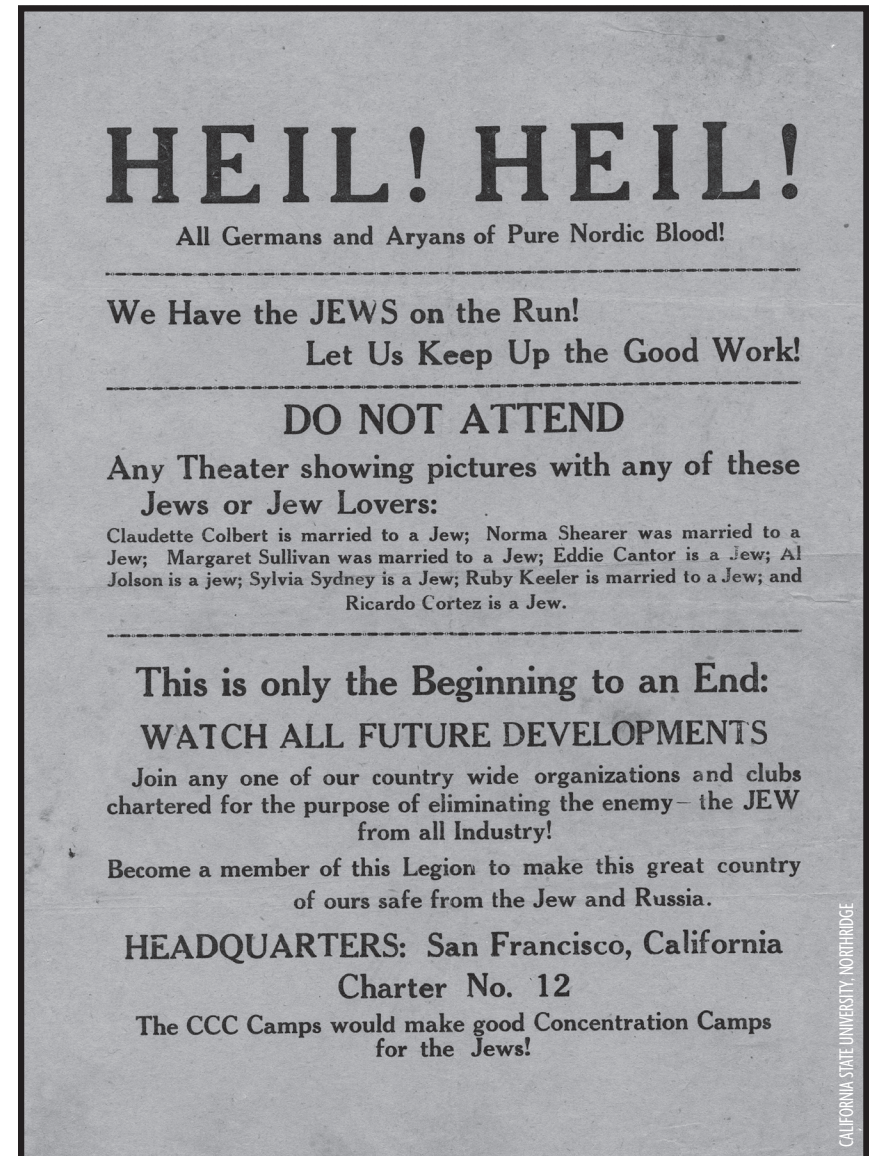
► TWO FRAME ENLARGEMENTS FROM CORNELIUS VANDERBILT JR'S *HITLER'S REIGN OF TERROR*. ON THE TOP ONE VANDERBILT REENACTS HIS INTERVIEW WITH HITLER, AND IN THE SECOND ONE, IN AN AUTHENTIC SCENE, HE WALKS AMONG THE BROWNSHIRTS IN NAZI GERMANY.



Why was Hollywood so reluctant to call Nazi terror, “Terror”? Were there any doubts in Washington, D.C. or other European capitals that a frightening terror campaign had been unleashed in Germany? The first U.S. ambassador to Hitler’s government, William E. Dodd, who coincidentally arrived in Berlin soon after Hitler became Chancellor, continuously filed reports of Nazi terror, including attacks on American citizens. Why then, “were the State Department and President Roosevelt hesitant to express in frank terms how they really felt about Hitler at a time when such expressions could have had a powerful effect on his prestige in the world?” (Erik Larson, *In the Garden of Beasts*, 231)

There clearly was a powerful counterforce at work in the 30’s and 40’s: an upsurge of American antisemitism. “More than one hundred organizations were publishing newspapers spewing the same brand of hatred that had taken over Germany. Antisemitism often went hand in hand with isolationism...Three weeks before Pearl Harbor, Jack Warner, a leader of the anti-Nazi movement in Hollywood, was being raked over the coals by a Senate committee for being part of a ‘Jewish monopoly’ that was using film as a propaganda tool to drag America into the war,” (Krohn, 151).

► A VICIOUS 1934 STREET POSTER CALLING FOR THE BOYCOTT OF THEATERS SCREENING FILMS THAT INCLUDED JEWISH ACTORS, AND THE ELIMINATION OF JEWS FROM THE FILM INDUSTRY AS A WHOLE. CLAUDETTE COLBERT, NORMA SHEARER, MARGARET SULLIVAN AND RUBY KEELER WERE TO BE OSTRACIZED FOR MARRYING JEWS; EDDIE CANTOR AND RICARDO CORTEZ (JACOB KRANTZ)—FOR BEING JEWS. THE “LEGION” PROBABLY REFERRED TO THE GERMAN-AMERICAN BUND. NOTE THE REFERENCE TO “CONCENTRATION CAMPS” FOR JEWS BEING ADVOCATED.



