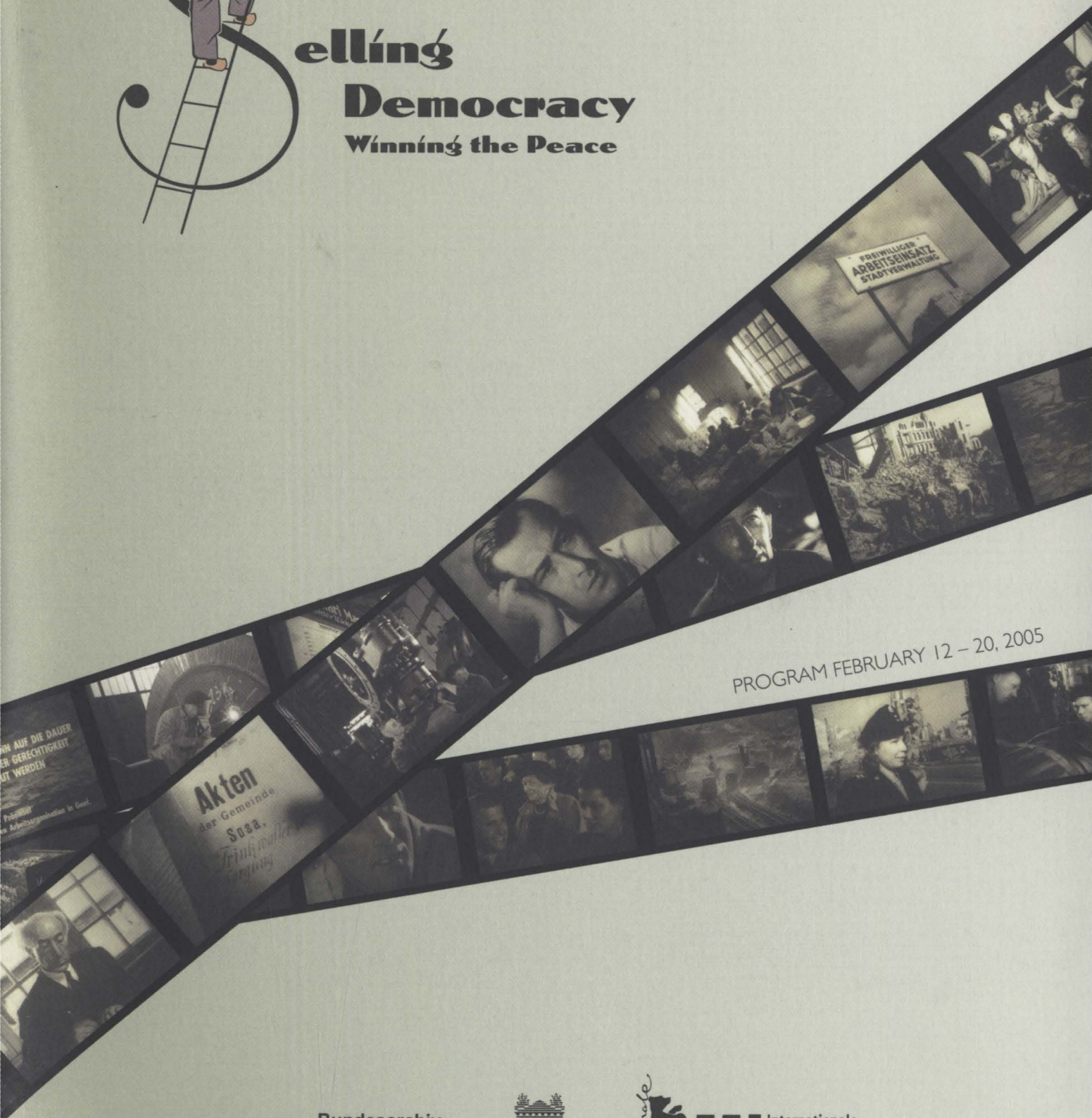




Selling Democracy

Winning the Peace



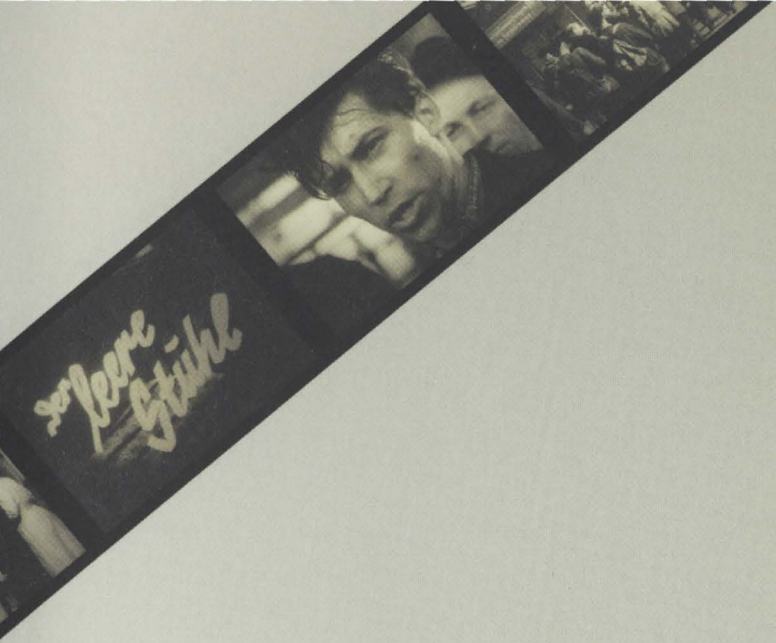
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Internationale
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Berlin





Selling Democracy Winning the Peace

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Co-curators: Sandra Schulberg, Günter Agde, Jeanpaul Goergen

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Jule Hass, Daniela Donadei

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Translation

Iomauna Media GmbH
Maurice Frank, Damien McGuinness, Daniel Khafif

Proofreading

Stella Vitzthum

Technical Production

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MARSHALL ARTS (ROUND 2) AND MORE Dieter Kosslick

As we embark on the second year of our Selling Democracy screenings, we expand beyond the core program of films produced for the European Recovery Program (ERP) – the Marshall Plan films – and we take in a wider view. Before Germany could take up Mr. Marshall's offer to re-join Europe, the German people had to do quite a lot of work on themselves. They were "helped" in this effort by the Office of Military Government, U.S. (OMGUS), which produced and commissioned a number of "re-orientation films", all intended to instill democratic values. I think it worked. You may not know it, but OMGUS also gave birth to the Berlin Film Festival – a successful strategy for re-connecting Berlin with the wider world. Film was promoted to the role of ambassador.

We are also showing you some other sides to the story this year. While American government film officers were selling us democracy, Hollywood came to Germany to make its own version of "good propaganda" – a little Dietrich glamor couldn't hurt (or so they thought). To counter all of this, the Comintern jumped in with both feet. Last year we showed you a Spanish film that made affectionate fun of the Marshall Plan, *Welcome Mr. Marshall*, by Luis Berlanga. This year, you will have the opportunity to see much more bitter anti-Marshall Plan films made by the GDR's DEFA studio in Babelsberg.

To secure these fascinating films, we have again worked closely with our esteemed partners: Rainer Rother at the Deutsches Historisches Museum, Karl Griep at the Bundesarchiv/Film Archiv, Heiner Rosz of the Kommunales Kino in Hamburg, Linda Christenson, creator of the Marshall Plan filmography, the National Archive in Washington, and, of course, Sandra Schulberg, who first presented us with the idea of showing the OMGUS and Marshall Plan films and continues to be our guiding light. And we welcome new collaborators – Günter Agde and Jeanpaul Goergen deserve a special credit for their contribution to our programme.

We also give special thanks to Craig Kennedy, Ursula Soye, and Torsten Klassen of the German Marshall Fund of the United States, an organization that was created to keep the ideas of George Marshall alive and well.

George Marshall received the Nobel Peace Prize in 1953, the first time an Army General, a warrior, was awarded the prize for peace. We salute his vision, for it is sorely needed on the international scene today. We also salute the German filmmakers in this year's Selling Democracy program, some whose names are famous and some whose names are lost. They changed the cultural map of Germany, and we want to follow in their footsteps.

Dieter Kosslick, Director, Berlin International Film Festival

FOREWORD Rainer Rother

The effort to publicize the European Recovery Program and to inform the public about its aims and, more importantly, its successes, has turned out to be surprisingly diverse. This year's Marshall Plan series proves this every bit as much as last year's selection did. It can also be seen that, even from today's perspective, the films are surprising in the scope they cover. Today these films represent the most extensive component of the propaganda which was spread to support the policy of self-aid. Yet at the same time they are part of a broader context. It should be remembered that the publicity for the Marshall Plan was, from an historical point of view, just as much of a unique undertaking as the Plan itself: books, brochures, posters, exhibitions, competitions (for photographs or drawings which would be suitable to represent the Marshall Plan) as well as radio programs. The entire work carried out by the "Information and Film Sections", which also included departments for Research and Analysis, has yet to be fully appreciated.

The early Marshall Plan films in particular – which is where the main emphasis of this year's selection lies – were explicitly political in their calls for the removal of European (customs) barriers and (national) borders. The Re-Orientation Films, on the other hand, that were commissioned at the same time also by the Americans were intended as information on and advertisement for democratic processes and conditions. Whatever their theme, whether it was the merits of discussion over orders from above, the necessity for each individual to share in the decision-making process or simply the advantages of self-organization, these films were made to teach democracy and their audience was supposed to "learn democracy". This sometimes strikes us today as naive; yet the policy of re-orientation was based on the conviction that what was required for Germany and Austria was less rebuking (which was still considered indispensable in "re-education") and more setting of good examples.

Although in the early years the Marshall Plan films depicted the American aid as the initial spark, which led to an upturn (largely) powered by its own steam, they also highlighted the significance of the goods and machines which were delivered and, rightly, the good use to which the individual countries put these resources. From that point of view these are success stories being told here. The pattern doesn't really change much. In fact, it doesn't really need to, as the aid, which was worth billions, speaks for itself. If there is a topic which, especially in the first phase of the Plan, doesn't speak for itself, it is the extensive support for the program. Not every European state was always so enthusiastic. The fact that European national differences, such a vital and charming aspect of the continent, did not result in the permanent obstacle of stubborn state borders is dealt with in the films in particularly innovative forms: as satire, sometimes as polemic, or as cartoon.

Finally, one further aspect of this year's program needs to be mentioned. Historians, film-historians and eyewitnesses from the period will take part in four workshops dealing with various aspects of the films which were produced in support of – and also as a reaction against – the Marshall Plan. Screenings and discussion groups will form part of these workshops.

Rainer Rother, German Historical Museum



SELLING DEMOCRACY – WINNING THE PEACE Rainer Rother

The immediate post-war years were marked by many kinds of shortage. Despite intense efforts, the future did not look bright. The destruction caused by the war and the collapse of international trade hindered any kind of positive development. Reports from nearly every Western European country in 1947 showed a drop in production in comparison to the pre-war period. The political situation was marked by fear of the Soviet Union, the de facto division of Europe into two blocs and, in Italy and France, the influence of powerful Communist parties.

Compared to the USA, by far the strongest economic and military post-war power, the Old Continent had been weakened in every respect. Large-scale change was urgently needed. The prosperity and affluence of the New World contrasted with the shortages and rationing that characterized daily life in Western Europe even years after liberation from National Socialism. The Marshall Plan – “the finest hour of the State Department” (David Ellwood) – was the reaction to this dire predicament. It proved not only to be unusually successful, but this political and economic aid remained in the memories of the countries that took part in the European Recovery Program for a long time – especially in West Germany. In Ellwood’s words, the plan and the renewal that was supposed to come with it promised “You can be like us”. One could add that the wish not to be “like America” but to live as one lived in the US, summed up perfectly the desires of a large segment of the population.

The Marshall Plan was a political instrument to spark (Western) European reconstruction and at the same time foster the political stabilization of those countries whose lasting membership in the so-called Free World was to be finally ensured by economic recovery. The European Recovery Program must be seen in the context of the Cold War, but its first aim was the alleviation of poverty. In countries which, due to the political strength of the national Communist party, were considered critical battlegrounds in the clash of ideologies, the films’ propaganda was primarily directed towards economic renewal. But here too – and after 1950, this was true of the entire film program of the ERP – they soon addressed the political confrontation with the alleged Communist threat. The significance of free labor unions (JOUR DE PEINE, 1952), resisting Communist slogans (AQUILA, 1948–51), direct East-West comparison (WHITSUN HOLIDAY, 1953, HOUR OF CHOICE, 1951) all became themes of these films. Besides the Marshall Plan films, in western Germany and later in the Federal Republic of Germany a surprising number of films whose explicit goal was to promote the development of democracy were released.

In the second phase of American aid, resistance against the alleged Soviet threat and the formation of a militarily strong Western bloc was declared the main focus of film propaganda. This was the dominant characteristic of the few such films produced for the USA itself. They were shown as information programmes – the series STRENGTH OF THE FREE WORLD.

Re-orientation in Film

The political necessity of rebuilding the German economy was obvious. The international ramifications of the crisis were too large to be ignored. The acceptance of such policies required however a certain re-orientation of the image of Germany in the USA. Understandably, the image of the evil Nazi Germans was prevalent during the war, and not only in film. In the post-war years there was no basic change in the few films that featured a German character. Not just compilation films such as HITLER LIVES? (Don Siegel, 1945) or HERE IS GERMANY (Gottfried Reinhard, 1945) showed the continuation of German vices. And considering the information that came out about the Nazi concentration camps after the liberation, it was no surprise that German characters who still clung to the Nazi ideology appeared in Hollywood movies – as a continuing threat to peace and freedom, as in Orson Welles’ THE STRANGER (1946) and Hitchcock’s NOTORIOUS (1946).

By contrast, American movies that played in post-war Germany and which were mostly filmed there drew a new, differentiated picture. Even seen from today these few films are astonishing. Jaques

Tourneur's *BERLIN EXPRESS* (1948), Billy Wilder's *A FOREIGN AFFAIR* (1948), Fred Zinneman's *THE SEARCH* (1947) und George Seaton's *THE BIG LIFT* (1952), which were mostly or exclusively filmed on original locations and in some cases with amateur actors, do not fit the clichés of the Hollywood movie, already in terms of their production conditions. They do however fit into a trend noticeable after 1945 to make more realistic movies.

While they usually cast their eye on the problems of post-war American society – in genres such as film noir, but also in productions like William Wyler's *THE BEST YEARS OF OUR LIVES* (1946) – the above examples were a type of reconnaissance on former enemy territory. This was also the case for British (*FRIEDA*, 1947), Italian (*GERMANIA ANNO ZERO*, 1948) and Soviet films after 1945 which took a look at post-war Germany. In one way or another, they tried to integrate realities and problems of that time into fiction. One could speak of the necessity of taking on a new perspective. The wartime enemy gradually became, to varying degrees, a partner. In the case of the Soviet Union, films such as Grigori Alexandrov's *VSTRECHA NA ELBE* (*MEETING ON THE ELBE*, 1949) show that this problem can be solved. In the film the "good" Germans are resettled in the Soviet-administered zone. They live in another world which seems to be utterly separate from the world of imperialists, Nazis, collaborators etc. And if there is someone "over there" (the West) who displays the right intentions, he belongs to this world too, and will head "over here" – but within one's own (Soviet) empire, one would not pose such complicated questions.

The American films handle this issue differently. With purely their own audience in mind, they began to try to introduce a more differentiated approach. The character of the good or in any case well-meaning German had not existed in Hollywood movies made in the preceding years. The narrative strategies of these films also reflect this difficulty. An action-packed agent story, a relatively black comedy, a melo-drama with elements of documentation were the forms with which Hollywood approached the re-orientation of perspective. The results could sometimes appear mixed – they are simply surprising as an attempt to show a different, transforming, ambivalent picture of Germany using documentary elements and differentiated characters.



Synchronized Harmony

Not all of these films made it into German cinemas. Anyhow, one can assume that there was also stronger interest in other films. Arguably, Hollywood played at least as significant a role as the productions of the Marshall Plan administration in charge in Europe. If that was the case, it was by no means the realistic movies that had this effect. The "American way of life" definitely came across more clearly and more seductively in films in which the American post-war experience played hardly any role at all.

Hollywood movies were already popular in Western Europe due to the fact that, in many countries, they had been banned from the screen during the German occupation. Through the depiction of American conditions they made the "American way of life" the epitome of prosperity and modernity, and were the most impressive support for the promise "you can be like us". This was especially true for West Germany. But only as long as the setting was not Germany itself – which, unlike Hollywood cinema, would have lacked contrast to Germans' day-to-day experience. It may have been considered necessary to show a new image of Germany in films for the American audience, but these films were not at all well received in Germany itself. When it came to the few movies that portrayed "Germany" and



were also released there, West German reviews were lukewarm. *ES BEGANN MIT EINEM KUSS* and *BERLIN EXPRESS* were considered second-rate. The former “fails to make it as an entertainment film. It leaves a flat impression.” (Filmdienst, Issue 19, 1953). The latter, “an extremely excitingly constructed thriller of the ruins” comes “at least five years too late” (Filmecho, Issue 22, 1954), its characterization “makes self-identification difficult for German viewers” (Filmdienst, Issue 22, 1954), and has the disadvantage of showing the German audience an episode of post-war development which it doesn’t like to recall” (Film-Echo).

