

S E C R E T

Ref No SAIC/28
28 May 45

SEVENTH ARMY INTERROGATION CENTER
APO 758 US ARMY

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: Auth: CG, 7th Army :
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: Date: 28 May 1945 :
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HANS HEINRICH HINKEL

(Cf also Report Ref No SAIC/27, 27 May 45)

1. SOURCE

HINKEL, Hans Heinrich, Civ, Former Business Manager, REICHSKULTURKAMMER (National Department of Culture).

Source is a 44-year-old native of WORMS, whose father owned a butcher shop and vineyard. Because of organic heart trouble source was never drafted into the army. He studied philosophy at the University of BONN, and attended the University of MUNICH in 1920-21. There he became a member of the student organization OBERLAND, which was incorporated into the VATER-LAENDISCHE VERBAENDE (Fatherland Organizations) in spring 23. During the same year he was forced for financial reasons to leave school and earn his living, which he did by working first in a bank and later on a canal construction project. In Oct 23 he was overtaken by physical exhaustion and retired to the farm of a friend in Lower Bavaria. On 8 Nov 23 he was called to MUNICH by the OBERLAND organization and participated in the HITLER Beer Hall Putsch at that time. He received the BLUTORDEN (Order of Blood) in 1934, undoubtedly in recognition of this participation. From MUNICH he returned to the farm, where he remained until Mar 24. In 27, through his connection with the STRASSER publishing firm, source resumed his activity in German and Nazi politics. His career, which reached its high point in his appointment as business manager of the REICHSKULTURKAMMER, is described in the following sections of this report.

Though a generally reliable type, source tried during interrogation to play down his own importance in Nazi cultural and political life. He tries to color the facts in his own favor.

Rating: C-3

Date of Information: Mar 45

Interrogator: E.H.

2. ASSOCIATION WITH GREGOR STRASSER

During his stay on the farm following the HITLER Putsch of 23, source made the acquaintance of the pharmacist Gregor STRASSER and his two brothers, Dr Otto and Franz STRASSER, the latter a member of the Order of Benedictines. In 1927, when source had been editor of the newspaper INN u. SALZACH WACHT (NEUOETTING/-INN) for three years, Gregor STRASSER invited him to invest in the publishing firm VERLAG GREGOR STRASSER GmbH, BERLIN. Source invested RM 40,000 (which he had acquired through his marriage) in the venture. He thus came into control of 49 per cent of the stock of the firm, the other 51 per cent being divided among the three STRASSER brothers. Source was made administrative and business director of the firm, while the policies were in the hands of Gregor and Otto STRASSER.

Gradually the firm was enlarged, and after about three years it owned all six weekly papers of the Nazi Party in Northern Germany. Its position NORTH of the MAIN was comparable to that of the Party publishing firm of Franz EHER, MUNICH, for Southern Germany.

The political trend of the brothers STRASSER differed in many respects from the official Party line as expressed in the papers of the NSDAP EHER firm and in its chief paper, VOELKISCHER BEOBACHTER, published by Adolf HITLER with Alfred ROSENBERG as chief editor. The differences centered around questions of religion, the Jewish question, foreign policy and social policy. The STRASSER papers considered themselves aligned against the "heathenistic-Fascistic tone of anti-Semitism" of ROSENBERG, who, because of his "intellectual superiority over HITLER, had free rein in the running of the VOELKISCHER BEOBACHTER.

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Through the growing importance of STRASSER in Northern Germany - especially among the workers in the industrial regions of the Ruhr, Saxony, HAMBURG, etc - his papers continued to gain in circulation, and the expansion of the firm demanded new funds. Source sent home for more money and contributed sums of RM 40,000 and later RM 30,000 - the entire family fortune - to the firm. The growth continued, despite the fact that Dr GOEBBELS, who had been called to BERLIN by HITLER, did not make use of their weekly to propound his views, but founded a new paper, sharply anti-Semitic in tone, DER ANGRIF. DER ANGRIF was the official Party organ of the BERLIN district and was made possible through the contributions of thousands of the first Nazis, mostly poor people, in the national capital. Later when the EHER publishing firm took over DER ANGRIF, this fact was not taken into consideration, and GOEBBELS received a large sum of money for it.

3. HINKEL'S REVOLT (?) AGAINST THE PARTY

In 1930 the first rebellion of Gregor STRASSER and his friends against the Party took place. This was mainly against the more and more one-sided interpretation of the program by ROSENBERG, GOEBBELS, STREICHER, ESSER, Gottfried FEDER, and others. Gregor STRASSER was considered an "outsider". After a terrific struggle between the STRASSER publishing firm on one side and HITLER's EHER publishing combine on the other, STRASSER consented to liquidate his firm as rapidly as possible and to demand that his brother Otto leave the NSDAP.

