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AMKINO PRESENTS

L I O N

F E U C H T W A N G E R ' S

THE OPPENHEIM FAMILY

*A Heart-Gripping
Story of Life in
Hitler Germany!*

CREDITS

Adapted from the novel, "The Oppermanns," by
LION FEUCHTWANGER

Directed by
GREGORY ROSHAL, Honored Art Worker
Scenario by SERAFIMA ROSHAL
Music by NIKOLAI KRIUKOV

CAST

Berthold Oppenheim	V. P. BALASHOV
Martin Oppenheim	I. M. TOLCHANOV <i>Honored Artist of the Republic</i>
Liselotte	A. I. VOITSIK <i>Honored Artist of the Republic</i>
Edgar Oppenheim	N. S. PLOTNIKOV <i>Honored Artist of the Republic</i>
Ruth Oppenheim	G. L. MINOVITSKAYA
Sybil	R. D. ESSIPOVA
Jacques Lavendel	O. N. ABDULOV
Henry Lavendel	S. D. ZIKOV
Jacobi	S. M. MIKHOELS <i>People's Artist of the Republic</i>
Francois	S. . DNEPROV
Lorenz	A. I. BLAGONRAVOV
Weller	N. I. BOGOLYUBOV <i>Order-Bearer</i>
Pachinke	V. R. SOLOVIEV
Richard	A. A. KONSOVSKI
Vogelsang	M. F. ASTANGOV <i>Honored Artist of the Republic</i>
Rittersteg	K. D. KARELSKIKH
Gutwetter	S. A. MARTINSON

Produced by Mosfilm, Moscow, U.S.S.R.

COMMENT

"Something everyone should see without fail. . . . The acting in every instance is superb."

—William Boehnel, N. Y. World-Telegram

"A dramatic and terrifying indictment of Nazi terror . . . as grim as 'Professor Mamlock' and even more comprehensive and convincing. . . . The Russian cinema still holds its position as the best dramatic historian of the Nazis' rise to power. . . ."

—Howard Barnes, N. Y. Herald-Tribune

"A really worthy Soviet production . . . stirring, splendid, vital. . . ."

—Irene Thirer, New York Post

"Strong, straightforward, moving . . . recommended."

—Kate Cameron, Daily News

"A fine Soviet disregard for consular protests . . . must be accepted as a document . . . handled with heroic restraint."

—Ben Crisler, N. Y. Times

FEUCHTWANGER IS AUTHOR OF ANTI-NAZI FILM

"The Oppenheim Family" Coming to the

When Lion Feuchtwanger's "The Oppenheim Family" plays at the next..... another scathing screen indictment of Nazism will be added to the ever-growing list which already included such films as "Professor Mamlock" and "Confessions of a Nazi Spy." "The Oppenheim Family," however, is the first of the group which concerns itself almost wholly with the plight of a middle-class family which has been seized in the grip of the new, storm-troopers' Reich.

It was in 1933, only a short time after he had been forced to flee his native land, that Mr. Feuchtwanger wrote "The Oppermanns," the novel upon which the picture has been based. That was the year of Hitler's advent to power, the year when the Reichstag fire cast a lurid gleam over Germany, a forecast of the flames that were later to envelop the books of the great German contemporaries, of whom Thomas Mann and Lion Feuchtwanger were perhaps the best known. Among the latter's works which were so ceremoniously burned were the famous novels "Power," "The Ugly Duchess," "Success," and "Josephus."

Changes Made

In the process of adapting "The Oppenheims" to the screen many important changes were made in the original story. Whatever changes have been made were authorized and often initiated by Mr. Feuchtwanger himself.

It was not by chance that the direction of "The Oppenheim Family" was placed in the hands of Gregory Roshal who, four years ago, was honored with the title of Honored Art Worker by the Soviet Government. Roshal, best known here for his production of "Petersburg Nights," has long been famous in the Soviet Union. Shortly after the Revolution, while still in his early twenties, he became director of the internationally famous Habima Players, a troupe which toured the major capitals of the world with a repertory of classics which they performed in the Hebrew language. It was during a Habima performance in Berlin that Roshal first made the acquaintance of Feuchtwanger, an acquaintance which has since grown into close friendship.

