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**Contributions To
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***Despite its international
influence, Polish theatre***

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Years Essays On Theatre In
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***remains a mystery to many
Westerners. This volume
attempts to fill in current
gaps in English-language
scholarship by offering a
historical and critical
analysis of two of the most***

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***influential works of Polish
theatre: Jerzy Grotowski's
'Akropolis' and Tadeusz
Kantor's 'Dead Class'. By
examining each director's
representation of Auschwitz,
this study provides a new***

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***understanding of how
translating national trauma
through the prism of
performance can alter and
deflect the meaning and
reception of theatrical
works, both inside and***

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***outside of their cultural and
historical contexts.
The first comprehensive
survey in English of the
literature and film of Nazi
Germany.
A comprehensive account of***

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***the films made in Nazi
Germany from 1933 to 1945,
including the notorious
feature film, Jüd Suss, and
the compilation
documentary Der Ewige
Jude.***

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***From 1933 until America's
entry into World War II in
1941, nearly 500 Nazi films
were shown in American
theaters, accounting for
nearly half of all foreign
language film imports***

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***during the period. These
poorly disguised
propaganda films were
produced by Germany's top
studios and featured
prominent pro-German and
Nazi actors, directors and***

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***Years. Essays On Theatre In
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technicians. The films were
replete with overt and
covert anti-Jewish imagery
and themes, but in spite of
this obvious intent to use
the medium to justify Nazi
ascendancy, viewers and***

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film critics from such prominent publications as the New York Times, Variety, the Washington Post and the Chicago Times consistently overlooked the films' anti-Semitic message,

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***dubbing them harmless
entertainment. This is the
complete history of German
films shown in America from
the founding of the Nazi
government to America's
involvement in the war.***

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**Summaries, descriptions
and discussions of these
almost 500 films serve to
examine the major
filmmakers and distributors
who kept the German film
industry alive during the**

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***rule of Hitler and the Third
Reich. Special emphasis is
placed on films directly
commissioned by Joseph
Goebbels, head of the
German Ministry for the
Enlightenment of the People***

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***and Propaganda and the
man directly responsible for
ensuring that the
anti-Semitic ideology of the
new regime was reflected in
all films produced after
January 30, 1933. Rarely***

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**seen photographs and
illustrations complete an in-
depth study of the Nazi use
of this global medium.**

**American Drama and World
War II**

Staging the War

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Shakespeare

Hostetter (German theater, Rowan
U. of Glassboro, New Jersey)

investigates the role bourgeois
theater played as an agent of
propaganda for and against the
government in Nazi Germany.

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Specifically she explores how Nazi
officials selected theater

administrators, altered productions

designs, and influenced character

portrayals at the Berliner

Staatstheater in order to reinforce

party- approved ideology. Focusing

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on the final products rather than the
artistic process of the productions,
the study draws conclusions

primarily from reviews, production
photographs, programs, and final
stage designs because these directly
influenced audience members, who

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generally did not have insight into
the rehearsal process or the
intellectual aims of the directors.

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The Second World War went
beyond previous military conflicts.

It was not only about specific
geographical gains or economic
goals, but also about the brutal and
lasting reshaping of Europe as a
whole. Theatre in Europe Under

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German Occupation explores the part that theatre played in the Nazi war effort. Using a case-study approach, it illustrates the crucial and heavily subsidised role of theatre as a cultural extension of the military machine, key to Nazi

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Germany's total war doctrine.

Covering theatres in Oslo, Riga,
Lille, Lodz, Krakau, Warsaw,

Prague, The Hague and Kiev,

Anselm Heinrich looks at the history
and context of their operation; the
wider political, cultural and

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propagandistic implications in view
of their function in wartime; and
their legacies. Theatre in Europe

Under German Occupation focuses
for the first time on Nazi Germany's
attempts to control and shape the
cultural sector in occupied

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territories, shedding new light on the
importance of theatre for the
regime's military and political goals.

