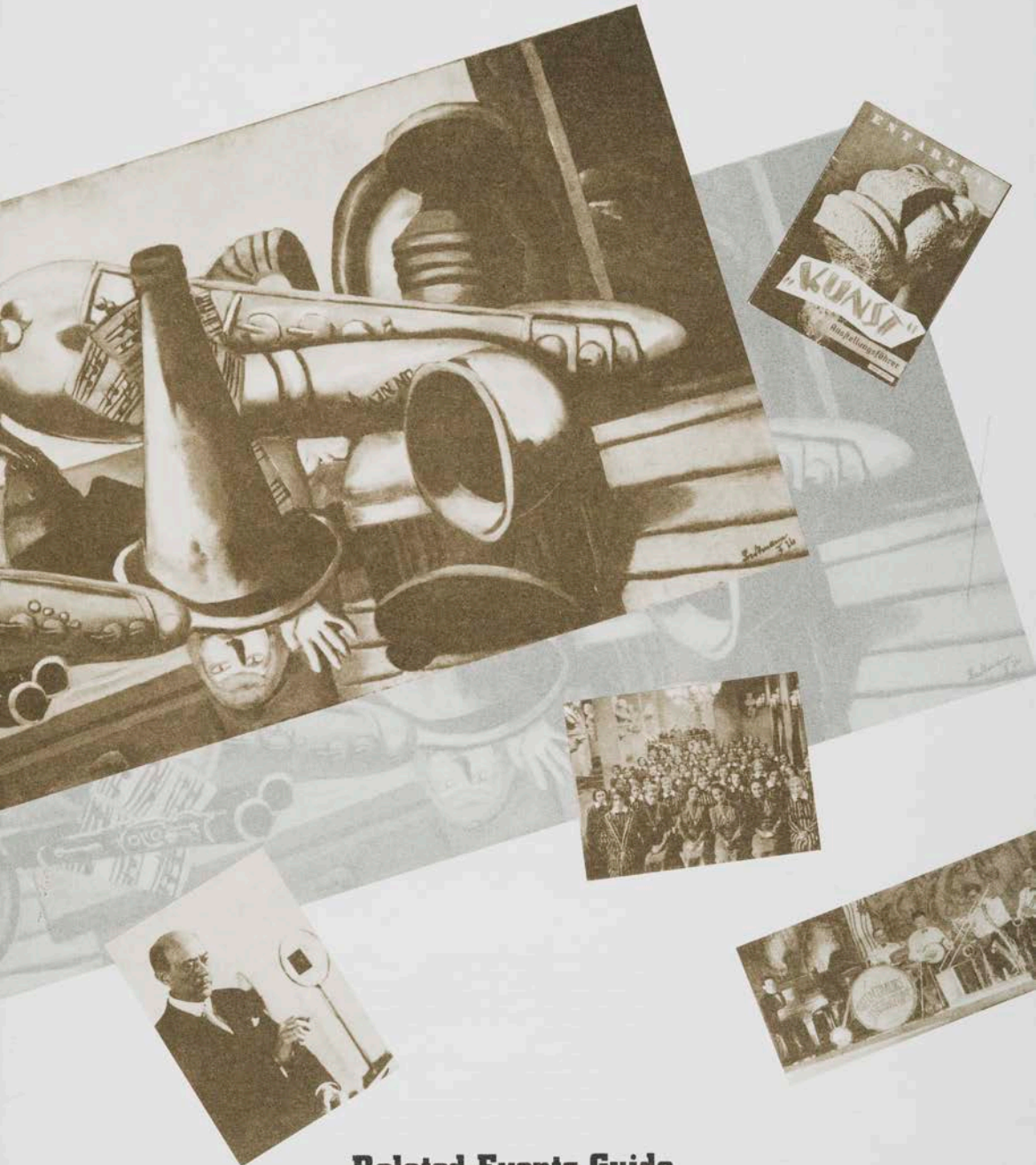


"Degenerate Art"

The Fate of the Avant-Garde in Nazi Germany



Related Events Guide

Institutions and organizations listed in this guide:

- 3** Los Angeles County Museum of Art
- 11** The Arnold Schoenberg Institute
- 12** The Complex
- 13** Goethe-Institut Los Angeles
- 14** Hollywood Bowl Museum
- 15** Los Angeles Philharmonic
- 16** Mark Taper Forum
- 17** Martyrs Memorial and Museum of the Holocaust
- 18** Simon Wiesenthal Center
- 19** UCLA Extension, Visual Arts Division

Addresses and phone numbers for each institution or organization are listed in the text.

"Degenerate Art"

The Fate of the Avant-Garde in Nazi Germany

February 17–May 12, 1991
Los Angeles County Museum of Art

The painting illustrated on the cover is Max Beckmann's *Stilleben mit Musikinstrumenten* (Still life with musical instruments), 1926, oil on canvas, 85 x 195 cm (33½ x 76¾ in.), Städtische Galerie im Städelschen Kunstinstitut, Frankfurt am Main.

This exhibition was organized by the Los Angeles County Museum of Art and funded in part by grants from the National Endowment for the Humanities and the National Endowment for the Arts. It received additional assistance from the Federal Republic of Germany and an indemnity from the Federal Council on the Arts and the Humanities. Lufthansa German Airlines provided major support for the transportation of the exhibition.

The educational programs are funded in part by the Nathan Cummings Foundation and sponsored by the Goethe-Institut Los Angeles.

Text prepared by the Education Department, Los Angeles County Museum of Art. Copyright © 1991 by Museum Associates, Los Angeles County Museum of Art. All rights reserved.

Education programs at the Los Angeles County Museum of Art are supported in part by a grant from the California Arts Council.

"Degenerate Art": The Fate of the Avant-Garde in Nazi Germany is a reminder of a dark period in recent history when powerful and misguided leaders took it upon themselves to judge the creative output of a group of people they could not, or would not, accept or understand. Adolf Hitler, Joseph Goebbels, and the National Socialist party that rallied around them condemned artists, writers, filmmakers, and musicians not only because they were Jews or because they held ideals at odds with the ruling party but also because their aesthetically challenging works threatened the Nazis' unimaginative and xenophobic world view.

The art of Marc Chagall and Ernst Ludwig Kirchner, the writings of Hannah Arendt and Thomas Mann, the films of Fritz Lang and G. W. Pabst, and the music of Arnold Schoenberg and Kurt Weill required one to think and feel. These and other artists looked critically at the contradictions of the modern world and lauded the striving of the individual faced with chaos. Such free thinking and free expression was inadmissible in a fascist society.

This guide is intended to inform you of the many events happening throughout Los Angeles in connection with *"Degenerate Art."* The exhibition and its accompanying educational programs serve a dual purpose: to contextualize the *Entartete Kunst* exhibition mounted by the Nazis in 1937 and to pay homage to a great portion of the history of modern art and culture. Issues raised by the exhibition and these programs shed a chilling light on recent events in this country, where the director of an art center in Cincinnati and a rap group and record store owner in Florida have been brought to trial for exercising their freedom of speech, and government funding for the creation and exhibition of art of all types is in precarious balance.

