



**Chainsaws and Neo-Nazis: Contemporary German
Horror Film Production**

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ISSN 1470 – 9570

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Although horror film production has a long history in Germany, in German film studies discussions of the horror genre have focused almost exclusively on the silent era. For long decades production in the genre was almost solely the province of international co-productions done under low-budget conditions aimed at a mass audience. These circumstances made it an unlikely object of study for nationally oriented high cultural studies. This essay reviews this history of post-war horror films, arguing that German horror film production experienced a sudden significant shift at the time of unification and has continued on in newly invigorated forms that merit careful consideration. In the subcultural form of *Wende* Horror we find artefacts from the period of unification that open up discussion of social psychology. In the subsequent productions we discover mainstream transnational horror films that reflect the new conditions of film financing in the global era. The essay ends with six reflections oriented toward fostering the further study of German horror film.

Horror films with their physical excitations, their gory effects, their special sub-cultural appeal, and their generic narratives, seem to offer little content for the serious student of German culture. Yet if we look back into the history of the horror genre we recognize at its origins a series of well-known, acclaimed images from Germany. Films like *Der Student von Prag*, *Der Golem*, *Caligari*, *Nosferatu*, or *M* belong on the lists of the achievements of world cinema.¹ Still, in spite of the lasting impression of the uncanny somnambulist and his abject colleagues, contemporary studies of German film have largely disregarded the horror genre. Although Lotte Eisner and Siegfried Kracauer took the genre seriously in their era, most contemporary discussions of German horror films are simple, lurid pulp books that play on the fascinations of an established audience. Even in the significant reference work, the British Film Institute's *Companion to German Cinema*, specifically oriented "towards popular traditions (the entertainment cinema, the despised, supposedly mediocre genres, and the stars and directors of popular cinema often unknown outside of their own countries)" (Elsaesser 1999: viii), the horror genre does not appear.

¹ See the annotated filmography for further films.

The academic neglect is perhaps understandable given that the Third Reich ostensibly ended production of horror films and the genre did not return easily to mainstream production in reconstruction Germany. I would suggest though that the recuperation and analysis of the horror genre has a certain magnitude given not only its past significance but because of its punctual reemergence at the time of the *Wende* and its subsequent secure return to contemporary mainstream film production. Thus this essay will begin with an overview of the history of the genre. It will then explore its reemergence starting in 1989, reflect on its causes, and attend to its overall significance for cultural production in Germany. In the essay the history of the horror film in unified Germany will be divided into two phases, the phase of sub-cultural *Wende* Horror (1989-1992) and the phase of mainstream Transnational Horror (1993-present). The essay will provide mainly an overview of production development. I have discussed *Wende* Horror extensively elsewhere with a particular focus on the social-psychological implications of this reemergence of the genre (Halle 2003). Here I am more interested in the move beyond the nationally specific underground period into the more commercial-based transnational films that dominate subsequent and contemporary production. In order to carry this out, I will try to focus some attention on two representative films: Christoph Schlingensiefel's *Das deutsche Kettensägenmassaker* (1990) and Stefan Ruzowitzky's *Anatomie* (2000). Finally the essay will end with six theses, or better *Gedankenstöße*, regarding the general significance of the study of horror film.

A cursory review of movie databases reveals that in the 56 years from 1933 to 1989, we can find 36 contributions to the horror genre in German most of which stem from the 1960s.² To be sure this number is negotiable given that the parameters of the genre blend out into *Krimis* and thrillers as well as sex comedies with horror motifs. More difficult to ascertain in numbers are the numerous European co-productions, although certainly over 50. The international co-productions emerged primarily in the 1960s and flourished throughout the 1970s, then tapered off in the 1980s. While they collapsed sexuality and horror, earning them the title "exploitation horror", they nevertheless evidenced certain syntactic traits common to the earlier classic horror productions. At the same time, however, new here to

² Indexes consulted include, *British Film Institute Film Index International*, *Complete Index to World Film*, and *The Internet Movie Database*.

the “syntax” of the European productions were lurid sex scenes, significantly often relying on portrayals of queer sexuality, an aspect insightfully discussed by Andrea Weiss (1993). The titles alone provide insight into how these films negotiated cultural difference and marketing draw (see annotated filmography). Such market negotiations were fundamental because the co-productions responded to the German film industry’s crisis of the late 1960s and they often relied on complicated agreements among mainly German, Spanish, Italian, and French production companies. Although they tended to have very low budgets and production values, we also find among the co-productions significant big-budget contributions to New German Cinema, like Werner Herzog’s *Nosferatu* (1979). By the 1980s, very few horror films were produced at all, although the German fanzine *Splattling Image*, the travelling *Fantasy Filmfest*, and alternative screening spaces kept a German fan base intact.