This book explores the activities of
the Nazi regime's vast leisure
programme. Shortly after coming to
power in Germany, it began a large-

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scale undertaking to bring happiness
and a good life to so-called 'Aryan'
Germans, carried out by the Nazi
leisure organization Kraft durch
Freude. Julia Timpe traces Kraft
durch Freude's practices and
propaganda from 1933 through the

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Second World War, and analyses
Nazi-organized sports classes,
entertainment events, and
beautification campaigns for
industrial sites and the countryside,
as well as Kraft durch Freude's
activities in entertaining German

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soldiers and concentration camp
guards. Contributing to newer
scholarship which focuses on the
integratory force of the Nazi
promise of a unified 'racial
community' of all 'Aryan' Germans,
this book highlights that Kraft durch

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Freude's 'everyday production of joy' was central to Nazism, closely connected to the destructive side of the Third Reich, and ultimately a major reason for Nazism's success among the German population.

'It's like being in a dream',

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commented Joseph Goebbels when he visited Nazi-occupied Paris in the summer of 1940. Dream and reality did indeed intermingle in the culture of the Third Reich, racialist fantasies and spectacular propaganda set-pieces contributing to this

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atmosphere alongside more benign
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cultural offerings such as
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performances of classical music or
popular film comedies. A cultural
palette that catered to the tastes of
the majority helped encourage
acceptance of the regime. The Third

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Reich was therefore eager to
associate itself with comfortable
middle-brow conventionality, while
at the same time exploiting the latest
trends that modern mass culture had
to offer. And it was precisely
because the culture of the Nazi

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period accommodated such a range of different needs and aspirations that it was so successfully able to legitimize war, imperial domination, and destruction. Moritz Föllmer turns the spotlight on this fundamental aspect of the Third

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Reich's successful cultural appeal in this ground-breaking new study, investigating what 'culture' meant for people in the years between 1933 and 1945: for convinced National Socialists at one end of the spectrum, via the legions of the

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apparently 'unpolitical', right
through to anti-fascist activists,
Jewish people, and other victims of
the regime at the other end of the
spectrum. Relating the everyday
experience of people living under
Nazism, he is able to give us a

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privileged insight into the question
of why so many Germans
enthusiastically embraced the
regime and identified so closely
with it.

The Reich Chambers of Music,
Theater, and the Visual Arts

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A Study of the Administration, Key
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Round Heads & Pointed Heads;
Fear & Misery of the Third Reich;
Senora Carrar's Rifles; Trial of
Lucullus; Dansen; How Much Is
Your Iron?

'It's like being in a dream',

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when he visited Nazi-occupied
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conventionality, while at the*

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domination, and destruction.

*Moritz Föllmer turns the
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aspect of the Third Reich's
successful cultural appeal in*

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*this ground-breaking new
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1945: for convinced National
Socialists at one end of the
spectrum, via the legions of*

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*the apparently 'unpolitical',
right through to anti-fascist
activists, Jewish people, and
other victims of the regime at
the other end of the spectrum.
Relating the everyday
experience of people living*

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*under Nazism, he is able to
give us a privileged insight
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embraced the regime and
identified so closely with it.
"This book is a collection of*

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*documents, mostly translated
from the German, that covers
the entire Third Reich, from
the beginnings of National
Socialism in Munich in 1919,
through the rise of Nazism in
the 1930s, and ultimately the*

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*defeat of the Third Reich. It is
wide-ranging, covering the
core doctrine of anti-Semitism,
education, German youth,
women and marriage, science,
health, the Church, literature,
visual arts, music, the body,*

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*industry, sports, and the
resistance"*--
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march to war This magnificent
second volume of Richard J.
Evans's three-volume history
of Nazi Germany was hailed by
Benjamin Schwartz of the
Atlantic Monthly as "the*

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*definitive English-language
account... gripping and
precise." It chronicles the
incredible story of Germany's
radical reshaping under Nazi
rule. As those who were
deemed unworthy to be*

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*counted among the German
people were dealt with in
increasingly brutal terms,
Hitler's drive to prepare
Germany for the war that he
saw as its destiny reached its
fateful hour in September*

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Power is the fullest and most
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written of how, in six years,
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Veit Harlan

Veit Harlan (1899-1964) was one of Germany's most controversial and loathed directors. After studying with theatre and film pioneer Max Reinhardt and

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beginning a promising career, he became one of Joseph Goebbels's leading filmmakers under the National Socialist regime.