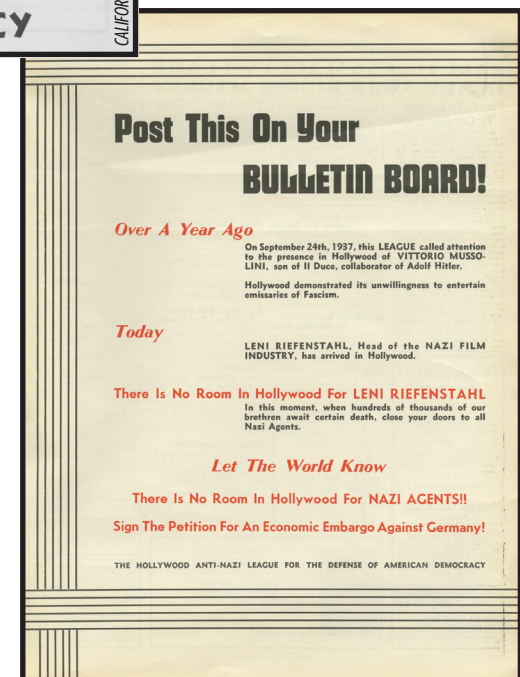
An organized Hollywood anti-Nazi movement emerged in the spring of 1936, three years after Hitler had become Germany's Chancellor. It called itself the Hollywood Anti-Nazi League (HANL) and was launched with a 100-dollar-a-plate fundraising dinner attended by, among others, Irving Thalberg, Jack L. Warner, David O. Selznick, Samuel Goldwyn, and even the Most Rev. John Joseph Cantwell, Archbishop of Los Angeles. The guest speaker was the blueblood exile from Nazism, Prince Hubertus zu Löwenstein, whose topic was "Hitler's War on Civilization." The HANL became the first American anti-Nazi organization not overtly linked to American Jews. In spite of Communist Party USA members active in HANL, the organization attracted the support of a wide circle of actors and directors from across the political spectrum, such as James Cagney, Eddie Cantor, Gary Cooper, Edward G. Robinson, Ginger Rogers, Fredric March, John Ford, and Anatole Litvak. "Its rise, dominion, and fall offer a case study in the merging of media and politics, celebrity status and social activism, and the ultimately irreconcilable marriage between starry-eyed liberalism and hard-nosed communism in the 1930s," (Doherty, 100).

But the HANL was no counterweight to the political conservatism of the MPPDA, and the policing by the censorship arm, the Production Code Administration (PCA).



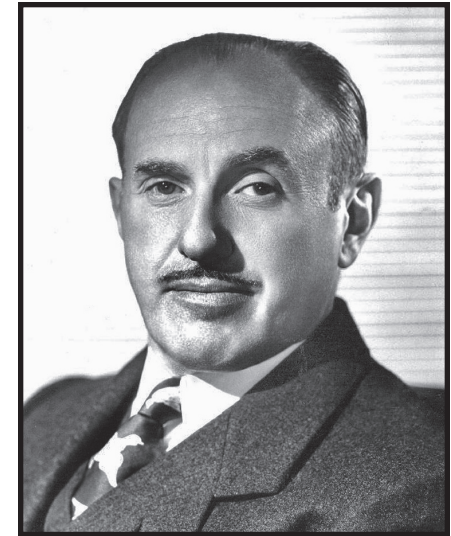
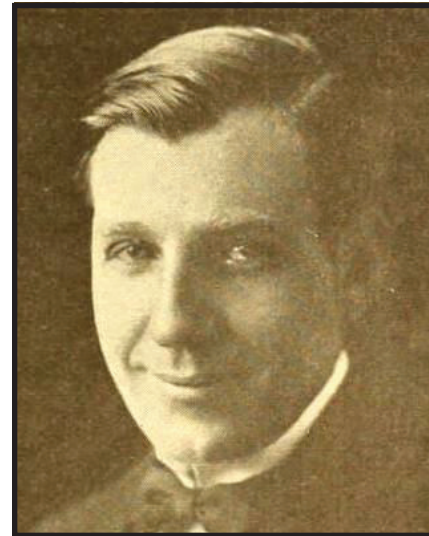
◀ THE HANL SPONSORED AN EDUCATIONAL COMMITTEE THAT PRODUCED THIS BOOKLET, CIRCA 1937. THE COVER FEATURES A GRIM AND POWERFUL ILLUSTRATION OF AN INDIVIDUAL BEING CRUCIFIED ON A SWASTIKA. THIS IS SUPERIMPOSED OVER A MAP OF GERMANY, INCLUDING SYMBOLS DENOTING CONCENTRATION CAMP LOCATIONS.

▶ IN 1938, HANL CALLED ON THE HOLLYWOOD COMMUNITY TO BOYCOTT A VISIT BY GERMAN PROPAGANDA FILM-DIRECTOR LENI RIEFENSTAHL. (THE HOLLYWOOD REPORTER, NOV. 29, 1938, P. 5).