Starting in 1989 there is a sudden jump in horror film production and in the next three years at least twelve full-length feature films were produced in Germany (Halle 2003). Although with 12 films it seems exaggerated to talk about a horror wave, the sudden increase to about four films per year marks a significant and sudden jump in horror film production. Moreover given the underground nature of the films and the sudden rise in video distribution at this time, it is possible that through direct to video there are many more films from this period. Most significantly, these films broke with the older co-production strategies and they set something in motion so that after this initial wave, in the subsequent 12 years from 1993 to 2005, over 100 horror films were produced. They also represent a qualitative change from the previous three decades of horror films. Films in the period from 1989-1992 include *Black Past* (Ittenbach, 1989), *Der Todesking* (Buttgereit, 1989), *German Chainsaw Massacre [Das deutsche Kettensägenmassaker]* (Schlingensief, 1990), *My Lovely Monster* (Bergmann, 1990), *Nekromantik 2 [Nekromantik 2: Die Rückkehr der Liebenden Toten]* (Buttgereit, 1991), *Zombie '90: Extreme Pestilence* (Schnaas, 1991), *The Burning Moon [Burning Moon: Dieser Film überschreitet alle Grenzen]* (Ittenbach, 1992), *Violent Shit II* (Schnaas, 1992), *Urban Scumbags vs. Countryside Zombies* (Panneck; Hollmann, 1992), *Babylon [Babylon - Im Bett mit dem Teufel]* (Huettner, 1992), and *Terror*

2000 - *Intensivstation Deutschland* (Schlingensiefel, 1992).³ The films by Ralf Huettner, Michael Bergmann, Sebastian Panneck, and Patrick Hollmann are furthermore debut films.

If we look more closely at the films from 1989-1992, we note that these films lend themselves to be designated as *Wende Horror* (Halle 2003). The experience of unification was immediately thematized by Christoph Schlingensiefel's 1990 production of *Das deutsche Kettensägenmassaker* and again in *Terror 2000 – Intensivstation Deutschland* (1992). Beyond these films, we can recognize the anxieties of unification in the themes of films like Andreas Schnaas's *Zombie '90* (1991) and *Violent Shit II* (1992), Alex Klutzny's *Blutgarten* (1991), Olaf Ittenbach's *Black Past* (1989) and *The Burning Moon* (1992), and Jörg Buttgerit's 1991 production of *Nekromantik 2*. What traits do these films share? In viewing them we would immediately notice that they are for the most part very low budget with rather crude production values incorporating older technologies like super 8. Their immediate release did not take place through typical distribution routes but was facilitated by sub-cultural, underground venues and through video and specialty video stores springing up. As such they actually represent a vanguard in new forms of production and distribution.

As far as style, the films were in a line more with the tradition of slasher, trash, splatter, or euro gore films, a direction that had a fan base in Germany but little actual precedent in German film history before 1989. Buckets of fake blood, butcher shop entrails, pasta for skin, and other kitchen cupboard special effects fill the frames of *Wende Horror*, oriented toward eliciting an experience of revulsion from their spectators. In general, they moved at a rapid pace, with cinematic mayhem displacing narrative development. Indeed the filmmakers often neglect story and continuity for a complicated irony and a cynical suspension of disbelief – Buttgerit is a notable exception here. If we understand them as operating in the genre of “popular” film, these films do not appeal to a “mass audience” – rather, in their relation to mass consumption, they resemble the Young German Films of the 1960s. They disrupt conventional distinctions of high and popular culture and exhibit a potential for avant-gardist practice.

³ I have listed the English title first and placed the German title in brackets. Some films do not have English titles. Elsewhere, especially in the filmography, I have used a slash to denote multiple titles for co-produced versions of films.

Most discussed out of this group is Christoph Schlingensiefel who has been described as an *enfant terrible* of the stage, an artist of provocation, and a next generation filmmaker carrying on the tradition of New German Cinema.⁴ In Schlingensiefel's films and happenings we find actors who belong to the Fassbinder regulars of New German Cinema: Margit Carstensen, Volker Spengler, and Irm Hermann for example. Schlingensiefel's biting satirical slasher / gore film *Das deutsche Kettensägenmassaker* appeared at the point of unification as a shockingly negative contribution in a media landscape filled with positivity and no little triumphalism. At the heart of *German Chainsaw*, like the storyline of *Texas Chainsaw* (Hooper, 1974) on which it is based, is an economically impoverished butcher family. They recognize "cheap meat" in the East Germans passing over the old border into the West and begin turning them into sausage. Clara, fleeing the murder of her husband and the decaying East, lands in the hands of the butchers. She is kept alive because the daughter of the family falls in love with her. This proves to be their downfall. Her escape in the end comes with the implosion of the entire milieu. The film received excessive commentary and a great deal of bad publicity in the popular press, while academic assessments nervously elevated Schlingensiefel's films to the level of high aesthetic form. However, as with the rest of this group of filmmakers, his work challenges the very categories used to appraise it. The films of Schlingensiefel, Buttgereit, Ittenbach, and Schnaas fall quickly out of any high cultural category, unless those categories can account for – as Jörg Buttgereit described it – the "making [of] art out of sleaze" (Kerekes 1998: 61). Interestingly the address of these underground films to a subcultural audience means that they have acquired a *caché*, resulting in greater lasting popularity and exposure than, say, the films of the Comedy Wave of the 1990s I have discussed elsewhere (Halle 2000). Years after their initial release these films continue to be screened, their format improved, and their international distribution on video expanded.

The wave of *Wende* Horror set something in motion. Horror film production took off. It becomes difficult to trace out exactly the amount of production at this point. There is much direct to video work that remains isolated and travels in underground circles outside of major distribution mechanisms. Furthermore direct production for television increased as

⁴ For a reading of Schlingensiefel's *100 Jahre Adolf Hitler: Die letzte Stunde im Führerbunker* (1988) see the contribution of Martin Brady and Helen Hughes to this volume.

well and genre blending also brought forward a number of crossovers with the comedy format. If we apply “strict” generic definitions then films produced to the present include *Schramm* (Buttgereit, 1993), *Amoklauf* (Boll, 1994), *Premutos: Der gefallene Engel* [*The Fallen Angel*] (Ittenbach, 1997), *Over My Dead Body* [*Nur über meine Leiche*] (Matsutani, 1995), *The Deathmaker* [*Der Totmacher*] (Kamarkar, 1995), *Kiss My Blood* (Jazay, 1998), *Seven Moons* [*Sieben Monde*] (Fratzscher, 1998), *Anthropophagous 2000* (Schnaas, 1999), *Holgi* (Knarr, 1999), *The 13th Floor* (Rusnak, 1999), *The Valley of Shadows* [*Das Tal der Schatten*] (Gutmann, 1999), *Anatomy* [*Anatomie*] (Ruzowitzky, 2000).