Harlan's *Jud Süß* (*Jew Süss*, 1940), in particular, stands as one of the most artistically distinct

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and morally reprehensible films produced by the Third Reich. His involvement with this movie has led to many critical questions: Was the director truly forced to make the film under penalty of death? Is anti-Semitism a theme in

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his other productions? Can and should his work be studied in light of the horrors of Nazism and the Holocaust? The first English-language biography of the notorious director, Veit Harlan presents an in-depth portrait of

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the man who is arguably the only
Nazi filmmaker with a distinct
authorial style and body of work.
Author Frank Noack reveals that
both Harlan's life and work were
marked by creative vision,
startling ambiguities, and deep

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moral flaws. His meticulously
detailed study explores the
director's influence on German
cinema and places his work within
the contexts of World War II and
film history as a whole. Rivalled
only by Leni Riefenstahl, Veit

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Harlan remains one of Germany's most infamous filmmakers, and virtually every book on Nazi cinema contains at least one chapter about Harlan or an analysis of one of his movies. This biography -- supplemented by

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production histories and rare
interviews with actors, actresses,
and cameramen -- offers the first
comprehensive analysis of the
director and his work and adds
new perspective to the growing
body of scholarship on filmmaking

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under the Third Reich.

At age thirty in 1919, Adolf Hitler
had no accomplishments. He was
a rootless loner, a corporal in a
shattered army, without money or
prospects. A little more than
twenty years later, in autumn

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1941, he directed his dynamic
forces against the Soviet Union,
and in December, the Germans
were at the gates of Moscow and
Leningrad. At that moment, Hitler
appeared — however briefly — to
be the most powerful ruler on the

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planet. Given this dramatic turn of events, it is little wonder that since 1945 generations of historians keep trying to explain how it all happened. This richly illustrated history provides a readable and fresh approach to

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the complex history of the Third Reich, from the coming to power of the Nazis in 1933 to the final collapse in 1945. Using photographs, paintings, propaganda images, and a host of other such materials from a wide

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range of sources, including official documents, cinema, and the photography of contemporary amateurs, foreigners, and the Allied armies, it distils our ideas about the period and provides a balanced and accessible account

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of the whole era.

Brecht's series of twenty-four
interconnected playlets describe
events which took place in
ordinary German households in
the 1930s. They dramatise with
clinical precision the suspicion

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and anxiety experienced by
ordinary people, particularly
Jewish citizens, as the power of
Hitler grew. Written in exile in
Denmark and first staged in 1938
it was inspired in part by his
recent trip to Moscow where he

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had been researching tasks for the anti-Nazi effort. This Student Edition features an extensive introduction and commentary and includes: a chronology of the Brecht's life and work; a synopsis of each playlet; an introduction to

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the context of the play;
commentary on themes,
characters, style and language; a
review of the play in performance;
notes on individual words and
phrases in the text, and questions
for further study.

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In this fascinating volume,
Nicholas O'Shaughnessy
elucidates the phenomenon of the
Nazi propaganda machine via the
perspective of consumer
marketing, conceptualising the
Reich as a product campaign.

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Building on his acclaimed *Selling Hitler* (2016), he uses marketing scholarship to show how propaganda and political marketing existed not merely as an instrument of government in Nazi Germany, but as the very

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medium of government itself.

Marketing the Third Reich

explores the insidious connection
between a mass culture and a
political movement, and how the
cultures of consumption and
politics influence and infect each

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other - consumerised politics and
politicised consumption.