The role of Dr. Jacobi was given, at Feuchtwanger's suggestion, to Solomon Mikhoels, art-director and one of the leading actors in the Yiddish State Theatre of

V. P. Balashov



Scene Mat O F 1A

Moscow. Only two months ago, upon the twentieth anniversary of that theatre's inception, Mikhoels was given the Order of Lenin.

"The Oppenheim Family" was produced by the Mosfilm studios in Moscow, and has already proven in the Soviet Union to be one of the most successful films ever produced by that company.

SOVIETS MAKE THIRD PICTURE AGAINST NAZIS

Soviet studios are two jumps ahead of Hollywood in the production of anti-Nazi films. Warner Brothers' "Confessions of a Nazi Spy" came six months after the American release of Lenfilm's "Professor Mamlock." That was followed by "Concentration Camp" and now the..... is scheduled to open with "The Oppenheim Family" on

Like "Professor Mamlock," the work of the noted German playwright Friedrich Wolf, "The Oppenheim Family" is a story by another noted German, Lion Feuchtwanger, author of "Power," "Success," "The Ugly Duchess" and other works. It was published in this country as "The Oppermanns" and Dr. Feuchtwanger journeyed from his French place of exile to Moscow last year to assist in the preparation of the scenario.

The work of reducing Feuchtwanger's long novel to scenario form fell to Serafima Roshal, whose brother Gregory directed the film for Mosfilm Studios. Among the cast of distinguished Soviet artists is the great actor, Mikhoels, who was awarded the Order of Lenin for his work in the Moscow Jewish Art Theatre and who will be seen in this country for the first time.

N. J. Bogolyubov (Center) as Weller



Scene Mat O F 2A

S Y N O P S I S

THE Oppenheim family has been in the furniture business in Berlin for several generations. The business is run by Martin Oppenheim whose son, Berthold, is a star pupil at Queen Louise school. Martin's brother Edgar is a famous eye surgeon, whose daughter Ruth is an assistant in his clinic.

In 1933 Berthold's professor, mistaken for a Jew, meets his death in the subway when a heart attack follows rough handling by a Nazi. The new professor, Vogelsang, is a Nazi and at once humiliates Berthold because he is Jewish. He assigns Berthold a thesis on German patriotism and the young student is torn between the humanitarian teachings of his old professor and the demands of the Nazi creed.

Meanwhile Martin Oppenheim feels the pressure of the Nazis. His business is taken over by a Nazi competitor and he faces ruin. Martin's chauffeur, a Communist, sympathizes with Berthold's position and tries to help him. The chauffeur is stabbed by a Nazi student under Vogel-sang's influence. Berthold presents his paper to the school and, in an ensuing argument with Vogel-sang defends his race and his rights. Vogel-sang demands an apology.

Berthold attempts to get the advice of his uncle Edgar. But the famous specialist is engrossed in his own problems: his clinic is in danger of disruption by the Nazis. Martin insists that his son apologize to Vogel-sang so he can remain in school. Berthold goes to his room and kills himself. Martin is utterly ruined. Nazi troopers invade Edgar's clinic and take him to prison. There Edgar meets Weller, a Communist leader, who is about to be questioned "For the third time," meaning death! Weller opens Edgar's eyes to the significance of the Nazi movement. Oppenheim, who had never allowed himself to think politically, at last sees the menace to German civilization, represented by the Nazis. Through influence, he is released and a young friend of Berthold's drives Edgar and Ruth into the mountains, where they escape across the border.

V. P. Balashov and Anna I. Voitsik



Scene Mat O F 2B

Lion Feuchtwanger Novel Adapted by Soviet Woman Scenario Writer

When Lion Feuchtwanger delivered the manuscript of "The Oppermanns" to his Dutch publisher in 1933 after his exile from the Reich, he could not have suspected that five years later he would be sitting in a room of the Moskva Hotel overlooking Red Square in consultation over the scenario of its film version. He was consulting with a personable young lady named Serafima Roshal and her brother Gregory. They were assigned by Mosfilm Studios respectively to write and direct "The Oppenheim Family" one of three anti-Nazi films on the schedule of the studio.

The discussion between the somewhat grudging author and the demanding movie enthusiasts went on for ten days in the Moskva and at the Mosfilm offices. Serafima's outline necessarily abridged much of Dr. Feuchtwanger's painstaking work. She dropped one of the Oppenheim brothers, she introduced an entirely new character and raised to importance another that

was only sketched in the book.

