

WAR CRIMES PHOTOGRAPHIC PROJECT
OFFICE OF STRATEGIC SERVICES
FIELD PHOTOGRAPHIC BRANCH
APO 413

60110
SECRET

11 September 1945

MEMORANDUM:

TO: U. S. CHIEF OF COUNSEL, COMD'R J. DOGOWAN, COL. STOREY,
COL. CHIL, COL. PROSS, COL. GABLE, LT. COL. KATLAN, AND
FIELD PHOTOGRAPHIC BRANCH, WASHINGTON, D. C.

FROM: LT. (jg) S. W. SCHULBERG, USNR
Project Supervisor, Photographic Evidence Div.
Field Photographic Branch, C. S. S.

SUBJECT: Progress Report.

The following is a report of all films and recordings which have been procured and analysed by this division, as well as those for which further search is being made or must be made in the field. This work has been broken down into the following six (6) categories, which will be reviewed in order:

- I. GERMAN NEWSREELS, 1932-1945
- II. GERMAN DOCUMENTARY AND PROPAGANDA FILMS
- III. FILMS OF GERMAN ATROCITIES
- IV. GERMAN ENTERTAINMENT FILMS
- V. GERMAN STILL PICTURES
- VI. GERMAN PHONOGRAPH RECORDS.

I. GERMAN NEWSREELS

It was the opinion of this division that a thorough survey of all German newsreels issued under the Nazi regime would reveal evidence of a general nature that would substantiate the broad charges of conspiracy to seize and hold power illegally in Germany through terror and persecution, as well as the master plan of world domination. With Mr. Justice Jackson's Memorandum of 27 June 1945 in mind, the following work has been accomplished in this field:

A. GERMAN NEWSREELS IN AMERICAN LIBRARIES

1. Since the most complete German newsreel library from 1933 to 1941 was in the possession of Fox Movietone News, New York City, a staff was set up there under the supervision of Lt. Schulberg to screen the Fox Movietone index for pertinent material. From index cards, 64,000 ft. was selected, which was then viewed, translated and analyzed by Dr. Karl Jacoby, chief analyst for this project. From this body of material,

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approximately 12,000 ft. was selected as best substantiating the charges outlined in Mr. Justice Jackson's 27 June Memorandum.

2. From Paramount News, 5,000 ft. was screened, of which approximately 1,000 ft. was selected.
3. Although the American commercial newsreels on Germany did not extend beyond the outbreak of the U. S. entry into the war, we were able to continue our work by utilizing the O. S. S. film library of captured enemy film. In the possession of this library were the Wochenschaun (German News Reel) released through 1 August 1944. Approximately 30,000 ft. of this material was reviewed, from which 3,000 ft. was selected.
4. This material, amounting to approximately 16,000 ft. (running time approximately 2 hrs.) has been indexed and cross-filed according to chronology, personalities in alphabetical order and principle events. This film, complete with original sound track, has recently arrived in London from Washington and will be available in Nuremberg shortly, together with the catalogue identifying the material.

Short descriptions of each event depicted in the newsreel includes the translation of the more pertinent and self-incriminating statements made by Nazi leaders. The sources of the original newsreels have been checked wherever possible, as well as the dates, and all events and personalities identified have been checked against official Nazi publications. In certain cases, as in Goering's speech of 28 Feb. 1933 in which, as Minister of the Interior in Hitler's new cabinet, he promises to wipe out all opposition to National Socialism, these newsreels have value as direct evidence. But even in the event that they are not, it is the opinion of this division that they should prove of value in high-lighting the general pattern of the Nazi conspiracy, the seizure of dictatorial power by Hitler in March 1933, the decisive steps of the rearmament and compulsory military service program, the unification of the State, Party and Army, the demoralization and conquest of neighboring countries and the role of many members of the Nazi hierarchy now facing trial for their crimes.

B. GERMAN NEWSREELS FROM BRITISH SOURCES

- 1.1. From the Crown Film Unit, Pinewood, caption sheets on 500,000 ft. of German newsreel material have been screened for items not covered by American sources. Approximately 2,000 ft. has been selected and is now being listed in an appendix to our catalogue.

2. From MOI, another 1,000 ft. has been selected and added to the appendix.

C. GERMAN NEWSREELS FROM FRENCH SOURCES

1. French film procured through the Army Pictorial Division has been screened and 1,000 ft. of additional newsreel material selected and listed in the appendix.

D. GERMAN NEWSREELS FROM GERMAN SOURCES.

1. From the Gaufilmstelle of the NSDAP at Bayreuth, approximately 4,000 ft. have been selected and listed.
2. From Hauptamt-Schulungsamt, Reichfuhrer-SS, Berlin, approximately 2,000 ft. of newsreels have been selected and listed.
3. Despite these efforts by 31 August, we had not located any German newsreels dated later than 1 September 1944.

