

German Culture 1910-

Music

During the mid 1920s, cabaret was a popular entertainment within cities Berlin and Munich, as the lift of censorship and hedonism of a society which had "lost everything" was lived out within these cabaret shows. Previously under an authoritarian government, both entertainment and social activities were tightly regulated, causing many citizens to love the relaxed social attitudes of Weimar. The first cabaret in Germany dated back to 1901, however in the rule of Kaiser Wilhelm II, German cabarets were strictly forbidden to perform and promote its bawdy humour, provocative dancing and political satire. After the Weimar governments lifting of censorship, cabarets began to transform and flourish, with entertainment in Berlin through cabarets and nightclubs dominated by sex and politics, (with stories, jokes, songs and dancing all laced with sexual innuendo, also following no political line, meaning any party or leader was open to criticism or mockery). Especially after decades of restrictive, authoritarian government, Weimar was a period of social liberalisation. Post 1924 economic revival saw many people seeking new forms of leisure activities, one being cabaret. Cabaret led to people being more open about their sexuality and gender too. Photos show Josephine Baker, an American dancer naked on stage and a revue at the Apollo theatre in Berlin, with chorus girls only covering themselves partly by flowers. This is significant in Germany considering the previous culture of the Kaiser, this was unheard of. However Weimar Germany and the culture of cabaret also led to social divisions between families and of classes in Germany too. As many parents were against their children in going to these cabarets and everything that came with it, (fashions and liberal attitudes).



Three penny opera: composer Kurt Weill and playwright Bertolt Brecht with assistance from Elizabeth Hauptmann transformed old fashioned opera and operetta forms with a sharp political perspective alongside the 1920s Berlin,

Marlene Dietrich (Lili Marlene)

Marlene's father was a police lieutenant who served in the Franco Prussian war and imbedded a military attitude to her life. But her father died when she was aged 11, so she was then adopted by her mothers husband, Edward Von Losch. Marlene always had musical interest, playing the piano and violin, and soon acting became another love of hers and in 1921 she applied for an acting school run by Max Reinhardt, where she was accepted. Noting major came from this, up until her first film in 1923, The Little Napoleon, then, Love Tragedy, where upon she met Rudolf Sieber her soon to be husband.



German Culture 1910-1929

Literature

Timeline

1911- Hugo Von Hoffmannsthal adapts the English medieval play 'everyman' for a performance in Salzburg

1913- Thomas Mann publishes the novel 'Death in Venice'

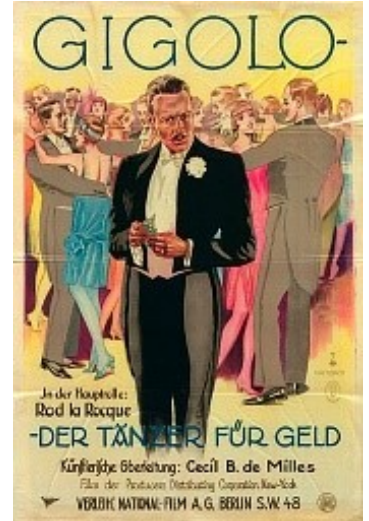
1922- Thomas Mann publishes a fragment of his Confessions of Felix Krull, Confidence Man

1923- Rainer Maria Rilke publishes his Duino Elegies and his Sonnets to Orpheus

1924- German author Thomas Mann publishes his novel The Magic Mountain

1927- Hermann Hesse publishes a mystical novel, Steppenwolf, based on the concept of a double personality

In Being and Time German philosopher Martin Heidegger makes an existentialist case with Dasein ('Being There') as the central theme



During the war

During the war literature was used to express how people were feeling at the time. Passions like hatred are customarily associated with war. In relation to World War I this view regarding a close relationship of war and passions needs qualification. Its support by literature is dubious. There is no doubt that feelings of hatred can be observed on both sides of the front

There were few conscientious objectors on both sides of the front. In Germany, most people were motivated by Christian belief, Along with certain writers and artists, they were prepared to go to prison. . Fritz von Unruh (1885-1970) served as a high ranking officer and was commissioned to write reports for the Supreme Command (OHL). They turned out to be too realistic and did not make it past the censor.

During Weimar

Heinrich Mann was one of the most outspoken and visible literary figures during the Weimar Republic. Other novelists were more popular in the twenties and early thirties, but none of them dealt with the political, social, and cultural upheavals of the new republic with more energy and courageous vision than he. Well before the First World War Mann had criticized the repressive life under Wilhelm II in both essays and fiction. His work had provoked the authorities to the point where his ninth novel, Die kleine Stadt (The Little Town), was at first denied publication in 1909.

The 'New Woman' is well known as a female (role) model and character in Weimar culture. The traditional German image of manliness had taken a serious hit by the nation's defeat in the war, so it is obvious that masculinity was as contentious a field as womanhood.

