

impossible for Jewish cinema owners to sell their businesses. Because the laws prohibited Jews from running their own businesses, management of Jewish-owned cinemas was immediately taken over by so-called provisional administrators (*kommisariische Verwalter*), who arranged for the cinemas' Aryanization (93). The last official note of a Jewish cinema owner living in Vienna is dated to August 1940.

The new cinema owners rarely came from the business, but there were good reasons to apply for ownership. In Vienna 50 percent of the cinemas—among them the most prestigious—were run by Jewish citizens. These cinemas comprised 65 percent of all seats in the city. The cinema business was a financially attractive one, and taking over a local cinema guaranteed social well-being. Consequently, high-ranking party members and citizens that had been loyal to the party benefited from Aryanization, which was euphemistically called a social campaign or *Sozial Aktion* (156).

Vögl shows how the selection process, operated by a special Aryanization commission of the RFK, and the negotiations between the old and the new owners were little more than a political farce that often involved violence and repression to reach a business agreement. The Aryanization of Austrian cinema was the biggest break in Viennese cinema history, with consequences reaching far beyond the end of the war. Most of the former Aryanized cinemas ended up in the hands of the city of Vienna's cinema operational service (*Kino Betriebsanstalt* or KIBA).

The final hundred pages, consisting of more than eight hundred endnotes and an appendix (including a detailed list of all Austrian cinemas), concludes and underscores Vögl's careful study. One cannot rank the significance of Vögl's book highly enough and one can only hope that Vögl's treasure trove will provoke more important research in the near future, not only in Austria but also worldwide. For example, what happened to Jewish cinema owners—the majority of whom never came back to their home city? Did they continue with their businesses in their new homeland? Vögl cites names and destinations for some of them—an invitation for transnational research.

In his introduction, Vögl stresses that film is not cinema and that film history has often neglected cinema's institutional significance. It is exactly this aspect, however, that has been established for more than decade as a new research field within film studies, the so-called new cinema history (Richard Maltby, Daniël Biltreyst, and Philippe Meers, eds., *Explorations in New Cinema History: Approaches and Case Studies* [Malden, 2011]). Consideration of this work could have given the study a supporting international contextualization, but its absence does not diminish Vögl's outstanding work—one that surely will become a benchmark in Austrian film/cinema historiography.

Wolfgang Fuhrmann
University of Zürich

Pirker, Peter. *Codename Brooklyn: Jüdische Agenten im Feindesland Die Operation Greenup 1945 (mit einem Fotoessay von Markus Jenewein)*. Innsbruck: Tyrolia, 2019. Pp. 367.
doi:10.1017/S0067237820000491

On one level Peter Pirker's new book is a compelling adventure story: in April 1945 three Office of Strategic Services (OSS) agents—two of them Jewish—parachute into the deep snow of the Tyrolean Alps, the heart of enemy territory. They hide out in the remote village of Opferperfuss, set up radio communication with HQ in Bari, and with the help of contacts and forged documents build up a network of informants in the Innsbruck Valley—even including members of the police force.

They supply details of munitions production and train schedules through Brenner Pass; then, after a bomb explosion on Hitler's birthday, one of the agents (Fred Mayer) is captured. Despite being brutally tortured by the Gestapo, he manages to get through to the *Gauleiter* (Franz Hofer) and persuades him to surrender to the approaching U.S. forces.

At the center of this fascinating study are sensitive biographies of its three primary figures (as well as those who directed Operation Greenup, like their commander Dyno Löwenstein): Franz Weber was a Tyrolian Catholic who had initially been "fascinated" by the Anschluss, then made a career in the *Wehrmacht* despite being disturbed by his experience of the Warsaw ghetto, serving in Poland, Croatia, and on the Eastern Front. In September 1944, for reasons that are not entirely clear, he deserted to the partisans near Viareggio. Friedrich Mayer, a Jewish refugee, had left Freiburg with his family in 1938, settling in Brooklyn before he joined the army in 1942. The other Jewish refugee was the radio operator Hans Wihnberg, from Amsterdam, who was so interested in his chemistry studies that he continued to read his textbooks during the operation. Despite their very different backgrounds, all three shared an impatience with Army bureaucracy and a burning desire to help speed up the end of the war. All three were recruited into the OSS in 1942.

For Weber, returning to his home village as a deserter could hardly have been riskier. As Pirker shows, however, without his intimate knowledge of the village and the region, the operation would not likely have succeeded. Equally essential—and perhaps surprising—was the region's level of resistance to the regime and its values. Unlike in the valley, here the Catholic milieu remained largely intact. Even though the presence of the agents was broadly known, there were no denunciations. Even after Mayer (along with several of his contacts) was arrested, the other two were able to survive in hiding. In the end, Pirker sees the key to resistance not in Austrian patriotism or even Tyrolean regional identity, but in the Catholic milieu. Though this included the local priest, it was women of the village who were at its center. In Weber's postwar assessment, "Die Einzigen, denen man wirklich trauen konnte, waren die Frauen, die waren stur wie Eisen" (30). Pirker does not hide his admiration for the redoubtable Anna Niederkircher, who had inherited the village hotel (*Krone*) from her husband and somehow managed to bypass the patriarchal structures of the village (she even successfully competed in traditional village shooting competitions). After the Anschluss she made no secret of her dislike of the new regime, even refusing to hang Hitler's portrait in her hotel. Along with her daughter and other friends and relations, she helped the agents survive.