In Berlin on 5 September through the assistance of Mr. Fred Stalder, O. S. S. Berlin, Lt. Schulberg was able to locate at the AFIFA laboratories on Victoriastrasse the entire file of the Wochenschaun from the first issue under Nazi control in March 1933 to the last issue of 10 April 1945. From "dope sheets" describing this material, Lt. Schulberg selected ten (10) items which are now being developed in the AFIFA labora laboratory, to be paid for through reparations. Several Party documentary films were also located here, and it is believed that a more thorough search of the premises might reveal other film documents of interest.

4. For this reason, Lt. Schulberg and Mr. Stalder obtained an order from ICS (Information Control Service, formerly MI), impounding all AFIFA films and placing them under guard until such time as they as they are found to be no longer of value to the Office of Chief of Counsel. Because of the probable value of this material, plus numerous others, Berlin sources indicated later in this report, it is recommended that a staff, under Lt. Colonel Downs, including Dr. Jacoby; a German-speaking secretary, Walter Karl Rode, a repatriated French civilian and former Wochenschaun film editor now in our charge, and two (2) film technicians now in London, be placed in Berlin for a period of approximately six (6) weeks, to procure and analyze material discovered in and around Berlin.

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In Berlin, Dr. Jacoby would complete a second appendix, which, with the Fox Movietone, Paramount, O. S. S. captured film, Crown Film Library, and the complete library at AFIFA, would enable us to present by approximately 1 October 1945, a thoroughly catalogued and cross-filed index of all pertinent German newsreels covering the entire period of the Nazi regime.

II. GERMAN DOCUMENTARIES

Even before the Nazi Party came to power in Germany, it revealed a profound understanding of the use and influence of motion picture propaganda. Adolf Hitler and Joseph Goebbels were both extremely aware of the value of this medium in winning the German people to their cause, and as early as 1927 Nazi Party Congresses and public gatherings were being photographed by Party cameramen.

Immediately upon taking power, the Nazis passed decrees giving Goebbels' Ministry of Propaganda complete control over every phase of the motion picture industry, documentary short subjects as well as feature length films in which National Socialist ideas were transmitted to the public in the guise of "pure entertainment". How these controls were effected, and by whom, is the subject of a subsequent report which will deal solely with this subject. The purpose of this report is merely to list the documentary and propaganda films which either are or will soon be available, as well as those for which search continues. Many of these films bear careful examination from a standpoint of evidence for the Leadership Principle, Nazi Race Theories, quasi-military subterfuges to circumvent the Treaty of Versailles and the glorification of force and militarism with a will to world conquest are often clearly indicated.

The following films have been viewed and analysed and will be available at Nuremberg for viewing by interested parties:

1. The Triumph of the Will (Der Triumph des Willens)

This film, produced by Leni Riefenstahl, "by the order of Der Fuehrer", is an eleven reel documentary on the Nuremberg Parteitag Congress of 1934. Its dominant themes are the Leadership Principle, the unity of Army Party and State, the military preparedness of quasi-military organizations like the SA, the SS, the Deutsche Arbeits Front, the Hitler Jugend, the Flieger Corp, as well as the growing strength of the Wehrmacht and the unbreakable loyalty of the SA under Victor Lutze, despite the purge of Roehm and other SA leaders the summer before. Hans Frank, Rudolph Hess and other leaders reiterate the pledge "Our Fuehrer is our supreme judge."

Besides the 11-reel German version, exactly as released to the German people, in Germany and other countries with

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large German speaking communities (including the U. S. A.) this Branch has produced a four (4) reel (38-minute) edited version with English commentary. Both versions will be available at Nuremberg. The print in our possession was obtained from the Museum of Modern Art, New York City. Another print, in the O. S. S. library, Washington, was obtained from the Alien Property Custodian.

2. The Campaign in Poland (Der Feldzug in Polen)

This film, a full length (80-minutes) review of the events leading up to the invasion of Poland as well as a thorough photographic report of every phase of the campaign, was produced by Hans Weidemann, President of the Reich Film Chamber, for the OKW (German General Staff). The print obtained from the O. S. S. film library (who received it from the Alien Property Custodian) has an English commentary recorded in Germany. The pictures and narration attempt to prove why the invasion of Poland by Germany was necessary: Dantzic was traditionally and racially German, German nationals in Poland were being cruelly treated by the Polish government, the Poles were constantly inciting and provoking the Third Reich, etc. The film ends with German "victims of Polish atrocities" picking out "their tormentors"

3. Baptism of Fire (Feuerteufe)

A Luftwaffe version of "Feldzug in Polen", this film is now in the possession of this Branch, and was also obtained from the Alien Property Custodian in Washington, whose lists have been screened by us for the purpose of this project. One (1) print of the Luftwaffe version is said to end with a speech by Goering threatening England, followed by an imaginary air attack that obliterates London, but this particular version has not yet been obtained.

4. Victory in the West (Der Sieg im Westen)

This feature-length documentary, also made for the OKW, was produced by Svend Molder-Berlin, and depicts events leading up to the attack on France and Britain; interpreted from the official Nazi point of view, plus excellent coverage of the breakthrough in the West and the historical signing of the surrender in the Compiegne Forest. The print, in the possession of this Branch, was obtained from the same sources as Feldzug in Polen.

