"The Nazi Who Won't Die
Leni Riefenstahl at 100."
– James C. Faris

"I want to see, that's all. This is my life. I want to see." Leni Riefenstahl, on the occasion of her ninetieth birthday (Vanity Fair, September 1992).

Dutch poster protesting 1936 Olympics

PROFILED NAZI women who never faced the gallows...

Leni Riefenstahl made films for Hitler, but claimed not to have been a Nazi.
Triumph of the Will scene shows huge banners designed by Albert Speer

Triumph of the Will
1934, German documentary, 114 mins., black and white, mono sound, in German language

Directed and Produced by Leni Riefenstahl
Written by Leni Riefenstahl and Walter Ruttmann
Original music by Herbert Windt
Cinematography by Sepp Allgeier and Karl Attenberger and Werner Bohn

Leni Riefenstahl’s real name was Berta Helene Amalie Riefenstahl, born August 22, 1902, in Berlin. "Leni Riefenstahl’s showbiz experience began with "an experiment." She wanted to know what it felt like to dance on the stage. Success as a dancer gave way to film acting when she attracted the attention of film director Arnold Fanck subsequently starring in some of Fanck’s "mountaineering" pictures. With Fanck as her mentor, Riefenstahl began directing films. Her penchant for artistic work earned her acclaim, and her films awards, across Europe. It was her work on "Triumph of the Will", a documentary about Adolf Hitler, that would come back to haunt her after the atrocities of WWII. Despite her protests to the contrary, Riefenstahl was considered an intricate part of the Third Reich’s propaganda machine. Castigated, she has not made a movie in the past 50 years." (Mini biography from IMDB).

Fig. 1. Leni Riefenstahl, one of the world’s most famous and influential females, in intrinsic values what she did in terms of lasting contribution for the terrible 20th century civilization.
Leni was a film director and preeminent photographer, born August 22, 1902 in Berlin, Germany to parents Alfred and Bertha. Her birth name was Bertha Amalie Riefenstahl; she left the most lasting record and remembrance of the Berlin Games, however, in *Olympische Spiele* (Olympic Speak): The film of the XI Olympic Games, Berlin 1936. The first feature length record of an Olympiad; it was commissioned by the Olympic organizers. It was made in the epic, heroic style that Riefenstahl employed to shoot the 1934 Nuremberg rally for *Triumph of the Will* (released 1935). That the Olympic and Nazi ideals could coincide to such an extent remained troublesome (*Wie ein Held zum Ziegen*) marring her otherwise prolific and unique creative act in the film world, first time for a woman director, actress and photographer. She used 45 cameras to shoot 200 hours of film edited down to 225 minutes, divided into two parts subtitled Festival of the People (118 minutes) and Festival of Beauty (107 minutes). Despite the political downside (and she wasn't alone, Marlene Dietrich, the Hollywood superstar, was very sympathetic to the regime and knew Hitler personally, despite claims to the contrary), the films were shot very much in a typical continental genre of film as 'art' and a message to the public. Perhaps that's why she was hired by Hitler.

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Fig. 2. Leni Riefenstahl on a camera dolly (during the production of *Olympia*). She was Hitler’s hired hand and master filmmaker. Leni Riefenstahl is both wonderful and horrible in Ray Muller’s 1993 documentary film. She’s very much within the racial syndrome or propaganda and warfare tactics practiced today by her brethren at No. 10 Downing St. or 1776 Pennsylvania Ave., if not their very pathfinder, therefore the ability by this—regardless of her Nazi career—remarkable woman to survive the Nuremburg gallows and the Tinsel Town critics; she made films to her very last days, considered the equal of Orson Welles and Alfred Hitchcock which is an incredible feat in itself in view of her background. Had she attempted such survival in postwar Soviet Union it would have been impossible, where profiled Nazis would have been unacceptable if not executed or jailed for life such as the Vice Fuhrer Hess.
However, these were the first Games at which the flame was carried by torch from the Olympic site in Greece, where a stone bearing the Olympic 'five rings' logo was added to the Delphi temple specifically to be filmed by Riefenstahl. Nazi myth-making and the lost grail bit at its best... However, much of the current ceremonial procedure of the Games was established in 1936... No woman has been more important to the art of filmmaking than Leni Riefenstahl. Yet, no artist has endured a more ostracized existence than she did, because of the Nazi tarnish which now gone on for almost six decades... One has to be careful when getting involved in empire-building, feedback can be costly... The Berlin Olympic Stadium complex, where Leni filmed the 1936 Nazi Olympic Games with vim, vigor, vitality, and creativity...
Triumph of the Will (German: Triumph des Willens) is a propaganda film by the German Nazi filmmaker, our very own Leni Riefenstahl. It chronicles the 1934 Nazi Party Congress in Nuremberg. The film contains excerpts from speeches given by various Nazi leaders at the Congress, including portions of speeches by Adolf Hitler, interspersed with footage of massed party members. Hitler commissioned the film and served as an unofficial executive producer; his name appears in the opening credits; the Fuhrer is in fact the main actor. The overriding theme of the film is the return of Germany as a great power, with Hitler as the True German Leader who will bring glory to the nation.