Clearly, though, next generation film school students and independent filmmakers willing to accept the constraints of low-budget production developed by their predecessors have brought forward a further set of debut films in this tradition, many of them as direct to video, incorporating technological advancements, and marketed over the internet: see *Baron of Darkness* (del Mar, 1997), *The Baron of Darkness 2*, (Bellocchio, 1998), *Berlin Snuff* (Wind, 1995), *BloodBound* (Fleischer, 2005), *Captain Cosmotic* (Gosejohann, 1998), *The Dark Area* (Hummell, 2000), *The Dark Rock* (Holzner, 2004), *Diabolica* (Vogt, 1999), *Dämonenbrut* (Bethmann, 2000), *Fog² – Revenge of the Executed* (Krekel, 2002), *Garden of Love* (Ittenbach, 2003), *Die Insel der Dämonen* (Bethmann, 1998), *Kinder der Nacht 1* (Bender, 2000), *Midnight's Calling* (Rose, 2000), *Mutation* (Fehse; Rose, 1999), *Mutation 2 – Generation Dead* (Rose, 2001), *Mutation 3 – Century of the Dead* (Rose, 2002), *Noctem* (Wolf, 2003), *Psychokill – Tod der Schmetterlinge* (Taubert, 2001), *Rigor Mortis – The Final Colours* (Rose, 2003), *Rossa Venezia* (Bethmann, 2003), *Space Wolf* (Rose, 2003), *Tales of Madness* (von Euw, 1999), *Tanz der Kürbisköpfe* (Bethmann, 1996), *Der Todesengel* (Fischer, 1998). While these films are national in their production they derive from and contribute to a global cinematic horror repertoire. They tend to remain underground, although they can evidence technological expertise and sometimes afford their makers a move into the mainstream media industry. However the subcultural popularity of the horror genre and the limited budgets available ultimately had an enervating effect on some of the older filmmakers. In order to appeal to a broader audience, Schlingensiefel shifted his profile away from film, devoting his energies to stage, installation, broadcast, and performance arts, while Buttgereit, lacking a breakthrough into bigger budget productions, has turned his attention to publishing and film programming.

The truly big break of the horror genre into the mainstream came from outside this milieu entirely, from within new branches of the film industry revitalized by major reforms.

In sum then, given the punctual point of emergence of these films in a mode of production peripheral to the culture industry or industrialized modes of production, there is a specificity in *Wende* Horror. The genre might not have told tales that everyone wanted to hear, yet, as a shift in genre conventions, these movies offered tales that did derive from and addressed their particular moment. In general, genres, I want to suggest, indicate social-psychological processes. Genre conventions, deriving from a certain repetition-variation on themes and motifs, answer an apparent need for a group of people to hear the same tale told over and over again. When genre conventions shift, they indicate a shift in social dynamics or a development of new psychological needs. The horror genre holds a particular potential to help spectators address periods of chaos and destabilization – individual or communal. As we can trace the emergence of Expressionist Horror to the aftermath of World War I, or Hollywood Universal Horror in the 1930s to the disruption and social fragmentation unleashed by the Great Depression, we can likewise recognize *Wende* Horror as responding to the ruptures and discontinuities of the period of German unification. In comparison to these other transformative moments in the horror genre, *Wende* Horror's lack of popular appeal does not denote a lack of its social-psychological potential to address this period, rather it suggests a failure of that potential to find a popular audience.

If these observations on the social-psychological function of *Wende* Horror seem too quickly sketched out, let me underscore again that I have addressed this phenomenon in extensive detail elsewhere (Halle 2003). I gloss that discussion here in order to draw out a dynamic I left under explored in that discussion. There was in *Wende* Horror a mode of specificity that oriented it toward a national audience. We can say a great deal about this national orientation; e.g. it was, as evidenced very well by Schlingensief's work discussed above, an anti-nationalist orientation. However, it had a primarily allegorical, anti-realist relationship to local socio-political transformations. The narratives destabilize gender and sexuality in such a way as to make them unassimilatable to traditional nationalist polarities of masculine males and feminine females. The filmmakers who contributed to *Wende* Horror had a clear and thorough understanding of mainstream Hollywood horror films; and

they rejected the tropes and motifs of those films. We could, thus, explore these films as exemplifying a resistance to American cultural hegemony. Or, we can focus on how *Wende* Horror marks the (unintentional) culmination of the national ensemble of filmmaking. The Oberhausen Manifesto initiated this ensemble and it developed as the German New Wave. These films mark the end of this ensemble because they emerged just at the point before the radical transnational reformation of the European film industries that would take place in the mid-1990s. This last point proves most important for the exploration at hand.