Ultimately its concern is with the
'engineering of consent' - the
troubling matter of how public
opinion can be manufactured, and
governments elected, via

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sophisticated methodologies of persuasion developed in the consumer economy. Nazism functioned as a brand, packaging almost everything with persuasive purpose. Revealing obvious parallels between Adolf Hitler's

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use of the living theatre of
politics, and our present
public-political dramaturgy,
between Nazi lies and our post-
truth, the book raises the chilling
question: was Hitler ahead of his
time? This radical, original, in-

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depth study will be an invaluable resource for all scholars of marketing history, political marketing, propaganda and history.

Music, Theatre and Politics in
Germany

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Hitler Laughing
The Third Reich Sourcebook
Culture in the Third Reich
The Oxford Illustrated History of
the Third Reich
Spectacular Suffering
(Applause Books). Martin

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*Sherman's worldwide hit play
Bent took London by storm in
1979 when it was first
performed by the Royal Court
Theatre, with Ian McKellen
as Max (a character written
with the actor in mind). The
play itself caused an*

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uproar. "It educated the world," Sherman explains. "People knew about how the Third Reich treated Jews and, to some extent, gypsies and political prisoners. But very little had come out about their treatment of

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**homosexuals." Gays were
arrested and interned at
work camps prior to the**

**genocide of Jews, gypsies,
and handicapped, and**

**continued to be imprisoned
even after the fall of the
Third Reich and liberation**

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of the camps. The play Bent highlights the reason why - a largely ignored German law, Paragraph 175, making homosexuality a criminal offense, which Hitler reactivated and strengthened during his rise to power.

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**"Brilliant." –Washington
Post "The clearest and most
gripping account I've read
of German life before and
during the rise of the
Nazis." –A. S Byatt, Times
Literary Supplement "The
generalist reader, it should**

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***be emphasized, is well
served. . . . The book reads
briskly, covers all
important areas—social and
cultural—and succeeds in its
aim of giving “voice to the
people who lived through the
years with which it deals.”***

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–*Denver Post* There is no
story in twentieth-century
history more important to
understand than Hitler's
rise to power and the
collapse of civilization in
Nazi Germany. With *The
Coming of the Third Reich,*

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Richard Evans, one of the world's most distinguished historians, has written the definitive account for our time. A masterful synthesis of a vast body of scholarly work integrated with important new research and

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***interpretations, Evans's
history restores drama and
contingency to the rise to
power of Hitler and the
Nazis, even as it shows how
ready Germany was by the
early 1930s for such a
takeover to occur. The***

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*Coming of the Third Reich is
a masterwork of the
historian's art and the book
by which all others on the
subject will be judged.*

*German National Cinema is
the first comprehensive
history of German film from*

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its origins to the present.
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*Hake discusses film-making
in economic, political,
social, and cultural terms,
and considers the
contribution of Germany's
most popular films to*

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*Years. Essays On Theatre In
changing definitions of
genre, authorship, and film
form. The book traces the
central role of cinema in
the nation's turbulent
history from the Wilhelmine
Empire to the Berlin
Republic, with special*

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**attention paid to the
competing demands of film as
art, entertainment, and
propaganda. Hake also
explores the centrality of
genre films and the star
system to the development of
a filmic imaginary. This**

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**fully revised and updated
new edition will be required
reading for everyone
interested in German film
and the history of modern
Germany.**

**When the National Socialist
German Workers' party**

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(Nazis) assumed power they vowed to cleanse the German theater of all things "un-German," which ostensibly included comedy. During the Third Reich nearly all German theaters, supported by enormous state funding,

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***presented thousands of
comedy productions. Perhaps
it was a propaganda tool,
however only a tiny fraction
of these productions were
outright propagandist
efforts. French playwright
and filmmaker, Marcel Pagnol***

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***described laughter as a
"song of triumph...[that]
expresses the laughter's
sudden discovery of his own
momentary superiority over
the person at whom he is
laughing. That explains
burst of laughter in all***

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times in all countries."