Serafima, according to her brother's account, sold the famous novelists most of her ideas on two counts. One, that he knew nothing about writing for the movies. To this he gallantly agreed. Two, that the situation in the Reich had become much more ruthless and brutal since 1933 and that Dr. Feuchtwanger himself had written in much bolder terms in his more recent "Exiles." Feuchtwanger gave in but protested that it was only because his Russian was worse than Serafima's German.

The film, completed early this year, is the third anti-Nazi cinema blast from the Soviet studios. Another German author, Friedrich Wolf was, like Dr. Feuchtwanger, asked to come to Moscow to assist in the preparation of the film version of his play, "Professor Mamlock." It was released in this country last year and was followed by "Concentration Camp." "The Oppenheim Family" is currently at the

NEW YORK CRITICS HAIL "THE OPPENHEIM FAMILY"

NEW YORK HERALD-TRIBUNE

NEW YORK EVENING POST

ON THE SCREEN

By HOWARD BARNES

"The Oppenheim Family"—Cameo

K. D. Karelskikh

"THE OPPENHEIM FAMILY," a screen drama by Serafima Roshal, adapted from Lion Feuchtwanger's novel, "The Oppermanns," directed by Gregory Roshal with music by Nikolai Kravkov, produced by Mosfilm, Moscow, and presented by Amkino at the Cameo Theater with the following cast:

Berthold Oppenheim . . . V. P. Balashov
Martin Oppenheim . . . I. M. Tolchanov
Liselotte . . . A. I. Voitsik
Edgar Oppenheim . . . N. S. Plotnikov
Ruth Oppenheim . . . G. L. Minovitskaya
Sybil . . . R. D. Essipova
Jacques Lavendel . . . O. N. Abdulov
Henry Lavendel . . . S. D. Zikov
Jacobi . . . S. M. Mikhovels
Francis . . . S. I. Dneprov
Lorenz . . . A. Blagonravov
Weller . . . N. I. Bogolyubov, Order-Bearer
Fachinke . . . V. R. Soloviev
Richard . . . A. A. Konsovski
Vogelsang . . . M. F. Astangov
Rittersteg . . . K. D. Karelskikh
Gutwetter . . . S. A. Martinson

IN "The Oppenheim Family," the Soviet screen has sent us another dramatic and terrifying indictment of Nazi terror. Adapted from Lion Feuchtwanger's novel, "The Oppermanns," it is as grim as the recent "Professor Mamlock" and even more comprehensive and convincing. There is bitter indignation in its tale of hooliganism and oppression and the brown shirts are sketched in acid caricature, but the factual incident is restrained enough to ring singularly true. The new Cameo offering does something more that reflect the externals of the 1933 days of horror for German Jews, intellectuals and radicals. It employs a remarkably subjective approach to its material and ends on a note which might almost be called hopeful.

It is inevitable that any account of Hitler's accession to power will follow more or less familiar lines when it takes the form of a dramatic accusation. Thus, there are sequences in "The Oppenheim Family" showing the degradation of a great non-Aryan surgeon which virtually parallel similar scenes in "Professor Mamlock." In addition, though, the film details the tragedy of the surgeon's young nephew, who is humiliated by a sadistic professor; it shows the confiscation of businesses not operated by pro-Nazi Aryans and describes the fate of blue-blooded Germans who either objected to the terror or believed in such non-totalitarian ideals as culture or fair play. There are passages which have been obviously designed to shock one, but the narrative on the whole is balanced and persuasive.

Not a little of the film's power



In "The Oppenheim Family"

comes from the superb performing which has gone into it. V. P. Balashov, as the youngster who tries desperately to understand the Nazi order of things before he commits suicide, does a brilliant job of making one see the orgy of anti-Semitism in all its immediate and terrible implications. N. S. Plotnikov is excellent as the surgeon, who escapes from the brutality of a concentration prison into exile; there is a fine portrayal of the surgeon's assistant by S. M. Mikhovels, and there are such striking bits as K. D. Karelskikh's impersonation of an aspiring storm trooper and M. F. Astangov's performance of an hysterical professor, deriding Voltaire, and preaching that war is culture.