LISA VIHOS
Assistant museum educator
Los Angeles County Museum of Art

Acknowledgments

The enthusiastic response of colleagues at cultural institutions throughout Los Angeles to our invitation to create programs related to issues raised by the exhibition *"Degenerate Art": The Fate of the Avant-Garde in Nazi Germany* has been profoundly gratifying. Early on, the Los Angeles Philharmonic, various departments of UCLA, and the Goethe-Institut Los Angeles agreed to join with the music, film, and education departments of the museum in organizing such events. To their numbers were soon added the host of other institutions and individuals included in this publication. It has been an exciting process, and for their contributions I am particularly grateful to Ehrhard Bahr, UCLA; Gordon Davidson, Oscar Eustis, and Jeremy Lawrence, Mark Taper Forum, Reinhard Dinkelmeyer and Dagmar Lott-Reschke, Goethe-Institut Los Angeles; Albrecht Dümmling, Berlin; Ernest Fleischman and Ara Guzelimian, Los Angeles Philharmonic; Herb Hymans and Tom Reese, Getty Center for the History of Art and the Humanities; Ruth Iskin, UCLA Extension, Visual Arts Division; Peter Jelavich, University of Texas, Austin; Marcia Josephy and Michael Neutkiewicz, Martyrs Memorial and Museum of the Holocaust; Erwin Leiser, Zurich; Gerald Margolis and Lissa Kane, Simon Wiesenthal Center; Michael Meyer, California State University, Northridge; Carol Merrill-Mirsky, Hollywood Bowl Museum; William Moritz, California Institute of the Arts; Leonard Stein, The Arnold Schoenberg Institute; and John Willett, London. At the Los Angeles County Museum of Art Ron Haver and Bruce Aldana, film department; Dorrance Stalvey and Cheryl Tiano, music programs; and Eric Pals, twentieth-century art department, were extremely helpful in coordinating events with Lisa Vihos, education department, who also coordinated the text for this brochure.

STEPHANIE BARRON
Curator, twentieth-century art
Los Angeles County Museum of Art

Los Angeles County Museum of Art

5905 Wilshire Boulevard
Los Angeles, California 90036
(213) 857-6010 or 857-6139

OPENING-DAY REMARKS

Sunday, February 17, 1 P.M.

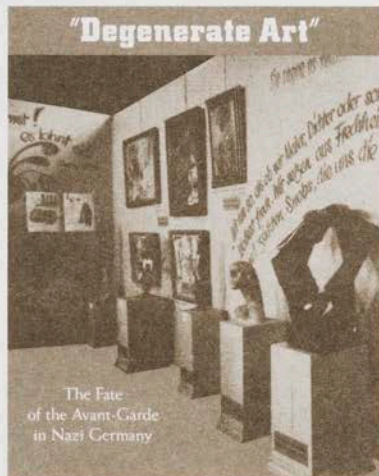
"Degenerate Art": The Fate of the Avant-Garde in Nazi Germany

Stephanie Barron, curator of twentieth-century art and organizer of the exhibition, introduces the exhibition and speaker.

Dr. Franklin D. Murphy, museum trustee, chancellor emeritus, UCLA, and director emeritus, former chairman and CEO of the Times Mirror Company

In 1937 Dr. Murphy, a recent college graduate, visited the *Entartete Kunst* exhibition in Munich. His remarks recall his impressions of that occasion as well as of Hitler's Germany seen through the eyes of a twenty-year-old American Midwestern boy.

All museum events are held in the Leo S. Bing Theater unless otherwise noted. Most events are free to museum members and included in the price of admission for all others. Films and concerts require separate tickets. All programs are subject to change.



The exhibition is accompanied by a fully illustrated catalogue co-published by the museum and Harry N. Abrams, Inc. Available in the museum shop, it features an introduction and essay by Stephanie Barron, eight additional essays by German and American scholars, artists' biographies, a chronology, bibliography, and extensive room-by-room documentation of the original exhibition.

LECTURES

All lectures are at 1 PM.

Cosponsored with the Getty Center for the History of Art and the Humanities

Sunday, March 3

Sander Gilman, professor of humane studies, Cornell University
"THE CONCEPT OF DEGENERACY IN THE LATE NINETEENTH CENTURY"

Gilman discusses the history of *degeneracy* as a medical term, how it became an influential concept, and why it was applied to the arts.

Gilman's publications include "Vincent van Gogh and the Iconography of Mental Illness" (1979) and *Degeneration: The Dark Side of Progress* (1985).

Sunday, March 10

Berthold Hinz, professor of art history, University of Kassel
"THE HUMAN IMAGE IN NATIONAL SOCIALISM: PAINTING, SCULPTURE, AND PHOTOGRAPHY"

The Nazis' defamation of "degenerate" art preceded their attempt to exterminate "degenerate" man. Their officially sanctioned art, by contrast, contained idealized images of the "pure German." Hinz examines how the Nazis used the human image in art to isolate or integrate segments of the population.

Hinz has published essays and books on Nazi-approved art, including *Art in the Third Reich* (1979).

Sunday, March 24

John Zukowsky, curator of architecture, The Art Institute of Chicago
"THE MANY FACES OF MODERNISM: ARCHITECTURE IN GERMANY IN THE TWENTIES AND THIRTIES"

It is common to think of the architecture of Germany before 1933 as consistently radical and of buildings of the Nazi era as retrogressively conservative. This simplification ignores the persistence of modernism into the late thirties. Zukowsky explores the multiple expressions of modern architecture in Germany, citing a number of lesser-known, surviving examples.

Zukowsky's numerous exhibitions include *Mies Reconsidered* (1986). He is at work on a book about architecture in Germany between the world wars.

Sunday, April 7

Peter Jelavich, associate professor of history, University of Texas, Austin
"CABARET AGAINST HITLER"

Cabaret and its communist analogue, agitprop, provided political entertainment in the Weimar Republic. Jelavich recounts the ways Hitler and the Nazis were attacked by cabaret and agitprop, which led to their suppression in 1933. He describes the few cabarets that survived under Nazi rule, attempts to found cabarets in exile, and the fate of the performers in the concentration camps. (See the Mark Taper Forum listing for information on a re-creation of cabaret songs and texts.)

Jelavich, an authority on German theater and cabaret, is author of *Munich and Theatrical Modernism: Politics, Playwriting and Performance, 1890-1914* (1985). He is at work on a book about cabaret in Berlin.

Sunday, April 28

Ehrhard Bahr, professor of German, UCLA
"NAZI CULTURAL POLITICS: INTENTIONS AND REALITY"

Bahr explores the contradictions between Hitler's cultural politics, enunciated even before 1933, and their subsequent implementation. He questions whether the Nazi cultural bureaucracy implemented Hitler's intentions or created a policy of its own.

Bahr has published on Ernst Bloch, Goethe, Georg Lukács, and Nelly Sachs and has a special interest in German exile culture in California, 1933-55.

Arno Breker, *Bereitschaft* (Readiness), 1937, bronze, formerly at the Zeppelinfeld, Nuremberg



SYMPOSIUM

Saturday, April 6, 9:30 A.M.–5 P.M.