True enough, one could say. *BERLIN EXPRESS* was made in 1948, so its release in German cinemas in the early Fifties came much too late. The original title of *ES BEGANN MIT EINEM KUSS* was *THE BIG LIFT* and one could just as well say that the 1952 production by George Seaton as well as Jaques Tourneur’s film came to Germany too early. What Filmdienst half-heartedly suggested about *BERLIN EXPRESS* – “While the story is exciting in the beginning, apparently due to the editing it becomes tedious to follow over the course of the film” – and does not really correctly identify, is that German versions did not expose the German audience to what had distinguished both original versions: the differentiation of the German characters, the difference between the “hopeless cases” and those who represented a new path. Cuts and changes to the story were supposed to make films acceptable for West Germany. What got lost was what they risked with an American audience in mind. Films like Billy Wilder’s *A FOREIGN AFFAIR*, which was first aired on German television in 1977 and only became available as a subtitled cinema copy in the early Nineties, were movies that raised issues about the American perspective. These films stood apart from famous cases of creative re-editing and imaginative synchronisation including *CASABLANCA* (1942) from which almost all political references were eliminated – a considerable achievement for an American wartime anti-Nazi film – and Hitchcock’s *NOTORIOUS* which transformed old Nazis and their global conspiracy into smugglers of a “white poison”.



A Ship Will Come

The Marshall Plan films are known for images which depict the aid so impressively that they could almost become a code: the arrival of a ship full of aid in a harbour, the unloading and transport of crates, bales, machines. Iconographically, these scenes symbolize the Marshall Plan, offering the perfect opportunity to place the emblem of the European Recovery Program in the image in an unforced way. The fact that the aid consists of goods has the invaluable cinematographic advantage that it can be captured in images. Particularly the freighters make an impressive image and the sheer quantity of goods is impressive in itself. Occasionally, as in *DUNKIRK TO DUNKERQUE* (1951), scenes of people waiting for the ship laden with urgently needed goods were also staged. This resulted in a local story which shows the need, but also the hope of all Europe in people’s faces. The arrival of goods is like salvation, because this allows the work of renewal to commence. It is the first real sign of progress. This also takes musical form. Even before the first projects had been completed, optimistic, marching rhythms and hymn-like melodies accompany the undertaking of different ventures. If there is a cinematic equivalent for George C. Marshall’s belief that the European population had to rebuild trust in the economic future of their own nations and Europe as a whole, it can be found throughout these films in their unique way of depicting of the process (of reconstruction): it is as optimistic as that of the result itself, be it the completed dams, the rebuilt cities, the new factories, blossoming fields on formerly salty or flooded land, or to a lesser extent, the breeding of chickens or people working in harmony with animals. In other words, the path is the goal. This is at least the case when devastated economies and societies spring to life again. Therefore it is not surprising that

while some Marshall Plan films capture the progress through statistics (which usually make comparisons to “before the war”), in most of them the story usually ends once the “initial spark” has shown its first results.

Success Stories

In the beginning, the disaster; in the end, blossoming lands – this is the plot structure of many Marshall Plan films. Success is on display, which is why such stories were condensed into a symbolic and not necessarily logical succession of images – as in *VILLAGE WITHOUT WORDS* (1950). As impressive as these success stories might be individually, if one views them together, a certain lack of suspense becomes apparent. Notably, obstacles, resistance, setbacks seldom occur. When they do appear they are more of a plot device than a real impairment to the effectiveness of the reconstruction program. In *RICE AND BULLS* (1950), for example, there is a brief reference to a conflict between the wishes of a farmer who is open to the “new” and his tradition-bound neighbour. The latter wants to stick to raising cattle, instead of devoting himself to a new government-subsidized rice cultivation project, which through desalination, makes large new areas of previously non-arable land suitable for growing. The son of the traditionalist realizes immediately that there is more money in growing rice – and soon his father does too, without further problems. He was a cattleman, now he’s rice farmer, because it makes more economic sense. Such obstacles are quickly overcome – again with the example of salty land – in *VICTORY AT THEMOPYLAE* (1950). In these films the “old” has practically no power of persuasion and very little staying power. When everyone hopes for progress, contributes to progress, there is in fact no stubborn resistance at all. These dramatic short-cuts appear again and again. In many films (from example from Ireland, Austria, Italy, Greece), a Europe characterized through and through by outdated methods of production appears to be yearning passionately for renewal. The progress that the Plan introduces is unstoppable – and in-disputable.

In this respect it is only fitting that obstacles appear primarily in the fictional films.

The fiction films (which make up a small part of the total production) make use of suspense more than the documentaries. For example, in Victor Vicas’ *JOUR DE PEINE* (1952) the reluctant worker who, unenthusiastic about collective associations, does not want to see the advantages of the new, free trade unions over the communist one, only gradually follows the example of his more politically open-minded friend. The father in *THE PROMISE OF BARTY O’BRIEN* (1952), who for most of the story shows no understanding for his son’s decision to be trained as an electro-technician, belongs to these more complicated characters. All the same, he then surprises his son who has returned from his education in the US with a new electric light in his cottage.

Through such tales, at least one aspect of dramatic tension is taken into consideration. Driven by psychological motives, the characters who stand in opposition to progress are on the one hand considered out-of-date, on the other hand, easily convinced. In other words, these conflicts are practically resolved before the outset of the story. One can predict the failure of the antagonists early on. In the grand scheme of history, they have very little importance. But in the plots of these films they play an indispensable role, even if they cannot really be taken seriously as opponents. While the fiction requires them to appear interesting, they must be shown as weak, in order to strengthen the message.

More problematic are the documentaries in which solutions encounter only limited obstacles. In *THE JUNGLE THAT WAS* (1950), the biggest challenge for the projected dam on the Niger appears to occur before construction actually begins. The prospectors that are scouting the jungle to find a suitable location for the dam, says the narrator, are risking their lives to do so. Once the large earthmovers, bulldozers and trucks arrive thanks to Marshall funds, nothing stands in the way of the project. What is true for the broad picture, can also be observed in the details. In these films there is no hesitation, no



distraction, no mistakes, no waiting for supplies. Once the process is set into motion, it moves ahead as if unstoppable and propelled by its own power. The optimism created in this way is convincing in some of the films and can be contagious. The defining idea behind the films creates an almost artificial mood again and again, and is in terms of both its intensity and rationale insulated from the true situation.

The essence of the Marshall Plan films as a whole is of course that they construct a world in which the Plan is not only welcomed and yearned for by Europeans, but in which the Plan makes the decisive difference in every respect: transforming stagnation, destruction and confusion into renewal, reconstruction and self-confidence. However, the essence of each individual Marshall Plan film can turn out differently. Precisely because they place so much value on the "initial spark", their persuasive power lies finally in the images of the beginning reconstruction work.



By Our Own Efforts

Compared to the Marshall Plan films, those made in the GDR that addressed the theme of reconstruction were in many ways "anti-films". Directly attacking the aid granted to West Germany, the filmmakers made good use of clichés about "American barbarism". The weekly DEFA newsreel DER AUGENZEUGE first mentioned the meeting of the foreign ministers of the occupying powers which eventually led to the creation of two German states in a neutral tone. Film number 109/1948 is a classic of satirical excess when it addresses the difference between the two currencies, which is especially noticeable in the divided city of Berlin. Terms like "Marshall's planets" and "Seperatkies" are used interchangeably, and with a light tone. But from 1949, the GDR Wochenschau newsreel sees the Federal Republic of Germany as completely in the grip of the Marshall Plan, made a colony of the West through the barbarism (Unkultur) of women's wrestling, dance competitions and purchasable "taxi girls". The newsreel also presents "The Truth About America" (No. 7/1950), and it could not have appeared any bleaker – complete with slums, nearly half of the population living in poverty and a defense budget that made up two-thirds of state spending.

When Andrew Thorndike – already a central player in the production of (often pompous) DEFA documentary films – takes stock of the first Two-Year Plan in his film DER WEG NACH OBEN, he resorted to these images in order to polemicize against the Marshall Plan. The film's commentary, which film historians later rightfully criticized, included statements like, "The aim of his plan is preparation for a new war and the lasting domination of West Germany." By 1950, at the latest, things had become that simple.

Cinematically speaking, Thorndike's compilation is unsuccessful – while some of the footage as well as a few instances of montage are successful, photographically and artistically speaking, both are overpowered by the commentary. The function of the film is always as an illustration, nothing is heard but the authorial, unambiguously authoritarian voice of the off-camera narration. In his assessment of the recovery in the East, which from this perspective developed seamlessly from May 9, 1945 till the end of the Two-Year Plan, the proclaimed great advances actually give away the backwardness of the East. Be it the Hennecke movement or the "quality brigades", the spirit of progress relies on increasing the performance of workers. This type of propaganda links the recovery directly to the physical exertion of one's own strength. Whether "fast-moving items" or the supervision of two looms by one worker (rather than just one

machine, as was previously customary), it is about raising the norms of labor and increasing productivity with the same means of production.

This is also expressed in the films which depict individual projects much more closely than Thorndike's works – they are the true response to the Western Marshall Plan films. While in the Western films the newly supplied machines, tractors and goods together form the image of the “new”, the GDR films deal with problems and shortages. What arrives so trouble-free in the West – the American-aided recovery – must be cinematically authenticated in a different way in the East. In some respects, this forces the films to employ dramatic suspense. The shortages gave birth to cinematic approaches which made no sense in themselves.

In the 1946 film *EINE STADT HILFT SICH SELBST*, which is dedicated to the reconstruction of the badly damaged city of Chemnitz, the message is “we’ve all got to do our part”. But as there is a shortage of everything, even basic building materials, substitute materials must be found to improve conditions. The film shows how these materials are developed and then used in different ways. This story deals with overcoming a shortage, and is thereby similar to other GDR films about recovery.

Shortages are still prevalent and will be for the foreseeable future: the GDR filmmakers address this theme, even if not directly. Why this is the case, is not explained. And a key point – the post-war dismantlement of factories and reparations to the Soviet Union – is totally absent. Much more prevalent is the aid received from the Soviet Union, which, however, seldom consists of material goods, rather of new types of organization or techniques. Following this advice would conquer poverty, so went the message.

The example of the Soviet Union inspired such an attempt in the film *TURBINE I* (1953). In order to provide continual electrical power, a turbine in a power plant has to be exchanged faster than usual, following a model suggested by a “letter from Moscow”. The director Joop Huiskens follows the story in great detail. His film explicitly relies on suspense-building techniques, and of course not everything goes smoothly. The fact that close to the end no compressed air and no electricity are available and that the work grinds to a halt, indirectly says a lot about the realities of the early GDR.

The use of suspense is almost as central in *DIE WETTE GILT* (1954) by Heiner Carow. The example of the Soviet Union only appears in the film indirectly. The productivity of a brigade of workers is supposed to be increased following the example of Franz Franik. Carow derives suspense from the rivalry between brigades, but he also tackles the theme of shortage that leads to a loss in production. Only when the factory management ensures that the brigades will all receive the necessary raw materials, can the competition actually begin. The fact that the competition finally contributes to the greater cause does not come across as forced. The film is convincing through the detailed attention with which Carow depicts the work of his lay protagonists.

While looking at the reconstruction efforts, filmmakers in both East and West discover something very similar: work and the people who carry it out are the focus of their best films.

Rainer Rother, Curator “Selling Democracy – Winning the Peace”



SELLING DEMOCRACY WORLDWIDE Sandra Schulberg

Today, the U.S. government is engaged in an effort to “sell Democracy”, this time in Iraq, Afghanistan, and the Middle East. Calls for a Marshall Plan compete with calls for a martial plan. Yet, fewer and fewer people have an understanding either of the fundamental tenets of the Marshall Plan or of the means used to implement it. For the past two years, we have been on a mission to publicize the “lost” films of the Marshall Plan because they illumine every facet of its grand design – and they do it with style. The Marshall Plan filmmakers were no fools. Some of them had come out of Hollywood, others out of the union halls; but they all knew the adage “a spoonful of sugar helps the medicine go down”.

Marshall Plan films were produced at the Paris headquarters and at 17 other country missions (including the independent city-state of Trieste) under the supervision of four successive film chiefs – Lothar Wolff, Stuart Schulberg, Nils Nilson, and Albert Hemsing. Before his death, Al Hemsing made a valiant effort to find and catalogue 117 of them, which permitted film archivist Linda Christenson, with the support of the George C. Marshall Foundation, to embark on a search for the others. She located 187 titles at the US National Archive, and others at the Deutsches Historisches Museum, the German Federal Archive-Film Archive, the Imperial War Museum, and the Ministère de l'Agriculture et de la Pêche. By 2002, she had created a definitive filmography of approximately 250 titles (www.marshallfilms.org). Now she is integrating the films of the Academy of Motion Picture Arts and Sciences (which will host the Los Angeles premiere of *Selling Democracy* in April 2005), and of the Kommunales Kino. And more titles are coming to light. So if I use the word “lost”, it is because the Marshall Plan films have been lost from view for 50 years, a situation exacerbated by a U.S. ban that prevented their being shown to American audiences (who were not to be propagandized with their own tax dollars). The ban was lifted in 1990, thanks to legislation introduced by Senator John Kerry; but no effort was made to screen them publicly in America until our New York Film Festival premiere of *Selling Democracy* took place in October 2004.

I am literally a child of the Marshall Plan, born in Paris shortly after my father was named chief of the Marshall Plan Motion Picture Section. But until I had the opportunity to screen the films for our *Selling Democracy* retrospectives, I didn't realize the extent to which they had shaped my earliest consciousness – the same way they shaped the consciousness of millions of other European postwar children. Now it is our turn on the main stage. As we look at the wars going on around the world, I believe we have much to learn from the films of the Marshall Plan.

What Was the Marshall Plan?

The post-World War II “European Recovery Program (ERP)” – popularly known as “the Marshall Plan” has been described as the most ambitious and profound economic development initiative ever undertaken by a government outside its national borders. Looking at Germany and the other robust and sophisticated countries of Europe today, it is difficult to recall that they were on their knees after the war. Launched by U.S. Secretary of State George C. Marshall in remarks made at Harvard University in June 1947, the so-called Marshall Plan began as a proposal that Europeans cooperate to structure their own recovery program, which the U.S. would support. Officially born in April 1948 when legislation creating the Economic Cooperation Administration (ECA) was passed by the U.S. Congress, the Marshall Plan transferred over \$13 billion of material and technical assistance to Europe – the equivalent today of nearly \$90 billion U.S. dollars. The ECA/ERP phase was abruptly curtailed as a result of the invasion of South Korea in 1950. Marshall aid and Marshall Plan films would continue through 1955 under two new agencies (the Mutual Security Administration and the Foreign Operations Administration) that were focused less on economic recovery and more on international security. The Marshall Plan films we have selected to show this year date from the beginning phase of European recovery, and include several titles that were showcased at the 1951 Berlin Film Festival.

The Genius of Marshall's Vision

To understand the Marshall Plan is to realize that its genius was not in sending money but in shipping fuel, fertilizer, food – essentials for life – and in sending machines and equipment – essentials for economic recovery. The emphasis was on reducing protective tariffs and cartels, and on increasing productivity in manufacturing, mining, and, of course, agriculture. At a time when most European currencies could not purchase goods internationally, the Marshall Plan paid American companies to ship the goods. Europeans deposited the equivalent into local “counterpart fund” accounts, and the local currencies were invested in additional infrastructure. The entire film program was funded in this fashion.

On a social and political level, the goal was to get postwar Europeans to embrace interdependence and actively cooperate with each other to overcome language, cultural and currency differences, not to mention the legacies of two world wars. The American campaign to create a European “melting pot” – whether as a mirror of the ideal American democratic society or as a bulwark against Soviet hegemony, or both – was clearly depicted in many of the Marshall Plan films.

The main, and most profound, principle of Marshall aid was to give the Europeans the means to help themselves. Marshall's perspicacity and vision on this one point was embraced by those Europeans who saw integration as an alternative to nationalism and war. Marshall's philosophy, which was to create a family of nations – one that would include Germany as a full-fledged member – led directly, even if it took 40 years, to the European Union.