Writers such as Alfred Döblin, Erich Maria Remarque and the brothers Heinrich and Thomas Mann presented a bleak look at the world and the failure of politics and society through literature. Foreign writers also travelled to Berlin, lured by the city's dynamic, freer culture. The decadent cabaret scene of Berlin was documented by Britain's Christopher Isherwood, such as in his novel Goodbye to Berlin

German Cul-

Flapper
Dress

Mens fashion in the

Fashion

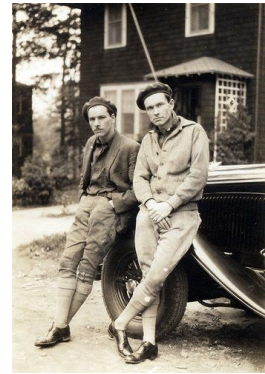
Fashion in the Western world changed significantly in the decades after the great war. Womens skirts rose from floor length to well above the ankles and knees and even began bob their hair. This subverted the usual floor length dresses and large hats that covered the women's hair and face. This radical new fashion set the scene for the jazz age of the 1920s, new upcoming dances e.g. the Charleston and most importantly the period 1914

Weimar Germany.

1910's

- Silhouette
- Lampshade Skirt
- Long, narrow skirts

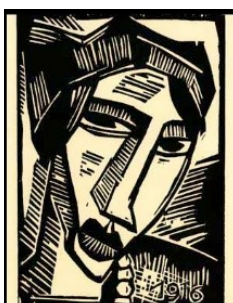
- Clothes included military details like checks and stripes, stereotypically similar to men's clothes. Men often had stiff collars made out of cardboard to look smarter and longer with long trousers. However within the



People felt free after the war, as flapper dresses were introduced in the roaring 20s. Women began to dress to suit the cabaret and jazz themes, so began smoking and drinking, breaking previous societal traditions in Germany. Clothes were now being made for practicality rather than restriction.

Art

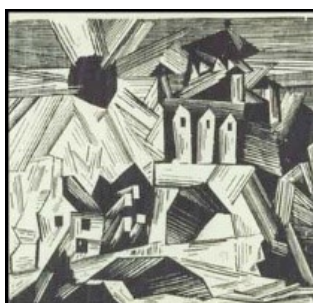
There were many art movements in Germany between 1910 – 1929 and most of them were based on political ideas or to promote different political ideas but most of them were centred on socialism and forms of communism to try and bring art to the lower classes and to educate people on the arts. Many of the art groups were abolished with the rise of National Socialism or merged with different groups to try and survive with the many changes after World War One. One of the biggest groups was Arbeitsrat für Kunst or the Workers Council for Art, who's biggest policies was to bring art to the lower classes by education in the arts and abolishing private clubs so that the lower classes can have access to these clubs and to establish community centres where artists can share their ideas and work to others.



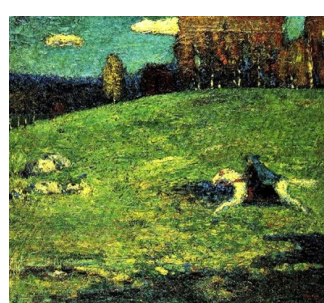
Karl Schmidt-Rottluff - (German 1884-1976)
Head of a Woman, 1916 - Woodcut on wove paper
Burrus University Art Collection



Max Pechstein - Dancer Reflected in a Mirror - 1922
Museum of Modern Art, MoMA



Lyonel Feininger (1871-1956)
Das Tor (The Gate) ca. 1920
Woodcut. image/sheet: 16 x 17 1/2 in.

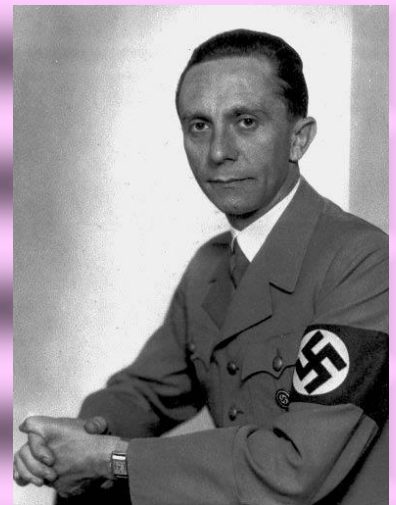


GERMANY, 1930-1949

Literature

The Ministry of Propaganda:

- From May 1933 onwards, all books had to be approved of by the Ministry of Propaganda, ran by Goebbels, before they were published. Already published books were also banned if they didn't conform to Nazi ideology. Books written by non-Aryans were also banned.
- The Ministry controlled all publishing. There were no private publishing companies or shipments of books from abroad.
- While Germany was under Nazi rule, the Ministry of Propaganda had full control over 2500 publishing houses, 3000 authors and 23000 bookshops.
- Between 1933 and 1939, 20000 books were published each year. None of the books were allowed to portray the state of Germany negatively, and there were only 4 themes of literature allowed by the Ministry:
 1. Front Experience- Books that promoted war and portrayed experiences on the front line positively.
 2. World View- Books promoting Hitler's views about Germany and the wider world
 3. Regional Novels- Books emphasising the beauty and excellence of Germany's regions.
 4. Racial Doctrine- Books highlighting the inferiority of 'untermenschen' when compared to Aryans.
- One of the Ministry's most important task was to promote 'Mein Kampf' as the highest form of literature. By 1940, more than 6 million copies had been sold.