The photoplay shows traces of its literary origin, but it has been shrewdly staged by Gregory Roshal. It opens savagely with the killing of a professor on a subway and takes one through various phases of the Nazi terror, including the killing by questioning of prisoners in a concentration camp. At the same time it succeeds in giving one full-bodied characters, thereby subtly increasing the essential tragic melodrama of the theme. The Russian cinema still holds its position as the best dramatic historian of the Nazis' rise to power.

"Oppenheim Family" Stirring Anti-Fascist Film at Cameo

Soviets Present Splendid Screen Version of Feuchtwanger Novel

By IRENE THIRER

A Mosfilm production. Screen play by Serafima Roshal. Directed by Gregory Roshal and presented at the Cameo Theatre.

THE CAST
Berthold Oppenheim . . . V. P. Balashov
Martin Oppenheim . . . I. M. Tolchanov
Liselotte . . . A. I. Voitsik
Edgar Oppenheim . . . N. S. Plotnikov
Ruth Oppenheim . . . G. L. Minovitskaya
Sybil . . . R. D. Essipova
Jacques Lavendel . . . O. N. Abdulov
Henry Lavendel . . . S. D. Zikov
Jacobi . . . S. M. Mikhovels
Francis . . . S. I. Dneprov
Lorenz . . . A. Blagonravov
Weller . . . N. I. Bogolyubov, Order-Bearer
Fachinke . . . V. R. Soloviev
Richard . . . A. A. Konsovski
Vogelsang . . . M. F. Astangov
Rittersteg . . . K. D. Karelskikh
Gutwetter . . . S. A. Martinson

A new and vital indictment against Nazi atrocities is the Soviet treatment of Lion Feuchtwanger's "Oppermanns" (called "The Oppenheim Family" at the Cameo), which had



its premiere showing before a deeply engrossed audience last evening.

Skillfully cast (it was a difficult task) and stirring directed by Gregory Roshal, it bears a conviction which is all the more remarkable (just as was the earlier "Mamlock") because its background is German and its language Russian. The English titles which translate the dialogue are hardly necessary to heighten the profound and always intriguing and understandable script which was adapted by the director's sister, Serafina, who worked right with the author—Feuchtwanger personally making the necessary changes from novel to screen form.

The theme concerns a cultured German Jewish family, caught in the mesh of Fascism and anti-Sem-

itism. Edgar Oppenheim, a brilliant eye-specialist, is literally thrown out of the clinic he has attended for twenty years and where his pretty daughter, a well loved nurse. His brother, a prosperous merchant, is robbed of his business enterprises. His nephew, a keen student who will not be cowed down by the cruel and unjust treatment of a Fascist teacher, commits suicide rather than apologize for what he knows is no wrong-doing.

And, while these good people are directly shown in their undeserved suffering, the film does far more than paint a picture of family tribulations. It is a searing and forceful calculation of the whole sorry mess—with many brutal sequences revealing what the screen has already done in several other instances—but in no less punch-packed treatment—the terrorism of Nazi reign: storm troopers, concentration camps; with several charming passages—of school life and the family circle, to offset the viciousness of the principal point.

The climatic sequence wherein Professor Oppenheim leaves his beloved Germany for the peace and shelter of the Alps, is touching—but it is not a satisfying closing for the peruser who by this time has become so absorbed in the tale that the end comes too abruptly.

As to cast—and the Russian typing of German Aryans and non-Aryans is excellent—N. S. Plotnikov gives a fine performance as Edgar Oppenheim. S. M. Mikhovels' small but impressive Dr. Jacobi will long be remembered. V. P. Balashov as young Berthold is sensitive and sympathetic. A. I. Voitsik, G. L. Minovitskaya, S. I. Dneprov, A. I. Blagonravov and many others contribute exceptional characterizations to a really worthy Soviet production.

NEW YORK DAILY NEWS

Strong Indictment Of Nazism at Cameo



V. P. Balashov (at the piano) and G. L. Minovitskaya (right) portray members of "The Oppenheim Family" at the Cameo.

By KATE CAMERON.

"The Oppenheim Family," Mosfilm production, screen play by Serafima Roshal and Lion Feuchtwanger from story by Lion Feuchtwanger, directed by Gregory Roshal and presented at the Cameo Theatre.