*Hitler and his followers
gladly embraced this
triumphal expression. Yet,
what did this laughter mean
to the Nazi agenda and in
what ways did it undermine
its goals? Hitler Laughing*

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*offers insight into the
world of comedy during the
Third Reich and its role in
the Nazi cultural agenda.*

*Nazi Films in America,
1933–1942*

*The Swastika and the Stage
Nazis and the Cinema*

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Dietrich's Ghosts

***How the Third Reich Abused a
Cultural Icon***

A music historian uncovers
Nazi Germany's use of Mozart
as a WWII propaganda tool in
this "intriguing study

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[that] comprehends a range
of vital topics” (Choice).

As the Nazi war machine
expanded its bloody
ambitions across Europe, the
Third Reich sought to
promote a sophisticated and
even humanitarian image of

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German culture through the
tireless promotion of
Mozart's music. In this

revelatory book, Erik Levi
draws on World War II era
articles, diaries, speeches,
and other archival materials
to provide a new

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understanding of how the
Nazis shamelessly
manipulated Mozart for their
own political advantage.
Mozart and the Nazis also
explores the continued
Jewish veneration of the
composer during this period

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while also highlighting some
of the disturbing legacies
that resulted from the Nazi
appropriation of his work.
Enhanced by rare
contemporary illustrations,
Mozart and the Nazis is a
fascinating addition to the

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study of music history,
World War II propaganda, and
twentieth century politics.

In this authoritative study,
one of the first to appear
in English, Erik Levi
explores the ambiguous
relationship between music

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and politics during one of
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the darkest periods of
recent cultural history.

Utilising material drawn
from contemporary documents,
journals and newspapers, he
traces the evolution of
reactionary musical

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attitudes which were
exploited by the Nazis in
the final years of the

Weimar Republic, chronicles
the mechanisms that were
established after 1933 to
regiment musical life
throughout Germany and the

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Years Essays On Theatre In
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occupied territories, and
examines the degree to which
the climate of xenophobia,
racism and anti-modernism
affected the dissemination
of music either in the opera
house and concert hall, or
on the radio and in the

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This collection of articles
by both German literature
specialists and German
theater experts grew out of
the Comparative Drama
Conference held annually
between February and March

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Years Essays On Theatre In
from 1977 to 1999 in
Gainesville, Florida. At the
center of the contributors'
work is the productive
tension between the literary
and the performance aspects
of German drama and theater.
At the same time, the

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reception is truly American,
since the German
playwrights, directors,
theorists, and dramatists
discussed have gone through
creative filters in the
researching, performing, and
teaching of German drama and

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theater on various campuses
across the United States
during the last third of the
twentieth century.

What happened in American
drama in the years between
the Depression and the
conclusion of World War II?

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How did war make its impact
on the theatre? More
important, how was drama
used during the war years to
shape American beliefs and
actions? Albert Wertheim's
Staging the War brings to
light the important role

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played by the drama during
what might arguably be
called the most important
decade in American history.
As much of the country
experienced the dislocation
of military service and work
in war industries, the

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dramatic arts registered the enormous changes to the boundaries of social classes, ethnicities, and gender roles. In research ranging over more than 150 plays, Wertheim discusses some of the well-known works

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of the period, including *The
Time of Your Life*, *Our Town*,
Watch on the Rhine, and *All
My Sons*. But he also
uncovers little-known and
largely unpublished plays
for the stage and radio, by
such future luminaries as

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Arthur Miller and Frank
Loesser, including those
written at the behest of the
U.S. government or as U.S.O.
musicals. The American son
of refugees who escaped the
Third Reich in 1937,
Wertheim gives life to this

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vital period in American
history.