KACRA PHOTO COLLECTION

While the Warners pulled out of Germany, Louis B. Mayer's production chief, Irving Thalberg, visited MGM's operations in 1934 to evaluate the conditions. Upon his return he informed his boss that things were tense in Germany and "a lot of Jews will lose their lives; however, 'Hitler and Hitlerism will pass; the Jews will still be there.'" "Thalberg's assessment of Nazism," says Michael E. Birdwell in *Celluloid Soldiers: Warner Bros.'s Campaign against Nazism*, "while galling and incredible, typified the attitude commonly held by most Hollywood moguls: Hitler represented something of a problem, but Hollywood Jews could continue doing business with him," (Birdwell, 16).



ALL IMAGES PUBLIC DOMAIN

▲ FROM THE OLDEST TO THE YOUNGEST: HARRY (HIRSCH) MOSES, ALBERT, SAMUEL LOUIS, AND JACK WARNER.



▲ A SHOT FROM *BOSKO'S* WHERE VAUDEVILLE COMEDIAN JIMMY DURANTE IS PURSUED BY AN AX-WIELDING HITLER. AT THE END OF THE SHORT FILM, BOSKO IS HEARD SAYING “THIS IS ONLY THE BEGINNING FOLKS, ONLY THE BEGINNING!” COULD ANYONE HAVE PREDICTED IN 1933 AMERICA HOW ACCURATE AND PRESCIENT THE FILM WOULD BE?

It was Harry Warner who, even before the studio announced that it was pulling out of Germany, let it be known that he intended to produce a film about Hitler and Nazism. Going against the current, the Warners battled the PCA with Will Hays as its head, the federal government, the heads of other Hollywood studios, and not least, supporter, publishing giant and friend, William Randolph Hearst.

On September 18, 1933, “the Warner Bros. animation unit released the *Looney Tunes* cartoon *Bosko's Picture Show*. A parody of the *March of Time* newsreels, it depicted ‘Pretzel, Germany,’ ruthlessly governed by a buffoonish, lederhosen-clad Adolf Hitler. The cartoon made the first appearance of Hitler in an American film other than newsreel footage,” (Birdwell, 19).

WARNER BROS. ENTERTAINMENT, INC.



In 1937, Warner's Bros. made another film called *The Life of Emile Zola*, directed by anti-Nazi activist William Dieterle, and the well-known Jewish actor Joseph Shildkraut playing Captain Alfred Dreyfus. Zola had been the famous French journalist who, in his *J'accuse*, forcefully defended Dreyfus, spuriously charged with leaking secrets to German diplomats. The film "revealed the psychological impact of Hitler's policies on the refugees crowding the film capital. Hollywood's émigré community played a crucial role in bringing the French novelist to the screen," (Welky, 44).

Although antisemitism lay at the heart of the Dreyfuss affair, it was rather downplayed in the film. The only actual mention of antisemitism is the words *Religion—Jewish* highlighted on Dreyfus's dossier. The omission was not unintended. It resulted, yet once again, "from the moguls' long-standing aversion to the subject and, to a lesser extent, from PCA censorship....Even with this gaping thematic hole, Warners' call for truth was a dangerous message. Germany, Italy, Peru, and other countries banned *The Life of Emile Zola*," (Welky, 45) Zola played by Paul Muni.

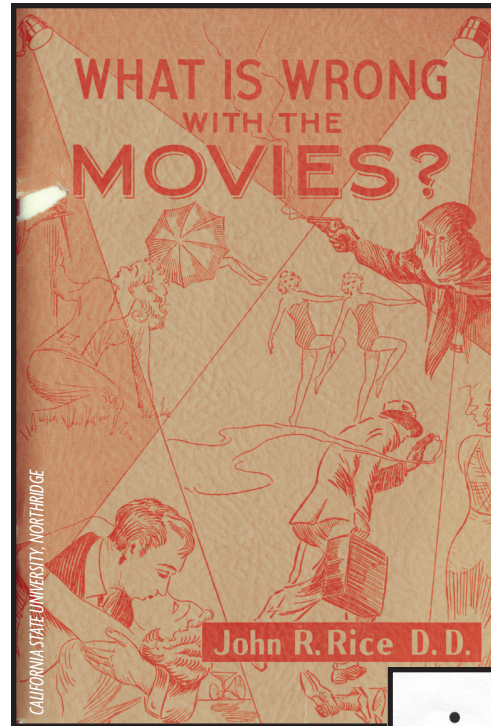


▲ GLORIA HOLDEN AND PAUL MUNI STAR IN A SCENE OF *THE LIFE OF EMILE ZOLA*.

While the Warner Bros. were open about their Jewishness, MGM's Louis B Meyer, Jack and Harry Cohn of Columbia, founder of Fox Films William Fox, and Adolph Zuckor who ran Paramount, downplayed their Jewishness and opposed the exposure of Nazism abroad or in the U.S. The outside pressures they felt were not insignificant. The film industry was often targeted by such anti-Jewish figures as the WJR, Detroit, Michigan, radio haranguer Father Charles Coughlin, and journalist William Dudley Pelley. Coughlin fulminated against Jews and in 1938 defended the Kristallnacht pogrom.