Triumph of the Will was released in 1935 and rapidly became one of the better-known examples of propaganda in film history. Riefenstahl's techniques, such as moving cameras, the use of telephoto lenses to create a distorted perspective, aerial photography, closed circuit television, timely delivery by zeppelin of film canisters taken daily at the Olympics, and revolutionary approach to the use of music and cinematography, for example, have earned the Triumph film recognition as one of the greatest films in history. Riefenstahl won several awards, not only in Germany but also in the United States, France, Sweden, and other countries. The film was popular in the Third Reich and elsewhere, and has continued to influence movies, documentaries, and commercials to this day, even as it raises the question over the dividing line between art and morality.

Fig. 5. Triumph of the Will (German: Triumph des Willens) is a propaganda film by the German Nazi filmmaker, our very own Leni Riefenstahl. It chronicles the 1934 Nazi Party Congress in Nuremberg. The film contains excerpts from speeches given by various Nazi leaders at the Congress, including portions of speeches by Adolf Hitler, inter-spersed with footage of massed party members. Hitler commissioned the film and served as an unofficial executive producer; his name appears in the opening credits; the Fuhrer is in fact the main actor. The overriding theme of the film is the return of Germany as a great power, with Hitler as the True German Leader who will bring glory to the nation.

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Fig. 6. Leni was a most beautiful propagandist of the Third Reich, whose rose to fame not only with the above film – Triumph of the will, released in 1935, but most prolifically with her contributions to the 1936 Berlin Olympics, from closed-circuit television to have daily canister of film dropped by the zeppelins over major continental capitals, the smoked glass ash-trays, T-shirts, the Olympic Bell, passing the lit baton or Olympic Torch from Olympia to Berlin for 2,800 km, and so on… Riefenstahl attempted to make films after the war but each attempt was met with resistance, protests, sharp criticisms and an inability to secure funding. In 1944, she married Peter Jacob, whom she later divorced, and in the 1960s began a lifelong companionship with Horst Kettner, who was forty years her junior. He remained with her until the end of her life. She became a photographer and was later the first to photograph rock star Mick Jagger and his wife Bianca as a couple holding hands after they were married, as they were both admirers. Jagger told Riefenstahl he had seen Triumph of the Will at least 15 times. Riefenstahl developed an interest in the Nuba tribe in Sudan and lived among the Nuba for various periods. Her books with photographs of the tribe were published in 1974 and 1976. She survived a helicopter crash in the Sudan in 2000. At age 72, Riefenstahl lied about her age (she claimed she was 52) to get certified for scuba diving and began to pursue underwater photography. She released a new film titled Impressionen unter Wasser (Underwater Impressions), an idealized documentary on life in the oceans, on her 100th birthday - August 22, 2002. In his book The Story of Film, film scholar Mark Cousins claims that, "Next to Orson Welles and Alfred Hitchcock, Leni Riefenstahl was the most technically talented Western film maker of her era. Leni Riefenstahl died in her sleep in the late evening of September 8, 2003, at her home in Pöcking, Germany a few weeks after her 101st birthday. She had been suffering from cancer. She was buried in the Ostfriedhof (Eastern Cemetery) in Munich.”
Fig. 7. Downtown Berlin virtuosic, nudist sculptures, accenting to the ancient Greek dictates of naked ‘healthy body, healthy mind’! Not enough could have been done to promote the 11th Olympiad of 1936, the pivotal test point for the Long German March to reach Apollonian heights, in the drive to institute a New World Order according to Gotth! So far its succeeding if it survives the Baghdad debacle in the 3rd millennia dominance warfare games, surely a little more difficult to prosecute than the 1936 prolific Olympic Games.