"INTERNATIONAL RESPONSES TO THE CONDEMNATION OF 'DEGENERATE' ART"

Seating for this event is on a first-come, first-served basis.

Scholars from Europe and the United States discuss the responses in several countries to the Nazis' "degenerate art" actions. The sessions will be moderated by Peter Selz, professor emeritus, University of California, Berkeley.

Peter Selz is an authority on German Expressionist art. Among his numerous publications are books on Max Beckmann and Emil Nolde.

Karin von Maur, curator, Staatsgalerie Stuttgart

"ART AFFAIRS IN NAZI GERMANY, 1930–45"

The lecture focuses on the centralized direction of German culture and the way it affected museums and artists. Using as examples Willi Baumeister, Otto Dix, and Oskar Schlemmer, von Maur considers the fates of defamed artists who remained in Germany.

Von Maur has written numerous publications on twentieth-century art, including the catalogue raisonné of Oskar Schlemmer's work (1979). In 1987 she wrote about the Nazi confiscation of "degenerate" art in Stuttgart.

Marla S. Stone, lecturer in history, Princeton University

"ITALIAN FASCISM AND 'DEGENERATE' ART: THE FAILURE OF A CAMPAIGN"

This presentation looks at the Italian fascists' eventual rejection of the Nazi conception of "degenerate art" and the dictatorship's vision of the appropriate relationship between art and the state in a fascist society.

Stone wrote her 1990 doctoral dissertation on "The Politics of Cultural Production: Exhibitions in Fascist Italy, 1928–1942."

Stephan Lackner, writer, Santa Barbara

"EXHIBITION OF '20TH CENTURY GERMAN ART,' LONDON, 1938"

A year after *Entartete Kunst* opened in Munich, the New Burlington Galleries, London, opened a counter-exhibition as a protest. Lackner, one of the exhibition's organizers, recounts its genesis.

Lackner emigrated to the United States in 1939. He is one of the most important biographers of his friend the painter Max Beckmann; his publications include *Max Beckmann: Memories of a Friendship* (1969).

Sarah Wilson, lecturer in art history, Courtauld Institute of Art, University of London

"'DEGENERATE' ART AND NAZI POLICY IN FRANCE, C. 1937–44"

Wilson surveys the French reaction to Nazi policy on "degenerate" art. She discusses several propaganda exhibitions staged in occupied Paris in 1941 that were modeled on the *Entartete Kunst* exhibition.

Wilson has written on modern art and politics in France.

Georg Kreis, professor of history, University of Basel

"THE CULTURAL CLIMATE OF SWISS SOCIETY IN 1939"

In 1939 the Kunstmuseum in Basel purchased twenty-one works of "degenerate" art that had previously been in German museums, in effect saving them from destruction by the Nazis. Kreis explores conflicting tendencies in Swiss society at that time.

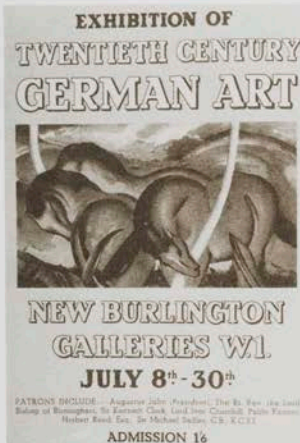
Kreis recently published *"Degenerate" Art for Basel: The Challenge of 1939* (1989).

Cécile Whiting, assistant professor of art history, UCLA

"REGENERATE MODERNISM IN THE UNITED STATES"

Hitler's attacks on art fueled arguments in the United States that modernism is inherently democratic and antifascist. Whiting illuminates the critical, artistic, and institutional responses to the *Entartete Kunst* exhibition in the United States.

Whiting's publications include the book *Antifascism in American Art* (1989).



Catalogue for 20th Century German Art, 1938



Stuart Davis, *Artists against War and Fascism, 1936*, gouache on paper. Collection Louisa and Faye Sarolim

FILMS

"FROM CALIGARI TO HITLER"

All films begin at 8 P.M. Screenings are in the Leo S. Bing Theater unless noted otherwise. There is no reserved seating. As a number of films come from foreign archives, please confirm the scheduled screenings with the museum ticket office before each event by calling (213) 857-6010.

Tickets: \$3.50 for museum and AFI members, students with ID, and seniors; \$6 general admission. Tickets may be purchased in advance at the museum ticket office (Tuesdays–Fridays, 10 A.M. – 4:30 P.M.; Saturdays and Sundays, 10 A.M. – 5:30 P.M.), by mail (Ticket Sales, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036), or through Ticketmaster (213) 480-6766 (subject to service charge).



Mädchen in Uniform (Girls in uniform), 1931



Amphitryon, 1935

Continuing through March 2, the film department presents classic and little-known German films, including some from the National Socialist years that were the most popular entertainments of their day. Live-action and animated short subjects accompany many of these programs, illustrating the attempts of avant-garde artists and animators to evade stringent censorship regulations. In addition, William Moritz, professor of film studies at California Institute of the Arts, leads a series of discussions on National Socialist propaganda films. "From Caligari to Hitler" (the title comes from Siegfried Kracauer's controversial history of German cinema) is presented in association with the George Eastman House, Library of Congress, UCLA Film and Television Archive, Goethe-Institut Los Angeles, and the Museum of Modern Art.

Friday, February 1

Zwei Farben (Two colors), Wolfgang Kaskeline, 1933, 2 min.; *Muratti greift ein* (Muratti gets into the act), Oskar Fischinger, 1934, 3 min.; *Muratti privat* (Muratti in private), Oskar Fischinger, 1935, 3 min.; *Das blaue Wunder* (The blue miracle), Hans Fischer-Kösen, 1936, 3 min.; *Liebelei* (Flirtation), Max Ophüls, 1933, 88 min.; *Mädchen in Uniform* (Girls in uniform), Leontine Sagan, 1931, 90 min.

Saturday, February 2

Der Rebell (The rebel), Curt Bernhardt and Edwin Knopf, 1932, 83 min.; *Der Kaiser von Kalifornien* (The emperor of California), Luis Trenker, 1936, 101 min.

Wednesday, February 6

Lecture-screening on propaganda and censorship (Brown Auditorium) *Heimat* (Homeland), Carl Froelich, 1938, 100 min.; *Ohm Krüger* (Uncle Krüger), Emil Jannings, 1941, 124 min.

Friday, February 8

Grosstadt-Zigeuner (City gypsies), Laszlo Moholy-Nagy, 1932, 12 min.; *Koloraturen* (Coloratura), Oskar Fischinger, 1932, 2 min.; *Das Testament des Dr. Mabuse* (The last will of Dr. Mabuse), Fritz Lang, 1933, 121 min.; *Anna und Elisabeth* (Anna and Elizabeth), Frank Wysbar, 1933, 80 min.