5. Echo of the Homeland (Echo der Heimat)

This film, appearing in numerous versions of various length, one in 22 reels (3 hrs. 40 min), was made by the NSDAP film organization, which independent of the State's Ministry of Propaganda films, although Goebbels headed both organizations. Echo der Heimat is an emotional appeal to Germans living abroad, designed to impress them with the German spirit of the victorious Nazi movement and to remind them that regardless of their adopted homes, their souls remain loyal to the German State. The film, in our possession, is approximately 12 reels (running time 2 hours), and was shown in Yorkville, New York City, before our entry into the war, and was confiscated by the Alien Property Custodian.

6. Argentina

This film, approximately one hour in length, was also produced by the Party's Film Office. Its subject is the growing influence of the NSDAP in Argentina. It might be described as an Argentine version of "The Triumph of the Will." Among other things it depicts a Brown House, a log cabin in the wilds of Argentina guarded by Argentine Storm Troopers. In one of the sequences, loyal Germans are depicted coming down from the hills and out of the back country to attend a showing of "Echo der Heimat", described above.

7. The Eternal Jew (Der Ewige Jude)

This is a feature-length Anti-Semitic documentary professing to illustrate the racial evils of the Jewish personality. The film organization and individuals responsible for the production of the film have not yet been definitely identified, but it is believed to be another NSDAP release. According to Dr. Mueller, head of Rex Films, now in Berlin, this film was shown to the public in 1942, but had to be withdrawn because of the unfavorable reaction of German audiences.

8. The German Army (Der Deutsche Heer)

A full length film produced for the OKW glorifying the training traditions and power of the Wehrmacht.

9. Westwall

This film was produced by the film division of the Organization Todt and documents the work of

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that organization in building a supposedly invincible defense in depth in the west. It includes a statement by Goering to the effect that the defensive strength of this fortification would release Wehrmacht personnel which could then be utilized in other sectors. It was released shortly before the outbreak of the war.

MISSION TO BABELSBERG

As the result of an interview held with Walter Karl Rode, previously described in this report, it was learned that two of the principal film archives of the Reich were at Babelsberg, just outside the city of Berlin, and at Ruedersdorf, 30 kilometers east of Berlin, where the most secret German films were supposed to have been deposited in a tunnel in a granite quarry. This information from Rode was substantiated by the report of a Reichfilmarchiv employee now in a FW camp, Hans Neumann. Rode also claimed to have hidden the Reichfilm Archiv index in a cupboard in a dressing room of the UFA studio at Babelsberg. On 20 August 1945, he led Colonel Storey and Mr. Neil Andrews of the O. C. C. to this site, but the cupboard had been rifled and the index removed. On this same day, Colonel Storey held a meeting with Col. Kaleoshkin, Russian commandant of the area, at which it was arranged that Lt. Schulberg would return with Mr. Rode in a week or ten days to investigate the Ruedersdorf area as well as to track down leads at Babelsberg and other places in and around the Berlin district.

On 3 September 1945, Lt. Schulberg returned to Berlin with Mr. Rode, accompanied by Major Coogan, Lt. Colonel Kenneth Downs, and Lt. Comdr Munroe, the latter two Field Photographic O. S. S. Colonel Kaleoshkin provided the party with a Russian officer as guide, Major Viergang. On 5 September 1945, the party proceeded to Ruedersdorf and succeeded in locating the tunnel at the quarry. Charred film and twisted, rusted film cans were found to be strewn for almost an acre, and the tunnel itself had been completely burned out. According to the Burgomeister of Ruedersdorf, this destruction was caused by inebriated Russian soldiers, on 7 July 1945. It was the opinion of Major Viergang, on the other hand, that this was the work of Germans who did not wish this valuable film record, amounting to approximately 21-million feet, including concentration camp and atrocity scenes, to fall into Allied hands.

Later on 5 September 1945, Major Coogan and Mr. Rode investigated the vault at Babelsberg and discovered that a tremendous quantity of film was deposited there. They were unable to enter the vault however, for it was locked. It was learned from a German caretaker on the premises that the key was in the possession of Major Urinarius, in charge of German film records under Colonel Kaleoshkin.

On 6 September 1945, Lt. Schulberg requested permission from Major Urinarius to visit the Babelsberg vault. Major Urinarius explained that the contents of the vault had already been surveyed for the purpose of separating Nazi Party

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and German Reich documentary propaganda films from the entertainment films that comprised the bulk of the material at Babelsberg. He stated that a visit to the vault would not be fruitful. However, he offered Lt. Schulberg a list of all Party and State films which had been removed from Babelsberg by him, stating that Lt. Schulberg could check off those which he considered of value to the War Crimes Project. From a list of 71, Lt. Schulberg selected 27. This list was submitted to Colonel Kaleeshkin on 8 September by Mr. Fred Stalder and Lt. Drashpil, Gp. CC interpreter, with the understanding that the films desired by us would be turned over to Mr. Stalder who would forward them to the London office of Field Photographic.

