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"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. Mikhoels, S. I. Dneprov, A. I. Blagonravov, N. I. Bogolyubov, V. R. Soloviev, A. A. KKonsovski, M. F. Astongov, K. D. Karelskikh and S. A. Martinson. Directed by Gregory Roshal from a scenario by Serafima Roshal based on the novel, "The Oppermanns," by Leon 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 theater.

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



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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.