The Challenges Faced by the Marshall Plan Filmmakers

British historian David Ellwood, a professor at Italy's University of Bologna, is one of the foremost experts on the aims and methods of the Marshall Plan's public information program. According to him, the single overarching goal of the information program was to paint a convincing picture of rising expectations – a vision of a future in which Europeans could aspire to prosperity American-style. This was a remarkable promise in countries that had been physically and emotionally devastated by years of war. In this laboratory of hostility and hope, film was used as a medium for social change. Created in an atmosphere of experimentation and, for the most part, by people at the beginning of their careers, the Marshall Plan films found myriad entertaining ways to tell the same story: “Help is on the way, there's hope for the future, you can do it!”

The filmmakers of the German Reich had pioneered the use of film as a means of generating nationalist fervor. OMGUS and Marshall Plan filmmakers in Germany were keen to discredit the Nazi propaganda and to re-socialize large elements of a society that had been brainwashed by it. This was a delicate and difficult effort that required enormous sensitivity.

Documents from the time indicate that their efforts sometimes went awry when they pushed their message too fast or too hard. OMGUS authorities also had to decide which films to allow in from the outside, and made controversial decisions like the one to ban Billy Wilder's *A FOREIGN AFFAIR*.

The Marshall Plan filmmakers, working out of 18 country missions, emphasized cross-cultural understanding, European solidarity and cooperation, and the choices each individual faces in determining how he or she will fit into the larger social fabric. The individual's responsibility to embrace diversity, rather than fear and reject it, was proposed by the Marshall Plan filmmakers as a core democratic value. But it was also the only possible path toward healing the hatred and mourning that existed within Germany and between Germany and its European brethren.

The techniques and forms used by Marshall Plan filmmakers ranged from straightforward information exchange to obvious propaganda. But one can discern a single thread that runs throughout, and that is



a determination to, as Professor Ellwood puts it, “awaken elites and masses alike to the universal significance of the connection Americans made (and one could add, still make) between prosperity and democracy. And cinema was the Marshall Plan’s preferred medium of communication.”

Marshall Plan Film Production, Distribution and Censorship

Article 2 of the European Cooperation Masterplan permitted the ECA authorities to engage in dissemination of information about the ERP. As Al Hemsing states in his memoir “The Marshall Plan’s European Film Unit, 1948–1955” (Historical Journal of Film, Radio and Television, Vol. 14, No. 3, 1994), the motion picture division had no trouble obtaining the necessary resources: “(ECA) soon found itself with an almost unlimited supply of counterpart-funds. These were the local currencies that each nation put up to match American aid – dollar for dollar. They were intended for national reconstruction projects that required no dollar input: roads, schools, houses. It had also been agreed that five per cent of these currencies would be paid to ECA to cover its administrative expenses and information activities. No one foresaw what this levy would grow to as American aid mounted.”

Stuart Schulberg described how those funds were put to work in “Making Marshall Plan Movies” (Film News, September 1951). He stressed not only the films’ informational value, but also their psychological impact: “Organized in 1949, the ECA Motion Picture Unit’s original aim was to inform the Europeans about the facts and figures of Marshall Aid. The directors of the Information Division believed that ERP publicity could do as much for Europe’s mental depression as ERP shipments could do for Europe’s economic ills. An important tenet of ECA philosophy was fashioned into a slogan: ‘The Marshall Plan – helping people to help each other’.”

Schulberg reported on the commissioning process: “In every country the same basic policy was followed. An ECA Mission requested help from Paris in formulating a national information film program. In the field – to The Hague, to Athens, to Copenhagen – went motion picture specialists to work with the local information officer. Sometimes one film was suggested, sometimes a whole series. Often an outside producer was recommended, more often local artists and technicians were evaluated and assigned on the spot. Every country, every project was another production problem; no single formula could be applied to 18 different nations. A highly professional British company was left almost entirely alone (to their utter astonishment), while a wobbly German group found an ECA film man stationed right in their cutting room (to their chagrin). Whenever possible, contractors prepared their own scripts under ECA guidance, and each writer and director was encouraged to develop his own style and approach.”

Hemsing, in his memoir, attests to the lack of control from above: “Policy control? I recall no formal policy control mechanism, such as I had known at OWI (Office of War Information) or was to encounter later at USIA (U.S. Information Agency). When a film was in its final cut stage we would show it to one of our Information Division chiefs and read the proposed narration out loud as the film was screened. If the film had been requested by one of our country missions, a representative of that mission was invited. We took reasonable suggestions but, essentially, the die had already been cast.”

Schulberg’s report explained how the films were distributed: “Sometimes producers contracted to secure theatrical distribution for their films; more often ECA retained these rights and placed the films commercially upon completion. At least half the subjects did double duty, and still do, by playing in their own country and in other countries too. With European integration a mainstay of ECA’s information program, films that show one nation how another nation is solving a social or economic problem are much in demand. European distributors – who are just as hard-headed as their American counterparts – say they’re always interested in good shorts. They must find ECA shorts good because they’ve attached them to top American and European features all over the continent. But quality is only half the battle on the distribution front. Taste and subtlety are important elements of propaganda technique. An unwritten

ECA law stipulates that the Marshall Plan – and other informational objectives – will not be mentioned more than twice in a one-reeler and three times in a two-reeler. If Americans, seeing the English-language versions of ECA films, feel that the ‘message’ is under-played, let them remember that Europeans have still not recovered from the sledge-hammer blows of Herr Goebbels.”

The Men Behind the Marshall Plan Films

The men who ran the Marshall Plan Motion Picture Section in Paris strongly believed in the potential of film to effect social change. Hemsing profiled Lothar Wolff, who had been picked to set up the film division, and the rest of the team: “German-born, Wolff had been the long-time chief film editor with *THE MARCH OF TIME* and in 1948 had produced *LOST BOUNDARIES* for de Rochemont, a pioneering feature film about black-white relations in America. His philosophy, his amiability, his skills and keenness in organization, all left an indelible stamp on the unit. Wolff understood how to address European audiences. His deputy and successor, Stuart Schulberg, had been recruited from the American military government in Germany in 1949, where (as head of the Documentary Film Unit, Information Services Division, OMGUS, Berlin) he had produced the feature-length official record of the Nuremberg trials of Nazi war criminals. Schulberg, born in Los Angeles in 1922, was the son of B. P. Schulberg and brother of the writer Budd Schulberg; his Swiss schooling explained his fluent French and German. The newly named deputy was Nils Nilson, who had moved up from ‘third man’ of the unit. Son of a Swedish father and German mother, Nilson, then 32, had also served with the American military government in Germany (as Deputy, Information Services Division, OMGUS, Munich). These musical chairs landed me in the ‘third man’ slot and soon deputy, [then] acting chief during the last years before I closed down the operation in 1955.”

This team recruited talented filmmakers from all over Europe. Some were already accomplished; many were young and inexperienced. Some of the names we know – Batchelor, Baylis, Borgerson, Elton, Erbi, Freedland, Gallo, Halas, Kiepenheuer, Luft, Mackie, Marcellini, Radvanyi, Stapp, Tressler, van der Horst, Vicas; others were never credited on screen.

It is tempting to look back upon the Marshall Plan as a halcyon time, but recent scholarship reveals a more tumultuous truth. As Tom Wilson, one of its top administrators, recalled: “For the first few years, France was the strategic center of a knockdown, drag-out battle between the friends and foes of the Marshall Plan. Against all this, the Marshall Plan information office in Paris responded with an unprecedented output. It was a strenuous contest but one that was never in doubt.”

The men behind the Marshall Plan information and film sections were too busy doing their jobs to stop and document their historic mission. As Hemsing recorded: “All of us working with the Marshall Plan in those days felt, somewhere inside ourselves, that we were making history – helping restore a continent and articulating its citizens’ desire for a new united Europe. Yet how little of that history has been recorded in terms of the workings of the Marshall Plan – not just its origins and accomplishments. Our ‘emergency operation’ never appointed an official historian – hence there was no log of events; even basic documents are now lost or hard to come by.”

But even if most of the textual evidence is lost, at least the films live on.

Sandra Schulberg, U.S. Project Director, Selling Democracy



OVERVIEW OF THE FILM PROGRAM FEBRUARY 12 TO 20, 2005

Zeughaus Cinema, German Historical Museum, Unter den Linden 2, Berlin

The series "Selling Democracy – Winning the Peace" is made up of nine programs altogether: Three full length feature films, two programs containing so-called re-orientation films, one program of films about the reconstruction of the Soviet Occupied Zone, later the GDR, and three programs of actual Marshall Plan films. All screenings begin at 5pm. For more detailed descriptions of each film please consult the section entitled "The Films".

George Seaton
THE BIG LIFT (USA 1952, 120')
→ **Saturday, February 12**



The so-called atrocity films documented, with unsparing footage, the gruesome finds and the mountains of bodies in the freed camps. This is seen in the re-education film DIE TODESMÜHLEN. In the face of the escalating Cold War the Americans soon removed this accusatory film from circulation. What is largely unknown is that between 1949 and 1952 some hundred short films were either shot or commissioned by the Americans in West Germany. These films no longer mention the National Socialist dictatorship and its crimes, but rather look to the future and go on the offensive with their case for democratic values. Instead of concentrating on re-education, the main focus is now on re-orientation towards democracy, a liberal economic system as well as defense against the new threat to freedom: Communism. These short films were shown before the main feature in cinemas, as well as at Amerika Haus locations throughout Germany. They were also lent to organizations and schools free of charge.

Jaques Tourneur
BERLIN EXPRESS (USA 1948, 86')
→ **Sunday, February 13**



One main aspect of these films is the clear advocacy of individual responsibility outside of any type of party policy. They call for the creation of citizen initiatives long before these were established as basic democratic organizational forms. Further central themes of these films include the question of training and further education, how young people spend their free time, political education, as well as the integration of refugees, international reconciliation, and German-American friendship. These films are aimed to give people the courage to overcome the great economic problems of the postwar era. Even practical help in the reconstruction of buildings through the Marshall Plan is given. With the onset of the Cold War the tone of the re-orientation films gets more focused. They now start dealing with better ways of fighting the new Communist threat to freedom. Today many of

REORIENTATION FILMS I + II
→ **Monday, February 14 and**
→ **Tuesday, February 15**

During the first three years of the American occupation films such as DIE TODESMÜHLEN (1945) and NUREMBERG AND ITS LESSON (1948) confronted the Germans with crimes which were carried out in the concentration and death camps.

these films seem strange. Their straightforward depiction of democracy, ignoring political party arguments and interests, seems overly simple and unrealistic. Democracy is portrayed as the nation's most idyllic form, where by acting together with the authorities the citizen really can make his voice heard. In addition, only a few of the directors of these political publicity films use interesting aesthetic devices. The most effective are those which record the topical events up close in documentary style and allow them to speak for themselves. Today many re-orientation films are almost endearing in their naivety: however it must be remembered that these films were aimed at people who had just spent twelve years under a dictatorship and were now witnessing the rise of other new dictatorships. Jeanpaul Goergen

ANTI-PLAN AND STUBBORNNESS. EARLY
DEFA DOCUMENTARY FILMS 1948–1954
→ **Wednesday, February 16**

In the Soviet Occupied Zone (SOZ), in East Germany, the civil authorities developed many-tiered plans aimed at rebuilding and improving the economy: A Two-Year Plan (1948–50) and immediately after that a Five-Year Plan. These plans followed the centralized model of the Soviet Union and required a new way of dealing with property ownership: this meant that expropriation of private industry and land reform were some of the first major measures to be implemented. All the plans were heavily influenced by the wishes of the occupying Soviet power (which insisted on heavy reparation) and the demands of the SED government. Flexibility was hampered still further by the constant drain of the work force over the open border, the strict formalism of the Stalinist economic policy of the 1930s which emphasized heavy industry, and the lack of raw materials. Within these constraints, which no one was able or even allowed to alter, planning in East Germany quietly started to acquire all the characteristics of a reaction against the Marshall Plan.

The documentary filmmakers of the SOZ, and then the GDR reinforced opinions about the division of labor. In many episodes of the weekly news report DER AUGENZEUGE, and in other tailor-made films, they openly attack the Marshall Plan because it has "strengthened the economic

and political position of German imperialism and in this way forced the policy of a divided Germany" (Wörterbuch der Geschichte 1983). The main criticism was the rearmament of the Federal Republic and its rapprochement with the West European military alliance, with the danger of nuclear armament. These films (along with other media forms) used all the publicity they had at their disposal to make sure that the so-called counter-propaganda to the Cold War was represented.

Other DEFA documentary filmmakers do without polemics entirely. In fact they go even further and take it as self-evident that the East German economic plans are better. They focus their attention on those who are carrying out the plans: the workers in the factories and the farmers. They reveal, "at the grassroots", a mobilization of society, a sort of basic democracy which is characterized by personal commitment, energy, solidarity and reliability. The filmmakers value trust and vision more than propaganda. (A visual and, still today, amusing indicator of this is the lack of esteem shown for party speeches and party leaders in the films: if they do appear they are treated dismissively by the camera.) What is missing are the taboo topics, such as reparations or state control by the occupying power, aspects of life which every cinema-goer would have naturally had in mind at the time. As a result there is a sense of a subtle, well defined, but hidden stubbornness – both in the actual workers but also in those responsible for what reaches the cinemas. Günter Agde

MARSHALL PLAN FILMS I: A PROGRAM
FROM 1951
→ **Thursday, February 17**

The first Berlin International Film Festival took place on June 6, 1951, thanks largely part to the initiative of the American film officer Oscar Martay. Right from the outset it was meant to be "a culturally and politically important showcase of western film for the east" (according to a letter from Alfred Bauer to Martay on April 13, 1951, printed in Wolfgang Jacobsen's "History of the Berlinale"). What was special about the film festival at the time was the giving of prizes in categories which today seem unusual. The Berlinale was determined to stand out from the usual categories of other festivals. The first Berlinale prizes were



not only awarded for feature films, but also for documentary, cultural, art and science films. The screenings for these films were also held in the Titania Palast, in the morning – “Schoolchildren made up a large section of the audience, not all of whom really understood the topic”. (Volksblatt Spandau) The cultural film competition, which was not repeated in this form at the Berlinale, took place at a time when the habit of showing films before the main feature in the cinema was dying out.

In 1951 a Marshall Plan film, *THE SHOEMAKER AND THE HATTER* by George Halas and Joy Batchelor, was also in the running for a prize. In the *FAZ* Sabina Lietzmann wrote that she was hoping the film would gain wide distribution and that it should win a special prize. In the *Tages-spiegel* Hans Wilfert suspected that the film – “artistically one of the best and thematically one of the most effective” – would not make it into the three highest profile prize groups. Nevertheless on June 8. more Marshall Plan films were shown in a special screening in Berlin. In the Marmorhaus on Kurfürstendamm seven titles altogether were presented in a matinee performance, which lasted over two hours. The event got a lot of attention because the mayor of Berlin, Ernst Reuter opened it personally. According to *Die Neue Zeitung* in his speech he emphasized “how much, especially in Berlin, this generous planning and help was appreciated and utilized”.

Films which were explicitly anti-Communist, were completely left out of the “ERP Special Berlinale Program”. The films shown, which were mostly produced in 1950 (only *WIR UND DIE ANDEREN/WE AND THE OTHERS* was made in 1951) correspond exactly to the aid program’s intentions. Publicity for necessary projects which were needed in Europe took precedence over the propaganda efforts of the time. Increasing productivity, ensuring the provision of energy supplies, removing trade barriers, concerted and coordinated rebuilding projects: all these were the aims which dominated the films, and provided the main themes for screenings on June 8, 1951. These films all share an unswerving optimism and faith in what science and technology can do for the future: energy provision, irrigation, eradica-

tion of malaria, overcoming the effects of war are all themes in these films. With the exception of *The Invisible Link* and *The Home We Love*, which were screened in 2004, the complete “ERP Special Berlinale Program” is being shown as it appeared in 1951. Rainer Rother

MARSHALL PLAN FILMS II: CINEMATIC VALUE

→ **Friday, February 18**

The European Recovery Program films were all commissioned. Although there was no formal quality control or editorial restriction, all the filmmakers were to a certain extent duty-bound; or rather it was in their own interests, to produce what was expected. All the Marshall Plan films had to fulfill an aim, a purpose. They were not only commissioned pieces, but their content also always contained a certain message. What that was, depended very much on the type of film project. But in every case the films couldn’t be further from “purely artistic” creations or disinterested documentary observations.

Over 200 films were produced in connection with the Marshall Plan, in a great variety of different forms. They can be divided up into different categories using the terminology of the time. Educational films, which depicted new (American) methods of improving productivity, such as Georg Tressler’s *TRAUDL’S NEW VEGETABLE GARDEN* and *HANSL AND THE 200.000 CHICKS*. Or “cultural films” which take a broader perspective, such as *MEN AND MACHINES* and other examples of the *CHANGING FACE OF EUROPE* series, where lessons are drawn from the success stories of entire processes rather than emulation of individuals. Even films which we would today see as outstanding examples of the documentary tradition (such as *HOUEN ZO*) appear here to be completely staged, sticking to scripts which leave nothing to chance and propagating a particular idea. These films are what we might now define as “documentary drama”. Many interesting films, such as Victor Vica’s *JOUR DE PEINE* make specific propaganda points. This is especially true of the news-style pieces which give an overview in particular the *ERP IN ACTION* series or the *MARSHALL PLAN AT WORK* films.