Saturday, February 9

Kreise (Circles), Oskar Fischinger, 1933, 2 min.; *Komposition in Blau* (Composition in blue), Oskar Fischinger, 1935, 4 min.; *Barcarole*, Ferdinand, Hermann, and Paul Diehl, 1933, 8 min.; *Viktor und Viktoria* (Victor and Victoria), Reinhold Schünzel, 1933, 101 min.; *Amphitryon*, Reinhold Schünzel, 1935, 105 min.

Monday, February 11

Lecture-screening on propaganda and censorship (Brown Auditorium) *Kuhle Wampe*, Slatan Dudow, 1932, 79 min.; *Hitlerjunge Quex* (Hitler youth Quex), Hans Steinhoff, 1933, 96 min.

Wednesday, February 13

Lecture-screening on propaganda and censorship (Brown Auditorium) *Power*, Lothar Mendes, 1934, 109 min.; *Jud Süß* (Jew Süß), Veit Harlan, 1940, 97 min.

Friday, February 15

Die steinerner Wunder von Naumburg (The stone wonder of Naumburg), Curt Oertel, 1935, 20 min.; *Fährmann Maria* (Ferryman Maria), Frank Wysbar, 1936, 84 min.; *L'idée*, (The idea) Berthold Bartosch, 1932, 30 min.; *Der zerbrochene Krug* (The broken jug), Gustav Ulicky, 1937, 84 min.

Saturday, February 16

Zu neuen Ufern (To new shores), Detlef Sierck (Douglas Sirk), 1937, 106 min.; *Die schwedische Nachtigall* (The Swedish nightingale), Peter Paul Brauer, 1941, 96 min.

Viktor und Viktoria (Victor and Victoria), 1933



Kristina Söderbaum in *Die goldene Stadt* (The golden city), 1942

Friday, February 22

Verwitterte Melodie (Faded melody), Hans Fischer-Kösen, 1943, 10 min.; *Die grosse Liebe* (The great love), Rolf Hansen, 1942, 100 min.; *Auf Wiedersehen, Franziska!*, Helmut Käutner, 1941, 97 min.

Saturday, February 23

Romanze in Moll (Romance in a minor key), Helmut Käutner, 1943, 100 min.; *Rembrandt*, Hans Steinhoff, 1942, 105 min.

Monday, February 25

Lecture-screening on propaganda and censorship (Brown Auditorium)
Die goldene Stadt (The golden city), Veit Harlan, 1942, 87 min.; *Der Schritt von Wege* (One step off the path), Gustaf Gründgens, 1939, 100 min.

Tuesday, February 26

Lecture-screening on propaganda and censorship (Brown Auditorium)
Paradies, G. W. Pabst, 1943, 108 min.; *Andreas Schlüter*, Herbert Maisch, 1942, 84 min.

Wednesday, February 27

Lecture-screening on propaganda and censorship (Brown Auditorium)
Wunschkonzert (Listener's request), Eduard von Borsody, 1940, 100 min.; *Kolberg*, Veit Harlan, 1945, 120 min.

Friday, March 1

Tanz der Farben (Dance of the colors), Hans Fischinger, 1939, 7 min.; *Komödianten* (Actors), G. W. Pabst, 1941, 118 min.; *Münchhausen*, Josef von Baky, 1943, 121 min.

Saturday, March 2

Der Schneemann (The snowman), Hans Fischer-Kösen, 1944, 13 min.; *Titanic*, Herbert Selpin, 1943, 90 min.; *Grosse Freiheit Nr. 7* (Great Freedom Street no. 7), Helmut Käutner, 1944, 100 min.



Liebeli (Flirtation), 1932

176-7
(8)

FILM SEMINAR

"NAZI CINEMA"

With commentary by Erwin Leiser, writer and filmmaker, Zurich

April 17, 22, 23, and 24, 8 P.M.

All screenings are in the Brown Auditorium, and seating is on a first-come, first-served basis. Leiser introduces each film and offers comments afterward.

Of the more than one thousand feature films produced in Germany during the Third Reich, roughly a sixth were openly propagandistic. As minister of propaganda, Joseph Goebbels realized that propaganda works best when its message is concealed within popular entertainment. As part of the seminar several of the most successful, and now most infamous, Nazi propaganda films will be screened. Banned in Germany since 1945, these films were selected to explore the mechanism of defamation, the creation of images of the enemy, and the Nazi use of films to further their political aims.

Wednesday, April 17

Hitlerjunge Quex (Hitler youth Quex), Hans Steinhoff, 1933, 96 min.; *Jud Süß* (Jew Süß), Veit Harlan, 1940, 97 min.

Monday, April 22

Oben Krüger (Uncle Krüger), Emil Jannings, 1941, 124 min.; *Stukas*, Karl Ritter, 1941, 101 min.

Tuesday, April 23

Die grosse Liebe (The great love), Rolf Hansen, 1942, 100 min.; *Kolberg*, Veit Harlan, 1945, 120 min.

Wednesday, April 24

Program to be announced

Erwin Leiser was born in Berlin in 1923, fled to Sweden in 1938, and in 1961 moved to Zurich, where he lives today. His books on the Third Reich include *Pictorial History of Nazi Germany* (1962) and *Nazi Cinema* (1968). The museum shows two of his films, *Mein Kampf* (1960) and *Germany Awake!* (1968), in April (see Documentary Films listing).

All films are in the Leo S. Bing Theater. They are free to museum members and included in the price of admission for all others.

DOCUMENTARY FILMS

Thursday, April 11, 8 P.M.

Mein Kampf, Erwin Leiser, 1960, 117 min.

A devastating cinematic document that portrays the rise and fall of German fascism and the destruction that ensued.

Saturday, April 13, 2 P.M.

Art in the Third Reich, Peter Adam, 1989, 120 min.; *Mein Kampf*

Art in the Third Reich analyzes the motives of the Ministry of National Enlightenment and Propaganda and the methods used by the Nazis to control the ideas of the populace.

Thursday, April 18, 8 P.M.

Art in the Third Reich

Saturday, April 20, 2 P.M.

Swing under the Swastika, John Jeremy, 1987, 51 min.; *Germany Awake!*, Erwin Leiser, 1968, 90 min.

The Nazi interdiction of jazz resulted in the suppression not only of musicians but of their audiences as well. *Swing under the Swastika* features interviews with musicians who were transported to ghettos and concentration camps and fans who were forced underground or into prison for their taste in music. In *Germany Awake!* Leiser, using excerpts from National Socialist propaganda films, uncovers the Nazis' manipulation of film as an instrument of the state.

Thursday, April 25, 8 P.M.

The Exiles, Richard Kaplan, 1989, 116 min.; *Swing under the Swastika*

Hitler's rise to power had a profound effect on German intellectuals, Jew and non-Jew alike. *The Exiles* chronicles the exodus of German intellectuals and artists prior to and during the Second World War. Historical footage is accompanied by contemporary interviews with many émigrés.

Saturday, April 27, 2 P.M.