THE CAST:

Berthold Oppenheim . . . V. P. Balashov
Martin Oppenheim . . . I. M. Tolchanov
Liselotte . . . A. I. Voitsik
Edgar Oppenheim . . . N. S. Plotnikov
Ruth Oppenheim . . . G. L. Minovitskaya
Sybil . . . R. D. Essipova
Jacques Lavendel . . . O. N. Abdulov
Henry Lavendel . . . S. D. Zikov
Jacobi . . . S. M. Mikhovels
Francis . . . S. I. Dneprov
Lorenz . . . A. Blagonravov
Weller . . . N. I. Bogolyubov
Fachinke . . . V. R. Soloviev
Richard . . . A. A. Konsovski
Vogelsang . . . M. F. Astangov

★ ★ ★

When Lion Feuchtwanger wrote of the plight of the Jews in Nazi Germany, he had, of necessity, to dip his pen in gall. His story of the Oppenheim family, which was called "The Oppermanns" until a Dutch family of that name objected to it, is a bitter indictment of Nazi Germany's treatment of its non-Aryan citizens. It is a moving tale and, as presented in

film form on the Cameo Theatre screen, a cruel exhibition of unjust oppression that makes one shudder in horror at man's inhumanity to man.

The Russians have taken Feuchtwanger's powerful material, as they appropriated Friedrich Wolf's story of Professor Mamlock and converted it for their own purposes, into a strong moving picture, wherein a tyrannical group preys on a weak minority in its political body, driving it mad with fear before destroying it altogether.

The Oppenheims are a well-to-do, cultured German-Jewish family, who come under the ban of the Nazis in various ways for no apparent reason except for a racial strain to which their Aryan fellow citizens object. Dr. Edgar is brutally expelled from his eye-clinic, put in a concentration camp

for a while, and finally, accompanied by his daughter and aided by a young friend, accepts voluntary exile.

The doctor's brother, a successful merchant, loses his only son (a student who commits suicide rather than submit to the persecution of a bigoted professor), his business taken away from him by a rival merchant and loses his home. He, too, goes into exile with his sorrowing wife.

The story is told in a straightforward manner, under Gregory Roshal's adroit direction.

The acting of most of the members of the cast is exceptionally good. Young Balashov is fine as the college boy who is unable to live in a changed Germany. Tolchanov, as the boy's father, and Plotnikov, in the role of the great eye specialist, give stirring performances.

For any one who can bear to take a close range view of what has been going on in Germany for the past five years, a visit to the Cameo Theatre is hereby recommended.

Mosfilm Studios' dramatic screen version of Lion Feuchtwanger's widely read novel, "The Oppermanns," is greeted by New York critics as another stinging indictment of the Nazis.

NEW YORK WORLD-TELEGRAM

"Oppenheim Family" Hits Nazi Terror

Soviet Film Realistic Story. "Some Like It Hot" Opens.

By WILLIAM BOEHNEL.

"THE OPPENHEIM FAMILY," at the Cameo, with V. P. Balashov, I. M. Tolchanov, A. I. Voitsik, N. S. Plotnikov, G. L. Minovitskaya, R. D. Essipova, O. N. Abdulov, S. D. Zikov, S. M. Mikhovels, S. I. Dneprov, A. I. Blagonravov, N. I. Bogolyubov, V. R. Soloviev, A. A. Konsovski, M. F. Astangov, K. D. Karelskikh and S. A. Martinson. Directed by Gregory Roshal from a scenario by Serafima Roshal based on the novel, "The Oppermanns," by Lion Feuchtwanger.

Once again the Soviet studios lash furiously at Nazi brutality and intolerance, this time in "The Oppenheim Family," the savage and realistic screen indictment of Hitlerism at the Cameo theatre.

Like its predecessor, "Professor Mamlock," the current film is almost as realistic as a news-reel in the vivid way it reproduces scenes following the advent to power of the Brown Shirts. Moreover, this same fierceness for realism is carried over into the acting. Never once are the players characters in an imaginary work, but living, human, bewildered people caught in a horrible nightmare.

The film uses its contempt for Nazi ideology as a sort of framework to tell what happens to three members of the Oppenheim family in those terrifying days shortly after Hitler came into power. The



William Boehnel.

first to feel the effect of Brown Shirt stupidity and terrorism is young Berthold Oppenheim, who commits suicide rather than apologize for a report he has read at school that has antagonized a Nazi instructor. The next is the lad's father, whose business is stolen by an avaricious Nazi official, and the third is the boy's uncle, a brilliant eye doctor, who is thrown into prison, tortured and finally forced to leave his homeland for no other reason than that he is a Jew.