HITLER promised STRASSER and HINKEL that the money invested in the firm, which would be lost through the liquidation, would be considered an "honor debt of the Party" and would be repaid as soon as possible. Thus through a legal bankruptcy process the STRASSER firm was liquidated. HITLER, however, never kept his promise. When source later mentioned the debt to HITLER's private secretary, Rudolf HESS, he was told that he would be given a seat in the REICHSTAG as compensation. This would give him a monthly salary of RM 600. Gregor STRASSER advised him to accept, and in Sept 30, when the number of Party seats in the REICHSTAG increased from 12 to 107, HINKEL was elected a member. He claims that he never received any of the RM 110,000 invested with STRASSER, and that he refused to collaborate in GOEBBEL's paper DER ANGRIF, as he was in favor of the political views represented by STRASSER and his brother.

4. "BATTLE UNION FOR GERMAN CULTURE"

Wishing to do some work outside his regular political job, source founded a branch of the "Battle Union for German Culture" (KAMPFBUND FUER DEUTSCHE KULTUR) in Berlin in 1930. This organization had been started a few months before in MUNICH by the well-known art publisher BRUCKMANN, with the aid of a few prominent artists. There was a danger, pointed out to him by BRUCKMANN and STRASSER, that ROSENBERG might attempt to dominate this non-Party organization, since HITLER had made ROSENBERG his "Pope of Culture".

Source called on all artists in the national parties (DEUTSCHNATIONALE PARTEI, DEUTSCHE VOLKSPARTEI, etc) to become members of his organization. The principal attraction for most of these artists was the fact that membership in the NSDAP was not necessary, while at the same time they were enabled to participate in the reconstruction of the financially ruined theatrical and musical professions. Members of "Marxist" parties were not accepted, as the danger of "complete domination by the Communist Party" became more and more threatening. In BERLIN the KPD (Communists) had polled over 1,000,000 votes.

In the theatre all the classics and classical composers were slowly disappearing from the programs. In attempting to restore them, the organization became a success in certain circles, despite the fact that the Party through DER ANGRIF called it a "colorless, bourgeois union".

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5. PRUSSIAN THEATER COMMISSION

In 1931 the revolt of the BERLIN SA leader STENNES occurred. As in the previous year during the STRASSER rebellion, source claims that an expulsion process from the Party was started against him. As active participation in the revolt could not be proved, he was let off, but was never to get an office in the Party.

During the spring of 1933 source was put in charge of the Prussian Theatre Commission (AUSSCHUSS) by Hermann GOERING. Members of this commission were almost exclusively artists, among them Ludwig KOERNER, later president of the National Department of the Theatre (REICHSTHEATERKAMMER). This commission was to submit plans concerning personnel and programs for all the official theatres in Prussia to GOERING, after the Jewish managers of the theatres had been removed through national laws.

6. JEWISH CULTURAL ORGANIZATION (KULTURBUND)

In July 1933 various Jewish personalities, whom HINKEL knew from theatrical and musical circles, asked him if there was any possibility of their finding employment in Germany, as they could not or would not emigrate. According to source, it was he who suggested to the Minister for Culture for Prussia, Bernhard RUST, and to GOERING, the creation of a Jewish cultural organization (KULTURBUND). This organization was to provide performances by Jewish artists for exclusively Jewish audiences. This was very much desired by many Jews, since, because of existing laws in many districts and cities, it was forbidden for them to attend public artistic performances. The plan was to create the organization first in Prussia, and then on a national scale, with the collaboration of the Jewish communities. Despite the great fanaticism in many circles, permission for this undertaking was granted after a few days, first by RUST and then by GOERING. (RUST is supposed to have told source that "he had picked up an extremely hot iron" and that he was curious to see how long the ROSENBERG-STREICHER-GOEBBELS clique would remain silent).

In Aug 33 the BERLIN executive council of the Jewish KULTURBUND had its first session. The chairman was the former conductor of the State Opera (STAATSOPER) of BERLIN, Dr SINGER. The theatre, formerly the HERRNFELD-THEATER, was called the THEATER DES JUEDISCHEN KULTURBUNDES and was located in the KOMMANDANTENSTRASSE. From among the artists of opera, stage and music who had been dismissed after 30 Jan 33, groups for opera and stage performances were formed. This was carried out later on throughout Germany, and resulted in a fairly well organized Jewish cultural life.

In Feb 34, after a conference with RUST, FRICK and GOERING, source was made "Commissioner for non-Aryans Artistically Employed within REICHS Territory." He held this office until 1941. Source claims that through this activity he made himself many enemies and only the position of GOERING, which was untouchable until 2-3 years ago, made it possible for him to continue. (He was considered GOERING's special agent.) Source claims that he was supported in his endeavours by Dr Hjalmar SCHACHT and Dr Walter FUNK.