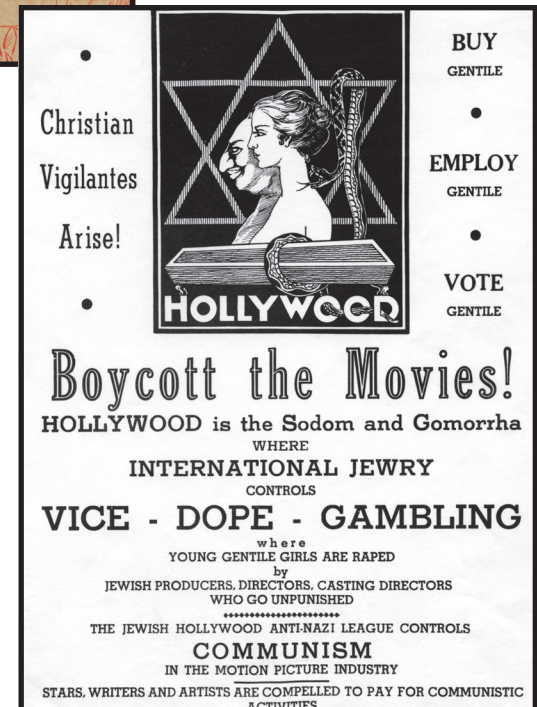
U.S. ambassador to the Court of St. James, Joseph Kennedy (1938-1940), supported Neville Chamberlain's negotiations with Hitler and suggested that German Jews be shipped to Africa. He was also an investor in the Hollywood film industry. Accepting an invitation from Jack and Harry Warner to speak to movie executives, "he left the gathering of fifty industry leaders speechless... [He] asked producers to 'stop making anti-Nazi pictures or use the film medium to promote or show sympathy to the cause of the 'democracies' versus the 'dictators'....Many Anglos blamed the war on Jews, Kennedy warned. After Kennedy's lecture, screenwriter Ben Hecht remembered, 'all of Hollywood's top Jews went around with their grief hidden like a Jewish fox under their Gentile vests.'" (Welky, 244) MGM and Paramount cancelled several anti-Nazi projects following Kennedy's talk.

In 1937, Paramount appointed a new manager for its German branch: Paul Thiefes, a member of the Nazi Party, (Urwand, 73).



◀ “WHAT IS WRONG WITH THE MOVIES” [SIC] IS THE QUESTION POSED BY THE TITLE OF THIS BOOKLET, WRITTEN IN 1938 BY DR. JOHN R. RICE, A FUNDAMENTALIST BAPTIST EVANGELIST. HE CONTENDED THAT “THOUSANDS OF GIRLS AND BOYS ARE LED INTO CRIME AND ADULTERY BY THE PICTURE SHOWS.” THE COVER DEPICTS ‘DECADENT ACTIVITIES’ SUCH AS GANGSTERS, SMOKING GUNS, SCANTILY-CLAD SHOWGIRLS, AND A COUPLE IN A LUSTFUL EMBRACE.

▶ LATE 1930'S ANTISEMITIC PROPAGANDA FLYER AIMED SPECIFICALLY AT JEWS IN HOLLYWOOD—A “SODOM AND GOMORRAH” WHERE INTERNATIONAL JEWRY CONTROLS VICE, DOPE, AND GAMBLING. NOTICE THE LARGE STAR OF DAVID BACKGROUND, THE STEREOTYPICAL LONG-NOSED JEW, AND THE SNAKE TAIL IN HIS BACK.



CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

*Kristallnacht* (November 9-10, 1938) further shattered any lingering hopes of improved conditions for European Jews. In the U.S. Hollywood was cowed into silence for fear of reprisals. It was the German censor, Gyssling, who threatened “that Hitler would inflict worse suffering on Jews if angered, and in particular on relatives of those making the films. When an independent producer announced plans to make *I Was a Captive of Nazi Germany* (1936), Gyssling called the German born actors cast in the film...and threatened their relatives in Europe. Many émigrés used assumed names for this film and for Jack Werner’s *Confessions of a Nazi Spy* (Anatole Litvak, 1939). Warner, who wanted an ‘entirely non-Aryan cast’ led by fellow anti-Nazi activist Edward G. Robinson, was forced to cast his film on the East Coast,” (Krohn, 153).

*Confessions* was a blatantly anti-Nazi spy thriller based on articles of a former FBI agent who had investigated Nazi spy rings in the United States prior to the war. FBI agent Ed Renard (Robinson) is assigned to the case, captures the spy, and extracts a confession. Nazi signage is pervasive, huge swastikas are displayed, arms are raised in the Nazi salute, and Germans shouts of “Sieg heil!” But the word “Jew” is not heard in the whole script.

Considering the film’s subject matter, the early versions of the shooting script were guarded as if they were top secret documents. In the course of filming the studio placed deceptive signage to divert potential Nazi saboteurs or American Bund followers. An accident involving Edward G. Robinson during production was initially judged with ominous overtones. The secrecy about the film’s subject was kept under wrap until before its release for greater publicity impact.

With this film, the Warners declared open war on totalitarianism. Jack Warner would later learn that Hitler placed him on an “extinction list” after viewing *Confessions*, (Warner, 261-262).



KRICA COLLECTION



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▲ TWO SCENES FROM *CONFESSIONS OF A NAZI SPY*. IN THE FIRST THE NAZI PROPAGANDA CHIEF CONFERS WITH COLLEAGUES IN BERLIN ABOUT THE PROPAGANDA CAMPAIGN IN THE U.S. IN THE SECOND, GEORGE SANDERS AS NAZI OFFICER FRANZ SCHLAGER INFORMS HIS STAFF THAT THE THIRD REICH SPIES HAD SUCCESSFULLY INFILTRATED THE UNITED STATES. THE FILM IS REGARDED AS THE FIRST ANTI-NAZI MOTION PICTURE PRODUCED IN HOLLYWOOD.