Joseph Goebbels

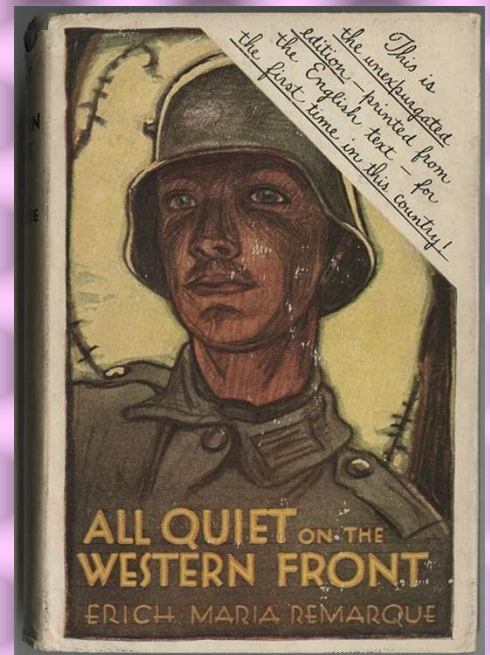
Book Burnings:

- 10th May 1933- the first mass book burning, which was promoted by the Ministry of Propaganda and Joseph Goebbels. SA soldiers and the Hitler youth set on fire 'un-German' books outside the University of Berlin.
- Books written by people who Hitler didn't see as German, or books that didn't promote Nazi ideology were burned on the fire.
- For example, Albert Einstein's novels and research about evolution were destroyed because it disproved Hitler's theory that Aryans were a superior race, and 'All quiet on the Western Front' was burned because Hitler didn't like it portraying German people as anti-war as it went against his militaristic beliefs.
- Quotes from after the first book burning:
 1. 'These flames not only illuminate the end of an old era, they also light up a new'- Goebbels
 2. 'When you burn books, you ultimately burn people'-Brecht



Popular authors & books:

- Thomas Mann had won the Noble Prize for Literature before Hitler came into power. However, Hitler disapproved of the ideology in his books. Thomas Mann's brother, Heinrich Mann, was also frowned upon by Hitler because of the negative way he portrayed social life in Germany. After Hitler became Fuhrer, They both left Germany in fear for their lives.
- Remarque, who wrote the German best seller 'All Quiet on the Western Front' also left Germany after his books were part of the book burnings.
- Many authors and journalists who stayed in Germany who wrote about 'anti-German- topics or were viewed as 'un-German' by Hitler were killed in the gas chambers during WW2 or by a firing squad.



Art In The 1930's - 1949



Left; an example of 'Nazi approved' artwork

Right; an example of degenerate artwork.

The Nazis believed that modern art was a degenerate form of art. Degenerate is the loss of physical, mental or moral qualities that art considered normal or desirable, showing evidence of decline. After Hitler gaining power in January of 1933 he dictated what artwork would be subject to the public view. He believed he had a knowledge of the Arts, he actually attempted to go to art school but was rejected because his artwork was not good enough. This failure is argued to shape his later life.

The idea of degenerate art was like that of Picasso, a very abstract interpretation of certain subjects. The illogical and inscrutable interpretation was distasteful in the eyes of Hitler. Contrastingly he believed that realistic pieces represented the ideal form of Germany. The realistic pieces with delicacy and refinement showed a true skill with little interpretation needed to understand the pieces they may not have been as thought provoking. Also the artwork was older, less modernised and fascinating to art lovers in Germany.

Hitler's opinion of modern art: **"This art is the sick production of crazy people. Pity the people who are no longer able to control this sickness."**



Hitler believed art shouldn't portray anguish, distress, death. He believed art should be romantic and delicate a positive representation of Germany.

March 1933 – The Enabling Act allowed Hitler the right to control the arts being displayed in all of Germany. Around 4200 artists were approved by the government but these artists had to join the Reich Chamber Of Visual Arts. If they didn't follow the rules of the

chamner they would be expelled and wouldn't be allowed to paint again or exhibit any of their work. Many artists left from Germany because they couldn't work in these conditions. A Warning – Hitler created an exhibition of degenerate art as a warning or projection of what art should not be. He displayed and let people criticize the artwork. In efforts for Hitler to encourage 'Real art' he created competitions with big cash prizes to steer people away from creating modern art.

Music

Music in this era was heavily influenced by Hitler and his views on music. In his view music that was German and traditional was good and black or degenerate music such as swing or jazz was bad. He believed the people who listened to it or created it should be punished.

