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UNBELIEVABLE PICTURES

From
Tore
Sjöberg,
the
Producer
of
"MEIN
KAMPF"

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shown films of
the birth and death
of Nazism!

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The
truth
behind the
Nuremberg
Trials!

"SECRETS
OF THE
NAZI
CRIMINALS"

(MEIN KAMPF II)



HEINRICH HIMMLER
Master of the gas chambers



ILSE KOCH
The witch of Buchenwald



HERMANN GOERING
Cold-blooded sadist



JULIUS STREICHER
Eichmann's evil servant



WILHELM KEITEL
Notorious Nazi
executioner



**JOACHIM
VON RIBBENTROP**
Minister of death

A MINERVA FILM • Produced by TORE SJÖBERG Edited by INGEMAR EJWE and ERIK HOLM

A TRANS-LUX RELEASE

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MAT 1A

Tore Sjöberg, producer-director of the new Swedish film and Trans-Lux release SECRETS OF THE NAZI CRIMINALS, now playing at the theatre.

Tore Sjöberg, producer-director of the new Swedish film and Trans-Lux release SECRETS OF THE NAZI CRIMINALS, now playing at the theatre is one of the most talked-about movie-makers in the world today. His first film, MEIN KAMPF I, has now been shown in 92 countries and has caused more discussion than possibly any documentary film in history. A film about the rise, decay and final ruin of the Third Reich daringly presented in never-before-seen pictures, it tells its terrible story perhaps more convincingly than any written history can.

Sjöberg, born in 1915, was himself very much involved in the Second World War and, in fact, his interest in moviemaking dates from that period. In 1942 he was working at the American Embassy in Sweden in their film department. Although the showing of anti-Nazi films was prohibited in Sweden at the time, Sjöberg arranged to have propaganda films shown secretly all over the country. The films which sifted through his office in those war years gave him the first glimmerings of the idea that was to produce MEIN KAMPF and SECRETS OF THE NAZI CRIMINALS many years later.

His courage, his daring, his patience in collecting the film sequences that go into the continuity of his films are unmatched in moviemaking. Now, in SECRETS OF THE NAZI CRIMINALS, he has again turned to Germany and the Third Reich, this time with the more deliberate idea of examining its specific war criminals, the men responsible for millions of deaths. The respect he had earned through the making of MEIN KAMPF resulted in his obtaining the official documents and films from the American trials at Nuremburg. Starting with these pictures of the indictments, Sjöberg worked his way back, tracing the actual historical incidents in captured German film. The result is shocking, an innovation, for he has, in fact, let the criminals convict themselves.

Swedish censorship at first refused to permit Sjöberg's films to be released in Sweden, but after much dispute in the press the Swedish government intervened and now, at last, Sjöberg's films can be shown in the country of their origin. They are shocking films, sensational in content and detail, for Sjöberg's purpose, his sense of clarity and faithful documentation commit him to the unembellished truth — if what we see on the screen shocks us, it is history, as it actually happened that is shocking us.

SYNOPSIS

"SECRETS OF THE NAZI CRIMINALS", now playing at the theatre is a Trans-Lux release.

This shocking film is torn from the pages of history, beginning in the opening scene where crowds of people on a winter day watch four men being executed: they are pushed from a truck while the ropes about their neck hang them. The camera looks out over the crowd, there is a growl among the onlookers — of approval, of resignation. They have watched the execution of four men accused and convicted at the Nuremberg Trials of torturing Russian prisoners.

We are taken to the trials, shown the cells in which the prisoners are waiting, shown the faces of the prosecutors. The trial begins. We hear the voice of the chief prosecutor, Jackson, summing up the crimes which are to be tried; we see the faces of the men who are accused: broken faces, working nervously. It is the first such trial in the history of the world, and these men will be faced with incontrovertible evidence; for these Nazi leaders will be convicted by actual films which their own meticulousness and vanity produced.

We see first actual photographs of the beginnings of the Nazi party from the early Coup through Hitler's writing of Mein Kampf in prison with Goering at his side. The first enrollment in the storm troops begins as poverty and restlessness increases in Germany in the early '30's. There are scenes of book burning, these are torchlight parades and, at an early rally for the Hitler youth, we hear a German leader shout that it is the "noble lot of German youth to die for Hitler."

The Nazi party is really in power now, the organization is complete, the earliest concentration camps begun, there are endless sequences of marching and we see publicity films of Hitler presiding at the tender christening of Goering's daughter.