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German National Cinema
Literature and Film in the
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Persuasion, Packaging and
Propaganda
The Post-traumatic Theatre

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of Grotowski and Kantor
Art, Ideology, and Economics
in Nazi Germany
The Study Of World History
Theatre Under the Nazis

***Shakespeare's works occupy a
prismatic and complex position in
world culture: they straddle both the***

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*high and the low, the national and
the foreign, literature and theatre.*

*The Second World War presents a
fascinating case study of this
phenomenon: most, if not all, of its
combatants have laid claim to
Shakespeare and have called upon*

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*his work to convey their society's
self-image. In wartime, such claims
frequently brought to the fore a
crisis of cultural identity and of
competing ownership of this
'universal' author. Despite this, the
role of Shakespeare during the*

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*Second World War has not yet been
examined or documented in any
depth. Shakespeare and the Second
World War provides the first
sustained international,
collaborative incursion into this
terrain. The essays demonstrate how*

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*the wide variety of ways in which
Shakespeare has been recycled,
reviewed, and reinterpreted from
1939–1945 are both illuminated by
and continue to illuminate the War
today.*

This text looks at the star system

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*under the Third Reich. Following
the experiments of Weimar, much
of cinema after 1933 became part
of a wider Nazi backlash against
modernism in all its forms. This
study contributes to contemporary
debates concerning the historical*

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study of film spectatorship.

*From 1933 to 1945, the Reich
Chamber of Culture exercised a
profound influence over hundreds
of thousands of German artists and
entertainers. Alan Steinweis focuses
on the fields of music, theater, and*

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*the visual arts in this first major
study of Nazi cultural
administration, examining a
complex pattern of interaction
among leading Nazi figures,
German cultural functionaries,
ordinary artists, and consumers of*

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culture. Steinweis gives special attention to Nazi efforts to purge the arts of Jews and other so-called undesirables. Steinweis describes the political, professional, and economic environment in which German artists were compelled to

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*function and explains the structure
of decision making, thus showing in
whose interest cultural policies were
formulated. He discusses such
issues as insurance, minimum wage
statutes, and certification
guidelines, all of which were*

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*matters of high priority to the art
professions before 1933 as well as
after the Nazi seizure of power. By
elucidating the economic and
professional context of cultural
life, Steinweis helps to explain the
widespread acquiescence of*

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*German artists to artistic censorship
and racial 'purification.' His work
also sheds new light on the purge of
Jews from German cultural life.
Music, theatre and politics have
maintained a long-standing
relationship that continues to be*

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*strong. The contributions in this
volume bridge the conventional
chronological division between 'late
Romantic' and 'modern' music to
thematize a wide array of i
The Life and Work of a Nazi
Filmmaker*

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***1848 to the Third Reich
The Portrayal of the Nazi
Character on Broadway by
American Playwrights from 1933 to
1970
Comedy in the Third Reich
Holocaust Drama***

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Marketing the Third Reich

Too often dismissed as escapist
entertainment or vilified as mass
manipulation, popular cinema in
the Third Reich was in fact
sustained by well-established
generic conventions, cultural

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traditions, aesthetic sensibilities,
social practices, and a highly
developed star system - not
unlike its Hollywood counterpart
in the 1930s. This study
contributes to the ongoing
reassessment of Third Reich

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cinema by examining it as a
social, cultural, economic and
political practise that often
conflicted with, contradicted, and
compromised the intentions of
the Propaganda Ministry.

Nevertheless, by providing the

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illusion of a public sphere
presumably free of politics,
popular cinema helped to sustain

the Nazi regime, especially
during the war years.

This book is the first systematic
study of the relations between

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German high society and the
Nazis. It uses unpublished
archival material, private diaries
and diplomatic documents to
take us into the hidden areas of
power where privileges, tax
breaks, and stolen property were

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exchanged. Fabrice D'Almeida begins by examining high society in the Weimar period, dominated by the old imperial aristocracy and a new republican aristocracy of government officials and wealthy businessmen. It was in

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this group that Hitler made his social debut in the early 1920s through the mediation of conservative friends and artists, including the family of the composer Richard Wagner. By the end of the 1920s, he enjoyed

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wide support among socialites,
who played a significant role in
his access to power in 1933.