7. POSITION IN REICHSKULTURKAMMER (NATIONAL DEPARTMENT OF CULTURE)

During the autumn of 1933 the legal foundations were laid for a REICHSKULTURKAMMER (RKK) (National Dept of Culture). During the summer of 35 source, allegedly much to his surprise, was made third business manager (GESCHAEFTSFUEHRER) of this agency by Dr GOEBBELS. The other two business managers were GRUF (SA Maj Gen) Franz MORALLER and Prof Dr SCHMIDT-LEONHARD. The latter was the originator of all laws and executive regulations pertaining to the REICHSKULTURKAMMER. For this legal work, done at the request of Dr GOEBBELS, he was made Professor of Culture Law (KULTURRECHT) at the

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University of BERLIN. SCHMIDT-LEONHARD was notorious as a fanatical Party member.

Source claims that he was gradually reduced in importance within the RKK, despite great success in organizing a sort of USO organization for the troops on the front. Finally he was left only two purely artistic jobs: since 1 May 44 that of REICHSFILMINTENDANT (director in charge of the movie industry), and since Apr 42, that of director of the artistic programs on the radio. His successor in his job of general business manager (HAUPTGESCHAEFTSFUEHRER) of the RKK, as well as that of General Secretary, was Dr Hans SCHRADE, who at the same time was business manager of the Department for Theatre (REICHS-THEATREKAMMER).

a) Regulation of German Film Industry

When source took over the film industry in 1944, he says movies in Germany were faced with cultural ruin. Dr Fritz HIPPLER, who had held the position from 36 to 43, had completely failed. He was followed in rapid succession by three other men within one year. Almost simultaneously with source's taking over his new position, the Film section in the Propaganda Ministry received a new boss, GAU Propaganda Chief of HANOVER Kurt PARBEL. PARBEL, a former HITLER Youth leader, was the "Party man" for the movie industry, and had been appointed to this job through BORMANN. As Propaganda Chief of HANOVER he had come to the attention of the GAULEITER for HANOVER, LAUTERBACHER, and later was brought to the Party office of BORMANN. Here he received a certain amount of schooling and was known as a "coming man". Source concentrated on making movies for entertainment, while the special office under PARBEL's direction made newsreels and special productions.

As REICHSFILMINTENDANT (Director of the German film industry), source was placed over the production chiefs of the various film studios, including: UFA, TOBIS, TERRA, BAVARIA, WIENFILM, BERLINFILM and PRAGFILM.

Dr WINKLER, as Deputy for the film industry (REICHSBEAUFTRAGTER FUEER DIE FILMWIRTSCHAFT) was the governmental representative in control of the financial heads of the same film companies. It was also his responsibility to bring all movie firms under state control by buying them up through the CAUTIO GmbH, of which he was the director.

Also through CAUTIO, which was financed by the REICHS Finance Ministry, Dr WINKLER bought the SCHERL magazine from HUGENBERG.

b) Regulation of German Radio

The agency in over-all control of the German radio was the Radio section of the Propaganda Ministry, whose function was exactly analogous to that of the Film section. Subordinate to this section was the REICHS-RUNDFUNK (National Radio) GmbH, which actually presented the programs to the radio public. Hans FRITSCHKE, besides heading the Radio section of the Propaganda Ministry, was responsible for news broadcasts, speeches, lectures, commentaries, and all "spoken words" emanating from the REICHS-RUNDFUNK.

In charge of administration of the REICHSRUNDFUNK was Dr GLASMEIER, while source was head of music. Source claims to have had only two programs under his control, one at the REICHSENDER, the other at the DEUTSCHLANDSENDER. These were purely artistic, he claims, and received the applause of soldiers, who were tired of the dry political program served them by FRITSCHKE.

8. RESIGNATION AND CAPTURE

On 15 Dec 44 source was dismissed at his own request, with his salary as MINISTERIALDIREKTOR (title for high government official) continuing. It was his intention to embark on a commercial undertaking in the film

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industry, which would not have been allowed while he held a government position.

On 10 Apr 45 source received an order from GOEBBELS to go to Southern Germany to supervise music at the radio stations, and if possible to assemble officials of the Propaganda Ministry. This source did gladly, as it gave him a chance to leave BERLIN and to visit his wife, who had been ill ever since she was dismissed from the concentration camp in RAVENSBRUECK.

He visited the Bavaria Film Company in Munich for a short time and ordered a continuation of production, against the orders of the GAULEITER GIESSLER. From there he went to MITTENWALD, where other members of the Music department of the REICHSRUNDFUNK were assembled. He turned over all his equipment to American authorities when they arrived at MITTENWALD, and was arrested there by US soldiers.

Subject claims that the singer Anita SPADA, who later became his second wife, was thrown into the RAVENSBRUECK Concentration Camp for five months for "defeatism and pacifism". His subsequent marriage to her was considered unfavorably by Dr GOEBBELS, whom source describes as his arch-enemy.

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Paul Kubala
PAUL KUBALA,
Maj, MI,
Commanding.

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