Germany Awake!; *The Exiles*



Exhibition catalogue for the *Grosse Deutsche Kunstausstellung* (Great German art exhibition), 1937. Los Angeles County Museum of Art, The Robert Core Rifkind Center for German Expressionist Studies



Publisher Helen Wolff



Motion picture director Billy Wilder



University of Chicago president Hanna Gray as a child with her parents in 1934, from *The Exiles*



Physicist Edward Teller



Photographer Alfred Eisenstaedt

MUSIC

All concerts begin at 8 P.M. in the Leo S. Bing Theater. Programs are subject to change. "Degenerate Art" is open to the public February 27 and March 11, 6–8 P.M.; admission is included in the price of the concert ticket.

Tickets: \$5 for museum members, \$7 for students and seniors, and \$9 general admission. Tickets may be purchased in advance at the museum ticket office (Tuesdays–Fridays, 10 A.M. – 4:30 P.M.; Saturdays and Sundays, 10 A.M. – 5:30 P.M.), by mail (Ticket Sales, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036), or through Ticketmaster (213) 480-7676 (subject to service charge). For more information, call Ticket Sales (213) 857-6010.



Exhibition brochure for *Entartete Musik* (Degenerate music), 1938. Los Angeles County Museum of Art, The Robert Gore Rifkind Center for German Expressionist Studies

As part of their campaign to suppress modern creative expression, the Nazis staged the exhibition *Entartete Musik* (Degenerate music) in Düsseldorf, maligning leading avant-garde composers. The museum's musical offerings augment the portion of "Degenerate Art" documenting that defamatory exhibition of 1938. Two concerts celebrate the works of Paul Hindemith, Ernst Krenek, Arnold Schoenberg, Viktor Ullmann, Anton Webern, and Kurt Weill. In the 1920s and 1930s these composers were creating the most radical musical statements of their day and so were deemed "Bolshevistic" by the National Socialists. Of special note is the performance of Viktor Ullmann's String Quartet no. 3, composed in the Theresienstadt concentration camp in 1943.

Wednesday, February 27

AMERICAN STRING QUARTET

The American String Quartet performs works by composers who were denounced by the Nazis. Their program includes Paul Hindemith, String Quartet no. 3; Arnold Schoenberg, String Quartet no. 3; Viktor Ullmann, String Quartet no. 3; and Anton Webern, String Quartet, op. 28.

Monday, March 11

USC SCHOOL OF MUSIC ENSEMBLES

USC Chamber Orchestra and USC Wind Ensemble with musical director Larry Rachleff, USC Contemporary Music Ensemble with conductor Leonard Stein, soprano Jennifer Trost, and baritone Steven Kimbrough present works by composers who were denounced by the Nazis. Their program includes Ernst Krenek, *Durch die Nacht*; Arnold Schoenberg, *Begleitmusik zu einer Lichtspielszene*, op. 34; Anton Webern, Concerto for Nine Instruments; and songs by Hanns Eisler and Alexander von Zemlinsky.

Wednesday, April 3

"AN EVENING OF JAZZ WITH RUDI FEHR"

Jazz discophile Rudi Fehr plays excerpts from his favorite recordings and discusses some of the jazz that was banned during the Nazi era. Himself the leader of a dance orchestra in Germany from 1926 to 1933, Fehr came to Hollywood in 1936 and went to work for Warner Brothers as a film editor. There is no charge for this event.



American String Quartet



Leonard Stein

The Arnold Schoenberg Institute

University Park M.C. 1101
University of Southern California
Los Angeles, California 90089
(213) 740-4090



Arnold Schoenberg, c. 1930. Photo: Bildarchiv
Preussischer Kulturbesitz

LECTURES

Tuesday, March 5, 8 P.M.

David Bloch, director, Terezin Music Memorial Project, Tel Aviv
"FROM VIENNA TO AUSCHWITZ: THE MUSICAL AND SPIRITUAL ODYSSEY OF
VIKTOR ULLMANN"

Ullmann, a pupil of Schoenberg, continued his work as composer, concert organizer, and music critic while interned in the concentration camp at Theresienstadt (Terezin). Bloch interprets newly discovered materials on and by this distinguished composer (see concert listing below) and offers a related lecture at the Goethe-Institut on March 6.

Cosponsored by the Center for Jewish Culture and Creativity and the Goethe-Institut Los Angeles.

Wednesday, March 20, 8 P.M.

Albrecht Dümmling, music critic
"ENTARTETE MUSIK: THE ARYANIZATION OF EMOTIONS"

Music critic for the Berlin *Tagespiegel* and coorganizer of the Los Angeles Music Center exhibit "Degenerate Music," Dümmling discusses the *Entartete Musik* exhibition (1938), its reception by the public, and the fate of some of the composers defamed by the Nazis. Dümmling also discusses his re-creation of the exhibition for a contemporary audience.

CONCERT

Tuesday, March 12, 8 P.M.

"MUSIC OF THERESIENSTADT"

Emilie Berendsen, soprano; Edith Kraus and David Bloch, pianists
Bloch and Berendsen have performed music from the concentration camp at Theresienstadt in concert halls throughout the world. Their research has revealed a wealth of information, not to mention musical scores smuggled out of the camps. Kraus, a survivor, performed the world premiere of Viktor Ullmann's Sonata no. 6 at Theresienstadt. Their program includes Gideon Klein, Sonata and *Wiegenlied*; Hans Krása, *Fünf Lieder* and piano works; and Viktor Ullmann, *Brezulinka*, *Hölderlin Lieder*, *Immer inmitten*, *Little Cakewalk*, Sonata no. 6, and *Vor der Ewigkeit*.

ARCHIVAL EXHIBIT

From the Old World to the New World: Schoenberg's Emigration to America, through June 30
Arnold Schoenberg's life typifies the plight of the modern artist under Hitler. As an avant-garde composer and a Jew he was a prime target of Nazi persecution. In 1933 he was fired from the Prussian Academy of the Arts in Berlin and forced to uproot his family. Before year's end he had accepted a position at the Malkin Conservatory in Boston and emigrated. This exhibit of photographs, letters, telegrams, clippings, and official documents chronicles the year of upheaval in Schoenberg's life, a year that also marked the beginning of a new presence in American music.

The Complex

6476 Santa Monica Boulevard
Los Angeles, California 90038
Box Office (213) 464-2124

PLAY

Degenerate Art by Tom Jacobson

Opens February 22 for an indefinite run

Thursdays-Saturdays, 8 P.M., Sundays 2 P.M. and 7 P.M.

Degenerate Art dramatizes the plight of one Expressionist artist victimized by National Socialism. In a multimedia presentation of music, dance, and painting, the play hurtles through thirty years of German history from the beginning of the First World War to the collapse of the Third Reich. An early Nazi sympathizer, the artist is betrayed by the National Socialists, who censor and ostracize him. Only through his brilliant watercolors — secretly painted — does he triumph over oppression.

A lecture on German Expressionism and issues of censorship follows each matinee performance.



Matt Chait as the painter Emil in *Degenerate Art*

8501 Wilshire Boulevard, Suite 205
Beverly Hills, California 90211
(213) 854-0993

LECTURES

Wednesday, March 6, 8 P.M.

David Bloch, Terezin Music Memorial Project, Tel Aviv
"MUSICAL LIFE IN THERESIENSTADT"

Monday, April 22, 8 P.M.