Their adherence to the Nazi
regime, and the favors they
received in return, continued and
even grew until defeat loomed on

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the horizon. D'Almeida shows how members of German high society sought to outdo each other in showing zealous support for Hitler, how the old elites starting with the Kaiser's sons partied alongside parvenus, and

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how actors, aristocrats, SS
technocrats, and diplomats came
together to form a strange
imperial court. Women also
played a role in this theatre of
power; they were persuaded that
they had gained in dignity what

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they had lost in civil rights. There emerges a fascinating and disturbing picture of a group that allowed nothing - not war, the plundering of Europe, nor the extermination of peoples - to alter their cynical enjoyment of

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pleasures: hunting, regattas, the
opera, balls, dinners and tennis.
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More than a study of a class or a
chronicle, this book lifts the veil
that has concealed a society that
used secrecy to protect itself.

High Society in the Third Reich

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makes an important and unique
contribution to the current
reevaluation of the extent to
which German society, including
German high society, was
responsible for Hitler's accession
to power and the crimes that

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were committed by his regime.

Too often dismissed as escapist
entertainment or vilified as mass
manipulation, popular cinema in
the Third Reich was in fact
sustained by well-established
generic conventions, cultural

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traditions, aesthetic sensibilities,
social practices, and a highly
developed star system—not
unlike its Hollywood counterpart
in the 1930s. This pathfinding
study contributes to the ongoing
reassessment of Third Reich

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cinema by examining it as a
social, cultural, economic, and
political practice that often
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the Propaganda Ministry.

Nevertheless, by providing the

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illusion of a public sphere
presumably free of politics,
popular cinema helped to sustain
the Nazi regime, especially
during the war years. Rather
than examining Third Reich
cinema through overdetermined

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categories such as propaganda,
ideology, or fascist aesthetics,
Sabine Hake concentrates on
the constituent elements shared
by most popular cinemas:
famous stars, directors, and
studios; movie audiences and

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exhibition practices; popular
genres and new trends in set
design; the reception of foreign
films; the role of film criticism;
and the representation of
women. She pays special
attention to the forced

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coordination of the industry in
1933, the changing demands on
cinema during the war years,
and the various ways of coming
to terms with these filmic
legacies after the war.

Throughout, Hake's findings

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underscore the continuities
among Weimar, Third Reich, and
post-1945 West German cinema.

They also emphasize the
codevelopment of German and
other national cinemas,
especially the dominant

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Hollywood model.

Based on extensive archival
research, this is a

comprehensive study of theatre
in the Third Reich. It explores the
contending pressures and
ambitions within the regime and

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the Nazi party, within the
German theatre profession itself
and the theatre-going public.

Together, these shaped
theatrical practice in the Nazi
years. By tracing the origins of
the Nazi stage back to the right-

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wing theatre reform movement of
the late nineteenth century,
Strobl suggests that theatre was
widely regarded as a central
pillar of German national identity.
The role played by the stage in
the evolving collective German

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identity after 1933 is examined through chapters on theatre and Nazi racial policy, anti-religious campaigns and the uses of history. The book traces the evolving fortunes of theatre in the Third Reich, to the years of

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'total war', and the resulting
physical destruction of most
German playhouses.

Music in the Third Reich

German Modern Dance and the
Third Reich

Essays on Twentieth-century

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Mozart and the Nazis
Theatre in Europe Under
German Occupation
Bent

The Holocaust - the systematic
attempted destruction of European

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Jewry and other 'threats' to the Third Reich from 1933 to 1945 - has been portrayed in fiction, film, memoirs, and poetry. Gene Plunka's study will add to this chronicle with an examination of the theatre of the Holocaust. Including thorough

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critical analyses of more than thirty plays, this book explores the seminal twentieth-century Holocaust dramas from the United States, Europe, and Israel. Biographical information about the playwrights, production histories of the plays, and pertinent

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historical information are provided,
placing the plays in their historical
and cultural contexts

Now in paperback, the long-awaited
volume of Brecht's classic plays
from the 1930s Volume 4 of
Brecht's Collected Plays contains

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works from the 1930s, straddling
fateful years in German political and
cultural history - as well as in

Brecht's own life. Round Heads and
Pointed Heads, based on

Shakespeare's Measure for Measure,
is a powerful political allegory on

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Nazi racial policy and conditions in
the Germany Brecht had to leave in
1933. The Trial of Lucullus, a
starkly pacifist text originally
written in response to a commission
from Swedish radio, portrays the
Roman general tried by the

