

# Junge Adler

( "Young Eagles" )

Germany : 1944 : dir. Alfred Weidenmann

: 108 min

prod: : scr: : dir.ph.:

[Hardy Kruger](#) [d] .....

Willy Fritsch; Herbert Hübner; Dietmar Schönherr

Ref:	Pages	Sources	Stills	KBytes	Ω □ € Z ⚡	Copy on VHS	Last Viewed
5294	2½	1	2	3	- - - -	No	unseen



*The Luftwaffe safe in his hands – a very young-looking Hardy Kruger*

*Source: The Moving Picture Boy*

Speelfilm Encyclopedie review:

“Members of the Hitler Youth carry out work at an aircraft factory. Nazi propaganda, attractively packaged, in a children’s film occasionally splendidly directed. \*\*\* ”

Excerpt from **Films & Filming** – April 1966 – article “The Nazis Return”:

“The Third Reich recognised the cinema as being a powerful propaganda medium. Some of Germany’s top talents appeared in films

made under Nazi supervision, others had left for Hollywood. How good were the Nazi films, should audiences today be given the chance to see them? Atlas-Film, Germany's leading distributor of good quality films, decided to find out:

With 11 million paying customers, Bergman's "THE SILENCE" holds the cinema box office record in post-war Germany. A few months ago at Oberhausen, which annually stages a documentary film festival, Atlas, the firm of progressive film distributors for whom this successful Swedish film earned a fortune, showed a small circle of critics and other interested parties some of the films which earned top profits in the Third Reich but were banned after the war. They obviously wanted to find out which of these films - edited and with suitable commentaries [sic] - could still be commercially exploited...

Only a third of German films produced between 1933 and 1945 have an obvious political bias and openly propagate Nazi ideology. Of a total of 250 produced, 19 were shown in Oberhausen and demonstrated that the decline of the German film is not a post-war phenomenon but had already started in 1933...

The first few films produced under the Nazis managed to recall something of the quality of pre-Hitler film production. There is an atmosphere about Hans Steinhoff's "HITLERJUNGE QUEx", Karl Ritter's "KADETTEN" and Alfred Weidenmann's "JUNGE ADLER" (with the very young Hardy Krüger) which is related to Jutzi's "MUTTER KRAUSES FAHRT INS GLUECK" and Dudow's "KÜHLE WAMPE"...

..Although the Nazi films shown in Oberhausen would seem primitive and outdated, their inherent poison can still do damage. It is a shame that they should be permitted to be exploited for commercial profits in the new Germany."

Caption to still (below):

"One of the last films made during the Nazi period, Alfred Weidenmann's "JUNGE ADLER" (1944) about young people preparing to join the air force."



Germany in 1944 – real life was about to become **very** grim for all the faces here, especially any among them who really were members of the Hitlerjugend. Source: Films & Filming April 1966

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. If indeed this *were* a children's film, then it would be of great interest to the archive, as an example of what the Nazis considered "appropriate" and "improving" for the minds of their young. All societies generate propaganda to "shape" the viewpoints of children – ours today is certainly no exception to that rule, and it would be instructive to compare the techniques at work. I certainly would take issue with the *Film & Filming* critic's essentially elitist position that, whereas *he* could view such films and remain ideologically uncontaminated, the public at large are too unsophisticated and impressionable. He lists this as one of the *early* examples of Nazi cinema, but by 1944 Hitler had been in power a full decade and his days were now numbered.

This was Hardy Kruger's debut film. He was sixteen, if you can credit it from the still above.

For further examples see "**HITLERJUNGE QUEX**" (33) and "**JAKKO**" (1941), and see subject index under **THE CHILD AS POLITICAL SYMBOL, FLIGHT, SCOUTS & SCOUTING / YOUTH MOVEMENTS, WAR** and **WORKING BOYS**.