Fig. 208-10. The Berlin Olympic stadium for the 1936 games; daily events were photographed on film, in the evening dropped by zeppelin on European cities for close-circuit TV viewing in theaters throughout the region.
Icarus, the Hitler Lebensraum drive got too close to the sun, landing in its own ashtray.
Leni was here too with her filming crews, at Olympia, Greece, and along the Trans-Balkan trek; she also approved of the Hellenic spirit of nudity, be it in films, stage and dance; perhaps a little incongruous philosophy for the stuffy German elite, which was as prissy as the Romans about flashing flesh. For that matter, the communists too, had their women wear clothes close to the neck line and below the knees. It seems to be a totalitarian glitch in their strange norms and values system, once their power solidifies public mores too fall prey to their strange sense of reality... Frankly, I don't think there's anything more beautiful in this world than the throbbing exposed flesh of a gorgeous woman! Whatever Leni did to promote Nazism per se she made up for it with her beautiful body and promotion of media high-tech, as far as I'm concerned, though her Hollywood profile remained very low, indeed... She saved her head, with her permissiveness and promiscuity, at least in 1945-46, if not economic survival thereafter in Tinsel Town, CA, USA, eh! So did Cleopatra, Lucrezia Borgia, Mata Hari, Eva Peron, Marilyn Monroe, and exotic women ever since...
The Berlin Olympiad Recapitulation . . .

Amazingly, how Leni managed to pull the wool over the eyes of senior American military officers arresting the Nazi Corps, including Cabinet Members – the Minister of Armaments, Albert Speer, Leni's associate in the unique and productive organization of the 1936 Berlin Olympics; she was the Minister of Cultural Propaganda (be it Without Portfolio), in everything but the title, just note the accompanying clichéd commentary and illustrations, which speaks the real-time truth!

Please note, Leni filmed the Berlin Olympics, the event in the Berlin central stadium she helped design, including the promotional package of goodies sold to tourists, from smoked ashtrays to medals and clothing, ringing bells and other paraphernalia, however, not one photo of the Negro American medalist, Jesse Owens, can be found in her prodigious Archives?!

### Jesse Owens

James Cleveland "Jesse" Owens (September 12, 1913 – March 31, 1980, aged 67) was an African American track and field athlete. He participated in the 1936 Summer Olympics in Berlin, Germany, where he achieved international fame by winning four gold medals: one each in the 100 meters, the 200 meters, the long jump, and as part of the 4x100 meter relay team. Jesse Owens was never invited to the White House nor bestowed any honors by Presidents Franklin D. Roosevelt (FDR) or Harry S. Truman during their mandates. After winning so many gold medals, plus another African medalist, Hitler punted, skipped all further medal presentations, evidently deciding not to attend any further ceremonies; the Aryan racist could hardly have shaken the Black man's hand…

When asked about being snubbed by Hitler, Owens said: "Hitler didn't snub me—it was FDR who snubbed me. The president didn't even send me a telegram." Owens was allowed to travel with and stay in the same hotels as whites in Berlin, an irony at the time given that blacks in the United States were denied equal rights. After a New York ticker-tape parade in his honor, Owens had to ride the freight elevator to attend a reception for him at the Waldorf-Astoria and, of course, busses were still segregated…