Andreas Höfele, Institute of Theater Sciences, Munich
"GERMAN THEATER IN THE THIRD REICH"

CONTEMPORARY FILM SERIES

"THE PRESENCE OF THE PAST"

The films in this series, written from the perspective of the sons and daughters of those who lived through the Third Reich, explore the sometimes painful discoveries made by this second generation about the activities of their elders under Hitler. All films are shown at the Goethe-Institut except as noted.

All films begin at 8 P.M. and are free to the public.

Tuesday, February 19

Land der Väter, Land der Söhne (Land of the fathers, land of the sons), Nico Hofmann, 1988, 89 min. Los Angeles County Museum of Art, Bing Theater.

Thursday, February 21

Music Box, Costa-Cavras, 1989, 123 min.

Tuesday, February 26

Reunion, Jerry Schatzberg, 1989, 110 min.

Thursday, February 28

Die Patriotin (The patriot), Alexander Kluge, 1979, 91 min.

Tuesday, March 5

The Nasty Girl, Michael Verhoeven, 1990, 105 min.



Lena Stolze in *The Nasty Girl*, 1990.

Hollywood Bowl Museum

2301 North Highland Avenue
Los Angeles, California 90078
(213) 850-2058

EXHIBIT

Exiles in Paradise, through November

Many of the composers, conductors, musicians, and writers who fled the Nazi regime in the 1930s and 1940s settled in Southern California, contributing significantly to the city's reputation as one of the capitals of Western culture. *Exiles in Paradise* chronicles the lives of such renowned émigrés as Bertolt Brecht, Otto Klemperer, Erich Wolfgang Korngold, Ernst Krenek, Thomas Mann, and Arnold Schoenberg. The centerpiece of the exhibit is a documentation of Max Reinhardt's Hollywood Bowl production of *A Midsummer Night's Dream* (1934). A series of lectures and two films accompany the exhibit.

LECTURES

All lectures begin at 7 P.M.

Monday, April 8

Lawrence Weschler

New Yorker staff writer Weschler was formerly an interviewer and editor at the Oral History Program, UCLA. The grandson of émigré composer Ernst Toch, he discusses his interviews with Marta Feuchtwanger and others.

Monday, April 15

Nicolas Slonimsky

The nonagenarian author of *Perfect Pitch* recalls his early émigré years, his conducting debacle at the Hollywood Bowl in 1932, and his long career as a musical legend.

Monday, April 22

Gottfried Reinhardt

Producer, director, and author Gottfried Reinhardt recalls the heyday of the émigrés, then introduces a screening of *A Midsummer Night's Dream* (1935), codirected by his father, Max Reinhardt, and émigré film director William Dieterle.

Monday, April 29

David Raksin

Composer of the score for *Laura*, among other films, David Raksin reminisces about Schoenberg and others, giving an insight into the impact of European composers on music for film. *Deception* (1943), scored by Korngold, will be shown.



Otto Klemperer with son, Werner, and daughter, Lotte, at the Bel Air Bay Club, 1935. Photo: Hearst Collection, Department of Special Collections, USC Libraries

Los Angeles Philharmonic

135 North Grand Avenue
Los Angeles, California 90012
For ticket information call (213) 972-7211

CONCERTS

Monday, March 18, 8 P.M.

Japan American Theater

"TRIBUTE TO ERNST KRENEK"

The Los Angeles Philharmonic New Music Group's Green Umbrella Concert, led by David Alan Miller, presents a ninetieth-birthday tribute to the composer, whose distinguished career began in Vienna in the 1920s, only to be interrupted by Nazi persecution. Krenek fled to the United States to continue his life in music, settling in Southern California, where he lives today. The program includes *Arc of Life*, *The Dissembler*, *Durch die Nacht*, and *Kleine Symphonie*.

Thursday-Saturday, March 21-23, 8 P.M.

Dorothy Chandler Pavilion of the Music Center

"ENTARTETE MUSIK"

This engrossing program includes romantic, dramatic, and ironic works by composers considered degenerate by the Nazis. Paul Hindemith, *Mathis der Maler*; Ernst Wolfgang Korngold, *Violin Concerto*; Ernst Krenek, *Symphonic Elegy*; and Kurt Weill, Suite from *The Threepenny Opera*.



Ernst Krenek, 1965. Photo: Fritz Kempe

EXHIBIT and SYMPOSIUM

An exhibit documenting the Nazi suppression of music and based on the *Entartete Musik* exhibition of 1938 will be mounted in the Grand Hall of the Dorothy Chandler Pavilion in March and April. A symposium on March 23, 1:30-5:30 P.M., will consider the work of Hindemith, Korngold, Krenek, Weill, and others in the context of their relocation in the United States. A panel of eminent music writers and historians will explore the fates of these expatriates as they reestablished their creative lives; the presentations are supplemented by performances by members of the Philharmonic.

Assistance for "Entartete Musik" programs of the Los Angeles Philharmonic is provided by the California Arts Council Challenge Program.



Paul Hindemith, c. 1930. Photo: Bildarchiv
Preussischer Kulturbesitz

Mark Taper Forum at the Itchy Foot Ristorante

801 West Temple Street
Los Angeles, California 90012

WEIMAR-STYLE CABARET PERFORMANCE

Dates and times to be announced
Scheduled opening: Sunday, April 7



Cabaret performer Valeska Gert

For further information call the Taper Box Office (213) 972-7392. Cabaret in the Weimar Republic treated the public to songs, monologues, skits, dances, pantomimes, puppet shows, and short films. An ironic tone prevailed as the cabaret looked critically, but not necessarily disapprovingly, at the political trends and social fads of the day.

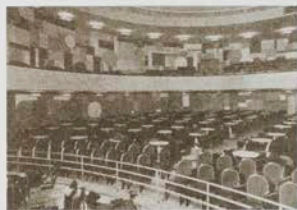
The museum and Mark Taper Forum, while discussing the latter's theatrical adjunct to the exhibition, were intrigued by the discovery that the subjects satirized by Weimar cabaret—bigotry, materialism, environmental destruction, and political repression among them—are the same treated by satirists today.

It is the theatrical spirit of Weimar cabaret that will be celebrated in the Taper's cabaret at the Itchy Foot Ristorante, home of its regular Literary Cabaret series. Sketches and songs from the period have been collected with the assistance of Peter Jelavich of the University of Texas, Austin; Laurence Senelick of Tufts University; and John Willett, one of the preeminent experts on the Weimar period. Theater artists including Ron Link, who directed *Stand-Up Tragedy* for the Taper; Leon Katz, the Taper's dramaturg; and actor/playwright Jeremy Lawrence, whose *BEATific Poets* was one of the hits of last season's Itchy Foot series, will fashion the collected materials into an exciting evening every bit as unpredictable as the cabarets of Berlin at their height.

Produced by Mark Taper Forum in collaboration with the Los Angeles County Museum of Art.



