
Table of Contents

Introduction

Part 1. Germany
1. Film Music in the Third Reich Robert E. Peck
2. Herbert Windt's Film Music to Triumph of the Will: Ersatz-Wagner or Incidental Music to the Ultimate Nazi-Gesamtkunstwerk? Reimar Volker
3. Alban Berg, Lulu, and the Silent Film Marc Weiner
4. From Revolution to Mystic Mountains: Edmund Meisel and the Politics of Modernism Christopher Morris
5. New Technologies and Old Rites: Dissonance between Picture and Music in Readings of Joris Ivens's Rain Ed Hughes
6. "Composition with Film": Mauricio Kagel as Filmmaker Björn Heile

Part 2. The USSR
7. Eisenstein's Theory of Film Music Revisited: Silent and Early Sound Antecedents Julie Hubbert
8. Aleksandr Nevskiy: Prokofiev's Successful Compromise with Socialist Realism Rebecca Schwartz-Bishir

List of Contributors
Index