

treasury secretary is a born Berliner whose family had to escape the Nazis. This unique insider/outsider status enabled him to wield unusual clout.

An avowedly narrative history, Large's *Berlin* is made all the more intriguing by small but telling details. Was "Silicon Valley Berlin" also where the fast-food chain originated, with Aschingers forty locations where one could get a sandwich or soup for pennies? What must those crowded subways have smelled like at the end of the workday—once the Nazis rationed soap? What would become of the 2,500 German shepherds who only knew life as border guard dogs? To get all these details, Large has drawn on a wealth of sources, well beyond the usual historical ones, with newspapers, literary texts, diaries, and many other personal documents. These sources are not arranged in a "user-friendly" way, but in every other way this is a book that is hard to put down.

ULF ZIMMERMANN, *Kennesaw State University*

Robert Shandley. *Rubble-Films: German Cinema in the Shadows of the Third Reich*. Philadelphia, PA: Temple University Press, 2001. Pp. x, 223. Paper \$18.95.

The title of Robert Shandley's *Rubble-Films: German Cinema in the Shadow of the Third Reich* suggests that rubble films—features made between 1945 and 1949—suffered in and from the shadows of the Hitler regime. These films, for instance, confront their recent past in a cinematic *Vergangenheitsbewältigung* and react to the "dream-factory" style of Goebbels's *Ufa*. In analyzing these works, the book also addresses films that have long endured in scholarly shadows: this is the first book-length study of these films to appear in English (though there are a number of lengthy, if somewhat spotty, German monographs on the subject). *Rubble-Films* is aimed at remedying this scholarly neglect and does a good job of providing an overview of the issue in and around these films.

Rubble-Films balances overarching thematic groupings of films with in-depth analyses of 17 individual films. The book commences with a useful historical background that describes the alleged *Stunde Null* and its aftermath. At no other time in Germany have history and politics more influenced film production, so this chapter provides indispensable background for understanding the content and style of the films. *Rubble-Films* then dedicates an entire chapter to the well-known, first postwar feature, *The Murderers Are among Us* (1946), which the book analyzes generically by linking it to the Hollywood western. In a discussion of four films carrying Allied licenses, the book investigates public versus private guilt by connecting them thematically to Frank Capra's classic *It's a Wonderful Life*. Another chapter concerns Jewish directors who directly confront the persecution of Jews, something quite rare for this period. In its

“antifascist” films, the East German films studio DEFA foregrounded reconstruction and other contemporary social problems rather than dealing with the burdens of history. A final chapter addresses four late-1940s features that dismantle constitutive aspects of the rubble-film genre, including an American-licensed star vehicle and three comedies that parody the rubble-film form itself.

With this wide variety of films, *Rubble-Films* makes its main points persuasively: these films confront the past with varying degrees of success and do so most often by concentrating on reconstruction and other problems of the present; they problematically reduce public or political problems to the private sphere; they tend to dilute guilt by generalizing postwar suffering, blurring the line between perpetrator and victim. While arguing these central points convincingly, *Rubble-Films* is not always detailed enough in its close readings of films. For example, the claim that *The Murderers Are among Us* “echoes” or “parallels” the Hollywood western could have been more fully developed. The book might have further considered the consequences of such an argument: if a loner meandering among teetering mountains of rubble qualifies *Murderers* as a western, it is not clear why many of the numerous *Heinkehrer* films—in which a lead male figure with a shady past wanders into town—are not westerns. The chapter “It’s a Wonderful Reich” might have offered a more detailed reading of Capra’s *It’s a Wonderful Life*, the film that links the four rubble-films in the chapter; for instance, it might have built on the analysis that Kaja Silverman has given the Capra classic for the postwar period in the U.S.

Although it is very thorough, *Rubble-Films* might also have included an analysis of Wolfgang Staudte’s *Rotations* (1949), which many critics regard among this period’s most compelling confrontations of the past and one that certainly resonates against some of the book’s central concerns. Regardless, *Rubble-Films* does an admirable service by filling an important lacuna in anglophone German film scholarship and will open up this neglected, even shadowy, terrain to further research.

JAIMEY FISHER, *Tulane University*

Monika Albrecht and Dirk Göttsche, eds. *„Über die Zeit schreiben.“ Literatur- und kulturwissenschaftliche Essays zum Werk Ingeborg Bachmanns*. Würzburg: Königshausen & Neumann, 2000. Pp. 218. Paper DM 44,86.

Unlike the 1998 collection of the same title that focused exclusively on the *Todesarten* cycle, the current volume presents a wide range of recent research concerning Bachmann’s entire oeuvre. As the authors of the six original essays in this book reflect on the discourses and contexts of Bachmann’s writings, they carefully combine contemporary theoretical approaches with recently discovered