Considering the purpose of these films, the variety of style is remarkable. There were no constraints on general presentation. The filmmakers made full use of this freedom, and the animation and cartoon films prove this. *THE SHOEMAKER AND THE HATTER* or *WITHOUT FEAR*, made by Peter Sachs, are still today cinematically innovative.

Many of the most convincing films cinematically already screened in the Zeughaus cinema in 2004. This year's program, "Cinematic Messages" concentrates on those commissioned pieces which found a style that works with, but is not subservient to, the didactic form demanded. Rainer Rother

MARSHALL PLAN FILMS III: A PLAN THAT WORKS

→ **Saturday, February 19**

"Productivity – the key to progress" proclaims one Marshall Plan poster. Increasing productivity, in every industry, was one of the key aims of the aid program. "Based on the perceived lessons of the American experience, the Marshall Plan evolved into a complete model of investment, production and consumption. Because it provided the means, productivity would eventually emerge as the key concept for getting results." (David Ellwood)

The modernization of Europe was to follow the American example: starting with the creation of an adequate infrastructure, the basic requirements such as the provision of water and energy and the setting up of sufficient means of transport and traffic routes. The extent to which the American role model exceeded the postwar European reality is shown by the Marshall Plan, which delivered aid in the form of goods which were predominantly produced by the Americans. Siegfried Giedion's amazement at the effects and efficiency of the mechanization was presumably also felt by the recipients of the European Recovery Program goods themselves: the aid led not only to a massive leap in development but also to the introduction of an entirely new way of organizing production. "Europe is moving away from production of simple handicrafts: the spinning wheel, the loom, the production of iron. America started out differently from the beginning. It began with the mechanization of crafts." (Giedion)

Numerous films were made for the Marshall Plan to highlight the "big projects", which would lay the foundation for economic recovery. This explains why dams, from Norway, Sweden, Austria, France and even the French Colonies, are particularly popular projects. The films however also portray a new way of looking at the product itself – standard-ization and mass production made for cheaper goods. How these goods could be delivered to the consumer, and how they should be (re)de-signed in order to find as many buyers as possible became a new science. This was also part of the Marshall Plan. Modernization meant that nothing could be taken for granted anymore, not even the marketing of milk. Rainer Rother

Billy Wilder

A FOREIGN AFFAIR (USA 1948, 116')

→ **Sunday, February 20**





THE FILMS

The following list is ordered alphabetically and gives details of all the films shown in the series "Selling Democracy – Winning the Peace". As much as it was possible we have included all the information which appears in the opening credits. In a few cases this information is unknown or incomplete. The texts were compiled by Günter Agde (G.A.), Jeanpaul Goergen (J.G.) and Rainer Rother (R.R.).

10 CM BREITER

GDR 1953, b/w, 6' written and directed by Heinz Fischer camera Rudolf Vogel music Heinz Butz released Feb 2, 1954 produced by DEFA Studios for Popular Sciences and Educational Films Potsdam-Babelsberg



"During the economic crisis at the end of the 20s, textile looms were decreased in size by 10 cm, 5 cm on either side. This enabled manufacturers to boost profits by selling less material for the same price." This is the claim made by the film, even though no historical proof is given, or is even possible. The film shows how the GDR state-owned company Glauchau, a mass producer of looms, reintroduces the original width and begins the manufacture of material measuring 100 cm. The extra width helps designers and tailors use the material more efficiently. A subplot also gives the consumer an idea of problems involved in production.

Just one-and-a-half years later the film is taken out of distribution. According to official records "the theme of the film is outdated because the industry has already been using this system for a number of years". In addition, the "fashion design" is also "outdated as far as taste and quality are concerned".

Heinz Fischer (1901–1982) started working in the German film industry in the 30s. For many years he was an independent producer of advertising films, whilst specializing in mid-length documentary films at DEFA. Today he is much valued as a creative writer and director who shed light on the subjects he chose to depict. He was able to work quickly without ever sacrificing quality. G.A.

→ Wednesday, February 16, 5pm

ADVENTURE IN SARDINIA

Great Britain 1950, b/w, 20' directed by Peter Baylis produced by the Pathe Documentary Unit in co-operation with the Nucleus Film Unit producer Peter Baylis, Jack Chambers, Arthur Elton camera M. Susschitzky edited by Maurice Harley sound W.S. Bland, Jack Miller microphotography Percy Smith, Sidney Beadle music Thomas Henderson, Sardinian music used with permission from Radio Sardegna. Presented by U.S.I.S



After seeing the Marshall Plan film screenings at the Berlinale, Sabina Lietzmann wrote in the FAZ: "This is a film which takes a fascinating look at the fight against malaria in Sardinia. The story of how DDT is introduced to combat malaria is told skillfully, ranging from headquarter strategic planning right down to the smallest puddle in the

mountains." (06.26.51) This is a story of the fight of science against nature. Sardinia, plagued by malaria, is portrayed as a battlefield put to the test. The "army" is made up of the 32.000 helpers, or "mosquito fighters", who are trained to intervene where necessary in all the areas which might be contaminated by mosquitoes.

The challenge is enormous. The beginning of the film wallows in ancient images, showing a Sardinia largely trapped in the past. The result being: "Today in Sardinia if you want to live, you have got to fight".

ADVENTURE IN SARDINIA is a brilliant film because it uses its resources to great effect. Impressive close-ups show eggs, larvae, pupa and, finally, hatching mosquitoes. The film then shows a blood-sucking insect which has just found its human victim. The species is portrayed as in a scientific film. Yet at the same time this species is the enemy which is bringing a whole island to its knees. In this way malaria becomes a metaphor for a state of standstill, a fatalistic acceptance of the way things are, a lack of initiative. Disease leads to apathy. Or rather, as the film shows, apathy is a disease. The initiative that changes everything doesn't come from the island. Specialists from the Rockefeller foundation set up headquarters in Cagliari, bringing equipment by sea – jeeps, trucks, tons of DDT. Recruitment then begins, accompanied by an information campaign which reaches as far as the smallest village. The main part of the film shows how troops of workers advance against the mosquitoes. Not a house or a room can be made mosquito-free without fly-spray and DDT. The entire countryside becomes a "battleground": The insect-fighting troops go from the smallest pond or puddle to swamps and mountain tops, which are sprayed by aircraft. When that isn't enough, the swamps are drained in order to destroy all the breeding areas.

Finally the battle is won – and the next one can begin. A long awaited dam is at last finished and new projects can be undertaken. This is typical of the Marshall Plan Italian films, which often contrast a society trapped in tradition, habit and lethargy, with the energetic, forward-thinking, drive of the modern world. These are stories which lead old Europe to new Europe. ADVENTURE IN SAR-

DINIA is especially exciting because it has found in the mosquito the perfect enemy. In this way Peter Baylis has achieved a Marshall Plan classic. R.R.

→ Thursday, February 17, 5pm

ALLES GUTE GELINGT AUCH (AGGA)

Soviet Occupied Zone of Germany (SOZ/GDR), 1949, b/w, 2' DEFA-Produktion Atelier Fischerkoesen Potsdam



In this advertising film for the foodstuffs factory Leipzig-Markleeberg, animated bottles spill just a few drops of (artificial) herbs on the food – and straightaway it tastes like gourmet cuisine. The jolly style in which the film portrays what was at the time the ubiquitous use of artificial foodstuffs hides the fact that most people suffered from a highly inadequate diet. The film was made after the war by Hans Fischerkoesen (1896–1972), who was one of the founders of the German cinema advertising industry in the 20s and for many decades acted as an influential force in its development. The film incorporates all of the main stylistic aspects of Fischerkoesen's advertising film aesthetic: musical elegance, objects that come to life, perfect animation, humor, efficient story telling.

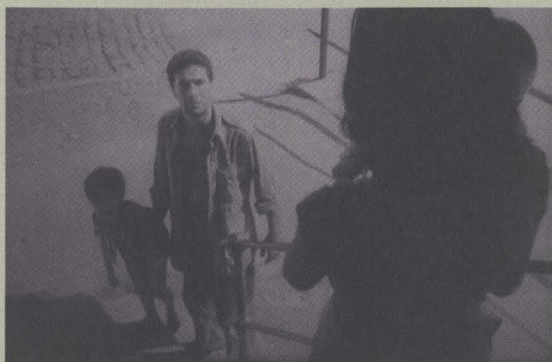
Fischerkoesen was interned in 1946 by the occupied zone's Soviet secret police in special camp No. 7 (Sachsenhausen near Oranienburg). After his release in 1948 he moved straight to West Germany. By the time he started producing ads in Bad Neuenahr, the "AGGA" film was already being shown in the cinemas of the Soviet Occupied Zone (SOZ). G.A.

→ Wednesday, February 16, 5pm



AQUILA

Italy 1948–51, 21', b/w, written, directed and produced by Jacopo Erbi assistant director Tullio Kezich assistant producer Tullio Mainardi actor Natale Peretti camera Franco and Gianni Vitrotti music Mario Bugamelli played by the Radio Trieste Orchestra



From an aesthetic point of view **AQUILA** is, without doubt, one of the most interesting of all the Marshall Plan films. It has no commentary or dialogue and, like a silent film, relies entirely on forceful images and emotive music. Jacopo Erbi succeeds in his attempt to build his film around one main character, whose fate is meant to be an example for others. The story is in some respects similar to that of **THE BICYCLE THIEF**, the neo-realist classic by Vittorio de Sica. It is however clear from the story that this film is much more than pure fiction. The observations of everyday life in Trieste are accurate, but also sometimes loaded with an attempt at political effect. The main character acts as an example more than anything else, and it is this character's search for work which forms the main structure of the film – he is turned away at the port's entrance, and later also at a quarry.

The reality of Trieste is depicted effectively in the shots of rubble left from the war. This rubble is used by the boys as a playground. At the same time shots show evidence of the Communist threat. Pictures of marching formations are even laid under the opening credits – first of all men at a sports event, then demonstrators in the city with red flags and banners. The Communists, according to the film, are well organised – and they are profiting from the country's economic misery. That is the message of the film. Even the main

character nods in agreement as he listens to the Communist speaker at the demonstration.

The critical turning point of the story comes when the main character has to bear yet another rejection. In a kitchen a baby is crying, whilst a woman puts soup out on a table. A glance at the bare furnishings makes it clear how desperate their situation is. The man can't bear it anymore and runs outside. And then comes the scene that makes one think of the **BICYCLE THIEF**: the man steals a box of chocolates for his son, is followed and finally apprehended. At the police station he is then released, mainly because of the photos of his family that he is carrying on him.

Dejectedly the man is seen going down what appears to be a never-ending staircase. As he does, without noticing, he kicks a newspaper out of the way. The headline on this newspaper announces the turning point, both for him and for the film: 2.7 billion lira are being made available for the completion of the **AQUILA** refinery. This headline blends into the sign of the ERP headquarters and the tone of the film now changes to a documentary style. Erbi also chooses a surprising resolution when he shows the festive signing of the ERP check at a well-publicized ceremony, complete with photographers.

The film returns to its main character with shots of the building of the refinery. He has been employed to work on the new project, and thereby gains new energy and a zest for life. On the way home he lights a match on a wall. He doesn't even notice the Communist party poster which is hanging there right next to him. Thanks to the ERP, danger has been avoided and Trieste is on the road to recovery. R.R.

→ **Friday, February 18, 5pm**

BERLIN EXPRESS

USA 1948, b/w, 86' directed by Jaques Tourneur production company RKO producer Bert Granet written by Harold Medford camera Lucien Ballard music Friedrich Holländer edited by Sherman Todd actors Merle Oberon, Robert Ryan, Charles Korvin, Reinhold Schünzel, Fritz Kortner



"Although the whole thing is set in Germany, it doesn't always feel like it. It is perhaps more how an American imagines a German nightspot to be: time music, beer glasses, and musclemen gymnastics on the stage. And the Germans themselves: a horde of emaciated black marketeers, in need of both moral and cultural supplies from the West. These and similar small errors of judgment make it difficult for German audiences to identify with the film and reduce its impact as a documentary." When the film was belatedly shown in Germany in 1954 the magazine *Filmdienst* wasn't exactly effusive in its praise. It also reported that the plot was difficult to follow "apparently due to the film's editing". The magazine does not provide evidence as to why this might be the case. In fact, although the German version was only 4 minutes shorter than the American version, the dubbed soundtrack completely reinterprets the entire structure of the story. The German politician, who stands for unification and is persecuted by the Nazi organization "Wehrwölfe", is turned into an art dealer in the German version. He acts as the opposite number to the art smugglers, who are not averse to resorting to kidnappings and grenade attacks. In the end the allied forces' military police manage to save the politician and crush the Nazi organization.

The way that the original version is shot makes it especially believable: scenes filmed in Frankfurt am Main and Berlin create authenticity and give the story a documentary-like foundation. The acting is also convincing. For Robert Ryan this was another major role following on *CROSSFIRE*, but this time as a character we sympathize with. R.R.

→ Sunday, February 13, 5pm

THE BIG LIFT

USA 1952, b/w, directed and written by George Seaton produced by Fox producer William Perlberg camera Charles G. Clark music Alfred Newman edited by Robert Simpson



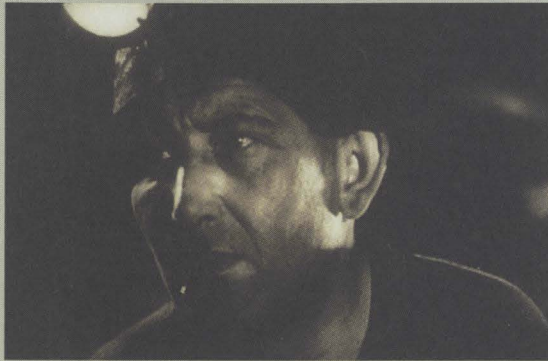
"Many aspects of the airlift, the subject of this film, have already been forgotten, and much was really never known in the first place. The film is part documentary and part fiction, telling the story of two American pilots who meet two German women in blockaded Berlin. The realistic style is both refreshing, in its straightforward American approach, and clumsy. Especially when it deals with the relationship between young Gerda and her 'yank'. Whilst this is not portrayed exactly unrealistically, it is at times hard to swallow ... It remains one-dimensional. Because the film is constructed like a news report, at times one of its strengths, it unfortunately proves to be resistant to life's subtle undertones, higher values and a sustained way of coping with existence." This is how the magazine *Filmdienst* described the German version *ES BEGANN MIT EINEM KUSS* in 1953. The German film was a shorter and more sanitized version, which avoids demanding too much from German audiences by leaving out the story of the beautiful young woman who seduces Montgomery Clift because she wants to get to the US to join her husband, a former Nazi. Instead the German version leaves us with a perfect happy-ever-after ending. It completely drops the whole point of the film: that the Americans now view the Russians as the enemy, rather than the Germans. *THE BIG LIFT* achieves this "re-orientation of the depiction of the enemy" through documentary shots of Berlin and the airport, as well as cleverly timed comic scenes. R.R.

→ Saturday, February 12, 5pm



BRIGADE ANTON TRINKS

GDR 1952, b/w, 15' directed by Günter Mühlpforte written by Rudolf Schmal camera Albert Ammer Music Ernst-Peter Hoyer edited by Waltraud von Zehmen-Heinicke production manager Joachim Wendler release date 04.12.1953 produced by DEFA Studios for Popular Sciences and Educational Films



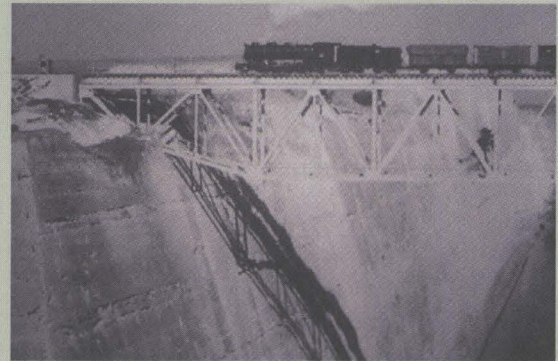
Copper mine workers in Mansfeld are hard at work underground in narrow tunnels, mining thin seams. Thanks to technical improvements in their machinery, as well as new work tools, they are able to substantially increase productivity. As in many other places they are using Soviet expertise, in this case the so-called Nina-Nasarowa method (which is never explained).