Some of the composers deemed German and good by Hitler were:

- Beethoven
- Bruchner
- Wagner

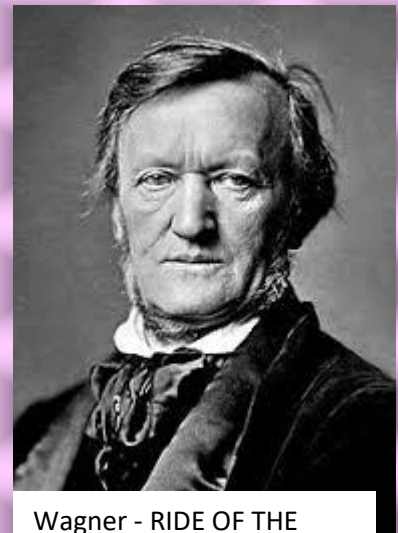
Wagner was Hitler's favorite composer so his music was encouraged in the German population as it was patriotic to listen to him. His music was also used as propaganda at the speeches Hitler made. Wagner himself also disliked the Jews and in the 1850s wrote an anti-semitic booklet and he was reported to have said the Jews poisoned music.

Hans Pfitzner was another encouraged composer who was liked by the Nazis. He believed that he was a German genius and that all forms of art should benefit the Fatherland.

Richard Strauss

He was a composer who at the time was working with the Nazis and was made head of the Reichsmusikkammer or head of good German music. However he was only following the Nazis in public. Privately he had a Jewish daughter-in-law he needed to protect. Along with this he also refused to fire Jewish musicians. When he resigned from his role as head of the Reichsmusikkammer his music was banned and it became censored.

Despite the good treatment of these artists their Jewish counterparts were put into concentration camps, a good majority were sent to Theresienstadt this was a concentration camp that housed a lot of artists and musicians that became a center for culture in the camps. It was grossly overcrowded and the people within were malnourished and ill. When people from Denmark came to assure themselves of the safety of the Danish Jews their visit seemed to be marked by music and art. A play was put on for them, as well as, this music was played throughout the day. However this was a lie



Wagner - RIDE OF THE
VALKYRIES - Furtwangler -



created by the nazis to serve as an assurance to the danish people that the jews removed from their country were happy. This worked so well the nazis used the camp to film propaganda film on the life of the jews. Pictured is an opera put on in the camp for the officers.



On top of jewish music Hitler also hated swing music as it was black music from america, it represented everything that was un-german. It was labeled as degenerate music by the nazis and it was banned in germany. Despite this people still listened to it groups such as the swing kids (pictured) began to arise in germany, these were people who based their lifestyle around swing music. These people were villainised by the nazis as people who were not upstanding german citizens as people should strive to be. For the

swing kids music became a rebellion and a form of expression of frustration against the nazi rule. Just as they were villainised the leaders of the movement were put in to concentration camps where they continued to rebel using tools to create their own music and singing along with each other. As a result they became close groups that helped each other during their time in the camps.

This attitude of defiance and hope in music was largely echoed by camps all over germany people would come together to create music so as not to lose their identity of who they were before the camp.

THEATRE IN GERMANY (1930-49):

Reinhardt:

Reinhardt was a fan of using non-traditional methods such as having 'no technical respect' to his art. He sought to break rules and reform the old ways as he was very anti-tradition due to an increase in Left wing populism. He also held very anti-establishment views which is often reflected in the tone of his work. His work was regarded as difficult to participate in due to its complexity and one of his notable films: 'Isle of the Blessed' created intrigue due to the erotic nature of it. In addition to this, his Jewish ancestry created Nazi hostility towards him, despite the film still complying with traditional Austrian and German customs. It also featured mythical creatures such as fauns and sea gods which elucidated his fascination with fantasy rather than reality. He signed the 'Manifesto of the 93' which defended the German invasion of Belgium, however he later expressed regret at his actions, gaining him many political enemies as a result. Despite being Austrian himself, he was forced to immigrate to the U.S in 1938 following the Anschluss of Austria to Nazi Germany. Some of his popular works include: The Miracle 1924, The Eternal Road 1937 and The Merchant of the Yonkers 1938.

Jessner:

Jessner was an innovator of German Revolution as he used Shakespeare and classical stories in order to form democratic lessons to teach his audience. This was significant as it was the beginning of Weimar's democracy being seen by the Left and Right wing as a transformation rather than 'the end'. His work resulted in a new kind of popular realism - 'people's plays' and 'community of the Volk'.

Similarly, Jessner exemplified and attempted to build upon the short lived surge of expressionism at the end of WW1. As well as this, Jessner also played a key role in cinema but many critics of the time have accused his directing style as being disjointed and clumsy due to his habit of forcing unusual theatrical approaches into his films. Due to the fact that he was both a socialist and a Jew, he had no choice but to emigrate to the U.S in 1933 after Hitler's rise to power. His most notable works include: Hintertreppe 1921, Earth Spirit 1923, Maria Stuart, Teil 1 und 2 1927 and Children of the Fog 1935.