In 1955, President Dwight D. Eisenhower acknowledged Owens' accomplishments, naming him an "Ambassador of Sports," the NASP was already a reality in the postwar period, the Negro counter-revolution with some 155,000 graduated Black GI's (earned on the wartime GI educational bill), its Intelligentsia had come of age. . . Moreover, In view of the built-in racial slur in America, I'm surprised that Owens' ever made it to the Berlin Olympics in 1936. Perhaps because of his outright track record, which no one else could match, or maybe do to the overt and premature Third Reich's Aryan racism and territorial aggrandizement in progress? Wilhelm Kaiser rushed in with WW-I imperialism, as did Hitler in World War-II de facto conquest of the continent and afar, all-too-soon for the British and American Germanic ruling elite, with exactly the same plans of dominance; therefore it was time to send a messages to the Hitler elite, i.e. worldwide hegemony needed time and high-tech tested military systems, before the Goth can take over the planetary meridians. Consequently, the two anti-German world wars, a slap in the face to Fatherland, with only now the empowered Germanic West is ready to become the planetary Overlord, bombing the hell out of opposition, the Arab-Muslim World and liberation movements everywhere, having already transformed us Americans into a docile, well-behaved and productive Protestant Capitalism of Max Weber's vintage and dotage, the author of the German state Constitution, for those who might not be aware of modern constitutional history, i.e. apathy reigns supreme: we the plebiscite no longer participate in policy making, not even through delegation of our god-given natural rights via our elected representative protecting the General Will of Man: all our rights have been usurped by the Gothic ruling elite!
Leni Riefenstahl made films for Hitler, but claimed not to have been a Nazi? Below is Albert Speer's Swastika stage for the opening ceremony of the 1936 Berlin Olympics, seating 110,000 guests. Prior to this event only Circus Maximus in Rome could match, indeed, surpass the seating with 300,000 seats, first time in two millennia. The modern stadium has been copied ever since all over the world, including the paraphernalia sold to the visitors, most of it introduced by Leni, the prolific survivor of the terrible 20th century.
Leni’s wartime marriage ceremony with Major Peter Jacob in 1944, sporting the Iron Cross winner…

Why the marital rights, with the Allies closing in on Nazi Germany, Leni marries the Nazi? Evidently the major didn’t survive the conflict! On the other hand, she must have been a fatalist or a believer in Wunderwaffen, the “Vengeance weapons” of her Fuhrer to make such a commitment when the misfortunes of the lost war were evident all over the place. A year later her admirer and supporter, Adolf Shickelgruber, followed suit, when he married Eva Braun in the Berlin bunker, then ordered his own suicide, the bride alongside him and several other duped Nazis, their families and children…

Hanna Reitsch’s lover (right), a fighter pilot and high ranking Luftwaffe officer Colonel-General Robert Ritter von Greim [his name "Ritter" was assumed from the word "Knight"—as knighthood and Aryanism was popular in Nazi Germany], who became her life partner, also committed suicide in Allied imprisonment; though they were never married officially, she remained true to the unofficial vows to the end of her life… During the last days of the war Reitsch was asked to fly Ritter into the embattled Berlin to meet with Hitler. Red Army troops were already closing in on the Reichstag, when Reitsch and von Greim arrived on 26 April in a Fieseler Fi 156 Storch aircraft, piloted by Reitsch. With her long experience at low altitude flying over Berlin, Hanna landed on an improvised airstrip in the Tiergarten near the Brandenburg Gate (Greim was wounded in the leg when Red Army soldiers fired at the light aircraft during its approach). They made their way to the Führerbunker where Hitler promoted von Greim to Hermann Göring’s former command of a now wholly defunct Luftwaffe. On Hitler’s orders, she escaped Berlin with von Greim during the evening of 28 April 1945 by flying out through heavy Soviet anti-aircraft fire en route to … She was about the last person surviving the war to see Hitler alive.

To recapitulate …
Primitive man is much more sexually active—and, hence—reproductive, compensating for lack of brains and knowledge and fringe benefits of the progressive or high-tech world (safety in numbers, more babies) and, needless to underscore, the Germanic sub-race of man, having arrived for the first time on the continent with the rise of the Christian era, the aggressive streak—hence, sexual prowess—is there to be tapped instinctually along with all the other fruits of conquest garnished by this Hominid predator populating the northwestern European crescent and the colonies in the Americas. Leni, survived—perhaps relying much more than we have blamed Cleopatra—on her *femme fatale* endowments, so illustrated on these pages, though it took more no doubt to survive the Information Age than a beautiful body—it required perseverance and triumph of intellect to outwit her own barbaric clan!