Beyond this local and regional story, Pirker also sees the operation as a part of transnational resistance, which included the recruitment of local laborers to supply information about the production of Messerschmitt parts. This and other information about train movements through Brenner Pass confirmed that in military terms the much vaunted "Alpine redoubt" was a fantasy. Yet, as Pirker shows, Tyrolean Nazis, including the *Gauleiter* clung to surreal fantasies of the *Endkampf* well into April 1945. Here Pirker adeptly unpacks the complex interaction of "blind fanaticism," bluff, hesitation, and calculation (not least the potential insurance to be gained by helping an American prisoner) that factored into this period. Even before the situation peaked in the final, feverish *sauve qui peut* of early May, however, the danger for Mayer as a prisoner of the Gestapo was clearly acute.

The arrival of U.S. forces in Tyrol is not the end of Pirker's story. His final chapter, titled *Unrühmliches* ("Inglorious things"—an allusion to Quentin Tarantino's *Inglorious Basterds*), pursues some postwar threads. While the Greenup team completed their reports for burial in the OSS archives, Austrian actors—in particular the Molden brothers (Otto and Fritz)—rewrote the handover of Innsbruck as the achievement of the Austrian and Tyrolean national resistance. Part of this was the invention of the *Provisorisches Oesterreichische Nationalkommittee*, which Fritz Molden made out of thin air at the OSS headquarters in Bern. As he later rather disarmingly admitted, "I said that I was acting on behalf of an Austrian National committee that didn't exist." Even more opportunistic was Karl Gruber, who had worked as an engineer in Munich for most of the war before returning to make a marginal contribution and later becoming the first foreign

minister of the reestablished Austrian Republic. In the 1980s, his fantasies were included in the self-satisfied television series of Hugo Portisch, *Österreich II*. Operation Greenup was ignored. For slightly different reasons, the one member of the group who stayed in Austria, Franz Weber, also rewrote his own history. As he rose through the ranks of the Tyrolean *Bauernbund* and People's Party, he saw that being known as a *Wehrmacht* deserter, spy, or Allied agent would not make him a popular figure. An equally striking erasure was the role of women like Anna Niederkircher and those others who formed "so etwas wie das operative Rückgrat der Operation Greenup." Another "inglorious" aspect of the postwar story is the lack of interest among police, judges, and prosecutors in bringing guilty Nazis to justice. Here, perhaps surprisingly, Pirker portrays the Innsbruck-based state prosecutors as rather more motivated than their West German counterparts. *Gauleiter* Franz Hofer survived in West Germany and died in his bed in 1975.

Perhaps Pirker's outstanding achievement is the way he carefully weighs up the (often fragmentary) evidence to weave together different kinds of history around a central narrative: local and transnational resistance, biography, military strategy, and high politics (the OSS and Operation Sunrise). This is accompanied by revealing photos (albeit in much too small a format) and rounded off by black and white pictures of surviving sites of Operation Greenup by Markus Jenewein.

Robert Knight
University College London

Glassheim, Eagle. *Cleansing the Czechoslovak Borderlands: Migration, Environment, and Health in the Former Sudetenland*. Pittsburgh: University of Pittsburgh Press, 2016. Pp. 288.

doi:10.1017/S0067237820000508

Eagle Glassheim's most recent book is also one of his oldest. *Cleansing the Czechoslovak Borderlands*, his third book, was written, he writes in its afterword, "in fits and starts over the last fifteen years" (179). The chapters, several of which have appeared over the years as journal articles, cover a wide variety of topics, from the environmental degradation in the borderlands before and after World War II, to the stigmatization and health problems of Sudeten-German expellees in postwar Germany and the utopian attempts by the Communist government to remake both the physical and sociocultural environment of the border territories. The chapters certainly all hang together in the simple sense that they are all clearly related to the 1945/46 expulsions of ethnic Germans from the Czechoslovak borderlands. Yet there are deeper concerns and arguments—sometimes very clear and explicit, other times requiring a bit more thought to discern—that inform and tie together the essays.

In his introduction, Glassheim identifies three main themes that he weaves together throughout all the chapters: the borderlands, the environment, and health. The Czechoslovak border regions, he argues, should be understood less as periphery than as "a crossroads, a liminal space filled with ends, beginnings, and crossings, a space defined as much by bureaucrats in Prague and exiles in Munich as by the people who lived there" (7). The region became, he goes on to suggest, a sort of "projection screen" onto which the whole country, including exiles, projected their competing visions of past and future, visions that invariably involved images of the natural environment. Sudeten-German exiles in Germany, for example, projected romanticized visions of environmental harmony about the period when they lived in the region, and to which they contrasted dystopian visions of environmental decline and degradation after their expulsions. The Communist authorities for their part projected onto the region utopian visions of a new mastery of man over nature, seeing in the depopulated and de-Nazified region a laboratory for building Socialism. Glassheim resists