Brecht:

Brecht sought to control and move the audience's thoughts in order to spread anti-establishment attitudes throughout Germany. Brecht and his theatre company believed that audience members should not identify with or relate emotions to any characters and that instead it should create self-reflection and inspired persona change within the individual. As a result, Brecht tried to avoid characters experiencing emotional catharsis and instead he tried to install feelings of injustice and self-realisation in order to push audience members to go and change the world around them. As a result of these transformative ideas and his devout Marxism he was forced to immigrate in order to avoid Nazi capture multiple times throughout his life. Brecht is deemed by many to be the father of modernism as he utilised techniques to remind the audience that the play is not reality and merely a fabrication - he did this by highlighting the fake and constructed nature of a theatrical spectacle. Subsequently creating a continuous aspect of change. Brecht is considered responsible for inciting people's need for change and inspiring uprisings with his thought provoking and emotionally charged plays. Notable works are considered: 'Fear and Misery of the Third Reich' 1935, 'How much is your iron' 1939 and 'Hangmen Also Die!' 1942.

Modernism: The 4 Innovators

Piscator:

Piscator focused on political and technological theatre and essentially created the Left Wing acting community. His plays fundamentally focused on the ever-changing socio-socio-political environment rather than the emotional aspect and engagement of the audience. In particular, it was his vast use of freeze-frame and cinematic projections and complex stage structures that created politically charged and intriguing entertainment. As well as this, he enjoyed using lots of juxtapositions and contrasts in his work to create a marriage between political satire and realism. As a result, his theatre company and work were heavily targeted by the Nazi press which is reflected as his work becomes further censored leading up to his immigration to Russia for work in 1931 (eventually turning into an exile upon Hitler's rise to power in 1933). His most famous works are: Nathan the Wise 1942, The Last Stop 1944 and Revolt of The Fishermen (film) 1932.

Musical Reform

Years:

1950—1969

East German Political Opposition to the musical changes in the years 1950-1969

- In the East section of Germany there was a movement by the government to face the dangers that rock and roll brought with it in the forms of anti war campaigns, more liberal ideas and an all round bohemian society. This campaign was to introduce the Lipsi Dance into the youth culture at the time. This encouraged the traditional lifestyle which would encourage people to live as they did before the musical reform.
- Furthermore the East German government instructed the Stasi (Intelligence network) to infiltrate rock and roll clubs and monitor the situation of young people talking of revolutions and anti military campaigns.
- In the East, punk music was heavily sanctioned for its obvious opposition to state control. Still, there were some underground occurrences. Schleim-Kleim, an East German band, even spread from the Iron Curtain, rising to marked popularity in the West. In the final years of the GDR, the government did permit certain groups to perform openly, but naturally, these were also criticized within the punk scene for subordinating to the government.



Post-war Germany were very keen on reinstating traditional gender roles, this meant enforcing gender stereotypes through propaganda; many young women however were not willing to return to being nothing more than housewives. Many women who had worked through the war were unwilling to give up work and the independence that came with it. Working gave many young Germans disposable income that allowed them to invest in rock and roll therefore adding money to Germany's economy.



German women working in the Ford factory

German Youth

This new independence of young German women saw a change in the way women were viewed. They were now overly sexualised and



The introduction of American music such as rock and roll lead to great social change.

The introduction of western and particularly American culture lead to many German youths falling away from German traditional values and expectations. Many young German men were also no longer conforming to the Germany stereotype of being hard working in factories or on farms; they now dressed more feminine in tight trousers and shirts due to the introduction of American rock and roll, they cared for the way their hair looked, combing it over and were seen to carry combs in order to maintain it.

The introduction of western media also saw an increase in young male violence; behaviour often displayed in American movies such as: rioting, destroying public property, and resisting authorities

Western German political opposition to the music movement

Authorities in both East and West Germany was not fond of the Americanized fashion, music and dance that were so popular on both sides of the wall, so they began to come up with more German alternatives.

The west German authorities began to market fashions modelled after Peter Kraus and Conny Froboess, such as the “Conny” sweaters for girls and the “Peter Kraus pulls” (vests) for boys. These garments were more gender divided than the popular Americanized fashion, that had become the norm amongst the youth. This fashion consisted of tight jeans, tight shirts, and leather jackets for both men and women. The purpose of advertising more modest and traditional clothes like the one exemplified by Conny and Peter was to widen the narrowing gender gap. The German authorities (on both sides) saw this change in society as huge problem caused by the rock and roll movement

In 1958 a film was made in West Germany, it was funded by the state and called “Why are they against us?”. The film was supposed to address the problems of teenage detachment, but it also very clearly criticized the rock and roll culture. The movie portrayed a young working-class boy who rejected a “bad” girl (with a typical rock and roll style) for a middle-class “good girl” who was interested in art. They hoped these attitudes would help the gender roles to revert back to normal, and that the youth would then start to contribute more to the much needed rebuilding of the country.



1965-1970

In 1968 three musicians, Conrad Schnitzler, Hans Joachim Roedelius and Klaus Schulze, founded the Zodiak Free Arts Lab. This was a short-lived but highly influential live music venue based in Berlin.

Many notable musicians at the time played the venue including Ash Ra Tempel, , Curly Curve, Per Sonore, Human Being, The Agitation , Klaus Schulze and, most significantly, Tangerine Dream.