Weintraub Syncopators with Friedrich Hollaender at the piano



Kabarett der Komiker, c. 1928; interior designed by Erich Mendelsohn



Scene from a cabaret-revue by Friedrich Hollaender



The writer Max Hermann-Neisse and a cabaret performer

Martyrs Memorial and Museum of the Holocaust

6505 Wilshire Boulevard
Los Angeles, California 90048
(213) 651-3175

EXHIBIT

Polluting the Pure: An Exhibit on Racial Hygiene and Eugenics

February 17–May 12

In the early twentieth century American scientists who viewed genetics as a factor in society's ills initiated the eugenics movement, that is, the improvement of a race through controlled breeding. In the 1930s the Nazi medical community viewed the American example as a model for social policy. Issues of race and genetics figured prominently in Nazi ideology and formed the basis of a science (known as "racial hygiene") that determined who would live and who would die. The exhibit looks at these two movements.

CONFERENCE

Sunday, March 17, 10 A.M. – 4 P.M.

"THE POLITICS OF SCIENCE: A CONFERENCE ON RACIAL HYGIENE, EUGENICS, AND CONTEMPORARY QUESTIONS"

An all-day conference that looks at past and present issues of science, politics, and technology. The morning session (10 A.M. – noon) considers the history of the racial hygiene movement in Nazi Germany and the eugenics movement in the United States. The afternoon session (2–4 P.M.) addresses the contemporary ethical and legal issues surrounding genetic research and technology.

Participants

Barbara Herman, professor of philosophy, USC, specializing in ethics and public policy

Daniel Kevles, professor of history, California Institute of Technology, author of *In the Name of Eugenics: Genetics and the Uses of Human Heredity* (1985)

Diane Paul, associate professor of political science, University of Massachusetts, Boston, expert on the origins of clinical genetics

Robert Proctor, associate professor of history, Pennsylvania State University, author of *Racial Hygiene: Medicine under the Nazis* (1988)

Michael Shapiro, professor of law, USC, has written extensively on legal aspects of genetic technology

Allen Tobin, professor of biology and chair of the Interdepartmental Program for Neuroscience, UCLA, and scientific director of the Hereditary Disease Foundation, Los Angeles

Simon Wiesenthal Center

9760 West Pico Boulevard
Los Angeles, California 90035
(213) 553-9036

Both lectures begin at 8 P.M.
and are free to the public.

LECTURES

Monday, April 8

Nicholas M. Nagy-Talavera, professor of history, California State University, Chico
"ANTI-SEMITISM IN HUNGARY: HISTORICAL AND CONTEMPORARY PERSPECTIVES"
The problem of anti-Semitism facing the new Hungarian democracy is acute. Professor Nagy-Talavera will trace its roots and report on its contemporary manifestations.

Tuesday, April 9

Sybil Milton, resident historian, U.S. Holocaust Memorial Museum, Washington, D.C.
"ART AND POLITICS: THE NAZI REACTION TO JEWISH AND MODERN ART"
The tragic impact of Nazi politics on the content of modern art and museum exhibition styles will be examined. The fates of Jewish and other banned artists will be included in this slide presentation.

FILMS

Sunday, April 7, 8 P.M.

Genocide, Arnold Schwartzman, 1982, 83 min.
This Academy Award-winning documentary, narrated by Elizabeth Taylor and Orson Welles and produced by the Simon Wiesenthal Center, takes a comprehensive look at the history of pre-Second World War eastern European Jewry and the Holocaust.

Wednesday, April 10, 8 P.M.

Witnesses to the Holocaust: The Trial of Adolf Eichmann, Lori Perlow, 1987, 90 min.
Archival footage of the extensive testimony and evidence presented at this trial reveals the scope of Eichmann's responsibility for the Final Solution of the Jewish Question.

Thursday, April 11, 7:30 P.M.

Murderers among Us: The Simon Wiesenthal Story, Brian Gibson, 1989, 150 min.

OBSERVANCE

Sunday, April 14, 11 A.M.

In honor of Holocaust Commemoration Week (April 8-14) an observance will be held at the Simon Wiesenthal Center Memorial Plaza.

EXHIBIT

Majdanek: Our Fate—A Warning to You

February 25–March 25

In thirty-five contemporary photographs Eva Choung-Fux has captured the site of little-known Majdanek concentration camp in eastern Poland. Choung-Fux teaches painting, printmaking, and photography at the Academy of Applied Arts in Vienna.

UCLA Extension, Visual Arts Division

Presented at the Los Angeles County Museum of Art
Dorothy Collins Brown Auditorium

SYMPOSIUM

Sunday, April 14, 9:30 A.M.–3:30 P.M.

"DEGENERATE ART": NAZI IDEOLOGICAL WARFARE AND THE PRESENTATION OF ART

The curator of the exhibition *"Degenerate Art": The Fate of the Avant-Garde in Nazi Germany* and other experts examine the historical context of the original 1937 exhibition and the challenges inherent in reconstructing the exhibition for a contemporary audience. In addition they discuss Nazi film and its presentation in Germany today. This one-day symposium includes a curator's walk-through of the exhibition.

Speakers

Stephanie Barron, curator of twentieth-century art, Los Angeles County Museum of Art, and organizer of the present exhibition as well as *German Expressionist Sculpture and German Expressionism 1915–1925: The Second Generation*

Saul Friedlander, 1939 Club chair in the Department of History, UCLA, and chair of modern European history, Tel-Aviv University, author of several books on Nazi policies toward the Jews

Pilar Viladas, editor, *House and Garden*, and author of an essay in the exhibition brochure on the design of the installation

Eric Rentschler, director of film studies and professor of German, University of California, Irvine, currently a Guggenheim Fellow working on *Nazi Film Aesthetics: The Discipline of Distraction*, to be published by Harvard University Press

Enrollment Information

CEU Noncredit Program
Art 802.27 0.6 CEU

Fees: \$55 EDP A8015C; \$50 EDP A8016C LACMA members' discount
Full-time students with ID are also eligible for special rates. To enroll with Master-Card or VISA, please call UCLA Extension (213) 825-9971 or (818) 784-7006.

For further information please call Amy Gantman at (213) 206-8503. LACMA members must provide membership number to receive the discount. Participants may enroll at the door, space permitting, but space is limited and early enrollment is advised. No refunds are available for this special program.



Exhibition brochure for *Entartete Kunst* (Degenerate art), 1937. Private collection

Day-by-day Listing of Events

Sunday, February 17

OPENING-DAY REMARKS: "Degenerate Art": The Fate of the Avant-Garde in Nazi Germany, Stephanie Barron and Dr. Franklin D. Murphy, 1 P.M., LACMA, Bing Theater

EXHIBIT: Polluting the Pure: An Exhibit on Racial Hygiene and Eugenics, Martyrs Memorial and Museum of the Holocaust (through May 12)

Tuesday, February 19

FILM: *Land der Väter, Land der Söhne*, 8 P.M., LACMA, Bing Theater

Thursday, February 21

FILM: *Music Box*, 8 P.M., Goethe-Institut

Friday, February 22

FILMS: *Verwitterte Melodie, Die grosse Liebe, Auf Wiedersehen, Franziska!*, 8 P.M., LACMA, Bing Theater

PLAY: *Degenerate Art*, 8 P.M., The Complex (opening for an indefinite run, Thursdays-Saturdays, 8 P.M.; Sundays, 2 and 7 P.M.)