The acting in every instance is superb. Particularly effective is V. P. Balashov, who gives a finely imagined and sustained portrait of the young student who would rather die than sacrifice his honor. Good, too, are I. M. Tolchanov as Berthold's father and N. S. Plotnikov as his uncle. Theirs are performances which are so sharply defined and executed that they become three dimensional portraits of men caught in a fate beyond their understanding. The others, too, under Gregory Roshal's firm and vigorous direction, contribute toward making this expose something everyone should see without fail.

CREATOR OF FEUCHTWANGER FILM IS A NOTED DIRECTOR

When Gregory Roshal, the director of "The Oppenheim Family" which is now showing at the , first met Lion Feuchtwanger, its author, in Berlin in 1924, neither he nor Feuchtwanger had any reason to suspect that some day in the then distant future the two would be working together upon a film production in Moscow. Roshal had come to Berlin as director of the internationally famous Hebrew acting troupe, the Habima Players, who were at that time touring the Continent.

Feuchtwanger was somewhat older, and had by that time made a great name for himself as a dramatist in his native Germany. Years later he produced such books as "Power," "The Ugly Duchess," "Success," and "Josephus." It was not until many years later that he could write that he "was rung up 589 times by anonymous speakers who called him a "dirty Jew."

Director Meets Author

Roshal remained in Berlin only a few days, but the few days were sufficient for the director and the playwright to strike up a warm friendship. Before Roshal left Germany for Moscow, he had

Feuchtwanger's vague promise of a visit . . . a promise which neither considered very likely of fulfillment.

Feuchtwanger was forced to leave Germany in 1933, the year which saw Hitler's rise to power, the year when the lurid glow of the Reichstag fire cast long dark shadows across Germany. That year in exile, Feuchtwanger wrote the novel upon which the film has been based, "The Oppermans," a bitter story of life in the new storm-troopers' Reich which Nazism has brought into being. During the next five years he wandered kind of aimlessly about the earth, and finally wound up in the Soviet Union where he again met Roshal.

Sister Is Scenarist

It was Roshal who suggested the making of "The Oppermans" into a picture. With Serafima Roshal, the director's sister, and Feuchtwanger, the three spent several weeks on the screen adaptation, making many and varied changes in the original narrative to achieve greater timeliness and to heighten the dramatic effect within the narrower framework of the scenario form.

M. F. Astangov and S. Dneprov



Scene Mat O F 2C

U. S. AND SOVIET DIRECTORS HAVE SAME CASTING WORRIES ON FILMS

Anatol Litvak of Hollywood and Gregory Roshal of Moscow had the same kind of headaches. They are both directors. They both directed anti-Nazi films. They both had headaches trying to satisfy the

demands of movie actors for roles in their films. When Warner Brothers announced the production of "Confessions of a Nazi Spy," they were swamped with requests by the most distinguished actors of the screen world for parts, any kind of parts.

R. D. Essipova



Scene Mat O F 1B

Studio Swamped

When Mosfilm Studios let it be known they would be casting for Lion Feuchtwanger's "The Oppenheim Family," half the Honored Artists and People's Artists of the Soviet studios announced they had read the widely published book and knew just what role they could step into.

So when Serafima, his sister, had completed the authorized scenario in consultation with Dr. Feuchtwanger, Gregory Roshal was forced to interview scores of important screen people.

People's Artist S. M. Mikhoels (Center)



Scene Mat O F 2D

Cast "Aryan" Type in Anti-Nazi Picture

It has been noted that a goodly number of the German Jews victimized in Hitler's Reich are vastly more "Aryan" in appearance than Hitler and certainly more so than his Minister of Enlightenment, Goebbels. Mosfilm Studios took this fact into account in casting the role of young Berthold in "The Oppenheim Family," the Soviet film version of Lion Feuchtwanger's novel.

After a long search among the younger talent of the Soviet studios, director Gregory Roshal found 17 year old Valeri Balashov, a handsome and gifted youth with a light complexion and longish blond hair. Dr. Feuchtwanger drew Berthold as a sensitive, artistically inclined student. His non-Jewish mother, an accomplished musician, encouraged his study of and admiration for Goethe, Schiller, Beethoven and other great German men of genius.