Günter Mühlpforte (1922–1955) was an authoritative documentary film director at the Sachsen-Anhalt branch of the DEFA studios in Halle. After the studios were closed in 1953 he moved to Babelsberg. When the film *BRIGADE ANTON TRINKS* premiered its cameraman Albert Ammer (1916–1991) was in prison: on June 17, 1953 he had filmed the demonstration in Halle's town centre. He was sentenced to three years in prison, all of which he had to serve. Ammer's underground filming – in particular his command of difficult lighting – have since then defined the cinematic standard of similar technically complicated sequences in DEFA documentary films. The film was removed from distribution in the GDR in September 1954 because "it has been in use since 1952 and its scenes are no longer relevant". (Official files) G.A.

→ **Wednesday, February 16, 5pm**

CORINTH CANAL

1950, b/w, 11' directed and produced by John Ferno assistant producer Nelo Risi camera Jacques Lettelier edited by Françoise Diot music Maurice Thiriet, John Ferno Productions, Paris, for ECA Greece



The film is full of contrasts. Corinth's great past, shown by its ruins, seems to be replaced by a much less picturesque standard of living caused by poverty. A shepherd with his sheep is juxtaposed with the modern iron bridge over the canal. Old meets new, yet it is not this mix-up of technology and outdated working methods which make up the core of the film. *CORINTH CANAL* is not the story of the defeat of antiquated ideas, but rather that of how setbacks are overcome.

The most important contrast in this film belongs to recent history, when the bridge was destroyed and the canal blocked. The film tells the story of captain Nicola who is transporting goods by sailing boat from Piraeus through the canal. The port of Piraeus allows the film to depict the transport of goods by the ERP. To a certain extent the viewer sees the Corinth Canal through Nicola's eyes.

The mixture of staged scenes and contemporary documentary footage makes the piece seem almost like "a film within a film". In 1944, when they withdrew from the area, the German occupying troops rendered the crucial communication route unusable for the coming Allied forces. Pictures of trucks which have fallen into the canal seem to actually come from footage shot at the time. And possibly so do the pictures of the bridge itself being blown up. In a clever montage sequence, villagers who were expelled from their homes shortly before the explosion, appear to look back at the

bridge. The shepherd from the beginning of the film is also in this group.

Yet today, according to the commentary, "the war, and the destruction it brought, already seems far away". Although inscriptions left over from the occupation are still legible on the canal walls, the canal itself is once more operational. It is shown as a surprisingly slender cut in the mountains in impressive aerial shots. Surprising in view of the fact that it enables ships to steer clear of the Peloponnese and is therefore one of Greece's most important traffic routes.

The second flashback shows the clearing of the blocked canal – the work took 13 months to complete and was finished in November 1948. This was also a project in which American help played a central role. With this in mind the film is a celebration of the journey of Nicola's ship into the Gulf of Corinth. R.R.

→ **Thursday, February 17, 5pm**

EIN EXPERIMENT

German/American Occupied Zone 1949, b/w, 10' "A documentary film by the Munich students' union, produced with the registration number: MG/IS/FP/41" produced by Audax-Film, Munich script and artistic direction Rudolf Krohne assisted by Walter Koch music Gustav Adolf Schlemm camera Alfons Lusteck production manager Fred Richte actors the students distribution company Viktoria rating valuable

"This is the second production by Audax. The American military government suggested that Audax make a film, together with the Munich students' union, about the social structure of German students, in particular looking at American and German students who live together." (Audax makes two documentary films, in: Die neue Filmwoche, Nr. 12, 03.26.1949). As a gesture of reconciliation between the two nations, Munich University, which had been destroyed, and the staircase where the Scholl siblings had distributed their leaflets, were rebuilt. The students' union is presented as an autonomous institution, which among other things helps students find work. By ensuring that students from different countries

live together, it fosters understanding between different nations: "Learn how to respect and understand people from other countries!" The bunkers have been destroyed and academic research and teaching takes on an entirely new moral basis. J.G.

→ **Monday, February 14, 5pm**

THE EXTRAORDINARY ADVENTURES OF A QUART OF MILK

France, b/w, 13' directed by Alain Pol produced by Tele-Radio-Cine Production written by Pierre Grimblat presented by Peter Walker camera Roland Paillas camera assistant Julien Comillaud edited by Victor Grizelin music: Jaques Metehen

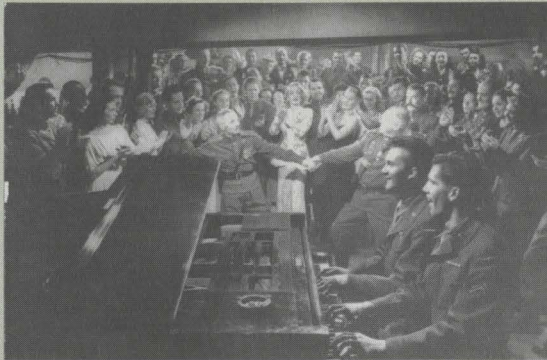
The film's narrator tells the story of an unbelievable adventure. It shows images of shining machinery in a factory which is full of modern technology. Here milk from all over France is turned into milk powder. In this way seasonal surpluses can be avoided and the price of milk stabilized. The factory was built using Marshall Plan funds and the film deals with this unusual subject in a charming manner by using an ironic tone of voice. We find out what happens in the centrifuges and the heating process from the perspective of a tin of milk powder. The milk's journey is told in the form of an adventure: from milking machine to transfer into the containers, from transport by lorry and train to the fat reduction stage, and finally to the pasteurization and concentration stage. Apart from the story-telling creativity, what is particularly convincing is the manner in which the film is shot. Technical equipment is filmed extremely imaginatively. The commentary is simply a pretext, which the images use as a framework. Montage sequences and the photography, functioning in their own right and without the need for a continuous plot to carry the film, concentrate entirely on the developments within the production. In this way it really is an extraordinary adventure. R.R.

→ **Saturday, February 19, 5pm**



A FOREIGN AFFAIR

USA 1948, b/w, 116' directed by Billy Wilder produced by Paramount producer Charles Brackett written by Billy Wilder, Charles Brackett camera Charles B. Lang music Friedrich Holländer edited by Doane Harrison actors Jean Arthur, Marlene Dietrich, John Lund, Millard Mitchell



At the time it was hotly debated in America as to whether Wilder's choice of showing the destruction of post-war Germany in a feature film was appropriate. The black comedy was in many respects too black, the main characters too unsympathetic, the story too ambivalent. That Wilder was often called a cynic for his comedies was nothing new. However, he was rarely criticized as much as he was as a result of *A FOREIGN AFFAIR*.

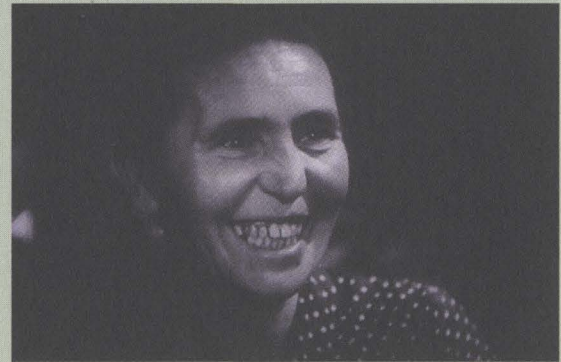
"The crumbling ruins of Berlin in *A FOREIGN AFFAIR* are an eloquent expression of the endangered morality of the people who live there. Wilder's attitude is ambivalent: although he sees how necessary escape is, he despises the sanctimonious criticisms of outsiders, who have themselves never actually experienced the immense moral and material pressure which have forced people into a fight for survival. It is exactly this type of ambivalence which makes *A FOREIGN AFFAIR* such an uncomfortable comedy. It may well be that our uneasiness arises in part from the fact that the film as a whole doesn't really work; as a result some of its dubious aspects are made more dubious still. But it is also true that the disquiet stems also from the way in which the film demonstrates how war, as well as the victors of war, humiliate the defeated." (Neil Sinyard, Adrian Turner) Even once *A FOREIGN AFFAIR* was shortened and dubbed, it was not modified enough to spare German audiences

uneasiness. From the American point of view this was problematic enough. But for German viewers at the time it was impossible to stomach. For this reason it wasn't until 1977 that the film was first shown on television. A subtitled version for the cinema wasn't released until 1991. R.R.

→ Sunday, February 20, 5pm

FRAUEN STEHEN IHREN MANN

FRG 1951, s/w, 13' produced by Walter Brandes Film, Stuttgart for Zeit im Film, Munich direction and camera Walter Brandes written by Charlotte Brandes music Fritz Mareczek distributed by Allgemeinen Filmverleih (AFI), Munich



The film publicizes the organization "Frauen- ringe" (women's circle). In the town of Leonberg in Baden-Württemberg women come together, "without allegiance to political party or religion", in order to tackle a problem which men have not been able to solve. "The women of a small town decide to set up a kindergarten for children of working women. The men are skeptical and the mayor explains that town funds will not be offered to support the project, or at least not the whole amount. So the women organize parties to raise funds for the plan. They also ask the wives of American officials for support, who in turn start a campaign in the U.S. As a result, a great number of packages of used clothes are sent, which the women then repair and sell in order to raise money for the project." (Film Service for Youth and Education. Film Catalogue. Munich, January 1952).

Representatives from other women's organizations relate their experiences. The film aims to encourage women to form clubs and organizations

in order to tackle problems together. J.G.

→ Monday, February 14, 5pm

EINE FREIE UNIVERSITÄT

German/American Occupied Zone 1949, b/w, 15' production Ikaros-Film Wolfgang Kiepenheuer directed by Wolfgang Kiepenheuer assistance Edith Lindner camera Gerd Wiese production manager Günter Schiemann edited by Annemarie Rokoss distributed by Allgemeiner Filmverleih (AFI), München



"Until the summer of 1948 the Humboldt University, located in the east sector and formally known as the Friedrich-Wilhelm University, was the only university in Berlin. After 1945 'eastern European influences' became increasingly apparent in the curriculum. This made it impossible for freethinking students to stay at this university. With the help of the Western nations the Berlin students built a new university dedicated to the principles of true freedom in education." (Information sheet ER-9 of the United States Information Service, USIS, undated) J.G.

→ Tuesday, February 15, 5pm

FRISCHER WIND IN ALTEN GASSEN

FRG 1951, b/w, 17' produced by Zeit im Film, Munich written and directed by Fritz Peter Buch camera Konstantin Tschet music Friedrich Meyer actors school children and residents of the town of Eberbach on the Neckar distributed by Allgemeiner Filmverleih (AFI), Munich



Young people in charge – but only for three days! Instead of going to school boys and girls work for three days in the town hall and in this way get to know the problems of a small town better. In fact this lesson in democracy seems to be so realistic that it avoids appealing to political parties, even at a local level. "In Eberbach on the Neckar the town's administration is taken over, for three days every year, by young people. In this way they can, at an early age, get an insight into the basic problems of local government." (Film Service for Youth and Education. Film Catalogue. Munich, January 1952) The town mayor who teaches democracy is played by the "eternal officer" Wolfgang Preiss, the dashing Luftwaffe officer in the 1942 film DIE GROSSE LIEBE (THE GREAT LOVE). He is visible evidence for the effect of re-education. J.G.

→ Monday, February 14, 5pm

JUNGEN UNTER SICH

German/American Zone 1949, b/w, 13' produced by Hochland-Film, Munich, for Zeit im Film, Munich directed by Ernst Hess camera Heino König edited by Hans Lipp music Emil Ferstl distributed by Allgemeiner Filmverleih (AFI), Munich





The film shows an alternative to the military upbringing of the Hitler Youth camps. In a holiday camp the teacher allows the boys to play as much as they want: "They don't need force and commands, just a bit of understanding for others. It is actually so straightforward that it should go without saying." Carefree community living and the independent existence of the children in the holiday camp is presented as a naively utopian model of a new type of society. The film "observes school-children from the Maria-Theresia high school at a holiday camp on lake Walchensee. Without any sort of leadership or other sort of compulsion, other than that of their relationships, the boys set up their own sense of order and community based on the mutual respect and consideration of free human beings for each other." (Filmwoche, Nr. 1, 01.08.1949) J.G.

→ **Monday, February 14, 5pm**

THE JUNGLE THAT WAS

France 1950, 22', b/w directed by Roger Verdier
produced by Andre Gillet, Cooperative Generale
du Cinema Francais, Paris



Greatness counts when it impresses us. And without question the dam project on the Niger has greatness. For today's audiences the commentary can be slightly confusing: at the beginning of the film it talks about the "Sudan", when really it means the "Soudan français" – a massive area south of the Sahara, west of the Ethiopian mountain region and north of the great lakes of equatorial Africa and Guinea. The "French Sudan" ranges from the Sahel in the north right down to the tropical rainforests. The commentary goes on to talk about a traditional village, where people go

about their lives still very much as their ancestors did in the Stone Age. These scenes are very much in the style of an expedition film, showing the typical pictures of mother and child, of women balancing burdens on their heads. The village is built around a watering hole. Drought is a constant threat, the harvest is regularly endangered, and there is no guarantee that the hunger catastrophes of the past won't recur.

And yet there is plenty of water nearby: the massive reservoir of the Niger, which was created with a dam, should allow irrigation. **THE JUNGLE THAT WAS** was made to celebrate the building of the dam. This dam is located in what is today Mali. Maps indicate the extent of the project; show the river's course and the tributaries which have since dried up. These tributaries, along with canals, aim with the help of the dam to make make this country fertile once more.

Enormous caterpillars follow in the footsteps of the first expeditions in order to clear the jungle and level the termite mounds. The film gives a great deal of attention to the machines, the diggers, the cranes and the trucks. A veritable arsenal of modern technology is called in and the dynamism which the film is celebrating is very much of the modern day. The sounds of the machine form the rhythm of the soundtrack. The finished dam is immense and the water which stretches behind it seems to be never-ending. Sumptuous aerial shots revel in the beauty of the completed structure. Once again the canals are now flowing with water. They stretch all the way to the fields of the north, where rice and cotton can now be planted. It's difficult not to get carried away by the film's optimism, especially when the efficiency of a threshing machine is accompanied rhythmically by beating drums. Yet the film is about more than a better harvest; wherever the water starts flowing again, the whole society changes. The dynamism reaches all levels: medical examinations for children and a revival of both industry and the building trade. The images suggest progress which is all-pervasive, to which the jungle must yield. R.R.

→ **Thursday, February 17, 5pm**

KAMPF UM WASSER

GDR, 1950, b/w, 13' written, directed and produced by Richard Groschopp Produktion DEFA-Produktion Sachsen, Dresden



As part of the Two Year Plan (1948–1959) many building projects were started which would later form the basis for the economy of the GDR. One of these was the building of the Cranzahl and Sosa dams in the Saxon-Thuringian area. Building began in July 1949. The dams were to hold 5 and 6 million cubic meters of water respectively and would thereby solve the water-shortage problem which had been plaguing the area's industry for centuries. The film reports laconically on the start of building work and, with great sensitivity for the visual on the charmingly archaic life of a gold digger, big primitive working methods and his poor life. The difficulty and coarseness of the manual labor contrasts noticeably with the harmonious scenery. The film states that these buildings are financed "by tax revenues and state-owned company surpluses" (such indicators are lacking from all other similar films). The sequel film from 1952, *TALSPERRE DES FRIEDENS*, celebrates the laying of the foundation stone and the handing over of the dam, more as propaganda for the state than as testimony to the efforts of the individual. G.A.

→ Wednesday, February 16, 5pm

KLEINE STADT – GROSSES LEBEN (HELMSTEDT)/HELMSTEDT

FRG 1950, b/w, 15' produced by Südwest-Film, Berlin, Freiburg i. Br., Munich, for Zeit im Film, Munich directed by Walter Pindter camera Walter Pindter, L. Hapke distributed by Allgemeiner Filmverleih (AFI), Munich

"This is the story of the postwar years in the small and unimportant town of Helmstedt, a town which later was to achieve great significance as the crossing point between zones. Thousands of people and thousands of tons of goods pass through Helmstedt in both directions every day. Some people cross the border officially by train or on the motorway, but many also secretly by night. The film highlights how determined the Western powers were to keep the border open at this point." (The Film Service for Youth and National Education. Film Catalogue. Munich, January 1952) – "A film about Helmstedt, once a small sleepy university town, which today has become known as a transit point, a loophole in the 'iron curtain' which is ripping our homeland in two. If the theme of this film was to portray this conflict, which years after the end of the war is being acted out in such a striking place, then it has to be said that the aim has been achieved. Pictures are shown, real unstaged pictures, in quick succession, without glamorizing the situation, but at the same time often of great symbolic value and even shocking. The whole episode revolves round a secret document which people at the time, children, young people and adults, were meant to see, but which has been kept in the archives for later, happier times." (Evangelischer Film-Beobachter, Nr. 33, 09.24.1951) J.G.