Inspired by the crisis in film production at the start of the 1990s, government subsidy institutions and industry leaders instituted a massive restructuring in the industry. In less than a decade, film production was transformed from a public-subsidized, national industry of primarily high cultural production to a private, transnational system oriented toward profitability. Entertainment and mass market genre films became more significant, resulting first in the Comedy Wave of the 1990s and then in an expansion to other genres. In 2000, with the debut of Stefan Ruzowitzky's *Anatomie*, the German film industry presented its first commercially successful big-budget horror film since the Third Reich. But before we engage in national triumphalism, we must remark that it is a film which only superficially represents a national form of production. If we look more closely at this film, we recognize how after the reforms of the 1990s transnationalism shapes contemporary film-making in Germany.

Around 1998 in order to take advantage of industry and market transformations Columbia Tristar established a German subsidiary, Deutsche Columbia. Deutsche Columbia entered into an agreement with the production company of Claussen & Wöbke to bring out a big-budget horror film as a way of capitalizing on untapped markets and genres. The general success of *Silence of the Lambs* (Demme, 1991) and *Scream* (Craven, 1996) had proved that there was indeed a mainstream market for horror films. But the few attempts to draw horror elements into the Comedy Wave films hardly served as a sufficient contribution; e.g. films like *Nur über meine Leiche* (Matsutani, 1995) and *Kondom des Grauens* (Walz, 1996). Both production companies agreed the time was ripe. Claussen & Wöbke, production company of *Nach Fünf im Urwald* (Schmid, 1995) and the Oscar nominated *Jenseits der Stille* (Link, 1996), promised to supply an important insider knowledge of the

local film scene, while Deutsche Columbia offered a block-buster budget and access to the Columbia Tristar global distribution network.

From this starting point, the film quickly took on a transnational orientation. They signed on Ruzowitzky, an Austrian director, who had proven himself adept at innovating genre films through his socially critical *Heimatfilm*, *Die Siebtebauer*. They hoped he would bring the same energy to bear on the horror genre. Further significant for the film's appeal, they signed on Franka Potente in the leading role. Potente had debuted in *Nach fünf*, and was experiencing at that time the international success of *Lola rennt* (1998) making her a box office draw. Finally for its props the film drew on the plasticized cadavers of Gunther von Hagens. Von Hagens, an anatomist from Heidelberg, had displayed these cadavers in his controversial *Körperwelten* exhibit, which in spite of controversy is still travelling and has drawn over 18 million visitors as of February 2006. These factors, they hoped, would open up new markets for a horror film from Germany.

While such considerations clearly seek to find a valence within cultural specificity, let us make a distinction here between these market-driven motivations and the social-psychological motivations of underground *Wende* Horror. I do not want to claim authenticity for *Wende* Horror; however, it does seem to have addressed a particular local / national need in a way that the marketing of interest did not. Rather the production of *Anatomie* seems more clearly oriented to participating in the circle of retroactive need that characterizes the culture industry than appealing to local or national experience.

In *Anatomie* Potente plays Paula, a medical student who has received a stipend to spend the summer studying at a famous anatomy seminar in Heidelberg. When a friend she had recently made shows up as a corpse on her dissection table, she begins to suspect that something worse than student hazing is at play in Heidelberg's medical programme. Paula stumbles on references to a group of "Anti-Hippocrats", a conspiratorial lodge of doctors that traces its roots to the medical experiments of the Nazi era. She learns that her own grandfather was a member and the inventor of "Promidal", the chemical solution used to accomplish the preservation of the bodies – a solution that has to be administered while the body is still alive. In the end a fanatic Anti-Hippocrat, Hein (Benno Fürmann), chases Paula through the stark and sterile environments of the anatomy building as she struggles against

the effects of a Promidal injection. Paula kills Hein but in an epilogue scene we are reminded that her actions have only dispersed the Anti-Hippocratic lodge not closed it down, thereby establishing the basis for the sequel.

The film appears as a German film, yet it is a German film made to circulate outside of Germany. More than the touristy backdrop of Heidelberg or von Hagens's creepy cadavers, the Nazi storyline inscribes the film in German culture. The trope of the evil Nazi scientist has a long cinematic history. A superficial list of the cultural appeal of evil Nazi scientists includes: *Revenge of the Zombies* (Sekely, 1943), *The Torture Chamber of Baron Blood* [*Gli Orrori del castello di Norimberga*] (Bava, 1972), *Zaat* (Barton, 1975), *Bloodsucking Nazi Zombies* [*La Tumba de los muertos vivientes / Der Abgrund der lebenden Toten*] (Franco, 1983), *Hell Hunters* (von Theumer, 1986), *Legend of the Demon Womb* [*Shin chōjin densetsu Urotsukidōji: Mataiden*] (Takayama, 1993). Here though, rather than an impossible character ruling over zombie hoards in a Latin American jungle, the film attempts to represent a particular German horror, the unknown war criminal in one's own family. But the film's engagement with German social psychology remains superficial and here is where its transnational rather than its national specificity comes to play a significant role. The storyline proves more determined by a globalized financing apparatus and a transnational marketing strategy than a commitment to national history. The inscription in German culture proves superficial; more important is the young cast, the hip music, the genre, and the proven international ability of the props to elicit an experience of revulsion. These components prepared the film for a leap into the global youth market.

Transnational filmmaking in this fashion harkens back to the earlier international co-productions, yet the arrangements are now directed primarily across the Atlantic. Typical of this strategy of filmmaking, the film reveals two axes. Its content and cast correspond to a national horizontal axis while its production and distribution strategies belong to a vertical transnational axis. This latter axis in particular is determined by a globalized Hollywood media industry. The national axis, the strength of its engagement with local social psychology, is subordinate to the transnational orientation of the film. Just two years later *Resident Evil* (Anderson, 2002), although filmed largely in and around Berlin with more of a European funding base, exhibits no engagement with German or European specificity.