Had Read Novel

Young Balashov, in reading the part for the first time, satisfied director Roshal that he felt it and understood the soul turmoil caused in Feuchtwanger's Berthold by the coming of the Nazis to his school and the inner fire that ultimately led to his suicide. It developed that Balashov had read the Feuchtwanger's novel before he even thought of trying for the part.

"The Oppenheim Family," currently at the . . . is the second work by a great German writer to be filmed by Soviet studios. Last year, the screen version of "Professor Mamlock," adapted from the play of the same name by Friedrich Wolf, was shown here. Like Dr. Wolf, Lion Feuchtwanger was invited to Moscow to help with and authorize the scenario before production was undertaken. Both authors are exiles from their native land.

NOTED GERMAN AUTHOR TURNS TO THE FILMS

The screen gained a new votary when Lion Feuchtwanger, the noted playwright and novelist, turned his services over to the Mosfilm studios in Moscow, where his novel "The Oppermans" was made into the film "The Oppenheim Family." For the production marked the first time that Feuchtwanger had directly participated in the business of film-making, although his novel "Power" ("Jew Suss") had been translated to the screen five years ago by Gaumont-British in London.

Forced Into Exile

It took more than inclination to turn Feuchtwanger into a scenarist—or at any rate, the collaborator of a scenarist. For this it was necessary for him to have the unsought prompting of Adolf Hitler, who, when he took over Germany in 1933, drove the writer—in the company of many others—from his native land. At that time Feuchtwanger already had to his credit eleven dramas, including, as he says, "three good ones never produced, one very mediocre one that has been played 2,346 times, and one downright bad one, which for two years thereafter was passionately requested for production by 167 German and foreign theatres." His works had been banned "twenty-six times, with 322 reviewers extolling his inner religiousness and 475 reviling him for his blasphemy."

From the drama he had turned to the novel, and by the time of the famous book-burning episode in Germany, he could boast not without bitterness—that at least four of his novels were considered important enough for burning by the Nazis—"Power," "The Ugly Duchess," "Josephus," and, ironically, "Success."

The "Oppenheim Family" is now at the . . .

G. L. Minovitskaya (Right), V. P. Balashov (at Piano)



Scene Mat O F 2E

P R O M O T I O N C A T C H L I N E S

LOBBY

This picture lends itself to spectacular lobby dressing. The catch-lines above and others culled from press notices can be made into striking displays.

STILLS

Fourteen still photos, 8½ x 10, \$1.40.

MATS

Scene and ad mats in this press book; order by number shown. Single column 10c, double column 20c.

TRAILER

A sound trailer showing spectacular scenes and accompanied by the stirring original music of the film is available and should be ordered two weeks in advance.

POSTER

A striking four color poster showing mother and son in the shadow of a giant Nazi. 15c.

SANDWICH MEN

Considerable success has been achieved in early showings of this picture with sandwich signs, using the one sheet posters with snipe on both boards. More effective still is a parade of five sandwich men marching through main streets and in Jewish neighborhoods.

A WITHERING CONDEMNATION OF THE NAZI FURY.

★

A TENSE, SUSPENSEFUL DRAMA BUILDING TO A POWERFUL CLIMAX.

★

THE STORY OF A ONCE HAPPY AND USEFUL PEOPLE RUINED BY NAZI BARBARISM.

★

PLAIN SPEAKING ON JEWISH PERSECUTION IN GERMANY.

★

THE TRIALS OF A MIDDLE-CLASS JEWISH FAMILY IN BERLIN UNDER HITLER.

★

POIGNANT STORY OF THE VICTIMS OF NAZISM AND THE DARING SOULS THAT FIGHT BACK.

★

A GREAT CAST DEPICTS WITH UTMOST REALISM THE TRUTH ABOUT LIFE IN NAZI GERMANY.

★

THE LOVE OF MOTHERS AND SWEETHEARTS SHATTERED BY THE BRUTAL ASSAULTS OF BROWN-SHIRTED THUGS.

★

THE JEWISH STUDENT, BERTHOLD, WHO LOVED HIS GERMANY PERISHES WHEN THE NAZI PLAGUE DESPOILS IT.

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