→ Tuesday, February 15, 5pm

DER LEERE STUHL

FRG 1951, b/w, 16' produced by Zeit im Film, Munich directed by Johannes Lüdke idea Gerhard Grindel written by Gerhard Grindel, Günther Hoffmann camera Erich Kuchler music Herbert Jarczyk sound Hans Endrulat edited by Inge Teigeler distributed by Allgemeiner Filmverleih (AFI), Munich

"Mr. Schneider, an average West German citizen, experiences something in this film which everybody knows: problems with the Inland Revenue. We find out the root cause of his difficulties in a ghostly conversation between him and the 'voice of reason'. In this we get to know something about the relationship between the individual and the state." (The Film Service for Youth and National Education. Film Catalogue.



Munich, January 1952) The film argues against the Every-Man-For-Himself attitude of the fifties. "It shows a modern-day man who doesn't care about politics", that is until he learns from his mistakes. In the end he decides to take care of his own interests just in time.



The film is meant to help awaken a sense of responsibility towards officialdom and increase awareness, that these things concern everybody. (Information sheet OA-I from the United States Information Service, USIS, undated). This is one of the few films in which political parties come across as an essential part of democracy. Mr. Average is annoyed with the party he has chosen with the Inland Revenue, with the government. But a "voice of reason" explains to him that he himself has chosen his representatives: "You should be annoyed that you don't care about politics!" When he leaves an empty seat in the election meetings, he misses the chance to let his voice be heard. "This film is about the anonymous voter who believes that once he has handed in his ballot card, his duty is done. After the election the voter doesn't get involved: either in the big picture or individual events. Working together 'but not with me'. Gerhard Grindel handles this topic in a delightful and accessible manner right up to the closing scene." (New Contemporary Films in Berlin, in: Filmwoche, Nr. 9, 03.01.1952) J.G.

→ Tuesday, February 15, 5pm

THE LIVING STREAM

Denmark/Sweden/Norway 1950, 24', b/w,
directed and produced by Arne Sucksdorff
production company Svensk Filmindustri assistant
director Eric Borge narrator James Schnitt music
Hilding Rosenberg



Sucksdorff's work is one of the most ambitious and creatively mature films in the Marshall Plan series. The film deals with cooperation among the Scandinavian countries. Its style is poetic and its story flows naturally. Even the title is a metaphor: The living stream is the living exchange between the network of nations, their trade with and reliance on each other, a synonym for freedom and peace.

The film begins with the dawning of a new day for farmer Jens Nielsen in Denmark, the young boy Larsson in Sweden and the merchant navy captain Larsen in Norway. Pictures of streams and rivers punctuate each change of scene. They are edited together in beautiful montages and accompanied by music which at one point sounds every bit as dynamic as Bernard Herrman. The soundtrack is generally meticulously worked out with the music fitting in nicely with the changing images and themes. In scenes like the turbine hall the noise dominates and the sound of the machines works in rhythm.

The film manages to achieve a flowing whole in its smooth transitions from one scene to the other. As in feature films these are validated by the perspectives and continued in the shot/counter-shot movements. Even "subjective" points of view feature in the film – when a boy suddenly feels sick after smoking a cigarette, Sucksdorff suddenly shows him out of focus. In-between showing the daily schedules of the three main characters, Sucksdorff introduces passages which revel in montage. They are not necessarily essential for the progression of the narrative – something not often seen in the Marshall Plan films. Water becomes almost a character in its own right, at least in its symbolic importance. The narrative flow reaches its high point here. However, one of the

passages has a very clear meaning, without resorting to metaphor. The series of flags which flutter over the harbor is a penetrating and symbolic indicator of the international nature of the transport of goods. R.R.

→ **Thursday, February 17, 5pm**

MÄDCHEN MIT DEM SCHRAUBENZIEHER

GDR, 1949, b/w, 5', written, directed and produced Richard Groschopp **actors** Gertrud Brendler **produced by** DEFA-Produktion Sachsen, Dresden, advertising film

Embedded in a rather naive basic plot the film shows how women can also be trained to become hard-working skilled laborers in metal factories. At the same time it doesn't shy away from various arguments against this pragmatic form of "eman-cipation due to shortage of (male) labor". Nevertheless "Progress will carry on despite all this!" claims the film. The film reveals the social upheaval: each of the factories that wants to employ women appears on a map. It indicates the names and logos of what the factories used to be called and their new names now that they have been taken over by the state. The final words call out to women watching: "Apply to the office for work, social support, career training and re-training!" Richard Groschopp (1906–1996) worked for a long time at the Dresden advertising company Boehner. From 1945 he utilized his experience to help the young East German film industry. As well as making advertisements, he also filmed news reports and weekly bulletins of Saxony. In 1950 he moved to the DEFA feature film studio in Potsdam-Babelsberg, where he set up the satirical DEFA short film series DAS STACHELTIER and produced his own feature films (such as DIE GLATZKOPFBANDE) G.A.

→ **Wednesday, February 16, 5pm**

MARKETING

France/Great Britain 1953, b/w, 18', directed and produced by Pierre Long **camera** Jacques Klein, Félix Forrestier **edited by** Pierre Ginet **music** Michel Magne **production company** Son et Lumière Films, Paris, in cooperation with Film Centre Ltd, London



One of the central messages of the ERP modernizing programme was the promise that increased productivity would lead to benefits for the consumer in the form of lower prices. MARKETING proves how necessary changes are when taking the consumer into account. The film takes France, or more precisely Paris, as an example. It draws a contrast between the industry there, which is already modernized, and the living conditions of working people at home. The apartments are cramped and impractical and goods are too expensive to afford more than the bare necessities.

Market researchers go on field trips and carefully evaluate the questionnaires which they have carefully gathered. After all, those questioned are all potential customers who could give valuable tips if listened to. Funny details crop up when the film deals with standardization. Car bumpers of differing heights don't match and damage the cars. The wide variety of buttons which are used in the manufacture of men's shirts means that the search for a suitable replacement can be a great irritation. "What an incredible waste of time and money for everybody."

Every aspect of life which the film looks at reveals (still) a lack of efficiency. Packaging does not exactly fit the product, impractically shaped door handles, and even clothes hangers are not always as well designed as they could be. Nevertheless, the existence of so many obstacles to reducing prices by increasing mass production still give a hopeful perspective. Rationalization and standardization slowly become the norm. As well as pork chops, which are now bought by the consumer ready-packed, and self-service shops, the example of mass production of men's clothing, as an alternative to using a tailor, is also given. That gives an



idea of just how far we have come since the days when the secrets of mass production had to be revealed to the European public. R.R.

→ **Saturday, February 19, 5pm**

MEN AND MACHINES

GB 1951, color, 17', directed by Diana Pine
produced by Wessex Film Productions executive
producer Ian Dalrymple production manager
Raymond Anzarut edited by Sydney Stone camera
Bill Pollard camera operator Ian Wooldridge
camera assistant Denis Fox narrator Leo Genn



This film is part of the series "The Changing Face of Europe". Filmed in color, this series is an overview of the advances made in various areas such as health, traffic or mechanization. It dealt with all of the ERP countries and as such these films are general reports on what has been achieved.

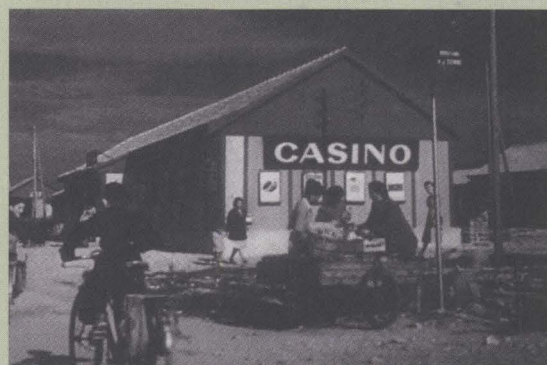
That they also analyzed more sensitive issues is shown in this film. For the most part the passion for progress displayed in the Marshall Plan films never lets up. Costs never seem to be incurred and losses never made. However, it was exactly when the discussion turns to the use of modern machines that people protest – more effective technology, higher productivity, and fewer work places. It was this last point that was the main problem. This explains why the film focuses not only on the production figures which since 1945 have finally risen compared to pre-war productivity. The film is able to use pictures to convince us of the benefits of highly automatized procedures. At the same time though it also tries to highlight the effect of increasing technical production. The film is not concerned with the replacement of jobs,

but rather with Europe maintaining its tradition of skilled labor, whilst at the same time completely modernizing its industries. Finally the film compares a steel-works in Wales where high quality steel has been manufactured in the same way since the 19th century, with its new branch whose output is much larger. This is shown as a contrast with glass blowers in Murano whose craftsmanship can never be replaced by industrialization. In its view of the Marshall Plan and its far-reaching concern for the modernization of Europe, **MEN AND MACHINES** is thoroughly European. R.R.

→ **Saturday, February 19, 5pm**

L'OR DU RHÔNE

F 1950, 20', b/w, directed by Francois Villiers producer Claude Roger Clert production company Les Films Caravelle for ECA France and the French government commentary Claude Lemaire and Robert Scipion camera Pierre Dolley music Tony Aubin presenter René Lefevre edited by Pierre Jallaud



According to the commentary this film is neither a documentary nor a piece of propaganda. The scope of the film goes back a long way, all the way to the Romans in fact. It then goes on to talk about the peculiarities of Provence and the people who live there (including wonderful scenes dealing with traditional cheese making), touches on the horrors brought about when the river floods in spring, and details old plans to control the river and put its strength to use. The most recent and most ambitious plan dates back to 1937. However, the outbreak of war brought all work to a halt. The next passage, which deals with the destructive effects of the war, views the problem of the Rhone as a problem affecting all of France. Its en-

ergy supplies depended on the dams which were being planned. And this is where the film then concentrates on its actual theme. After a series of plans to modernize France flashes past of the camera, which serve to demonstrate the vigor of the men who surrounded Jean Monet, the film then focuses on one project: the dam and the power station in Mondragor.

The soundtrack contributes to the strength of the film as well as adding to the impression of how great these projects are. The sound of the diggers and trucks etc. is incessant. The latest giant machines from the USA, the bucket excavators, are digging the canal. The camera is intoxicated with the technology, the rising station, the men on the scaffolding and the cranes. The speed of the montage gives an effective impression of the company's progress. The second half of the film makes it clear why the piece won a prize in the short-lived section "technology and work" at the International Venice Film Festival of 1951. It is very rare for a documentary film to celebrate both technology and work so intensely, even excessively. What is being built in Mondragor has nothing in common with the old life of Provence, where everything is done with a certain nonchalance. Here, in the new world, precision is the name of the game. R.R.

→ Saturday, February 19, 5pm

A SHIP IS BORN

Italy 1951, 11', Technicolor, directed by Ubaldo Magnaghi produced by Enzo Muscianisi set Cyril Knowles camera Angelo Jannarelli edited by Pino Giomini commentary by Frank Gervasi music G. Pomeranz recorded with the Symphony Orchestra of St. Cecilia production company Documento Film, Rome for ECA Italy

According to Linda Christenson's filmography (www.marshallfilms.org), this film appears complete at just a little over 10 minutes. This is even though Albert Hemsing, in his text and attached film list of 1994, put down the length as being 18 minutes. She also indicates that the film never actually appears in official catalogues of Marshall Plan film but that in a NATO list from 1972 it is assumed that it is. Both the topic and the emphasis on the importance of ERP funds indicate that A

SHIP IS BORN can be defined as a genuine Marshall Plan film. A case could certainly be made for the fact that the commentary mentions the plan a little too often. Certainly more frequently than would be the case in other films. The machines shown in the film to compress, cut, form and drill the steel used for building the ships came from the USA and were imported by the Marshall Plan. The film also shows how the Plan financed a major construction programme and not only provided some 10.000 people with work, "but also helped to build a powerful fleet for the Western world". With this commentary the film is showing that it is already being influenced by the second phase of the aid program, in which strengthening of the Western powers and the defence against communism became the favorite themes for propaganda.



The film makes the most of its possibilities with its use of Technicolor – in 1951 color film for use in documentaries was still very rare. The color and the shipyard set make A SHIP IS BORN an impressive film. Even the very beginning of the film shows flourishing industry: the first picture is of a sheet of steel swinging away from the camera on a crane. This image then fades into a tracking shot of the crane over numerous ships. But the film also bears the trademark of a cultural film by explaining how ships are made: it shows models of the ships, the room where the individual pieces are drawn on the floor in their actual size, and how these sketches are then transformed into steel. Logically enough the film ends with the launching of the ship. Every point of the ship's birth appears to have been thought of: from the massive T-shaped supports which become the keel, to the screws, which are polished until they shine like gold before being checked for suitability and finally screwed in. Even the interior work of



carpenters, painters and electricians is included.

There is reason for such meticulous detail: every newly made ship stands as a symbol. "Behind each ship is the story of a country, a country left in ruins by the war, rebuilt now, strong and capable of contributing to its own, and the free world's, strength." R.R.

→ **Friday, February 18, 5pm**

SHOOT THE NETS

The Netherlands 1952, b/w, 20', English, produced, directed and edited by Herman van der Horst for ECA Nederlande, Laboratory CINETONE Studio Amsterdam



The screen shows fishermen's boats sailing out over a choppy sea. Over the top of the picture the following title appears on the screen: "This film could not have been made without the aid of the people and the government of the Netherlands who have worked together with the support of the Marshall Plan, to bring about the economic recovery of their country. Above all, a debt of thanks is owed to the Dutch herring fishermen, the men who shoot the nets!"

After this title the Marshall Plan plays no further role to in the film, neither in the commentary nor through use of its famous logo.

In actual fact the director, Herman van der Horst, is more interested in specific procedures and working methods than in a story of how things improve thanks to the delivery of aid. In this SHOOT THE NETS paves the way for van der Horst's later success HOUEN ZO. In the later

film he does away with commentary completely, already something which he uses sparingly in SHOOT THE NETS and almost exclusively to give background information. He never repeats what is seen in the picture. As far as sound goes, the incredibly penetrating noises and brusque commands of the fisherman as they organize their work is much more important than any message portrayed simply through words. There is no music. Instead van der Horst makes his own composition using "atmospheric" sounds – waves, wind, the screeches of seagulls, radio reports and shouts dominate the film.

The story is only hinted at and is based on an apparently straightforward operation: catching herring. The film shows the preparation of the boats, and the main section is then devoted to the hard work out at sea. The return of the boats, on rough seas and high waves, back to the harbor provides the film with a breath-taking finale. In actual fact, the film breaks off rather than ends, as we don't even see the ships' entering harbor, let alone unloading the catch. The preparations for the new season's first sail-out show a community entirely focused on one aim: the women, picturesquely dressed in the national costume, repairing the nets; the precise daily task of oiling the anchor chains; the painting of the boats; the manufacture and stacking of the barrels. The preparations are precise and quiet and van der Horst gives a sort of summary of all the work which is necessary before the fleet of fishermen are able to leave the harbor for the first time this year. The details of all the various tasks and even individual hand movements are kept up right throughout the film. Again and again the director focuses on the intricacies of each step of the work. The camera-work is masterful and SHOOT THE NETS is undoubtedly one of the most beautiful films which the ECA funds have produced. In 1951 the film won Best Documentary in Cannes. A success which the director repeated a year later with HOUEN ZO. R.R.

→ **Friday, February 18, 5pm**

SILKMAKERS OF COMO

Italy, 10', Technicolor, directed by Ubaldo Magnaghi
produced by Enzo Muscianisi commentary spoken
by John Secondary set design Cyril Knowles
camera Angelo Jannarelli edited by Pino Giomini
music Paul Baron recorded by the Symphony
Orchestra of St. Cecilia, Rome



Made by the same team as *A SHIP IS BORN*, *SILKMAKERS OF COMO* demonstrates just as much technical expertise. The approach is however different. Instead of impressive pictures of the shipyard and its sheer size, this film concentrates on details and uses beauty to win audiences over. The region around Como, with all its rural and architectural delights, acts as a frame at the beginning and end of the film. The magic of the area needs no commentary, as the footage on its own more than suffices. It is clear from some shots that efforts have been made to present the scene as idyllically as possible. Nevertheless this does nothing to damage the film's aesthetics, which does not limit itself to the most obvious thing, but is inquisitive enough to look around. If it weren't for another aspect of its beauty which proves how good the film is, it would be easy to imagine *SILKMAKERS OF COMO* as a tourist advertisement. When the film ceases its rhapsody of sea and city for the first time, the scene changes to a bizarre situation: whilst a young woman sits at a table drinking coffee, an older couple work behind her on a loom. The cottage industry of silk production has been the basis of Como's livelihood for hundreds of years. The film then goes to the new factories for its second theme. It loses itself in the observation of the mechanical looms and fascination of the continually moving parts. It almost seems as if the director is focusing on movement for its own sake. At the same time however the

role which the Marshall Plan has played in the modernization and expansion of production is of course mentioned. And yet the film then loses itself again: this time in the colors and patterns of the silk material. The colors: the rich dyes of red, yellow, violet. The prints: a kaleidoscope of shapes and colors. In wonder we follow the gradual completion of the patterns as they are printed stage-by-stage, color-by-color. R.R.