It was finally left for the great Charlie Chaplin to make history. His *The Great Dictator* (1940) became one of three films that, in comedic style, finally broke the silence about the terror of Nazi Germany. Production of the film was helped along by the fact that the political climate in Hollywood in 1940 was not as restrictive as it had been in 1936 and '37. The PCA's censor-enforcer Joseph Breen surprisingly added scant opposition. In fact, Chaplin was praised "as our greatest artist."

"*The Great Dictator* outlines a system run by lunatics, men who almost start a food fight to decide who will control the nation of Osterlich. Its parody gained power from scenes grounded in reality, including spoofs of the Nuremberg rallies and the [Mussolini-Hitler] 1938 meeting at a Rome train station. The film's overt linkage of Hitlerism with antisemitism further separated it from competitors," (Welky, 232). We see daily persecution in the ghetto, all Jewish property is confiscated, Jews are stripped of their citizenship, and a Jew is shot for resisting the invaders. But "Hitler's message is burlesqued to avoid transmitting it to the divided audience in the theater, and the appeal is to all humanity, especially Americans: equality of 'Jews and Gentiles' is mentioned only once" at the beginning (Krohn, 160). And yet, "only the self-financed Chaplin could have mocked Hitler so mercilessly. Considering the moguls' avoidance of the Jewish question, only a gentile like Chaplin could have made the point so forcefully. Nazi detractors mistakenly blasted it as a 'Jewish production' by 'the Jew Chaplin,'" (Welky, 232).

In spite of the fact that by 1940 Hitler's designs in Europe were no longer in doubt and his racism and antisemitism rampant, the film was banned in Argentina, Belgium, Brazil, Denmark, France, Holland, Hungary, Italy, Japan, Hungary, Luxemburg, Norway, Paraguay, Peru, Romania, and Spain.

- ▶ THE STILLS FROM CHAPLIN'S MOVIE DEPICT HIM IN FULL NAZI REGALIA AS DICTATOR ADENOID HYNKEL—IN A PARODY OF HITLER—AS LEADER OF THE FICTIONAL TOMANIA. IN ONE PHOTO HYNKEL IS SEEN HARANGUING HIS AUDIENCE AND IN THE SECOND DURING HIS MEETING WITH BENZINO NAPALONI (JACK OAKIE), A MOCKING OF BENITO MUSSOLINI.



PUBLIC DOMAIN

PUBLIC DOMAIN



▲ A SCENE FROM *TO BE OR NOT TO BE*.

There were two other comedies by independent producers and small studios that tackled the question of the Jewish condition in Germany, both released in 1942. One was *To Be or Not to Be*, directed and produced by the German-Jewish American film master Ernst Lubitsch, the title echoing William Shakespeare's famous *Hamlet* soliloquy. The script was by two Jewish authors: Melchior Lengyel (Lebovics Menyhért), and Edwin Justs Mayer. The main character, Josef Tura, was played by Benjamin Kubelsky, better known as Jack Benny, together with star Carole Lombard. The comedy is about a troupe of actors in Nazi-occupied Warsaw who use their abilities at disguise and acting to fool the German occupying troops. We also see the Gestapo rounding up homosexuals and Jews.

The second 1942 comedy was *Once Upon a Honeymoon*, with Cary Grant and Ginger Rogers. The film's title is far from intimating anything relating to events in Europe, even though it went into production six months after America entered the war—making the producers well aware of the film's historical context. The love relationship developing between the lead actors set a rather banal background to the film and the Nazi menace is not seriously dealt with. As *New York Times* film critic Bosley Crowther wrote, "The spectacle of Mr. Grant and Miss Rogers flirting airily amid the ruins of Warsaw is not intellectually enjoyable." (Nov. 13, 1942) But there are some powerful scenes around the lovers that give us some sense of the war's realities: Katie (Rogers) gives her passport to Anna, a Jewish maid in her hotel, eventually leading both to a concentration camp, faithfully recreated. In the camp are Jewish men singing a Jewish dirge, while in another scene Jewish inmates are being selected for forced sterilization. "The contrast between the stars and the grim environments they pass through, as if in a fairytale, makes this possible by representing the audience's relationship to the unimaginable, imagined in a film," (Krohn, 163)



▲ ORIGINAL LOBBY-CARD OF *ONCE UPON A HONEYMOON*. R-L: WALTER SLEZAK, GINGER ROGERS, AND ALBERT VAN DEKKER.

After the bombing of Pearl Harbor on Dec. 7, 1941, and for the next three and a half years, Hollywood produced 340 war-related movies that addressed different aspects of the war, nearly one-fourth of its total output (Examples: *The Seventh Cross*, 1944; *The Strange Death of Adolf Hitler*, 1943). Hollywood's timidity with respect to Germany underwent a sea change between the eruption of the war and the Japanese attack two years later. From this point on, it joined the anti-Nazi crusade in earnest. And yet, only a few more films, aside from the anti-Hitler comedies, made tangential references about what would later become known as the Holocaust.

*Hitler's Madman* (1943), bearing resemblance to Fritz Lang's "Hangmen Also Die," was one of them. The story, based on real events, centers on the fierce Czechs' resistance to the barbarities of the infamous military governor of Czechoslovakia, Reinhard Heydrich. His assassination by the Czechs, brings about the horrendous reprisals by the German forces. Heinrich Himmler then orders the utter destruction of the town of Lidice, burned on June 10, 1942. Soldiers murder all men over 16 and the others are herded to concentration camps.

