1970s. One striking fantasy of male insignificance and enslavement is elaborated in a text roughly contemporary to *Queen Kong* the Joan Crawford sketch on Peter Cook and Dudley Moore’s 1977 album, *Derek and Clive Come Again*. The combination of misogynistic terror, helpless masochism and infantile regression makes for a suggestive parallel with *Queen Kong*.

**Clive:** And I look around, and I saw someone lying on a bed. I thought ‘that’s a fucking familiar face’. And it was Joan Crawford.

**Derek:** Gawd. Fucking hell.

**Clive:** And I’m cleaning the windows, and this fucking wind blew up, tropical storm invaded the bedroom, and I was swept away by this huge gust of wind, straight up her fucking cunt.

**Derek:** Oh no.

**Clive:** Yeah. I went straight up through the nylon underwear, tore through the diaphragm she was wearing, and there was no exit. 19

All this Oedipal madness raises the question: how big is Queen Kong’s vagina? King Kong’s erection was once calculated to be 20 inches long – impressive but not so as to make sex entirely out of the question if Fay Wray were sufficiently limber and game. What about Queen Kong, though? Ray is happy to shack up with her at the end of the film, his role some indefinable combination of acolyte, lover, colonial overlord and watchdog. Queen Kong turns out to be the perfect woman, in whose ample symbolic form diverse fantasies of weird sex and masochistic submission are embodied and catered for. The implication is that Ray becomes a kind of human child. In the spirit of Derek and Clive be persistently attempts to return to the words and thereby fulfil an Oedipal fantasy of the highest order – fucking Mother with one’s entire infantile body.

**CONCLUSION**

Is it, as Marxists used to say, any coincidence that a few years later, to satiate this subconscious yearning for masculine control and with the promise of averting national decline, a woman should indeed for masculine control and with the promise of averting national decline, a woman should indeed

**CHAPTER 3**

**THE SCHOOLGIRL REPORTS AND THE GUilty PLEASURE OF HISTORY**

Jennifer Fay

**INTRODUCTION**

Barbara Kruger, a feminist and student activist in the German New Left, reflects on the connection between adolescent rebellion and historical consciousness in 1960s Germany:

... I was raised in the Adenauer years, a time dominated by a horrible moral conformism, against which we naturally rebelled. We wanted to flee from the white Sunday gloves, to run from the way one had to hide the fingernails behind the back if they weren’t above reproach. Finally then we threw away our bras as well. ... For a long time I had severe altercations with my parents and fought against the fascist heritage they forced on me. At first I rejected their authoritarian and paternalistic conception of child-rearing, but soon we came into conflict over more abstract notions concerning the persecution of the Jews. I identified with the Jews, because I felt myself to be persecuted by my family. ...
Käser's recollection suggests that the violent history of Nazi Germany ripples through the intimate encounters between parents and their radical offspring, and that the older generation adopts authoritarian tactics from an uncelebrated past in its attempt to control and monitor the adolescent body. Quibbles over boys and coiled fingernails in this story give way to historical adolescent body. Quibbles over boys and coiled fingernails in this story give way to historical

in the pre-credit sequence of Part One: Was Eltern nicht für möglich halten (Possibilities Parents Do Not
Consider), 1976, we follow a group of teenagers who are driving a Volkswagen Bug down Munich's Leopoldstrasse. A girl's voice-over defiantly declares:

Hence we are. We, the youth of today. We are subjected and disbelievable. Why? Because we doubt, because we have our own kind of music, and because we need a new kind of morality.

Shifting to a montage of individual schoolgirls, the voice-over continues: "Here we are. The girls of today. We are curious and true to ourselves because our parents have lied too often." The girl's voice is then supplanted by an authoritative, older male voice that invites us to witness firsthand the new protocol of the sexual revolution, "how it works in these new times, and how it really is."