→ Friday, February 18, 5pm

EINE STADT HILFT SICH SELBST

Soviet Occupied Zone Germany (SOZ), 1948,
b/w, 16', camera B. Timm music F.K. Grimm
directed by Willy Zeunert production manager
Richard Brandt produced by DEFA-Studio for
News and Documentary Film



This film was made in co-operation with the Chemnitz department of education. The report looks at all areas of public life in the Saxon capital of Chemnitz and comes up with an impressive overview of the progress and various phases of the re-building program. This contrasts with the great number of ruins around the city. Those carrying out the work demonstrate vigor, imagination and courage in the risky business of deciding how best to use the aid. The mood is one of initiative and independence.

The film is a combination of public report and pride in what has so far been achieved under the most primitive of circumstances and it calls for people to contribute and help out. From a cinematic point of view it is a very conventional film (most of the time long or medium shots are used) and does entirely without visual effects: the ghost-



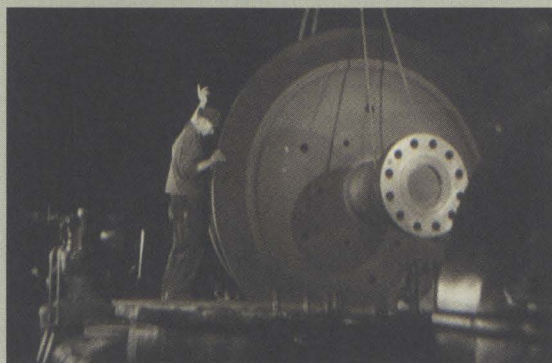
ly landscape of the rubble speaks its own language. There is no reliable data given about the cast.

Similar films were also made about other towns in the Soviet Occupied Zone. G.A.

→ **Wednesday, February 16, 5pm**

TURBINE I

GDR 1953, b/w, 25', screenplay and text Karl Gass directed by Joop Huisken camera Hans Dumke musical consultant Walter Raatzke edited by Irmgard Held sound Heinz Reusch production manager Hans Wegner recording manager Rudi Lösche, Heinz Lüdemann presenter Helmut Piet-sch release date September 18, 1953 produced by DEFA-Studio for News and Documentary Film



In the coal power station Zschornewitz (Elbe) the general repair of the main turbine is to be short-ened so that the power station can start produc-ing electricity again more quickly. Technicians and repairmen put together a detailed plan which will enable the station's downtime to be significantly reduced.

Joop Huisken (1901–1979) was, right from the be-ginning of his career as a documentary filmmaker, loyal to the style of the Dutch avantgardist Joris Ivens. He was sent to a forced-labor camp in Germany, remained in film and from 1945 lived in East Berlin. As a director with much experience in reporting it seemed natural to him to follow the workings of the turbine, as it raced against the clock, chronologically. In this way he manages to find a plausible dramatic device which creates ten-sion in the film. He observes, in great detail, how the workers and the mechanics carry out their,

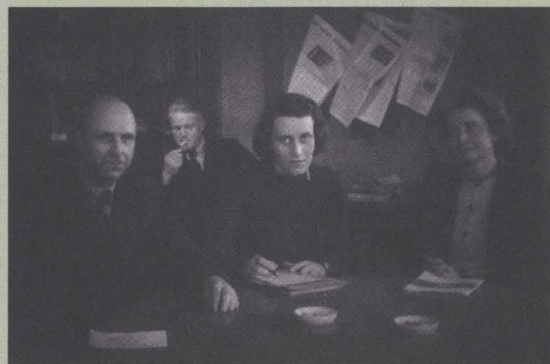
often physical, tasks and how they overcome diffi-culties which suddenly crop up. The success of the plan, and the fact that the turbine is repaired

at the end of the film, seems to be thanks to the co-operation and joint efforts of all involved. The subtle differences in attitude of those taking part are reflected in their faces and body language. In this way gestures become more important than the commentary. G.A.

→ **Wednesday, February 16, 5pm**

UND WAS MEINEN SIE DAZU?/DISKUSSIONS-TECHNIK I – UND WAS MEINEN SIE DAZU?/ DISCUSSION TECHNIQUES I

FRG 1950, b/w, 22', produced by Zeit im Film, Mu-nich directed by Eva Kroll written by Günther Hoff-mann camera Erich Küchler distributed by Allge-meiner Filmverleih (AFI), Munich rating valuable



A car with a loudspeaker drives through the streets of Marburg drumming up support for a discussion on female equality. The film deals with the idea that discussion is a new type of attitude – not to be compared to a fishwife's slanging match – since “even in discussions there are a number of rules which prevent the conversation stalling. In the town of Bad Schwalbach there is an institute which teaches this technique and where discussion leaders can be trained”. (Film service for Youth and National Education. Film Catalogue. Munich, January 1952.) According to this institute a discussion should aim to highlight all aspects of the problem so that each individual is then able to form an opinion: “It is important to hear many different points of view and get lots of people involved”. It is never mentioned outright but the

memory of the Nazi dictatorship, with its leadership principle and chain of command lingers on.

The conference on religion in Marburg in 1529 is also cited as evidence that discussion forms an essential aspect of German history. "At home in Schwalbach am Taunus Eva Kroll (director) and Erich Küchler (cameraman) have made [...] a film which gives a clear insight into the techniques of rhetoric and discussion. Despite the emphasis on dialogue, necessary in view of the film's topic, the internal and external rhythm of the documentary never wanes. A decent overall impression is made by the excellent editing (H. Fischer), music which fits to the topic (Bert Grund) and a clever choice of presenter to dub the piece. In our opinion this is a film suitable both for audiences in the big city and the small town." (Werner, in: *Illustrierte Filmwoche*, Nr. 40, 10.07.1950) J.G.

→ Tuesday, February 15, 5pm

DER UNSICHTBARE STACHELDRAHT/ GERMAN-AMERICAN UNDERSTANDING

FRG 1951, b/w, 14', produced by Zeit im Film, Munich directed by Eva Kroll written by Jochen Huth music Werner Bochmann camera Werner Küchler sound Hans Endrulat actors Heinrich Gretler, Gertrud Kückelmann distributed by Allgemeiner Filmverleih (AFI), Munich rating valuable



"The film discusses openly the problem of German-American understanding and leads the way out of the confusion of misunderstandings and mistakes, newspaper headlines and prejudices." (Film service for Youth and National Education. Film Catalogue. Munich, January 1952.) German celery root and American celery stalks: the film

is about more than the difference in eating habits between Germans and Americans. It deals with human relationships, so often the cause for problems. The film talks about some of the reservations which the Germans have, but uses these as an opportunity to list the many examples of American help. The aim is to create a world "in which different people different customs, languages, opinions and outlooks on life learn how to get on with each other: and all this out of their own free will, rather than brought together under a dictatorship, which is the one real enemy of mutual understanding". According to the film in order to get close to other human beings, all that is needed is a bit of good will. It is clear that by the end of the film the American and German families have become friends over eating celery together... "This German short film deals with the problem of Germans and Americans co-existing together after the war. The unseen barbed wire (the title of the German version of the film) is the prejudice or principle of not wanting or not being able to understand each other. The film shows how people attempt to get over the barbed wire, attempts which are however too crude and too feeble. The nice ideas at the beginning get lost in rather too many lists of the numerous ways in which the Americans have proven their friendship, such as the Berlin Airlift, the Marshall Plan, soap-box-races etc. What is true is that it is crucial to strive towards friendly relationships between human beings. This is however not achieved by an injection of morality. All in all this short film wanted to achieve something positive. It is just that the manner in which it wants to do this doesn't quite work." (Evangelischer Film-Beobachter, Film Nr. 363) J.G.

→ Monday, February 14, 5pm

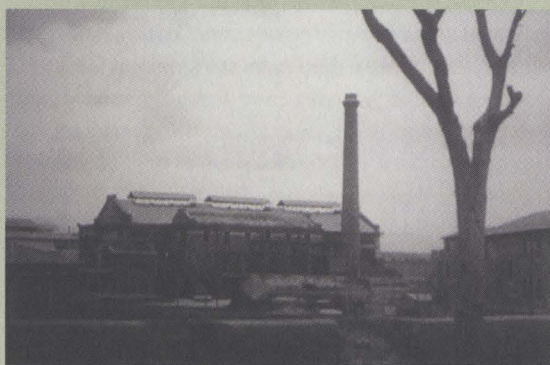
VILLAGE WITHOUT WORDS

Italy 1950, b/w, 11', produced and directed by David Kurland music Alberico Vitalini recorded by the Rome Symphony Orchestra

If there is a model Marshall Plan film, then VILLAGE WITHOUT WORDS could well be it. Kurland's film surprisingly takes on the form of a hymn, a celebration of the aid program and the economic boom. Many of the methods and tech-



niques which the ERP propaganda so likes to use are not used in **VILLAGE WITHOUT WORDS**. Instead the film completely breaks away from the documentary style. Its pictures are built in such a way that each shot forms a part of the whole. Kurland does without characterization within a story and there are no identifiable individual figures. He doesn't focus on concrete projects, which it would be possible to document cinematically, or on decent stories which could set an example, and which could be re-told in the film accordingly. Rather he aims to create a film which can then act as a symbol – not for this or that project, but rather for the whole idea of the Marshall Plan.



VILLAGE WITHOUT WORDS is a true success story. All the scenery which appears in so many Marshall Plan films, in order to depict the success of a particular ERP project which is tied to a particular place, time or person, is already here. And in its purest form: some sort of factory, workers who could come from anywhere, streets and shop windows of an anonymous town, an unmoving carousel – all this is the film's raw material.

The first part of the film could well be given the title "Taking Stock". Things appear to have gone badly. A ruined factory, streets empty of people, shop windows without any goods. All the wheels have stopped moving. The only thing on the march is decay. The scene of misery fades out. A ship pulls into the harbor and from this point things start moving. The ERP logo is displayed prominently on the cases being unloaded and on the train which transports them. Workers return to the ruined factory, repair the machines and start up production. The streets are busy again and the shop windows fill up with goods. Whereas

in the first section of the film the camera panned across an empty square onto a boy playing in the fountain with a toy boat, now the carousel is once more turning. At the beginning nothing worked, now at the end everything is back in order again. **VILLAGE WITHOUT WORDS** is on the one hand idealized, but on the other a truly superior piece of work. R.R.

→ **Friday, February 18, 5pm**

EIN VORSCHLAG ZUR GÜTE/THE CIVIL SERVANT

FRG 1950, b/w, 13', produced by Ikaros-Film Wolfgang Kiepenheuer, for Zeit im Film, Munich **directed by** Wolfgang Kiepenheuer **written by** Friedrich Luft **camera** Otto Baecker **music** Hans Heinz Grimm **edited by** Annemarie Rokoss **actors** Reinhold Bernt, Paul Esser, Ilse Fürstenberg, Joachim Feege **distributed by** Allgemeiner Filmverleih (AFI), Munich **rating** valuable

These three satirical pieces are based on a screenplay by Friedrich Luft and deal with the relationship between civil servants and the public: the set-in-his-ways bureaucrat faced with the selfish applicant, a situation in which both seem to be somewhat lacking in friendliness. "Despite the serious message to have a bit more consideration and meet each other half way, it's hard not to laugh at their situation." (Evangelischer Film-Beobachter, Nr. 12, 06.16.1951) J.G.

→ **Monday, February 14, 5pm**

WERFTARBEITER/LABOR AND MANAGEMENT

FRG 1951, s/w, 17', produced by Hart-Film, Freiburg-Hofsgrund, for Zeit im Film, Munich **camera and direction** Wolf Hart **actors** Christian Langholz **distributed by** Allgemeiner Filmverleih (AFI), Munich **rating** valuable

"The Hamburg harbor and large shipyard make up the background for the story about the relationship between employee and employer and the duties of the trade union." (Film Service for Youth and National Education. Film Catalogue. Munich, January 1952) An unemployed man from the east



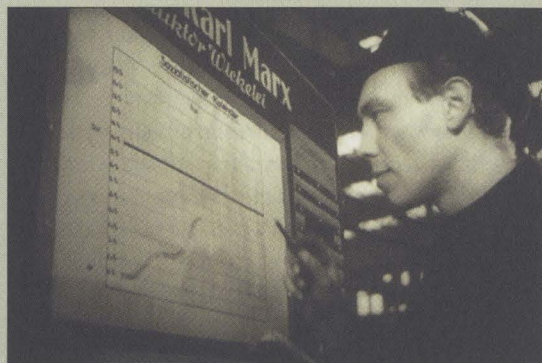
ants to find his feet. He goes to the job office and is given employment at the shipyard. After an accident he is allowed to keep his job. When there is a further complication with his arm, he is given another position. This protection is by no means a given, but is a social achievement on the part of the trade union movement. Hans Hart makes this film without the didactic moralism which so many re-educational films have. Hart's background lies in the "filmic film" tradition of the 1930s. As a result he does without superfluous dialogue and, using the camera and the soundtrack, tells this working class story in a believable and visually appropriate manner. J.G.

→ **Tuesday, February 15, 5pm**

DIE WETTE GILT

GDR 1954, b/w, 26', written and directed by Heiner Carow, based on an idea by Peter Klabunde **camera** Helmut Bergmann **music** Wolfgang Lesser **edited by** Waltraud Werchnow **sound** Fred Linde **production manager** Günter Propp, with co-operation from the plant for train-building and electro technology "Hans Beimler" in Henningsdorf **produced by** DEFA-Studio for popular science and teaching films

Two teams of mechanics in the factory for train-building and electro technology (LEW) in Henningsdorf (North Berlin) enter a competition in order to increase productivity by organizing their work better. One team is using the latest knowledge of the coal miner from Zwickau, Franz Franik, propagated as the best method. The other team has yet to be convinced of the advantages of this method – a competition should help do this.



In the end the skeptics are convinced and everyone who has taken part turns out to be a winner.

The protagonists are without exception non-professional actors: the Henningsdorf metal workers all play themselves. The director, Heiner Carow (1929–1997), practically gave them their dialogue line by line and went through all the details of the filming with them. The film's use of non-professionals and its lively montage technique can also be seen in the work of later feature film directors (LEGENDE VON PAUL UND PAULA is just one example). The film was removed from circulation at the end of 1959: "This film has done its duty," the Franik-method "has been outdated by a range of other methods". (Official records of the Federal Republic) G.A.

→ **Wednesday, February 16, 5pm**

DER WINTERMANTEL

GDR 1953 (13th episode in the series DAS STACHELTIER), b/w, 6', written by Heinar Kipphardt **directed by** Richard Groschopp **editorial control** Georg Honigmann **camera** Erwin Anders **music** Gerhard Honig **music consultant** Walter Raatzke **edited by** Charlotte Modniewski **production manager** Charlotte Herwig **actors** Arno Paulsen, Rudolf Wessely, Judith Harms, Hermann Dieckhoff, Peter Kalisch, Hubert Temming, Klaus Seiwert, Walter Grimm **release date** January 8, 1954 **produced by** Production Group Stachelthier in the DEFA-Studio for News and Documentary Film **co-produced by** Fernsehzentrum Berlin. The film was broadcast, together with the 14th episode of the DAS STACHELTIER series, on February 13, 1954



A customer comes to a tailor's workshop and wants a winter coat made out of some material which he has brought with him – a winter coat in winter! The tailor thinks that he is crazy: the general rule is that winter coats are made in summer and summer coats are made in winter, just as the "Plan" prescribes. The customer thinks that such a "Plan" is totally absurd, swears, storms round the place and goes completely crazy. Ambulance men are then called. They refuse to say which of the two men they think is really the insane one.

The DEFA made satirical short feature films from 1953 onwards. These were played before the main film in the cinemas of the Soviet Occupied Zone and were shown together with the weekly news bulletin DER AUGENZEUGE. They quickly proved to be extremely popular with audiences. The idea was that, through satire, people would be able to satisfy their growing need to criticize everyday living standards. Admittedly only symptoms could be criticized. Even the DAS STACHELTIER series didn't call into question the new state's contradictory aspects. G.A.

→ **Wednesday, February 16, 5pm**

WIR UND DIE ANDEREN/ WE AND THE OTHERS

FRG 1951, b/w, 17', director and producer Ernst Niederreither **collaborators** Walter Kriaulehn, Hildegard Ammon **music** Gustav Adolf Schlemm, performed by the Munich Philharmonic Orchestra



In the credits under "collaborators" the entry reads "several more or less enthusiastic people from Europe". The tone of the film is satirical. Its genre is not documentation, it is the pamphlet.