It is therefore expected that the following films will soon be available:

1. Wahlfilm I. (A Nazi Party documentary, said to include a 1933 election list of the NSDAP.)
2. SA Marschiert (Another NSDAP propaganda film)
3. Jahre der Entscheidung ("The Year of Decision"--this film, produced by Hans Junghans, former Film Chief of the German Communist Party, has an interesting history. Although under the titular supervision of Goebbels, Junghans succeeded in turning this film into subtle anti-Nazi propaganda by quoting a pre-1933 speech of Goebbels which stated that Nazi leaders were men of the people who would not seek luxury and special privileges once they were in power. The contrast between this pledge and actual conditions once the Nazi regime was installed was apparently so glaring that Hitler ordered this film withdrawn after 300 copies had been released. Junghans fled to France, according to Dr. Mueller, previously identified in this report.)
4. Reichstagung der Auslandsdeutschen RD 1937 Stuttgart. (Another NSDAP film which may indicate the way in which the "Auslandsdeutschen" were used as the spearheads preceding conquests of neighboring states.)
5. Juden ohne Maske Maske ("Jews without Masks") (Another anti-Semitic documentary produced by the NSDAP Film Office.)
6. Danzig Muss Nationalsozialistisch Werden (Danzig Must Become National Socialist) --- Another example of how Party films were coordinated with Germany's program of expansion and aggression.

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7. Gautag der NSDAP. Gau Mecklenburg
(A documentary film on the Nazi Party Day meeting in the Gau of Mecklenburg).
8. Filmbericht der NSDAP (II) ("Film Report of the NSDAP")
(This is said to be a Party documentary depicting the rise to power of National Socialism.)
9. Rudolph Hess Reden ("Rudolph Hess Speaks")
10. Goering Film.
11. Gauleiter Hofer Film. (Hofer is now in French custody)
12. Ehrentag der Saechsichen SA 1934.
13. Durch Kampf zum Sieg ("Through Battle to Victory").
14. Opfer der Vergangenheit ("The Sacrifice of the Past").
(This is believed to be another Party anti-Semitic film) so violent in its presentation of "Jewish atrocities" that people in audiences have fainted, according to Dr. Mueller)
15. NSDAP Gautag 1933.
16. Weltfeind No. I. ("The World Enemy No. 1").
(A Nazi Party film attack on Winston Churchill)
17. Geissel der Welt ("The Whip of the World")
(Believed to be an anti-British film produced by the Party's Film Office)
18. Jugend der Welt ("The Youth of the World")
(Produced by the motion picture division of the Hitler Youth organization.)
19. Nuremberg Parteitag der NSDAP von 1-4 August 1929.
(The Party's documentary of its 1929 Congress)
20. Auf dem Wege zum "Das Dritte Reich" ("On the Road to the Third Reich" --- a Party film on the pre-1933 history of the Nazi movement.)
21. Deutschland Erwacht 1933 ("Germany Awakes in 1933")
(A Nazi documentary commemorating Hitler's assumption of power and the historic events of January-April 1933.)

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- 22. Junges Europa ("Young Europe" --- a series
- 23. " " of short documentary films
- 24. " " produced by the motion picture division of the Hitler
- 25. " " Jugend, comparing the conditions of youths in the
- 26. " " various countries of Europe
- 27. " " and advocating the spread of Hitler Youth ideals.)

THE TRIUMPH OF THE WILL

"The Triumph of the Will", perhaps the most outstanding example of German film propaganda under the direction of Hitler and Goebbels, is only one of three such films produced by Leni Riefenstahl documenting Nuremberg Congresses. The other two, entitled "Der Sieg des Glaubens" ("The Victory of Faith") and "Tag der Freiheit" ("The Day of Freedom") have not yet been located despite extensive search in the United States, in London, and in and around Berlin. In view of the fact that the main film archive at Rudersdorf has been destroyed by fire, it has been suggested that the only possibilities for obtaining these missing documentaries is to search the German film libraries of neutral countries, where such pictures might have been sent in the days when Germany was seeking to impress these countries with the inevitability of a Nazi victory. For this reason Lt. Comdr J. Munroe, Field Photographic Branch, O. S. S. representative, OWI, and film exchanges which may be able to assist us in tracking down these and other film documents.

Other sources of Nazi documentary films now being screened are as follows:

1. The Wehrmacht Motion Picture library, located at Hermitage Park, Bayreuth. This film was discovered by Lt. English, Field Photographic Branch, O. S. S., during his field trip through Germany 3-14 July 1945. Approximately 100,000 ft., including both 35 mm and 16 mm was sent to the Field Photographic Branch office in London where it was screened by our editorial staff there and found to consist largely of Wehrmacht military training films. As of the date of this report, no film relevant to this project has been discovered among this material.
2. The Reich Film Archive at Hauhausen, south of Munich. Approximately 100,000 ft. of Nazi propaganda films, film records of scientific experiments, and other material as yet unidentified has been procured by Lt. Max Loeb and Sgt. Stuart Schulberg, Field Photographic Branch, O. S. S.,

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acting on leads uncovered by Lt. English. This film has been brought to the Field Photographic Branch office at Biebricht, under the supervision of Ensign J. Pott, USNR. To screen and handle this material, a portable sound projector has been installed, two (2) film technicians are on their way to Biebricht from London and Lt. Schulberg has obtained from MIS, Bad Schwalbach, the services of five (5) German speaking enlisted men to translate and catalogue this material. It is estimated that this work will be completed on or about 21 September 1945.