There is much more that could be said about horror production and transnational film production in general. But in order to draw to a close, I will seek to distil out of this overview of production history six reflections on the significance of horror film since unification and how further study of German horror film production might prove critically productive.

Horror films do not simply represent low or popular forms of cultural production, which we can deem as unworthy of the attention of traditionally high culture oriented German Studies. Horror film production rather can undermine borders between high and low because it shares traditional concerns of the avant-garde: moral shock, challenge to censorship, mass orientation, aestheticization of popular forms, and so on. Moreover, in their typical marginal cult status European horror productions and non-Hollywood horror films in general have occupied a central position in the history of art film. We can benefit from future studies of the horror genre that explore what direct connection can be made, e.g., from *Das Kabinett des Doktor Caligari* (Wiene, 1920), through *Andy Warhol's Frankenstein* (Morrissey; Margheriti, 1973), to *Das deutsche Kettensägenmassaker* (Schlingensiefel, 1990).

The study of the history of horror film production in Europe disturbs national boundaries given that since the 1960s it has been largely a matter of co-productions. European Film Studies has taken place largely within national disciplines and discourses. Such study has not proved able to apprehend the co-productions that dominated the European film industry in the second half of the Twentieth Century. In the realm of B-grade Spanish-German-Italian-French-Monagasque co-productions from the 1970s we can identify a foundation of contemporary European transnational film production. Co-productions contractually drew together national resources. The EU has set up parameters that sublimate these older forms of inter-national agreement into a more efficient mode of production. This enormous body of film production, however, is rarely the object of serious study not because of its aesthetic quality but because of the primarily national orientation of academic training and research. Further study of the European co-productions will challenge national orientations. They will prove an excellent object of analysis through which we can develop new critical skills theoretically strong enough to engage the era of globalization. This is not to suggest that we have to give up on national frameworks; certainly there are nationally specific modes of

film production. However if we add to our national framework an international and transnational one as well, we will better apprehend the full parameters of production.

If I alluded to the ability of *Wende* Horror to act as a challenge to American cultural imperialism, this observation requires a corrective. In the transnational era, Hollywood is less a location in California and more a global configuration of production and distribution forces. *Wende* Horror might have been outside the global culture industry, but it exhibits no qualities that make it fundamentally resistant to that industry. Indeed if we focus on the transition of *Wende* to Transnational Horror, we can observe how in the next generation of underground filmmakers many actively sought linkage to mainstream mechanisms of distribution, exhibition, and production. For the global culture industry, the historic marginal status and subcultural orientation of horror production in Germany and Europe in general turned it into a repository of film experiments upon which it can ultimately draw for mainstream narratives. German horror film production offers rich resources for the study of this dynamic of influence and linkage.

We all know the experience of horror, but the vehicles designed to convey that experience are not universal. To be sure the horror genre's strongest appeal tends currently to be with adolescent audiences across cultures. However, horror evidences a specificity of time, place, age group, subcultural identification, and individual psychology. What frightens in one era or place may not in another. It is this quality that allows changes in the horror genre to be taken generally to represent cultural transformations. The study of the social-psychological function of genre can allow scholars and critics to go beyond the impasse in genre studies that derives from structuralist-formalist approaches. We can explore in new ways the specificity of experience deriving from national, gender, or age positions if we keep in mind that the horror genre reemerged at the time of the *Wende*, that it disappeared from German film production for decades, that it appeals to adolescents, and so on.

When sudden emergences or shifts in genre tendencies take place we can recognize horror films as fulfilling a broader social-psychological function. Horror film can serve an individual-psychological function for its spectators and it can also serve a mass-oriented social-psychological function. The boundaries of the two are naturally confused by film's quality as mass medium. Further study of German horror films would allow us to articulate

more precisely this relationship. Tendentiously, I will suggest here that mainstream film industry productions aim more generally at individual psychology, or ahistorical categories e.g. teenage angst. Transnational and international horror production can replace historical and cultural specificity with other non-specific forms of fright.

Anglo-American psychological-structural analyses of horror film consistently differentiate between three different effects on the audience. The terminology differs but overlaps. For instance Noël Carroll suggests suspense, mystery, horror, while Stephen King offers terror, horror, revulsion or “gross out”. It is useful to reflect on the extent to which such terms evidence a form of culturally specific experience. We know that German has added to English further descriptions of emotional states: *Angst* and the experience of *das Unheimliche*. Further studies of German horror film can help articulate what descriptive possibilities such terms as *Gruseln*, *Grauen*, *Grausen*, *schauern*, *schauern*, *fürchten*, and *mitleiden* contain. What can we learn by thinking about the idiosyncratic concern with the *Doppelgänger* versus the general deployment of evil Nazi scientists and their fascist zombies? The different linguistic fields here must describe nuances in the experience of horror, while the differing fascinations can indicate for us local and specific psycho-social concerns.