The film was made independently by German émigrés and reshot when L.B. Mayer picked it up for distribution by MGM, a first for the studio. The only connection of the film to the Holocaust was the presence of Heydrich, an architect of the Nazi genocide, chair of the January 1942 Wannsee Conference, and the head of the death squads trailing the German army.

► A FRENCH PRODUCED CARD ADVERTISING *HITLER'S MADMAN* WITH JOHN CARRADINE PORTRAYING REINHARD HEYDRICH IN SEVERAL TAKES OF THE FILM.

**1943**

**U.S.A.**

FILM HISTORIQUE

**HITLER'S MADMAN**

HITLER'S MADMAN

RÉALISATEUR

**Douglas Sirk**

KIRCA COLLECTION

*None Shall Escape*, 1944, looks beyond the war. Columbia Pictures' in-house producer Sam Bischoff got the idea for the film after hearing FDR declare on August 21, 1942, that the Allies were collecting information about the Nazis responsible for war crimes, in order to bring them to court after the war. To ensure that the film depicted the war crimes accurately, the script was submitted to the U.S. State Department for review.

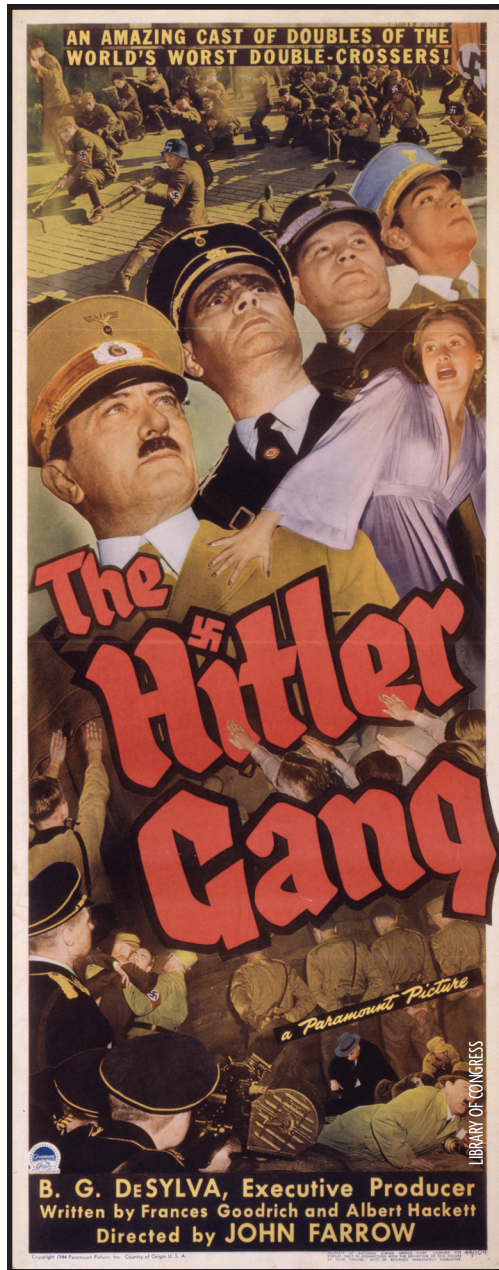
The film centers on the career of Nazi officer Wilhelm Grimm, and flashes forward to of the imagined post-war Nuremberg-style trial that he was submitted to. The narrative unfolds through the eyes of several witnesses, including a Catholic priest. Reich's Commissioner Wilhelm is shown being involved in the large deportation of Jews from a Polish town, as well as that of other minority groups. In another scene, he coldly kills the local rabbi with his pistol.

The film's writers, Alfred Neumann and Joseph Than, were nominated for an Academy Award for Best Story, and some critics consider *None Shall Escape* as the first feature film to deal with the Nazi atrocities against the Jews.

► POSTER OF *NONE SHALL ESCAPE* WITH MARSHA HUNT, ALEXANDER KNOX, AND HENRY TRAVERS







▲ THE POSTER PRODUCED FOR THE FILM SHOWS A YELLOW “X” DRAWN AGAINST A SWASTIKA.

◀ LOBBY CARD FOR *THE HITLER GANG* SHOWS ACTORS ON SCENES FROM THE FILM.

A May 8, 1944 *New York Times* review of Paramount’s *The Hitler Gang*, states that “As the most complete pictorial documentation we have to date on the birth and growth of nazism [sic], it has a place unique, resisting comparison or qualitative judgment. Those of us, and that is practically all-embracing, who would profit by seeing, close up, the genesis and spread of an ideological virus, would do well to see ‘The Hitler Gang,’” (*NYT*).

While the “Gang” in the film, that is, Hitler’s unsavory crew made up of Goering, Roehm, Hess, Streicher and Rosenberg, parade through the film like animated figures from the horror gallery of Madame Tussaud’s Wax Museum, the film offers some true punches to what was a rather detached audience from the Nazis’ barbarism. In one of the scenes, Hitler is seen “saying that he will make the lie that ‘the Jew is responsible for all troubles’” into the truth by repeating it in myriad forms. In the next scene he gives his first big speech on the subject, which culminates in the denunciation of ‘the Jew’ as ‘the great master of the art of lying,’” (Krohn, 166).

*Tomorrow, the World!* 1944, was a black-and-white film whose title was probably inspired by an often ascribed but never documented threat made by Hitler, "Today, Germany; tomorrow, the world." The film was based on a play of the same title shown 500 times on Broadway. The story goes back to the time when war breaks out in Germany and the parents of a young man send their son to live with his American uncle, a liberal university professor, in the United States. His uncle tries to make the young man part of his life, but he has been heavily indoctrinated in Nazi propaganda from his years of militancy in the Hitler Youth. He goes as far as denouncing his own father who didn't support his militancy and denounces the professor's Jewish fiancée.