3. The Bavaria Film Studio, outside Munich Through the cooperation of ICD, Lt. Loeb and Sgt. Schulberg have obtained a Hitler Youth 16 mm propaganda film and several German Army and entertainment films with Nazi propaganda content. These will be screened and analysed at Biebricht along with the Hauthausen material.

Besides these sources, where film has already been obtained, the following sources have recently been discovered and plans are now being made for their investigation:

- a. Glindorf, 33-kilometers southwest of the center of Berlin. Believed to be another Reich Film Archive.
- b. Bad Freienwalde, 55-kilometers northeast of Berlin, said to be another Reich Film Archive vault.
- c. Grasleben, near Braunschweig, approximately 50-kilometers west of Berlin on the Russian-British zone border. Chiefly a deposit for recordings of speeches by Nazi leaders, but also believed to contain some film that may be of interest.
- d. Spremberg (Silesia)
- e. Kostebrau, near Dresden.
- f. Hallein (Salzburg)
- g. Group CC G-2 film collection (Berlin)

Since at least three of these sources are in the vicinity of Berlin, where this Division will require a staff to screen AFITA material and other films believed to be in Berlin, it is recommended that Lt. Colonel Downs attach to his staff in Berlin at least one (1) and possibly two (2) German-speaking officers who could accompany Lt. Comd'r Munroe, Lt. Schulberg and other Field Photographic officers in their search for new material.

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In conversations with Major Urinarius, the Russians' film procurement officer, Lt. Schulberg learned that he also had knowledge of the above-mentioned film archives, as well as the names of several others that had not yet come to our attention. Since nearly all the most important sites are in the Russian zone, Lt. Schulberg suggested that Field Photographic Branch, O. S. S. cooperate with the Russians in the search for these German film documents, and that we share the results, inasmuch as the forthcoming trial is an event of mutual interest to us. Major Urinarius and Major Viergang seemed favorably inclined to this suggestion, but said that they would have to discuss this matter with their chief, Colonel Kaleeshkin, and that this could be decided upon our return to Berlin next week. It is estimated that a thorough search of the film deposits within a 50-kilometer area of Berlin would require two (2) field teams for a period of approximately ten (10) days.

III. ATROCITY FILM

A. AMERICAN SOURCES.

During the final days of the war and the period immediately following the surrender, the U. S. Army Signal Corps photographed voluminously the liberated concentration camps. From approximately 100,000 ft., this Branch has selected 50,000 ft., which has been cross-indexed geographically, according to the nationality of the victims and according to the nature of the crime committed. The index to this material is now available at the Field Photographic office in London, under the direction of Mr. John Sutton. The film itself is expected to arrive from Washington with Comd'r J. Donovan, USNR.

B. FRENCH SOURCES

A small amount of footage (approximately 3,000 ft.) revealing the results of atrocities committed on Frenchmen has been obtained from the FFI film agency. These include the total destruction of the village of Oradour-Sur-Glane, including the murder of its entire population.

C. RUSSIAN SOURCES

From the Russian Film Agency in New York, the following films depicting atrocities against Russian civilians were obtained: (1) Maidenak, a 2-reel film on the German extermination camp of that name. (2) The Kharkov Trial, a documentary film covering the trial in extreme detail and, and including many scenes of evidence of atrocities for which the four defendants were tried and convicted.

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On 7 September 1945, Lt. Schulberg received from Colonel Friedkin, chief of the Russian Film distribution office in Berlin, a 7-reel film on atrocities in the Ukraine, which is en route to London for screening.

D. GERMAN SOURCES

It has now been definitely established that at least one (1) secret film on concentration camp atrocities and other Nazi cruelties, has been made in German for a select audience of top Nazi officials. The following knowledge concerning this Nazi-produced atrocity film has been obtained:

1.) The FW Neumann in the report previously cited states that films showing SS massacre of Jews in Warsaw, mass murder of Russians and Poles, gas chamber tortures and other crimes were stored in the secret film archive in the granite quarry on the outskirts of Ruedersdorf. The complete destruction of this archive has been described above.

2.) In Lt. Schulberg's interview with the informant Walter Karl Rode on 23 August 1945, Rode stated that on several different occasions, when he and other Wochenschauen cutters were viewing combat cameramen's "rushes", these atrocity films appeared on the screen, apparently by mistake. The reason for this, in Rode's opinion, was that all film from the field was developed at the same laboratory, Tesch, on the outskirts of Berlin, and that occasionally this atrocity film would accidentally be sent on with the regular combat material. It was Rode's belief that this film was not photographed by professional cameramen but by SS men appointed as unit photographers along with their other duties.