Saturday, February 23

FILMS: *Romanze in Moll, Rembrandt*, 8 P.M., LACMA, Bing Theater

Monday, February 25

FILMS: *Die goldene Stadt, Der Schritt von Wege*, 8 P.M., LACMA, Brown Auditorium

EXHIBIT: *Majdanek: Our Fate—A Warning to You*, Simon Wiesenthal Center (through March 25)

Tuesday, February 26

FILMS: *Paracelsus, Andreas Schlüter*, 8 P.M., LACMA, Brown Auditorium

FILM: *Reunion*, 8 P.M., Goethe-Institut

Wednesday, February 27

CONCERT: American String Quartet, 8 P.M., LACMA, Bing Theater

FILM: *Wunschkonzert, Kolberg*, 8 P.M., LACMA, Brown Auditorium

Thursday, February 28

FILM: *Die Patriotin*, 8 P.M., Goethe-Institut

Friday, March 1

FILMS: *Tanz der Farben, Komödianten, Münchenhausen*, 8 P.M., LACMA, Bing Theater

Saturday, March 2

FILMS: *Der Schneemann, Titanic, Grosse Freiheit Nr. 7*, 8 P.M., LACMA, Bing Theater

Sunday, March 3

LECTURE: "The Concept of Degeneracy in the Late Nineteenth Century," Sander Gilman, 1 P.M., LACMA, Bing Theater

Tuesday, March 5

FILM: *The Nasty Girl*, 8 P.M., Goethe-Institut

LECTURE: "From Vienna to Auschwitz: The Musical and Spiritual Odyssey of Viktor Ullmann," David Bloch, 8 P.M., Schoenberg Institute

Wednesday, March 6

LECTURE: "Musical Life in Theresienstadt," David Bloch, 8 P.M., Goethe-Institut

Sunday, March 10

LECTURE: "The Human Image in National Socialism: Painting, Sculpture, and Photography," Berthold Hinz, 1 P.M., LACMA, Bing Theater

Monday, March 11

CONCERT: USC Chamber Orchestra, USC Wind Ensemble, and USC Contemporary Music Ensemble, 8 P.M., LACMA, Bing Theater

Tuesday, March 12

CONCERT: "Music of Theresienstadt," 8 P.M., Schoenberg Institute

Sunday, March 17

CONFERENCE: "The Politics of Science: A Conference on Racial Hygiene, Eugenics, and Contemporary Questions," 10 A.M.—4 P.M., Martyrs Memorial and Museum of the Holocaust

Monday, March 18

CONCERT: "Tribute to Ernst Krenek," 8 P.M., Japan American Theater

Wednesday, March 20

LECTURE: "Entartete Musik: The Aryanization of Emotions," Albrecht Dümmling, 8 P.M., Schoenberg Institute

Thursday, March 21

CONCERT: "Entartete Musik," 8 P.M., Music Center

Friday, March 22

CONCERT: "Entartete Musik," 8 P.M., Music Center

Saturday, March 23

SYMPOSIUM: "Entartete Musik," 1:30–5:30 P.M., Music Center

CONCERT: "Entartete Musik," 8 P.M., Music Center

Sunday, March 24

LECTURE: "The Many Faces of Modernism: Architecture in Germany in the Twenties and Thirties," John Zukowsky, 1 P.M., LACMA, Bing Theater

Wednesday, April 3

LECTURE: "An Evening of Jazz with Rudi Fehr," 8 P.M., LACMA, Bing Theater

Saturday, April 6

SYMPOSIUM: "International Responses to the Condemnation of 'Degenerate' Art," 9:30 A.M.–5 P.M., LACMA, Bing Theater

Sunday, April 7

LECTURE: "Cabaret against Hitler," Peter Jelavich, 1 P.M., LACMA, Bing Theater

CABARET: Weimar-style cabaret, Itchey Foot Ristorante, call (213) 972-7392 for show time

FILM: *Genocide*, 8 P.M., Simon Wiesenthal Center

Monday, April 8

LECTURE: Lawrence Weschler, 7 P.M., Hollywood Bowl Museum

LECTURE: "Anti-Semitism in Hungary: Historical and Contemporary Perspectives," Nicholas M. Nagy-Talavera, 8 P.M., Simon Wiesenthal Center

Tuesday, April 9

LECTURE: "Art and Politics: The Nazi Reaction to Jewish and Modern Art," Sybil Milton, 8 P.M., Simon Wiesenthal Center

Wednesday, April 10

FILM: *Witnesses to the Holocaust: The Trial of Adolf Eichmann*, 8 P.M., Simon Wiesenthal Center

Thursday, April 11

FILM: *Mein Kampf*, 8 P.M., LACMA, Bing Theater

FILM: *Murderers among Us: The Simon Wiesenthal Story*, 7:30 P.M., Simon Wiesenthal Center

Saturday, April 13

FILMS: *Art in the Third Reich*, *Mein Kampf*, 2 P.M., LACMA, Bing Theater

Sunday, April 14

SYMPOSIUM: "Degenerate Art: Nazi Ideological Warfare and the Presentation of Art," 9:30 A.M.–3:30 P.M., LACMA, Brown Auditorium

OBSERVANCE: Holocaust Commemoration Week, 11 A.M., Simon Wiesenthal Center Memorial Plaza

Monday, April 15

LECTURE: Nicolas Slonimsky, 7 P.M., Hollywood Bowl Museum

Wednesday, April 17

FILM SEMINAR: "Nazi Cinema," Erwin Leiser, 8 P.M., LACMA, Brown Auditorium

Thursday, April 18

FILM: *Art in the Third Reich*, 8 P.M., LACMA, Bing Theater

Saturday, April 20

FILMS: *Swing under the Swastika*, *Germany Awakes*, 2 P.M., LACMA, Bing Theater

Monday, April 22

FILM SEMINAR: "Nazi Cinema," Erwin Leiser, 8 P.M., LACMA, Brown Auditorium

LECTURE: "German Theater in the Third Reich," Andreas Höfele, 8 P.M., Goethe-Institut

LECTURE AND FILM: Gottfried Reinhardt, 7 P.M., Hollywood Bowl Museum

Tuesday, April 23

FILM SEMINAR: "Nazi Cinema," Erwin Leiser, 8 P.M., LACMA, Brown Auditorium

Wednesday, April 24

FILM SEMINAR: "Nazi Cinema," Erwin Leiser, 8 P.M., LACMA, Brown Auditorium

Thursday, April 25

FILMS: *The Exiles*, *Swing under the Swastika*, 8 P.M., LACMA, Bing Theater

Saturday, April 27

FILMS: *Germany Awakes*, *The Exiles*, 2 P.M., LACMA, Bing Theater

Sunday, April 28

LECTURE: "Nazi Cultural Politics: Intentions and Reality," Ehrhard Bahr, 1 P.M., LACMA, Bing Theater

Monday, April 29

LECTURE AND FILM: David Raksin, 7 P.M., Hollywood Bowl Museum

