Compiled by Daniel A. Reboussin, Ph.D. April 15, 2005.

Streaming video for over 6,000 newsreels is available with registration. Useful film and German archives related links are included on the site.

Biographical article on the career and films of Martin Rikli.

Deutsche Filminstitut. Electronic resource available via the web at: http://www.deutsches-filminstitut.de/
Viewed April 14, 2005.
Includes a biography of Martin Rikli, a brief bibliography of his writing with a useful filmography.

Includes English language information on World War Two era films and a searchable database that includes more than fifty (documentary, cultural and expedition or adventure) films directed or scripted by Martin Rikli.

Rikli’s Luftwaffe documentary film Flieger, Funker und Kanoniere is mentioned on page 77.

Chapter 5: "The nonfictional genres of Nazi film propaganda," pp. 115-134 includes a section on Universum-Film-Aktiengesellschaft (Ufa) and cultural film and mentions Rikli’s X-Rays, Infinite Outer Space and Invisible Clouds pointing out (p. 115) that more than 100 German cultural films circulated through US cinemas in thousands of prints during 1926-1929.

Questions the propaganda value of newsreels with the German public during the war, due in part to technical problems and political disputes among the propaganda, military and political arms of the Third Reich authorities.

Privy Councillor Dr. Alfred Hugenberg headed Germany’s largest and most prestigious film company, Ufa from March 1927 until his ownership was transferred to the National Socialist Party government with the March 18, 1937 nationalization of the company via purchase of his stock (pp. 158, 259-260).


Cites Rikli’s 1942 Ich Filmte für Millionen on page 61.

Includes a section on adventure and expedition films as parts of the cultural film genre.

Rikli’s dissertation on the chemical deterioration and inflammability of celluloid film, conducted at the Technical University of Dresden. Included in Uricchio (1987), below.

-----. *Ich filnte für Millionen;Fahrten, Abenteuer und Erinnerungen eines Filmberichters*. Berlin: Schützen-Verlag, 1942.

412 p. illus. (map) plates, ports. 21 cm. “Mit 154 Aufnahmen des Verfassers.” Includes photographs from Africa.


207 p. plates, ports. 23 cm. [“mit Originalaufnahmen des Verfassers und einem Beitrag, *Abessinien von Heute, Aufschwung seit des Kaisers Rückkehr, von P. Hall-Boller.””]


After 1933 all members of the film industry had to be individual members of the Reich Film Chamber (RFK, Reichsfilmkammer) under the propaganda minister Josef Goebbels (pp. 206-207).


Chapter 1: “The history and organization of the Nazi cinema” (pp. 5-32) is useful for understanding how the technically independent film production studios were made to comply with the agenda of the National Socialist Party under the Third Reich with a system of negative taxation via “distinction marks” (*Prűfstelle Prädikat*) for tax reductions or exemptions, even prior to complete nationalization in 1937-1938. See also Zonal Film Archives (1996), below.

Winkel, Roel Vande. 2004. “Nazi newsreels in Europe, 1939-1945: the many faces of Ufa’s foreign weekly newsreel (Auslandstonwoche) versus German’s weekly newsreel (Deutsche Wochenschau).”

*Historical Journal of Film, Radio and Television* 24(1):5-34.

Film historians have paid less attention to newsreels during the Third Reich than to feature films, though newsreel footage is the source of an overwhelming majority of images used by television documentaries about the Second World War and therefore determines much of the popular image of the war. Despite a powerful interest in controlling the medium, no high-ranking National Socialist Party official ever attempted to introduce a state or party-produced newsreel, other than some films of party rallies shot by amateurs (p. 6). Disputes among the propaganda, military and political arms of the Third Reich illustrate that Goebbels sometimes failed to have footage included in newsreels that he deemed of utmost importance (p. 10).


A brief discussion of *Kulturfilm* in the 1920s and ’30s mentions Rikli, among others (p. 579).

Zonal Film Archives (Hamburg, Germany). *Catalogue of forbidden German feature and short film productions held in Zonal Film Archives of Film Section, Information Services Division, Control Commission for Germany, (BE)*. Original text by John F. Kelson. [Note: "This edition edited with a new introduction and material selected by K.R.M. Short in association with the Imperial War Museum."] Westport, Conn.: Greenwood Press, 1996.

The *Freiwillige Selbstkontrolle der deutschen Filmwirtschaft* or FSK (see entry for *Als man anfing zu filmen* in the accompanying Rikli filmography) was a voluntary self-censorship film board created in 1949 in West Germany under the SPIO (*Spitzenorganisation der Filmwirtschaft e.V*., successor to the *Arbeitssaßchuß der Filmwirtschaft*). FSK worked in conjunction with the Allied film censorship authority, the Tripartite Advisory and Coordinating Film Committee (pp. xii, xvi- xvii), to identify films that would not be shown to the German public.