This was the first venue for electronic music in Germany. Musicians were allowed to experiment with jazz, psychedelic rock and other styles. Here, conventional forms of music were even frowned upon. A phrase used to describe the spirit of the times was that "songs were considered bourgeois."

bourgeois

/ˈbʊəʒwɑː/ 

adjective

1. belonging to or characteristic of the middle class, typically with reference to its perceived materialistic values or conventional attitudes.

"a rich, bored, bourgeois family"

synonyms: middle-class, [property-owning](#), [propertied](#), shopkeeping; [More](#)

Many German musicians tried to recreate the effects that were produced from 'Psychedelics' and this resulted in a new wave of music.



Fashion and art in 50's/60's

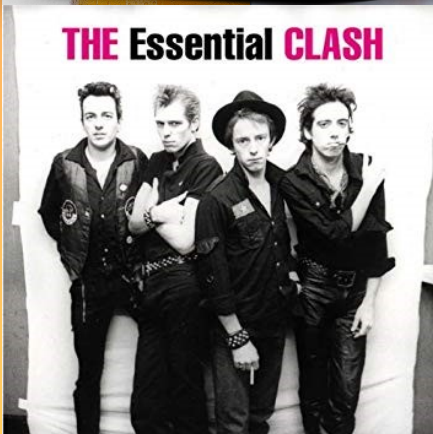
Eastern Germany

Fashion in Eastern Germany

Fashion in Eastern Germany does see a comparison to today's modern society. Women wore baggier clothes in Eastern Germany and seemed to wear clothes that were grey. A representative stereotype for Eastern Communist Germany, the colour grey shows a dull, dampened Communist regime. Clothing, like women had a revolution Post World War Two, with women now having equal jobs to men as they proved they could do their jobs to the same standards of men. This gave women more freedom and due to this, they wore less restrictive clothing, showing more flesh. Even if that were legs and shoulders, it went against the norm of society.

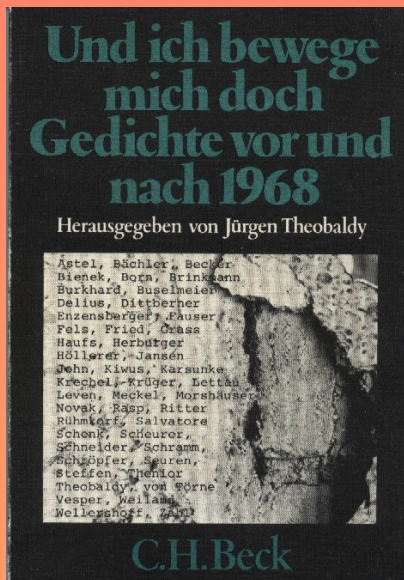


GERMAN CULTURE 1970-1989



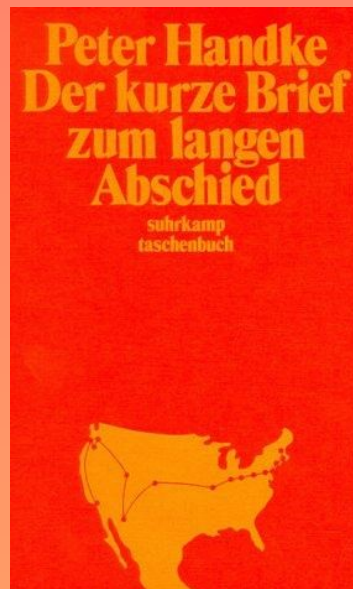
Literature

Literature in the 70s was dominated by lyric poetry, and autobiographical novels that had a particularly ironic feel to them. Some examples of this style of writing are Jürgen Theobaldy's anthology *Und ich bewege mich doch: Gedichte vor u. nach 1968* (1977; "And Yet I Move: Poems Before and After 1968"), Peter Handke's autobiographical novel *Der kurze Brief zum langen Abschied* (1972; *Short Letter, Long Farewell*) and Ingeborg Bachmann's novel *Malina* (1971)



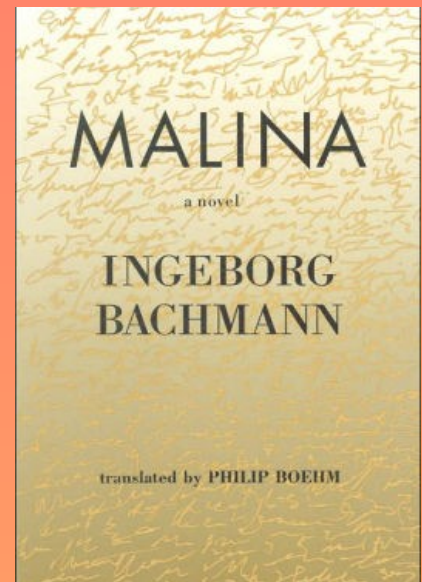
Und ich bewege mich doch: Gedichte vor u. nach (Jürgen Theobaldy)

Contains poetry depicting everyday life, with a touch of irony.



Der kurze Brief zum langen Abschied (Peter Handke)

Autobiographical account of Handke's American tour that also covers the collapse of his marriage.