In the first scene of the film, a girl eteks away from her class field trip to have sex with the school bus driver. Upon being discovered in the act by her prudish instructor, the girl is brought before the school's parent-teacher board that will decide whether or not this offense is grounds for expulsion. The rest of the film is structured around stories that the school's resident psychologist shares with the board about teenage sexuality in general. Flashbacks within flashbacks take us to the most private and intimate moments of girls' sexual awakenings. From fifteen-year-old Barbara, who confesses to carrying on an affair with her stepfather since she was twelve, to last year Claudia who seduces an older life guard and sends him to a two-year jail sentence, each episode is relayed through a girl's own voice-over recollection as she submits details of her delinquency for scientific scrutiny and moral judgment. We then shift to documentary-style woman-on-the-street interviews where 'real' women respond to questions about the vices of youth. As a foil to the deeply factual parent-teacher groups who condemn the teenage dalliances, these random respondents, in sharing their own personal experiences, often confirm the 'true' and normalcy of the erotic encounters. In so doing they suggest that the letter of the law and the code of the classroom are both inadequate to the reality of teenage sexuality which, however criminal and immoral, is nonetheless natural.

A product of their time, the sex report films came about in response to shifts in the West German film industry. By the late 1960s the self-governing film censorship organization, the FSU (Freiwillige Selbstkontrolle der Filmwirtschaft), had liberalized its guidelines concerning acceptable film content, such that by 1972 it had ceased altogether to regulate adult films designated for audiences eighteen and older. At the same time, new laws prohibiting the glorification of violence and pornography meant that films deemed obscene could still be confiscated by the police or banned by local officials. The on-the-street interviews, PTA meetings and often morally compensating endings of the Schoolgirl Reports offer the pornographic content with quasi-scientific appeals to sex education and documentary repentance in this way producers might circumvent obscenity laws by making claims for the redeeming social value of the genre. This strategy explains, in part, an ambivalence in these texts that both celebrate teenage sexuality and expose the malefice of unchecked desire.
At a time when the German film market was dominated by foreign (mostly Hollywood) films and witnessed a concomitant dwindling of film audiences, the success of the Schwestern Schaefer films and their soundtrack underscores the enduring appeal of the genre. The 1971 film, "Der Schwestern Schaefer," was a critical and commercial success in West Germany, grossing millions of dollars worldwide. The soundtrack featured the hits of the 1970s, including "The Best of Both Worlds," which became a huge international hit. The film's success was due in part to its ability to reach a wide audience, including fans of the local music scene.

One might argue that the economic impact of this film and the fact that it was representative of production trends in the 1970s when Germany became Europe's leading producer of soft-core pornography would have been given more attention. Yet the film's success has been either ignored or dismissed for its address to the wrong kind of audiences. Thomas Elsaesser, for example, argues that the film's success should be attributed to the film's ability to reach a wide audience, including fans of the local music scene.

These films and their soundtracks reflect the international appeal of German cinema and the widespread interest in this genre.

Compulsive Confessing

A typical episode from "Der Schwestern Schaefer" (1971) is a school psychologist calls fifteen-year-old Susan into her office to discuss her behavior. The psychologist asks Susan why she is interested in sex and how she learned about it. Susan is reluctant to talk about her sexual experiences, but eventually admits to having had sex with a series of boys.

The psychologist then asks Susan how she feels about her sexual behaviors and whether she feels guilty about them. Susan admits that she feels guilty about some of her sexual behaviors, but not about others. The psychologist then asks Susan how she would deal with her feelings of guilt and whether she would consider confiding in her parents.

Susan then asks the psychologist whether she should consider confiding in her parents. The psychologist advises Susan to talk to her parents and to discuss her feelings of guilt and any other concerns she may have. The psychologist also suggests that Susan might consider seeking help from a therapist or counselor.

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Confessions also implicitly structure other vignettes in the second film, from Mirneva and Enni whose story is presented to us as they turn themselves in to the police, to Elke who repeats the story of her lost virginity to the psychologist. In the ninth "Schoolgirl Repro" episode, two police officers read each other the sworn confessions of a group of friends who are brought in after suffering a near-fatal car crash. Each officer recounts what sexual acts brought each student to the party that concluded with the V-fused drag race. All of the episodes are based on someone—a parent, the psychologist, a police officer, the girls themselves—telling a story about a girl's experimentation with illicit sex.