The first scene introduces a man in a frock coat, later identified as a contemporary of the Biedermeier period, who continues his voyage in a Swissair air-plane. He is not a hundred years too late, the off-camera narrator suggests, but a hundred years too early. The montage now shows a stagecoach, a car, a locomotive, a plane, and – using animation – a rocket. Although the rapid development of transport has altered the former tranquility of life, the "only things that work here, are the doors". Namely, those that are always closing like the many borders between countries.

Niederreither tackles one of the main themes of the Marshall Plan films: national borders which prevent the economy from fully blossoming. Just as in the animation films on the same theme, he uses ironic contrast. Even if an "impulse from the outside" has brought the economy back to life (here we see the obligatory footage of ships being unloaded with cargo which is part of the ERP), things have yet to really pick up. On the one hand, there is a mountain of bureaucratic forms. On the other hand, there is a shortage of exchange and therefore a shortage of goods. "What use is the solid foundation of a trade, if you stand on it in bare feet?" the commentary asks during a shot of a baker who diligently kneads his dough, but has no shoes. He needs exactly what the shoemaker in the previous shot produces – and he is prevented from getting it by customs borders.

Niederreither uses jokes readily. He is just as keen to employ visual metaphors. Logs accumulating in a river instead of floating unhindered to their destination and "communicating tubes" in a didactical digression exemplify the technique of illustration prevalent here. R.R.

→ **Thursday, Februar 17, 5pm**

ZWEI STÄDTE/TWO CITIES

German/American Occupied Zone 1949, b/w, 10' produced by Zeit im Film, Munich directed by Stuart Schulberg **camera** Peter Zeller **distributed** by Allgemeiner Filmverleih (AFI), Munich

"Shot partly to the west of the iron curtain and partly to the east" (opening credits) this film itself is part of the Cold War. "This is the story of two

is part of the Cold War. "This is the story of two German cities which lie 400 kilometers apart. But it is more than just that. It is the story of two ways of looking at the world, two political systems which people live under. Not only kilometers, but also ideas, separate one city from the other." (Commentary) The film compares the economic situation in Dresden with that of Stuttgart. The film shows how almost 80% of Dresden has been destroyed – according to the film the bombing was requested by the Red Army – and also that up to 80% of the city still stands ruined. The film says that Dresden is "a city of communist posters". In Stuttgart on the other hand "there is a different way of looking at the world". Here there are price labels on the goods instead of political propaganda. This is shown to be thanks to the Western system and its economic guidelines: economic freedom which allows individuals to take the initiative, a healthy currency, support of imports and exports, British and American economic aid as well as the support given by the Marshall Plan. J.G.

→ **Tuesday, February 15, 5pm**



WORKSHOPS "SELLING DEMOCRACY – WINNING THE PEACE"

The discussion which began last year over the Marshall Plan Films will be continued and intensified in 2005 on a larger basis and within the framework of four workshops. They will bring together selected international experts in the fields of American post-war politics, the Marshall Plan, the propaganda of the Cold War and film history. Historians, film-historians and contemporary witnesses will report on various aspects of the films, which were produced both for – and in opposition to – the Marshall Plan. This provides ample opportunity for discussion. The majority of lectures will work with examples from films. Some films will also be presented during the workshops. The workshops accompany the film series "Selling Democracy – Winning the Peace", which takes place from February 12–20, 2005 in the Zeughaus Cinema. They are equally aimed at both an international audience and the Berlin public and take place February 14–17, 2005 (always from 10 am to 1 pm) in the auditorium of the Pei Wing exhibition hall of the German Historical Museum).

EIN GUTER PLAN – ZWISCHEN HILFE ZUR SELBSTHILFE UND KALTEM KRIEG/ A GOOD PLAN – HELPING PEOPLE TO HELP THEMSELVES AND THE COLD WAR

→ Monday, February 14, 2005 / auditorium of the Pei Wing

The first workshop is dedicated to the history of the Marshall Plan and therefore also addresses changes in film policy. Here the "phases" of the American reconstruction aid, the political plans and hopes of the American government, the actual effects of the European Recovery Program etc are all essential issues. Political implications that led to a change in the political stance of films, especially in later years, will also be addressed.

Participants

David Ellwood (Johns Hopkins University, School of Advanced International Studies, Bologna)

Daniel Leab (Seaton Hall University, New Jersey)

Hans Beller (director of "Der Marshall Plan in Action – Filme für Europa")

BILDER DES GRAUENS/IMAGES OF HORROR

→ Tuesday, February 15, 2005 / auditorium of the Pei Wing

The second workshop looks at "The confrontation of the German public with Nazi atrocities" through film recordings, documentary films, newsreels and through films of concentration and extermination camps. The first screenings in which the German public watched pictures of genocide scenes will be reconstructed in this workshop. The overview looks at the first attempt to produce a film for general release about the concentration camps, Hanus Burger's DIE TODESMÜHLEN.

Participant

Heiner Roß (Director, Hamburg Cinematheque)

DEMOKRATIE LERNEN?/LEARNING DEMOCRACY?

→ Wednesday, February 16, 2005 / auditorium of the Pei Wing

The third workshop will concentrate on so-called re-orientation films. Between 1948 and 1952 Americans and Britons produced around a hundred short documentary films, which were aimed exclusively at the German audience. These films no longer condemn the National Socialist crimes, but instead look decidedly to the future, at the construction of a new democratic society. They promote

dedication and self-initiative, provide models for civil coexistence, open a view to the world and embolden people to make a new beginning borne out of the rubble. The increase in productivity is finally meant to lead to a "democratization of consumption".

Participants

Jeanpaul Goergen (film-historian, Berlin)

Peter Stettner (Fachhochschule Hannover)

Ramon Reichert (Universität Linz)

AUS EIGENER KRAFT/BY ONE'S OWN EFFORTS

→ Thursday, February 17, 2005 / auditorium of the Pei Wing

The fourth and final workshop concentrates on the different reception of the Marshall Plan in the East and West. In both German states, it played a significant role in legitimizing the achievements of the respective system – in the West as the initial spark of the recovery, which is then realized "by one's own efforts", while in the east it meant "subjugation to imperial powers", which one had been able to escape thanks to aid from the Soviet Union. In addition, the DEFA films rely on elements of "grass roots democracy", insofar as they have faith in the self-initiative of East Germans workers and grant him a chance for an independent future.

Participants

Günter Agde (film-historian, Berlin)

Matthias Steinle (film-historian, Marburg)

Round table discussion with

Alfons Machalz (director), Kurt Eifert (dramatic advisor), Hans-Eberhard Leupold (cameraman) and Matthias Steinle (film-historian). Moderation Günter Agde

PODIUM DISCUSSION

POLITIK DER VERNUNFT: DER MARSHALL-PLAN ALS DENKANSTOSS FÜR DIE HEUTIGE ZEIT/
POLITICS OF REASON: THE MARSHALL PLAN AS FOOD FOR THOUGHT TODAY

→ Tuesday, February 15, 2005 / Friedrich-Ebert-Stiftung

At this event the success story of the Marshall Plan following the Second World War will be discussed in view of current issues in international policy. The debate will focus on the following questions: What lessons can be learned from the American reconstruction aid when looking at today's world? Can the Marshall Plan as a whole or in part be used as a blueprint for tackling current international crises?



ABBREVIATIONS

ECA → ECONOMIC COOPERATION ADMINISTRATION

The Marshall Plan Administration. From April 8, 1948 to October 31, 1951 the European Recovery Program provided subsidies and loans worth 12.4 billion dollars. The ECA was followed by the MSA.

ERP → EUROPEAN RECOVERY PROGRAM

Official designation of the united aid program of ECA and OECC. It represents the first phase of the Marshall Plan.

ESC/ERSC/EPC → EUROPEAN SERVICE CENTER/EUROPEAN REGIONAL SERVICE CENTER/EUROPEAN PRODUCTION CENTER (during the short existence of this office, all three names were used)

The office was located in Paris and led by employees of the USIA. There was a print department and five further sections (for film, photography, exhibitions and radio). The office's task consisted of providing the USIS offices in different countries with suitable information material. The office was closed in 1954 by USIA Washington.

FOA → FOREIGN OPERATIONS ADMINISTRATION (August 1, 1953 till June 30, 1955)

The interim administration following the MSA, preceding the ICA and Agency for International Development.

ICA → INTERNATIONAL COOPERATION ADMINISTRATION

Successor to the FOA.

MSA → MUTUAL SECURITY AGENCY

The MSA operated from November 1, 1951 to July 31, 1953. Here the activities of the ECA which supported reconstruction and co-operation in Europe were continued. But at the same time there was a shift in focus to military aid and the development of NATO.

OECC → ORGANIZATION FOR EUROPEAN ECONOMIC COOPERATION

An institution which was intended to support and facilitate trade between European nations. The OECC operated until 1961. It was replaced by the OECD (ORGANIZATION FOR ECONOMIC COOPERATION AND DEVELOPMENT)

OMGUS → OFFICE OF MILITARY GOVERNMENT/U.S.

OMGUS (1945–1949) first set up its headquarters in Berlin, but in 1948 moved many departments (including Armed Forces, Economy, Finance, Transport, International Relations, Public Service, Social Affairs, Justice, Prisoners, Displaced Persons) to the US zone with a concentration in Frankfurt/Main. Once the occupation statutes came into effect in 1949, OMGUS laid down its work. The Allied High Commission took over the remaining duties. The OMGUS was responsible for restoring a German civilian administration based on democratic principles, the aim being denazification.

USIA/USIS → UNITED STATES INFORMATION AGENCY/UNITED STATES INFORMATION SERVICE

The USIA was responsible for the overseas dissemination of information about America. The branches in the individual countries were known as USIS.

ACKNOWLEDGEMENTS

Once again this year many friends and partners have contributed to the success of the “Selling Democracy” film series. Dieter Kosslick pleaded very early on that the Berlinale should carry out this project with the German Historical Museum over the course of three years. It has developed into an extraordinary project, largely thanks to the initiative of Sandra Schulberg. Amazingly inspired and convincing, she not only conceived last year’s film series and gave this year’s a decisive impulse – she also brought the “Marshall Plan Films” back to the US. They were presented in “Marshall’s Country” for the first time at the New York Film Festival in October 2004 and there are already fixed plans to show the film series in other American cities. This is largely due to the assistance of the film archive of the Academy of Motion Pictures and Sciences. Here we would like to thank Ed Carter. In the conception of this year’s program, Günter Agde and Jeanpaul Goergen focused on different topics and developed the corresponding workshops.

The film series has only been possible with the generous support of archives. The German Federal Archive’s Film Archive is a cooperation partner for the second year and generously arranged screenings and made copies available to us. Our special thanks to Karl Griep, Karin Kühn, Jutta Albert, Maja Bucholz and Carola Okrug. The Berlin Film Museum made possible the screening of several unique copies – and at very short notice. Here we would like to thank Eva Orbanz and Klaus Höppner. Kerstin Lommatzsch of Progress Filmverleih helped us a lot during screenings there. Special thanks also to Patrick Stanbury, who (once again) showed us the way out of a dilemma that presented itself during the acquisition of films. Kathy Burdette of Colorlab proved once again to be a very dependable partner during the production of new copies.

The comprehensive accompanying program of the film series would not have been possible without the finance support or human resources of partners. From the very beginning, Thomas Krüger supported the idea of the workshops whose aim was to facilitate exchange between historians, film historians and contemporary witnesses. We would like to thank him and his colleagues at the Federal Center for Political Education, especially Ronald Hirschfeld, for making the realization of the four workshops possible.

The podium discussion on the relevance of the Marshall Plan today would not have been possible without the generous help of the German Marshall Fund of the United States (Thorsten Klaßen) and the Friedrich-Ebert-Stiftung (Anne Fritzsche, Irina Mohr). The GMF also supported the opening reception of our film series financially. Das Werk (Verena Herzog and Tom Michel) created the trailer for the film series.

Finally, but certainly not least, I would like to express my gratitude to everyone who made the realization of the retrospective possible here in Berlin. Jan Henselder produced the still photos, Kerstin Neuroth carried out archive research, Susanne Loosemann supported the coordination work during the crucial phase. Eva M. Baumann, as always, made sure that everything really worked out. Many members of the Berlinale staff helpfully (and patiently) supported the creation of the new edition of “Selling Democracy”. In particular, I would like to thank Johannes Wachs, Dagmar Forelle, Heike Krüger, Frauke Greiner and Wilhelm Faber.

Special thanks go to Kathi Gormász – she practically coordinated and monitored everything that belongs to such a film series – and when there was any doubt, she just did it herself. And she did it all keeping the big picture in mind, with dedication, competence – and a sense of humor.

Rainer Rother



FURTHER SOURCES OF INFORMATION

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www.marshall-films.org

The Marshall Plan: Against the Odds, narrated by Roger Mudd. Color, VHS, 56 Min.
US-Verleih: www.teacher.shop.pbs.org
Vertrieb in Europa:
Christenson Associates
ecic@earthlink.net

George C. Marshall Foundation & Research Library,
VMI Parade, Lexington, Virginia 24450, USA
Tel +1 540 463 71 03
www.marshallfoundation.org

German Marshall Fund of the U.S.
1744 R Street NW, Washington DC 20009, USA
Tel +1 202 745 39 50
Fax +1 202 265 16 62
info@gmfus.org

German Marshall Fund – Berlin Office,
Oranienburger Str. 13/14, 10178 Berlin, Germany,
Tel +49 30 288 81 30
Fax +49 (0)30 28 88 13 10
info@gmfus.org

George C. Marshall International Center
212 East Market Street, Leesburg,
Virginia 20176, USA
Tel +1 703 777 18 80
www.georgemcmarshall.org/info/gcmic.cfm

The Marshall Plan: The Vision of a Family of Nations (Video & Ausstellung)
George C. Marshall Center, Hôtel de Talleyrand,
2 rue St. Florentin, 75008 Paris, France, Candice Nancel
Tel +33 1 43 12 45 27
NancelCL@state.gov
George C. Marshall European Center
Gernacker Str. 2, 82467 Garmisch-Partenkirchen
www.marshallcenter.org

Schulberg Productions
200 Park Avenue South
Suite 1109, New York, NY 10003
Tel +1 917 667 6077
www.sellingdemocracy.org
Sandra Schulberg sschulberg@aol.com

US-ARCHIVES

Academy Film Archive
1313 Vine St., Hollywood,
California 90028, USA
Tel +1 310 247 30 16, x 331
Ed Carter edcarter@oscars.org

Library of Congress, Motion Picture Division,
Washington, DC 20540, USA
Tel +1 202 707 85 72
mpref@loc.gov
www.loc.gov/rr/mopic

National Archives and Records Administration,
Special Media Archives Services Division (NWCS),
8601 Adelphi Road, College Park, MD
20740-6001, USA
Tel +1 301 837 05 26, ext. 227
mopix@nara.gov, www.nara.gov

EUROPEAN ARCHIVES

Bundesarchiv-Filmarchiv, Fehrbelliner Platz 3,
10707 Berlin, Germany
Tel +49 (0)1888 77 70 0
www.bundesarchiv.de
filmarchiv@barch.bund.de
Karl Griep, Head k.griep@barch.bund.de
Karin Kuehn k.kuehn@barch.bund.de

Deutsches Historisches Museum
Unter den Linden 2, 10117 Berlin, Germany
Tel +49 30 20 30 44 20
Dr. Rainer Rother rother@dhm.de

Kinemathek Hamburg e.V.
Dammthorstraße 30a,
20354 Hamburg, Germany
Tel +49 40 34 23 53
Heiner Roß info@kinemathek-hamburg.de

Filmarchiv Austria
Obere Augartenstraße 1e, 1020 Wien, Austria.
Tel +43 1 216 11 10 Mag.
Ernst Kieninger e.kieninger@filmarchiv.at

Imperial War Museum Film and Video Archive
Lambeth Road, England/UK
Non-commercial inquiries:
Dr. Toby Haggith or Matthew Lee
Tel +44 20 74 16 52 93 / 52 94
film@iwm.org.uk
Commercial inquiries:
Paul Sargent, Jane Fish, or Alex Southern
Tel +44 20 74 16 52 91 / 52 92

Service de la Communication-Pole Audiovisuel,
Ministère de l'Agriculture et de la Pêche, 78, rue
de Varenne, 75349 Paris 07 SP, France
Tel +33 1 49 55 44 17
Marc Gauchée marc.gauchee@agriculture.gouv.fr

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INTERNATIONALE FILMFESTSPIELE BERLIN, POTSDAMER STRASSE 5, 10785 BERLIN
PHONE +49 30 259 20-0, FAX +49 30 259 20 299, WWW.BERLINALE.DE
Ein Geschäftsbereich der Kulturveranstaltungen des Bundes in Berlin GmbH **KBE**