3.) That this atrocity film was edited into a documentary film especially produced for high Nazi and SS officials is indicated in the following account from Rode: In 1942, another film editor by the name of Kurt Von Molo, a friend of Rode's employed at UFA on entertainment feature films, came to Rode and informed him that the SS had offered him a large sum of money to edit a documentary film on their methods of exterminating Jews, Poles, Russians and other conquered peoples. Von Molo explained that this was to be a highly secret project and asked Rode's advice as to whether he should accept the job. Rode asserts that he advised Von Molo against it, on the grounds that it might be extremely dangerous to involve oneself with the SS in any way. It was Rode's belief that

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once Von Molo had completed this project, he might "know too much" and therefore constitute a threat to SS security. Von Molo, according to Rode, did not take this advice however, explaining that he was badly in need of money and thought he would undertake the job. Von Molo cautioned Rode to say nothing further of this to anyone. Rode did not see the finished film, but it is his belief that Von Molo carried out his assignment, and that a print of this film was placed in the archives at Ruedersdorf.

4.) According to Rode, Von Molo's relationship with the Nazis had been as follows: In 1933, both he and the director, Fritz Lang, for whom he worked, were not in sympathy with the Nazi movement, and chose to leave the country rather than work under Goebbels' direction. They worked together in both France and England, in the latter country for the film producer Alexander Korda. In 1939, Von Molo was encountering financial difficulties and elected to return to Germany where he found employment as a film editor at UFA. Fritz Lang meanwhile had emigrated to Hollywood, where he has remained. Another brother, said to be a self-exiled anti-Nazi writer, Walter Von Molo, is believed to be in England at the present time. In view of this unreliable record, from a Nazi point of view, of Kurt Von Molo, it is difficult to understand why the SS should approach him on such a top secret project, and Rode himself is unable to explain this, although he suggests it may be merely because of Von Molo's high standing in the film editing profession. Rode's account of Von Molo's participation in this SS atrocity film deserves serious consideration for his information on other matters has proved to be reliable.

Following Rode's first trip to Berlin on 20 August 1945 with Colonel Storey, Mr. Andrews and Lt. Schulberg, it was his contention that if he were given enough time in Berlin, he could locate Von Molo, whom he had last seen there in March of this year. This became target No. 2 on our 3 September 1945 mission to Berlin, second only to the search for the secret archive at Ruedersdorf.

5.) Rode was not able to locate Von Molo in Berlin. However, the following new leads were uncovered: According to Dr. Mueller, Austrian film producer in Berlin working in cooperation with Mr. Stalder of O. S. S., Von Molo was pressed into military service shortly before the close of the war, and is now held in an American FW camp, possibly in or around Munich. Meanwhile, Lt. Colonel Downs and Lt. Comd'r Munroe interviewed

another German film executive, a Herr Gorden, who informed them that Von Molo's father, Walter Von Molo, believed to have been a Nazi Party member, is living in one of the suburbs of Berlin. Efforts are being made to locate him in order to obtain further information concerning his son.

6.) Dr. Mueller doubts Rode's statement that Von Molo edited the atrocity film. According to him, this film was not produced by the SS, since they had no motion picture branch of their own, but by the Hitler Youth "Filmstelle". He stated definitely to Lt. Schulberg and Mr. Stalder that this film was made under the direction of Hans Schoenmetzler, Berlin-Halensee Kuno-Fischerstrasse, with the cooperation of Herrn Weidenmann and Gunther Kaufmann, both believed to be in Berlin at the present time. The cameramen are said to be Captain Typke and Unteroffizier Mensing. Authority for these allegations is based on statements of an employee of Dr. Mueller's, Herr Martin Mehls, Berlin N 20, Uferstrasse 17, former combat photographer, who claims to have first-hand knowledge of this film and of the participation of the above-mentioned people.

7.) In the absence of Lt. Colonel Downs and Lt. Schulberg, these names are being traced by Mr. Stalder of O. S. S. It is his belief that Dr. Mueller is a sincere anti-Nazi and that his information is relatively accurate. A further search for this "Greuefilme" as well as for the personalities said to have been involved in its production, will be intensified upon the return of Lt. Colonel Downs and Lt. Schulberg to Berlin on or before 17 September 1945.

8.) Upon discovering that the Ruetersdorf archive had been destroyed, Rode declared that another possible hiding place was in one of the towers of the Olympic Stadium on the outskirts of Berlin. Lt. Colonel Downs and Lt. Comdr. Munroe took Rode there, guided by a former Navy combat cameraman, Horst Grund. Again Rode's information was found to be correct, for the remains of a film archive were found in the Glockenspiel where equestrian events are held, as well as in a vault on the ground floor of the stadium proper, but both sites had been completely destroyed.

9.) Another possible location of this atrocity, as well as other SS material, is at Schweidnitz, 200-kilometers east of Berlin. Both Rode and

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Dr. Mueller, independent of each other, have heard of this vault, and it is also the belief of this officer that the Russians have some knowledge of its existence, although this has not yet definitely been established. Although one can have no assurance that this archive has not already been destroyed like those already discovered, it is believed worthy of further investigation. Dr. Mueller is attempting to obtain the exact location of the bunker at Schweidnitz and this mission will be laid on as soon as Field Photographic staff members return to Berlin and can obtain the necessary clearances from Colonel Kaleeshkin.