Of course, erotic confessional literature goes back to the seventeenth century and beyond, and the confessions appear to be a mainstay of the soft-core film genre. From Chiu Hong's "Intimate Confessions of a Chinese Courtesan" (Hong Kong, 1972) to Okazaki's "Wu Rape Confession" (Japan, 1979), the scene is nearly always the same: the words written in the title promises the viewer that she will be made privy to salacious secrets. Yet rarely do such films depict the act of disclosure itself. Even Hofbauer's 1970 "Confessions of a Student Virgin" has little recourse to an actual confession. The very fact that such films include this word in the title speaks to the allure of a confession; that the "Schoolgirl Repros" are obsessed with, and organized around, the act, however, reveals something more.

As a story and as history, the confession constitutes its teller as a social subject. It returns us to the moment when a girl loses her sexual innocence, an instant that can be avoided but not denied. In confessing, she provides the context and causality for her story and gains a sense of herself as someone with a recognized and recognizable past. Though psychologists in the series emphasize that adolescents and even prepubescent sexuality is normal, the problems arise when girls move from normal, libidinal life into codified social roles of daughters, students, mothers, plaintiffs, and victims for whom such acts have moral and legal consequences. The Repros dramatize a girl's contamination with her past where sex is often a gateway to other offenses including blackmail, drug use, shoplifting, pejoratively and the like—past acts for which these girls can only atone through the act of disclosure. In sum, sex as marked by the confession, by auto-narration, is an initiation into the responsibilities and limitations of adult citizenship.

SEXUAL AND HISTORICAL AWAKENINGS

The confession is also an engagement with the causes and effects of history. As Benedict Anderson notes, individual identity, because it cannot be "remembered", must be narrated. Biographies of individuals and of nations are always negotiating the suppression and inclusion of events necessary to produce a narrative palatable to the self and to the citizenry. While the individual has one birth and one death, the nation overwrites the timeline of a single life. In order to fold our life into a narrative of nation, traumatic episodes (deaths, holocausts, wars, marriages, anniversations) must be remembered, forgotten as "our own".11 Knowing or not, Hofbauer gestures to this historical narrative at the end of the second report, in a vignette which compassionately includes no pornographic scenes. Eighteen-year-old Barbara, who decides to bear a child out of wedlock much to her parents' and friends' disgust, discovers that her parents were married some months after her birth. Not only is the parental rape exposed as a hypocritical suppression of their own wayward past, but the daughter's resolution is actually reproducing (as opposed to defying) her parents' history.
Halfway through the film we meet eighteen-year-old Barbara and her fourteen-year-old brother Wolfgang, who not only attend the same school but, due to their parents' modern incomes, share the same bedroom. As a result of these living arrangements, Barbara has become secretly fond of her brother, particularly after she spies him having sex with another girl. Racked with guilt over her incestuous desire, Barbara has a psychosexual dream. First her father, who is constantly ordering the siblings to get undressed and go to bed, disappears, then her mother, who is never seen in the film, disappears. Finally, her brother, Wolfgang, appears, wearing a man's suit, bare from the waist up. The dream, according to the filmmakers, is an expression of Barbara's unconscious desire.

Barbara's own execution in the dream jars her back to consciousness and to a view of her brother in the shower. She enters him to bed and they make love against the backdrop of his 'why wait' poses, which again link incest to military brutality. After the most satisfying sex, Wolfgang says that this is the first and last time. The narrator confirms that Barbara will soon meet and fall in love with the man of her dreams and lead a perfectly normal life. Because Barbara is never caught with her brother, there is neither an opportunity for her to confess nor a mandate that she remember. Even Wolfgang suggests that they forget the entire ordeal. Our final image of Barbara, naked and distanced after her real and imagined incestuous sex, underscores the possibility of a rapid rehabilitation to normalcy. Or, if Barbara goes on to lead a normal sex life, it will be forever tainted by her traumatic initiation into womanhood.