Now Germany embarks on plans to conquer Europe: the axis is formed, we see Mussolini's gestured shouting, Chamberlain's conciliatory efforts, the invasions of Austria, Czechoslovakia and finally Poland. In one haunting and frightening film sequence, we see Hitler gazing upon the smoking ruins of Warsaw.

The fall of Western Europe comes before our eyes, the terror bombings in Denmark and Norway, the face of Quisling, the Dunkirk invasion and the German wolf-pack naval tactics of shelling an already torpedoed and sinking ship. Finally, with the invasion of Russia in 1941 we see the meaning of terms "order and new order", we see the fate of the people who had to live under the German yoke. In flagrant violation of all international codes of conduct for prisoners of war we see torture, cruelty and sadistic murder and brutality. Slave workers are deported from captured countries, lines of prisoners are left to die in the cold. We see Buchenwald, where inmates were required to execute each other, Belsen where conditions were so bad that inmates resorted to cannibalism; other camps where medical experiments were conducted, where guards recruited from criminal elements perpetrated unheard of sadistic brutalities. Again we return to the faces of the men on trial, men condemned, men convicted.

In the tradition of the great documentaries, "SECRETS OF THE NAZI CRIMINALS" will expose and illuminate the darkest corner of the world's history.

Trans-Lux Distributing Corp., 625 Madison Ave., New York 22, N.Y. — Contact Ed Svigals, PLaza 1-3110 or your nearest Trans-Lux representative.

RAVE REVIEWS

THE NEW YORK TIMES

New York Herald Tribune

MOTION PICTURE DAILY

A STRONG stomach and even stronger mental reflexes are required for an objective viewing of "Secrets of the Nazi Criminals," a documentary that uses scenes of the Nuremberg trial of twelve Nazi leaders to record a bloodcurdling review of Nazi atrocities.

Culled from random European film footage by Tore Sjöberg of Sweden, and supplemented by an English narration, the import opened yesterday at the New Embassy and the Trans-Lux 52d Street Theaters.

The film is not sensationalized review, title notwithstanding, but an authentic compression of life photography—some familiar, some not—and of such methodical chronology and matter-of-fact narration that it makes the blood run cold.

Furthermore, it is a credit to the film's taste and basic impact that a detailed, pictorial recording of a gigantic murder operation—complete with corpses, statistics and maps—numbs rather than nauseates.

Mr. Sjöberg's foreword states that none of the footage was faked, much of it was used as evidence at Nuremberg, and that this movie is intended as an enlightening reminder lest history repeat itself. A prologue then reviews the origin and rise of the Nazi party, under Hitler,

Göring, Goebbels and Streicher.

Then the picture proceeds to reprise the three main Nuremberg charges against the prisoners in the dock, led by Göring, (whose initial aplomb is an eye-opener). Illustrating the first charge, the bloody acquisition of most of Europe, is a brief, succinct history of the Nazi war machine. Next comes the wartime slaughter and sideline atrocities, such as the Malmedy massacre of United States soldiers and the executions of hostages, mourned by agonized villagers.

But the film's finale, an explicit dossier of "crimes against humanity," unforgettably show the mass extermination at such places as Buchenwald, Belsen and Dachau. Some of this footage is horrifying, especially that of the liberated camps. But Mr. Sjöberg's selectivity remains admirable, however, entering on fiendishly clever instruments of annihilation. Pictorially, the scenes stop just short of unbearable. The narrator's statistics and calm tone do not.

The eerie fade-out is extraordinary, showing the silent, emptied Nuremberg courtroom, every chair precisely in place, as if the trials, not to say the Nazis, had never happened. This film proves conclusively that they had

HOWARD THOMPSON.

In "Secrets of the Nazi War Criminals" Tore Sjöberg, as in his earlier "Mein Kampf," has assembled film footage from a number of sources and edited it into an exposition of the vast human horrors of the Nazi regime. The paperback shelves these days seem thick with accounts of the Nazi leaders, but words cannot invoke the actuality of their inhumanity with such staggering conviction.

The narration, read by Claude Stephenson from an English translation of Erik Holm's original Swedish script, concludes at one point that Nazism must be fought but not with the weapons they used, advising that the only proper deterrent must be enlightenment and freedom. This suggests some doubt about the wisdom of the executions that followed the war crimes trials which are the frame of this documentary. Nevertheless, in the awful, unquestionable authenticity of Sjöberg's film clips, so often made by the Germans themselves, it may be hard for anyone not to feel an urge to retaliate in some measure, which may make the slow perusal of the corpses of the executed to some extent an emotional purge, horror for horror.

