Contents

| List of Illustrations | ix |
|------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Acknowledgments | xi |
| Introduction: The Dark Mirror | 1 |
| HOLLYWOOD IN BERLIN, 1933–1939 | |
| Sounds of Silence: Nazi Cinema and the Quest for a National Culture Industry | 23 |
| Incorporating the Underground: Curtis Bernhardt's <i>The Tunnel</i> | 50 |
| Engendering Mass Culture: Zarah Leander and the Economy of Desire | 72 |
| Siegfried Rides Again: Nazi Westerns and Modernity | 99 |
| BERLIN IN HOLLYWOOD, 1939–1955 | |
| Wagner at Warner's: German Sounds and Hollywood Studio Visions | 137 |
| Berlin Noir: Robert Siodmak's Hollywood | 164 |
| Pianos, Priests, and Popular Culture: Sirk, Lang, and the Legacy of American Populism | 201 |
| Isolde Resurrected: Curtis Bernhardt's | |
| Interrupted Melody | 234 |
| Epilogue: "Talking about Germany" | 259 |
| Notes | 273 |
| Index | 309 |
| | Introduction: The Dark Mirror HOLLYWOOD IN BERLIN, 1933–1939 Sounds of Silence: Nazi Cinema and the Quest for a National Culture Industry Incorporating the Underground: Curtis Bernhardt's The Tunnel Engendering Mass Culture: Zarah Leander and the Economy of Desire Siegfried Rides Again: Nazi Westerns and Modernity BERLIN IN HOLLYWOOD, 1939–1955 Wagner at Warner's: German Sounds and Hollywood Studio Visions Berlin Noir: Robert Siodmak's Hollywood Pianos, Priests, and Popular Culture: Sirk, Lang, and the Legacy of American Populism Isolde Resurrected: Curtis Bernhardt's Interrupted Melody Epilogue: "Talking about Germany" |