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Annotated Filmography: German Horror Film Production

Selection of German horror films 1918-1932

Arlaune (Illes, 1918)
Der Bucklige und die Tänzerin (Murnau, 1920)
Cagliostro (Schünzel, 1921)
Das Geheimnis des blauen Zimmers (Engel, 1932)
Genuine (Wiene, 1920)
Der Golem, wie er in die Welt kam (Wegener, 1920)
Der Hund von Baskerville (Zehn, 1920)
Der Januskopf (Murnau, 1920)
Nachtgestalten (Oswald, 1919)
Orlacs Hände (Wiene, 1924)
Die Pest in Florenz (Lang, 1919)
Der Student von Prag (Galeen, 1926)
Totentanz (Rippert, 1919)
Unheimliche Geschichten (Oswald, 1919)
Unheimliche Geschichten (Oswald, 1932)
Vampyr: Der Traum des Allan Grey (Dreyer, 1932)
Wahnsinn (Veidt, 1919)
Das Wachsfigurenkabinett (Birinsky, 1924)

German horror films 1933-1989

Die Bande des Schreckens (Reinl, 1960) EW (Edgar Wallace Film)
Die Blaue Hand (Vohrer, 1967) EW
Der Bucklige von Soho (Vohrer, 1966) EW
Der Fan (Schmidt, 1982). Capitalized on *Neue deutsche Welle* with a cannibalistic twist.
Geburt der Hexe (Minks, 1980)
Der Gorilla von Soho (Vohrer, 1968) EW
Der Henker von London (Zbonek, 1963) EW
Hexen bis aufs Blut gequält [Burn, Witch, Burn] (Armstrong; Hoven, 1970). With Udo Kier in a leading role.
Hexen geschändet und zu Tode gequält (Hoven, 1973). Sequel to *Hexen bis aufs Blut gequält*.
Der Hund von Blackwood Castle (Vohrer, 1968) EW
Im Schloß der blutigen Begierde (Hoven, 1968).
Jonathan (Geissendörfer, 1970). Dracula adaptation.
Loft (Schmidt, 1985)
Magdalena, vom Teufel besessen (Boos, 1974). Made in the wake of *The Exorcist*.
Nachtschatten (Schilling, 1972). Schilling's first film as director.
Die Nackte und der Satan (Trivas, 1959). A German version of *The Brain that would not Die*.

Necronomicon: Geträumte Sünden (Franco, 1968). Franco has directed over 180 films, most of them co-productions with significant German participation. This film is backed solely by German funding with an international cast.

Nekromantik (Buttgereit, 1987)

Das Phantom von Soho (Gottlieb, 1964) EW

Der Rächer (Anton, 1960) EW

Reise ins Jenseits: Die Welt des Übernatürlichen (Olsen, 1977). Documentary horror. Director used structure of documentary genre as vehicle for horror and revulsion.

Die Säge des Todes (Franco, 1981). Franco has directed over 180 films, most of them co-productions with significant German participation. This film is backed solely by German funding with an international cast.

Die Schlangengrube und das Pendel (Reinl, 1967). With an international cast including Christopher Lee.

Der schwarze Abt (Gottlieb, 1963) EW

Scotland Yard jagt Dr. Marbuse (May, 1963)

Sieben Tage Frist (Vohrer, 1969)

Das Testament des Dr. Marbuse (Klingler, 1962). Third in the series started by Lang's classic at the end of the Weimar Republic.

Der Todesking (Buttgereit, 1989)

Die Totenaugen von London (Vohrer, 1961) EW

Traumstadt (Schaaf, 1973)

Das Ungeheuer von London City (Zbonek, 1964) EW

Die Unsichtbaren Krallen des Dr. Mabuse (Reinl, 1962)

Violent Shit (Schnaas, 1987). Schnaas's debut film and the first significant German gore film with two sequels to date.

Der Würger von Schloß Blackmoor (Reinl, 1963) EW

Zärtlichkeit der Wölfe (Lommel, 1973). The film was a project of the Fassbinder crew and can be seen as a precursor of their work with Schlingensiefel.

Der Zinker (Vohrer, 1963) EW

Films with horror effects during the Third Reich

Fährmann Maria (Wysber, 1936). Exception during the Third Reich with motifs recalling Lang and Expressionist silent films.

Der Hund von Baskerville (Lamac, 1936). Exception during the Third Reich.

Selection of sex, sexploitation and comedy films with horror motifs 1970-1989

Beiß mich, Liebling (Förnbacher, 1970), Horror/comedy.

Der Biß (Enzensberger, 1984). Horror/musical/underground. Marianne Enzensberger is a Rosa von Praunheim collaborator.

Blutige Exzesse im Führerbunker (Buttgereit, 1984). Early short film.

Gebissen wird nur nachts (Francis, 1971). German sex comedy with horror motifs. Other titles include: *Happening der Vampire*.

Graf Dracula beißt jetzt auch in Oberbayern (Schenkel, 1979). German sex comedy with horror motifs.

Greta: Haus ohne Männer (Franco, 1977). German-Swiss co-production done by Jesus Franco as part of his Ilsa porn series. Other titles include: *Greta the Torturer*; *Greta, the Mad Butcher*; *Greta, the Sadist*; *Ilsa: the Wicked Warden*; *Ilsa: Absolute Power*; and *Wanda, the Wicked Warden*.

Hollywood-Monster (Emmerich, 1987). Horror comedy with American cast filmed in English.

Horror Heaven (Buttgereit, 1984). Early short.

Lady Dracula (Gottlieb, 1978). Horror/sex comedy.

Selection of German horror co-productions 1960-1989

Angst (Kargl, 1983). German-Austrian co-production.

The Blood of Fu Manchu (Franco, 1968). Spanish-German.