The connection between desire and criminality, confessing and forgetting, and between self-knowledge and historical knowledge in these films resonated with contemporary discussions on how Germany could begin to cope with its monstrous past. Following Alexander and Margaret Mischler's influential 1967 study, The Inability to Mourn, the West German psychotherapeutic community was beginning to consolidate its research on the psychic tolls of National Socialism. Applying the principles of psychoanalysis to the German collective unconscious, the Mischlers charged that the adult population, surprisingly untroubled by feelings of guilt, remorse, and shame for the atrocities committed in their name during the war, was living in an acute state of historical denial. Unable to confront their complicity with the final solution or process their grief at losing the father-figure Hitler, into whom they had collapsed their individual ego-ideal, most Germans had now broken off all affective bridges with the immediate past. As a result Germans were incapable of mourning the victims of the war.

If memory was ever admitted, it was only in order to balance one's own guilt against that of the other. Many horrors had been unavoidable, it was claimed, because they had been dictated ... by crimes committed by the adversary. Thus, any particular guilt attaching to self and end by disappearing completely ... If somehow, somewhere, one finds an object deserving of sympathy, it usually turns out to be none other than oneself.¹⁴

Unchecked, this cycle of dissolution would doom Germans to repeat their history — to project the surplus aggression that Hitler had harnessed onto others. Rather than face the self-identification that accompanies melancholia, Germans, the study argued, choose instead to invest vast energy into forgetting.
SEX AND FAMILY HISTORY

Perhaps more central to this film cycle, the Mitterfelders began to investigate the aggregate effects of unacknowledged guilt on later generations and the apparent inability of the children so adequately process their inheritance:

With a shrug of their shoulders the young repudiate any imputation of responsibility in the infamous behavior of their elders. Of course, identification with the parent, and with the problems connected with the parents' sense of guilt, continues to operate unconsciously. Anyone, anywhere, who dares oppose the political views of these young people is promptly branded as a 'fascist.' 17

Subsequent studies of post-war family dynamics, most of which were published in the 1960s, confirmed this 'second generation syndrome' - the guilt that comes with being the child or grandchild of Nazi perpetrators and collaborators. Noting that parents and grandparents hid from their children those ghastly, but formative, stories of World War Two, psychologist Sammy Senrey-Spierman claimed that the conjunction of historical denial and parental amnesia had, in effect, created the "don't care" generation who seemed to be without a past or future. The trauma of family history had produced a psychic and narrative vacuum in the subsequent generations:

Since Auschwitz there is no longer any narrative tradition, and hastily any parent and grandparents are left who will take their children on their lap and tell them about their lives in the old days. ... Nowadays, however, the parents' and grandparents' repertoire of stories is no longer made up of 'simple' war and adventure stories, but rather of questionable, shameful, even dangerous and horrible stories, which can drive you insane. 18

Raced with either apathy or psychosis, second generation peasants abided by the 'rule of idleness' to avoid the difficult confrontation with an unreal reality. It became clear to Senrey-Spierman that familial family romance and the universal enigma of sexual difference were left no longer sufficient to explain the founding trauma of German citizenship:

It is easier to talk with patients in psychoanalysis about the bedroom than about the gas chamber. However, the formula, 'that's oedipal', does not make the repeated reality of Auschwitz disappear. 19

On the surface, generational animosity had become poignantly political, but this conflict, psychologists argued, was in fact consummative of suppressed historical culpability. In the psyche of those born after 1945, write Barbara Heinemann and Christoph Schmidt, 'diffuse anxiety and feelings of guilt can be the half-concealed traces of the Nazi past ... [Many Nazi values were retained and unconsciously passed on to the next generation - as were the trauma]. Driven by the quest to discover, deconstruct, and decontextualize the psychic emigrants of Nazism, psychotherapists emphasized that sexuality and family dynamics were inseparable from the history that bore them, and these connections needed to be articulated through individual and group therapy. The quest for self-knowledge would necessitate a confrontation with history, and historical knowledge would be bound to the story of one's own origins.