10.) A second possibility not yet explored is the aforementioned laboratory at Tesch, in the Russian Zone. Colonel Kaleeshkin, Major Viergang and Major Urinarius have proven relatively cooperative, and it may be possible for us to obtain hitherto unscreened material from this source.

11.) A long documentary film (approximately 2-hrs. running time) on the trial and execution of General Witzleben and other conspirators against Hitler's life in the 30 July 1944 plot, has been located at the AFIFA laboratory, together with approximately 50,000 ft. of unedited material photographed at the trial. This film was being turned over to Mr. Stalder on 8 September 1945, for shipment to Field Photographic, London.

IV. GERMAN ENTERTAINMENT FILMS

From the very inception of the Nazi regime, the popular entertainment film was utilized by the German Ministry of Propaganda as a transmission belt for fascist ideas. All film production was directly controlled through the Reichskultur - kammer and the Reichfilmkammer, which not only handed down to the production companies directives on what types of films were to be made, but also passed on the scenarios themselves, as well as on the finished productions. A more thorough examination of the channels of control will be made in a subsequent report dealing exclusively with that subject, together with a presentation of charts indicating the chain of command of the film industry.

FWD, SHAFT, London, has viewed, synopsisized and analysed 300 German feature films and 150 shorts. Through the cooperation of Mr. LeFevre of that organization, we have obtained these reports, along with Mr. LeFevre's suggestions as to which ones are most closely associated with the most aggressive and abusive policies of the Third Reich. These synopses have been submitted to Lt. Colonel Kaplan, who expressed an interest in this material in connection with his work on Propaganda and its relation

to Axis criminality.

There is not space here to indicate all the German feature films this Branch has screened or reviewed. Following, however, is a brief list of those which this officer believes to be most indicative of the close connection between the German film industry and the aggressive and repressive policies of the Third Reich:

1.) "Oom Kruger", directed by Hans Steinhoff, starring Emil Jannings, anti-British propaganda, in which the British are depicted as ruthless, cynical conquerors, who rape, pillage, set up concentration camps and shoot defenseless women. Juxtaposed to Cecil Rhodes and Kitchener, is the German leader Kruger, whose dying prophecy is that one day a great nation will arise to repay "Perfidious Albion" for all the suffering she has inflicted on mankind. 1941.

2.) "Kameraden" 1941. Directed by Hans Schweikart, starring the Nazi actor Willy Birgel. The hero is a Prussian who advocates unpopular policies during the Napoleonic occupation, but proves he is a "real Prussian" when, at the last moment, he breaks all the treaties he has made with the French.

3.) "Ich Klage An", 1941. Directed by Wolfgang Liebeneiner, featuring the alleged Nazi actors Paul Hartman and Harold Paulsen. The theme, mercy killing, is utilized to defend the killing of human beings of no further use to themselves or to the state. "If the State has the right to demand lives when it becomes necessary, then the State must give us the right to die when death would be a more merciful release from suffering", this film argues.

4.) "Heimkehr", 1941. Directed by Gustav Ucicky, written by Menzel, this film deals with the alleged cruelties perpetrated by the Poles on the Germans. Germany goes to war to save its "Volkgenossen" who are just about to be ruthlessly executed by the Poles when Der Fuehrer's Stukas and tanks come to the rescue. The IAD report comments:

"...it cannot be doubted that many Germans felt justified to commit their barbarous crimes during the occupation of Poland after seeing the (Ucicky and Menzel invented) atrocities. For this reason we strongly feel that at least the producer (Ucicky) and the author (Menzel) of this film should be on the list of war criminals --- (a report to this effect has been made to Intelligence P. W. D.)

5.) "Feind"; 1941. Directed by V. Tourjansky, featuring Willy Birgel, this film also deals with Polish cruelty in an effort to stir up greater hatred against the enemy.

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- 6.) "Dorf im Roten Sturm", directed by Alfred Bittins; depicts peaceful, pious, rural Germans being plundered, raped and murdered by Red Russian hordes.
- 7.) "Bismarck", 1940. Also featuring Paul Hartman and Harold Paulsen, and directed by Wolfgang Liebeneiner. This film is not only a glorification of Germany's "Iron Chancellor" but of militarism and conquest. When the King doubts whether Prussia can start war without a new appropriation from the Landtag, Bismarck answers: "In this war we will conquer new territory. The revenues coming from this territory shortly can be used to cover the expenses of the campaign. There is no sounder business set-up than that."
- 8.) "Kameraden Auf See", 1938. Directed by Heinz Paul. This film glorifies the German Navy. The background is the Spanish Civil War, with Loyalists depicted as the lowest type of criminals against whom the German naval officers finally find themselves in combat in order to rescue a member of their crew who has been "kidnapped."
- 9.) "Tour Le Merite", 1938, starring Paul Hartman and directed by Karl Ritter. This film depicts a squadron who refuse to accept peaceful and republican ideas in 1918, who cannot bring themselves to destroy a fighter plane of theirs discovered by the international control commission and who are finally arrested for defending this plane with arms. Escaping the country, they continue to work for the liberation of Germany until at last their dream is fulfilled when Hitler comes to power.
- 10.) "Rittmeister Brenken Reited Fuer Deutschland", 1941, starring Willy Birgel, directed by Arthur Maria Rabenalt. This film is dedicated to a man who "in Germany's hour of shame --- 1918 --- brought glory to his country."
- 11.) "Jud Suess", an anti-Semitic tract, in a historical setting, purporting to be the biography of a wealthy, grasping Jew who gains power in Wuerttemberg, exercises tyrannical control over the population, ravishes and murders a woman who refuses to become his mistress, which so stirs the population that they rise in revolt. Suess is hanged and his fellow Jews are driven back into the Ghetto from whence they had emerged during Suess' tyrannical reign.
- 12.) "Kadetten", 1941, directed by Karl Ritter. This film depicts the cruelty of the Russians when they enter the war against Frederick the Great. Only a few Prussian cadets of tender age remain in the city, and they are forced on a death-march by the Russians, but led by a Prussian officer formerly in disgrace, the 100 little cadets succeed in routing the entire Russian army.
- 13.) "Ueber Alles in Der Welt", 1941, produced by UFA, directed by Karl Ritter. This film, which appeared at