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Underworld for his military
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triumphs. Fear and Misery of the
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Third Reich, unique in Brecht's
work, consists of some thirty short
scenes of life under the Nazis
between 1933 and 1938, designed
for use by groups in exile. SeÃ±ora

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Carrara's Rifles is based on J.M. Synge's Riders to the Sea, but relocated by Brecht in the Spanish Civil War. Also included are two one-act plays, Dansen and How Much is Your Iron?, minor works designed for amateurs in

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Scandinavia, where the Brechts
lived till spring 1941. The volume
includes an introduction and notes
by Tom Kuhn and John Willett, as
well as Brecht's own notes on the
texts.

The Nazis burned books and banned

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much modern art. However, few people know the fascinating story of German modern dance, which was the great exception. Modern expressive dance found favor with the regime and especially with the infamous Dr. Joseph Goebbels, the

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modern artists collaborated with
Nazism reveals an important aspect
of modernism, uncovers the bizarre
bureaucracy which controlled
culture and tells the histories of
great figures who became

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enthusiastic Nazis and lied about it later. The book offers three perspectives: the dancer Lilian Karina writes her very vivid personal story of dancing in interwar Germany; the dance historian Marion Kant gives a systematic

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account of the interaction of modern
dance and the totalitarian state, and
a documentary appendix provides a
glimpse into the twisted reality
created by Nazi racism, pedantic
bureaucrats and artistic ambition.

Surveying texts ranging from plays

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and performances to films and
museums, this book explores the
struggle to represent the landscape
of the Holocaust.

German Theatre and Society,
1933-1945

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The Sublime and the Beautiful in
Third Reich Film

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The Third Reich on Broadway

Cultural Politics in the Third Reich

The Coming of the Third Reich

For the Nazis, Shakespeare
was a major cultural icon,

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whose works belonged to
German culture more than to
English and were therefore to
be exploited for political-
propagandistic purposes like
those of any other German
classical writer. Following an

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overview of the importance of
Shakespeare in German
culture, this book's three
major sections investigate the
controversy over the
appropriate translation
Shakespeare's plays to be

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read and performed, the effect
of the new political-cultural
climate on Shakespeare-
scholarship, and the attempts
of the Nazis to co-ordinate
Shakespeare's works on the
stage for propagandistic ends.

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This is the first complete study, entirely in English, to present the total picture of Shakespeare's fortunes in Germany between 1933 and 1945 in the context of Nazi cultural policy.

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Were those who worked in the theatres of the Third Reich willing participants in the Nazi propaganda machine or artists independent of official ideology? To what extent did composers such as Richard

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Strauss and Carl Orff follow
Nazi dogma? How did famous
directors such as Gustaf
Grüdgens and Jürgen Fehling
react to the new regime? Why
were Shakespeare and George
Bernard Shaw among the most

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performed dramatists of the
time? And why did the Nazis
sanction Jewish theatre? This
is the first book in English
about theater in the entire Nazi
period. The book is based on
contemporary press reports,

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research in German archives,
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and interviews with surviving
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playwrights, actors, and
musicians.

This volume considers prewar
theatre in Hitler's Germany, a
previously neglected subject

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in theatre history. An extended introduction sets the theatre scene of 1933 and charts major theatre regulations. The initial essay examines the "unified folk community" used to achieve power. Two

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chapters consider plays that
achieved great success, and
two cover specific theatres.

The famous and privileged
actor Werner Krauss is the
subject of an essay on artistic
responsibility, while a chapter

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on three famed directors
shows how artists
maneuvered for artistic
freedom. The Propaganda
Ministry's first national theatre
festival in Dresden is covered.
The two final chapters

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examine minority

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theatre--Jewish theatre in the
anti-Semitic Third Reich and
theatre in the concentration
camps.

Memory, Culture, Identity

Theatre in the Third Reich, the

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The Third Reich in Power
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