In order to comprehend their individual and national past, the children and grandchildren of Nazi-era Germany had to recover these lost family narratives, a process that always threatened to make strangers out of fathers, mothers and grandparents, and to create corrosive cycles of suspicion between the generations. While, in the immediate post-war years, children and parents collided to put the past behind them, the public debate surrounding the 1964 Auschwitz trials in Frankfurt brought to public attention that former Nazis were comfortably ensconced in the post-war bureaucracy. Student activism cool to the street to protest the Vietnam war and fascists, capitalists and foreign governments. In Germany, they targeted former Nazi who held positions in the police and judicial system. Nationwide student demonstrations against the court proceedings of the 1967 Ohringen shooting and the assassination attempt against SDS leader Rudi Dutschke culminated in the radical terrorism of the 1970s and the concerted trials against the self-proclaimed leftist militant Fritz Teufel. The incidents of German police brutality led not a few 'sixty-eights' to conclude that the generation who had persecuted the Jews had now turned their violent conservatism against their own children.21

At home, students became suspicious of their own parents. In his study of parent biographies - the posthumous stories of Nazi parents written by their children - Michael Schneider finds that what seems at first to be authors' political programme of revealing the German past through family history is 'to a much greater extent, an interest in their own beginnings'. He concludes:

The preoccupation with the political past of the parents, therefore, has a surrogate function, and in some cases a retaliatory one - the child strikes out against the Nazi, but is really aiming at the parent from whom he or she did receive enough attention and love.22

What is interesting in Schneider's account of these biographies is the recurring patterns of discovery and bliss. Children stumble upon their fathers' incriminating letters, photographs and diaries, and are forced to reconcile the discrepancy between the man at the dinner table and the one photographed in a Nazi uniform. Even when no concrete evidence presented itself, the children would look for symptoms of guilt in their parents; slips of the tongue, strange ticks and quirks made all parents suspicious in this new psychopathology of German everyday life. Repeatedly, but always seeking to discover, the 'Nazi phantom-figures of their father', this generation was haunted, like lastyear Handels, by a kind of Nazi guilt. In Schneider's analysis, this search for criminal symptoms and will to public protest was itself symptomatic of confessed longings and subjective motivations:

These radicalized sons and daughters of the bourgeoisie who took to the streets with flags unfurled, clenched fists and political demands, were simultaneously protesting against something the which could not be conceptualised in political or economic terms - namely, the emotional deficits from which they were suffering because of childhoods wasted in restrictive living conditions and numb joie de vivre.
Students made their parents lose political subjects in order to separate themselves from the family ties that bound them to a daunting history, so that they, like their parents, might cut off the affective bridges to the past. The anti-authoritarian revolution and the politics of memory, however diffused may have become by the 1980s, threatened to drive a permanent wedge between the generations.

If the 'sixty-eights' had politicized their parents to the point of revanchist family ties, and if, in some cases, politics reflected the post-traumatic disfunctionality that plagued many middle-class sons, the Schoolgirl Reports exposed post-war policies and family conflict in terms of adolescent sexuality. Read sensationally, Hoffmann's series exerts for pornographic enjoyment the sexual misadventures of a post-war generation that was proclaiming its innocence. By displacing onto the daughters the shame and guilt more aptly associated with their fathers, these films sexually objectify their subjects and reverse the terms of familial alienation. It is not the parents whose criminal pasts make them strange and unfamiliar, but the daughters and sons who become alien the moment their pasts are revealed. So often in the series, reprehensible girls are shown at the dinner table with their parents and siblings, playing the daughter role. This series puts German youth on trial revealing, and in this way containing, the politics of a more radical revolution. If older German men were the principle viewers of these films, such scenarios would have not only pornographic appeal, but would assure viewers that even self-righteous youths have something to hide. The sexually liberated body, moody the girl body, is not delivered from German history or returned to a time before Auschwitz but is guilty of dangerous desire. Such a reading, however, presumes a homogeneous audience. (Even Thomas Elsaesser writes that the youth audience - along with the guest workers - was attracted to exploitation productions. And Georg Sessien notes that by the late 1970s, women accounted for up to 40 per cent of the audience for pornographic features.) Thus, it may be more fruitful to consider how this series is mediating rather than simply foreclosing the generational and sexual politics of the 1970s.