Bloodsucking Nazi Zombies [La Tumba de los muertos vivientes/Der Abgrund der lebenden Toten] (Franco, 1983). Spanish-Italian-German-French co-production. The story revolves around an army of Nazi zombies rather than Franco's typical sexploitation. The mainstreaming of pornography and the reduction in co-production agreements required Franco to move in different directions.

Bluebeard (Dmytryk, 1972). German-Italian-Hungarian co-production with Richard Burton and Raquel Welch.

The Brides of Fu Manchu (Sharp, 1966). British-German Alan Towers co-production.

La Casa dell'esorcismo (Bava, 1973). Italian-German-Spanish co-production with Telly Savalas and Elke Sommer in the same year as *The Exorcist*.

Circle of Fear [Das Rätsel des silbernen Dreieck] (Jacobs; Moxey, 1966) EW. German-British two language version co-production. An Edgar Wallace film with Christopher Lee and, in a minor role, Klaus Kinski.

Count Dracula (Franco, 1970). German-Italian-Spanish co-production with Christopher Lee.

Diabólica malicia (Kelly; Biannchi, 1972) Italian-German-Spanish-British co-production with Mark Lester, Britt Ekland and Hardy Krüger.

Devil Hunter [Il Cacciatore di uomini/ Chasseur de l'enfer/ Jungfrau unter Kannibalen/ Mandingo Manhunter/ Sexo Cannibal] (Franco, 1980) French-Spanish-German co-production.

Doctor Jekyll et les femmes (Borowczyk, 1981). French-German co-production by Polish director starring Udo Kier.

L'Etrusco uccide ancora (Crispino, 1972). German-Yugoslavian co-production with Nadja Tiller in supporting role.

Eugenie [De Sade 70/ Decameron franceses/ Eugenie: the Story of her Journey into Perversion/ Les Inassouvies/ La Isla de la muerte/ Die Jungfrau und die Peitschel]

- Philosophy in the Boudoir/ Die Wildkatze*] (Franco, 1970). German-Spanish co-production.
- The Face of Fu Manchu* (Sharp, 1965). British-German co-production starring Christopher Lee.
- Der Fluch der grünen Augen* (Ráthonyi, 1964) German-Yugoslavian co-production.
- Der Fluch der schwarzen Schwestern* (Sarno, 1973). German-Swedish co-production. A lesbian vampire film.
- Hell Hunters* (1986). American-German co-production with Stewart Granger as a Nazi mad scientist.
- Ilsa, She Wolf of the SS* (Edmonds, 1975). US-German co-production.
- Im Stahlnetz des Dr. Mabuse* (Reni, 1961) German-French-Italian co-production.
- Joey* (Emmerich, 1985). German-US co-production before Emmerich went to Hollywood.
- Julie Darling* (Schaarwächter, 1982). German-Canadian co-production.
- Laurin* (Sigl, 1989). German-Hungarian co-production.
- Malpertuis* (Kümel, 1971). French-Belgian-German co-production starring Orsen Welles.
- Der Mörder mit dem Seidenschal* (Hoven, 1966). Italian-German co-production with German cast. Hoven's directorial debut. Many films focused on themes of tortured women.
- Nella stretta morsa del ragno [Dracula im Schloß des Schreckens]* (Margheriti, 1971). Italian-German-French co-production.
- La Noche de Walpurgi [Nacht der Vampire]* (Klimovsky, 1971) German-Spanish co-production.
- Nosferatu: Phantom der Nacht* (Herzog, 1979). Although understood as a significant contribution to New German Cinema film, it relied on a German-French co-production agreement for its funding and drew together an international cast.
- Gli Orrori del castello di Norimberg [The Torture Chamber of Baron Blood]* (Bava, 1972). Italian-German co-production thematizing Nazi torture.
- Parapsycho – Spektrum der Angst* (Patzak, 1975). German-Austrian co-production.
- Possession* (Zulawski, 1981). German-French co-production with an international cast, including Margit Carstensen.
- Le Rouge aux lèvres [Blut an den Lippen]* (Kümel, 1971). Belgian-Italian-French-German co-production with lesbian vampires.
- Satan's Castle* (Kay, 1975). British-German co-production.
- Sei donne per l'assassio [Blutige Seide]* (Bava, 1964). Italian-German-French-Monagesean co-production.
- Sette orchidee macchiate di rosso [Edgar Wallace: Das Rätsel des silbernen Halbmonds]* (Lenzi, 1972). Italian-German co-production.
- Sexo canibal [Inferno der Kannibalen]* (Franco, 1981). Spanish-Italian-French-German co-production, one of Franco's classics.
- Shocking Asia [Asia perversa]* (Olsen, 1974). Hong Kong-German co-production. Olsen used the documentary form as a vehicle for shock and revulsion.