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the height of the German military successes, depicts victorious Germany from the outbreak of war until the fall of France. German bomber crews do not hide their pleasure when the order to bomb Warsaw is received. the efforts of the Free Austrians, the Free French and the AAF are the subject of mockery. The film ends on the note, "Now we sail against England".

14.) "Kampfgeschwader Lutzow", 1941, directed by Hans Bertran. This film, depicting the heroic deeds of a bombing squadron during the Polish campaign, was produced by TONIS, an UFA subsidiary, in cooperation with the Luftwaffe, the Waffen SS and the Kriegsmarine.

15.) Mr. LeFevre, FWD, has also submitted a list of short films which he considers most representative of Nazi propaganda films, and these may be seen upon request.

V. STILL PICTURES

1.) Approximately 1,000,000 8"x10" positive stills were acquired by Lt. English from the Wehrmacht's photographic library at Bayreuth. In the absence of a large staff it has not been possible to screen this material thoroughly, but a superficial sampling has convinced Dr. Jacoby, Field Photographic Analyst, Lt. Colonel Kaplan of O. C. C., Lt. Schulberg and Lt. Bernstein, of R. and A, O. S. S., that this material has little or no relevance to war crimes.

2.) A second section of this library, comprising approximately 150,000 stills is now held at the Field Photographic office at Biebricht. Sgt. Schulberg and Sgt. Hartman have selected 50 stills from this material which are being forwarded to London for further analysis. Ensign Bott of Field Photographic Branch supervised this selection.

3.) Approximately 1,800,000 35 mm negative strip frames, comprising a large part of the Reichfilm Archiv of stills, and covering every phase of the Wehrmacht's training and campaigns, is now in the possession of Field Photographic Branch at Biebricht. Five (5) German-speaking American NCO's have been recruited from MHS at Bad Schwalbach to screen this material. However a cable from Ensign Bott, Field Photographic officer in charge at Biebricht, dated 6 September 1945, states that owing to the enormous quantity of material, it will not be practicable to screen this material unless the index can be obtained. According to Lt. Micke, O. S. S., who obtained this negative library in the field, the index is in Russian possession. Ens. Bott is now en route to London for a conference with Lt. Schulberg to discuss ways and means of obtaining this index, and failing to do so, what disposition to make of this library.

4.) According to Capt. Von Kipper, O. S. S., a collection of atrocity photographs taken at Mauthausen extermination camp is now in the possession of Lt. Jack Taylor, O. S. S., recently liberated from that camp. Efforts are being made to locate Lt.

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Taylor in Washington for the purpose of obtaining these photographs.

VI. PHONOGRAPH RECORDINGS

1.) Three (3) crates of phonograph records of speeches by Nazi leaders have been shipped to Field Photographic Branch London, through arrangements made between Colonel Storey and Lt. English. Due to lack of facilities and personnel, only one (1) set of these records have been monitored, by Dr. Jacoby, who reports that they represent a speech by Alfred Rosenberg to the German OEW, in which he outlines the cultural and historical progress of Germany. It is Dr. Jacoby's opinion that this speech is of only broad general interest, unless it refutes some specific point made by Rosenberg in his own defense.

2.) Another Deposit of phonograph records has been reported at Grasleben, east of Braunschweig. These have not yet been collected, due to lack of personnel and pending an agreement with the Russians in charge of the zone through which the mission must be made.

3.) A set of phonograph records of speeches by SS men is now in the office of Mr. Stalder, Berlin, O. S. S., who will forward them to Lt. Schulberg.

4.) Due to the scope of the task of collecting and screening all German motion picture film that may be relevant to the Nuremberg trial, due to limitations in personnel and facilities and due to the time factor involved in preparing material already gathered for a trial scheduled to begin 1 November 1945, it is the considered opinion of this officer that the procurement and monitoring of all phonograph records should be turned over to O. W. I., B. B. C., or some other agency less burdened than Field Photographic Branch, O. S. S., and better equipped to handle this specialized job.

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