► POSTER FOR TOMORROW, THE WORLD!

Thomas Doherty adds an important caveat in his book regarding Hollywood and the Nazi German government in the 30's: "It wasn't just the Nazis who were trying to shape studio content. The Brits had things they wanted taken out of American films, as did the French; there were censorship boards in Chicago and Kansas cutting up American movies. Violation of artistic intent was a commonplace. You can't understand the studios' malleability in relation to Nazism without understanding their malleability in relation to so many other people," including the U.S. government, the press, the currents of antisemitism, and, yes, enormous sums that the studios had invested in Germany and were trying to retrieve or salvage. "In our own time, American movies are being tailored to suit the semi-totalitarian regime in China. It's called 'the movie business.'" The Hollywood Jewish studio owners "negotiated... evaded...censored their creative people...schemed to preserve their business in the future. They behaved cravenly. But they did not collaborate," (David Denby, *The New Yorker*, 9/23/13).

▶ ONLY AT THE END OF 1939 A HEADLINE OF THE HOLLYWOOD REPORTER ANNOUNCED THAT FILM PRODUCERS, WITH A GOVERNMENT NOD OF APPROVAL, WOULD NO LONGER ABSTAIN FROM "BRUISING THE FEELINGS OF SENSITIVE SOULS IN CERTAIN SECTIONS OF EUROPE...STRESSING AMERICAN TRADITION AND DEMOCRACY," AND WILL PRODUCE PICTURES WHICH WERE SHELVED BECAUSE OF THE FROWNS OF MUSSOLINI, HITLER, AND STALIN, AND "THE THREATS OF DICTATORIAL BOYCOTT?"

# THE HOLLYWOOD REPORTER

Vol. XXXVIII, No. 47. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, November 29, 1938

## PRODUCERS DEFY DICTATOR BANS



**A MANAGER** of a theatre in the Midwest forwarded me a letter he received from one of his patrons. It is evident that this patron had really been a patron of that theatre, and the manager, missing his presence, wrote him a note to inquire why he had not been around more often, and this was his answer:

"You ask me why you have not seen me in your theatre recently? I have been there, in fact I go every week and am surprised, because I now only go once each week, that you should miss me."

"I have been getting a little tired of movies, in fact I now find that I can get all the movies I want by going one night a week. I use to go at least three times weekly and I would get home feeling so tired it would take me some time before I got to sleep."

• Now this is the manager's angle on Mr. Doakes not coming to his house more than once a week:

"I can't blame that fellow. I missed him, as he was one of the first customers at our boxoffice on the first evening of the change of every program. He is evidently tired of seeing so many pictures. He comes to this house, sees two features, a newsreel, a travelogue, a cartoon subject and occasionally another reel or two. He would get into the theatre about 6:30 and would not get out until 10 or 10:30. So he must figure that one visit a week gives him plenty of pictures for the week. So it looks as if our continued policy of double bills and a whole raft of shorts is finally wearing our patrons out. I know I am losing two admissions a week from this fellow and can imagine how many more I'm losing, just for the reason they are getting tired of so many pictures. When will the distributors and our circuit heads get wise to that?"

• And we ask, when will the picture business get wise to their acts of killing the goose with so many pictures? It only stands to reason that four hours of pictures once a week is enough to kill all ambitions a patron may have for screen entertainment for that week.

The above is further evidence that the public is getting tired of pictures. The quantity is killing the quality of screen programs and stopping the sale of tickets.

### Americanism and Democracy To Be Keynotes Of Hollywood Pictures To Be Made In 1939

With a nod of approval from the government, Hollywood is dusting off ideas long held up to avoid bruising the feelings of sensitive souls in certain sections of Europe and has set Americanism as one of the major keynotes of picture production for the coming year. Every major studio is channeling its programs with the idea of stressing American tradition and democracy, with most of the big lots already scheduling American historicals, in a number never before equalled, as among their biggest budget productions of the year.

Back of this industry-wide move, which amounts to a new Declaration of Independence, are several important factors.

(Continued on Page 6)

### Pathe Group Sues To Block Transfer

New York.—A suit seeking to restrain the Pathe Film Corporation and its directors from holding a stockholders meeting December 13, to pass on a resolution voted by the directors, under which certain assets would be transferred to a new company organized by O. Henry Briggs and Robert Young, was filed in Supreme Court yesterday by Anna Bashlow and 15 other Pathe stockholders, representing 2245 shares of stock.

Plaintiffs claim the plan, which would transfer the lab and the film business over to Young and Briggs for \$540,000 would be detrimental to the interests of the stockholders.

### A.T. & T. Drop \$17,000,000 In Mysterious Patent Suit Loss

New York.—It rained more than \$17,000,000 on various heads here yesterday in an outpouring of staggering sums by official decree as mysterious and difficult to trace as lost Charley Ross. The bonanza was revealed when papers were filed in district court here and now awaiting Judge Knox's signature covering a settlement of \$17,505,895 in a suit against the AT&T brought by Alwyn B. Lassiter.

According to the papers, the suit was over two patents, one covering audio frequency amplification and the other on talking motion picture apparatus.

Intensive search yesterday failed to show any record either in New York or Washington of any such suit having been started.