- Lo Strangolatore di Vienna* [*Der Würger kommt auf leisen Socken*] (Zurli, 1971). Italian-German co-production. Thematic precursor to *Das deutsche Kettensägenmassaker*.
- Suspiria* [*Suspiria – In den Krallen des Bösen*] (Argento, 1977). Italian-German co-production.
- Die Tausend Augen des Dr. Mabuse* (Lang, 1960). French-Italian-German co-production.
- Der Teppich des Grauens* (Reinl, 1962). Spanish-Italian-German co-production.
- To the Devil a Daughter* [*Die Braut des Satans*] (Sykes, 1976). British-German co-production done at Hammer Studios.
- Die Todesstrahlen des Dr. Mabuse* (Fregonese, 1964). German-French-Italian co-production with German cast.
- Ein Toter hing im Netz* (Bötger, 1960). German-Yugoslavian co-production.
- Ein Toter sucht seinen Mörder* (Francis, 1962). German-British co-production.
- Il Trono di fuoco* [*Der Hexentöter von Blackmoor*] (Franco, 1970). Italian-Spanish-German co-production with Christopher Lee in leading role.
- Die Tür mit den 7 Schlössern* (Vohrer, 1962). French-German co-production. EW
- L'Uccello dalle piume di cristall* [*Das Geheimnis der schwarzen Handschuhe*] (Argento, 1970). Italian-German co-production with international cast including Mario Adorf in a supporting role.
- Vampyros lesbos* [*Vampyros Lesbos: Die Erbin des Dracula*] (Franco, 1971). Spanish-German co-production. The most acclaimed of Franco's almost 200 films.
- La Venganza del doctor Mabuse* [*Dr. M schlägt zu*] (Franco, 1972). Spanish-German co-production.
- The Vengeance of Fu Manchu* [*Die Rache des Dr. Fu Man Chu*] (Summers, 1967). British-Irish-German-Hong Kong co-production.
- Virgin Killer* [*Enigma rosso/ Orgie des Todes/ Das Phantom im Mädchenpensionat/ Red Rings of Fear*] (Negrin, 1978). German-Spanish co-production.
- Waxworx* [*Reise zurück in der Zeit*] (Hickox, 1988). US-German co-production with American actors. The storyline has roots in *Das Wachsfigurenkabinett* (Birinsky; Leni, 1924)

German horror films 1990-1993

- Amoklauf* (Boll, 1992). Uwe Boll made three other films before moving to the US and beginning work in Hollywood where he specializes in films based on video games. He funds the films with German financing.
- Babylon: Im Bett mit dem Teufel* (Huettner, 1992). Rolf Huettner has gone on to direct films in various genres.
- Blutgarten* (Alex Klutzny, 1991). Short but popular underground film.
- The Burning Moon* (Ittenbach, 1992). Olaf Ittenbach is understood as one of the more significant directors of gore films.
- Das deutsche Kettensägenmassaker* (Schlingensief, 1991). Christoph Schlingensief, described as the *enfant terrible* of contemporary German film, most clearly disrupts boundaries between high and low cultural production.

Der Mann nebenan (Haffter, 1991). Petra Haffter has gone on to make episodes for German TV *Krimis*. This film stars Anthony Perkins and Uwe Bohm.

My Lovely Monster (Bergmann, 1990). The only film to date Bergmann has directed.

Nekromantik 2 (Buttgereit, 1991)

Schramm (Buttgereit, 1993)

Terror 2000: Intensivstation Deutschland (Schlingensief, 1992)

Urban Scumbags vs. Countryside Zombies (Hollmann; Panneck, 1992). Only film by this directing duo.

Variété (Frick, 1992). Thomas Frick is an East German who directed his first feature film in 2002. He has otherwise directed short films that blend horror and comedy.

Violent Shit II (Schnaas, 1992). Andreas Schnaas is one of the most well-known directors of German gore films.

German horror co-productions 1990-1993

Dr. M (Chabrol, 1990). German-French-Italian co-production that renews the story of Doctor Mabuse. Chabrol went to Berlin to film on location.

Jungfrau am Abgrund [Mondo Weirdo] (Andersen, 1990). German-Austrian co-production. Andersen is a Swede who directs films that blend horror and sexploitation.

Selection of German horror 1994-2005

Alone in the Dark (Boll, 2005)

Anatomie (Ruzowitzky, 2000)

Anatomie 2 (Ruzowitzky, 2003)

Anthropophagous 2000 (Schnaas, 1999)

Antikörper (Alvart, 2005)

Auge um Auge (Rouvenveld, 2004)

Barcelona Babylon (Buttgereit; Ittenbach; Schnaas, 2005)

Curiosity & the Cat (Alvart, 1999)

Daily Chicken (Grote, 1997)

Dark (Stennert, 1998)

Dark Legacy (Sentner, 2004)

Evil Rising (Ittenbach, 2002)

Fifteen Minutes (Weimer, 2002)

FinalCut.com (Heimrich; Wunschel, 2001). This is a debut film for the directors made significant by Troma film acting as distributors.

Flashback: Möderische Ferien (Karen, 2000). Director has only worked for TV. His feature film debut capitalizes on interest in horror gore.

Goblet of Gore (Schnaas, 1999)

Kondom des Grauens (Walz, 1996). After the success of *Der bewegte Mann*, Walz tried to adapt another Ralf Koenig comic for film. It was a blending of the comedy wave and horror elements.

Premutos: Der gefallene Engel (Ittenbach, 1997).

Brief selection of German horror co-productions 1994-2005

Beyond the Limits (2003)

AVP: Alien vs. Predator (2004)

Blade II (2002)

Boogeyman (2005)

Bloodrayne (2005)

Creep (2004)

The Crow: Salvation (2000)

The Cell (2000)

D-Tox (2002)

Deathwatch (2002)

Dellamorte Dellamore (1994)

The Devil's Advocate (1997)

Dracula 3000 (2004)

FearDotCom (2002)

The Grudge (2004). Japanese-US-German co-production after the success of *The Ring*.

Resident Evil (Anderson, 2002). The success of these films done at Studio Babelsberg were very important for the health of the studio.

Resident Evil: Apocalypse (Witt, 2004).

Biodata

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