Malina (Ingeborg Bachmann)

Autobiographical novel containing visionary and lyrical passages.

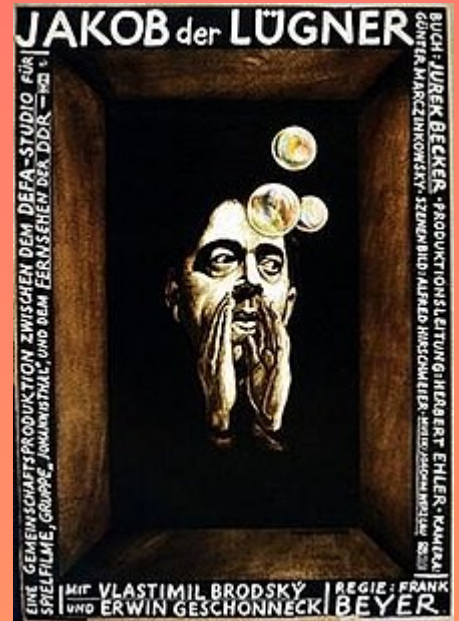
In East Germany, Christa Wolf wrote a novel entitled "*Nachdenken über Christa T.*" (The quest for Christa T.), which explored the problems of interiority. It was written in the 1970s in East Germany but was not published until 1981.

In West Germany, political developments were written about by Enzensberger, Grass, and Böll. The feminist movement in Germany meant that many female writers were emerging, and women were encouraged to write more.

Cinema and TV

East Germany

The cinematic scene in East Germany was very active. There were movies about the persecution of the Jews during World War Two. One of these films was 'Jakob der Lügner' (Jacob the Liar) (1975). This was an East German-Czechoslovakian film based on the Holocaust and the events that occurred in Poland. There were also movies which were about the resistance against fascism. Films about the daily life were common such as 'Die Legende von Paul und Paula' (The Legend of Paul and Paula) (1973). This film carried some controversy as it was almost not released due to the film's political overtones. However Erich Honecker, who was the East German leader at the time, personally decided for the film to be released.



Film poster of Jakob der Lügner (1975)

The film industry in East Germany was remarkable in its production of Ostern films. These were Native American films where they fight for their rights. This is different from the Western films as in those the Native Americans were either shown as criminals or not shown at all.

Cinemas in GDR showed foreign films and the most common were Czechoslovakia and Polish productions, and certain western films were shown.

Movies representing or glorifying capitalist ideology were not bought.

West Germany

The Filmverg der Autoren was established in 1971 and was a film production and distribution company, whose directors were the 'new age' directors. Most directors who were apart of the Oberhausen group organised themselves or co-operated with this film production and distribution company.



Film poster of The NeverEnding Story (1984)

TV

The state television broadcaster in East Germany was Fernsehen der DDR (1972-1990)

In West Germany in the 1980s viewers could only select from 3 channels although they had access to foreign stations through an antenna, such as East Germany or The Netherlands

Music

There was some liberalisation of popular music in the early 1970s. East German rock developed its own style.

AMIGA

AMIGA were a state controlled record label. AMIGA released tracks by Bob Dylan and The Beatles along with The Klaus Kenft Combo and the Pundys. The German bands had their song lyrics examined and if they failed to comply or the state was unhappy with the lyrics the band would no longer be able to exist. This was the case with Kalus Renft Combo.

The 1980s marked a high point for indigenous popular music such as Karat and Silly. These artists wrote their own songs, sang in German and were able to perform in West Germany. By the late 1980s there were a range of musical styles. East German music fans were also fans also like West German Music. This forced AMIGA to release tracks by artists who they deemed appropriate such as the likes of Phil Collins and Michael Jackson.

1987 Open Air Concert

In 1987 West Berlin held a series of open air concerts close to the wall. Thousands of East German fans got as close to the wall as possible, however they were met by resistance which led to clashes between the Stasi and the young music fans.

1988

East Berlin held open air concerts to counter performances from West Berlin. They were trying to win back the support of the youths.

Bruce Springsteen held the biggest concert ever held in the GDR. It was attended by 160,000 people. Springsteen said the he 'came to play rock n roll for you, in the hope that one day all barriers will get torn down.'. This reflected the mood of the crowd

GDR Punk Rock Scene

The sound and fashion of western punk was adapted to the political, social and cultural environment in East Germany. This was primarily an underground movement, but as it grew the Stasi agents were able to infiltrate it easier. The state offered support to punk bands in the form of recognition, record contracts and sponsorship. This was in return for their compliance so the state could control these bands.



Fashion in Germany

In Western fashion in the 70s and 80s, a variety of new styles were developed. For example, Hippie, Punk, Disco, Casual chic and androgynous glam fashion. In this time period, fashion was about expressing individuality and being yourself.

Both East and West Germany were inspired by Western fashion globally. However, in East Germany you had limited options when it came to fashion in comparison to West Germany.

"There are no rules in the fashion game now."