The papers filed order the Chase National Bank and the Manufacturers

### 'Hardys' Hit Hard

With grosses on "Out West" over 75 percent of boxoffice normal, over 75 percent of the 29 key situations have signified a hold-over of the MGM film, which was released Thanksgiving Day.

### Col. Shows Loss On Third Quarter

New York.—Columbia showed a net loss of \$233,612 for the third quarter of the year ending Sept. 24, after all charges and provisions for taxes were deducted. This loss compares with a profit of \$147,311 for the same period last year, not including deductions for the surtax on the undivided profits.

The gross income for the quarter was \$4,469,770 as against a take of \$4,310,345 for last year. Amortization of production costs amounted to \$2,803,631 as against \$2,553,821 the year before. Current and working assets are \$12,179,472, of which \$2,299,699 is in cash.

### Collective Bargaining For British Studios?

London.—Although the thing has been up before the Film Production Employers Federation at least five times, it is understood now that only recently has that organization taken any interest in the request of the five Trade Unions for collective bargaining in the studios.

The studio heads and the unions will settle the thing this week.

### 'Love Affair' Halted, McCarey To Rehearse

Leo McCarey has again called a halt to shooting on RKO's "Love Affair," the Irene Dunne-Charles Boyer costar. Producer-director will devote two weeks to script polishing with writers Delmar Davies and Donald Ogden Stewart, and to rehearsals for Dunne and Boyer for the final scene.

### Wead Back At 20th

Commander Frank Wead returns this week to the writing staff at 20th-Fox after a two months' European vacation. His play, "Casting Zero," opens Dec. 15 in Paris with Pierre Blancher in the lead.

### MGM Buys '20 Girls'

MGM has purchased "Twenty Little Working Girls," by Val Burton and Bradford Hopes, for Nat Levine's production.

### Writers Leave Para

Writers Charles C. Booth, Leon Ware, Zoe Akins and Harold Wilson have finished their Paramount assignments and checked off the lot.

### Taurog's Mother Dies

Mrs. Annette Taurog, mother of Norman Taurog, died Sunday at the Cedars of Lebanon after a long illness.

PAUL R. REYNOLDS & SON - GERALD DRAYSON ADAMS  
Barrett Willoughby, author of "SPAWN OF THE NORTH"

UNDER EXCLUSIVE MANAGEMENT  
Margaret Aver Barnes     Sax Rotmes  
Richard English     Richard Wormser  
Leland Jamieson     and others.

KIPKA COLLECTION

25

# The Diary Of Anne Frank

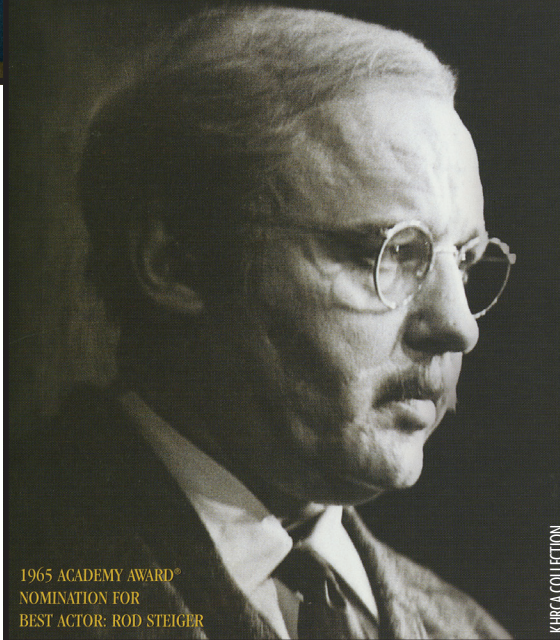
Millie Perkins, Joseph Schildkraut, Shelley Winters,  
Richard Beymer, Gusti Huber

Running Time: 150 Min.



KHRC COLLECTION

# ROD STEIGER THE PAWNBROKER



1965 ACADEMY AWARD®  
NOMINATION FOR  
BEST ACTOR: ROD STEIGER

KHRC COLLECTION

The movie industry did not explicitly confront the Holocaust until the 1960's, just a few years after the foundation of the Yad Vashem Memorial Museum in Jerusalem was laid in 1957. The trauma of the war, the murder of millions of Jews, and the very difficult first years of thousands of Jewish survivors in the State of Israel also fighting for survival in the midst of a hostile neighborhood, pushed the emotional coming around in dealing with the enormous tragedy.

◀ *THE DIARY OF ANNE FRANK* (1959), *EXODUS* (1960), *JUDGMENT AT NUREMBERG* (1961), AND *THE PAWNBROKER* (1965), WERE SOME OF THE FIRST MAJOR FILMS THAT DEALT WITH THE HOLOCAUST HEAD ON.

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The mission of the Harriet and Kenneth Kupferberg Holocaust Resource Center & Archives is to use the lessons of the Holocaust to educate current and future generations about the ramifications of unbridled prejudice, racism and stereotyping.

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LEO McCAREY'S  
*Once Upon A  
Honeymoon*

in  
"TO BE  
OR NOT  
TO BE"  
TO BE

THE GREAT  
DICTATOR

IN  
"The LIFE OF  
EMILE ZOLA"

"CONFESSIONS  
OF A  
NAZI SPY"  
A FIRST NATIONAL PICTURE

"I WAS A CAPTIVE  
OF NAZI GERMANY"  
WITH ISOBEL LILLIAN STEELE