P. V. B.

Tore Sjöberg, documentary film producer, assembled in Sweden this remarkable film which has an English narration. It is composed of newsreel material and scenes made by German and Allied official photographers. Many of the Nazi atrocity scenes have never before been available for theatrical presentation. It would be hard to name scenes of comparable impact. Some patrons may not be able to watch parts of the picture.

In a most powerful way, Sjöberg has again demonstrated that nothing can equal the impact of factual films. By now most people have seen many magazine and newspaper photographs of Nazi death camps. In Stanley Kramer's "Judgment at Nuremberg" there are included some brief clips. But in this picture such scenes occupy considerably more than a half hour of running time. No one can see "Secrets of the Nazi Criminals" with-

out gaining a deeper appreciation of the awesome crime of the systematic extermination of six million men, women and children.

The technique in this documentary film is to tell the story of Nazi crimes against the framework of the actual first Nuremberg trial of Goering and other top-ranking Nazis. From actual court room scenes which carefully examine the faces of the defendants the camera goes back into history and documents the crimes against peace, war crimes and the crimes against humanity. Included are many shots showing the rise of Hitler.

The picture should not be promoted for its shock value, which is considerable, but as a serious documentary of recent history. It certainly should be seen by all mature students of high school and college age. It teaches one aspect of history better than any book could.

VARIETY

Herein is astute handling of a massive amount of footage about the Nuremberg trials and backgrounds of various of the Nazi criminals of World War II. Some of it has been seen before but unlikely with such telling effect. Other material was not familiar to this observer.

The American distributor, Trans-Lux, claims that "every foot of this picture is authentic." This appears to be so; nothing is "staged" in the usual sense. Giving distinction to "Secrets of the Nazi Criminals" is the excellent editing job performed by the Swedes involved, Minerva International, producer Tore Sjöberg, editors Sjöberg, Ingemar Ejve Holm and script-writer Holm. They prove themselves a proficient group.

The import, all done in dubbed English, is by no means (or should not be) an exploitation special; it's devoid of shallowness. It is, in-

stead, a penetrating analysis of the men brought before Nuremberg and other international courts.

Hitler's rise to power passes in review by the way of recognizable documentation. And then comes the Third Reich masterminds on trial, with good detail pictorially on each, including Himmler, Goering, Hess, Goebbels, Denitz and Keitel.

It is shown that each committed a crime against humanity. And each of them is exposed pictorially. Those who chose not to commit suicide are seen grotesquely following their execution.

They are seen with jaws ajar and clipped ropes still around their necks. But before this they are seen as living persons, powerful to the extreme and arrogant. The execution of the Jews is vivid. Bodies upon bodies are on view in the pits following gas-chamber annihilation.

Gene.

NEW YORK POST

'Secrets of Nazis' At Two Theaters

By ARCHER WINSTEN

"Secrets of Nazi Criminals," another documentary compilation from Tore Sjöberg, the Swedish film importer who is known for the film, "Mein Kampf," brings to the 52d Trans-Lux and the Embassy theaters the gruesome tale that has been heard before.

They justify raking it up on the grounds that people should not be allowed to forget these crimes lest there be a repetition some time in the future. The film is regarded as a kind of disinfectant, and indeed, it is.

Every bit of the footage is authentic, we are assured. Much of it was used at the Nuremberg trials to prove the horrors which are methodically re-proved in this picture.

For those who didn't follow the trials too closely, or have forgotten, the Nazis were tried on three indictments: crimes

against peace, crimes in waging war, and crimes against humanity. Most of them were found guilty on all counts and hanged. These films detail what they did.

As usual the concentration camps are the worst, and the pictures have been seen often enough to be well remembered. Personal shots of the Nazi leaders are unusually revealing.

Stirs Passions

The picture is well organized, thoroughly informative, and shocking in its ability to stir one's passionate disgust at the Nazi crimes. The extent to which a normal person tends to forget these things with time is also startling. As the world slowly ripens to its next war, this picture is a chilling reminder of what bestialities spurt out of man under the stimulus of war.