THE RHETORICS OF SOFT-CORE PORNOGRAPHY

Genre cinema has long been understood as a form of cultural problem - solving in that it takes up irreconcilable conflicts in society and offers improbable but satisfactory resolutions, very often defining problems and their solutions to those dominant culture is able to address. Linda Williams' groundbreaking study of hard-core reveals that in these narratives, sex is the problem for which more, good sex is the solution. Yet, as with the musical, it is very often the other problems that are wrapped up in the field of sexual difference, pleasure and displeasure that good sex serves to resolve. As Williams explains, pornography is often below the radar of film criticism, because we assume the natural fact of sex but fail to consider its theoretical function within the film. Though pornographic, like other mainstream genres, avoids the systemic roots of conflict, that genre more than others lays bare the power dynamics between the sexes from whose questions of age, class and racial difference may be organized.

As soft-core pornography, the Schoolgirl Reports are elusive about the fact of sex, but devote far more screen time to the discussion, assessment and judgement of problems related to good and bad sex. In Part 6: War Begins under windy Occupation (What Borders Would Gladly Wash Up, 1973), a teenage couple is discovered having sex after school beneath the piano in the music room - an appointment, the voice-over tells us, they have been keeping for the last two weeks. The couple is subsequently brought before the parents, the board of, who, in the first part, will hear the evidence and decide whether the students should be expelled. Concerned that they should be punished for being in love, the pair relates stories about themselves and other teens in order to compare their music-room misadventures to the far more scandalous sexual escapades of their peers. Soon the teachers and parents are on trial themselves. From the married forest ranger who consorts and parties with an amorous schoolgirl in the locker room, to the alcoholic father who prostitutes his daughter in order to pay off his debt, adults are as culpable for the naivete of high-school students as are the students themselves, who bribe, rape and even kill out of frustrated desire. Let we throw up our hands at this rampant degeneracy or indubitably denounce all teenagers, the psychologist intervenes with tempered advice. The problems of students naivete and lawlessness, and conflicts between parents and their children, are real problems of sex. And the problem of sex can be distilled to the problem of differentiating sex from love. In or out of wedlock, within or across generations, bad sex is a product of irrational lust, and good sex is an expression of love. (And love, the voice-over declares as the now-vested couple walks with their parents through the Siegessäule is the element of life). This extended and finally sentimental example speaks to the infantile consolatory rhetoric of the series that attempts to solve an array of problems through the cipher of sex and to blur the boundaries between the legal and moral sense of guilt.

CONCLUSION

It may be appropriate to conclude this chapter with a consideration of the Schoolgirl Reports series in connection with Michael Geyer's work on post-war memory politics. For Geyer, one of the principle symptoms of historical reclamation in West Germany was a conceptual melding of religious ethics and secular politics:

Individual introspection, public tribunals to assure collectivity, critiques of hidden motives and intentions - all made up a culture of guilt and atonement. The acknowledgement of guilt under the watchful eye of Western modernity became the measure of progress. Individual and collective, in the West German politics of memory.

And yet, for most Germans the actual work of remembering occurred not in the form of individual recollection, nor whose memory subjects to a tribunal of conscience in a culture of guilt. It was rather the mass-mediated morality plays of the Holocaust in television and film that liberated Germans from their past - representations, Geyer comments that implicated no one in particular, but merely represented actions and non-actions, attitudes and behaviour which everyone remembered, and whose bitter consequences were now summed up in a story that led irresistibly to anesthetization and amnesia.
INTRODUCTION

ALEX DE LA IGLESIA'S MUERTOS DE RISA

Chapter 4: Timing and the Comedy Team

Dona Mae Keberle

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Alternative Europe

These films and television programs, however, afford a new transformation in their viewers from a repressive, conformist society. The films and television programs are not just entertainment; they are also political statements. They challenge the authority of the state and the traditional values of society. They encourage viewers to think critically and question the status quo.

The films and television programs also provide a voice for the marginalized and oppressed. They highlight issues of social injustice and inequality, and they encourage viewers to take action. They promote a more just and equitable society.

The films and television programs are also an important form of cultural transmission. They preserve and pass on the nation's traditions and values to future generations. They also help to shape the nation's identity and cultural heritage.

In conclusion, the films and television programs are an important aspect of the nation's cultural landscape. They provide entertainment, challenge the status quo, promote social justice, and preserve cultural heritage. They are a vital part of the nation's cultural identity and are an important part of the nation's cultural transmission.