Leni's African *skinheads* remind us of Bruce Willis's Hollywood hair style now in vogue worldwide these days. Any doubt of our Caucasian endemic roots—African; the Goth, a Johnny-cum lately, on the civil Tree of Life, tsk? tsk! If Eve was the Maker's lover on Earth, then his creation, Adam, to pacify his lady's desire for permanent companionship, must have fathered the ongoing ruling elite... Adam and the Maker were first the best of friends, the Bible claims, then had a sudden falling out—over Eve, no doubt, i.e. the son stole the concubine from his Father!
Moreover, perhaps the main reason WHY this atavistic clan of Oriental Barbarians from the Flatlands of the River Ganges (the Germanic breed is from Bangladesh), without an original 'dram' of genetic Caucasian or WesternCiv roots has made such a quantum leap into the takeover and leadership of planetary meridians: no doubt about it, the unique genetic barbaric verve and assimilating ability of professional and technical values was the override and advantage achieved, since the Fall of Rome AD469, over the endemic White continental population, including the acquisition of Caucasian cosmetics through rape and 'inveigled' or forced 'mating' (marriage by showing off the newly gained plumage – white skin, blond hair, inbred muscles and hefty genitalia, plus the territorial prerogative, confiscated lands and robbed wealth, the fringe benefits of conquest aggressively secured by this dangerous predator … It's an aggressive racial and irrational psychosomatic streak we, the worldwide Intelligentsia, must deal with sooner than later!

Whatever leadership positions they have usurped and assumed from more civilized and older races of man must be recovered and this breed removed from our midst, particularly the Ruling Elite in Great Britain, United States, and Canada. . .

Helene Bertha Amalie "Leni" Riefenstahl (August 22, 1902 – September 8, 2003) was a German film director, dancer and actress widely noted for her aesthetics and innovations as a filmmaker. Her most famous film was Triumph des Willens, a propaganda film made at the 1934 Nuremberg congress of the Nazi Party. Riefenstahl's prominence in the Third Reich along with her personal friendships with Adolph Hitler and Joseph Gobbles thwarted her well-deserved film career following Germany's defeat in World War II, after which she was arrested but never convicted of war crimes… The American senior officer corps were very forgiving for whatever moral or immoral reason… The film about Hitler and Nazi Germany – Triumph of the Will – was very prophetic: it took real will to survive two world wars and to live over a century of active and creative life, despite all the adversity she faced over her past Nazi affiliation!

Reitsch remained loyal to Nazism and never reneged her commitment to the ideology, while Riefenstahl regretted shooting the film for Hitler in which the Fuhrer starred – Triumph of the Will, the cliché a real matrix of her life, spanning the two centuries, surviving two tumultuous world wars including the Cold War of her own making: she was never quite accepted by WesternCiv, the acculturated yet clever still aggressive Germanic Western elite, especially the entertainment capital of the world, Tinsel Town – USA, the world of the modern dominators she helped to form… Hence, she bolted in time to Africa, where she overcompensated for ignoring Jesse Owens at the Olympics, and to her delight found the Blacks both beautiful and well-hung – the male population, while the women were as exotic as anywhere else in the world. She lived to 101 years of age (1902-2003), and left an indelible "creative act" mark on the entertainment world, irrespective of her Nazi commitment, denied or not…
Frankly, I think Leni’s profession had somewhat humanized the in-grained genetic aggressive streak still possessed by her brethren, the Anglo-Saxon Ruling Elite!

Such is the nature of the Human Condition… Of course, there’s still plenty of room for the wicked on Madagascar, or better yet: perhaps we can secure a long-term lease on Devil’s Island, tsk? tsk!

It takes tens of thousands of years to civilize barbarians; hence Rousseau’s Noble Savage concept remains wishful thinking!!

**OLYMPIA . . .**

*Let there be light!* - *Genesis*

The ancient Egyptians have surmised correctly so that we have arrived on this pale-blue planet on the wings of photons, the Hominid gene coded in the lattices of light catapulted Earthward from Helios, the Sungod of Akhenaten and Nefertiti…

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**Olympic Torch Relay:**

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The INSET (above, for simplicity) is without figure numbers nomenclature…

*Hitler’s motorcade passes through the Brandenburg Gate going to the opening ceremonies of the Berlin Olympics.*
Lise Meitner, is a profiled physicist who developed nuclear fission... Riefensthal, the filmmaker, like many other German fascists de-nazified by the Allied captors, of course, went into denial in the post-war WW-II period, but not Hanna Reitsch, the feisty test pilot; Hanna had character, she remained a committed nationalist, who wore her diamond-studded Iron Cross to the grave. However, even in times of war, you can see current events in their historical perspective, provided that your passion for the truth prevails over your bias in favor of your own nation.