* * *



MAT 2A

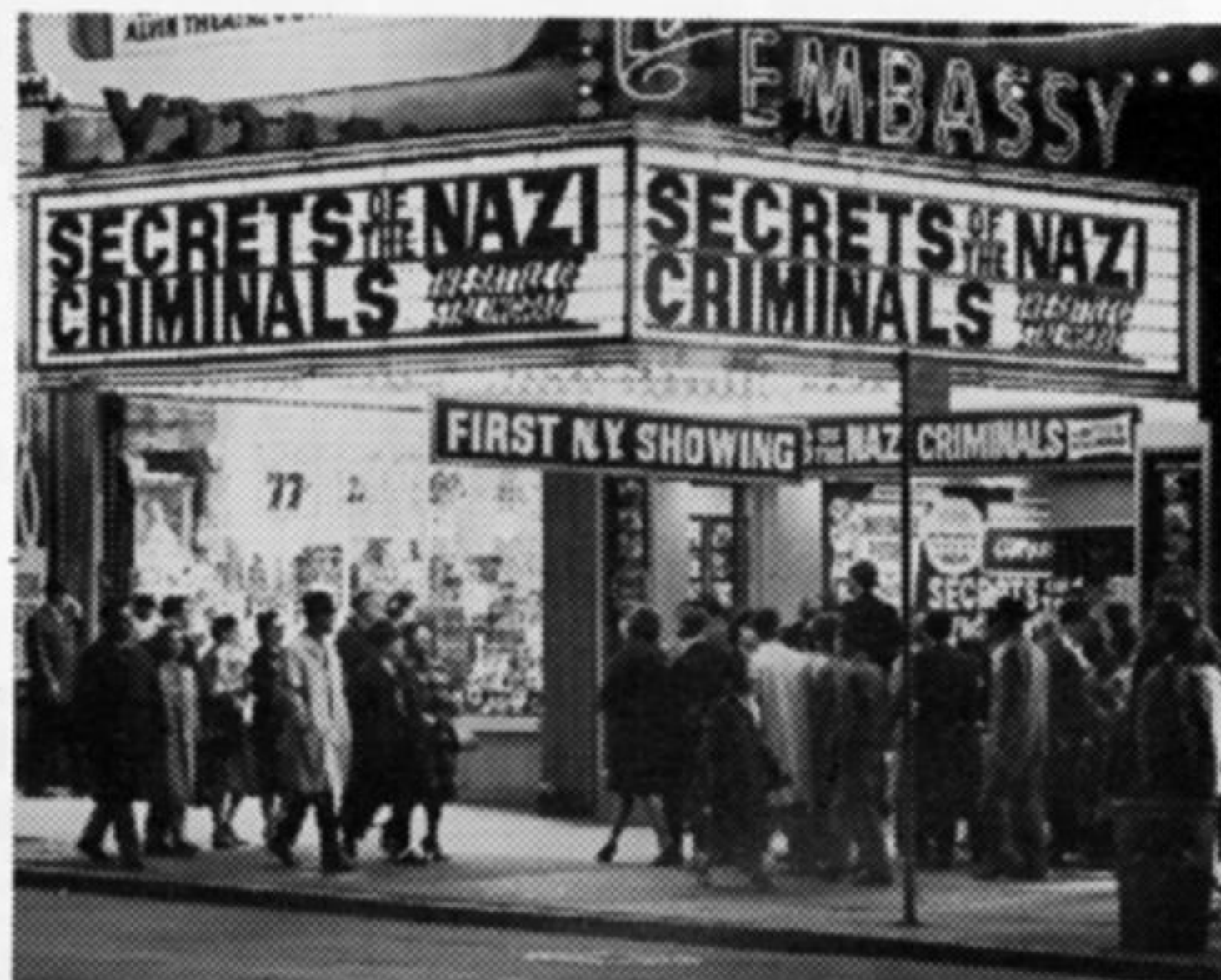
One of the shocking scenes that illuminate history's darkest corner, in a Trans-Lux film "SECRETS OF THE NAZI CRIMINALS" now playing at the theatre.



MAT 2B

A shocking scene from history as it actually happened in the Trans-Lux Film "SECRETS OF THE NAZI CRIMINALS" now playing at the theatre.

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(MEIN KAMPF II)

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The truth behind the Nuremberg Trials!

"SECRETS OF THE NAZI CRIMINALS"
(MEIN KAMPF II)



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UNBELIEVABLE PICTURES

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"SECRETS OF THE NAZI CRIMINALS"
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