- Vogue (1970)



Nina Hagen, Berlin Wall, 1981

Nick Cave, The Birthday Party In Concert, 1981

Volkswagen Beetle

In the late 1930's, Hitler wanted German families to be able to afford a car, so he enlisted the automaker Ferdinand Porsche to make "the people's car." The bug was heavily influenced on the Porsche V Series. The car was meant to represent the strength of the Nazi Rule

On the 17th February 1972, the vehicle produced its 15,000,000th model. It became the best selling car model of all time with a share of over 55% of the market.

The 1970-72 Volkswagen Beetle suffered a flood of challenges, including a rising price, a stale design, fresh competitors and ever more stringent safety and emissions standards.

The strong German economy helped the expense of the Beetle, with a steadily appreciating D-Mark pushing the price to \$1874



The New York Times referred to it as a Beetle as it was related to nature as the car was very streamline.



VW introduced the Super Beetle in 1971. Its front suspension made more room for luggage.

The car was suitable for a family of 5 and the average speed of 100km/h.

The 1974 Love Bug edition capitalized the famous Walt Disney movie. This was the last model that Wolfsburg has built and it had featured in films like: Fight Club and The Shining: Quantum of Solace.

In and around the late 1980's, the Beetle was used by many people leaving their homes and driving through many European countries to get into Germany, they came in their 1000's. Eastern refugees came to Germany for a sense of freedom and a better life.

In 1985, Volkswagen estimated that 8 million Beetles still travelled the world's roads, 1 million in Germany alone.



VW's over reliance on the model left it facing financial difficulties 1974, the company recorded a loss of profits. And so, with a bailout from the German state to tide it over its period of financial embarrassment, the company launched new generations of models including the Golf. It was the birth of the Golf that put an end to the Beetle's production at the Wolfsburg plant in 1974.

In 1978 production in Germany ceased entirely when the last German made Beetle trundled out of the factory in Eden

Sport

1972

West Germany won the European Championship at the Euro 1972 beating the Soviet Union 3-0. This was seen as a politically important match as it was American influence of Capitalism vs the USSR's belief about communism.

1974

During 1974 the World Cup was held in West Germany and proved to be a good World Cup with strong teams. At the time of the event the Cold War was experiencing a cooling of tensions, more famously known as Détente. During the World Cup group stages the USSR refused to play against the newly installed Pinochet regime in Chile. This started a lot of fear about the World Cup and whether it was fit to play but because of the intense security no problems occurred. The security was scheduled to be intense before the event because of the fear of another Palestinian attack and the Red Army faction. This resulted in a lot of political restriction.

West Germany and East Germany drew each other in the group stage to play against each other. The game would surely be the most politically tense match in the history of the World Cup. The two countries had started the process of détente and only recognised each other as countries after the Basic Treaty was signed in 1972.

West Germany managed to win their second World Cup beating Johan Cruyff's Dutch team. This statement was seen as capitalism was greater than Communism.



Lothar Matthäus— Played football for Bayern Munich, Borussia Mönchengladbach, Inter Milan and West Germany.

Bundesliga

Football was also supported nationally in Germany with the competition of the Bundesliga every season. The Bundesliga consists of world dominant teams such as Bayern Munich, Borussia Dortmund and Borussia Mönchengladbach.



Basketball

The Basketball Bundesliga was highly popular during the 1980s and is considered the highest level league of professional club basketball in Germany.

Formula one

During the 1970s F1 racing was incredibly popular and in 1970 the German Grand Prix was held at Hockenheimring.

1972 Munich Olympics

The Munich Olympics was an international multi-sport event held in Munich, West Germany, from August 26 to September 11, 1972. The Soviet union topped the leader board with a medal count of 99 while USA and East Germany trailed with 94 and 96. Multiple World records were managed to be broke during the event including Mark Spitz winning a record tally of 7 gold medals.



The 1972 Olympics was a huge sporting event but was massively overshadowed by the events of the Palestinian terrorist group. The Terrorist group “Black September” took 11 Israeli Olympic participants and kept them hostage until they murdered them. As well as this one Police officer was also killed in a failed attempt to rescue the hostages. However other police officers killed 5 of the 8 members of the Black September terrorist group.



The 1972 Munich Olympics

The 1972 Olympics was the first time Germany had held an Olympics since 1936. This was the games in which Hitler was leader at the time. Adolf Hitler used these games as a platform for the propaganda of Nazi Ideology. There was blatant racism and anti-Semitism that characterised the games.



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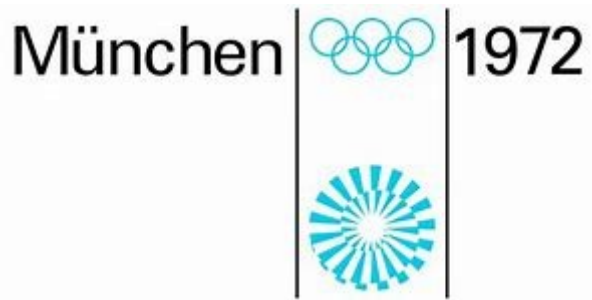
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